

## Event Report

# On the Threshold of the Future

European Seminar on Development of Democracy and Participation in Special Consideration of the Potential of Art and Culture.

17-19 October 2017 at Genshagen Castle



*Performance FLUX*

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## Event Report

A European seminar on the themes of democratic development and participation with special consideration for the potential of art and culture took place at the Genshagen Foundation within the frame of the project *On the Threshold of the Future* from 17-19 October 2017. It was funded by the German Federal Government Commissioner for Culture and Media, by the French Ministry of Culture, the German Federal Agency for Civic Education, the Franco-German Youth Office.

*On the Threshold of the Future* had its beginnings in 2015 and came out of a collaboration between the Genshagen Foundation and the French Observatoire des politiques culturelles. The collaborative realisation of a Franco-German book on arts education resulted in the wish to create and implement a new project together that dealt with art and culture in social participation and integration processes on a Europe-wide scale, and which would in turn enable an exchange between people of different generations from different countries and contexts. The first Nomad's Lab (a moving international artistic youth project on a societal topic) and seminar took place in Genshagen in November 2016. The results were published in the Geshagener Note Nr. 8 in 2017.

The European seminar in Genshagen in October 2017 was preceded by a Nomad's Lab that took place in Ruse, Bulgaria from 17- 23 September 2017. Young adults from Bulgaria, Germany and France worked there under the artistic guidance of Zandile Darko and Eslitza Popova on the migration-themed performance FLUX, which was premiered at the Elias Canetti House in Ruse on September 22, 2017.<sup>1</sup> In addition, the performance was brought to Genshagen on October 17, 2017, and formed the artistic introduction to the European seminar<sup>2</sup> where cultural operators, artists, activists and experts from Germany, France, Poland, Bulgaria, Italy, Austria and Morocco joined the young performers in attendance.



*Presentation of the Performance FLUX at Genshagen castle*

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<sup>1</sup> A short video of the presentation FLUX can be found on the website of the Genshagen Foundation (<http://www.stiftung-genshagen.de/programm/video-galerie/europaeisches-seminar-zu-demokratie-partizipation-und-kunst-an-den-grenzen-der-zukunft-on-the-threshold-of-the-future.html>).

<sup>2</sup> Description of the performance FLUX on page 5 of this report.

The keynote speech on the visionary potential of art was delivered by the viennese dancer and choreographer Gloria Benedikt. Benedikt is the first Science and Art research associate at the International Institute for Applied System Analysis and deals with the question of how artistic and scientific processes can be combined to solve global challenges more effectively and sustainably. In her speech she argued that democracy is based on the misconception that people are not willing to share, an assertion that is, however, refuted by Game Theory. Artists had to ask themselves what, in this context,



*Impression from the keynote speech*

they can contribute to a healthy democracy. Here, Benedikt particularly focussed on her definition of constructive art that deals with the subconscious and the frightening, asks questions and breaks through negative social behaviour patterns. According to Benedikt, constructive art is characterised by social relevance, investigation and a constructive and sustainable output as well as by media engagement, and can thus be considered separately from the genres of high and socio- culture. This thesis was cause for lively discussion both in the ensuing Q&A and by the fireplace later that evening.

The heads of both leading partner institutions (Genshagen Foundation and Observatoires des politiques culturelles) Christel Hartmann-Frisch and Jean-Pierre Saez outlined their foundational concepts and their personal motivations behind the project *On the Threshold of the Future*. Hartmann-Frisch: “As a committed European, it has been a deep concern to create a project that will peacefully advance society, and create networks responsible for their advancement. The aspect of the physical overcoming of boundaries as well as the encountering of different people in an artistic third place, in which they share largely positive and joyful experiences, was particularly important to me when conceiving this project.”

Saez added: “I am particularly interested in the potential of arts education and the wishes of the young people in the face of the things that are currently at stake in Europe and the world.”

Next day started with four short presentations of artistic projects that deal with democracy and participation.

The artist Artúr van Balen, visual and performance artist, introduced his ensemble Tools for Action, a group that humorously combines inflatable sculptures with non-violent and community building protests. Van Balen described how he asked himself how he as an artist could support protests. From this question emerged the collective Tools for Action, which uses the quote, “Art is not a mirror that one holds up to reality, but a hammer with which to design it” as its motto. An example of one of their projects is the Mirror Barricades which was developed in response to a neo-Nazi demonstration in Dortmund together with the Schauspiel Dortmund. The enormous inflatable cubes made from reflective material were built by students and locals and held up in a counter demonstration as a mirror for neo-Nazis. The participative and active approach that promotes civilian disobedience and self organisation is very important to van Balen. Equally as important is the strengthening of competence within the media as an essential component of this project, in order to create more visibility for non-violent protests. Other than this, Tools for Action shares instructions on how to build their inflatable sculptures online so that they are available for activist groups. Van Balen closed with the claim that now more than ever, the ability of citizens to call authority into question and challenge it in creative ways must be trained.

Micaela Casalboni, actress and theater teacher, reported on the Italian-Turkish tandem project Feel Freedom! for the Teatro dell’Argine, Bologna. The tandem project brings citizens and artists living under



turbulent social and political conditions together and asks them to deal with urgent social themes. *Feel Freedom!* deals with the concept of freedom against the background of current developments, particularly in Turkey. Casalboni gave the participants of the seminar an insight into the impressive interviews conducted with people from different backgrounds and generations in Italy and Turkey on this theme, from which interdisciplinary workshops, performances and video documentations were developed by artists and amateurs. Casalboni drew a very moving conclusion from the project that expressed the feeling of helplessness and powerlessness of artists in the face of the political situation in Turkey. Above all, the arrest of a young Turkish participant after the project gave Casalboni the feeling that art has no power or potential at all to change anything. In spite of this she concluded: "The project didn't change the world, but it changed us."

Imad Fijjaj, actor and director of the International Street Theatre Festival Zank'Art in Casablanca, gave us insight into his work, in which he looks at Moroccan society and subtly addresses themes of freedom through street theatre. He started off by making the participants sensitive to the fact that Moroccan society is not yet ready for certain freedoms and must first be prepared for them. The form of street theatre gives him the possibility to give theatre a greater societal relevance. In public spaces, theatre is made accessible to more people and brings different people together. Fijjaj used the piece 'Day of Glory', which addresses the role of women in Moroccan society, as an example. In the piece a woman invited people to her birthday party on the street, only to break with her former life over the course of the evening and revolt, something that sparked great interest in the Moroccan public and evoked very emotional and controversial reactions.

Pauline Panassenko, actress and assistance to the director, introduced Comédie de Saint-Etienne's project *Fore!* which tries to anchor the diversity of society in theatre. Behind it was the observation that although much is being done in France to increase the diversity of the audience, drama schools are, however, as homogenous as ever and therefore the diversity of society is not reflected on stage. It is for that reason that the Comédie de Saint-Etienne called for extra acting classes in preparation for drama schools with less inhibitions in life. In particular, young people who would normally not have had any contact to theatres so became a part of the theatre. The audience has also become more diverse as a result of this. The next project of the acting class is a French-American collaboration project with an African-American author on the theme of racism. Panassenko emphasised that it is above all about the democratisation of theatre and the participation of everyone.

Following the presentations Co-Creative facilitator Friederike Abitz opened the Open Space and invited all the participants to put forward themes and design the agenda for the following days. A colourful collection of discussion panels which the participants could sign themselves up for came out of a relaxed and creative atmosphere. It was in this atmosphere that participants dealt with the topics of participation, activism and art, art as a training space for negotiation of controversial perspectives, civil disobedience and art, funding practices for



*Impression from the Open Space*

projects, the anchoring of art in the education system and the role of the EU in culture politics. Simultaneously, the Open Space was used by the younger participants as an opportunity to critically question the seminar and contribute their own ideas. For example, a young participant suggested discussing and

questioning what she had heard so far. Another young performer wanted to emcee a discussion on the theme of communication as a consequence of how the seminar had played out up until that point. All participants were facilitators and theme givers, meaning that an intensive dialogue on equal footing took place between everyone, regardless of age, practical experience or background. Some concrete ideas for projects or collaborations resulted from this, as did a collection of many practical tips and sources of inspiration, all of which were documented in writing from the discussion panels for the participants to keep.



*Young performers of the Performance FLUX*

## Impressions from the Performance FLUX

### „We rise“ – In the End There is Hope

This incessant shark. His ever expanding shadow turns threatening circles and stays with you days after the performance. Migration was the theme for the Nomad's Lab, in which young people from Germany, France and Bulgaria took part. The theme moved the young artists visibly, physically and emotionally. "No one leaves home unless home is the mouth of a shark." They called this sentence from the poem "Home" by Warsaw Shire out to us, the audience that looked down on them from within the pretty castle, in the first scene. One feels their anger that courses through the entire performance: the rage that this shark attacks those that are anyway already wounded. Anger over the duality between those trapped in migration, never escaping endless movement, and those who have made themselves comfortable within the system.



*Impression from the Performance FLUX*

The young performers find impressive pictures to illustrate this. They produce moments of solitude and isolation again and again. Repetitive movements that seem hopeless. Sometimes fast and hunted, sometimes paralysed. A performer stands lost in a corner, or is shunned by the group. It is there that someone finds themselves in their own story: the initial dreams of arrival quickly becoming recurring nightmares. Next to them sit two people, bored by the fire and eating cake. This contrast between movement and stillness becomes especially significant in a scene of reflection, in which one of the performers struggles to heave a mountain of laundry up the beautiful, deep-red carpeted castle stairs under clear physical duress - it is much too much for her to handle alone, and everything keeps falling down. She has to keep going back on herself to pick up what she dropped, and as she does the next piece slips from her grasp. All the while, up at the top of the stairs, a king sits smugly on his throne. He draws in breath and bellows, "I made it all by myself!" One performer hits us round the ears with the absurdities of political and social discussions on the theme of migration with not only in a tirade on linguistic monstrosities but by reading said monstrosities verbatim from huge stacks of paper. "No-Place" "One Dimensional Plurality" and

“Dinner with the Chinese.” These words echoed for a long time after and were cause for reflection.

Despair is all we can do, you might think. But in fact the performance gifted us with tremendous power, and gave the audience a spurring energy boost that we urgently needed and that carried us through the rest of the event. Because FLUX is at its strongest in the moments when these angry young performers, regardless of who and where they want to be, move as one. At the end, we are an audience with goosebumps, standing below them in front of the castle as they rain down on us the words from Maya Angelou’s verse with one vehement voice from the balcony above:

„Out of the huts of history's shame/ I rise/ Up from a past that's rooted in pain/ I rise/ I'm a black ocean, leaping and wide,/ Welling and swelling I bear in the tide./ Leaving behind nights of terror and fear/ I rise/ Into a daybreak that's wondrously clear/ I rise/ Bringing the gifts that my ancestors gave,/ I am the dream and the hope of the slave./ I rise/ I rise/ I rise.“



*Impression from the Performance FLUX*



## Observations on the Open Space

The conference *On the Threshold of the Future* particularly defined itself through the diversity of its participants. It was not only artists and those working in culture as well as professionals from different fields that came together for the conference from different European countries and their neighbours, but also different generations. The young generation was especially strongly represented through a trilateral German-French-Bulgarian youth project that was embedded within the conference. This was supplemented by the many different professional and cultural backgrounds of the other participants: artists from different countries and different specialties such as performance art, theatre or dance, students of European and Cultural Studies and representatives from cultural institutions from all over Europe.

The aim of the conference was to fully realise the enormous potential to be found in the coming together of these different people and create a space wherein all participants of the conference have an equal standing and can talk about their experiences and the themes of the conference that they found to be particularly relevant. In order to create such a frame for discussion, the main part of the conference was organised using the Open Space method which is based on active participation in contrast to lectures and panel discussions where the participants typically take a more passive role. To this end the format should offer an “open space for the active productivity of participants, free of external m to this is the self organisation of the conference by the participants, which results in them having a sense of responsibility for how smoothly the conference runs and which results are delivered, and lends the conference a unique and productive dynamic. Thus, the participants were already actively involved in the development of the agenda as they were invited to formulate and schedule themes. It was particularly noteworthy how actively and equally all participants got involved in the process of developing the agenda.



*Development of the Agenda during the Open Space*



Themes were introduced, explained, combined, rejected or refined. For this, the circle of seats formed by the participants constituted an “important moment of accomplishment”<sup>4</sup> - it allowed everyone the equal opportunity to take part and actively involve themselves in the search for themes. An agenda with a variety of questions that reflected the different facets of the conference’s themes was concluded upon. The participants could independently sign up for the individual discussion rounds according to their interests. This process wasn’t monitored either and lay completely within the responsibility of the participants. In total, three discussion rounds of one hour each were planned. The time frame was left up to the participants to decide in this instance too - conversations could be prolonged, combined, stopped or thematically changed if needed. Because all participants took part in a discussion round concerning their respective strong interests and were there as a result of their

<sup>3</sup> Reich, K 2008, P.3

<sup>4</sup> ib.

own responsibility, the atmosphere within the individual work groups was very balanced. The work was characterised by great interest in the contributions of the others, intent listening and the active inclusion of personal thoughts and impulses. It was in this manner that one group discussed the question of how one can include a larger number of people in artistic-political projects and give them courage to engage themselves more strongly in this area. Many different participants with different motivations for being there came together in this group. Young people from the FLUX project along with students eager to become stronger artistically and politically engaged but without the means to do so, artists already active in this area wanting to share their experiences and representatives from European cultural institutions who are working on projects within the field. A very bountiful discussion, in which everyone could learn from each other, developed over the course of the group work precisely because of these varied backgrounds and motivations. The Open Space format, therefore, created a space where everyone felt safe and encouraged to actively involve themselves and honestly speak about their goals, experiences and hurdles. Because the Open Space is based on the individual responsibility for the themes and direction of the discussion, a “space for verbal whatever comes, comes with respect to experiences”<sup>5</sup> was created. This made possible “the self determination, freedom and voluntariness of the participating persons to work intensively with engagement and motivation”.<sup>6</sup>

However, the success of Open Space is also based on other less obvious factors that may not be noticeable at first glance. The Open Space is characterised by minimal outside monitoring and control, but some guidelines did offer a frame and a structure that supported “individual engagement and collaborative work in small groups.”<sup>7</sup> Other than this, the minimal structuring of the conference created a discussion atmosphere that was characterised by a heightened willingness to learn, mutual appreciation and an unprejudiced working atmosphere.



*Group Discussion during the Open Space*

The guidelines of Open Space that also structured the conference are: “Be prepared to be surprised,” in other words be open to new experiences; “Whoever comes is the right person,” which means that the group size is always “right” because the people who are involved are doing it out of their own interest; “Openness to whatever happens”, in particular to the free flow of work processes; and “It begins when the time is right” and similarly “When it’s over, it’s over” which allows a free division of time depending on the needs of the discussion.<sup>8</sup> These guidelines gave important structure to the days during the conference. They enabled discussions to be lengthened, themes to be illuminated from different viewpoints and initiatives for new discussions developed from the conversations. The premises also meant that the participants were able to share intensively in a protected environment.

The Open Space format is structured by a single law, namely the “Law of Two Feet”, that stipulates that participants are free to leave their discussion and join another one at any time.<sup>9</sup> However, during the conference *On the Threshold of the Future* this law was used astonishingly little. Although now and then some participants of the conference did change discussions, most stayed in their groups, including those who at the beginning thought that they would move between discussions in order to cover a number of themes. At the end of the conference, many participants reported that the huge diversity of contribu-

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5 Droste et al. 2016, p. 15

6 Reich, K 2008, p. 3

7 ib

8 ib

9 ib

tions in each group was so interesting and so valuable, that they decided to stay in their groups until the end. Indeed it is about this that one of the few criticisms of the conference was expressed: the lack of time. Many participants would have liked to have stayed longer in their individual working groups and some would have even wanted to enter into a concrete and action oriented work phase. However, an essential part of the Open Space is its open and unpredictable outcome. In the context of the conference *On the Threshold of the Future* many of the participants seemed to have taken strong impulses and lessons from the discussions away with them. A popular result of the conference seemed to be the discovery of the potential inherent in work in art, cultural education and cultural institutions for the fields of participation and democracy, and likewise the wish to become stronger and more concretely active in this field. However, through the many different backgrounds of the participants one also gained insight into the hurdles facing artistic and political work to be found within different social contexts. On the other hand, the coming together of people with such diverse cultural, professional and generational backgrounds sparked inspiration for new ideas and ways of artistic work in the field of democratic development and participation.

## Programme

Moderation: Barbara Neundlinger, Director, Kulturpolitische Gesellschaft (Society for Cultural Policy)

Artistic Framework and Impulse: Les Souffleurs Commandos Poétiques

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### Tuesday, 17 October 2017

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- 4:45 pm      Arrival of Participants
- 5 pm          **Welcoming Address**  
Julia Effinger, Project Manager, Genshagen Foundation  
Elizabeth Ladrat, Arts Education and Development Officer, Ministry of Culture, Paris
- 5:15 pm      **FLUX - "Artistic Impulse"**  
Young adults present the artistic results of the second "Nomad's Lab" FLUX\*  
(A German-French-Bulgarian artistic youth exchange project that took place in September 2017 in Ruse, Bulgaria)
- 6 pm          **"On the Visionary Potential of Art"**  
Gloria Benedikt, Dancer, Choreographer, Science and Art Research Associate at the International Institute for Applied Systems Analysis (IIASA)  
Keynote Speech and Discussion
- 6:45 pm      **Reflections on the Nomad's Lab FLUX**  
Teodora Konstantinova, Art Scientist, Sofia (Accompanying Observer)  
Eslitza Popova, Cultural Manager, International Elias Canetti Society, Ruse (Artistic Director FLUX)  
Julia Effinger, Project Manager, Genshagen Foundation  
and the FLUX participants
- 7:30 pm      Dinner
- 8:30 pm      **"On the Threshold of the Future"**  
- And How Art is related to Democracy, Participation and Us  
Christel-Hartmann-Fritsch, Executive Board Member, Genshagen Foundation  
Jean-Pierre Saez, Director, Observatoire des politiques culturelles, Grenoble
- 8:40 pm      **Introduction to the topic and discussion**  
Moderation: Friederike Abitz, Co-Creative Facilitator
- 9:15 pm      Discussion by the fireside and at the bar

*\*The Nomad's Lab FLUX is an initiative in cooperation with the International Elias Canetti Society in Ruse, Bulgaria. With the kind support of Goethe-Institut Bulgaria.*

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### Wednesday, 18 October 2017

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- 8 am          Breakfast
- 9 am          **Artistic Warm-Up**  
Be van Vark, Choreographer, Berlin
- 9:30 am      **Short Presentation of Artistic Projects on Democracy and Participation**  
Artúr van Balen, Artist of the Ensemble Tools for Action, Project Mirror Barricade, Dortmund/  
Germany  
Micaela Casalboni, Art Direction, "Feel Free(dom)!" / Tandem Turkey, Teatro dell'Argine, Bologna/  
Italy  
Imad Fijjaj, Artistic Director, International Street Theater Festival Zank'Art, Casablanca/Morocco
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Pauline Panassenko, Actress, Assistant Director, Fore!, Comédie de Saint Etienne/France

10:30 am	<b>Discussions in small Groups using the Open Space Method</b> Moderation : Friederike Abitz, Co-Creative Facilitator
	<b>Development of Democracy and Participation in Special Consideration of the Potential of Art and Culture</b> Opening and agenda
12 am	<b>Discussion in small working groups, Session I</b>
1 pm	Lunch
2 pm	<b>Discussion in small working groups, Session II</b>
3 pm	<b>Discussion in small working groups, Session III</b>
4 pm	<b>Conclusion of the Open Space</b>

5 pm	<b>Closing Remarks and Conclusion of the European Seminar</b> Jean-Pierre Saez, Director, Observatoire des politiques culturelles, Grenoble Christel-Hartmann-Fritsch, Executive Board Member, Genshagen Foundation Be van Vark, Choreographer, Berlin
6:30 pm	<b>European Evening</b> Reception with cultural programme

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#### Thursday, 19 October 2017

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8 am	Breakfast and departure of the participants
9 am – 12 am	Internal meeting for the partner organisations



## Biographies

### Friederike Abitz

is co-creative facilitator and moderator. She worked as project engineer in the packaging industry and in strategic consulting. Since 2012 she moderates large group discussions with the aim of creating true added value for the participants. Additionally, she shares her knowledge of how to unleash the full potential of a group in individual coachings as well as in group trainings. Friederike Abitz guides and supports groups in their change processes, facilitating a structured and focussed flow. In addition to traditional methods such as teambuilding, coaching and project management she uses innovative techniques like Dragon Dreaming Project Design, Design Thinking and Theory U. Friederike Abitz also works as Graphic Recorder and Sketchnote Artist, creating visual protocols of strategic meetings, scientific talks and connecting conferences. // [friederikeabitz.com](http://friederikeabitz.com)

### Artúr van Balen

works as visual and performance artist. He examines the overlaps between visual arts, performance and activism and founded the group „Tools for Action“ in 2012. With „Tools for Action“ he gives participatory skill-share workshops on how to build inflatable sculptures and uses them for political actions. He participated in exhibitions and action art performances, amongst others at the Steirische Herbst (Truth is Concrete, 2013), at the Victoria and Albert Museum in London (Disobedient Objects, 2014), the Museum of Modern Art in Warsaw (2016), at Schauspiel Dortmund (2016) and at the Moscow Biennale for Contemporary Art (2017). In 2017, he received the prize for arts education of the Federal Government Commissioner for Culture and the Media (BKM Preis für Kulturelle Bildung) for his project „Mirror Barricades“ together with Schauspiel Dortmund.

### Gloria Benedikt

trained at the Vienna State Opera Ballet School and English National Ballet School London and has worked as dancer and choreographer across Europe and the US since 2002. She joined the International Institute for Applied System Analysis (IIASA) as first Science and Arts Research Associate in 2015. A graduate of Harvard University, Class of 2013, she is particularly interested in exploring how artistic and scientific processes can be combined in order to tackle global challenges more effectively and support transformations to sustainability. She creates arts projects that are artistically innovative and impact driven and also co-directed the Citizen Artist Incubator Project 2016, developed for performing artists that aspire to develop new ways of using collaborative artistic innovation to create impact on current issues and global challenges.

### Micaela Casalboni

is an actress and a theatre teacher responsible for international and intercultural projects and co-art director of the Company Teatro dell'Argine, which she founded in May 1994 along with twenty other artists. As an actress, she played in many shows in Italy and Europe. As a teacher, she leads theatre workshops with teenagers and adults, both professionals and non-professionals. She is also regularly involved in workshops and seminars at Bologna University. Her contribution to the art direction goes along several ways, but mainly in creating and implementing local, international and intercultural art projects, as well as projects dealing with theatre as a tool for active citizenship, community empowerment and intergenerational and intercultural dialogue. Among Teatro dell'Argine's most relevant projects: Acting Diversity, on political asylum right; Lampedusa Mirrors, on migration; Feel Free(dom)! on freedom involving citizens of all ages and artists in Italy and Turkey; Future Masters, on contemporary issues like work, war and migration.

### Zandile Darko (*as of von 2016*)

Zandile Darko studied Cultural Studies (BA) at the Leuphana University Lüneburg and at the University of Ghana. She received her artistic training at the London International School of Performing Arts. She has been a performer at Hajusom since 2010, and since August 2015, she is Assistant Producer there. From 2009-2014, she worked as a freelance artist for Label Noir, an Afro-German/black theatre company in Berlin. Her theoretical and artistic interest lies in the questions and possibilities of the construction of identities in

transcultural contexts.

#### **Julia Effinger**

works as project manager at the Genshagen Foundation (Stiftung Genshagen) since 2011. She graduated from a French-German M.A. in Culture Mediation (Aix-Marseille / Hildesheim). In the field of cultural mediation and arts education she worked in cultural management, international youth exchange and as an academic employee at the Department of Cultural Policy, University of Hildesheim. Julia Effinger also directed the Regional Federation for Arts Education of Youth in Berlin (Landesvereinigung Kulturelle Jugendbildung Berlin e.V.).

#### **Imad Fijjaji**

is artistic director, director and actor at the street theatre company Zank'Art. Moreover, he is the forerunner and director of Terminus des Arts, the first Moroccan company specializing in street arts, which was created in 2010 in Casablanca by winners of the Higher Institute of Drama and Cultural Animation.

#### **Christel Hartmann-Fritsch**

was executive Director of the Genshagen Foundation (Stiftung Genshagen) from 2009 to 2017, being responsible for the field of work Arts and Cultural Mediation in Europe. She studied German and Romance Philology in Regensburg, Freiburg im Breisgau and Clermont-Ferrand. From 1983 to 2009 she worked as executive and artistic director of the international artistic youth cultural centre Schlesische 27 in Berlin. From 1989 to 2004 she worked as expert for the European Commission (Task Force Human Resources, Education, Training and Youth – now General Directorate for Education and Culture). From 1995 to 2005 she was consultant of the Cultural European Foundation in Amsterdam (EFC) as well as other foundations and organizations.

#### **Teodora Konstantinova**

is an art historian and a Ph.D student in art and visual studies at the New Bulgarian University (Sofia). She is co-founder and owner of the platform Art and Culture Today (Bulgaria) and does monthly lectures on contemporary art and culture for a wider audience in Sofia. She organised such events also in other Bulgarian cities, as well as in Vienna (Austria) and Bratislava (Slovakia). Her professional aims and fields of interest are especially academic career, arts management, curating, arts journalism, museum education and interactive methods for educating children and adults in the field of art history.

#### **Elizabeth Ladrat**

is arts education officer at the general secretariat of the French Ministry for Culture. From 2008 to 2014 she was advisor for arts education and cultural action at the Regional Direction of Cultural Affairs in Upper Normandy of the Ministry of Culture and Communication (DRAC). There she was in charge of the implementation of cultural democratisation policies. From 2004 to 2008 she was communication officer responsible also for cultural patronage at DRAC Upper Normandy. From 2003 to 2004 she conducted for Archimed' médiation culturelle a study on access to artistic schools for people with disabilities. Between 2001 and 2003 she managed the Théâtre du Cristal, a theatre company fostering access to culture for people living in rural areas and to artistic practice for people with disabilities.

#### **Barbara Neundlinger**

is director of Kulturpolitische Gesellschaft, (Society for Cultural Policy) since June 2017. She holds a degree in Journalism and Communication Studies. Since her graduation in 1996 she has worked in the field of culture and education management. From 2009 to 2016 she led the departments Cultural Mediation and Artists in Residence Programme at KulturKontakt Austria. In her work she focuses on participation, diversity, migration, arts and cultural education. She is an expert for European networks and EU grant programs and is regularly invited to take part in EU expert groups as well as to contribute as an author, speaker or moderator regarding these topics.

### Eslitza Petrova Popova

is cultural manager of the Elias Canetti International Society in Ruse, Bulgaria. She graduated in painting, obtaining an MFA degree from the Academy of Fine Arts in Sofia, Bulgaria in 1991. She works in the fields of painting, animation, scenography and costume design. She created the Popova Art Gallery on the island of St. Martin and the gallery Friends in Ruse, Bulgaria. Her shows include: "Borges and Balkan Voodoo", "Creole Tales", "Faces" and "Would like to tell you...". She has curated the video festival in Blagoevgrad "Fly to Elephant" and the exhibition "The Visual Artist in the Opera" in Ruse. Now she lives in a little village in Bulgaria and works on her next exhibition FLUX.

### Pauline Panassenko

works as actress and as assistant to the stage direction. After having studied a Master's in political sciences at Sciences-Po Paris and a Master's in literature, she followed a course at the Tisch School of Arts at New York University before entering into the Moscow Art Theater School under the direction of Oleg Tabakov. In France, she studied at the Ecole Nationale Supérieure de la Comédie in Saint-Etienne. She recently played in: *Nature morte. À la gloire de la ville* directed by Michel Raskine, *Un beau ténébreux* by Julien Gracq, directed by Matthieu Cruciani, *Tumultes* by Marion Aubert, directed by Marion Guerrero, *Tarkovski, le corps du poète* directed by Simon Delétang. At the Comédie de Saint-Etienne she assists Arnaud Meunier in the direction of the French-American play *Fore!*

### Jean-Pierre Saez

is Director of the Observatoire des politiques culturelles, and editor of its review. He teaches at Grenoble Institute of Political Studies and is President of the International Center for Nomadic Music – "Détours de Babel". Jean-Pierre Saez is expert for various French and European institutions (Conseil des collectivités pour le développement culturel, Stiftung Genshagen, Conseil culturel de l'Union pour la Méditerranée). Latest publications: *Culture et Société. Un lien à recomposer* (ed.), Éditions de l'Attribut, 2008; *Le dialogue interculturel en Europe: nouvelles perspectives* (co-ed.), Éditions OPC, 2009; *Les nouveaux enjeux des politiques culturelles. Perspectives européennes* (ed. in collaboration with G. Saez), Éditions La Découverte, 2012; *Pour un droit à l'éducation artistique et culturelle. Plaidoyer franco-allemand* (ed. in collaboration with Marie-Christine Bordeaux, Christel Hartmann-Fritsch, Wolfgang Schneider), Éditions OPC, 2014.

### Be van Vark

works as choreographer. She is the founder of the dance company Kompanie van Vark that received several international awards (1994-2002). From 2001-2006 she led the Department of Contemporary Dance at Die Etage, a school for performing arts in Berlin. Since 2002 she has worked on her concept „tanztheater-global“ that brings together amateurs and professional performers. Since 2011 she is director of the NGO Tänzer ohne Grenzen (dancers without borders). Further information about her current projects // [bevanvark.wordpress.com](http://bevanvark.wordpress.com)



## Imprint

### Organised by:



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Am Schloss 1  
14974 Genshagen  
Tel: 03378-805931  
[www.stiftung-genshagen.de](http://www.stiftung-genshagen.de)

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In cooperation with the International Elias Canetti Society, Ruse, Bulgaria,  
and the Comédie de Saint-Etienne, France.

### Funded by:



The Nomad's Lab FLUX has in addition been funded by the Goethe-Institute Bulgaria.

Project Coordination: Julia Effinger, Stiftung Genshagen  
Photography: © Stiftung Genshagen | René Arnold,  
and Dimitar Stoyanov Mitev, photo on page 5  
Event Report: Linda Weichlein, Charlotte Müller, January 2018  
Translation German – English: Ruby Wilson