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# TRANSEUROPA JOURNAL



THE OFFICIAL JOURNAL  
OF THE TRANSEUROPA FESTIVAL 2012

MAY  
9♦20  
2012  
+  
JUNE  
2♦3



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**A FESTIVAL OF  
EUROPEAN  
ALTERNATIVES**  
(DEMOCRACY,  
EQUALITY,  
CULTURE  
BEYOND THE NATION  
STATE)

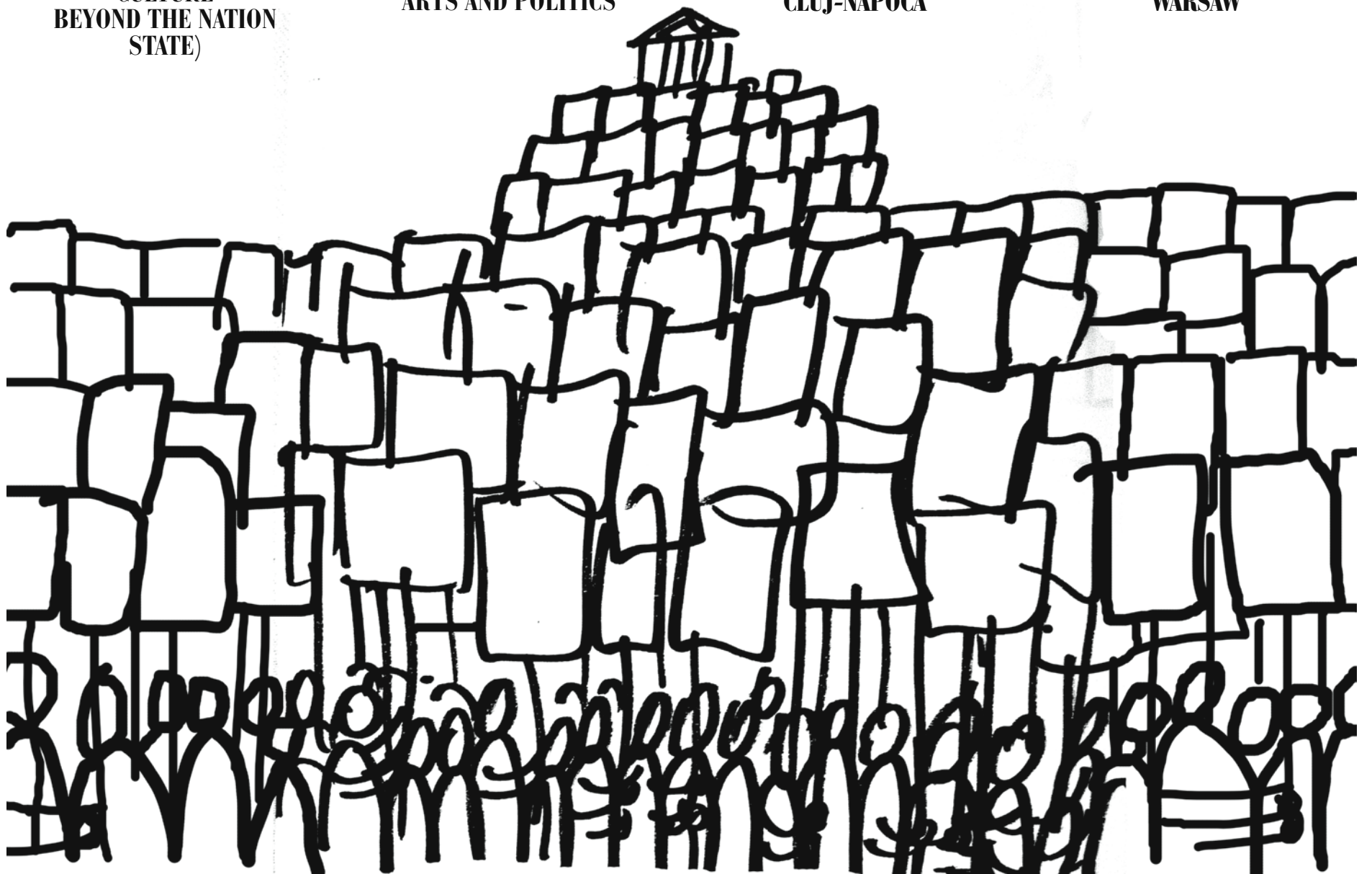
**A COMMON SPACE FOR  
EUROPEAN ALTERNATIVES**



**THE TRANSNATIONAL  
FESTIVAL OF CULTURE,  
ARTS AND POLITICS**

**AMSTERDAM  
BARCELONA  
BELGRADE  
BERLIN  
BOLOGNA  
BRATISLAVA  
CLUJ-NAPOCA**

**LONDON  
LUBLIN  
PARIS  
PRAGUE  
ROME  
SOFIA  
WARSAW**



## **TRANSEUROPA FESTIVAL: A TRANSNATIONAL MOBILISATION**

Transeuropa Festival is an annual political and cultural festival taking place in 14 cities across Europe. As every year, this politically engaged festival is grounded in the contemporary global and European context and organised by activists from throughout the continent. In perhaps no previous year has the context seemed more apposite for a festival promoting democracy, equality and culture beyond the nation state and an alternative idea of Europe. These ideas and ideals of Europe are being threatened at a political level in several dimensions. Yet, where there is crisis, there is also opportunity and responsibility. (... p 3)



## **HOW DO YOU SPELL 'CRISIS'?** REPLACING AUSTERITY WITH DEMOCRACY

The European economic crisis, most associated with Greece in the minds of the population, is also expressed in terms deriving from ancient Greek: krisis literally meant "to decide, to judge", and the term was used for a turning point in a disease, the critical moment of going towards recovery or death; economy derives from oikonomia, meaning "household management". (... p 6)



## *as we move: migration, borders and social change*

The act of migrating extends far beyond the act of moving across a geographical space. Within the borders of Europe, migrants are increasingly mobilising in response to discrimination and socio-economical marginalisation to demand their rights. These struggles are producing new forms of democratic political participation, and in some cases have succeeded in bringing about stronger anti-discrimination legislation, workers' rights and political recognition of cultural diversity. (... p 8)



BETWEEN TRANSLATION  
AND ACTION

## **NEW FORMS OF POLITICAL MOBILISATION**

The various protests, occupations and viral internet campaigns that have seized the imagination of the media and many citizens since the Arab uprisings in 2010-2011 challenge the current system of power by articulating alternative political manifestos and practising (re)newed forms of politics. "Occupy!" is understood as a political protest against certain specific policies as well as a new way of being political, of doing politics that does not fit with the current political institutions. (... p 10)



## ABOUT EUROPEAN ALTERNATIVES

European Alternatives is a transnational membership organisation promoting democracy, equality and culture beyond the nation state. The nation state is no longer the appropriate political form in which to define democratic decision-making and active citizenship, equality between people, the respect and extension of rights. The nation state is not the appropriate political form to promote a responsible politics for the environment, ensure political control over the economy and an equitable distribution of wealth, or promote peace between people. European Alternatives seeks to promote alternative forms of political subjectivity and collective political action. European Alternatives believes that social and political change requires artistic and cultural engagement as much as other

forms of engagement. European Alternatives does not believe that Europe can be defined in geographical or ethnic terms, neither by borders nor roots. Europe must be understood as a space of exchange, of experimentation and of dialogue. European Alternatives is not only an NGO, it is at the same time and above all a movement of citizens and a new political subjectivity. By joining you will be able to take part in Transeuropa Network: a network of activists from throughout Europe and beyond, working together for the emergence of a new and genuinely transnational European politics, culture and society. Transeuropa Network and European Alternatives work together to make possible Transeuropa Festival in 14 European cities.



## ABOUT TRANSEUROPA FESTIVAL

In 2007, a group of young intellectuals and artists created a 10 days celebration in London of to promote an alternative Europe that could live up to the following principles: democracy, equality and culture beyond the nation state.

Enthusied by three successful London editions, an ever growing number of motivated Europeans mobilised in a common effort to create Transeuropa Festival: A truly Transeuropean Festival taking place in 4 cities in 2010, 12 cities in 2011 and in 14 cities around Europe this year.



Transeuropa Festival has always been a bottom-up initiative but also able to build bridges with renowned art institutions, artists, thinkers and academics. From the start, the initiative has been supported by a number of key intellectuals and artists such as, among others, Zygmunt Bauman, Hans Ulrich Obrist, Stefano Boeri, Saskia Sassen, Franco Bifo Berardi, Oliver Ressler, Can Altay, Tania Bruguera, Sandro Mezzadra, Geneviève Fraisse and Kalypso Nicolaidis.

Of course Transeuropa Festival would not exist without the involvement of an EA team and activists and the support of key people and organisations, such as Allianz Kultur Stiftung, ERSTE, Fondation Hippocrène and the Citizenship programme of the European Commission, all those who support the festival locally and all the partner organisations and institutions, whose logos you will find on the pages of this journal.

(... from the front page)  
**CRISES AND MOBILISATIONS**  
The political response to the economic crisis has revealed many of Europe's weaknesses, and instead of confronting and overcoming them, many of the political decisions have exacerbated them. Democratic processes are under threat from the new paradigm of austerity, the acceptance and submission to the rules of an economic system that created the crisis and increased inequalities and poverty. The Fiscal Compact creates decision making processes parallel to those of the European institutions, in which the economically strongest voices dominate and in which there is no guarantee that the common interest of Europeans is defended. In Greece and in Italy, technical governments whose agendas have been reformulated under the direct supervision of the European Central Bank have replaced the elected ones. The opportunity of using the economic crisis to relaunch the European economy in a more just, equal and ecologically sustainable way and turning it into an example of solidarity and humanity rather than a 'risk factor' for the financial markets, is being completely missed.

The political response to the crisis in some parts of Europe is strongly linked to the increased support for populism and nationalism in other parts. A striking example thereof is the new Hungarian government, which has undone many of the achievements in rights and liberties of the last 20 years in that country. Policies of exclusion extending throughout Europe, such as those against the Roma and the migrants, are of similar nature. In a year which should have marked the major launch of a common European foreign policy, Europe revealed its worse contradictions with its founding principles and often seemed a hypocritical former power scared and disorientated by the changes it faced. The complicit power relations of some member states with dictatorships in the Southern Mediterranean were in contradiction with Europe's claims for universal human rights and recalled the colonial era; Europe's closing of its borders to

# TRANSEUROPA FESTIVAL: A TRANSNATIONAL MOBILISATION

migrants from Tunisia and Egypt in stark contrast with its principle of freedom of movement. Europe even began to refuse the application of this principle to its own citizens, by closing borders between European countries and beginning the renegotiation of the conditions of application of the Schengen treaty, thereby beginning to undermine some of the bases of European citizenship. In this gloomy perspective, the possibility to rethink forms of organization and mobilization have manifested themselves thanks to the grassroots citizen's led movements, which sprung from a different part of the world to call for more participatory forms of democracy and governance. The overthrown of the dictatorships in Tunisia and Egypt, and uprisings in the Arab world became the example to follow for many European and western movements, who recognized parallel narratives in these events and felt stimulated to start collective action and challenge what they see as inequalities, lack of respect of the rule of law, and non-democratic practices in Europe and the USA. Europe and the rest of the world witnessed and welcomed a 'migration' of ideas and practices from these countries. It is now urgent to understand how we can work together to settle and strengthen democracy both inside countries and across borders.

essence of Europe and as a way to rethink citizenship. The three themes also constitute the structure of this journal. Thanks to its transnational and trans-disciplinary approach, Transeuropa Festival aims at challenging physical and conceptual borders and at creating a collective transnational space in which to start a genuine dialogue on the principles of equality, democracy and culture beyond the nation state, which are the values of European Alternatives. Importantly this year it extends for the first time outside the current borders of the European Union, to a candidate country: Serbia. Throughout the festival there will also be speakers, participants and content from the Southern Mediterranean and from as far as China in solidarity and kinship with activists there and in a sense of common struggle across frontiers. These are significant gestures for the festival in interrogating the very possibility of there being borders to Europe. This is a movement that will be reinforced in next year's festival as well.

transnational discourse as result of these translations, is the ongoing challenge that fuels and ultimately moves all European Alternatives activists.

**FROM A WALK THROUGH A HUNDRED TRANSNATIONAL ACTIVITIES**  
During the festival, these three themes will be explored through a series of linked practices, events and discourses all of high quality, which you can discover along these pages in the general calendar and the cities programmes. A transnational walk, taking place simultaneously in all the cities, will open the festival. Then, each of the themes will be explored in each city and in dialogue with the others through various forms - panel discussions, performances, video screenings and forums, or other kind of activities such as 'living libraries'. During the closing forum in Rome, the ways of maintaining the existence of this shared transnational open space, after its ephemeral momentum in the festival, will be explored. The festival is a moment of transnational exchange. Most events welcome international speakers and participants. European Alternatives activists are also travelling throughout the festival across borders. Emphasis will be put on sharing practices and ideas in a transnational way, using all possibilities offered by multimedia and new technologies.

**JOIN THE PUBLIC MOBILISATION FOR AN ALTERNATIVE EUROPE**  
Transeuropa Festival is a form of collective public response to short and long term challenges facing European societies. It is an attempt to draw on the potential offered by transnationalism and by a certain idea of Europe and to create a common space in which alternative proposals can emerge, take shape, and be followed up with action. It is participatory, democratic and diverse by its design and principles, and is an ongoing project to recreate Europe. You are invited to join in physically, virtually, creatively and intellectually with this project and to participate in this transnational Festival of European alternatives.

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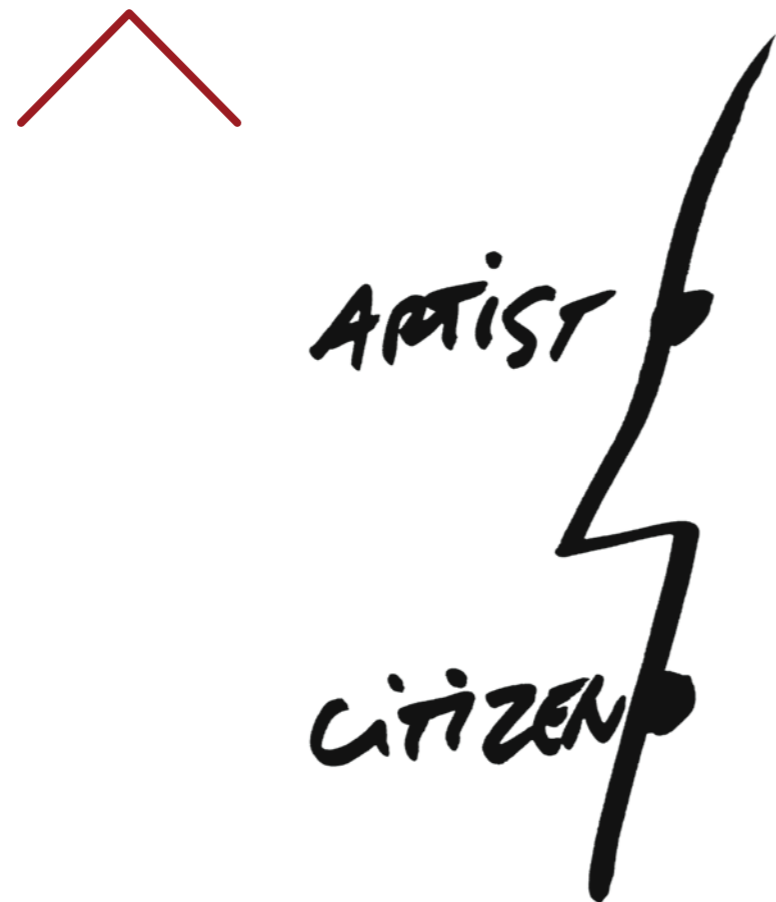


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## Transeuropa Journal drawings by DAN PERJOVSCHI

The artist Dan Perjovschi selected and produced specifically for the Transeuropa Journal a series of drawings (2000-2012) as visual comments on current political, social or cultural issues. The images ironically reflect on the many conflicts and contradictions that emerge within the European space around themes such as economic crisis, migration and the ongoing grassroots mobilizations and protests. Dan Perjovschi played an active role in the development of civil society in Romania, through his editorial activity with *Revista 22*, a cultural magazine in Bucharest. He has stimulated exchange between Romanians and the international contemporary artistic scene. Dan lives and works in Bucharest.

### 3 MAIN THEMES FOR 2012, THROUGHOUT AND BEYOND EUROPE

The festival events address three main themes connected with the current context: the economic crisis and the possibility of alternatives to austerity measures; the new forms of political mobilisation and their potential for rethinking democracy; and migration and movements as an

### SANDRO MEZZADRA

*Professor Mezzadra, having witnessed the previous editions of the Festival, how do you see this event's role in a period of so much uncertainty and transition for European people?*  
I would suggest – of course with a much overused expression – that it is a moment of crisis for the European project, rather than simply a transition or a period of uncertainty. Therefore I think there is a challenge for all of us; for you and for those like me, who have been now for several years trying to imagine politics inside a European space. This challenge lies in thinking radically about this crisis. But I do not want to stick to generalities: the problem is that many of us put their reasoning about Europe and their European practices 'inside but against' a European institutional space. Consequently, in my opinion the issue that should be addressed during the next festival is the following "Is it still possible to do so, or shall we adjourn our ways of reasoning and take leave, eventually, of that institutional space, in order to rethink it radically?" I believe this should be at the very core of next festival's debates.



*In your work you depict migration as a creative power that lies inside economic, social and cultural structures. A force that emerged particularly starting from the many migrants' riots exploded in Europe, from Rosarno to Vincennes' turmoil. How would you describe these outcropping subjectivities? What do they bring to the meaning of European citizenship?*  
This issue should be contextualized. I began to speak, among others, of migration as a social movement about ten years ago, in an effort to make room for a political action able to match up to the transnational dimension of the migratory movements, and the challenges that I believed they were raising to citizenship. Back then to talk about citizenship meant referring to European citizenship in a very precise way. The 1990s proved to be a period of great vitality in the intellectual, political and even media debate on the theme, because at that time, European citizenship aroused great expectations. Transnational citizenship evoked the chance to free oneself from the heaviest of

nationalism's heritage. It looked like a new ground for social fight had emerged. As I wrote then, citizenship was not a goal, but rather the ground for a contestation. We managed to identify, then, a few steps that we thought were crucial points to be forced through, as we did with resident citizenship campaign. Though I had my reservations about it, I recognised it as an important element in order to enrich a conflictual field. We can't forget, moreover, the reflection about overcoming the juridical feature of European citizenship as a second level citizenship, and therefore about the possibility of a direct naturalization. Anyway those issues seem to me, today, unlikely to come up again. That's why I go back to the previous point: the need of a moment for a radical thinking on what is changed, on the new tools and languages that we need today.

*Many young people in North Africa look at Europe as a model, while, here in Europe, many, more or less overtly, hope in a social upheaval, comparable in intensity to what is happening there. Are both of them cherishing illusions or has this generation really a common cause to fight for?*  
Let's start from recalling that illusions, imagination and fantasies, often have real effects that are not less concrete for the mere fact that they were originated by illusions or fantasies; it seems to me that last year we saw exactly this kind of dynamics, in which young people played off the cushion between the two Mediterranean banks. I think there are still "rebounds" going on, in Maghreb and in Mashrek as well as in Europe. Notwithstanding we should also analyze how fictitious illusions can be. Here it seems to me that there is a real fundamental issue: shaping a Euro-Mediterranean space once again can't be simply casting it in the current partnerships or agreements. Room for freedom and equality asks for a correction of the deep imbalance between the North and South of the Mediterranean in terms of freedom of circulation.

**SANDRO MEZZADRA** is Associate Professor of Political Theory at the University of Bologna. He is on the editorial boards of Studi Culturali, Scienza & Politica and Filosofia Politica. He is the co-editor of The Borders of Justice with Étienne Balibar and Ranabir Samaddar (Temple University Press 2011). Border as Method, a book he is currently writing with Brett Neilson, will come out in 2012 from Duke University Press. He has written widely on the areas of migration, capitalism, colonialism and post-colonialism, Italian operaismo and autonomist Marxism. Sandro Mezzadra will participate in the Festival in Bologna on the 12th May.  
*Gian Paolo Faella*

# transnational WALK

Sara Saleri

The Transeuropa Festival opens on the 9th of May with a transnational event - a common gesture - simple and powerful at the same time:

## **a walk taking place simultaneously in all the Festival cities.**

The act of walking itself, simple and ordinary as it is, is the prime way to place one's body in space, to link effectively with the public space of the city, taking direct contact with the urban fabric. To use De Certeau's words, "it is in the act of walking that persons write and rewrite the city as their space". Through these trajectories the city takes shape, as a crossroads of moving beings. When enacted collectively (in a demonstration, or in a parade), walking becomes a powerful means to transform the surrounding space, to appropriate it and re-signify it. Walking collectively in many different European cities, we will create a transnational common space through a critical, political and creative gesture. The movements of the bodies, all together, will produce a set of trajectories and also a form of discourse - a discourse about the city, about the urban experience, about Europe itself.

As response to the invitation to curate a video screening program for the 2012 edition of the TRANSEUROPA Festival, Cinémathèque de Tanger proposes Histoire(s) -

## **a selection of short films made before the revolutions that have shaken the Arab world.**

The 2011 events have demonstrated the strength of social networks, thanks to which individuals became the first narrators through the use of personal pictures, texts, videos and publications, putting literally into question the power of traditional media. The citizen has a new role in the construction of history, between fiction and reality. *Histoire(s)* questions the recent history of countries like Lebanon, Tunisia and Morocco through the practice of storytelling. The videos - directed by filmmakers of the new generation - present stories related to underground and political commitment, to terrorism, revolutions and civil wars, told by those who lived these realities. These stories remind us of our present time and enable us to reflect on the transmission of political and historical events.

The project of the Cinémathèque de Tanger was born thanks to the eagerness of a group of artists who wanted to show less known and less projected cinema in Morocco which derived from distant geographical and aesthetic backgrounds. They also wanted to preserve, keep track and perpetuate it with the public. The Cinémathèque de Tanger was opened in

The Transeuropa Festival opening is not a set of separate walks, but a unique event spread across the continent, creating a complex map which links all the cities. As with any map, this map is built starting from a specific perspective, a lens to read the European urban landscape: the one provided by the transnational networks of migrants, which produce new identities, new spaces, new and varying (de)localizations. Our map is to explore the cultural diversity and the multiple movements of the contemporary cities, investigating how the European space is enriched by it being diverse and multiculturel.

In every city, the walk explores places showing traces of the migratory experience, ranging from 'multicultural' neighbourhoods such as Raval in Barcelona or Barbès in Paris, to the hidden angles and side streets of Warsaw, or the city centre of Cluj, with its historical stratifications of diversity. In every aspect of the complex configuration of these neighbourhoods, we find signs of the mobility inherent to the project and experience of migration. Travel and displacement - which are at the centre of the migration project - do not stop animating the places where the migrants settle, or seem to settle.

Our trajectories in these neighbourhoods take this movement and displacement seriously, by adding another layer: the

migratory geographies of each city symbolically "migrate" in the other cities, urban narrations travel from a city to another.

In every city, each stop of the walk will tell or evoke a narration of a place in another place in one of the Festival's cities, creating a sort of "spatio-temporal gate", opening towards another European city. Theatrical performances, videos, photos, music: all these elements will contribute to this temporary displacement.

So, the transnational walk creates a juxtaposed, multi-layered map and is a paradoxical moment of unsettling and resettling, an ambiguous experience between location and dislocation. Each walk will be an exploration and re-appropriation from below of a local neighbourhood, allowing us to map hidden places, dialogue with new practices. At the same time it will provoke a sense of displacement and of being out of place. The participants will have the possibility to walk across Europe while moving in the well-known streets of their cities, and at the same time explore a new, imaginary city. Stretching throughout the continent, uniting in an ideal map from bits of maps of the other cities.

On the 'official' Day of Europe, we want to tell another story of Europe - a plural, complex Europe - which has to recognize its own diversity.

# histoire(s) carte blanche to the cinémathèque de tanger

2007 at the building of Cinema Rif, a legendary venue in the city which opened in 1938.

Two screening rooms, a movie library, a research centre, a film editing room, a café, and films: multiple, heterogeneous films, conducive to creating wild and insatiable movie buffs. It is also an archive, mainly composed of films of the Middle East and North Africa, singular objects kept at the margins of the main distribution channels and for which we find the path to the public: short films, documentaries, experimental and author films, but also colonial and post-colonial archives, in an extensive family album, a living and nomadic heritage of our societies that is brought alive in Tangier and travels from Paris to Los Angeles, via London and Seville. But because the people in the movie theatres are also the audience and filmmakers of tomorrow, the CdT has, since its inception, worked to support its public through specific actions: a monthly film club for children with *La Lanterne Magique*, meeting with visiting filmmakers and master classes, as well as documentary making workshops for young people from Tangier.

**Histoire(s)** will be presented in collaboration with Kriterion Cinema in Amsterdam; CCCB in Barcelona; Grad in

Belgrade; Kino Arsenal in Berlin; Institut Francais in Cluj Napoca; Iniva and Amnesty International in London; Institut des Cultures d'Islam in Paris; Kino Svetztor in Prague; Teatro Valle Occupato in Rome; Social Centre Xaspel in Sofia, and History Meeting House in Warsaw.

### **Histoire(s) – Programme**

#### **LA CINÉMATÈQUE DE TANGER**

Video presentation of the Cinémathèque de Tanger, Morocco 2008, 5 min

#### **UNTITLED**

Neil Beloufa, Algeria/France 2010, 15 min

#### **MY FATHER IS STILL A COMMUNIST**

Ahmed Gossein, Lebanon/UAE 2011, 32 min

#### **WANTED**

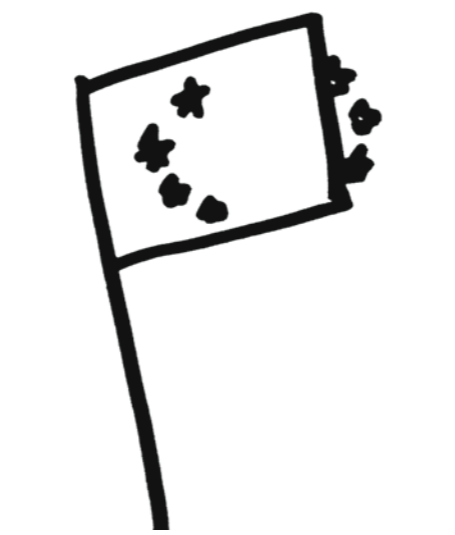
Ali Essafi, Lebanon/UAE 2011, 20 min

#### **THE STORY OF MILK AND HONEY**

Basma al Sharif, Palestine 2011, 10 min

#### **LIVING ROOM**

Danielle Arbid, Lebanon, 2004, 28 min



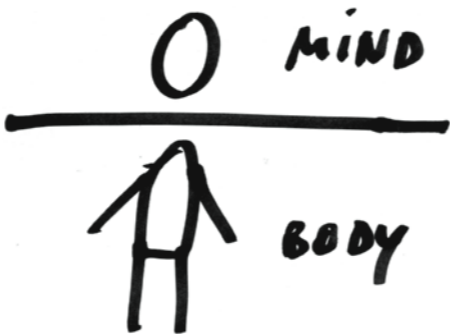
## **“don't judge a book by its cover!”**

### **LIVING LIBRARIES AT TRANSEUROPA FESTIVAL**

The public of Transeuropa Festival will have the possibility to experience a very peculiar way of reading: borrowing a book in one of the Living Libraries organized in some of the participating cities. A Living Library works like a real library: readers choose a book from a catalogue of titles and borrow it for a limited period of time. After reading it they return the book to the library and – if they want – they can borrow another one. There is only one difference: the books in the Living Library are human beings, who tell their life story, entering into a personal dialogue with the readers. Books are not actors, custodians of knowledge, or defenders of their group or idea: they are simply men and women who tell their story, putting themselves into play, answering frankly to questions from readers during a face-to-face dialogue. The books in a living library are often characterized by experiences of being part of a minority group and being subject to discrimination or prejudice – which they challenge by telling their story. Through the personal encounter, readers are lead to question their own stereotypes, and to stop thinking in terms of categories, focusing instead on subjective life paths. The idea behind the Living Library is exactly this: Meet your own prejudice! Instead of talking about it, simply meet it!

Living books will be available in **Paris (12th May)** – during a day against discrimination), **Bologna (13th May)** – a transnational living library with second generation young people coming from all over Europe), **Warsaw (13th May)** – with migrants living in the city), **Cluj-Napoca (19th May)** – with people who chose Cluj as their temporary or final destination for their dream), **Barcelona (19th May)** – with migrants and volunteers of local associations). A living library will also take place in **Cardiff (27th May)**, as an outreach event of the festival.

More information on [www.transeuropafestival.eu](http://www.transeuropafestival.eu)



# 3 ? TO...

### **ENGIN ISIN**

*You understand political theory as a form of activism. In what way then can political and social emancipation be associated with going beyond national borders?*

My aim is to develop categories that enable us to think of all men and women as political subjects, thus avoiding reducing them to national groups, or identifying themselves through natural elements, such as race, gender or ethnicity, such as being black, a woman, or a homosexual. National constructions are the perverse effects of the generic character of notions like humanity and the state. We have to rethink the idea, formulated by Hannah Arendt, of the 'right to have rights'. For Arendt, we need to think of the citizen outside of the categories of nation and humanity and within the framework of the state. The state is the supreme protector of the political subject. Arendt stresses how the state and the nation have conflated, creating numerous problems. Stateless people are therefore deprived of any kind of protection. From here stems Arendt his

critique of human rights. In political life, when you are deprived of a nationality status, being just human does not help. As a consequence, even with acknowledging civil rights, you still treat a negro as a negro. But what Arendt is unable to ask is how to treat a negro as a political subject.

*To redefine contemporary political subjectivity, you have developed a new idea, that of acts of citizenship. Is this a new way of conceptualising collective action and political engagement?*

The question we need to ask is: what enables new subjects to constitute themselves as subjects of politics? The notion of acts is one of the least theorized concepts in social theory. I started to think precisely about the notion of acts of citizenship. I have an activist background, so I asked myself: "what compels people, motivates and mobilizes them to say: what I am observing is not only unjust but it is also intolerable?". That is the foundation of an act... Socially, theoretically, politically, there is room to theorize that: what mobilizes people to take risks? As an activist, if you don't feel that you are putting something on the line, we know that it is not genuine.

We need to distinguish between deeds and opinions, between deeds and words. This is not to devalue the word, which would be hypocritical, but to give the deed some theoretical autonomy, irreducible power. What constitutes an act? This cannot be answered individually, it calls for collective work.



## **transnational forums on alternatives to austerity**

The political response to the economic crisis, exemplified best by austerity measures throughout Europe and the Fiscal compact, has mobilized citizens and organisations throughout Europe in protests, discussions and occupy camps. The alternatives presented have ranged from repairing the existing system and making it more equitable to radically moving towards a more environmentally sustainable society or some form of socialism. The alternatives include technical policies like Financial Transaction Taxes or Basic income, as well as cultural changes in our relationships to the planet, to our work, to government, to consumer goods, to each other and to other parts of the world. The alternatives have been articulated at different levels: at local, regional, national, European and global levels.

## **Through Transeuropa Festival we will try to connect some of these different alternatives to explore different political and economic realities from throughout Europe and as far away as China,**

between different actors, including activists, trade unions, political representatives, artists, writers and citizens. Through these forums we will develop a series of political propositions which will form the basis of campaigning work for European Alternatives and its partners over the coming year.

*What are the alternatives to the Western idea of citizenship?*

Today, the hermetically sealed political community, that is the nation state, is inadequate in the way we organize our practices around the world and it is bleeding at its edges. We are moving into a space of experimentation. Cosmopolitan citizenship, world-citizenship closes such a space. It is time to rethink what it means to act politically. But, is it possible to think collectively with Chinese, Indian etc colleagues and activists? Is it possible to institute practices genuinely organized across countries without opening up to Western domination? This is the political question to ask. If we want critical thinking, we need to take language seriously. So, I ask myself if it makes sense to use the term citizenship, which belongs to Western political grammar, to talk about political subjectivity. At the same time, it is impossible to find another word without engaging seriously with the issue of citizenship.

**ENGIN ISIN** is the Chair in Citizenship studies and Professor in Politics and International Relations at the Open University, in London. He also directed the Centre for Citizenship, Identity and Governance.

Teresa Pullano



## **a caravan of common goods**

Jules Mascagni

The transnational space created by Transeuropa Festival will be crossed by a caravan carrying a very special anti-merchandise: common goods. Artists from the Teatro Valle in Rome (see interview on p 11) will organise a special artistic and political process connecting Festival cities in a joint investigation of new political forms and occupations, and the meaning of common goods and resistance to privatisation and the rule of finance. Symbolically starting from Athens and making its way through the Balkans to finally reach the "core" of austerity-Europe in Frankfurt and Berlin, the caravan will meet and connect activists, performers, intellectuals and artists, developing a common narrative and a joint political approach in view of the final forum in Rome on June 2 and 3, held at the Teatro Valle itself. The caravan will not be a mere "connector" of subjects and practices, but is conceived as a genuine artistic product in itself. The caravan will see the participation of video-makers and an art-director, and will produce an original and truly transnational video-documentary.

Keep an eye on the Festival's website for updates on the Caravan and video-material!

(.. from the front page)

The European economic crisis, then, is a turning point in the disease affecting the common European household, and the question is whether the disease will continue or whether a turning point towards recovery has been reached. The sovereign debt crisis in Europe - which has filled the front pages of newspapers and the agendas of more and more European summits for the past two years - has revealed an underlying political crisis within the European Union. That political crisis is a crisis of sovereignty itself, a crisis in the very possibility of governance, which somewhat ironically expresses itself in a monetary form in the debt crisis. An earlier version of this crisis arguably motivated the creation of the European Union itself already over 60 years ago: devastated by war, the governments of the founding member states of the Union realised they could not achieve domestic prosperity independently of one another, and that their political legitimacy relied upon that promise. The European Union was an answer. That promise, of course, has been realised unevenly and unfairly in the European populations as the European Union has enlarged, but it was sufficiently believable for enough people to more or less keep the political crisis hidden. Now the promise of any further economic advancement is looking more and more like a chimera, and the gaping inequalities which have opened over the past 20 to 30 years are becoming bitingly unfair for those at the bottom end. The inequalities are the real poison of the disease, and all the recent signs show that the disease is getting worse.



## great expectations: a web documentary on job precarity *Giulio Rubino*

I heard the word crisis for the first time at the end of the 80s. Since then families have been eroding their savings, hoping that things will get better for the next generation. But what my generation found when entering the job market was a situation that not only didn't fulfil the hopes of our parents, but that broke ours as well: it was what we soon learned to call Precarity.

The distance between the ideal role of the 'educated' workers and the actual workings of the industry in Europe has created a wide gap in our society. On one side stands the generation that grew up believing that 'studying' would prepare them and bring them into the cultural elite of their country. On the other side lies an industry that sees them as absolutely expendable: a soulless army now easily replaceable, caught between the needs of survival and the faint dream of recognition. Europe is increasingly united in this drift and the issue involves transnationally an entire generation. This is the condition that we explore through the project 'Great Expectations': a web documentary composed of eight short documentary films, each focusing on one country and one aspect of the problem.

As part of our research on precarity we will use the huge potential of the Transeuropa Festival. We will set up an interview cabin in the festival cities that will become a place for the members of the 'lost generation' to tell their individual story, to share their struggle with their peers all around Europe. The interviews will then become part of the web documentary. We will also set up a live connection between the interview cabins so that the interviewees can directly interact with other precarious workers in other cities of Europe. In this way we will create a space



To see more events on this topic please check the city calendars on the following dates:

# HOW DO YOU SPELL 'CRISIS'?

## REPLACING AUSTERITY WITH DEMOCRACY

*Niccolò Milanese*

The political crisis is above all at a national level. The pretence of the independence of the economy from politics is only half-willed, for the political powers at a national level can not totally control the economy and all its actors even if they want to. The reality is more like a Faustian pact, whereby political leaders have chosen to let certain parts of the economy freer than others (the financial markets in particular) on the promise of sufficient growth and in order to maintain a social contract with their populations. The distribution of the proceeds of financial capitalism has become increasingly inequitable, and spurred by the credit-crash of 2008-2009 this globalisation pact has now come undone with a sudden loss of faith on all sides. The battle is now between those political leaders and financial institutions who are still getting some short-term profits from the failing system, and the classes of the people of Europe being asked to pay the price. The institutions of European governance, which were the expression of the compromise found between

governments and markets in sharing sovereignty - in particular the European Council, the European Central Bank, the European Commission - have become dysfunctional, and are increasingly bypassed altogether. The newly agreed "fiscal compact" - which is supposed to resolve the European economic crisis through enforced austerity and discipline - is a pure expression of the disequilibrium of power in the intergovernmental realm. The economic elites are beginning to abandon the European household and build a sweatshop next door. A return to a national economy, just like a return to a national politics, is as impossible as it is undesirable for European countries, too small to prosper in an increasingly globalised world of regional actors, and already highly interlinked both economically and socially. The desire for a return to a mythical "national model" is simply to support the current situation where the more economically powerful nations dictate the rest: only soon the club of "the most economically powerful nations" may no

longer include any European members. The European citizens must see the legitimation crisis of European governments for what it is: the expression of a longstanding crisis that was covered over by the promise of wealth. We could say that the first victim of the economic crisis is democracy itself, but it would be more accurate to say that the economic crisis was brought about by a failure in democracy. The response must therefore insist upon democracy above all. In the occupy movements as well as other forms of citizens' mobilisation, we have seen that

**many citizens understand the need to reinvent democracy at the same time as they demand a reinvention of the economy to a more equitable form.**

Where the nation states and elites no longer see their interest in upholding the European household, the citizens must occupy. For the European construction, whatever its shortcomings and betrayals over the past years, offers the potentials for the foundations of a new and more democratic form of society fit for the 21st century: one that is based on solidarity and collaboration, not competition and exploitation, one big enough to regulate flows of global capital and build an alternative economy within itself which will influence the world.

for mutual recognition, discussion and confrontation for those that share this problem throughout Europe.

Among the eight short documentaries that will become the bulk of the web documentary project, one will be presented as a preview together with the interview cabin. It tells the story of Brixton Village in South London. It was born from the observation of the apparent shortage of ideas and experiments aimed at tackling the problem of precarity and unemployment that is leaving young workers today in a situation in which it is very hard to find the courage and the strength to imagine an alternative, to create (or recreate) a meaningful relation between their work and their life. The documentary shows that there can be some extremely positive examples. The Grenville Arcade is an indoor market in the neighbourhood of Brixton. Until 2009 it was an underused, half abandoned place, forgotten by a large part of the local community and under the constant threat of local crime. Most of the shops were empty, and the owners couldn't find anyone willing to rent them.

But some people were already looking for spaces that the community could use and with a little help from chance, the Space Makers Agency, an organisation dedicated to finding new ways to use spaces left empty by the economic crisis, met with the local council and with the shop owners. The story of Brixton village - an inspiration and the proof that there is another way - was born out of this encounter. With a strong 'Do It Yourself' approach local residents were involved in re-imagining and re-creating the place. Shops were assigned rent free for people that wanted to try and start their new businesses and ideas and hopes have since been mixed and stirred together, giving back to the people the best antidote for that fear of the future: a new pride that comes with a new sense of belonging, of participation in a community.

For some people work is what they do to pay the rent, for others it is what they really want to do, and they might be struggling with paying the rent exactly because they chose to dedicate their life to that. The challenge is to make these ends meet. The struggle to do so is the story of this documentary.

# 3 ? TO...

## GUY STANDING

*The terms "precarity" and "precariat" are not entirely new and have been around for the last decade or so. What is the new and specific meaning you invest in the "precariat"?*

The precariat must be understood as part of the emerging global class structure. It consists of a growing number of people who are experiencing multiple forms of social and economic insecurity. Those finding themselves in the precariat have no employment security, being in and out of short-term jobs without protection against abrupt dismissal. They also have no job security, in the sense that they usually have to do jobs they do not wish to do and what they feel capable of doing. They have no control over the tasks they have to perform, or the opportunity to develop themselves through their jobs.

They also experience income insecurity, being unsure what level of income they will be receiving and being denied access to non-wage benefits, such as medical leave or paid holidays or the prospect of a decent pension in the future. They also experience representation insecurity, in the sense of having no voice in their relations with employers or even fellow workers. I think the idea of "status frustration" is most appropriate for the precariat - a sense that the jobs they might obtain are well below the qualifications they possess. Finally, as part of the definition of those in it, the precariat has to do a great deal of what I call in my book, work-for-labour. In other words, they have to perform a lot of work that does not receive any remuneration, over and above what labour they may be doing. This includes a lot of work done to try to obtain state benefits as well as learn new bundles of tricks that are conventionally called "skills".

*Can you explain the continuity between your theoretical work on precarity and the Basic Income Earth Network with whom you are collaborating? What political project do you refer to when you mention the universal basic income principle?*

Twenty-five years ago, a group of us - economists, philosophers, sociologists, and others - set up a network to promote discussion and advocacy of a basic income for everybody in society, as a right. We called the network BIEN, meaning then Basic Income European Network. After a few years, many more people from outside Europe were joining the network. So we renamed the network, BIEN, where the E was changed to Europe. Now we have members from all over the world, with national networks being affiliated to the international BIEN. It would be great if a Bulgarian network were to be formed. We have dealt with all the arguments thrown against the idea, and are confident that having a basic income as a social right would help provide the basic security that is essential for any market society.

Remember that the idea is that it should be unconditional for all legal residents in society, regardless of a person's work status, age or marital status. Gradually, politicians are beginning to see it is common sense. Many distinguished people have joined. Everybody can become a Life Member of the network and come to the next Congress. The next one is in Munich on the 14th - 16th of September this year.

*How do you see the future of the precariat's "work force": will it tend towards representation and resuscitation of trade unionism or will it become more and more diffuse and autonomous?*

I am confident that the precariat will start to organize and demand recognition as a crucial social force. At the moment, it is a class-in-the-making. People in the precariat know what they are against - the disgusting inequalities and the chronic insecurity that they face, without control over their own development or working lives. However, they are only beginning to work out a coherent progressive agenda.

**GUY STANDING** is Professor of Economic Security at the University of Bath, England. He was formerly Director of Socio-Economic Security in the International Labour Organisation, after being Director of Labour Market Policies. Having been a co-founder, he is co-president of the Basic Income Earth Network (BIEN). Guy Standing will participate in the event Precariousness: from a social condition to a state of mind on the 20th of May at UCL, London.

*Stanimir Panayotov*

## did you know?

### EUROPEAN ALTERNATIVES

is taking forwards a pan-European campaign on minimum income and youth precarity, demanding a stronger role for European institutions in guaranteeing access to work and social protection for all.

Find out more on [euroalter.com/precarity-and-income](http://euroalter.com/precarity-and-income)



### JEAN CLAUDE RODRÍGUEZ-FERRERA

**CAF are small projects of self financing whose members can use small amounts of money to cover their living's expenses. The idea behind CAF is simple: solving small but essential economic needs amongst its members.**

*Can you comment the current economic situation in Europe?*

We are now confronting the capitalist model. It's something that has already happened with the communist model: it is now presenting, in the clearest way, signs of exhaustion; they are both collapsing

systems. The communist system started to a breakdown because of its lack of incentives. Incentives to people are, to me, the most important: how can we expect people to actually do things if they don't have any stimuli? Communism failed, among other things, for its incapacity to provide people the right stimuli to improve and grow. Capitalism worked fairly well on individual incentives, but its problem is that it fosters an excessive accumulation, moreover provoking huge differences among people: since it is based on large capital accumulation, it leads only to the creation of a disproportioned consumistic society. This consume-based, unfair society has also another defect: it determines widely negative consequences to the environment. Therefore it is urgent, while confronting this situation, to invent a new model capable of getting its message to the masses.

*What kind of new model could it be?*

The economic crisis gave us a shake: I have never seen so many debates on possible solutions, and so much effort to use a more sustainable development method. All of us are asking where we are going. I think we should accept that we do not have any efficient model to which we can cling, and then start from there: from the sense of insecurity that comes out! We should create a great lab for ideas in order to study the alternatives that have already been practised. It is indispensable to start from a social innovation to bear strong repercussions, beginning with actual experiences. They should not be regarded as ultimate solutions, but instead as concrete examples that can lead us to a change of model.

*Do you know any experience of this kind?*

The CAF's proposal: little communities where members share small money sums, thus converting themselves into owners. In this way they create a fund, able to provide small loans to cover members' everyday necessities. It is a concrete example of a feasible alternative that is in the middle between capitalism and communism. Members' payoff is enhanced because the more you invest in the community the more you earn (money and social benefits), but at the same time this way is one step forward from capitalism: it avoids accumulation, since property is distributed according to each member's contribution. Currently there are six million people that are using CAF's method; it is still a relatively small experience in the world, but it succeeds. One has to consider that most of the financial transitions in the world are made informally. We are trying the best way to give these experiences a method and a space to create a different and more practicable model. I believe the change of paradigm already started and we can see in the way that traditional structures are now rarely representative nor effective. I would say to the ruling class: "Change your model, step forward, *sumaos!* Or we will leave you behind!"

Reclaiming the commons also requires a reshaping of the democratic process as it stands today, offering an alternative to the model that has prevailed under state and market models. Governing the commons demands a shift of power from the centralised state and free market to local communities, placing the power to satisfy the long-term needs of these communities as well as those of future generations back into the hands of community members through bottom-up, local and direct democracy.

### **THE DRAFT EUROPEAN CHARTER OF THE COMMONS**

You will find a draft of the European Charter of the Commons you can freely comment on with a special participatory software. We aim to produce an updated version of the Charter by early summer taking into account all inputs received. Please find more information at [www.commonssense.it/emend/european-charter-of-the-commons-eng/](http://www.commonssense.it/emend/european-charter-of-the-commons-eng/) More information, documents and events at [www.euroalter.com/common-goods](http://www.euroalter.com/common-goods)



## TOWARDS A EUROPEAN CHARTER OF THE COMMONS

*Stella Tang*

**Responding to the current wave of privatisations, European Alternatives together with the International University College, the Municipality of Naples, and the *Institut international d'études et recherches sur les biens communs* is launching a process of forums and meetings throughout Europe to draft a European Charter of the Commons.**

**WHY?** The dichotomy of private property and the state has proven incapable of resisting the distortions produced by more than 20 years of neoliberal order. The outcome has been a global and severe imbalance, favouring the private sector and specifically corporate interests at the expense of the people. Massive transfers of common resources from the public to the private sphere are occurring throughout the world, with total disregard to any constitutional guarantees of the public interest, due process, and just compensation. Our democracies are increasingly being jeopardized by collusive state and market actors; government representatives that put the short term profits of individuals and corporations ahead of the interests of the common people. From Greece to Spain, from Tunisia to Egypt, from Italy to Bolivia, Ecuador, rural India and China, the people are increasingly aware of the need for a different model of globalisation. These activists are currently engaged in acts of reclaiming commons all around the world. From those resisting the privatisation of resources (for example in Italy with the water referendum or in Romania with the attempts at health care privatisation) to the recent occupations of public spaces against neoliberalism (such as the Indignados in Spain and the Occupy movement). In solidarity with these movements, we initiate a campaign for the European Charter of the Commons.

**WHAT ARE THE COMMONS?** Our approach to the commons is both about reclaiming access to fundamental resources as well as guaranteeing the democratic process that governs their distribution. Resources that are fundamental to human life include both natural commons such as water, food, energy and the atmosphere, as well as man-made commons like technology, health, the Internet and culture.

Reclaiming the commons also requires a reshaping of the democratic process as it stands today, offering an alternative to the model that has prevailed under state and market models. Governing the commons demands a shift of power from the centralised state and free market to local communities, placing the power to satisfy the long-term needs of these communities as well as those of future generations back into the hands of community members through bottom-up, local and direct democracy.

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◆ MAY ◆

◆ 9 ◆

◆ 10 ◆

◆ 11 ◆

◆ 12 ◆

◆ 13 ◆

**TIMELINE**

**PRAGUE**

**AMSTERDAM  
WARSAW**

**BOLOGNA  
PRAGUE**

**BELGRADE  
PARIS**

**CLUJ-NAPOCA**

**BRATISLAVA  
SOFIA**

**BARCELONA  
BERLIN  
BRATISLAVA  
SOFIA**

**BARCELONA  
CLUJ-NAPOCA  
LONDON  
LUBLIN**

**LONDON  
LUBLIN**

(.. from the front page)  
At the external borders of the European Union, the violence at the border controls has exposed the disregard on the part of individual European governments for the protection of human rights. This inability or inadequacy of the nation state to guarantee and protect human rights has given rise to calls for alternative legislative frameworks and enforcement mechanisms that can operate at a supra-national and transnational level.

At the societal level, the superposition, construction and fracturing of identities effected by the process of crossing borders has transformed demographics and urban geographies across Europe and produced a new sense of self for the individual. Concepts like *mestiza consciousness*, hybrid identities, and multiculturalism are attempts to articulate and understand these changes that are visibly shaping the social and physical environment of European cities. In this context, migration is better defined by the profound social and political transformations produced through the lived experience of people crossing and contesting borders. These transformations not only deeply mark the lives of men, women and children that choose to migrate, but also significantly affect

# as we move: migration, borders and social change

Alina Müller

European societies. By looking at, and giving centrality to the daily instances in which people collectively and individually come up against the array of borders and boundaries in Europe, we want to explore the role migration plays in creating new forms of active citizenship and social change.

Through a constant reshuffling and reassembly of internal and external borders coupled with the proliferation of mechanisms of surveillance and exclusion, in the last twenty years Europe has emerged as an ever-changing configuration of bounded spaces. These bounded spaces, both figurative and literal, operate on, and affect the condition of migrants at multiple stages of the migration process. Checkpoints, advanced surveillances

systems, military operations and detention centres control the access of migrants to a territory. Point-based systems and immigration policies and legislation regulate their level of inclusion and indeed presence, in a wider sense, in European societies. Cultural hierarchies and an economical system that perpetuates inequality effectively determine their access to the labour and housing market and public and political life, re-enforcing this structure of selective inclusion. It is the daily encounter with, and response to, these borders that has produced a set of transformations which place migrants at the heart of social and political change. At a specific level then, these transformations have redefined the act of moving, working and settling across nation state borders. In a wider sense, they have raised issues

of the legitimacy of borders and prompted the questioning and reformulation of notions of citizenship, identity and social cohesion.

The act of migrating is therefore a force for social and political change, brought about through the efforts of individuals and groups to remove mechanisms of control and exclusion. The experience of people that cross borders and their struggles for justice and recognition clearly indicate to us the areas we need to address in our aim of promoting a society based on freedom and democratic participation. Not only this, they also clearly demonstrate the need and possibility for a form of political subjectivity and mobilisation beyond the boundaries of the nation state. Through transnational campaigns for open access to detention centres and migrant rights as well as public events and performances that bring migrant struggles to the fore,

## Transeuropa Festival joins the migrant movement.

A borderless Europe can never be fully achieved. At best it's an ambition, a 'tending towards'. But it is an ambition we share.

## OPEN ACCESS NOW TO DETENTION CENTRES FOR MIGRANTS

### CAMPAIGN CALL

We demand that the right of access to detention centres be granted to journalists and civil society.

In Europe today, roughly 600.000 people - including children - are detained every year, most often without a court decision. This detention can last up to 18 months until the detainee is removed merely for breach of EU member states' immigration laws. These people are not just deprived of their freedom of movement. Often, they are deprived of access to legal advice, health care and the right to live as a family...

Can European citizens say that they do not know all this? Unfortunately they can. Today, in most EU countries, journalists and civil society have very limited access to migrant detention centres. Often, even when one has access, it is impossible to meet people in detention, or even talk to them. Generally, only Members of national and European Parliaments have right of access.

This lack of transparency increase the risk of malpractice and numerous right violations. Yet access to information is an inalienable right of European citizens, defended by all European institutions (article 11 of the Charter of Fundamental Rights refers to the "freedom... to receive and impart information and ideas without interference by public authority").

Even the Return Directive of 16 December 2008 - which our organisations continue to clearly condemn in particular on the issue of the length of detention - states that "relevant and competent national, international and non-governmental organisations and bodies shall have the possibility to visit detention centres". These principles must be respected.

Places where foreigners are detained must not remain a reality that is hidden from us. Why should we not have access? We want to know what is happening there. That is why,

- We call on the governments of member states and on the institutions of the EU to act in order to ensure that civil society and the press have access to detention centres;
- We also call on MPs and those who do have access to push for improvements to national and European legislation in this field;
- Finally, because the EU is increasingly externalising its migratory policies, pushing non-member states to set up detention centres on their own territory to prevent migrants from entering Europe, we insist that openness and transparency should be the norm in these non-European countries as well.

Sign up on line: [www.openaccessnow.eu](http://www.openaccessnow.eu)



## 'human dignity is inviolable. it must be respected and protected'

### Art 1. Charter of Fundamental Rights

borders, leading to violation of rights. When migrants are held in detention, their rights as well as those of European citizens are disregarded. The campaign Open Access Now led by European Alternatives and Migreurop, together with a coalition of European and non-European partners, denounces this situation.

The campaign focuses on visits by journalists and civil society groups to detention centres. After having asked for access to the relevant authorities, visits are organised: directly by journalists if access is granted, and if not, with the support of the Members of Parliaments.

In early April, journalists had already been refused the right to enter detention centres in France, Belgium, Bulgaria, Romania, Italy and Spain. Often the answers are unmotivated, or requests face a blunt silence. Motivation of refusals can also seem absurd when - for instance in the centre of Arad in Romania- journalists have been contacted by migrants asking for a visit and the centre's authority refuses entrance, claiming that detainees would be too violent and threaten journalists.

The respect of human rights in Europe should never be considered as a utopian project. The campaign continues in Spain, the Czech Republic, France, Italy, Serbia, Romania, Bulgaria, Luxemburg, Belgium, Croatia, Mauritania and Cyprus.

- In the frame of Transeuropa Festival, it will be at the core of four events on:
- The possible alternative ways of dealing with migration fluxes, which do not imply detention of migrants or violation of their rights, during a forum in Bologna on the 10th of May.
  - The way bilateral agreements between European countries and third countries, and the way FRONTEX works, engender unacceptable violation of migrants rights -with a screening of the movie 'Like a man on earth' in Paris on the 10th of May.
  - The ways detainees use their bodies to resist situations of detention or express their ill-being while in detention with an artistic installation in Barcelona on the 17th and 18th of May.
  - The results of the campaign Open Access Now and the ways to push it forward during the closing forum of the Festival in Rome on the 2nd – 3rd of June.

### CALLING FOR THE RESPECT OF HUMAN RIGHTS IN EUROPE: A UTOPIA?

Ségolène Pruvot

Europe has been created and shaped on the narrative of human rights. However, agreements between the European Union and third countries on the management of migration fluxes and on readmission create black holes inside and outside European

# 3 ? TO...

## TANIA BRUGUERA

You are running in Queens the art project *Immigrant Movement International (IM International)* and in Mexico its version *PPM (Migrant People's Party)*. It is a collaborative process that includes the running of a social centre and the launch of an immigrants' party. How did it start? What was your motivation? Could you describe the process and its future developments?

It started during the 2005 civil unrest in the suburbs of Paris. I was in Paris at the time. It was so clear that the state reaction was wrong, very wrong. Even though I did not have the same cultural nor the same lived experiences, through this moment I identified myself for the first time with immigrants.

I do not justify violence no matter who initiates it, no matter what the justification is, but I saw the frustration those immigrants had, the lack of representation, the lack of 'authorized' language, the lack of direct access to political power. I asked myself why they can't ask for their rights and are forced to be defensive if they are contribution to this country in the same way as anyone else? Why they are portrayed as if they are irrationally against something instead of seeing their proposals as new avenues? What is the need to brutalize them as if they could not think and dialogue, as if they were fierce animals? Why does their relationship with political power have to be mediated by nationals?

After thinking about this for the next day or so it was clear that immigrants need to represent themselves in the political structure; that they should not be seen as modern slaves but as a powerful new social class for the 21st century; that no matter where you come from, no matter your social class, you share a human common immigrant experience and narrative. An idea became clear: a Migrant People's Party.

Imagine how great it would be if an undocumented migrant was elected in the era of the redefinition of nation-state concepts.

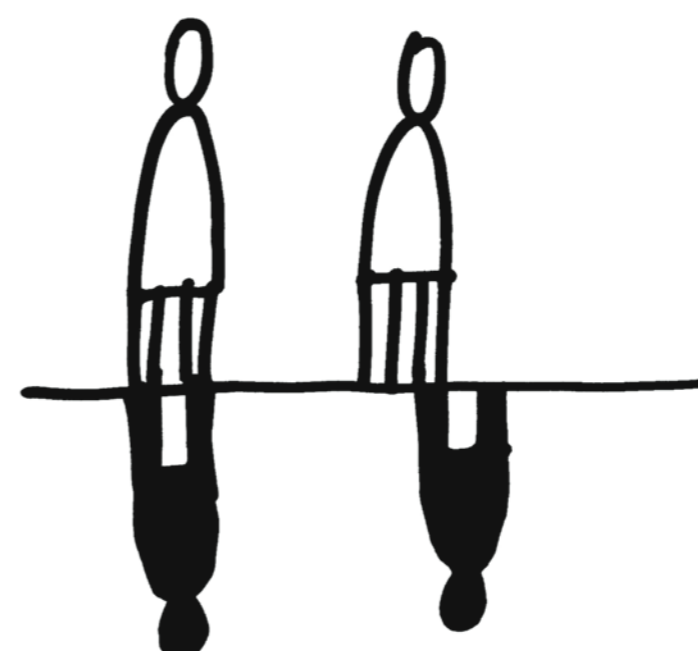
This idea has to go beyond art as a short-term practice; it has to be art implemented into reality; it has to be Arte Útil (Useful Art). The audience for this have to be prepared to receive the work; you need to create a community, bringing together people from different social classes to a common and new understanding of immigrants.

I believe art can solve problems, even political and social problems, but for this it needs to use a language that is shared with the people it is dialoguing with. Artists cannot be in the comfortable space of their art routine and pretend that it is the other's problem if they are not understood. If it is about politics the artist needs to find a language that is shared by artists and by politicians, otherwise it will not be art or it will not be politics.

The International's Party of Migrant People's goal is to infiltrate the system and speak to the politicians. They need to stop seeing immigrants as inadequate, uneducated, poor, undocumented, delinquents that are tokens for the economy. The concept of belonging to a place also needs to be redefined; the ideas around connectivity, permanence and temporalities have changed. Places in the world are easier to adapt to, it is one outcome of the cultural globalization. The way we envision an immigrant needs to be radically changed: they are an active part of a better future.

My original idea was to do this political party in Europe, after the experience in Queens and in Mexico the project is ready to become a real political structure acquiring power. We call it a 'party' so politicians understand that we want to have real political power but the ways in which this political form works and defines its actions should be more exciting than the non-functional political parties. The project should propose another way to be in society, an open society. It will be the role of all to figure out how this can exist and how can it work for the benefit and advancement of all.

## IMMIGRANT



Do you think art can trigger change? How would you describe political art? The relation between struggle and change is not simple. Change is a process, a messy slow process with a lot of negotiations, readjustments of your original ideas, compromises, persistence, a lot of hard work that most people never know about so it looks like a fairytale coming from out of the blue. Then the victories you achieve are big only because and when they prefigure the array of new further changes. A change is just the beginning of your new struggles to keep that change in the right direction. Change is all about educating people.

Yes, art can be part of change, it can help in the educational part, it can help imagining the change, it can provide an experimental space to try out change and so on. But political change is a complex negotiation with many pressure points and I see art working as one of them.

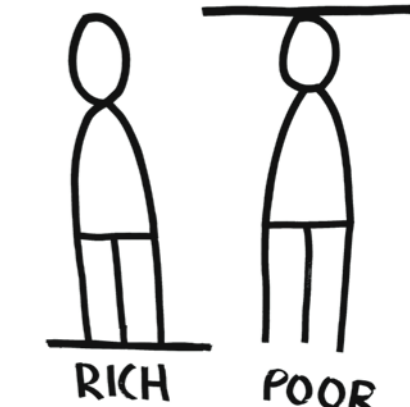
I believe in political art – art that works politically- if it is long lasting, made collectively and works with the consequences, can have a real impact. For such political art there are no sustainable institutional structures in the art world. Political art demand various roles from the artist at various moments in the project: from initiator (the one that proposes the idea), to information conduit (educating and sharing with the group the explanation of the project open to new developments of the idea from the group), to facilitator (of the directions of the project), to disappear (becoming another member of the group).

Do you think European Alternatives would be a good partner to develop your project in Europe?

Yes, I do. We'll propose a first presentation of the project in the frame of the Transeuropa Festival in Paris. With European Alternatives, we share the understanding that the language can be renewed to advance different political results, that as an activist one should also work on 'concepts'. That activism should also concentrate on education and make people understand the power of 'I should care!' Now it's a great moment to reintroduce humanism in politics.

TANIA BRUGUERA is one of the leading political and performance artists of her generation. Bruguera's work researches ways in which Art can be applied to the everyday political life. Bruguera has participated in Documenta, Performa, Venice, Gwangju and Havana Biennales and at exhibitions at mayor museums in Europe and United States including the Tate Modern, The Whitechapel Gallery, PS1, ZKM, IVAM, Kunsthalle Wien, and The New Museum of Contemporary Art. Tania Bruguera and Immigrant Movement International will be participate in the Transeuropa Festival in Paris on the 9th of May and in Rome on the 2nd and 3rd of June.

Coralba Marrocco and Ségolène Pruvot



## SECOND GENERATION AN OPPORTUNITY TO RETHINK EUROPEAN CITIZENSHIP

Sara Saleri

Young people with migrant origins, born or raised in Europe, are an increasingly visible presence on the whole continent. Young people, who talk, think and dream in the language of the country they live in, sharing the projects – and the anxieties – about the future with all people of their ages. Young people who experience a controversial bond with the country of origin of their parents.

The situation of young people with an ethnic minority background can be very different depending on where they live, especially because of the different systems of access to citizenship. Most European countries, since the 1970s, have modified their norms of access to citizenship and made the granting of citizenship easier to the children of migrants. But there are still some countries – Italy is among them – which maintain norms based on the so-called principle of 'ius sanguinis', which consider citizenship as a hereditary aspect, excluding people who have parents of a different nationality, regardless of them being born and raised in that country. There are still some aspects which are common to second generation young people, who experience a complex, hybrid identity, searching a not easy balance between different dimensions – both transcultural and intergenerational. We are convinced that European society has to accept the challenge of this complexity, as an opportunity to redefine collectively what European identity means, recognizing that growing up between different cultures is not a handicap but a resource. Second generation young people, bringing differences in themselves, are the pioneers of an authentically cosmopolitan society, they become representative of a European identity that has to recognise itself as diverse.

European Alternatives is running the transnational project *Citizens2: New voices for a diverse Europe* which tries to tackle these complex issues giving voice to a group of second generation young people, who are the protagonists of a documentary film which will be shown during the Festival (in Paris on the 12th May 2012 and in Rome during the closing forum) and of a living library which will be performed in Bologna on the 13th May 2012.



To see more events on this topic please check the city calendars on the following dates:

◆ MAY ◆	◆ 9 ◆	◆ 10 ◆	◆ 11 ◆	◆ 12 ◆	◆ 13 ◆
TIMELINE	BOLOGNA PARIS	WARSAW	AMSTERDAM BOLOGNA PARIS PRAGUE WARSAW	BOLOGNA WARSAW	LONDON SOFIA
					BARCELONA
					BARCELONA BRATISLAVA CLUJ-NAPOCA LUBLIN
					LUBLIN SOFIA

◆ 15 ◆	◆ 16 ◆	◆ 17 ◆	◆ 18 ◆	◆ 19 ◆	◆ 20 ◆

# BETWEEN TRANSLATION AND ACTION NEW FORMS OF POLITICAL MOBILISATION

Niccolò Milanese

(.. from the front page)  
The consequence is that political mobilisation can now take the more traditional forms of holding placards, addressing politicians and decision-makers through protest, lobbying or raising awareness, but also organising a political alternative on the ground through alternative currencies, public agoras, protest picnics, flash-mobs, public-space university courses etc.

The awakening of a new form of political consciousness faces many challenges, but there are two crucial ways that many of these challenges can be understood: as a problem of translation, and as a problem of action. One of the strengths of the new wave of political mobilisation is its transnational nature: new networks of communication, solidarity and understanding are being built across large parts of the world, from Tokyo to Beijing, Russia to Europe and the Northern Mediterranean to North America. The increased speed of communication between continents has contributed massively to the possibility of these transnational waves of protest. Nonetheless, the problem of translation between all these contexts is consistently underestimated. It is obvious to say that there are significant and massive political differences between Egypt under Mubarak and euro-crisis Greece; between Wall Street and Frankfurt. It is also apparent to many people that there are significant

similarities – but these similarities have to be brought out through translation. The general slogans “Real Democracy” or “We are the 99%”, which lead themselves to twitter as well as other mass media, hold together a global coalition through their generality, but the concrete political situations behind them are often quite different. For the coalition to be effective in each political context without fracturing, a translation must take place which relates the specific to the general. The transnational coalition, to maintain its unity over the duration of time as well as its effectiveness, has to foster a shared awareness of different contexts and how they relate to the general sentiments. Europe has an almost unique role to play in this scenario: it is both a crucible of shared information and a kind of giant translation machine. Cultures and peoples from every part of the world are present in Europe, meaning it is a place for sharing political knowledge and information on the political situations throughout the world. At the same time, and perhaps unlike the United States of America which

has a similar and older claim of being the ‘melting pot’ of the world, translation and diversity is built into the European self-understanding. It is therefore in a position to play the role of a universalising force which maintains diversity and pertinence to different political contexts. The second challenge is the other side of the translation challenge: it is the challenge of being politically effective in different political contexts, the challenge of taking action. Whereas translation is required to hold together the unity of a transnational coalition, for that coalition to serve its purpose, it needs to have a genuine effect. There have been substantial victories over the past year for those people who associate themselves with a move towards democracy and equality, whether it being the overcoming of dictatorships in the Southern Mediterranean or the mainstreaming of a discussion of a financial transaction tax which used to be on the fringes of political debate. But there have also been many occasions where change has not been brought about. The Real Democracy

movement in Spain, for example, was unable to change the direction of politics in that country. One of the strengths of the movement is to do politics in a new way and to build outside the institutions, but this risks impotency if there is no strategy for engaging with existing political institutions which still hold power. The movement needs to be clever enough to change formal political institutions at the same time as it limits their importance. The new democratic movement ignores frontiers where traditional politics is forced to stop and negotiate, but the new democratic movement has yet to use its full strength to not allow traditional politics to hide in the echelons of the structures it has built to protect itself. The challenge is particularly complex in Europe where political sovereignty is shared between a variety of actors and institutions: changing the politics of one country will not be enough to change the politics of Europe as a whole. This very feature of the European situation mirrors the action-challenge of the democracy movement as a whole, which needs to be simultaneously specific and general in a globalised world where no political actor has total dominion over its territory, and only by doing both will achieve lasting and substantial change at any level. In this respect as well, Europe is the laboratory of a new politics beyond the nation state, which is simultaneously transnational and local.



For more than a year now, millions of people in the Arab world and in Europe are taking the streets to claim a better world. But did these huge mobilizations result in a success for democracy?

## “AN EXPLOSION OF IDEOLOGIES THAT CAN BE THREATENING TO THE REVOLUTION”

**Imen Yacoubi** is a young Tunisian activist. She teaches English at the university and wrote a few articles published in English magazines.

*Do you consider the Tunisian revolution to be a success?*  
People are looking for quick answers but it is difficult to judge at this moment. It is going to be even more difficult to judge one or two years after the revolution. I can remember the revolution as a very emotional moment which gathered different sorts of emotion: anger, hope, the feeling of being part of something bigger. People are starting to lose faith in that. So I think whether the revolution will be a success or not depends on the ability of the Tunisians to keep in touch with that moment when they felt part of something bigger.

*Is this feeling of being part of something bigger vanishing now?*  
It is very simply the feeling of being a citizen, of trusting others, of trusting your fellow. This is something that a political system can totally spoil. After the fall of Zine el Abedine ben Ali, there was an explosion of ideologies, of political parties. Some of them of course were there and just dormant. Others are totally new. And this is really threatening or delaying that feeling of being part of something bigger. Political parties are playing the political game and it threatens the desire of doing something that is good for you but that is, at the same time, also good for your children and fellow citizens.

*Can you stand by your ideals once you reached the common goal of the revolutionaries: the fall of the regime?*  
I think that we need to keep up with these ideals and that we need to progress from that. I will explain this with the role of symbols. When people speak of the French revolution, they speak of the

Bastille day. Of course, it has evolved far from that centuries later. But up to now, when people in Paris want to demonstrate, to express some ideas, they march to “la Bastille”. People always feel the need to go back to the origin, to revive that moment, to keep it alive. This is the power of ideals, this is the power of values from which big moments of history are born.

*Is the time of ben Ali very present in the political discourse nowadays? Is the new regime being built in reaction to the past you got rid of? Is it a union against an old model or for a new one?*  
Political parties always refer to that period. And I think keeping in mind what Ben Ali’s regime was like is good. For instance, there was a tendency of the ruling party Ennahda to make the shari’a the source of legislation. The opposition made a positive pressure and part of why it succeeded is because they could remind the people what it was like when the constitution was manipulated, as it was during the time of Ben Ali.



A few links to Imen Yacoubi  
<https://sites.google.com/site/mooringsreview/>  
[www.gendercrossborders.com/about/about-us/imen-yacoubi/](http://www.gendercrossborders.com/about/about-us/imen-yacoubi/)  
<http://evolve.humanrightstv.com/voice-tunisia>

Lecture on new political mobilization forms and recent social movements in Paris (at the Institute of Islamic cultures) on Friday, May 11th 2012.

Guilhem Deltell



# 3? TO...

## HASPEL SOCIAL CENTER

Xacnen [has'pel] – from Bulgarian - winder, windlass, a device for raising or hauling objects.; winch. (source: www.dictionary.com)

*Haspel is a first-of-a-kind social center in Sofia.. Tell us more about the particular causes, political struggles and activities supported by the center.*  
The goal behind Haspel is to bring together activists that are committed

to a world free of structural, symbolic, and normalized violence. By opening its space for meetings, workshops, activities, the center supports initiatives linked to the green movement, social movements, free and accessible education, critical assessment of the current political economy, freedom of movement, etc. Our aim is to give voice to causes and struggles which provide alternatives to the current system. In Bulgaria such voices, causes, and stories have been undermined in the “glorious” transition of the country from state socialism to liberal democracy.

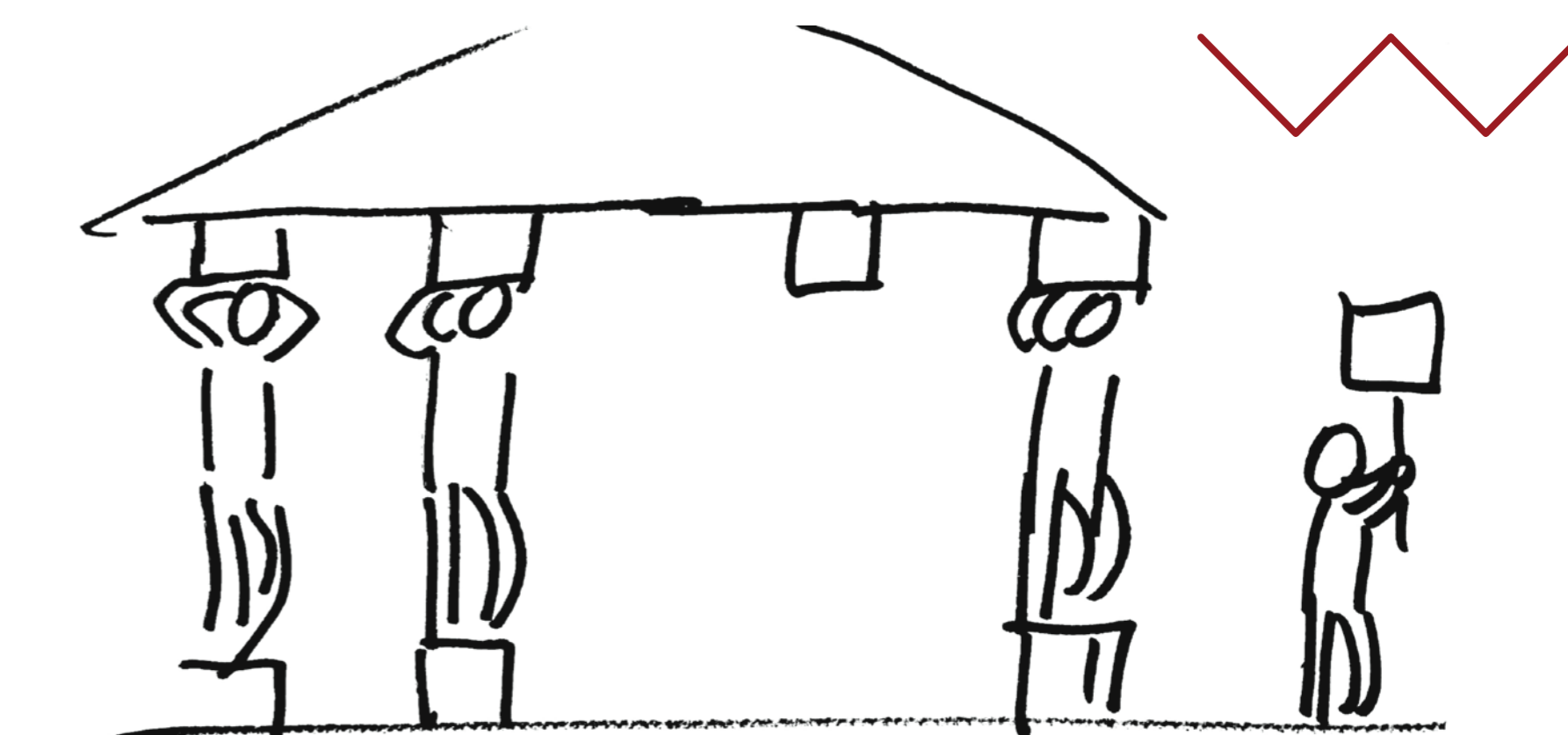
*How do you relate the concept of the “social center” to that of the “commons”? And what is the place of social and political theory in the collective?*  
Commons. It’s funny, in Bulgarian we don’t even have a proper translation of that. It can be something along the lines of “common goods and services”. It is a concept, which disappeared with other genuinely left-wing vocabulary that became completely obsolete during state

socialism. Exactly because this vocabulary is very distant for the Bulgarian public, theory is crucial to us. This vocabulary of collectivity and solidarity has been discredited, making it impossible for us to speak positively about social change beyond individual life trajectories. It is an issue that we have taken on seriously and discuss within a broader theoretical and activist program. For the time being our task is to revive this vocabulary in a critical way, rethinking the recent past, as well as our current struggles and living conditions.

*How do you appropriate and reorganize around recent uprisings such as OWS, Indignados, etc., which are taking place in Europe and beyond?*  
These movements propose a change in the common accepted capitalist social orders. They realise in practice and through practice constantly evolving communal structures. This is a relatively new way of resistance. The “no cause rebellion” for which OWS was blamed at the beginning,

actually appeared to be an embrace of partiality and constant change as a strategy and attitude. In Bulgaria, these global frames have been only partially translated. One reason for this is the closer proximity of the Bulgarian activist circles to the debates in Greece. Another is that the Occupy or Indignados movements are very specific and often nationally or even locally framed. On the one hand, these movements are beautiful and their energy has spanned across the globe. On the other hand, they are often an expression of the outrage of a middle class in former (neo)colonial spaces that for the first time experiences the precarious conditions in which minorities in these countries, and the rest of the world, have been living in forever. So, if we are to perceive e.g. the OWS as aligned with our own struggle, we need to see it as an analysis of global inequalities, in which the American 99% are just the tip of the iceberg. And this is where our struggle begins.

Stanimir Panayotov



## TEATRO VALLE OCCUPATO: A SHRINE OF COMMON GOODS

Cecilia Anesi

Teatro Valle, a historic theatre of Rome, is an occupied space that has become one of today’s most lively places in terms of culture in Europe. The occupation began thanks to actors, directors and backstage technicians who were protesting against arts cuts that have resulted in the abolition of theatre associations such as the Ente Teatrale Italiano (ETI) and closure of theatres throughout Italy. Today the Teatro Valle has become THE place in Italy to discuss common goods. Orsetta Paolillo and Berardo Carboni, two of the occupiers, are telling us why.

*Orsetta, when, how and why did the occupation of the Teatro Valle begin?*  
It all began with the motto “As we are taking back water and air, let’s take back the Valle”. The Teatro Valle was occupied on June 14th 2011 by entertainment workers who just won a referendum some days before. From one side the occupation was born as bottom-up reappropriation of one of the most important theatres of Europe, which was at risk of being privatised, from another side it was born out of a necessity for our category of workers to claim back our rights to work and income. Today, we are experimenting something that surely did not exist before and this is why, in the process of writing the statute of the Fondazione Teatro Valle Bene Comune (Common Good Teatro Valle Foundation), we have gained the collaboration of important jurists such as Ugo Mattei (who took care of the referendum for public water in Italy) and Stefano Rodotà (commissioner for the changing of laws and civil codes in regard to common goods).

*Berardo, can you tell us about the relation between your occupation and the commons?*  
Common good is not data. It unfolds through common acting, it is the result of social relations between people and it is an infinite source of innovation and creativity. Common good starts from the bottom, from the active and direct participation of people. We, here at Valle, imagine a new world with different institutions which are participative, ecological, reliable, respectful of everybody’s creativity and are also able to oppose private interest and profit accumulation itself. Defending common goods to us means defending the very people who conquer those common goods in order to make them open to everybody. This is the reason why our struggle is inextricably linked to the other struggles for common goods, which in Italy can be identified with the one for water, the one against TAV in Val Susa, the one of Ex Cinema Palazzo in Rome and Teatro Coppola in Catania and so on and so forth.

*Orsetta, are the Valle occupiers doing something to make the Valle a transnational type of action? Are they cooperating with some similar European realities?*  
Since the beginning of the occupation, some of the most famous theatrical and cultural institutions of Europe gave us support. We occupiers feel clearly the potential and the necessity of connecting our experience to other European realities, both on an artistic and political level. We have began exchanging ideas with cultural institutions such as The Union of the Theatres of Europe, the French Academy of Villa Medici, The Swiss Institute, the Berlinale of Contemporary Art and theatres like the Shaubühne of Berlin and the Théâtre du Soleil of Paris. At the same time, we are building synergies with other realities which are in struggle for common goods in a number of European cities such as Athens, Warsaw, Geneva, Barcelona, Paris, London, Frankfurt, Moscow and Bucharest.

*Berardo, how does the artistic action go together with the political one in the Valle occupation?*  
Albert Camus said: “Beauty, no doubt, does not make revolutions. But a day will come when revolutions will have need of beauty.”



To see more events on this topic please check the city calendars on the following dates:

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TIMELINE	BELGRADE CLUJ-NAPOCA PARIS	AMSTERDAM WARSAW	BOLOGNA PARIS PRAGUE	BELGRADE WARSAW	PRAGUE

◆ 15 ◆	◆ 16 ◆	◆ 17 ◆	◆ 18 ◆	◆ 19 ◆	◆ 20 ◆
BRTATSLAVA	BERLIN SOFIA	BARCELONA CLUJ-NAPOCA LONDON	CLUJ-NAPOCA LONDON	BERLIN LUBLIN SOFIA	CLUJ-NAPOCA LUBLIN



## ◆ AMSTERDAM ◆

**“To create the ship, it’s not to weave the fabrics, to forge the nails, to read the stars, but instead, give a taste for the sea.”**

Antoine de Saint-Exupéry

## CREATIVE AND COLLABORATIVE

People across the globe are rediscovering the pleasures and benefits of common activity: neither as passive consumers of culture, nor as needy recipients of charity, but as active makers and designers of where they live. There is a new sense of agency emerging, of optimism and of control, and it is revealing itself through real, positive activity on a human scale.

A pattern of creative and collaborative community building is appearing all over the place, through community fruit collections, skill sharing, resource sharing and tons of projects relating to food - growing, cooking, making and learning. Knowledge about systems, the social needs of people, the ideas and methods of making these social projects successful, is slowly becoming more widespread and helping us to act in clever ways that have the potential to transform how we live day-to-day.

Currently, as regular citizens we participate in society through being consumers, through generosity, giving what we can spare to worthy causes and volunteering to help

From its founding in the late 12th Century onwards, Amsterdam has been a well-known asylum for those who seek tolerance in a segregated world. Tolerance, in the broadest sense of the word. Whatever religion, gender or political view a new citizen had, Amsterdam has been a melting pot where individuals could feel at home and live together as one. This melting pot made the city flourish, grow and learn. Diversity and the multiple ideas that come with it, brought and still brings new perspectives. With 178 nationalities, Amsterdam is the most international city in the world today. In a country that is also subject

people with less advantages.

We take on formal responsibilities, standing for local councils, acting on committees and community forums, and of course voting in elections.

If we have such a comprehensive and varied range of opportunities to participate, why are we seeing people engaging in their communities in new ways?

For nearly four years, I have been working on a project called Social Spaces with a growing network of amazing people, studying these phenomena obsessively. We now have 45 collaborative books in production - *The Community Lover’s Guide to the Universe* - collecting stories of these new types of local project from places around the world.

Over the past 15 months, we have worked in over 80 communities, asking over 2,000 people what they would like to see more of in the places where they live. People from all around the UK told us that they want to live in communities where the false divisions between age, culture, wealth are bridged. They told us that they want to live in beautiful places and that they want new types

to worldwide populism and nationalism, tolerance is an important value that needs to be loved and nourished. This, however, does not evolve by only being multicultural. To create a common understanding and agreement amidst this diversity, dialogue and exchange are key. European Alternatives aims at promoting democracy, equality and culture beyond national borders. Yet these European themes cannot be experienced without people’s participation. With the Transeuropa Festival in Amsterdam we provide a platform for a local exchange of ideas, views and experiences. A platform for communication, where local communities get a chance to express their views and assume more responsibility to take matters into their own hands. This Festival is an opportunity for everyone to get more deeply involved in their local community by getting in touch and inspiring the people you share your direct environment with. As such, it offers an excellent possibility to act from the bottom up on this year’s themes: migration, economic alternatives to austerity measures and new forms of political participation.

of common space, places where they can start the work of building more sociable communities. What has emerged from this work is an amazing home-made collective vision.

If you are a local councilor, you might easily fall in love with all this place-shaping and making. But how exactly do you get re-elected, if there is possibly no direct route of attribution between you and all this community transformation? The only way to remain relevant is to enable and help this citizen-led activity through removing administrative barriers to community progress, connecting people, ideas, expertise and resources both in the community and in the council.

So next time someone asks you to plant carrots, build a bench, transform an empty space, bake a pie - don’t think of it as too small or trivial. Who knows, it could turn out to be the most politically radical things you could do.

Tessy Britton

On Thursday the 10th we present a screening of “Histoire(s)”, a selection of short films from the Cinémathèque de Tanger, made before the revolutions that have shaken the Arab world in 2011 and which question the recent history of countries like Lebanon, Tunisia and Morocco through storytelling. These revolutions, enclosed under the category Arab Spring, show the important role that civil society plays beyond the military and political standard frame. The presentation will be accompanied by a debate with one of the filmmakers and other interesting guests. Friday sees the launch of the *Community Lover’s Guide*, an initiative that showcases the emerging community culture in Amsterdam and the alternative answers to our recent economic crises. First off, we start with a bike tour, where we visit initiatives that are located in the North of Amsterdam. We’ll gather at the ferry at the backside of central station. RSVP at: amsterdam@euroalter.com. After visiting the most inspiring bottom up initiatives, the skyward launch of the *Community Lover’s Guide* into the Universe will take place at architecture center ARCAM. And finally, on Saturday we will celebrate our European cultures through music with a Multicultural Party.

◆ **THURSDAY 10<sup>th</sup> MAY** ◆  
**HISTOIRE(S); CARTE BLANCHE TO THE CINÉMATHEQUE DE TANGER**  
h 13 · 16, Kriterion, Roetersstraat 170

Recent revolutions, enclosed under the category Arab Spring, show the important role that civil society play beyond military and political standard frame. This selection of short films from the Cinémathèque de Tanger is followed by a debate.

◆ **FRIDAY 11<sup>th</sup> MAY** ◆  
**LAUNCH COMMUNITY LOVER’S GUIDE TO THE UNIVERSE. BIKE TOUR**  
h 13.30 - 16.30, Startingpoint Ferry at the Central Station (organised by Placemakers)  
**LAUNCH**  
h 17 · 20, ARCAM, Prins Hendrikkade 600

After visiting the most inspiring bottom up initiatives in the North of Amsterdam, the skyward launch of the *Community Lover’s Guide* into the Universe will take place. Editor: Jonmar van Vlijmen  
www.communityloversguide.org

◆ **SATURDAY 12<sup>th</sup> MAY** ◆  
**MULTICULTURAL PARTY**  
h 19 · 20, Talia, Prinsensstraat 12

A musical evening to celebrate cultural diversity through a series of concerts! With French song writer Maloh, Dutch band De Vlakte and some other guests, we will enjoy a glimpse of European Music.



## ◆ BARCELONA ◆

## LOS CIUDADANOS COMO PROTAGONISTAS DE NUEVAS CARTOGRAFÍAS PARTICIPATIVAS

El Transeuropa Festival en Barcelona quiere ser expresión artística y cultural de las luchas por la democracia, la justicia social, la libertad y la independencia de los pueblos a través un viaje que explora los nuevos procesos democráticos en los países árabes y que cuestiona las fronteras del mundo contemporáneo en una denuncia fuerte de la proliferación de nuevos espacios geográficos y simbólicos de fronteras y de segregación para extranjeros y el uso del lenguaje como forma de legitimización de acciones políticas y sociales que violan los derechos humanos. Los y las ciudadanos/as están dibujando nuevos mapas transfronterizos y nuevas cartografías participativas en una época que podría definirse de “perdida de sentido” con respecto a la crisis de valores producida por el fracaso del sistema capitalista y la fragilidad de instituciones básicas como el Estado y la sociedad del Bienestar. Según Jean Claude Rodríguez-Ferrera (director asociaciones CAF) están demostrando la viabilidad del uso de un laboratorio de nuevos modelos, formas económicas alternativas a través de la creación de redes de autogestión, autofinanciación y mercados sociales en los que los y las ciudadanos/as son directos promotores/as y protagonistas.

El festival contará con la participación de Toni Serra, documentalista e investigador del Archivo OVNI, que nos ha acompañado en una reflexión sobre los eventos que se presentarán en Barcelona. En el evento de apertura del 17 de mayo, realizado en colaboración con el CCCB, la Cinematèque de Tángier presenta Historias: una serie de cortometrajes sobre la primavera árabe que interrogan la historia reciente de países como Líbano, Túnez y Marruecos. En el debate posterior se contará también con la participación de Mohamed Serifi Villar, Carme Colomina y Ferran Izquierdo Brichs. Según Toni Serra lo interesante es la repercusión que estas movilizaciones tienen en el Sur de Europa “en principio países con regimenes parlamentarios y que al cabo de un tiempo responden a estrategias sociales similares de ocupación sobre la base de la existencia de otra forma totalitaria. En este caso un totalitarismo no tanto político sino económico. Un sistema de exclusión económica”. Y respecto a las redes sociales que han sido protagonistas mediáticas de estos acontecimientos Toni Serra las define como “estructuras aparentemente rizomáticas pero centralizadas en empresas” y hace un análisis crítico del uso de estas redes y de su diferencia con el arte visual como narradora de historia: “Hablar de revolución en Facebook es brutal porque siempre viene con una marca corporativa y un control de la información. Cuando colocamos los acontecimientos en un contexto que aunque parece multipolar, como puede ser una página de Facebook, en realidad, se comparte una banalización de la imagen bajo el signo pop de estrella por un segundo que con un sólo click “me gusta” dura unas horas. Por el otro lado, hay la producción no industrial de audiovisuales: microcosmos rizomáticos que suelen romper con la visión unívoca y se sitúan en una estrategia de puzzle, en una visión más caleidoscópica y que permiten una distancia de los acontecimientos”. Y describe su trabajo de archivo en OVNI como “un trabajo de la cultura de la reflexión que permite tener una visión de los acontecimientos cuando se descontextualizan, cuando se pierde el contexto temporal o social de aquel momento concreto y que permite explicarlo de otra manera”

El 17 y 18 de mayo tendrá lugar otro evento del festival en el centro cívico Pati Llimona. Una instalación vídeo y fotográfica sobre el viaje migratorio tanto físico cuanto subjetivo que tenga en cuenta de la reificación de la identidad de las personas en el lugar de origen, en los espacios liminares de fronteras y sus vivencias en los lugares de llegada. La

instalación será a cargo de Sandrine Albert con la proyección de los documentales de Pilar Monsell, Alex Muñoz, Colectivo Frontera Sur, José Palazón, Ursula Bieman & Angela Sanders, Michael Westrich y también de Toni Serra con el que reflexionamos sobre los nuevos espacios geográficos y simbólicos de frontera de nuestra época. Y según sus palabras: “Nunca ha habido tantos muros en construcción como ahora mismo mientras que la globalización significaba romper con esas fronteras. Y sus elementos simbólicos se han extendido hasta las zonas rurales y los suburbios de las grandes ciudades, creando bastiones sociales, raciales, y políticos en la medida que la gente que habita en estas “reservas” no está respondiendo a las lógicas de la globalización. Entonces, se marca una frontera, un asedio que a veces combinan una presión militar bélica y otras una presión de ocupación turística. No se trata sólo de la dificultad de los ciudadanos de estos países para cruzar y llegar al centro de la globalización sino más bien de la dificultad del ciudadano global de salir de la red global: es como que estuviese dentro de una frontera elástica, una membrana, como de medusa, que va tirando y se mueve hasta miles de kilómetros pero esta membrana siempre le cubre. Cuando piensa que está viajando tanto y conociendo tantas cosas en realidad no está cruzando la frontera ¿Y qué es esa membrana que no le deja pasar? Yo creo que la visión del turista global está vinculado por ese catalogo de imágenes del “exótico”, de la “pobreza” que lo atrapa a una visión del “otro” totalmente equivocada que no le deja atravesar esa frontera porque el movimiento de las personas que pertenecen al centro de la globalización es cada vez más parecido a lo de la mercancía con su logística muy marcada que los lleva a visitar, por ejemplo, las cinco ciudades imperiales de Marruecos en cinco días. En el combate de imaginarios asistimos a un combate de imágenes simbólicas, un combate de concepciones culturales dominadas unívocamente por el sistema capitalista”

El festival sigue en la tarde del 18 de mayo en el Pati Llimona con el evento “Cultura de Masa: la concientización de los nuevos consumidores” donde representantes del CAF y del Banco del Tiempo organizan dos talleres sobre formas económicas alternativas. Y como explica Jean Claude Rodríguez-Ferrera (CAF): “la propuesta de las CAF (Comunidades Auto Financiadadas) son pequeñas comunidades, grupos pequeños de personas en los que como socios aportan pequeñas cantidades que les permiten convertirse en propietarios de la CAF y que creando este fondo les ofrece pequeños créditos que son útiles para solventar sus necesidades económicas pequeñas pero indispensables”. Y dentro del mismo programa, el día siguiente por la mañana habrá un mercado de intercambio en el Barrio del Raval con la participación de entidades del barrio. Se trata de cuestionar el actual sistema económico- que Toni Serra define “centrípeto” bajo el dominio económico y cultural unívoco de la globalización- e impulsar los ciudadanos a crear redes de intercambio de bienes y servicios, una alternativa al mercado económico convencional tanto en la forma de producir como en la forma de consumir.

El 19 de mayo, último día del Festival, se reflexionará sobre los tres temas presentados durante los días anteriores y que verá la participación de representantes de la “Comisión de Gente Mayor” del 15M, del CAF y del Banco del Tiempo y voluntarios de la asociación ACATHI. Se presentará la Biblioteca Viviente, un espacio donde las personas se convierten en libros de vida. Una historia es mucho más efectiva cuando es contada en primera persona y la vida y la experiencia de los y las protagonistas se convierten en historias, en voces narradoras y en espacios de diálogo entre los participantes.

Partners



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## PROGRAMME

◆ **SUNDAY 6<sup>th</sup> MAY** ◆  
**NOISE DEMO**  
h 11, Station Sloterdijk

We join the No Border Noise demo, organised by the Dutch No Border Network. We will demonstrate in front of three migrant’s detention camps.

European Alternatives supports this demo as part of the Open Access Campaign. www.solitours.wordpress.com/

◆ **WEDNESDAY 9<sup>th</sup> MAY** ◆  
**TRANSNATIONAL WALK**  
h 14 · 15.30 and 18 · 19.30, Starting point on the Dappermarkt (find us next to the samba band) in Amsterdam East. During this walk you will experience the multicultural side of all European cities of the Festival through the stories that connect us. While walking among our own neighbours we meet other neighbourhoods.

We’re travelling across Europe, in Amsterdam.

Partners



Arxius OVNI



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## ◆ BELGRADE ◆

Beograd. Centar Balkana, grad mogućnosti, različitosti i multikulturalnosti. Spaja nespojivo i pruža tolerantni okvir za svakoga. Grad u kome se možete osećati kao kod kuće, ali i kao građanin sveta. Beograd ume da sluša, prati i da se menja. Zato je i TRANSEUROPA FESTIVAL, koji se po prvi put održava u Srbiji, deo nečega što ne bi bilo to što jeste da se ne održava u ovom gradu. Transeuropa Festival, koji promovise političku i kulturnu razmenu i zajedničko delovanje širom Evrope, kao i alternativne poglede na ekonomsku krizu, migracije i demokratsku participaciju, predstavlja događaj koji ovog proleća ne smete propustiti u Beogradu.

Kroz tri dana festivala svi posetioci će moći da potpuno besplatno uzmu učešće u nekoj od interesantnih debata, da pogledaju filmska ostvarenja mladih marokanskih

Niz kratkih fimova koji su napravljeni pre nego što su revolucije iz temelja potresle arapski svet - Arapsko proleće.

Događaji iz 2012. godine su pokazali moć društvenih medija, zahvaljujući kojima su anonimni učesnici postali glavni akteri revolucije, kroz korišćenje fotografija, tekstova, video materijala i publikacija, ozbiljno dovodeći u pitanje moć koju tradicionalni mediji poseduju. Građanin je ovim činom stupio na veliku pozornicu i dobio važnu ulogu u oblikovanju istorije, između fikcije i realnosti. Ovaj događaj obrađuje skorajšnju istoriju zemalja kao što su Liban, Tunis i Maroko, kroz prizmu ličnih priča građana tih zemalja. Filmovi, koji su delo mlađe generacije reditelja, obrađuju priče koje su povezane sa ilegalnim političkim pokretima, terorizmom, revolucijom i građanskim ratom. Lična i potresna svedočenja ljudi koji su u takvim okolnostima živeli. Posle projekcije filma je planirana debata, koja se

## DIGITALNA AGORA – DA LI SU DRUŠTVENI MEDIJI KORISNI ZA RAZVOJ NEPOSREDNE DEMOKRATIJE? DOM OMLADINE BEOGRADA

Brojna istraživanja su pokazala da politički proces predstavlja veliku nepoznanicu za građane, jer se, pre svega, zakoni donose od strane predstavnika koji su prilično udaljeni od onih koje predstavljaju. Jednom u četiri godine „običan“ čovek odlazi na izbore, zaokružuje broj na listu papira isped sebe i tada možda jedini put u ovom vremenskom periodu ima priliku da učestvuje u političkom životu zemlje u kojoj živi. Politički predstavnici su daleko od njega, žive u paralelnom svetu bez istinskog uvida u stvarne potrebe građana, kojih se sete neposredno pre čina „zaokruživanja broja na papiru“. Ipak, civilizacijski napredak i savremeno informaciono društvo uvode danas čitav niz novih programskih alata koji se mogu korisno primenjivati u demokratskim procesima i institucijama. Internet je fenomen koji je dodao novu dimenziju svim životnim poljima, pa su tako tokom devedesetih godina, moć računara i dejstvo razvoja globalne mreže doveli do toga da je život postao mnogo jednostavniji i da se politički proces ponovo spustio na nivo „običnih“ ljudi. Društvene mreže, blogovi i drugi društveni mediji omogućavaju građanima znatno veći pristup informacijama, ali i mogućnosti boljeg organizovanja i mobilizacije pri zajedničkom iznošenju stavova o važnim pitanjima za društvo čiji su deo. Društveni mediji u stvari koriste internet i veb tehnologije da bi transformisali monolog tradicionalnih medija u dijalog društvenih medija. Oni podržaju demokratizaciju znanja i informacija, transformišu ljude i od konzumenata sadržaja pretvaraju ih u stvaraoce sadržaja. Novi društveni mediji omogućavaju „globalnu konverzaciju“ u kojoj svako

autora ili da na najvećem sajmu razmene pronađu nešto zanimljivo za sebe. Kroz sve ove aktivnosti ćemo pokušati da damo odgovor i ponudimo rešenja za aktuelne probleme, koji su zajednički za sve ljude koji žive na jedinstvenom evropskom društveno-kulturnom prostoru.

Da li su moderne revolucije u Evropi i severnoj Africi izneverili milione građana koji su bili njihovim nosiocima, da li društveni mediji mogu da pospeše participaciju građana u savremenom društvu i povećaju nivo neposredne demokratije u njemu, koji su to alternativni načini borbe protiv svetske ekonomske krize...samo su neka od pitanja kojima će se brojni intelektualci, mladi ljudi i gosti iz ostalih zemalja učesnika baviti na ovogodišnjem beogradskom Transeuropa Festivalu.

*Marko Radosavljević*

## REVOLUCIJE – RAZGOVORI O OČEKIVANJIMA I RAZOČARENJIMA KULTURNI CENTAR GRAD

odnosi na revoluciju i izneverene nade i očekivanja ljudi koji su živeli u tom vremenu i uzeli učešće u ovim događajima. Iako su se dešavale u različitim istorijskim i društvenim konteksima, može se povući jasna paralela između ovih revolucija i revolucija u komunističkom svetu, koje su se dešavale u periodu od kraja osamdesetih godina pa sve do svrgavanja režima Slobodana Miloševića u Srbiji početkom novog milenijuma. Prva akcija pokreta „Otpora“ protiv aktuelne vlasti u Srbiji 1997.godine, bila je pruživanje studentskim protestima na Filozofskom fakultetu, a

razlog je bio sporni zakon koji je omogućavao Vladi da imenuje dekane i rektore univerziteta, time u mnogome smanjujući samostalnost Univerziteta, koja je do tada u kakvoj-takvoj meri postojala.

„Otpor“ posle toga postaje stožer otpora prema Miloševićevoj vlasti, godinama podrivajući autokratski sistem vlasti, na kraju dajući svoj puni doprinos i u trenutku kada je u građanskim protestima ova vlast srušena. Stisnuta pesnica, kao simbol „Otpora“ postaje globalni fenomen, simbol koji se viorio na zastavama gađana koji su se borili protiv represivnih vlasti u svojim zemljama širom sveta.

I posle 12 godina vreme je da podučemo crtu i zajedno sa istaknutim aktivistima „Otpora“ vidimo da li je ovo Srbija za koju smo se svi borili, da li su izneverene nade i očekivanja miliona ljudi koji su na ovaj ili onaj način doprineli da do toga dođe.

*Marko Kulić, Danijel Stamenković, Olga Vuković*

može učestvovati, razmenjivati mišljenje, znanje, ideje bez vremenskih i geografskih ograničenja, zaoblazeći tradicionalne načine komunikacije.

U antičkoj Grčkoj, kolevci demokratije, u većini gradova, postojao je zajednički javni prostor, najvešće gradski trg, gde su građani mogli da dobiju važne informacije i da diskutuju o političkim pitanjima. Današnja, „digitalna agora“, prisutna na društvenim medijima, olakšava revitalizaciju društva omogućavajući građanima da artikulišu svoje ideje i razmišljanja i uključe se u proces donošenja odluka. Jednostavnije rečeno, „digitalna demokratija“ se može sagledati kao neka vrsta povratka njenim antičkim korenima.

Na događaju, koji će se održati u subotu 12. maja u Domu omladine Beograda, prof. dr Srbijanka Turajlić, dr Čedomir Antić i IT pravnik Žarko Ptiček će sa najboljim debaterima Beogradskog Univerziteta pokušati da daju odgovor na pitanje kako društveni mediji mogu da unaprede participaciju građana u demokratskom društvu. Kroz hronološki prikaz procesa učešća građana u političkim procesima biće predstavljen način na koji se politički sistem menjao i prilagođavao uslovima vremena. Počevši od specifičnosti atinske demokratije, prvih studentskih protesta u socijalizmu, studentskih i građanskih protesta devedesetih, do današnjih aktuelnih „Facebook revolucija“ i mogućnosti mobilizacije, participacije građana i pokretanja bitnih inicijativa putem online drutvenih mreža.

Uvod diskusiji predstavljaje debata na kojoj će debateri sa Beogradskog Univerziteta simulirati diskusiju u atinsku skupštinu. U toku debate, publika će moći da putem svojih Twitter i Facebook naloga komentariše debatu na specijalnom on line zidu, što će biti vidljivo svim prisutnima, i tako doprineti usmeravanju stavova „svojih predstavnika“ u debatnim timovima.

*Marko Radosavljević*

### TRANSEUROPA FESTIVAL- OPENING PARTY

20h, Kulturni Centar GRAD, Braće Krsmanović 4  
After the film screening, join us in celebrating Europe Day and the opening of Transeuropa Festival.

### ◆ CETVRTAK 10. MAJ ◆ BRAIN DRAIN I NOVA EVROPA

18 • 20h, Lokacija događaja se nalazi na [www.transeuropafestival.eu](http://www.transeuropafestival.eu)  
Sa granicama Evrope u ekspanziji, građani zemalja Jugoistočne Evrope suočavaju se sa fenomenom odliva mozgova, u potrazi za mogućnošću zaposlenja u drugim državama članicama EU. Kakav uticaj na živote mladih će imati ulazak Srbije u EU?

### ◆ SUBOTA 12. MAJ ◆ DIGITALNA AGORA

19 • 21h, Dom omladine Beograda, Klub Doma omladine, Makedonska 22/IV  
Prof. dr Srbijanka Turajlić, dr Čedomir Antić i IT pravnik Žarko Ptiček će sa najboljim debaterima Beogradskog Univerziteta pokušati da daju odgovor na pitanje kako društveni mediji mogu da unaprede participaciju građana u demokratskom društvu.

### ◆ NEDELJA 13. MAJ ◆ TRANGE FRANGE – VAŠAR RAZMENE

12 • 17h, Dom omladine Beograda, hol, Makedonska 22/IV  
Pogodeni krizom, stanovnici Beograda su odlučili da prestanu da koriste novac. Zamenu su našli u razmeni. Stripove, nakit, knjige, babe i žabe, trange i frange. Štandovi su otvoreni samo za publiku koja ima nešto što može da se zameni – dakle za sve.

### ◆ NEDELJA 13. MAJ ◆ A CARAVAN OF COMMON GOODS

Details TBC [www.transeuropafestival.eu](http://www.transeuropafestival.eu)  
A caravan carrying a very special anti-merchandise: common goods. Artists from Teatro Valle, Rome will organise a special artistic and political process connecting Festival cities in a joint investigation of new political forms and the meaning of common goods.

Berlin ist eine Stadt, die sich (noch) durch eine Vielzahl an urbanen Freiräumen auszeichnet und eine Reihe von Alternativen zu gängigen politischen und kreativen Konzepten bietet.

Gleichsam glaubte Sarrazin hier Stoff für seine Thesen zu finden, Angela Merkel wird zum Häuptling Europas, der neue Berliner Großflughafen plant ein Abschiebegefängnis und Initiativen gegen das Investorenprojekt Mediaspree stellen erneut die Frage, wer den städtischen Raum in welcher Weise nutzen darf.

Es gibt eine Menge Zündstoff. Und daher organisieren wir in Berlin das Transeuropa Festival, das diese Themen mit euch diskutieren möchte und darüber hinaus Netzwerk knüpfen will, um diese Themen auch außerhalb der Festivaltage weiterzuentwickeln. So zeigen wir ein Filmprogramm im Kino Arsenal, das sich thematisch mit der Umbruchsituation des Arabischen Frühlings beschäftigt. Viele der aktuell in Europa entstehenden sozialen Bewegungen beziehen sich immer wieder auf diese Geschehnisse als Ausgangspunkt ihrer Empörung, die wir auch hier in Berlin durch zahlreiche informelle Gruppen und Netzwerke erfahren. In einem Forum, das sich mit neuen Formen politischer Partizipation und der Frage nach Gemeinschaftsgütern beschäftigt, wollen wir internationalen Aktivist/innen,

### EUROPA BRAUCHT KEIN WACHSTUM?! EIN INTERVIEW MIT NIKO PAECH

Niko Paech ist Volkswirtschaftler und Gastprofessor am Lehrstuhl für Umwelt und Produktion der Carl von Ossietzky Universität Oldenburg. Er entwickelte ein Konzept, das dem Wachstum in jeglicher Hinsicht eine Absage erteilt, seiner Ansicht nach können und müssen wir bald ganz ohne auskommen. Das System heißt Postwachstumsökonomie. Wie ein Europa ohne Wachstum bestehen und aussehen kann wird er am 18. Mai in den Prinzessingärten zur Diskussion stellen. Vorab stellen wir ihm einige Fragen:

### Herr Paech, was bedeutet Postwachstumsökonomie und warum glauben Sie nicht an Green Growth?

NP: Unter Postwachstumsökonomie verstehe ich eine Kombination verschiedener Versorgungsstrukturen, die einen bescheidenen, dafür aber ökologisch vertretbaren und ökonomisch stabilen Wohlstand erlauben. Vor allem die Prinzipien der Suffizienz und Subsistenz sind dabei von Bedeutung. Suffizienz heißt Befreiung vom Überfluss und Subsistenz bedeutet, durch eigene produktive Leistungen ökonomische Souveränität zu gewinnen. Green Growth scheidet daran, dass alle Versuche, das Bruttoinlandsprodukt von Umweltschäden zu entkoppeln,

## forum „neue formen der politischen partizipation und die frage der commons“

demokratische Teilhabe fordert. In diesen neuen Formen des Protests sehen wir eine Chance, über das Wesen der Demokratie nachzudenken, die je nach Kontext verschiedenen demokratischen Modelle gemeinsam zu überdenken und darauf aufbauend neue, schöpferische Formen von politischer Partizipation und bürgerlichem Engagement zu diskutieren. Aber können solche basisorientierte Ansätze die Definitionsmacht eines politischen und wirtschaftlichen Systems in Frage stellen, welches nicht länger das Interesse der breiten Öffentlichkeit abbildet? Können wir das Recht für die Bürger/innen reklamieren, öffentliche Räume wahr- und einzunehmen, öffentliche Ressourcen mitbestimmt zu organisieren? Um diesen und anderen Fragen nachzugehen, organisieren wir, Transeuropa Berlin, ein Forum zu neuen Formen der politischen Partizipation und

## PROGRAMM

### ◆ MITTWOCH 9. MAI ◆

TRANSNATIONAL WALK – QUER DURCH EUROPA IN BERLIN  
18 Uhr, Infos zu Start und Route auf [transeuropaberlin.wordpress.com/](http://transeuropaberlin.wordpress.com/) (mit der Künstlerin Nina Dick)

Ein Stadtspaziergang durch die verborgenen Ecken und unbekannteren Orte Europas mitten in Berlin und gleichzeitig in allen 14 Festivalstädten an diesem Abend.

### ◆ MITTWOCH 16. MAI ◆

HISTOIRE(S) – CARTE BLANCHE FÜR CINEMATHEQUE DE TANGER  
19.15 Uhr, Kino Arsenal, Potsdamer Platz

U-/S- Bahn – Potsdamer Platz  
Kurzfilmabend mit Filmen, die vor den arabischen Revolutionen 2011 gedreht wurden.

## ◆ BERLIN ◆

Wissenschaftler/innen und Künstler/innen die Möglichkeit geben, Ideen und Strategien auszutauschen und sich zu vernetzen.

Im Anschluss an das Forum findet „Cooking with Mama / a Transeuropa Occupy Dinner“ des Künstlers Hiwa K. statt: Über eine Skypekonferenz in den Irak werden wir unter der Anleitung von Hiwa K.’s Mutter an einem öffentlichen Platz ein Abendessen kochen, dieses Essen wird gemeinsam mit der Occupy Bewegung organisiert. Die Kritik, die von aktuellen Protestgruppen formuliert wird, richtet sich oftmals gegen das bestehende Wirtschaftssystem. Die Skepsis gegenüber der scheinbar unumstößlichen Wachstumsdoktrin besteht gleichwohl nicht erst seit heute. Grünen Wachstum fordern viele, aber kann es auch ganz ohne gehen? Zu diesen Fragen laden wir Niko Paech zu einer keynote lecture in die Prinzessingärten ein, um dort sein Konzept der Postwachstumsökonomie vor- und zur Diskussion zu stellen.

Wer all das langweilig findet oder schon längst alles darüber zu wissen meint, der sollte uns auf unserer transnationalen Städtespaziergang durch Berlin begleiten, im Rahmen dessen Lebensgeschichten und Anekdoten quer aus Europa auf nie zuvor dagewesene Weise inszeniert werden. Eine einmalige Chance, Berlin in Hinterhöfen, Kellern und unbegangenen Orten so zu erleben, wie man es noch nicht gesehen hat. Versprochen.

*klar zu machen, dass weniger mehr ist und sie durch Wachstumserringerung glücklicher werden?*

NP: Ließe sich denn ein “Bruttosozialglück” unbegrenzt steigern? Ich glaube kaum. Besser wäre es, einen ökologischen Rahmen auf individueller Ebene sowie Spielregeln für ein zivilisiertes Miteinander zu setzen und das Erzielen von Glück den Menschen selbst zu überlassen.

*Welche Rolle können Begriffe wie „Commons“ oder bedingungsloses Grundeinkommen in einer Strategie des Postwachstums spielen?*

NP: Die Commons können für die Umsetzung einer Postwachstumsökonomie eine gute Rolle spielen, müssen dies aber nicht, wenn sie im Dienst ökologisch nicht übertragbarer Praktiken stehen. Genau hier liegt das Problem: Commons sind lediglich ein Mittel. Die Frage nach den Zielen liegt außerhalb ihrer Reichweite. Das bedingungslose Grundeinkommen birgt viele Widersprüche, so etwa die Reproduktion der Konsumgüter. Andere als bedingungslose Grundeinkommenskonzepte mögen sinnvoller sein.

*Daphne Buellesbach und Federico Tomasono*

der Frage der Gemeinschaftsgüter. Ziel des Forums ist es, internationale Aktivist/innen, Künstler/innen und Wissenschaft-ler/innen zusammenzubringen, um über Formen aktueller politischer Teilhabe, neuer Strategien des Protests und Entwicklungen innerhalb der Sozialen Bewegungen zu diskutieren.

Dabei soll es auch darum gehen, den Stellenwert von alternativen Formen des Wirtschaftens zu beleuchten. Gemeinsam wollen wir eine Plattform schaffen von der ausgehend neue Vernetzungen möglich sind. Wir möchten euch zusammenbringen, um Strategien und Methoden auszutauschen und gemeinsam eine lautere Stimme für unsere Anliegen zu formieren.

Im Anschluss an das Forum wird das Berliner Programm durch Hiwa K.’s „Cooking with Mama / a Transeuropa Occupy Dinner“ abgerundet. Hiwa K. wurde in der Region Kurdistan/Irak geboren und lebt in Berlin. Seine Kunst ist vom Alltag und persönlichen Geschichten inspiriert, die einen in/direkten Bezug haben zu den geopolitischen und kulturellen Themen mit denen er sich auseinandersetzt. Über eine Skypekonferenz in den Irak werden wir unter der Anleitung von Hiwa K.’s Mutter an einem öffentlichen Platz ein gemeinsames Abendessen kochen. Dieses Essen wird zusammen mit der Occupy Bewegung organisiert.

*Luisa Maria Schuetzner*

### ◆ SAMSTAG 19. MAI ◆ FORUM: NEUE FORMEN POLITISCHER PARTIZIPATION UND DIE FRAGE DER COMMONS

14 • 17 Uhr, social impact lab, Erkelenzdamm 59-61, Portal 1, 3. OG, U-Bahn Kottbusser Tor

Ziel des Forums ist es, internationale Aktivist/innen, Künstler/innen und Wissenschaftler/innen zusammenzubringen, um über Formen aktueller politischer Teilhabe, neuer Strategien des Protests und Entwicklungen innerhalb der Sozialen Bewegungen zu diskutieren.

### COOKING WITH MAMA / A TRANSEUROPA OCCUPY DINNER

18.30 Uhr, Ort wird bekannt gegeben  
Ein transnationales Abendessen mit dem Künstler Hiwa K und seiner Mutter per Skype-Verbindung aus dem Irak. In Zusammenarbeit mit Occupy Berlin.

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## ◆ BOLOGNA ◆

Per Bologna è tempo di dare nuovamente il benvenuto al Transeuropa Festival, giunto alla sua terza edizione, e ideato per incarnare lo spirito di un'Europa alternativa attraverso la creazione di uno spazio di discussione e azione propriamente transnazionale. Nell'approfondirsi della crisi economica, il festival affronta quest'anno tre temi fondamentali per una discussione sul futuro del continente: le migrazioni, l'emergere di nuove forme di partecipazione politica e le alternative economiche alle misure di austerità per fronteggiare la crisi. Lo fa con la sua peculiare natura, fondendo insieme dibattito pubblico, un'attenzione speciale per le espressioni artistiche e l'entusiasmo che ci accompagnerà nel festeggiare insieme il compleanno europeo il 9 maggio, con la camminata inaugurale del festival che si terrà contemporaneamente in tutte le città partecipanti. In quell'occasione lo spirito transnazionale del festival inizierà a diffondersi in tutte le città e continuerà poi ad animarle fino al forum di chiusura, che si terrà a Roma il 2 e 3 giugno. Tra queste due date, un percorso di eventi, concentrati a Bologna tra il 9 e il 13 maggio. Interrogarsi sull'Europa significa innanzitutto riflettere sulle grandi migrazioni di popoli che contribuiscono ad arricchire la nostra società: dopo aver aperto un dibattito europeo su come superare i CIE (10 maggio), il festival dedicherà

un'intera giornata (13 maggio), a raccontare i percorsi dei migranti, con una serie di attività partecipative nella centralissima Piazza Re Enzo. Il tema ineludibile della crisi economica sarà affrontato il 12 maggio, attraverso due workshop e una tavola rotonda che esplorano il ruolo dei beni comuni per far ripartire su nuove basi un'Europa attanagliata dalla crisi e dalle misure di austerità. La dimensione transnazionale che attraversa tutto il festival sarà amplificata da uno sguardo che va oltre l'Europa, per spingersi verso la Cina, con una serie di attività che coinvolgono un gruppo di artisti cinesi in un dialogo con la città (11 e 12 maggio). Partecipare al festival a Bologna significherà essere immersi in questa atmosfera transeuropea, senza tuttavia perdere di vista il legame con il territorio. La tappa bolognese del festival si mette infatti in dialogo con associazioni e istituzioni locali, partecipando al cartellone cittadino degli European Days, promosso dal Comune di Bologna e intrecciando il suo percorso con l'iniziativa "Porte Aperte", organizzata dall'associazione Naufragi.

Gian Paolo Faella e Sara Saleri

## CAMMINARE IN EUROPA ATTRAVERSO LA BOLOGNINA 9 maggio, apertura del Transeuropa Festival

Il Transeuropa Festival ha scelto il 9 maggio, Festa dell'Europa, per aprire il festival, con un evento transnazionale comune che coinvolge contemporaneamente tutte le città partecipanti – un evento che parte da un atto semplice e allo stesso tempo poetico: camminare nella città. I percorsi in ogni città avranno un tema comune: quello della città multiculturale, attraversata dalle differenze: ogni percorso perciò si svolgerà in un'area della città che porta su di sé tracce della migrazione. A queste mappature urbane abbiamo aggiunto un altro livello: i luoghi della migrazione di ciascuna città migreranno nelle altre città, le narrazioni della città si metteranno in viaggio, per dare luogo a un reticolo complesso di percorsi, costruendo una mappa articolata che terrà assieme tutte le città di Transeuropa Festival. Ecco così che in ogni città ad ogni tappa della camminata sarà raccontata la storia di un luogo di un'altra città, dando luogo a una sorta di "tele-trasporto" che, per qualche minuto, farà viaggiare i partecipanti alla camminata in un'altra città europea, creando un momentaneo disorientamento (e ri-orientamento). A Bologna la camminata transeuropea partirà da Piazza XX Settembre e si svolgerà alla Bolognina, quartiere simbolo della città plurale contemporanea, ricca di diversità culturale e segnata dalla mobilità, panorama in mutamento tanto dal punto di vista sociale e culturale quanto in senso urbanistico.

Il percorso è organizzato insieme al Teatro dell'Argine e avrà un forte carattere performativo, combinato con la partecipazione in prima persona del "pubblico". Le storie raccontate dagli attori andranno a inanellarsi con le storie personali dei partecipanti, dando luogo a una narrazione complessa e articolata di Bologna, dell'Europa, e di cosa significa pensare alla città in chiave transeuropea.

## SPERIMENTAZIONI ARTISTICHE TRA EUROPA E CINA

Transeuropa Bologna apre uno spazio di discussione veramente transnazionale invitando sei artisti e produttori culturali contemporanei da Pechino, Shanghai, e Chongqing. L'11 maggio avrà luogo un vibrante incontro tra un gruppo di intellettuali e artisti cinesi ed europei, per mettere a confronto spazi di espressione culturale e artistica nei due continenti. Quali sono gli spazi creativi di produzione di cultura in Europa e in Cina? Come si dice e intende "occupazione" in cinese? Quali sperimentazioni alternative hanno la possibilità di prendere forma in contesti diversi ma fortemente interrelati? Il 12 maggio, queste stesse tematiche saranno invece alla base di una serie di performance artistiche nello spazio pubblico di Bologna, organizzate dagli artisti cinesi e pensate appositamente per il contesto italiano e bolognese. Partecipano Shen Boliang, Ma Yongfeng, Zhou Xiaohu, Chen Xiaoying, Ni Kun, You Mi, Li Zhenhua.

Stella Tang

## SANDRO MEZZADRA E TRANSEUROPA FESTIVAL

Sandro Mezzadra, professore all'Università di Bologna, studioso dei rapporti tra globalizzazione, cittadinanza e migrazione, ha seguito il Transeuropa Festival sin dalla sua prima edizione bolognese, nel 2010. Anche quest'anno parteciperà al festival a Bologna, con un intervento sui beni comuni (12 maggio, h. 19.15). Lo abbiamo intervistato sulle sfide attuali dell'Europa. Ecco come ha risposto alla nostra domanda riguardo al festival e alle sue prospettive.

*Come vedi il ruolo di questo evento in un simile momento di transizione e incertezza per tutta la zona-euro e oltre?*  
"Più che di incertezza e di transizione parlerei, certo con un termine un po' abusato, di crisi del progetto europeo. Da questo punto di vista penso che ci sia una sfida per tutti noi, e per voi che organizzate il festival, e per chi, come me, ormai da diversi anni cerca di pensare la politica dentro uno spazio europeo. Questa sfida consiste, per dirla in due parole, nel pensare radicalmente questa crisi. Voglio essere meno generico: il problema è che molti di noi, e credo anche il festival, hanno collocato il proprio ragionamento sull'Europa e le proprie pratiche europee "dentro e contro" – per usare un'altra formula molto diffusa – uno spazio istituzionale europeo. Per me il problema che si dovrebbe discutere nel prossimo festival è il seguente: è ancora possibile far ciò, oppure dobbiamo aggiornare i nostri ragionamenti e prendere congedo, in fondo, da quello spazio istituzionale per ripensarlo radicalmente?"

*Per un estratto dell'intervista in inglese, si rimanda a p. 3 di questa rivista. Per l'intervista completa si veda [www.euroalter.com](http://www.euroalter.com)*

### ◆ SABATO 12 MAGGIO ◆ COMFORTZONE: CO- WORKING & CO-HOUSING h 15 - 17, Urban Center, Sala Borsa, piazza del Nettuno 3

Workshop sulle "shared activities", con l'associazione culturale La Pillola e diverserigestudio, pionieri bolognesi di queste attività in continua espansione. **BENI COMUNI DIGITALI, UN'OPPORTUNITÀ PER L'AGENDA DIGITALE EUROPEA E LOCALE** h 17 - 19, Urban Center, Sala Borsa, piazza del Nettuno 3  
Workshop sui beni comuni digitali, al centro della riflessione e azione del Comune di Bologna. **VERSO UNA CARTA EUROPEA DEI BENI COMUNI** h 19.15 - 20.30, La Scuderia, piazza Verdi 2  
Che ruolo può giocare il discorso dei beni comuni per far ripartire su nuove basi un'Europa attanagliata dalla crisi e dalle misure di austerità? Con Sandro Mezzadra, Ugo Mattei, Mariya Ivancheva, Elio Garzillo, Lorenzo Marsili, Federico del Giudice, Enrico Petazzoni.

### A seguire, CONCERTO DEI TOUCHES LOUCHES

*Durante la giornata, performance nello spazio urbano. Più informazioni su [www.transeuropafestival.eu](http://www.transeuropafestival.eu)*

### ◆ DOMENICA 13 MAGGIO ◆ Piazza Re Enzo BIBLIOTECA VIVENTE TRANNAZIONALE

h 15 - 18 "Non giudicare un libro dalla sua copertina!" Biblioteca vivente con giovani di seconda generazione provenienti da tutta Europa. **LABORATORIO PER BAMBINI** h 15 - 18 Costruzione di maschere legate alla tematica del viaggio. **LEZIONE-SPETTACOLO "UN VIAGGIO CLANDESTINO"** h 16 - 17 Prima tappa del laboratorio teatrale condotto da Sensi&Segni che continuerà durante Porte Aperte e terminerà durante il festival It.a.cà. **VICTA MGRANTE** h 17 - 18 Gioco interattivo che racconta le vicissitudini e gli ostacoli affrontati dai migranti dal momento in cui intraprendono il proprio viaggio, passando per le varie tappe del proprio percorso. **READING "UN MONDO SENZA MURI"** h 18.30 - 19.30 I canti del gruppo Chemin de Femmes accompagnano la lettura della Carta mondiale dei migranti.

## ◆ BRATISLAVA ◆

## →KAM PO DEMONŠTRÁCIÁCH?

Bratislava ako aj celé Slovensko zažili nevidaný začiatok roka, keď do ulíc vyšli tisícky ľudí vyjadriť svoju nespokojnosť. Mestá zvyčajne spiaze zimným spánkom sa zrazu prebudili a kričali, že korupcia v tomto štáte sa im nepáči a že majú po krk skorumpovaných politikov. Verejné veci sa na chvíľu stali súčasťou ulice a našich rozhovorov. Je jar, po snehu ani stopa, rovnako ako po odhodlaní z ulíc. Alebo žeby predsa? Možno nie už tak viditeľne, už nie na ulici, ale niekde medzi štyrmi stenami sa možno predsa len čosi deje. V tejto atmosfére prichádza do Bratislavy Transeuropa festival. Už po druhýkrát sa vám budeme snažiť priniesť témy, ktoré rezonujú ulicami našich miest a ktorými chceme posúvať vpred diskusie o verejných otázkach. Tento rok sa pýtame: Kam po demonštráciách? Jednu z odpovedí môže byť výraznejšia participácia ľudí na rozhodovaní o veciach verejných, napríklad prostredníctvom participatívneho rozpočtu. Po vzore Bratislavy sa k snahe zapojiť občanov priamo do rozhodovacieho procesu samosprávy pridávajú ďalšie mestá. Počas Transeuropa festival v Bratislave preto organizujeme workshop o participatívnom rozpočtovaní, kde si budú môcť účastníci vymieňať skúsenosti s jeho zavádzaním aj realizáciou. Aktivitu pripravujeme v spolupráci s OZ Utopia. Pred rokom zažili svoju revolučnú jar viaceré arabské krajiny, z ktorých mnohé doteraz stoja na hranici nevidaných spoločenských zmien. Téma celkom blízka tomu, ako sme sa pred vyše dvadsiatimi rokmi ocitli v podobne turbulentných časoch. Premietanie filmov mladých tvorcov z arabského sveta a následná diskusia o Arabskej jari majú za cieľ upozorniť na dôležitosť občianskeho aktivizmu. Aktivitu pripravujeme v spolupráci s Inštitútom ľudských práv a organizáciou Cinémathèque du Tanger z Maroka. Počas festivalu budeme diskutovať aj o pokrízových zmenách a opatreniach z pohľadu ekonómov a v uliciach Bratislavy sa budeme snažiť upútať vašu pozornosť tvorbou mladých slovenských umelcov na tému migrácia v Európe. Festival otvorí vernisáž tejto street výstavy, ktorú pripravujeme v spolupráci s iniciatívou UM! Srdečne pozývame všetkých, ktorým smerovanie Slovenska, ale aj Európy, nie je ľahostajné. Cieľom Transeuropa festivalu je formulovať originálne odpovede na aktuálne spoločenské otázky a reagovať na výzvy stojace pred verejou politikou. *Monika Martišková a Jakub Jošt*

## WORKSHOP O PARTICIPATÍVOM ROZPOČTE

Bratislava sa v roku 2011 zaradila medzi mestá, v ktorých je zavedený participatívny rozpočet. Po jeho zavedení sa bratislavským organizátorom projektu začali hlásiť záujemcovia z ďalších miest, ktorí majú v spolupráci s nimi záujem zaviesť tento mechanizmus vo svojom meste. V rámci Transeuropa festivalu v Bratislave sme sa preto rozhodli usporiadať medzinárodný workshop, ktorého cieľom bude podeliť sa o skúsenosti so zavádzaním participatívneho rozpočtu, diskutovať o možnostiach jeho zavádzania v ďalších mestách a rozvinúť trvalú spoluprácu a výmenu informácií a skúseností medzi všetkými zúčastnenými. Workshopu sa zúčastnia účastníci z Prahy, Viedne a viacerých slovenských miest. V rovnakom čase bude prebiehať

verejnú zvažovanie delegátov komunít participatívneho rozpočtu, ktoré budú môcť účastníci workshopu a občania Bratislavy priamo sledovať a oboznámiť sa tak priamo s dôležitou súčasťou procesu. Občania budú môcť hlasovaním vyjadriť podporu delegátom, ktorí budú diskutovať o prioritách mesta a na ich základe posudzovať návrhy zúčastnených občanov na využitie prostriedkov z rozpočtu. Pred Primaciálnym palácom bude zároveň prebiehať občiansky happening. Na verejnom priestranstve vzniknú verejné fóra, na ktorých sa bude diskutovať o problémoch Bratislavy a možnostiach využitia participatívneho rozpočtu pri ich riešení. Program uzavrie panelová diskusia. Účastníci workshopu predstavia výstupy výstupov práce a celú udalosť ukončí diskusia otvorená širokej verejnosti. Workshop sa uskutoční 17. mája 2012 od 9:00 v Primaciálnom paláci v Bratislave. *Peter Vittek*

## PROGRAM

### ◆ STREDA 9. MÁJA ◆ OTVORENIE FESTIVALU: STREET GALLERY NA ZABUDNUTÝCH MIESTACH

h 18 - 21, *Centrum Bratislavy*  
Spoločné otvorenie festivalu vo všetkých 14 festivalových mestách začne v Bratislave výstavou diel mladých umelcov v uliciach v centre Bratislavy. Spoločnou témou bude multikulturalizmus v meste, pričom tématicky sa budú diela dotýkať rôznych prívbehov o multikulturalizme z ostatných festivalových miest. Po otvorení vás pozývame na Transeuropa party v KC Dunaj od 21.00.

### ◆ UTOROK 15. MÁJA ◆ PREMIETANIE FILMOV A DISKUSIA: ARABSKÁ JAR - ROK PO...

h 17 - 19, *Nadácia otvorenej spoločnosti, Baštová ulica č. 5*  
Diskusia o občianskej participácii a úlohe sociálnych sietí v arabskej jari s Petrom Weisenbacherom (Inštitút ľudských práv), Jurajom Manušiakom (Ústav politických vied SAV) a Lubicom Rozborovou (Peace and Conflict studies, Oslo).

◆ ŠTVRTOK 17. MÁJA ◆  
MEDZINÁRODNÝ WORKSHOP:  
BRATISLAVA AKO CENTRUM  
PARTICIPATÍVNEHO  
ROZPOČTOVANIA  
h 09 - 18, *Primaciálny palác*  
Workshop a panelová diskusia o skúsenostiach a modeloch participatívneho rozpočtovania u nás a

## MÁME PRÁVO NA NAŠE MESTO

**Peter Nedoroščik** je členom občianskeho združenia Utopia, ktoré sa snaží rozvíjať a prakticky presadzovať myšlienky účasti občanov na rozhodovacích procesoch pri spravovaní vecí verejných. V Bratislave sa podieľa na rozsiahlom projekte, ktorý sa snaží obyvateľov vtiahnuť priamo do rozhodovania o využívaní financií mesta. Projekt má názov Participatívny rozpočet pre Bratislavu.

### Akým spôsobom participatívny rozpočet (PR) zapája obyvateľov mesta do rozhodovacích procesov samosprávy?

V súčasnosti je proces zavádzania PR v Bratislave na svojom úplnom začiatku a preto je aj možnosť zapájania sa občanov do samosprávy a predovšetkým možnosť prijímať záväzné rozhodnutia len minimálna. Občania majú možnosť zapojiť sa do práce participatívnych komunít a prostredníctvom nich môžu spolurozhodovať o rozdelení sumy vyčlenenej z mestského rozpočtu a zároveň sa ako členovia týchto komunít môžu zúčastňovať na zasadnutiach a rokovaníach jednotlivých komisií mestskej samosprávy a prezentovať na nich vlastné návrhy. To najzásadnejšie, čo sa prostredníctvom prvých aktivít podarilo presadiť, je odsúhlasenie PR ako stabilnej súčasť tvorby rozpočtu mesta Bratislava a možnosť oficiálne vstupovať do zasadnutí a do práce komisií zastupiteľstva.

### Ako prebieha zavádzanie PR v Bratislave a čo by mal Bratislavčanom a Bratislavčankám priniesť?

Celý proces sa začal na jeseň minulého roku spustením pilotného projektu, na ktorý primátor Bratislavy vyčlenil 15 tisíc euro, o ktoré sa uchádzalo päť participatívnych komunít. Tieto financie v procese verejného zvažovania rozdelili na konkrétne projekty, ktorých realizácia práve prebieha. Súčasťou zvažovania projektu bolo aj verejnú vzdelávanie obyvateľov na magistráte a workshopy zamerané na vytvorenie prvých participatívnych komunít. Prinos, ktorý by PR v strednodobom horizonte mal priniesť obyvateľom Bratislavy je jednoznačný: návrat mesta, o ktorom dnes rozhodujú predovšetkým zahraniční a miestni developeri a banky, späť do správy jeho obyvateľov.

### Aké kroky predchádzali zavedeniu PR v Bratislave alebo iných miestach?

Na úvod sme začali so zhromažďovaním informácií o PR a ich publikovaním na našej webovej stránke. Potom sme diskutovali o tom, akým spôsobom aplikovať proces PR v miestnych podmienkach a pripravili niekoľko verejných prezentácií pre aktivistov a záujemcov. Pred voľbami do samosprávy sme oslovili viacerých kandidátov na post primátora a niektorí si program PR osvojili. Súčasný primátor patril medzi nich.

### Existuje nejaký návod na postup pri zavádzaní participatívneho rozpočtu?

Ak by som mal stručne zhrnúť jednoduchý návod: vytvoríte skupinu, ktorá sa začne témou zaoberať a pripravovať návrh na zavedenie PR prispôsobený lokálnym podmienkam, oslovte aktívnych ľudí v meste, kontaktujte miestnych politikov (najefektívnejšie to býva pred voľbami) a dohodnite sa s nimi na spolupráci a začnite vytvárať štruktúru participatívneho rozpočtu. Podobným spôsobom sme v spolupráci s miestnymi aktivistami postupovali v Ružomberku, kde v súčasnosti už prebieha pilotný projekt.

### Spolpracujú medzi sebou mestá a organizácie, ktoré sa o zavádzanie PR pokúšajú?

S propagáciou PR na Slovensku sme začali pred pár rokmi a s realizáciou prvého projektu len pred necelým rokom. Postupne sa na nás začali obracať záujemcovia z iných miest. Ako prví nás oslovili priatelia z mesta Ružomberok. Pripravili sme spolu s nimi víziu zavádzania PR v meste, pomohli naštartovať proces a stále s nimi konzultujeme prípadné problémy. Obdobne spolupracujeme so záujemcami z ďalších miest. Druhým prvkom podporujúcim spoluprácu jednotlivých skupín je elektronická participácia. Využívame sofistikované internetové nástroje, ktoré majú stimulovať diskusiu medzi jednotlivými komunitami, výmenu skúseností a vytváranie spoločného know-how. *Peter Vittek*

vo svete. Michal Feik (poradca primátora mesta Bratislava), Peter Nedoroščik (OZ Utopia), Ilona Švihlíková (OZ Alternativa zdoła, Praha).

### ◆ STREDA 18. MÁJA ◆ DISKUSIA: ŠETRENIE, RASTOVÉ POLITIKY A POPULIZMUS NA POŠT-KOMUNISTICKEJ PERIFÉRII EURÓPY

h 17 - 19, *Nadácia otvorenej spoločnosti, Baštová ulica č. 5, Bratislava*  
Diskusia o šetrení, možnostiach hospodárskeho rastu a možným náraste populizmu v postkomunistických krajinách Európy s Jurajom Draxlerom (Anglo-American University Prague, CEPS), Jánom Drahokoupilom (Mannheim University) a Martinom Filkom (poradca ministra financií SR).

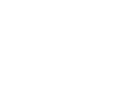
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## ◆ CLUJ-NAPOCA ◆

Încă de la sa prima ediție, ce a avut loc la Cluj în primăvara anului 2010, Festivalul Transeuropa și-a propus să abordeze problematicile trans-europene în moduri inovative și provocatoare. Începând cu vara anului 2011, de la protestele ecologiste și cele anti-austeritate, de la mișcările de tip Occupy până la anti-ACTA, Cluj-Napoca s-a menținut în linia întâi a valului de proteste din România. Ediția din 2012 a Festivalului Transeuropa își propune să susțină energia acestor proteste, conceptualizându-le mesajul și conectând capitala transilvană cu alte 13 orașe din Europa. În acest an, Festivalul Transeuropa va avea loc la Cluj în perioada 15-20 mai, propunându-și să întărească cultura participativă locală și să provoace participanții la imaginarea unor alternative la chestiunile ce ne privesc pe toți în calitatea noastră de cetățeni europeni, prin prisma celor 3 mari teme ale festivalului: migrația, economiile alternative și activismul civic.

## PARTICIPAREA DEMOCRATICĂ – ÎN ȘI DINSPRE CLUJ

**Călin Goina** este profesor asistent în cadrul departamentului de Sociologie din cadrul *Universității Babeș-Bolyai* și doctorand în Sociologie la UCLA

Interviul a fost realizat de către George Adrian Iordăchescu, student al Facultății de Sociologie și al Facultății de Istorie și Filosofie, membru al Transeuropa Network.

*În ultimii 15 ani, în afară de câteva mișcări sindicale firave, societatea românească nu a trecut prin experiențe de activism civic reale. De doi ani însă, este din ce în ce mai vizibilă o cultură politică a contestării. Care este aportul Clujului la dezvoltarea acesteia?*

Emergența noilor forme de participare democratică poate fi plasată într-un context mai larg. Cele mai multe evenimente contestatate din ultima vreme pot fi privite ca reflecții coloniale ale unui anticolonialism vestic, care ajunge să fie reprodus sub forma unui anticolonialism autohton. Majoritatea mișcărilor revendicative au pornit în Cluj, fie ca proteste creative, fie ca manifestații la care participă mii de oameni. Asta ne face să credem că orașul stă cel mai bine la capitolul activism civic.

*În timpul ultimelor proteste, cele începute în luna ianuarie, mass-media au folosit cu multă generozitate o gama largă de etichete pentru a-i numi și delegitima pe cei care au ieșit în stradă. Cine sunt cei care formează această societate civilă vizibilă la Cluj?*

După cele 2 evenimente de deschidere, un marș ghidat transnațional ce va avea loc în același timp în toate orașele Festivalului, urmat de vernisaajul expoziției *ViceVersa*, semnată de către cunoscutul caricaturist Kónczey Elémer pe data de 9 mai, Festivalul va continua pe data de 15 mai printr-un forum național pe tematica bunurilor comune, ce va reuni lideri ai mișcărilor active în dezbateră privind măsurile de austeritate și împotriva privatizării sistemului de sănătate, a exploatarei resurselor naturale și a limitării libertăților digitale. Un al doilea marș, *O istorie a protestelor*, va avea loc pe data de 17 mai, exprimând idealurile recentelor valuri protestatate din Europa, Statele Unite și cele ale Primăverii Arabe, acesta fiind continuat de un workshop de activism civic și, seara, de un *Cuvânt către Europa* și DJ Set, concepute de către colectivul german de avangardă NSK special pentru Festival. În ziua următoare, Michael Kurzwelly ne va

ghida în construirea unor realități alternative, în cadrul unui workshop interactiv cu caracter deopotrivă fictiv și funcțional. Ziua se va încheia cu o proiecție de film ce va aborda Primăvara Arabă, prezentată de către membri ai colectivului *Cinémathèque de Tanger*. Ziua de 19 mai va fi dedicată unui social market organizat în Piața Muzeului și a unei bibliotecii vii pe tematica experiențelor migranților din Cluj. În ultima zi, 20 mai, vom dezbate cele trei mari tematici ale Festivalului în mediul prietenos al unui cunoscut loc de întâlnire în aer liber-Dealul Cetățuia-și vom încheia ziua cu un nou workshop creativ, al cărui scop este acela de a *Re-Think Europe!* Pentru mai multe informații, vă invităm să accesați [www.transeuropafestival.eu](http://www.transeuropafestival.eu) și să ne contactați pe adresa [cluj@euroalter.com](mailto:cluj@euroalter.com)

*Cristian Suci*

Sunt oameni care doresc ca schimbarea să se producă prin ei și pentru ei. Sunt activiști, persoane care lucrează în ONG-uri, tineri care se raportează critic la politicile publice și adulți care prind acum gustul culturii participative. Nu cred că au fost situații în care protestatarii să reprezinte o masă omogenă, iar de aici și audiența protestelor a fost diferită.

*De multe ori în discursul public se aduce în discuție apatia care caracterizează o parte a societății românești. Cum o putem explica, și ce noi mijloace de mobilizare politică putem imagina?*

Ideea de a participa la luarea deciziilor și la construirea politicilor publice e destul de nouă în societatea noastră. Istoric vorbind, oamenii nu au fost implicați politic, iar cultura participativă a fost subminată pe toate căile posibile. Chiar și astăzi o întreagă serie de mecanisme, precum votul uninominal, ridicarea pragului electoral și altele ne pun în fața unui sistem politic care tinde să se închidă. La toate acestea se adaugă și o monopolizare vizibilă a mass-media, ceea ce îi pune în dificultate pe cetățeni să găsească agende politice diferite și să propună soluții. Motivele de mobilizare sunt nenumărate, de la mersul prost al economiei până la nereprezentativitatea clasei politice, însă societatea în care trăim este atât de atomizată încât oamenii se adună foarte greu în structuri contestatate largi. Cu excepția grupurilor antisistem și a celor ecologiste, foarte rar apar structuri mari care să fie capabile să producă o critică susținută. Această realitate e pe cale de a se schimba. Din ce în ce mai multă lume înțelege, în special din experiența grupurilor de activiști, că se poate contesta și că mobilizarea politică este calea către democrația participativă.

*George Iordachescu*

Noile forme de manifestare civică au nevoie de o bază organizatorică solidă pentru asigurarea unui rezultat de succes.  
**TRANSAREA GHIDULUI RE: THINK EUROPEAN DEMOCRACY!**  
*Orele 18 · 18.30, Fac. de Sociologie (Strada Dostoievski 34)*  
Lansarea ghidului de analiză comparativă a sistemelor legislative din Italia, Marea Britanie și România, realizat de către 18 participanți internaționali în proiectul Re: Think European Democracy!  
**LANSAREA GHIDULUI THE THIRD SECTOR'S ENGAGEMENT AND ADVOCACY CAPACITIES AT EUROPEAN LEVEL**  
*Orele 18.30 · 19, Fac. de Sociologie (Str. Dostoievski 34)*  
Lansarea ghidului de bune practici în advocacy-ul transnațional dezvoltat de către 12 ONG-uri din Cluj-Napoca, București și Timișoara participante în proiectul Strengthening Transnational Advocacy.

**ADDRESS TO EUROPA –**  
NSK Performance & DJ Set.  
*Orele 21, Irish & Music Pub*  
Un experiment artistic extraordinar creat de colectivul avangardist Neue Slowenische Kunst special pentru Festivalul Transeuropa din Cluj.

**◆ VINERI, 18 MAI ◆**  
**CONSTRUCTING OTHER REALITIES** - Workshop imaginativ cu Michael Kurzwelly  
*Orele 16 · 18.30, Fac. de Sociologie (Str. Dostoievski 34)*  
O călătorie pasionantă în istoria orașului Slubfurt și a țării Nowa Amerika, ambele ... fictive, urmată de un workshop

interactiv orientat spre crearea unor realități deopotrivă fictive și funcționale aici, la Cluj.  
**HISTOIRE(S)** - Carte blanche à la Cinémathèque de Tanger  
*Orele 20 · 22, Institutul Francez (Str. Brătianu 22)*  
O seară de film ce prezintă perspective și realități ale universului activist din țările Primăverii Arabe.

**◆ SÂMBĂȚĂ, 19 MAI ◆**  
**SOCIAL MARKET**  
*Orele 12 · 16, P-ța Muzeului*  
Liberul schimb – nu doar de bunuri, ci și de abilități, informații și idei, în mod gratuit – o necesitate reală pentru lumea globalizată și monetarizată a secolului al 21-lea.  
**CHANGING WORDS IN A CHANGING WORLD** - Living Library  
*Orele 16 · 19, Zorki Photo Café*  
Biblioteca vie – o călătorie în lumea celor 1001 de povești ale oamenilor care au ales Clujul drept destinație temporară sau permanentă pentru împlinirea visului lor.

**◆ DUMINICĂ, 20 MAI ◆**  
**LET'S TALK ABOUT IT!**  
*Orele 13 · 15, Dealul Cetățuia*  
Trei dezbateri despre migrație, noi posibilități de gândire economică și participare civică activă.  
**RE: THINK EUROPE!** – Workshop creativ  
*Orele 16 · 18.30, Institutul Francez (Str. Brătianu 22)*  
Un workshop pentru cunoașterea și îmbunătățirea abilităților de creație a materialelor activiste.

Both a global capital and the home of a global population, London is a site of conflicts and tensions as well as an experiment of new ways of living together. The Transeuropa Festival in London seeks to explore the role of the city in a global context and also to situate it in the European political landscape, focusing on the themes of migration, economic alternatives and new forms of political participation. In the last few years we have seen several instances of political mobilisation and protest: from the Arab Spring to the protests on the streets of Greece, the Indignados in Spain and the global Occupy movement. The festival will reflect on these acts of democratic participation and their role in producing social and political transformations through a screening of a set of short films organised in partnership with the Institute of International Visual Arts, Iniva and Amnesty International. The short films selected by the Cinémathèque de Tanger were made before the revolutions that have shaken the Arab world in 2011 and question the recent history of countries like Lebanon, Tunisia and Morocco through storytelling. They are stories related to underground and political commitment, to terrorism, revolutions and civil wars, told by those who lived these realities and directed by filmmakers of the new generation.

## 3? TO...

## DR. CUI HONGJIAN

*Can we consider the European economic system, based on welfare state, once and for all outdated?*

Certainly, China is playing more and a more important role in world economy, trade and investment, but this role is being exaggerated largely. A corresponding phenomenon is that the difficulty of European economy system is being exaggerated. What Europe is currently suffering is a temporary mess and a deep institutional change is necessary, but totally rejecting the European economic system would be as superficial as fully accepting the Chinese economic system which is based on low labour costs and pays the price of high energy consumption, behind its achievements in the past over 30 years. Although they face different problems, the world's major economies, including China and Europe, are facing the same challenge of reforming their economic system. In China, the main task of reform is promoting a more equitable distribution without compromising economic growth, and the mission for Europe is how to make the economy more efficient and competitive without compromising the welfare economic tradition.

Threatened by an internal and external economic crisis, EU seems to be far from playing a central role in the conception and the determination of global principles and rules. The recent debt crisis shows how a European coordination is fundamental to both resolving internal troubles and being perceived as an independent and accountable actor on the global stage. Since the balance of power has shifted to a multi-polar shape, the EU has the chance to influence the global decision making with its culture and tradition of democracy and power sharing. What would be the position of the main global actors toward a livelier EU? The UK's position within the EU economy is particularly important: the City of London is

## PROGRAMME

**◆ WEDNESDAY 9<sup>th</sup> MAY ◆**  
**TRANSNATIONAL WALK**  
**h 18 · 20. The starting point of the walk will be revealed on [www.transeuropafestival.eu](http://www.transeuropafestival.eu)**  
The Transeuropa Festival opens on the 9th of May with a transnational event, a common gesture.: a walk taking place simultaneously in all the Festival cities. The walk explore the cultural diversity and the multiple movements of the contemporary cities, investigating how the European space is enriched by its being diverse and multicultural.

**◆ WEDNESDAY 16<sup>th</sup> MAY ◆**  
**THE HIDDEN TALES OF LONDON**  
**h 19 · 21.30. Restaurant Dans le Noir, 30-31 Clerkenwell Green - EC1R 0DU**  
A dinner in the dark where suddenly the restaurant transforms into a stage and you find yourself in the midst of a monologue performance. Followed by a talk on the representation of migrants in society.

In this sense, there should be more to the strategic cooperation between China and Europe than just investment and trade.

*What is the place for human capital in the third millennium economy? How might the Chinese model shape a new capitalism?*

The crisis itself showed the fault of the capital-capital circuit, and scholars in United States and Europe are talking about the possibility of “reindustrialization” at this moment, because they realize that so-called “financial innovations” purely for the purpose of rapid profit-making is not the right direction of promoting the sound development of economy. Therefore, regulation of capital, to strengthen financial regulation and suppression of speculation should be the direction of the reform of the capitalist system. With regards to the role of human capital, Marx in his early study mentioned the question of “alienation of human” in capitalist society. The Chinese model has been successful in integrating various resources such as rich labour resources and technology, capital and market liquidity brought about by globalization. The current Chinese model will not shape a new capitalism, but it should give its own answers to many core issues, such as how, in 20 or 30 years when the demographic dividend is exhausted, it will allocate human capital and other resources in a more rational way.

## “the uk in europe’s economy and europe’s economy in the world”

to the extent of vetoing European treaties. At the same time, Britain's positions on bank regulation are more stringent than many of those supported by other countries. In this context, what role can citizens play in promoting a progressive agenda for financial reform?

These questions will be discussed during the Festival weekend.

**◆ THURSDAY 17<sup>th</sup> MAY ◆**  
**HISTOIRE(S) - CARTE BLANCHE TO THE CINEMATHEQUE DE TANGER**  
**h 18 · 21. The Human Rights Action Centre, 17-25 New Inn Yard - EC2A 3EA**  
The citizen has a new role in the construction of history, between fiction and reality. *Histoire(s)* question the recent history of countries like Lebanon, Tunisia and Morocco through the practice of storytelling. A selection of short films by the Cinémathèque de Tanger followed by a debate.

**◆ FRIDAY 18<sup>th</sup> MAY ◆**  
**SEEDS OF DEMOCRACY: EUROPE AND BALKANS**  
**h 18.30 - 20.30. Goldsmiths University of London**  
With Croatia set to join the EU in 2013, it has never been more important to continue discussions with the Balkan states on the future of democracy within Europe. A high-profile congress including academics, politicians and activists.

**◆ SATURDAY 19<sup>th</sup> MAY ◆**  
**THE UK IN EUROPE'S ECONOMY AND EUROPE'S ECONOMY IN THE WORLD**  
**h 10 · 18, Wolfson Theatre, New Academic Building, London School of Economics**  
From global European role to financial transaction tax. Are the European institutions ready to tackle the challenges posed by the economic crisis? A four panel Congress with David Marquand, Giandomenico Majone, Sony Kapoor and Jonathan Scheele.  
**◆ SUNDAY 20<sup>th</sup> MAY ◆**  
**PRECARIOUSNESS: FROM A SOCIAL CONDITION TO A STATE OF MIND**  
**h 14 · 19, University College London, Pearson Lecture Theatre (G22 LT)**  
“Precariousness” is a general term to describe flexible exploitation and existential precariousness. What kind of society is going to rise on such a psychological, social and economic ground? An interactive event with Guy Standing.

*Are we at an historical turning point in EU-China relations?*

With the changes in the international situation, China-EU relations will indeed change dramatically. As a part of what has been interpreted as a “shift in power to Asia” by Europe while understood as a “decentralization of power” by Chinese, an indisputable fact is that China achieved a more equal status in a dialogue with Europe ever than before. It was difficult to imagine that Europe would need China's help three years ago, but now it is turning into a reality. I hope that the reason the human rights issue “disappeared” from European leaders' speeches is not just an expedience to get assistance from China for the rescue of sovereign debt.

**DR. CUI HONGJIAN** will participate at the Congress “The UK in Europe's Economy and Europe's Economy in the World” taking place at the London School of Economics and Political Sciences on the 19th of May. He has been associated with China Institute of International Studies (CIIS) since 1998. He is director of the Department for EU Studies and an associate research fellow specialized in European studies.

a global trading and financial centre and the most important in the Union. Political support for a financial transaction tax has become very strong across the many parts of the continent, yet Britain is resisting

regulation are more stringent than many of those supported by other countries. In this context, what role can citizens play in promoting a progressive agenda for financial reform?

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## ◆ LUBLIN ◆

WYZWANIA EDUKACJI  
MIĘDZYKULTUROWEJ

Edukacja międzykulturowa jest w większości postulatem w polskich szkołach. W szkołach, w których na co dzień uczą się dzieci z różnych kręgów kulturowych, religijnych, narodowych. Są to dzieci cudzoziemskie przebywające w Polsce z powodów migracyjnych, są też dzieci polskie powracające do kraju po dłuższej nieobecności czy wreszcie dzieci uchodźcze, których rodzice starają się w Polsce o uzyskanie statusu uchodźcy bądź o ochronę międzynarodową.

Problemy jakie napotykać dzieci uchodźcze są przedmiotem uwagi wielu podmiotów, zarówno publicznych jak i pozarządowych. Na rzecz takich dzieci uczących się w polskich szkołach prowadzone są działania integracyjne (jak i preintegracyjne) finansowane głównie ze środków Europejskiego Funduszu na Rzecz Uchodźców i realizowane w większości przez organizacje pozarządowe. Jest to pomoc bardzo szeroka jednak

często ustaje wraz z zakończeniem projektu. Brakuje ruchów długofalowych z zabezpieczonymi środkami finansowymi niezależnym od przyznanej dotacji i realizowanych przez publiczne jednostki odpowiedzialne za edukację dzieci. Polskie przepisy nakładają na osoby, które nie ukończyły 18 roku życia obowiązek szkolny. Aby edukacja była prowadzona efektywnie z poszanowaniem różnic każdego dziecka szkoły oprócz zapewnienia miejsca dziecku w placówce powinny szanować jego odrębność kulturową, narodowościową czy religijną. Niestety, w przypadku dzieci uchodźczych (w tym momencie są to głównie dzieci czeczeńskie), przeważającą postawą reprezentowaną przez polskie szkoły jest próba asymilacji. Rozwiązanie takie może być wynikiem słabej świadomości założeń edukacji międzykulturowej. Może być także rozwiązaniem, które wymaga najmniej wysiłku ze strony szkoły, często nieprzygotowanej na przyjęcie uczniów odmiennych kulturowo. Jedną z propozycji przezwyciężenia tego problemu jest umożliwienie szkołom zatrudniania asystentów kulturowych (pomocy nauczyciela). Osoba taka może pełnić szereg funkcji, m.in. takich jak:

tłumaczenie, bycie łącznikiem pomiędzy nauczycielami a rodzicami, pomoc w nauce, pomoc w zrozumieniu różnic kulturowych zarówno przez dzieci uchodźcze jak i społeczeństwo przyjmujące. Z rozwiązania tego korzystają niektóre szkoły w Polsce, pracują tam asystenci (pomoc nauczyciela) zatrudniani przez szkoły oraz organizacje pozarządowe. Od września 2012 roku, dzięki środkom pozyskanym przez Stowarzyszenie „Dla Ziemi” takie stanowisko zostanie utworzone także w Lublinie. Okazją do przedstawienia idei asystenta kulturowego będzie debata zorganizowana przez Stowarzyszenie Homo we współpracy ze Stowarzyszeniem „Dla Ziemi” w ramach festiwalu. Do udziału w spotkaniu zaprosiliśmy dwie przedstawicielki organizacji pozarządowych pracujące w obszarze edukacji międzykulturowej i integracji dzieci uchodźczych. Trzecim gościem asystent kulturowy pracujący w jednej z warszawskich szkół. Taki dobór uczestników spotkania da możliwość porozmawiania o problemie zarówno od strony teoretycznej jak i praktycznej.

Magdalena Kawa

WARSZTATY “RZĄDÓW  
UMIEJĘTNOŚCI  
SPOŁECZNYCH  
JAKO SPOŚÓB  
PRZEZWYCIEŻANIA  
KRYZYSU I ZWIĘKSZANIA  
POZIOMU AKTYWNOŚCI  
SPOŁECZNEJ”

znacznie gorsza niż mężczyźni. Kobiety rzadziej „wchodzą” w sferę publiczną, częściej zostają w domu ograniczając swoje funkcjonowanie do sfery prywatnej, która dodatkowo staje się również coraz częściej przedmiotem ingerencji ze strony rządzących (np. ustawy ograniczające możliwość samodzielnego decydowania o ilości posiadanych dzieci). Postrzegane są bardzo często przez pryzmat krzywdzących i deprecjonujących stereotypów, co realnie przekłada się na sposób ich traktowania.

## Zatem z jakimi przejawami nierównego traktowania spotykają się kobiety?

Dyskryminacja na rynku pracy, brak stałego zatrudnienia, niższe płace, a jednocześnie większe wymagania i utrudnione możliwości awansu są niestety codziennością. Zmianie tej sytuacji nie sprzyja oczywiście panujący w ostatnich latach kryzys ekonomiczny, którego skutki znacznie częściej i silniej odczuwają właśnie kobiety. Efektem takiej sytuacji może być stopniowe ograniczanie uczestnictwa kobiet w sferze publicznej, ich marginalizacja oraz wykluczenie z pewnych obszarów życia społecznego. Aby ograniczyć negatywne skutki tych procesów, powstał pomysł na przeprowadzenie warsztatów.

Prowadząca: Agnieszka Ziętek.

## Kto jest adresatem warsztatów?

Warsztaty skierowane są do kobiet, czyli grupy, która w znacznie większym stopniu niż mężczyźni narażona jest na negatywne skutki globalnego kryzysu. Skąd pomysł na taki warsztat akurat dla kobiet?

Badania społeczne pokazują, że ich sytuacja, nie tylko na rynku pracy, ale w szeroko rozumianej sferze społecznej jest gorsza niż u mężczyzn. Wyrządzenie odbywające się symultanicznie we wszystkich czterech miastach festiwalowych Transeuropu.

## Jakich przydatnych umiejętności może nauczyć się kobieta biorąca udział w warsztacie?

Dotyczy on przede wszystkim sposobów wzmacniania społecznych więzi i wzajemnych oddziaływań, budowania tzw. sieci komunikacyjnych oraz propagowania wartości, będących podstawą idei solidaryzmu społecznego. Są to zatem takie umiejętności jak praca w zespole, skuteczne komunikowanie, budowanie zespołów i grup wsparcia, a także praktyczne działanie w ramach tzw. trzeciego sektora, czyli organizacjach typu NGO.

## Jaki ma być efekt tego warsztatu?

Celem działania jest m.in. wzrost poziomu aktywności społecznej, społecznego zaangażowania oraz wzmocnienie podstaw społeczeństwa obywatelskiego, przeciwstawianie się kryzysowi poprzez propagowanie postaw prospołecznych.

Agnieszka Ziętek

Magdalena Luczyn



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WARSZTATY KULTURY

Projekt został dofinansowany ze środków Urzędu Miasta Lublin

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## PROGRAMM

## ◆ ŚRODA 9 MAJA ◆

## 18 · 20 SPACER Z GODZIENNOŚCIĄ

Wydarzenie odbywające się symultanicznie we wszystkich czterech miastach festiwalowych Transeuropu.

## ◆ PIĄTEK 18 MAJA ◆

17.30 Dyskusja “ROLA ASYSTENTA  
KULTUROWEGO W EDUKACJI DZIECI  
UCHODŹCZYCH”

Kawiarnia “Kawka”, ul. Okopowa 9 i 1/2 Spotkanie z udziałem Aleksandry Chrzanowskiej, Yusupa Kedieva Katarzyny Kubin. Spotkanie organizowane jest przez Stowarzyszenie Homo Faber przy współpracy ze Stowarzyszeniem “Dla Ziemi”.

19 DOROTA PODLASKA, AGATA  
BOROWA „WOLNE TŁUMACZENIE”  
otwarcie wystawy, Galeria Labirynt,  
Grodzka 5a

20 ArtLabel spektakl “MATRIOSZKA”  
Warsztaty Kultury ul. Popieluszki 5  
Adaptacja niepublikowanej powieści Marty Dzido

Występuje: Paulina Polowniak  
Scenariusz i reżyseria: Karol Rębisz  
Pomysł scenografii: Paulina Polowniak,  
Paweł Korbus  
Wizualizacje: Karol Rębisz

## ◆ SOBOTA 19 MAJA ◆

9.30 · 15.30 Szkolenie: CZY MOŻNA  
WYJŚĆ POZA STEREOTYP?

Galeria Labirynt, Grodzka 5a  
Prowadzenie: Asia Orzeł, Łukasz Mikołajuk

12 · 15 Warsztat “UCZESTNIK NIE  
KONSUMENT”

Kawiarnia-księgarnia „Spółdzielnia”,  
Peowiaków 11

## 16 Debata KULTURA WOBEC KRYZYSU

Galeria Labirynt, ul. Grodzka 5a  
Prowadzenie: Agnieszka Ziętek, Rafał

Czekaj. Dyskusja jest organizowana przez Krytykę Polityczną.  
20 „MENISTAN” - wernisaż Emraha Gökdemira  
Centrum Kultury w Lublinie. Podwórko  
Sztuki - Oficyna, Narutowicza 32

Wystawie będą towarzyszyć performance:  
PAWEŁ KORBUS, performance „NAJN”  
MARIA PORZYC, performance „PODRÓŻ  
DO WNETRZA CIAŁA”  
SZYMON PIETRASIEWICZ, performance  
„GIECIE”  
TOMASZ FOLTYN, film oraz działanie  
performance “PRZESTRZENIE  
INTYMNE”  
PIOTR STROBEL działanie pt. „ZMIANA”

## ◆ NIEDZIELA 20 MAJA ◆

11 · 13.30 Warsztat “RZĄDÓW  
UMIEJĘTNOŚCI SPOŁECZNYCH  
JAKO SPOŚÓB PRZEZWYCIEŻANIA  
KRYZYSU I ZWIĘKSZANIA POZIOMU  
AKTYWNOŚCI SPOŁECZNEJ”

Galeria Labirynt, ul. Grodzka 5a  
Prowadzenie: Agnieszka Ziętek

## 16 Debata KULTURA WOBEC KRYZYSU

Galeria Labirynt, ul. Grodzka 5a  
Prowadzenie: Agnieszka Ziętek, Rafał

19 TEATR REALISTYCZNY SPEKTAKL  
„JESTEM”

TEATR REALISTYCZNY - FRAKCJA  
ZĘSKA  
Warsztaty Kultury, Popieluszki 5

Wstęp na wszystkie wydarzenia jest  
bezpłatny.

Koordynatorka Festiwalu:  
Madalena Luczyn

entretien avec  
tania bruguera

Tania Bruguera est l'une des plus importantes artistes politiques et de performance de sa génération. Son travail recherche comment l'art peut être appliqué à la vie politique quotidienne.

Vous menez dans le Queens à New York le projet artistique ‘Immigrant Movement International’ (IM international) et sa déclinaison au Mexique PPM (Parti du Peuple Migrant). C'est un processus collaboratif qui inclut le fonctionnement d'un centre social et le lancement d'un parti des migrants.

## Pouvez-vous nous expliquer votre démarche ?

Le Parti International des Migrants a pour objectif d'infiltrer le système et de parler aux politiques. Il faut qu'ils cessent de voir les migrants comme des délinquants, sans instruction, pauvres, sans-papiers, qui sont juste importants pour l'économie. La façon dont nous nous représentons un immigrant doit radicalement changer:

## PROGRAMME

◆ MERCREDI 9 MAI ◆  
TRANSEUROPA FESTIVAL @  
FAITES L'EUROPE!  
11h · 16h, Mairie de Paris, Parvis  
de l'Hôtel de ville 75004

Venez discuter des thématiques de Transeuropa 2012 et tenter votre chance au quiz organisé avec Presseurop.

LA GOUTTE D'OR.  
TERRE D'ACCUEIL EN  
EUROPE - PROMENADE  
TRANSNATIONALE

(Sortie Boulevard Rochechouart)  
75018

Une promenade contée dans la ville multiculturelle européenne avec des contributions de l'artiste Tania Bruguera. Rejoignez-nous au long du parcours, carte disponible sur www.transeuropafestival.eu (inscriptions par email)

OUVERTURE DU FESTIVAL  
TRANSEUROPA!  
CONCERT DE JEAN-BAPTISTE  
MARINO

20.30h, Institut des Cultures  
d'Islam, 19 rue Léon 75018

Lancement du festival à Paris autour d'un pot festif, suivi d'un concert de flamenco, avec Jean-Baptiste Marino (guitare) et Cristo Cortés (chant, palmas).

◆ JEUDI 10 MAI ◆  
“COMME UN HOMME SUR LA  
TERRE”

– Projection dans le cadre des Jeudis du Festival International du Film des Droits de l'Homme  
20h, Cinéma Le Nouveau Latina, 20 Rue Temple 75004

Récit documentaire par Riccardo Biadene, Andrea Segre et Dagnawi Yimer. Parcours de migrants entre l'Éthiopie et l'Europe, en passant par les centres de rétention en Libye, suivi d'un débat sur la campagne Open Access Now (www.openaccessnow.eu) avec Flore Murard-Yovanovich (journaliste) et Laure Blondel (Migreurop). Entrées à tarif réduit.

◆ VENDREDI 11 MAI ◆  
Institut des Cultures d'Islam, 19  
rue Léon 75018

“QUAND LE PEUPLE  
DESCEND DANS LA RUE,  
EST-CE LA DÉMOCRATIE QUI  
L'EMPORTE?” – Débat  
19.30h · 21h

La société civile dans les pays arabes s'est mobilisée contre la dictature: les citoyens européens sont descendus dans la rue pour dénoncer les politiques d'austérité. Pour autant la démocratie s'en trouve-t-elle renforcée? Avec Nicolas Haeringer (rédacteur en chef de la revue Mouvements) et Bassam Samir (Directeur de l'ONG Egyptian Democratic Academy), modéré par Guilhem Delteil (RFI).

HISTOIRE(S): REGARD(S)  
D'ENGAGÉ(S)  
Sélection de courts-métrages proposée par la Cinématique de Tanger  
21.30h

## ◆ PARIS ◆

UN FESTIVAL  
D'ALTERNATIVES  
EUROPÉENNES

Le Festival Transeuropa est unique en ce sens qu'il est un festival transnational de culture, arts et politiques, se déroulant dans 14 villes à travers l'Europe.

Le Festival a été créé pour celles et ceux, qui comme nous, ont les oreilles saturées des discours sur le thème de ‘il n'y a pas d'autres alternatives’, des discours d'exclusion et de rejet et qui veulent penser de manière ouverte, créative, dynamique et artistique la société européenne de demain.

Le Festival Transeuropa est un espace public et ouvert pour l'émergence d'une Europe alternative. Il offre des espaces de débat, d'échange et de mise en convergence pour une action commune au niveau européen.

Trois thèmes majeurs sont traités dans le Festival en 2012: les migrations, les nouvelles formes de mobilisation politique et les alternatives aux mesures d'austérité face à la crise.

Sur ces trois thèmes, l'approche développée dans les événements parisiens est la suivante: Les migrations et la mobilité sont un élément constitutif de l'Europe. Ces déplacements amènent à des recompositions, pour chaque personne, pour la société.

les migrants font partie intégrante de la construction d'un avenir meilleur.

Le projet prend le nom de ‘parti’ pour que les politiques comprennent que nous voulons avoir un réel pouvoir politique, mais les moyens par lesquels cette forme politique fonctionne et définit ses actions devra être plus stimulante que dans les partis politiques que nous connaissons et qui fonctionnent mal. Le projet proposera une autre façon ‘d'être dans la société’, une société ouverte. C'est un rôle partagé que de comprendre comment une telle société peut exister et comment il est possible de travailler pour le bénéfice de tous.

Je crois que l'art peut résoudre des problèmes, même les problèmes politiques et sociaux, mais pour cela, il a besoin d'utiliser un langage qui est partagé avec ceux avec lesquels il dialogue. Les artistes ne peuvent pas rester dans l'espace confortable de leur routine artistique et prétendre que c'est le problème des autres s'ils ne comprennent pas. S'ils veulent parler de politique, les artistes doivent trouver un langage commun, partagé avec les politiques. Sinon cela ne peut être ni de l'art, ni de la politique.

Ces transformations ne peuvent être rejetées. Elles doivent être composées et négociées, et dans tous les cas, les droits humains doivent être respectés. C'est le sens donné à la promenade urbaine du 9, la projection du 10 et les parcours visuels et sonores proposés le 12 mai.

Sur les deux rives de la méditerranée et au-delà, dans des contextes très différents, les habitants se mobilisent pour exprimer leurs attentes et frustrations des citoyens face aux systèmes et propositions politiques existants: par des mobilisations massives ou d'une forme nouvelle (les indignés), par l'utilisation des médias sociaux et citoyens. Ces mobilisations peuvent être l'occasion de repenser ce qu'est la démocratie et de la reconstruire ensemble. Ce sera l'objet du débat et de la projection du 11 mai.

Enfin, La crise économique ne peut être une excuse valable pour porter atteinte aux processus démocratiques et ne proposer qu'un mode de gouvernance économique. Les propositions sont nombreuses pour une économie et une organisation sociale plus justes, une vision renouvelée des biens communs, le revenu d'existence ou encore la finance éthique. La journée de discussions du 13 mai y sera dédiée.

Pensez-vous que Alternatives Européennes est un bon partenaire pour votre projet en Europe?

Oui, tout à fait. Nous proposons une première présentation du projet dans le cadre du Festival Transeuropa à Paris. Avec Alternatives Européennes, nous partageons l'idée que - pour qu'apparaissent des résultats politiques différents – le langage doit être renouvelé, et qu'en tant que militant il faut aussi travailler sur des concepts. Ce militantisme devrait également toucher à l'éducation et faire comprendre à tous le pouvoir de « je dois m'en préoccuper » !

Coralba Marrocco and Ségolène Pruvot

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## ◆ PRAGUE ◆

## TRANSEUROPA FESTIVAL V PRAZE

Transeuropa festival v Praze je jedním ze 14 Transeuropa festivalů, které se konají napříč Evropou od 9. do 20. května. Festival bude zahájen na Den Evropy, kdy se uskuteční tzv. Transnational Walk, společná cesta všemi městy. Na začátku června festival vyústí v Nadnárodní Fórum v Římě. Jedním z cílů pražského festivalu je přispět k šíření povědomí o problémech evropské občanské společnosti a především ukázat, jakým způsobem mohou aktivity občanské společnosti změnit daný stav. Tento festival chce nabídnout prostor k diskusi nad různými aspekty problémů současné společnosti a možnostmi skutečné změny skrze společné akce, sdílení zkušeností a lepším využitím ověřených postupů. Všechna města se budou společně zabývat otázkami týkajícími se migrace, současnými úspornými opatřeními a novými formami politické mobilizace.

## 1) Proč jsi se rozhodl zapojit se do festivalu Transeuropa v Praze?

Zapojil jsem se ze tří důvodů. Zaprvé, nemám rád bariéry včetně státních hranic a jakákoli dobrá akce, které jde napříč hranicemi, se mi líbí. Zadruhé, podporuji občanské kulturní akce všeho druhu, je to vrcholné vyjádření našeho lidství. Zatřetí, Transeuropa má nosnou myšlenku a tou je demokracie zdola, není to jen o kultuře pro kulturu.

## 2) Co si slibuješ od akce Histoire(s) - Carte blanche à la Cinémathèque de Tanger? Jak podle tebe bude české publikum reagovat?

Ta část lidí, která tou akcí navštíví, bude na podobné umělecké a experimentální snímky nejspíš zvyklá. Co bude pro ně nového, je krajina původu těch snímků. Je

PŘEDSTAVENÍ  
UDÁLOSTI: FORUM  
ALTERNATIV PRAHA  
- PŘÍLEŽITOST PRO  
SETKÁNÍ A SDÍLENÍ  
ALTERNATIV

ně: kreativní řešení a metody, otevřená komunikace, ochrana a sdílení veřejných statků, solidarita, rovnocenná (peer to peer) spolupráce, funkční a přátelský mix globalizace a lokalizace, fair-trade a fair-trh pro udržitelné zboží, myšlenky a inovace, moudrost davu i jedinečné kvalifikované názory, spontánní a sebeorganizující aktivity zdola (grassroots) - tato a další řešení rozvíjející principy občanské společnosti, wikinomie a společensky prospěšného podnikání. Součástí kreativních řešení je udržitelné využívání a rozvoj veřejných statků - commons, jejichž tradiční výčet (ovzduší, půda, přírodní zdroje) je v současnosti rozšířen také na kulturní sféru. Zahnují se mezi ně literatura, hudba, umění, design, film, video, televize, rozhlas, informace, software a významné pamětihodnosti. Commons mohou také zahrnovat veřejný prostor a veřejné služby jako jsou školství, zdravotnictví a infrastruktury, které umožňují naší společností fungovat (dopravní

## PROGRAM

◆ STŘEDA 9. 5. ◆  
TRANSNATIONAL WALK

h 13 - 20, Tramvaj 22  
Procházka Prahou po trase tramvaje č. 22, při níž budete mít možnost mimo jiné naslouchat příběhům migrantů, přemýšlet o pražských tržnicích a zamyslet se nad díly mladých evropských umělců inspirovaných tématem "Migration do Evropy: Může přispět k rozvoji?" CZ-ENG

◆ ČTVRTEK 10. 5. ◆  
TRANSEUROPA – BUDOUCNOST  
ČESKÉ REPUBLIKY?

h 18 - 20, Topičův salon, Národní 9, Praha 1  
Panelová diskuze o budoucnosti České republiky v Evropě, zejména co se týče migrace, nových forem politické mobilizace a alternativ k úsporným opatřením. Moderuje Dr. Martin Stránský. Oficiální zahájení soutěže o nejlepší eseje týkající se festivalových témat! ENG

ROZHOVOR S ŠÁDÍ  
SHANAÁHEM,  
ČESKO-ARABSKÉ  
CENTRUM KULTURNÍHO  
DIALOGU

skvěle, že k nám pronikne něco nového, kreativního a lidského. O arabském regionu se česká společnost dozvídá primárně jen z médií a ta ve vás budí dojem, že je čas koupit zbraň, zabarikádovat se ve sklepech a očekávat islámskou teroristickou vlnu. Takle akce rozhodně přispěje k rozbourání některých předsudků a také pomůže dát tzv. arabské jaro do kontextu.

Nejsou žádné Alternativy? To tvrdí většina evropských vlád, když považuje pouze jeden model společností za možný, funkční a žádoucí, a to neo-liberální, komoditně a spotřebně orientovaný. Ekonomické a sociální podmínky vyvolané krizí a neschopnost vlád jim vhodnými opatřeními čelit však motivovala lidi, aby kreativně vyvíjeli alternativní řešení a strategie.

Alternativy existují! Patří mezi větší část lidí, která tou akcí navštíví, bude na podobné umělecké a experimentální snímky nejspíš zvyklá. Co bude pro ně nového, je krajina původu těch snímků. Je

V Praze se bude od 9. do 13. května konat 6 akcí, během nichž budete mít možnost podívat se na město a známou tramvaj č. 22 z jiné perspektivy, diskutovat o budoucnosti České republiky na nadnárodní úrovni, objevit spletitost arabského světa skrze filmy založené na skutečných příbězích, přemýšlet nad možnostmi umění inspirovat skutečnou společenskou či politickou změnu, seznámit se s kreativními a inovativními českými neziskovými organizacemi, uvažovat a psát o možnostech vylepšení vašeho města a v neposlední řadě odreagovat se v rytmu balkánské hudby!

Transeuropa Festival v Praze si klade za cíl poskytnout lidem prostor k diskusi a výměně názorů týkajících se zásadních témat, kterým čelí dnešní společnost. Festivalem ale nic nekončí, jedná se o počáteční impulz k dalším debatám a akcím, které se v Praze uskuteční v příštích měsících a letech!  
*Louise Métrich, Cristina Nicotra, Anna Maršíková*

3) V říjnu chystáš v Praze zorganizovat Dny  
palestinského filmu. Jaká je současná palestinská  
kinematografie? Jaké je její srovnání s ostatními  
arabskými státy?

Palestinský film se trochu liší od ostatních arabských filmů v tom, že se často jedná o koprodukcce s evropskými nebo izraelskými společnostmi. To je dáno neexistencí státu Palestina a s tím spojenými logistickými a finančními obtížemi. Přesto palestinské filmy nesou originální prvky, ať už v příběhu, tempu filmu, humoru nebo zpracování, protože Palestinci patří mezi velmi kreativní, osobitě a talentované umělce. Konflikt s Izraelem je v těch filmech samozřejmě všudypřítomný, byť není často hlavním tématem, ale spíše všeprostopupující realitou, která formuje osudy lidí i jejich myšlení.

cesty, dodávky elektřiny a vody). Výhodou uvedeně široké definice je, že ukazuje, jak mnoho různých projektů se vzájemně doplňuje. V Praze je mnoho občanských iniciativ, které rozvíjejí pozoruhodně tvůrčí projekty zaměřené na udržitelný rozvoj veřejných statků. FORUM ALTERNATIVE v rámci Festivalu Transeuropa 2012 má za cíl tyto vzájemné vztahy mezi místními iniciativami podpořit a využít pro sdílení nápadů, metod a informací. Tato událost umožní každé zúčastněné alternativě stručně představit svou činnost a diskutovat svoje zkušenosti i očekávání na možnou spolupráci s ostatními. Alternativy budou moci také přímo požádat o pomoc a podporu na fóru, které bude veřejně, navázat kontakty a podpořit výměnu informací navzájem. Akce se zúčastní i zástupci iniciativ z jiných měst Festivalu TransEvropa. FORUM ALTERNATIVE se bude konat v sobotu 12. května t.r. od 12 do 18 hod. v Klubu DIVUS, v budově Elektrických podniků (ORCO), Bubenská 1, Praha 7, blízko u stanice metra Vltavská. Program FA bude zahrnovat stručnou prezentaci přítomných iniciativ, networking, výměnu zkušeností, diskusi možné budoucí spolupráce, případně sdílení projektových záměrů. Prezentace pomocí formátu Pecha Kucha (20 x 20 sec pro slide a komentář). Vyžadována bude srozumitelnost v českém a anglickém jazyce. V Klubu DIVUS bude dostupné občerstvení i hrací koutek pro děti.

*Miroslav Kerous, Marc Thull*

◆ PÁTEK 11. 5. ◆  
HISTOIRE(S) – CARTE BLANCHE  
À LA CINÉMATHEQUE DE TANGER

h 18 - 20, Kino Světozor, Vodičkova 791/41, Praha 1  
Promítání filmů a diskuze o současném arabském světě a každodenním životě v arabských společnostech s Šádí Shanaáhem (Česko-arabské centrum kulturního dialogu), Markem Čejkou (Masarykova univerzita v Brně) a Pavlem Baršou (Karlova univerzita v Praze) CZ-ENG

◆ PÁTEK 11. 5. ◆  
BALKÁNSKÝ VEČER

h 20.30, Restaurace Square, Budečská, Praha 2  
Ochutnávka tradičního domácího balkánského jídla a vína (vynikající jídlo za dobrou cenu) v balkánské a středozemní atmosféře s živou etno hudbou (chorvatská, makedonská, albánská, srbská, řecká, bulharská, turecká, arabská a romská hudba).

◆ SOBOTA 12. 5. ◆  
FÓRUM ALTERNATIV

h 13 - 18, Divus, Bubenská 1, Praha 7  
Fórum sdružující české a zahraniční nevládní organizace, které hledají kreativní a inovativní řešení současné ekonomické krize a možnosti udržitelného rozvoje v konkrétních zemích. CZ-ENG

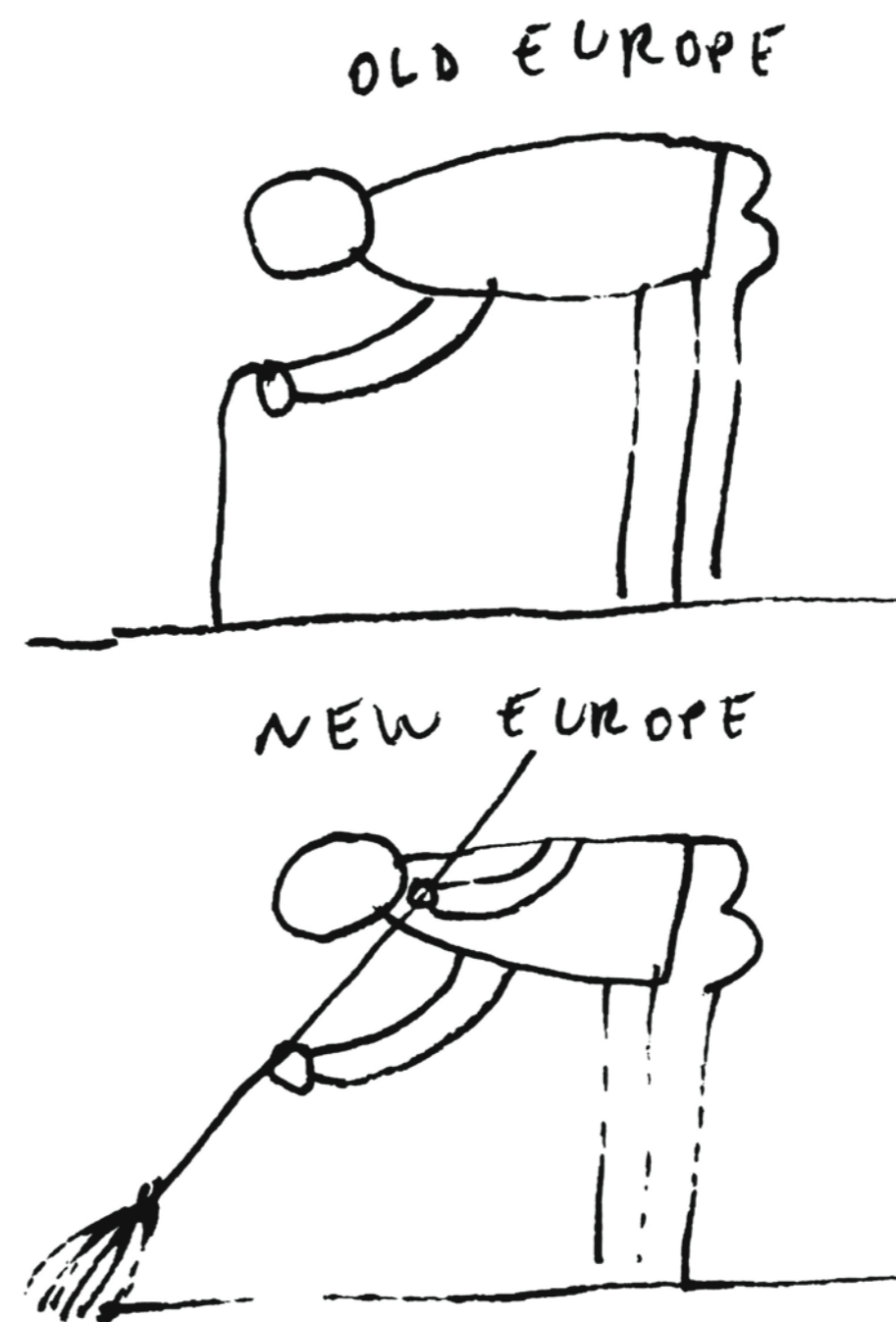
◆ SOBOTA 12. 5. ◆  
BALKÁN PARTY

h 21, Klub Final, Příběnická 8/977, Praha 3 - Žižkov  
Transeuropa party, hrají Dj Stanko Melodič a Guma Gumovič.

◆ NEDĚLE 13. 5. ◆  
MEAT QUEUE - UMĚNÍ JAKO  
POLITIKUM

h 15 - 19, Park Letná, Metronom  
Je umění chycené v „krásné zahradě estetická“ nebo je opravdu schopné podnítit skutečnou změnu, společenskou či politickou? Interaktivní prezentace a workshop se současnými českými umělci, kteří používají umění jako veřejný projev. CZ

Festival Transeuropa 2012 za vtorei poreden път София: транснационален фестивал за култура, изкуство и политика. Тази година фестивалът цели да предложи по-интерактивни и включващи събития. Поставен е по-силен акцент върху международното участие, което ще е много по-разнородно от 2011 г. Силен акцент е включването не само на граждански организации, но и на активистки инициативи и активисти на директното действие. Фестивалът започва официално в деня на Европа – 9 май – във всички 14 фестивални града с проекта „Транснационална разходка“, а програмата на фестивала в София е поместена между 16 и 19 май. През 2012 г. събитията и дискусиите в „Трансеуропа“ са до голяма степен вдъхновени от протестните



## ◆ SOFIA ◆

движения по света през последната повече от една година – особено идеята за площада (агора) като общностно място за колективно действие и мислене. Дискусиите и събитията с международни участници и активисти ще бъдат по темите за общите блага, водни ресурси, образование, протестите срещу добива на шистов газ и АКТА, кампаниите за минимален доход и кризисните мерки, положението на мюсюлманите в България. Всички тези събития са част от трите централни теми на фестивала: нови форми на политическо участие, икономически алтернативи и миграция. Централното събитие тази година е лекцията на Франко Берарди – Бифо, последвана от дискусия с лектора.

Интервю с Ина Дублекова  
и Кремена Христова  
(Културна фондация  
A25, организатор  
на дискусиата  
„Различните“ от другата  
на Стената“, 19 май, 17 ч.,  
Червената къща)

## A25 - що за име?

Ина: „A25“ е българското наименование на международния пътен знак: „Внимание – кръстовище на равнозначни пътища“. За нас съвременната култура е най-ценна, когато се мисли тъкмо като такова кръстовище, на което никое изкуство или пък гледна точка не са с предимство, а всички имат еднаква възможност да участват в движението заедно. Кремена: Още повече, че самото преципиране е много важно, защото обогатява пресичащите се. Поради това A25 се опитва да се грижи за съществуващите културни кръстовища и се стреми да ги „строи“ там, където те липсват.

Как практикувате това „пътно  
строителство“?

Ина: Фокусираме се върху конкретни теми, които припознаваме като значими, но виждаме, че са слабо дискутирани или пък дебатът по тях е едностранчив и скован от клишетата. Такъв пример е и настоящият семинар

„Различните“ от другата страна на Стената“. Според нас в България сериозна дискусия за многообразието, за отношенията между малцинствата по всякакъв признак и мнозинството, за влиянието на миграцията върху съвременната местна култура, сякаш никога не е започвала. Малкото споменавания по тези теми в публичното пространство са повърхностни, еднообразни и изказани от една-две фиксирани позиции.

Каква тогава е задачата  
на семинара? Да осветли  
пренебрегваните гледни точки?

Кремена: Както Ина спомена, България има своите фиксации и „слепи петна“ по отношение на малцинствата и диалогичната култура, но в Западна Европа също виждаме тази тенденция за ясно канализиране на разговорите. Там акцентът пада върху мултикултурализма, основаваща се единствено върху техния скоро придобит опит с емигранти второ и трето поколение - една дискусия, която също често се опира на опростенески понятия тип „Облъсъкът на цивилизацията“. Ние потърсихме начин да „облъскаме“ не цивилизацията, а балканската и западноевропейската гледни точки относно възможността за съжителството между различни религиозни и етнически общности, по начин, ползван и за двете страни.

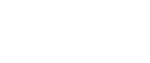
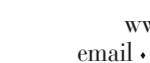
*Мария Спиrowa*

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## ◆ WARSAW ◆

TRANSEUROPA  
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zagadnień równości, demokracji, kultury, sztuki i zaangażowania społecznego. Transeuropa tworzy ponadnarodową przestrzeń przeznaczoną do wymiany kulturalnej, debaty, działania i twórczości. Festiwal promuje uczestnictwo społeczne, udział w kulturze, dialog wielokulturowy, prawa mniejszości, mobilność. Ideą festiwalu jest łączenie działań lokalnych koncentrujących się wokół tych tematów z ich wymiarem europejskim oraz tworzenie działań i dobrych praktyk transnarodowych. Transeuropa Festiwal to 20 dni festiwalu, po 3-4 dni w każdym z miast europejskich zaangażowanych w projekt. Odbędzie się w Warszawie, Lublinie, Berlinie, Barcelonie, Bolonii, Rzymie, Londynie, Paryżu, Belgradzie, Klużu, Amsterdamie, Bratysławie, Pradze, Sofii. W każdym mieście to 3-4 dni wydarzeń artystycznych, warsztatów, debat, konferencji, instalacji

HISTORIE(S) – PROGRAM  
FILMOWY CINEMATHEQUE DE TANGER

W odpowiedzi na zaproszenie festiwalu Transeuropa organizowanego przez European Alternatives i odbywającego się w kilkunastu dużych miastach europejskich w 2012 roku chcielibyśmy zaprezentować przegląd filmów krótkometrażowych z Afryki Północnej i Bliskiego Wschodu. Filmy, zrealizowane przed rewolucjami w krajach arabskich, pokazują współczesne problemy i realia życia, m.in. w Maroku, Libanie czy Tunezji. W filmie Neila Beloufy „Sans titre” („Bez tytułu”) poznajemy historię willi, w której ukrywają się terroryści. Nie widzimy ich twarzy, wiemy jednak, że przebywają w budynku. Reżyser miesza fakty z fikcją artystyczną, aby przedstawić burzliwy okres historii Algierii i podjąć dyskusję o terroryzmie. W „Wanted” („Poszukiwany”) Ali Essafiego natomiast fikcyjna opowieść przeplata się z fragmentami libańskich dokumentów z lat 70. Filmy wyreżyserowali artyści młodego pokolenia, którzy zgłębiając historię i współczesność własnych krajów, zadają uniwersalne pytania o dzisiejszy świat. Opowiadają o terroryzmie, rewolucjach i wojnach domowych, nie unikając zaangażowania politycznego i wykorzystując relacje osób bezpośrednio uwikłanych w wydarzenia. Autorzy filmów zastanawiają się nad funkcjonowaniem mediów, często nierzetelnie informujących o przemianach polityczno-społecznych. Rewolucje arabskie z roku 2011 udowodniły siłę portali społecznościowych. Osoby uczestniczące w protestach i walkach ulicznych stały się zarazem narratorami tych wydarzeń, przedstawiając je za pomocą zdjęć i różnej długości tekstów zamieszczanych w sieci. Tradycyjne media okazały się zbędne. Nowi narratorzy zajmują ich miejsce konstruując historie łączące fikcję z rzeczywistością.

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tu jest  
lepiej?

Spektakl *Tu jest lepiej. Przyjeżdżajcie!* to rezultat dwumiesięcznego warsztatu teatralnego zorganizowanego przez fundację Strefa WolnoSłowa w ramach zakończonego niedawno projektu *Azyl Warszawa. Próba*. Projekt zaangażował do wspólnej pracy twórczej Polaków i cudzoziemców mieszkających w Warszawie.

Dwa miesiące ćwiczeń teatralnych, improwizacji i tworzenia tekstów z grupą osób niezwiązanych wcześniej z teatrem zaowocowały stworzeniem spektaklu – swoistej refleksji na temat podróży, wyjazdu ze swojego rodzinnego kraju oraz marzeń i oczekiwań związanych z nowym życiem. Za podstawę do improwizacji i ćwiczeń posłużyła *Amerika* Franza Kafki. Tekst Kafki, nieobecny ostatecznie w spektaklu, wykorzystany został jako inspiracja do stworzenia przez uczestników warsztatów własnych historii i monologów. Powstały choreografie i teksty, w których prawdziwe doświadczenia związane z

## PROGRAM

◆ **ŚRODA 9 MAJA • TRANSNACIONAL WALK 18, spotkanie na rogu Alei Jerozolimskich i Nowego Świata, na tyłach Empiku**  
Spacer po Europie wielokulturowej - artystyczne wydarzenie inauguracyjne odbywające się symultanicznie we wszystkich miastach festiwalu, instalacje, mini-performance, monologi. Wszystkie w formie spaceru na tyłach Nowego Świata.

◆ **CZWARTEK 10 MAJA • HISTORIE(S) – PROGRAM FILMOWY 20, Dom Spotkań z Historią, ul. Karowa 20**  
Przygotowany przez Cinematèque de Tanger z Maroka wybór krótkometrażowych filmów młodego pokolenia reżyserów z Maroka, Libanu, Palestyny dotyczących historii i wydarzeń w ich krajach. Po filmach debata z zaproszonymi gośćmi.

artystycznych, performansów i projekcji filmowych. W 2012 roku wydarzenia festiwalowe we wszystkich miastach koncentrują się wokół trzech głównych zagadnień: problematyki migracji, nowych form aktywności politycznej oraz alternatywnych form ekonomii. W każdym festiwalowym mieście tematy te poruszane są poprzez rozmaite inicjatywy, angażujące profesjonalistów i specjalistów w danych dziedzinach. Odbędą się debaty, spektakle teatralne, miejskie akcje artystyczne, gry społecznościowe i warsztaty. Ideą festiwalu jest również umożliwienie artystom, intelektualistom i działaczom przemieszczanie się między krajami festiwalu, a co za tym idzie udział w inicjatywach różnych miast. W dniach 9-13 maja 2012 w Warszawie będzie miała miejsce pierwsza edycja festiwalu, która przewiduje osiem wydarzeń artystycznych, kulturalnych i politycznych. Organizację warszawskiego programu koordynuje Strefa WolnoSłowa – działająca jako warszawska grupa lokalna European Alternatives. Transeuropa w Warszawie stawia sobie za cel zachęcenie mieszkańców stolicy do dyskusji nad problemami poruszonymi podczas festiwalu oraz do czynnego udziału w wydarzeniach festiwalowych – w warsztatach, interaktywnych wydarzeniach artystycznych czy debatach.

migracją przepłatają się z fikcją opartą niekiedy na prawdziwych wydarzeniach w krajach pochodzenia osób biorących udział w zajęciach.

Powstała oryginalna galeria bohaterów - Karl Kafki staje się bowiem swoistym everymanem, opowiada o Armenii lat 90tych, o potrzebie wyjazdu z Pakistanu, o piłce nożnej na Ukrainie, braku perspektyw na macedońskiej prowincji czy o pragnieniu opuszczenia Białorusi. W poszczególnych historiach wydarzenia polityczne i historyczne przepłatają się z indywidualną walką o byt łącząc się w jedną wspólną narrację o poszukiwaniu lepszego świata.

Rozwiązaniem problemów ma być tytułowa Ameryka, która w spektaklu staje się pretekstem do opowieści o marzeniach i rozczarowaniach związanych z miejscem przybycia migrantów. Biurokracja, niezajomość języka, brak perspektyw na pracę w krajach, gdzie ponoć miało być lepiej, konfrontacja wyobrażenia o lepszym świecie z rzeczywistością, oczekiwań z zastaną sytuacją – to wszystko w *Tu jest lepiej. Przyjeżdżajcie!* składa się na obraz o szczególnej sile, gdyż stworzony przez samych imigrantów.

Alicja Borkowska

◆ **PIĄTEK 11 MAJA • CZY POLSCE POTRZEBNI SĄ MIGRANTCI? – DEBATA 18, Centrum Kultury Nowy Wspaniały Świat, ul. Nowy Świat 63**

Goście: dr Paweł Kaczmarczyk (Wydział Nauk Ekonomicznych UW), dr Renata Włoch (Instytut Socjologii UW), Ksenia Naranovich (Fundacja Rozwoju „Oprócz Granic”), Krzysztof Lewandowski (MSWiA), Paweł Pieniążek (“Krytyka Polityczna”), Katarzyna Klimkiewicz, reżyserka. **ALTERNATIVE PECHA KUCHA 20.30, Centrum Kultury Nowy Wspaniały Świat, ul. Nowy Świat 63**  
Wydarzenie składać się będzie z dwudziestu krótkich prezentacji (6min.40sek. każda) ciekawych projektów i pomysłów z zakresu ekonomii społecznej przygotowanych przez specjalistów w dziedzinie, jak również przez studentów i zainteresowanych tematem.

◆ **SOBOTA 12 MAJA • GRA MIEJSKA – WIELOKULTUROWA WARSZAWA WCZORAJ I DZIŚ 11 • 14, spotkanie na skrzyżowaniu ul. Grochowskiej i Al. Zielenieckiej po stronie Teatru Powszechnego**

Podczas gry uczestnicy będą mieli okazję poznać historie postindustrialnych przestrzeni Kamionka, posłuchać historii o praskich potentatach i realiach życia na początku XX wieku, ale też przekonać się o wielokulturowości Pragi dziś. **WARSZTATY LOESJE 15 • 18, Centrum Kultury Nowy Wspaniały Świat, ul. Nowy Świat 63**  
Warsztaty kreatywnego pisania wokół tematów festiwalu, promujące wolność wypowiedzi, pobudzające do aktywności społecznej, kreatywności i krytycznego podejścia do rzeczywistości.

*Tam jest lepiej / Tam nic nie boli*  
Kupujcie bilety

*Tam dla każdej kobiety jest kochający mężczyzna / Dla każdego mężczyzny jest seksowna kochanka*

*Mężowie wybacząc zdradzającym żonom / Zdradzone żony nie uciekają z dziećmi*

*Dzieci nie przechodzą wieku dojrzenia / Od razu stają się dorosłe / I co niedziela odwiedzają rodziców / Bogaci oddają pieniądze biednym / A biedni wcale nie są biedni – wszyscy mają pracę*

Kupujcie bilety

*Tam politycy wstają o 3 nad ranem i zamiatają ulice / Prezydent chodzi po domach i podlega kwiatki*

*Po jedzeniu nie ma nadwagi / Po alkoholu nie ma kaca / Nie ma wyrzutów sumienia i nikt nikogo nie krzywdzi*

*Ludzie żyją pięknie, długo i szczęśliwie / Bo na wszystko jest proszek albo ziołowa herbata*  
Kupujcie bilety,  
*Tam każde marzenie staje się rzeczywistością / Tam każdy problem staje się fikcją*  
(Tomasz Gromadka, fragment tekstu spektaklu)

**TU JEST LEPIEJ. PRZYJEŹDŹAJCIE! 19.30, Centrum Kultury Nowy Wspaniały Świat, ul. Nowy Świat 63**

Na podstawie improwizacji inspirowanych “Ameriką” F. Kafki powstał spektakl, w którym fikcja przepłata się z prawdziwymi historiami. Przedstawienie staje się refleksją o sytuacji migrantów, poszukiwaniu lepszego świata i tragikomicznym wymiarze podróży.

◆ **NIEDZIELA 13 MAJA • ŻYWA BIBLIOTEKA 14 • 17, księgarnia Wrzenie Świata**

Międzynarodowa inicjatywa walki z uprzedzeniami i stereotypami, w czasie której “książkami” stają się ludzie. Publiczność będzie miała możliwość wysłuchania historii migrantów mieszkających w Warszawie i rozmowy z nimi. **IMMIGRANTIZE ME – ROLE PLAY GAME 17.30 • 19.30, Solec, ul. Solec 44**  
Uczestnicy gry wcielią się w role imigrantów rozpoczynających życie w Polsce, aby poznać sytuację cudzoziemców w naszym kraju. Imigranci będą mistrzami gry, wprowadzającymi polskich uczestników w oryginalny świat role play.

\* Liczba uczestników ograniczona. Prosimy o wcześniejszą rezerwację miejsc: info@strefawolnoslowa.pl.

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TEATRO  
VALLE  
OCCUPATO:  
UNO  
SCRIGNO  
DI BENI  
COMUNI

*Il Teatro Valle, uno storico teatro di Roma, è oggi uno spazio occupato diventato uno dei luoghi culturalmente più attivi in Europa.*

L'occupazione è cominciata grazie ad attori, registi, tecnici e più in generale lavoratori dello spettacolo, per protesta contro i tagli del governo nei confronti dell'arte, che erano risultati nell'abolizione di associazioni teatrali come l'Ente Teatrale Italiano (ETI) e la chiusura di teatri in tutta la penisola. Oggi il Teatro Valle è diventato il punto di partenza, in Italia, per discutere di bene comune. Orsetta Paolillo e Berardo Carboni, due degli occupanti, ci raccontano perché.

*Orsetta, quando, come e perché è iniziata l'occupazione al Teatro Valle?*  
“Come l'acqua, come l'aria riprendiamoci il Valle” Il Teatro Valle è stato occupato il 14 giugno 2011 dalle lavoratrici e i lavoratori dello spettacolo, forti della vittoria referendaria dei giorni precedenti all'occupazione.

Nasce da un lato come riappropriazione dal basso di uno dei Teatri più importanti d'Europa a rischio privatizzazione e dall'altro come la necessità della nostra categoria di rivendicare diritti, garanzie, tutele e reddito. Quello che stiamo sperimentando è qualcosa che indubbiamente non esiste ed è per questo che nella stesura dello statuto della futura Fondazione Teatro Valle Bene Comune ci siamo avvalsi fin dall'inizio della collaborazione di esperti giuristi come Ugo Mattei estensore dei quesiti referendari sull'acqua) e Stefano Rodotà (commissione per la modifica delle norme del codice civile in materia di beni pubblici).

## ◆ ROMA ◆

## closing forum

*Berardo, ci spieghi la relazione tra la vostra mobilitazione e l'idea di bene comune?*

Il bene comune non è dato. Si manifesta attraverso l'agire condiviso ed è il frutto di relazioni sociali tra pari e fonte inesauribile di innovazioni e creatività. Il bene comune nasce dal basso e dalla partecipazione attiva e diretta della cittadinanza. Immaginiamo, per un mondo nuovo, istituzioni nuove, partecipate, ecologiche, autorevoli, rispettose della creatività di tutti, che siano capaci finalmente di opporsi all'interesse privato e all'accumulo senza fine. Per noi, difendere i beni comuni significa difendere chi li conquista e li fa vivere. Per questo la nostra lotta è inscindibilmente legata alle lotte per i beni comuni: dall'acqua alla Valsusa, dall'Ex Cinema Palazzo di Roma al Teatro Coppola di Catania al Teatro Marinoni del Lido di Venezia.

*Orsetta, cosa state facendo per trasformare il Valle in un discorso transnazionale?*

*Che forme di cooperazione con altre realtà europee avete?*  
Fin dall'inizio alcune fra le più illustri istituzioni teatrali e culturali d'Europa hanno sostenuto l'occupazione del Valle. Noi occupanti percepiamo chiaramente la potenzialità e la necessità di mettere in connessione la nostra esperienza con le altre realtà europee, sia su un piano artistico che su quello politico. Abbiamo aperto un dialogo con istituzioni culturali come l'Unione dei Teatri d'Europa (UTE), l'Accademia di Francia/Villa Medici, l'Istituto Svizzero, la Biennale d'Arte Contemporanea di Berlino e con teatri come lo Shaubühne di Berlino e il Théâtre du Soleil di Parigi. Parallelemente stiamo costruendo delle sinergie con le altre realtà in lotta per i beni comuni in molte città europee: Atene, Varsavia, Ginevra, Barcellona, Parigi, Londra, Francoforte, Mosca, Bucarest.

*Come si sposa l'azione artistica/culturale a quella politica?*  
Camus dice: “La bellezza senza dubbio non fa le rivoluzioni. Ma arriva un giorno in cui le rivoluzioni hanno bisogno della bellezza”.

Cecilia Anesi

AGORÀ  
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DI EUROPA



2+3  
GIUGNO  
2012

ROMA  
teatro valle occupato

2+3  
GIUGNO  
2012

AGORÀ TRANSEUROPA:  
PER UN'ALTRA  
IDEA DI EUROPA

*2 giorni, oltre trenta eventi e performances, partecipanti da dieci paesi europei. Roma 2-3 Giugno*

Troppe volte ci siamo sentiti dire che “non ci sono alternative” alle politiche di austerità che stanno colpendo i cittadini di tutta Europa. In ogni paese dell'Unione Europea, i tagli ai servizi e l'aumento delle tasse sono stati i segni più visibili di questa crisi, mentre le banche e i poteri finanziari sono rimasti liberi di continuare a speculare con soldi pubblici concessi a tassi sempre più vantaggiosi. Noi sappiamo invece che esistono alternative e che cittadini in tutta Europa stanno portando avanti battaglie comuni che delineano concretamente un'altra idea di Europa. L'Agorà Transeuropa, culmine e appuntamento conclusivo del Festival, vuole essere teatro di quest'Europa che già esiste e che lavora ad alternative comuni alle politiche neo-conservatrici e soprattutto contro-produttori che hanno contraddistinto l'Europa negli ultimi anni. Nello spazio del Teatro Valle Occupato, baluardo romano dell'alternativa, che perfeisce il concetto di bene comune a quello di profitto ad ogni costo, rappresentanti di tutti i Transeuropa Festival e cittadini di tutta Europa confluiranno per:

- Lanciare campagne europee e percorsi raccolta firme all'interno dell'Iniziativa dei Cittadini Europei (ICE) su **reddito minimo garantito, libertà d'informazione e sviluppo sostenibile**
- Discutere proposte di azione in fase di lavorazione come la **Carta Europea sui Beni Comuni** e la campagna **Open Access**
- Presentare forme di organizzazione e mobilitazione transnazionale che hanno già portato le istituzioni europee a legiferare direzione positiva, come per la recente legge sulla **confisca dei beni appartenenti alla criminalità organizzata**
- Vedere, ascoltare ed incontrare il lavoro e le pratiche di **artisti da tutta Europa** che hanno trattato questi temi nelle varie città del Festival Transeuropa.

L'Agorà Transeuropa sarà un grande momento condiviso di costruzione di un'Europa cittadina basata sui principi della solidarietà, l'eguaglianza, e la cultura. Vi aspettiamo!

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TRANSEUROPA  
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