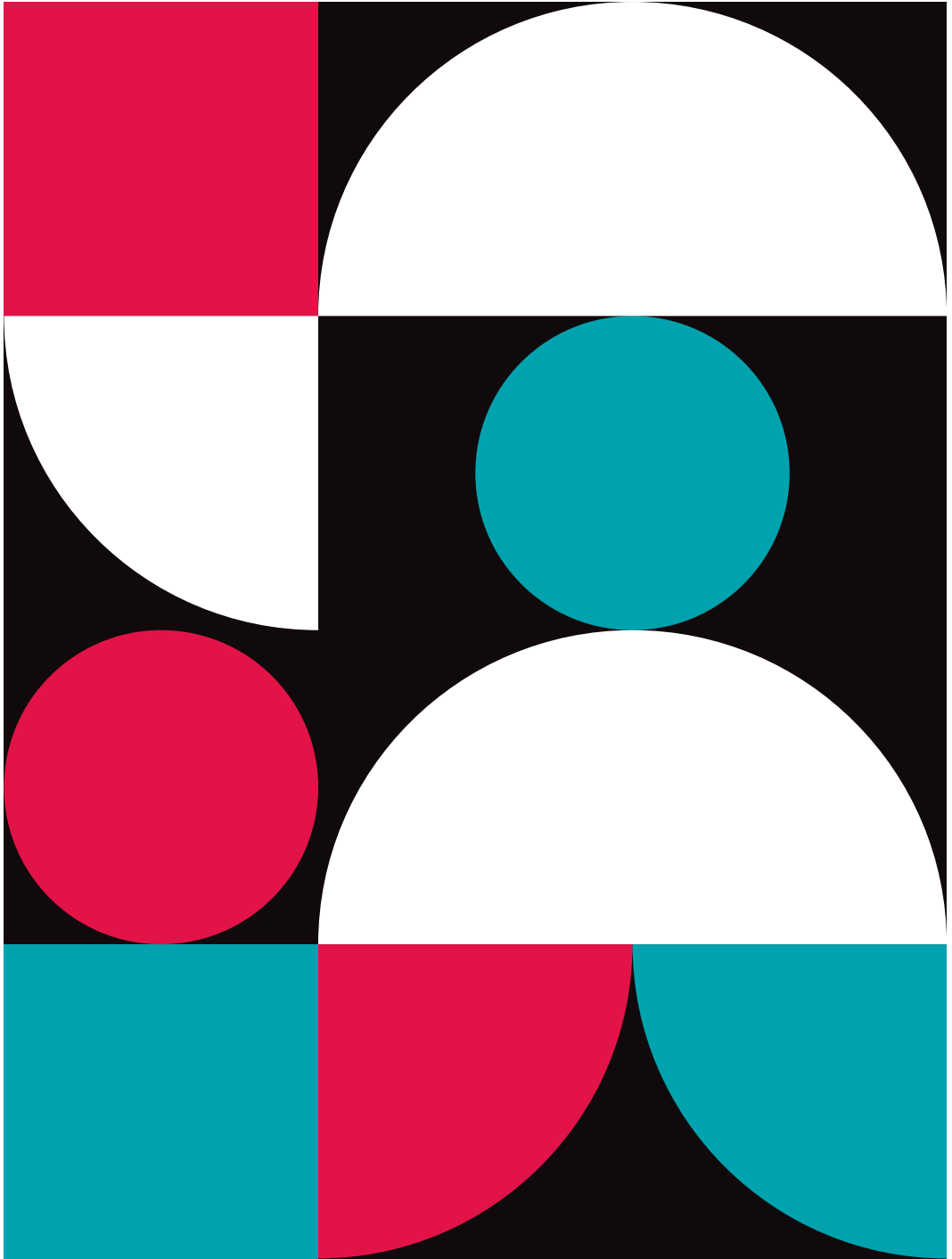


ARTS & EDUCATION 2



TRANS EUROPE HALLES, 2021

BACKGROUND

The Arts Education Platform is part of the Factories of Imagination (FOI) project run by Trans Europe Halles (TEH). The main purpose of the platform is to facilitate exchange and knowledge transfer between arts educators through professional meetings, study visits and training workshops on the subject of participation in the arts.

Since 2015, the platform has held meetings, workshops and seminars in cities across Europe, as well as organising study visits.

More specifically, the Arts Education Platform aims to:

1. Explore the notion of quality in educational projects
2. Explore the advantages of educational programmes for:
 - a) participants
 - b) facilitators, mediators, artists and arts educators
 - c) cultural centres
 - d) communities around the centres, towns, regions etc.
3. Create a platform for both practitioners and theoreticians to exchange their experiences.

STEERING GROUP

A Steering Group consisting of seven TEH members and the Trans Europe Halles coordination office in Sweden has been at the core of the platform. The Steering Group consists of multidisciplinary arts and cultural centres that are geographically spread across the EU. They consolidate knowledge about arts education for dissemination into multiple arts/cultural centres around the EU.

Coordination of the platform has been carried out by TEH member Röda Sten Konsthall and the Trans Europe Halles coordination office.

A4 – Bratislava, Slovakia

Beat Carnival – Belfast, UK

ArtSocialSpace Brunnenpassage – Vienna, Austria (joined the Steering Group in 2019)

COOPERATIONS – Wiltz, Luxembourg

Kulturfabrik – Esch-sur-Alzette, Luxembourg

Le Plus Petit Cirque du Monde (PPCM) – Bagneux, France

Röda Sten Konsthall – Gothenburg, Sweden

Trans Europe Halles coordination office – Lund, Sweden



ACTIVITIES



SEE PREVIOUS PUBLICATION (ARTS & EDUCATION, 11/2020).

- **TEH meeting, Budapest – November 2015**
- **Steering Group meeting, Kiev – October 2017**
- **Seminar, Gothenburg – March 2018**
- **Workshop, Bilbao – May 2018**
- **Workshop, Bagneux – September 2018**
- **Seminar, Belfast – March 2019**
- **Workshop, Dresden – May 2019**
- **Study visits**



Photos: **Beat Carnival**

WORKSHOP TIMIȘOARA NOVEMBER 2019

MAXAMIXEN – AN INNOVATIVE LABORATORY FOR CULTURAL EQUALITY

In this workshop, the participants had the opportunity to try the outputs of a multilingual drama exercise lab for children between 5 and 12 years old conducted by Teater JaLaDa (SE).

The workshop provided new tools for encouraging multilingualism in a monolingual context and there were also examples of how the method could be used within other art forms.

WORKSHOP EBELTOFT JUNE 2020

A WORKSHOP FACILITATED BY LE PLUS PETIT CIRQUE DU MONDE (PPCM)

The Workshop was planned for the Trans Europe Halles conference in Ebeltoft on the idea of gravity with games and exercises where weight can be offered and taken from someone else.

Unfortunately, the workshop and the conference as a whole were cancelled due to Covid-19.

STUDY VISITS

THREE STUDY VISITS WERE PLANNED FOR LATE SPRING 2020.

One arts educator from Ass Oltre, Italy, should have travelled to Halle14, Germany

One arts educator from Vychodne pobrezie, Slovakia, should have visited Zentralwerk, Germany

One arts educator from Fabrica de Pensule (The Paintbrush Factory), Romania, should have visited Stanica, Slovakia.

The study visits also had to be cancelled due to Covid-19.

CASE STUDY — EXPLORING THE BENEFITS OF ARTS EDUCATION PROGRAMS

Kulturfabrik and COOPERATIONS – members of the Trans Europe Halles (TEH) network – hosted the third annual Arts Education seminar, “Exploring the Benefits of Arts Education Programs”, from 5-7 March 2020. During these three days, 60 participants from across Europe tried to identify the benefits of participative projects and to learn about different methodologies to develop them.

OBJECTIVES OF THE SEMINAR

- Presentation of the socio-cultural work from Kulturfabrik and COOPERATIONS (methodologies, case studies)
- Methodologies to develop participative projects and the involvement of the community
- Identify the benefits of participative projects for the participants, the facilitators, the cultural actors and the communities
- Conclusions | Feedback | Next Steps

METHODOLOGY OF THE SEMINAR

In order to embrace a variety of perspectives, the seminar was supported by three main methodologies: learner-centricity, peer learning and learning-by-doing. The triangulation of these approaches ensured that the participants’

experiences were taken into consideration, shared and that their experiences were rapidly re-integrated in their daily work. For this reason, the concept of the seminar included the following sequence:

- Learner-centricity: the program was created by the collaborative team of cultural managers and cultural operators working in the field
- Peer-learning: the participants received input from other peers, got inspiration from examples of their activities and learned from each other
- Learning-by doing: the participants were invited to visit several cultural places in Luxembourg and to meet the practitioners.

Read the **SEMINAR REPORT**,
THE FANZINE and watch
the **SEMINAR VIDEO**.

CONCLUSIONS FROM WORKING GROUPS AND PRESENTATIONS

The cultural operator/manager role is changing: it is not only to manage the project as in former times but new competencies enter into play: understanding the needs of the community, empathising with the needs, connecting the dots between various stakeholders, negotiating with politicians, mediating between the communities, often when these are far from each other. What kind of support is needed to master this role? What kind of competencies need to be developed by the cultural operators of tomorrow?

Among the above-mentioned roles, one issue that requires stronger attention is that of ownership. Is inviting the participants to an already conceptualised project an act of participation? Or should the participatory project start with shaping the idea together? Or should the role of the cultural centre completely shift from being an actor that offers ideas to being an actor that helps to implement the ideas of the community?

Overlapping the role of culture with the life of the community – co-creating the projects together – but then: what is the difference between the cultural centre and the community centre? Also the power of working together with schools against the community’s social problems seems to be a great opportunity as well. In some countries, this collaboration is already well established while in others, the links are built (or even smuggled) by more active teachers who act as ambassadors of the good cultural cases.

Arts Education seminar photos on pages 8-9 by Frank Meiers.

LEARNINGS (EXTRACTS FROM THE EVALUATION)

“The process is the goal (a good reminder), leave more space for participants’ ideas (even though they might into a direction you hadn’t considered before)”.

“I’m more confident in explaining my work to people that work in different areas”.

“Improvisation and patience: adapt myself and my plans for a workshop to the participants”.

“Communication with the neighbourhood, new methods of making notes and mapping”.

“Methods of mapping: try out in the next meeting with kids”.



ARTS EDUCATION PLATFORM → ARTS EDUCATION HUB

The Arts Education Platform has been evaluated as one of the strongest among the capacity building programmes within Factories of Imagination.

However, evaluations have also shown that the platform is underfinanced in relation to its potential and capacity. Therefore, and to find a more long-term solution, a process was started to find separate funding sources.

This work has been carried out under the new label “Arts Education Hub”. An application for an Erasmus+ grant was submitted and approved. In September 2020, the project Spaces of Transformation in Arts Education was launched.

SPACES OF TRANSFORMATION IN ARTS EDUCATION - SPOTing (VISIT WEBSITE)

SPOTing is led by Trans Europe Halles and is co-funded by the Erasmus+ programme of the European Union. The project consists of a consortium with eight TEH members from Sweden, Italy, the UK, Luxembourg, Slovakia, France and Austria + TEH. The purpose of the project is to continue to stimulate professional development and knowledge transfer between the cultural educators.

The goal is to strengthen the participation of cultural educators in their profession and to critically reflect on methods and working methods for developing and strengthening cultural pedagogy as a field internationally.

The project consists of annual seminars and test beds that are carried out at each cultural centre. A researcher will follow the project and the results will be presented in the form of case studies.

CONCLUSIONS

Knowledge, stories, social practices, cultural values and traditions are a fragile, intangible cultural heritage that is embodied through diverse communities and represented within their stories. Creating spaces of encounter and artistic transformation helps to maintain cultural diversity in the face of growing globalisation, but also fosters mutual understanding for each other's living realities.

However, as with access to formal higher education, access to and participation in art and culture is not guaranteed for broad sectors of the population. In the context of participatory arts, it is essential to work inclusively, questioning the dominant culture bubble and working towards a redistribution of unequal power structures. While art and culture have value in and of themselves, they also engage directly with common societal values and challenges such as

inequalities, migration, climate and environmental change, social justice, conflict and violence.

The importance of arts education programmes and the work of non-governmental cultural centres fostering democratic development, active citizenship and participation in the arts cannot be underestimated. Due to the Covid-19 pandemic, many of the Trans Europe Halles member centres have been forced to close doors and to adapt or defer their Arts Education Programmes.

The effects that this has had cannot be neglected and need to be taken seriously on all levels.



PRIESTOR
SÚČASNEJ
KULTÚRY



brunnenpassage

ArtSocialSpace



COOPERATIONS ASBL
ÉTABLISSEMENT D'UTILITÉ PUBLIQUE



KULTURFABRIK



LE PLUS PETIT CIRQUE
DU MONDE



RÖDA
STEN
KONST
HALL



TRANS EUROPE HALLES
Copyright: Trans Europe Halles

Author of the publication:

Trans Europe Halles

Design:

Darko Kujundžić

The European Commission
support for the production
of this publication does
not constitute an endorsement
of the contents.

Neither the Commission
or Trans Europe Halles can be
held responsible for any use
which may be made of the
information contained therein,
which reflects the views
only of the authors.



Co-funded by the
Creative Europe Programme
of the European Union

ISBN: 978-91-986797-6-2



97899198679762