EXPLORING THE BENEFITS OF ARTS EDUCATION PROGRAMS

THE TRANS EUROPE HALLES MEETING IN LUXEMBOURG
ARTS EDUCATION SEMINAR - MARCH 2020

The seminar of the TEH Arts Education Platform, a platform to build audience development through arts education in European non-governmental cultural centres.

Trans Europe Halles (TEH) is a Europe-based network of cultural centres initiated by citizens and artists. TEH has brought together 129 multidisciplinary cultural centres and other cultural organisations from across Europe in their mission to strengthen the sustainable development of nongovernmental cultural centres and encourage new initiatives by connecting, supporting and promoting them. Many organisations from different artistic fields work with arts education. Arts education is a vital, complex field of activity with many opportunities for knowledge exchange and joint development of methodologies and practices. A network of centres within TEH, formed with the purpose to exchange methods and concerns.

COOPERATIONS

TRANS EUROPE HALLES

KULTURFABRIK

1) OBJECTIVES OF THE SEMINAR
THEME: EXPLORING THE BENEFITS OF ARTS EDUCATION PROGRAMS

- Presentation of the socio-cultural work from Kulturfabrik and COOPERATIONS (methodologies, case studies) ;
- Identify the benefits of participative projects for the participants, the facilitators, the cultural actors and the communities;
- Methodologies to develop participative projects and the involvement of the community;
- Continuation of the projects initiated in Belfast.

The TRANS EUROPE HALLES network was presented by Hanna Olsson with a special focus on Arts Education Platform with the following aims:

- Explore the notion of quality in educational projects ;
- Explore the advantages of educational programmes for:
  A) Participants
  B) Facilitators, mediators, artists and art educators
  C) Cultural centers
  D) Communities around the centres, town, region etc.
- Create a platform for both practitioners and theoreticians to exchange their experiences.

PURPOSE

The primary purpose of the platform is to facilitate exchange and knowledge transfer between art educators through professional meetings, study visits and training workshops on the topic of participation in the arts.
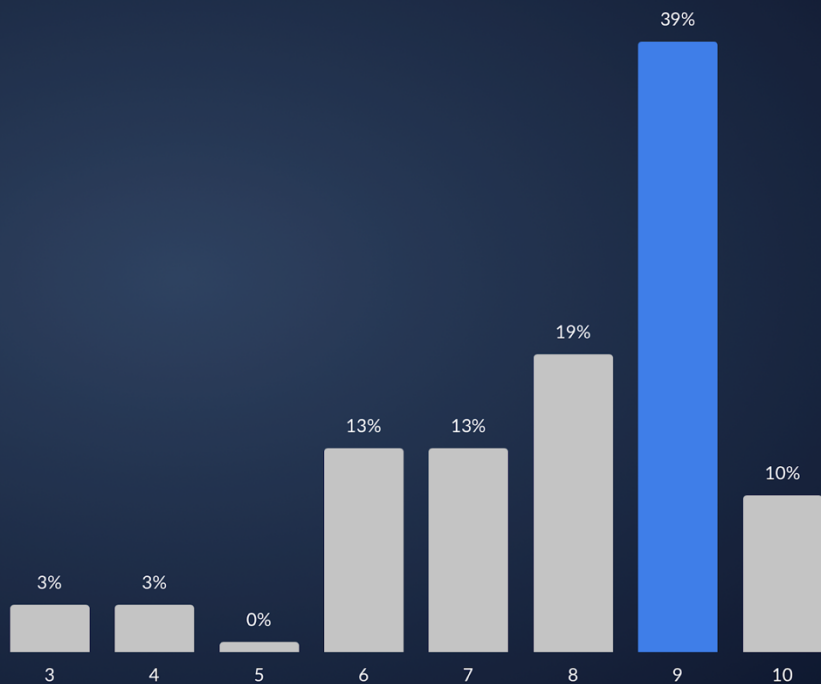
☆ Active poll

I feel confident using participative methodologies in my work

0 3 1

Score: 7.9

Join at
slido.com
#teh_lux

3	4	5	6	7	8	9	10
3%	3%	0%	13%	13%	19%	39%	10%

0% 0%

I LIKE TO USE PARTICIPATORY METHODOLOGIES, BECAUSE....

- You can be creative and it offers a lot of inspirations
- Create more impact for the individuals who participate
- Peer education is the best way to learn
- This way you can't make decisions for people who can make decisions for themselves
- People are more active/creative
- It is democratic
- It's my goal, it's the main tool to change cities
- I like to discover different people
- It creates a relationship with the participants that goes both ways
- There is a better investment from people to have a common purpose
- Co-creation is motivating people to take part in the project and be active and activist

- It creates social links
- It allows for different perspective and voices to become present, part of sharing the process
- It brings people together
- Helps people to self assess and develop a feeling of being part of communities
- It is an engaging way, to work with people
- It is fun
- So that people can be creative
- Everyone's opinion and input matters
- It develops a greater sense of community
- I believe in peer education and cultural democracy
- It is human and inclusive
- I like to develop empathy

2) PROGRAM OF THE SEMINAR

3rd of March 2020 (Tuesday)

TEH Team reception (arrival to Esch)

4th of March 2020 (Wednesday) | Kulturfabrik - Esch | RATELACH

Welcome! Social meeting for the participants Acoustic concert with The Disliked, band from Kufa studios

5th of March 2020 (Thursday) | Kulturfabrik - Esch | Grande Salle | Day 1 of the program

09h00 - 9h45:	Guided Tour of Kulturfabrik by Mateusz Buraczyk, Kufa PR Officer
09h45-10h00:	Art Square Lab presentation
10h00-10h30:	Welcome and presentation of the participants
10h30-11h00:	Briefing on the Arts Education Platform (by Hanna Olsson (TEH)
11h00-12h00:	Presentation of Kulturfabrik and COOPERATIONS
12h00-12h30:	Q&A
12h30-14h00:	Lunch Break	Kulturfabrik (K116)
14h00-15h00:	The participative methodologies of Kulturfabrik (Guest: Marc Pierrard - LU)
15h00-16h00:	The participatory methodologies of COOPERATIONS(Guest: Bryan Tweddle - UK)
16h00-16h30 :	Q&A
16h30-17h00:	Break
17h00-18h30:	City Talks	Presentation of the project - Transition Minett
19h00-20h00:	Dinner Break	Kulturfabrik (K116)
21h00:	Night out at Escher Kafé (DJ set with Gustavo Morales & Paulina BSK)

6th of March 2020 (Friday) | Kulturfabrik - Esch | Grande Salle | Day 2 of the program

9h00-9h30:   Yoga session in Grande Salle with Vinyl Harvest and Zoé Galassi

10h00-12h00:   Working group "Exploring the notion of quality and the benefits of educational projects for participants, facilitators, cultural actors and communities."

12h30-14h00:   Lunch Break | Kulturfabrik (K116)

14h00-15h00:   Presentation of a local/national project by SNJ at Kinosch

15h00-17h00:   Workshop Sheelagh Colclough (UK) and Zuzana Ernst-Moncayo (AU)

17h00-17h30:   Break

17h30-18h30:   Conclusions| Feedback | Next Steps

18h30-19h00:   Artistic performance in the Grande Salle by Pierrick & Sandy Flinto (Kufa's residents artists)

19h30-20h30:   Dinner Break | Kulturfabrik (K116)

22h00:   Night out in Luxembourg City, Maghreb Party in de Gudde Wëllen

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7th of March 2020 (Saturday) | Cooperations - Wiltz: Day 3 of the program (Saturday out)

9h30:   Meeting at Kulturfabrik

10h00:   Departure from Esch (Bus)

11h00:   Arrival to Wiltz

11h00-13h00:   Preentation of the project Kannerbureau by Naomi Eiro /Presentation of the Project Naturpark Öewersauer by Christine Lutgen/Tour Cooperations/Prabbeli

13h00-14h00:   Lunch Break | COOPERATIONS (Prabbeli)

14h30-16h30:   Resume of the work accomplished during the seminar / Fanzine

17h00:   Departure from Wiltz (Bus)

18h00:   Back to Esch

22h00:   Party at House Of

8th of March 2020 (Sunday)

Departure of the participants.

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3) METHODOLOGY OF THE SEMINAR

In order to embrace the 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' experience was taken into consideration, shared and were rapidly re-integrated in their daily work. For this reason, the concept of this 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 get input from other peers, inspiration from examples of their activities, were learning from each other

- Learning-by doing: the participants were invited to visit several cultural places in Luxembourg and meet the practitioners

4) 1. INPUTS

FRED ENTRINGER, KUFA

In his input "Exploring the Benefits of Arts Education Programs", Fred Entringer shared Kulturfabrik experiences with participatory projects. He underlined **empathy and curiosity** as a basis of the projects. He also paid attention to top-down and bottom-up approach and he showed the value of the second approach that offers more space for participatory methodologies and more grassroot approach. As a second important element, he underlined the importance of collaboration and partnership with different organisations and institutions at a local level. According to him, this is a second key aspect of participatory events. Finally, he also mentioned that a participatory approach requires more work and energy, but also brings more impact to the community, society. Operationally, as a main rule Fred mentioned **"OUR PROJECTS ARE ALWAYS BUILT ON THE BASIS OF THIS TRIPTYCH: THE PROJECT HOLDER (US), THE PARTNERS AND THE ARTISTS."**

Here is the list of the main ingredients needed to build a good partnership and a solid project by Fred Entringer from KUFA:

- Be curious | **THERE'S A LOT HAPPENING OUTSIDE YOUR OFFICE**

- Explore your territory | **THERE'S ALWAYS SOMETHING NEW TO DISCOVER** (when someone arrives in Esch, we go to say hi :-)

- See what others are doing | **YOU MAY SURPRISE YOURSELF** (you're definitely not the only one doing nice things in town)

- Spot potential partners | **MAKE CONTACT, KEEP THEM IN MIND FOR A FUTURE COLLABORATION**

- Find synergies with them | **JOIN FORCES, COMPETITION IS A STUPID THING**

- Partners must be complementary | **YOU CANNOT DO EVERYTHING! FIND PARTNERS WHO CAN DO WHAT YOU CAN'T** (Each partner should have a specific expertise)

- Get Inspired | **DISCOVER MORE ABOUT YOUR PARTNERS, THEIR MISSIONS, VALUES AND VISION** (this will be a huge source of inspiration...)

- Co-create a project | **LET SPACE FOR YOUR PARTNERS AND COLLABORATORS** (You always defend what is yours, right?)

- Don't come up with a finished idea | **COME WITH AN INSPIRATION** (motivate them... encourage them to be part of it!)

- Involve them from the very beginning | **THEY WILL UNDERSTAND THEY'RE AN IMPORTANT PART OF THE PROCESS....** (They must take ownership of the project)

- Create a steering group | **DON'T TAKE MAIN DECISIONS ALONE** (you're not the boss here, your role is keep people motivated)

- Don't delegate, don't centralize | **AS A GOOD PROJECT HOLDER, GUIDE THEM TO ACHIEVE THE GOALS** (Share responsibilities with the others)

- Do not impose | **DON'T SAY WHAT THEY MUST TO DO, IDENTIFY WHAT THEIR COMPETENCIES ARE** (and ask what they can do... never use the words "Mandatory" or "Obligatory")

- Less emails, more meetings! | **CHOOSE FACE-TO-FACE CONVERSATIONS IF YOU CAN... HUG YOUR PARTNERS AND COLLABORATORS** (yep folks, brazilian charm approach :-)

- Decentralize your meetings | **GO TO YOUR PARTNERS PLACE** (you're not the center of the universe... show them what you are expecting from them)

- Propose artistic solutions | **UNDERSTAND THEIR REALITY, THEIR NEEDS, AND COME UP WITH SOMETHING THAT WILL BE USEFUL FOR THEM**

- Take risks | **DON'T BE AFRAID AND NEVER REPEAT THE FORMULA** (A project must never stop evolving)

- Support your partners | **PARTICIPATE IN YOUR PARTNERS' PROJECTS** (They need you as you need them! Networking, what!)

For everybody who would like to start involving the community, collaborate with external partners, the most important takeaways from Fred's presentation are **empathy and curiosity.** Be open, empathise with the needs of your users, involve them in creation, try to understand their needs and look together for the solutions and bring the best ideas to life!

SHEELAGH COLCLOUGH, ARTIST AND RESEARCHER

The insights shared by Kulturfabrik were explored deeper during the workshop " **Constructing Methodologies:** *Thinking in Practice*" by **Sheelagh Colclough**, an artist and a researcher. In her input, she focused on the importance of community arts based on collaborative research, meetings and conversations and presented multiple examples of projects (including her PhD research) from Northern Ireland with focus on re-inventing the meaning of "community art" as arts and cultural practices oriented towards the social. Sheelagh recalled a set of theoretical frameworks like participatory approach in arts and culture can follow the principles of Pedagogy of The Opressed of Paulo Freira, with its main principles:

PhD with PRACTICE: DISCUSSION GROUP METHODOLOGY
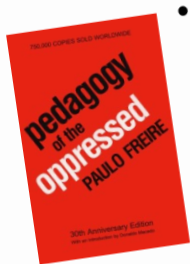
- **Against "banking concept" of education:** learner as passive receptor "receiving, filing and storing the deposits" designed to make them 'fit into' the existing (oppressive) reality

- **Learners not 'spectators' but 're-creators' of the world:** authentic liberation old relationship recast as student-teacher/teacher-student, together, attempting to unveil reality and co-create new knowledge

- **Basis for dialogue:** need for openness, humility, love & respect for & faith in fellow humans "How can I dialogue if I am closed to—and even offended by—the contribution of others?"

- **Conscientization:** authentic liberation must come from self actualisation, as an active 'subject' of their own liberation and not an 'object' to be liberated

- **Problem-posing pedagogy:** the opposite of the 'banking model' the 'problem posing' model situations seen not as narratives but as problems with solutions

- **Praxis: Reflection And Action:** "discovery cannot be purely intellectual but must involve action; nor can it be limited to mere activism, but must include serious reflection: only then will it be a praxis; reflection and action upon the world in order to transform it"

pedagogy of the oppressed PAULO FREIRE

At the same time she recalled two concepts that needed a deeper reflection:
**Cultural Democracy:** enabling equality of "access to the means of cultural production" and "demands the freedom of citizens rather than the rights of consumers" and **Democratisation of Culture**: providing access, entry, familiarization with and appreciation of art forms and practices considered to be of high quality or esthetic value (Owen Kelly, 1984).

That division needs to be understood by the cultural organisations that want to place "access" or "participation" in the centre of their projects. Also a number of further questions need to be considered, for example how the access to cultural resources, facilities and practices remains open, after the project's end? What is the "power" distribution? Does the project strengthen the hierarchy or horizontal decision-making? And finally the most important: what are the elements of the participatory process?

Those questions were also raised by the participants during the working groups. The input of Sheelagh left the participants with an important quote:

"Participation is not simply about joining in the game, it's also about having the possibility to question the rules of the game" Nora Sternfeld, 2013

A Restless Art
François Matarasso
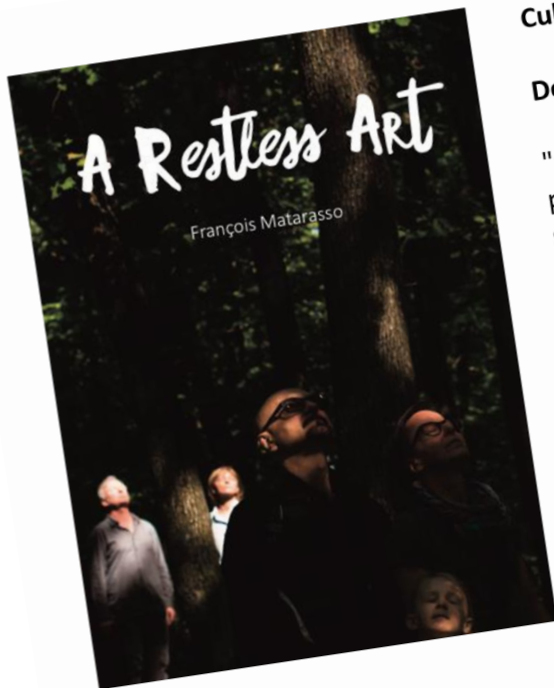
Cultural Democracy Vs
Democratisation of culture

"One way of navigating these inequalities of power is to see that artistic activity is **only one stage** in a participatory art project. It does not begin at the first meeting between professional and non-professional artists and end with the performance or exhibition they create together. The art might be the most visible, celebrated and enjoyable part of the work, but it depends on a process with four distinct stages:

1 **Conception**—development of the idea, its aim, objectives and anticipated outcomes;
2 **Contracting**—negotiation and agreement of mutual obligations and benefits;
3 **Co-creation**—making and presenting artistic work; and
4 **Completion**—reflection, evaluation and future planning."

4.2 WORKING GROUPS

In order to enable sharing experiences between the participants, they were invited to small group discussions on the following questions:

- What is the biggest **challenge** you face when you use participatory methodologies in your work?
- Read the challenges and propose as many **solutions** as you want
- Who and how can **benefit** from these solutions (participants, community, organisation?)

Despite the differences between the organisations of the participants, countries, characters of the local communities they worked with, there were several common challenges that kept being repeated. The following issues were discussed:

1. Inclusion
2. Motivation
3. Value of culture for people/institutions
4. Capacity building
5. Resources
6. Disseminations of the results
7. Quality

The overall conclusions from working groups and presentations are:

- 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, empathizing with the needs, connecting the dots- various stakeholders, negotiate with politicians, mediate between the communities- often those far from each other. What kind of support is needed to master that role? What kind of competencies needs to be developed by the cultural operator of tomorrow?
- Among the above-mentioned roles, one issue that requires stronger revision is the one of ownership. Is inviting the participants to the already conceptualised project an act of participation? Or should the participatory project start already with shaping the idea together? Or even further: should the role of the cultural centre completely shift from being an actor who offers ideas to being the actor who 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 than: what is the difference between the cultural centre and the community centre? Also the power of getting unified with schools against some social problems of the communities 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.

INCLUSION

"Participating in culture and encounters with arts and heritage bring individuals into contact with a variety of ideas and perspectives on the world around them. Such exposure to culture is said to offer people "a greater diversity of options for social action and relationships" (Stanley 2006: 8) and to stimulate thinking in new ways. Furthermore, encounters with the arts and heritage are "quintessentially social events" (Stanley 2006: 8) that bring people into contact, both with those that share similar interests and values and with those that are different."

CHALLENGE: INCLUDE AND ENCOURAGE DIFFERENT CULTURES AND PEOPLE FROM ABROAD (INCLUDE DIFFERENT SOCIAL CLASSES)

Solutions:
– Before preparing an event/activity try to understand what is the biggest barrier- build your own organisational "Barriers book"
– Build "empathy muscle" as part of your job

Benefits:
+ Being closer to community- building together solutions
+ Looking for answers outside of the organisation/involving people

CHALLENGE: LANGUAGE BARRIERS- WORKING WITH REFUGEE GROUPS WHEN THERE IS NO COMMON LANGUAGE

Solutions:
– Using the right tools for non verbal communication
– Use participants own language
– Be more visual, use creativity
– Find translators inside the group: assign the roles to the participants, share ownership with them
– Invent a new language with the group (pictograms, etc) - offer separated session for this step
– Use location to support the process

Benefits:
+ Participants may learn a little bit of common language
+ Experience new languages, new form of art
+ Direct engagement, step out of comfort zone
+ More inclusive, increasing participant engagement
+ More visibility for organisation
+ Going out, more people can experience
+ Environmental change increase productivity
+ Stronger community (relations between different groups)

CHALLENGE: HOW TO REACH AN AUDIENCE IN A MULTILINGUAL ENVIRONMENT?

Solutions:
- use public spaces so that everyone can see the projects
- engage the ambassadors of different groups who master the language
- engage kids who might know more languages than their parents and mediate between them

Benefits:
+ creates common memory
+ beautiful artistic public spaces
+ grow of the awareness in the community about different activities of cultural center

CHALLENGE: HOW TO INVOLVE TEACHERS?

Solutions:
- Educating the leader on how to approach the teacher in advance (input exchange, expectations exchange in both ways)
- Explain and clarify their role- agree with them how far they would like to be involved
- Create project card- what everybody in the project can learn and get out of it (students, schools, you, teachers, partners)

Benefits:
+ Promote the skills that are completely different as they would be learning with their teachers, hands-on
+ Increase quality of the project & outcome that was planned & mental health+well being of facilitator
+ Encourage (school) to be more open-minded & less fear of inviting other associations at school, show them the advantage
+ Show the learning opportunity for teachers
+ Show the chance for better relation with students, possibility to interact with students in different environments

CHALLENGE: HOW TO INVOLVE/ENGAGE GANGS/GROUPS WITH DESTRUCTIVE BEHAVIOUR IN PARTICIPATORY PROJECTS

Solutions:
- Challenging them
- Using similar language to attract them
- Including them as the promoters of the process
- Use theater- it is very good tool
- Invite their leaders- people they like

- Find artist who can be interesting for them

Benefits:
+ Giving them better sense of belonging, will decrease destructive behaviours
+ Healing the community by taking away the destructive mentality
+ Advising the main purpose of the participatory projects.

CHALLENGE: HOW MIGHT WE GET THE INFORMATION THROUGH TO THE END CUSTOMER (IN OUR CASE DISABLED PEOPLE)

Solutions:
- Meeting people where they are
- Audience development, go to schools, NGOs
- Organise shadowing for your employees (one day with…) to understand reality of your users
- Cooperate with other institutions which have more experience
- Job shadowing- check how other, more specialised organisations are doing their job.

Benefits:
+ Audience development benefit for organiser
+ Building stronger partnership
+ Learning from different organisations
+ Your offer is more adaptable and visible for different groups

"Arts impact studies have often identified community development benefits as outcomes of arts participation. For example, Williams (1997) suggested arts programmes and projects were highly effective in producing what she categorises as community development outcomes, namely, development of community identity, decrease in social isolation, improvements in recreational options, development of local enterprise and improvement in public facilities. Further she suggested that the process of creating or strengthening communities and developing social capital, frequently generated the desire for social change. Bowles (1991, quoted in Shaw 1999) also noted that group and community benefits included increased awareness of how collective, creative action can achieve change." The Arts and Social Exclusion: a review prepared for the Arts Council

MOTIVATION

"The creation of art through composing, writing, singing, dancing and other activities allows for the expression of one's feelings, perspectives and identities. Artistic creation offers opportunities to explore and shape one's own identity and to build self-esteem and confidence (see, among others, Matarasso 1997; Barraket 2005). Those who are more confident of their own identity may have fewer feelings of insecurity and fear of the "other", and thus could be more tolerant, respectful and open (but not always)."

CHALLENGE:

PARTICIPANTS SIGNING UP TO DO A WORKSHOP BUT NOT ATTENDING

MOTIVATE PARTICIPANTS TO STAY TILL THE END (PARTICIPANTS ARE THE BIGGEST PROBLEM)

TIME TO FORM RELATIONSHIP WITH POTENTIAL PARTICIPANTS

LACK OF INTEREST FROM THE AUDIENCE TO PARTICIPATE

TO MOTIVATE PEOPLE (TEACHERS, KIDS, YOUNG PEOPLE ETC) TO PARTICIPATE. THE AUDIENCE DEPENDS ON THE EVENT

Solutions:
- Define clear content
- Share ownership, offer open format
- Interactive, limitation gamification
- Organise the pre-event activities- stay in contact fb groups, connection
- Building community- try to evaluate why people don't show up
- Avoid designing projects that only originated in your team- involve potential participants already during the development stage of the project
- Offer food and drinks
- Maybe it's wrong project- accept that, move on and get together with potential participants
- Explain clearly what they can get (learn, spend time, make new friendship, express, etc)

- Code of conduct- set up rules at the beginning- ask participants also what could help them to be more involved
- Mapping of the area to understand who is around
- Participatory budgeting
- Communication- explain participants why they do their projects- the importance of art in connection with culture
- Take first step in communicating, don't always use mediators
- Show interviews, reflection of the participants form the past project- learning from others

Benefits:
+ Staying flexible, being adaptive
+ Being responsive
+ Demonstrating flexibility
+ Empathizing with users and their needs
+ Better understanding on the motivation and barriers
+ Adapting offer
+ Building community, building bridge between different users
+ Creating network
+ Encouraging people to express themselves
+ Building open organisation (inclusive)
+ Creating social links

CHALLENGE: EMPOWERMENT/MAKE FEEL PEOPLE MORE CONFIDENT
Solutions:
- Meet people in their space- not bring them to us/meet them in their communities, where people come from
- Individuals can become confident in a group that achieves new things together
- Mapping the skills of everyone and value them
- Nothing is fixed, allow many approaches to all of these questions
- Operate new activities that people say they want
- Give people the possibility to express themselves in an artistic way (verbal, non-verbal).

Benefits:
+ More active participants/inhabitants
+ Sharing responsibilities- building ownership
+ Encouraging people to share, express themselves
+ Better well-being of inhabitants
+ More ideas for the projects coming from community
+ Build friendship
+ Promote personal development and empowering=people feel valued not only as a target or passive participants/audience
+ Admit their valuable input for the project+next projects

CHALLENGE: HOW TO ENSURE BALANCED INVOLVEMENT OF THE PARTICIPANTS AND THEIR OWNERSHIP IN THE PROJECT?
YOUR OWN IDEAS GO VS IDEAS THE COMMUNITY IS COMING UP WITH

Solutions:
- Have a clear idea about the level of involvement/participation and be transparent
- By letting the participants invest their feeling and time
- Create roles, try to fit tasks with competencies
- Decide how far you are ready to "give up" your idea
- Explain at the beginning frame of the project- what could be changed, what not
- Putting up the big frame of the project
- Meeting before the start to explain them main lines
- Be open to do whatever comes in the frame of this project
- Remind yourself about the goal- if it is group oriented or goal oriented?
- Have meetings before the start of the project. Give tools to your participants

Benefits:
+ Better relationships & they can be as they want to be without any pressure
+ Better connection with target group
+ Build common responsibility
+ Create projects based on the needs of users
+ Developing cooperation between different partners
+ New skills and different perspectives and experience in life
+ Better communication of the participants and organisators
+ The participants are getting more important than the final result
+ More clear idea of what is possible
+ Open their mindset and perspectives

CHALLENGE: NEIGHBOURS ARE NOT ALWAYS AWARE OF THE ENVIRONMENT AND NOT WILLING TO INVEST THEMSELVES IN THE CULTURAL ACTIVITIES

Solutions:
- Show them value of being together (safety, trust, better well-being)
- Try to understand what was there before, what are the barriers and create plans together
- Bring some small activities to the space
- Continue to get in contact with local organisations, create partnerships
- Change the philosophy: how do we make it relevant to the audience?

Benefits:
+ Opening minds
+ Sharing possibilities and create more relevant offer
+ Confronting some common problems together - power of working together

CHALLENGE: HOW TO COMMUNICATE THE PROJECT TO THE YOUNG AUDIENCE WHO ARE THE MAIN TARGET GROUP? (ESPECIALLY WHEN THEY ARE USUALLY NOT SOCIALLY ACTIVE)

Solutions:
- Create the right environment
- Sensibilization: bring skills, create an activity around lunch (wooow effect)
- Make sure that the person who will work with them will encourage every initiative- make them feel necessary to the project, give them responsibilities
- Visualize the skills the participants will get from the workshop/project
- Discuss desired results, ask how they might achieve them? Involving participants in the idea and development process
- Find ambassadors in their groups who can share their experiences

Benefits:
+ The participants can continue themselves after the project is finished
+ Young people learn how to make decisions
+ Teach people how to change something- give them another point of view

VALUE OF CULTURE FOR PEOPLE/INSTITUTIONS
"Participation in culture and the arts is said to encourage development of critical and strategic thinking skills, one of the competencies for democratic cultures that should enable individuals to be more active, more effective citizens (Matarasso 1997; Barraket 2005; Council of Europe 2016a)"

CHALLENGE: HOW DO WE TRANSFORM CULTURE INTO A QUALITY IN PEOPLE'S LIFE IN ORDER FOR THEM TO ENGAGE AND BE MORE ACTIVE TOWARDS PROCESS?
HOW TO SHOW PEOPLE TO BE PART OF A PROCESS INSTEAD OF JUST CONSUMING ART, PROJECTS, EVENTS?

Solutions:
- Show them benefits from this activity
- Make clear learnings and outcomes
- Use benefit language
- Use vocabulary/terminology that is clear to the audience
- Use interviews/videos with participants of the past project with their experience
- Interviews/videos with employees- what culture brings them?

Benefits:
+ Reach wider audience
+ People will be more aware of what they can get
+ Bring motivation to participants

CHALLENGE: HOW TO COMBINE THE DAILY REALITY OF SCHOOLS AND THE REALITIES OF A CULTURAL/ARTISTIC PROJECT?

Solutions:
- Plan project together, find common educational goals; analysing the needs on both sides
- Show benefits- what each of you can learn, get- why it is important
- Check how the cultural life of the school looks like and how you can adapt
- Create the list of obstacles- check what is the biggest problem for the schools and later try to find together ideas how to solve it (brainstorm, collecting ideas, co-creation session)

Benefits:
+ Good balance between offer and demand
+ Looking for the solution together, building stronger relationship
+ Deeper understanding of the partners' roles
+ Implementing projects which can help teachers to learn, growth brings them motivation

CHALLENGE: HOW TO MOTIVATE TEACHERS?

Solutions:
- Offer a training session for teachers: make them practice the content, which kids will follow
- Offer meeting to prepare projects as credits paid by health insurance (in case of physical, body work)
- Clarify meetings to prepare projects as working time
- Negotiate with the Ministry of Education to include a number of hours in the paid schedule to get them to participate
- Offer separate activities for the children, while you address the teachers (during the school hours)
- Present benefits for teachers, school students- what each of them can learn/get from the project

Benefits:
+ Better project management and co-creation of projects to avoid conflicts and tensions with teachers, because they will have the same level of engagement as project owners
+ Much less pressure for the teachers, so students will benefit for their motivation (teachers)
+ Certificates for teachers, presenting what they have learnt
+ Cooperation with teachers associations/learning centers

CAPACITY BUILDING

"Various studies have found that those who engage in and with culture and the arts tend to be more engaged in community and other civic activities, such as belonging to neighbourhood associations (Leroux and Bernadska 2014); that those who are members of and actively participate in cultural organisations are more likely to be politically active, whether by voting or signing petitions (Delaney and Keaney 2006); and that students who had engaged in intensive arts experiences at school were more likely later to exhibit "civic-minded" behaviours such as volunteer- ing, voting and engagement with local or school politics (Catterall, Dumais and Hampden-Thompson 2012)"

CHALLENGE: PEER EDUCATION- FAIR AMOUNTS OF LABOUR ORGANISING LEADERSHIP

Solutions:
- Mediation expertise
- Peer learning programs- build your organisational database of skills and competencies
- Openly share what people can learn during project and what skills are you looking for
- Competencies validation- support participants in the process of learning, diaries, certificates

Benefits:
+ Participants enjoy, learn, achieve, continue, return
+ Express the programme purpose, instead of just doing activity that is not effective
+ Continuous learning process for all people involved
+ Building learning community will make your organisation more sustainable
+ Developing of competencies of individual, stronger network and community
+ Stronger relationship between different stakeholders (institutions- exchanging knowledge, exchanging of competences/skills/employees)

CHALLENGE: POWER/RESPONSIBILITY SHARING WITH PARTICIPANTS: COMMISSIONING, BUDGET, EVALUATION, DEVELOPMENT

Solutions:
- Sharing evaluation results
- Preparing action plan together (co-creation)
- Conduct self-evaluation (what I know, what I would like to learn, how can I support)
- Ensure clear communication
- Initiate the role play (give participants possibility to experience what kind of duties, responsibilities they will have in the project- what they can learn, but also what kind of situation they need to manage)

Benefits:
+ Everyone is able to understand what change has happened, how it happened
+ Value of activity
+ More ownership
+ Involvement of participants will help them to develop skills, will increase capacity and interest in culture, participation in art, cultural organisations

CHALLENGE: PROPER PROJECT EVALUATION AND ANALYSIS

Solutions:
- Define long term goal as an organisation
- Collect the feedback
- Organise party/summary of the project- evaluate it with participants
- Set up the project goals, check-list at the end

Benefits:
+ Better organization, good for team, less stress, more belonging
+ Improving activities, adapting them to participants' needs
+ Bring culture of evaluation and « growth » to the community
+ Showing your organisation as an learning organisation where there is space for experiments and learning
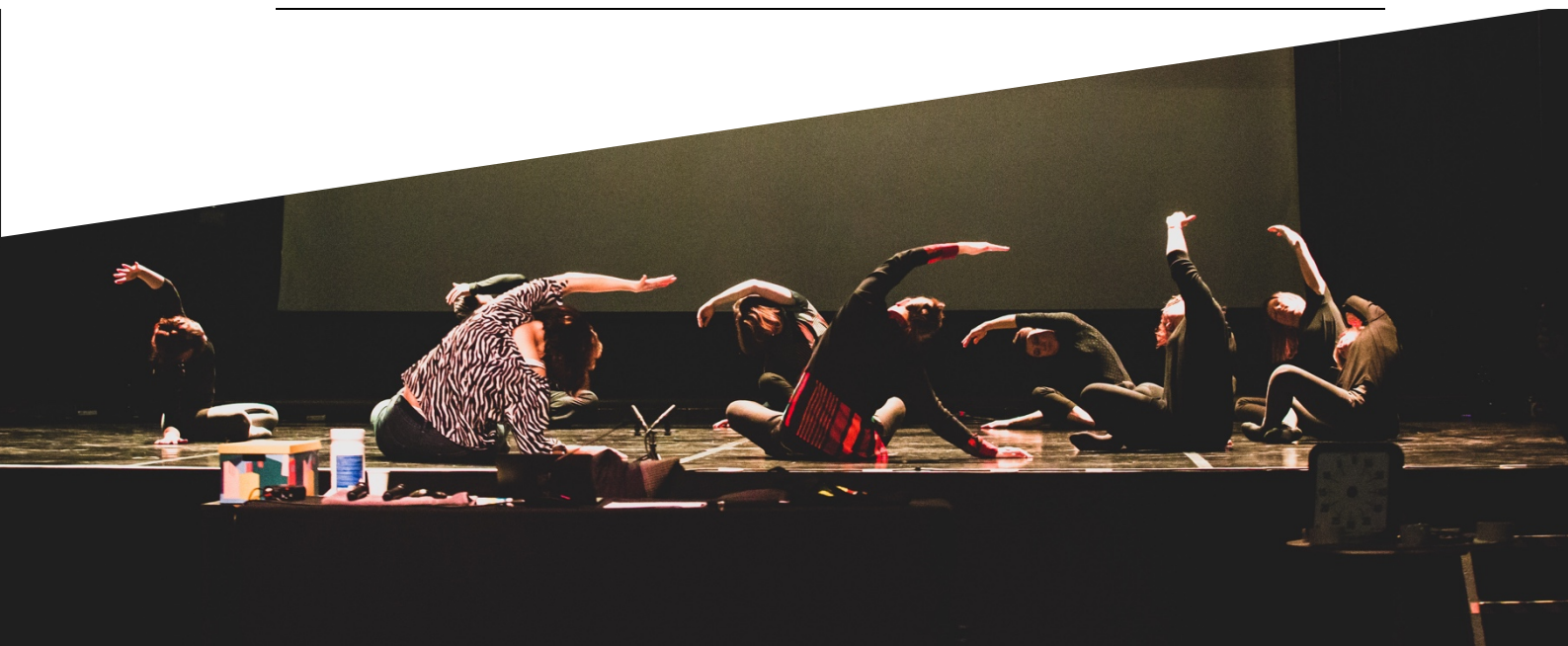
"Despite the uncertainty of causality found in some empirical studies, links between cultural activity and building inclusive or cohesive societies can be found in the cultural policies of many Council of Europe member states. In Cyprus, for example, nearly all policy documents and projects produced by the Ministry of Education and Culture recognise the contribution of culture to social cohesion. The federal government of Switzerland similarly prioritises social cohesion, defined as mutual understanding among different cultural groups, as a goal of national cultural policy and legislation, including the 2010 Languages Act and the 2009 Culture Promotion Act. In Sweden, policy in all sectors and at all levels is constructed around ethnic and cultural diversity; the central objective of national cultural policy is to improve access for all residents, regardless of background. In other member states, strategies to develop more inclusive societies are specifically framed in terms of economic, educational or territorial inequalities. Improved access to culture has been targeted in Azerbaijan's State Programmes on Poverty Reduction and Economic Development since 2003. In other countries, such as France, social and cultural agendas are particularly entwined at the sub-national level. In Italy, culture and social inclusion are perhaps most strongly linked through partnerships between cultural institutions, foundations and local governments."

CHALLENGE:
NOT ENOUGH MONEY
NOT ENOUGH STAFF AND TIME TO ORGANISE PARTICIPATORY EVENTS
NOT ENOUGH UNDERSTANDING FROM POLITICS WHY WE DO WHAT WE DO

Solutions:
- Create a cultural passport, collect stamps for example
- Make the right documentation for every project
- Sharing previous experiences
- Try to involve local business- sponsors/involve them in the project generation
- In each planned activity present what each partner will get from this
- Use language of benefits for community, business...

Benefits:
+ Sustainable relationships with different local players= building partnerships
+ Exchanging of the goods and skills with local actors
+ Cross-selling and promotion
+ No risk that the same budget is spent for multiple projects with the same goal

CHALLENGE:
BENEFITING FROM PUBLIC SPACES

Solutions:
- Organizing common activities (neighborhood dinner, "greening workshop, arts workshop results shown in public spaces)
- Talk to people what they want in those public spaces and why they are not using it anymore
- Make people be a part of change
- Co-create spaces with users of this places

Benefits:
+ Be closer to the people
+ Activate disadvantaged areas
+ Support people to be more responsible for their own territory

CHALLENGE:
ADMINISTRATION IS SCEPTICAL ABOUT PARTICIPATORY PROJECTS

Solutions:
- Being transparent about the budget (publish on the website)
- Sharing some success stories
- Present the value for them (ownership and more responsibility for common space)

Benefits:
+ This would benefit the organisation by coming together and winning together
+ Involving local community (stronger relationship)
+ Link each project to the bigger picture: community development plans, etc.

CHALLENGE: LACK OF COOPERATION BETWEEN DIFFERENT ACTORS

Solutions:
- Include different moments to speak and discuss about unexpressed distances/differences, maybe there are opportunities?
- Being transparent (from the beginning to delivery) about objective of the project and keep open communication all along
- Start with one small event- show benefits for all of you
- Present good examples of the cooperation from other countries
- Present learning possibilities for all involved partners/people/organisations

Benefits:
+ Will know what you get out of this project
+ Reducing false/higher expectations from the beginning

DISSEMINATION OF THE RESULTS

CHALLENGE:

HOW TO SHOW THE IMPORTANCE OF ARTISTIC OUTCOMES & PROJECTS TO THE PEOPLE AT THE MUNICIPALITY?

Solutions:
- Creating relationship- building trust
- Invest in networking
- Showing them & exchange with other municipalities- references are important
- Make meaningful connections
- Present cases from other countries
- Focus on benefits
- Present stories of your participants from past projects- portfolio
- Involve them in consultation
- Share with them, your "research' show what people want
- Offer small "appetizer" start to do something and show result

Benefits:
+ Get more support resources (financial locations, organisational)
+ Use "economy" language= quantification, numbers
+ Enable better understanding of the role of culture, what culture can change in the community

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CHALLENGE:

BALANCE OF THE PROCESS/RESULT-ORIENTED ENVIRONMENT

Solutions:
- Leave an open end
- Leave space for surprises
- Record videos and blogs from the process- show what is happening behind the scene
- Record interviews with participants: presenting their learnings, paths
- Showing value of "being together"

Benefits:
+ More freedom in the project+the money givers
+ Having an active population that is interested
+ Becoming part of the community and contribute
+ Finding ways to communicate about project
+ Promoting process and reflection, showing vulnerability, how obstacles were overtaken

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CHALLENGE:
HOW TO CREATE AN ONGOING CONNECTION WITH PARTICIPANTS WHEN THE PROJECT IS OVER?

Solutions:
- Documentation and evaluation for the participants (during the process)
- Include their views during the process
- Find a new framework, not necessary new project
- Offer a chance of being a volunteer for the next project

Benefits:
+ Building team that you trust and you are investing in future projects
+ Secure that the information and the skills/competencies are not getting lost
+ Show place where you can stay in touch/be connected after project and what are benefits (new ideas, support, exchanging)

QUALITY

CHALLENGE:
SOMETIMES OUTPUTS FROM PARTICIPATORY ACTIVITIES ARE COMPLETELY BAD, HOW TO NAVIGATE THEM

Solutions:
- Set the limitation-limit set-up, frame of the project (what can be changed, what not)
- Manipulate in the positive way- try to show them consequences
- Establish the rules of engagement and process before the project starts by building and establishing leadership, building positive relationships it will be easier to navigate the project towards a positive outcome

Benefits:
+ Clear roles and clear outcomes
+ Support active participation
+ Creating common understanding
+ Learning opportunity for participants
+ Place for exchanging ideas, evaluating
+ Learning negotiation and argumentation

CHALLENGE:
HOW TO KEEP HIGH ARTISTIC QUALITY AT THE SAME TIME AS A HIGH LEVEL OF PARTICIPATORY GOVERNANCE?

Solutions:
- Clarify expectations at the beginning to all partners and the participants
- Artist finds techniques which guide the process, eg. choose 3 colours that look nice together so final result is esthetic
- To introduce participants to the artistic universe, present his/her job, create links and confidence
- Teaching workshop to learn techniques as preliminary session for higher quality work
- To choose artists who know participatory methods and how to use participants ideas in their creation

Benefits:
+ Community building! Participants feel connected and more involved
+ Gaining skills that can be used later, after the project
+ Participant feel more engaged and responsible for the outcome->MOTIVATION
+ No pseudo participation- organisers don't need to worry about "manipulating" the participants

CHALLENGE:
HOW TO RECOGNIZE WHEN THE PROJECT I/WE ARE PLANNING IS PSEUDO-PARTICIPATORY RATHER THEN FULLY PARTICIPATORY (COMES WITH EXPERIENCE)?

Solutions:
- Ask for references/portfolio
  sign a code of ethics! Put the rules and expectations, values, philosophy of the project
- Explain the roles/sign code of conduct
- Empathize responsibility for participants input, time
- Organise discussions evening to ask why: name that elephant is in the room

Benefits:
+ Promoting democratic values
+ Constantly reflecting: updating the ethics makes the organisations stronger and consistent
+ Ensure representation- achieve diversity by involving people directly in project development

CHALLENGE:
HOW TO PLAN A PROJECT STRUCTURE THAT IS STABLE ENOUGH TO ENSURE A PROJECT THAT IS HIGH IN QUALITY BUT WHICH IS ALSO STILL FLEXIBLE ENOUGH TO ADDRESS ALL PARTICIPANTS' NEEDS EQUALLY?

Solutions:
- 2 or more facilitators can divide the tasks of guiding the overall project + attending individual needs
- Focus on the process the ongoing process not the final result: exhibitions or photos, videos of the workshops, a work on process presentation
- Reflection with the participants planned in the project timeline. Influence future projects. Sustainable practice.
- Set up the project with representatives of communities
- Evaluating process with external express (supervision)

Benefits:
+ Create meaningful projects which show value for different stakeholders, participants
+ Being inclusive also support participants to be more open
+ Participants will feel more responsible

CHALLENGE:
HOW TO BE IN A CONSTANT ADAPTATION MODE?

Solutions:
- Explore different scenarios for one project
- Sidekick companion
- Collect inspiration/being curious
- Focus on the process, not on the result

Benefits:
+ By having a side kick, the organisation would benefit onboarding the leader to be more adaptable
+ Being able to respond to the potential problems/needs that come out (for the participants mainly)

CHALLENGE:
HOW TO INVOLVE SEVERAL GROUPS IN CULTURAL PROJECTS?

Solutions:
- Organise an event to bring them all together (food, dancing)
- Use space mapping where do these groups hang around? Go to them, not expect them to come to you
- Bring groups to different places in the city (show them different neighbourhoods)

Benefits:
+ Better understanding of where do we live
+ Increase knowledge about my city/village
+ Exchange between different groups who may not meet in other situations
+ Showing different roles (host-guest, visitor...)
+ Building stronger cooperation between different areas

5. SUMMARY OF THE EVALUATION

16 participants answered the questions sent in an online evaluation form. In general, they expressed appreciation for the Kufa and COOPERATIONS team for their efforts to organise the seminar, refreshing settings and multicultural teamwork with inspiring discussions and the future projects planned.

Here are selected answers:

WHAT DID YOU LEARN?

> *"The process is the goal (a good reminder), leave more space for participant's 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 neighborhood, new methods of making notes and mapping"*

> *"Methods of mapping- try out in the next meeting with kids"*

DO YOU HAVE IDEAS OF TOPICS TO DISCUSS AT FORTHCOMING ARTS EDUCATION PLATFORM SEMINARS?

- *Methodologies for informal education using performing arts.*
- *Arts education and sustainable development goals (SDGs)*
- *Sustainability and Art Education*
- *Digital medias (e-learning) & Art*
- *Monitoring education goals in Art Education*
- *I would like to address the theme - how to approach youth at risk and get them involved*
- *Space to meet with the locals*
- *Art mediation*

6. RECOMMENDATIONS FOR NEXT TEH MEETING

Based on team and participants evaluation, we suggest for the next meeting:

- **Pre-session for non-members local partners:** the seminar was attended by many local actors not familiar with the concept of TEH network. It is definitely a great opportunity for dissemination of the network's goals and the projects and to introduce the great work of TEH to the new actors
- **Connecting local partners with TEH:** the member organisations of TEH have a chance to visit various local organisations and get to know their realities
- **Presenting value of being part of the TEH-** more clear objectives, benefits, support form network
- **Networking-** time for presentation ideas for project developments (good practices) and future projects (sharing the news about funding, ideas, etc) as well as case studies
- Go deeper into the question of benefits during the workshop
- More workshops- active collaboration, working in smaller groups
- Integration of participants
- More breaks and time for self reflection
- Team/board meeting in advance or after seminar

7. DIRECTIONS FOR THE FUTURE/TRENDS IN PARTICIPATORY EVENTS

"Creativity and cultural diversity have been the key drivers of urban success. Cultural activities can foster social inclusion and dialogue among diverse communities. Tangible and intangible heritage are integral parts of a city's identity, creating a sense of belonging and cohesion. Culture embodies the soul of a city, allowing it to progress and build a future of dignity for all."

Irina Bokova,
Director General of UNESCO

Probably, in the future, we will have more free time and we will search for new activities which can keep us busy, help us to grow. Also migration of people will keep on increasing and that means we will live in a diverse environment, next to groups of people whom we have never met before. That brings the need for more intercultural understanding and going beyond coexistence. Cultural activities should definitely take their stage here as well and the role of the cultural managers will also need to adapt to these needs.
Beside this, the European societies are getting older and older, new generations' values change and community belonging and social values become more important. That's the reason culture plays an important role in our society, not just as "fun, entertainment " but also in social cohesion and education. This role will increase in the future. In the era of migration, long life learning and lack of community, cultural involvement is really important. The Cultural Participation and Inclusive Society report recalls the following points:

"Cultural engagement is a part of lifelong learning and education"

"Breaks isolation and leads to social cohesion by bringing [together] people from [a] wide range of backgrounds, ages and experiences"

"It also contributes strongly to the development of a variety of important competences such as social, civic and cultural awareness, and learning to learn."

"We need to keep in mind the educational community building aspect as an important contributor for building inclusive communities".

8) RESOURCES:

The Arts and Social Exclusion: a review prepared for the Arts Council of England (Access: April, 21st 2020)

Cultural participation and inclusive societies (Access: April, 21st 2020)

GLOBAL REPORT on CULTURE for SUSTAINABLE URBAN DEVELOPMENT Sustainable Development Goals United Nations Educational, Scientific and Cultural Organization (Access: April, 21st 2020)

9) LIST OF PARTICIPANTS

1	Alex Mckell	*Murals by Mckell*
2	Amandine Moutier	*Rotondes*
3	Anne-Marie Krettels	*Cooperations*
4	Aurelie Lhomme	*Kulturfabrik*
5	Bryan Tweddle	*UK / Guest Cooperations*
6	Céline Schall	*Ville d'Esch*
7	Cesar Fulgencio	*Subtopia*
8	Chiara Morette	*Artist*
9	Christine Lutgen	*Naturpark Oewersauer*
10	Clarisse Lemaitre	*Les courtisans*
11	Claudine Furlano	*Artist Fanzine*
12	Costa Tenace	*Kulturfabrik*
13	Dario Raguso	*1535° Creative Hub*
14	David Boyd	*Beat Carnival*
15	David Everard	*Cooperations*
16	Dora PEREIRA	*SNJ*
17	Ellie Engelhem	*Röda Sten Konsthall*
18	Elvira Mittheis	*Cooperations*
19	Emmanuel Vinchon	*Ville d'Esch*
20	Fatima Rougi	*Kulturfabrik*
21	Frank Meiers	*Photographer*
22	Fred Entringer	*Kulturfabrik*
23	Gérald Muller	*SNJ*
24	Giacomo Piovan	*Sensity*
25	Hanna Olson	*TEH*
26	Helga Thies	*Fabrica de Pensule*
27	Inês Alves	*Kulturfabrik*
28	Ineta Pliekaitytė	*Arts Printing House*
29	Cheryl Hentges	*Interactions Esch*
30	Christian Jung	*Interactions Esch*
31	Jeannice Béréziat	*TEH*
32	Karim Saoudi	*Kulturfabrik*
33	Kata Wennberg	*Röda Sten Konsthall*
34	Katérina Flora	*Le Plus Petit Cirque du Monde*
35	Liz Hof	*CIGL Esch*
36	Lynn Schammel	*Centre Formida*

37	**Madara Enzele**	*Kaņepes Kultūras Centrs*
38	**Maëlle Lepetit**	*Kulturfabrik*
39	**Magdalena Jakubowska**	*ArtSquareLab*
40	**Mandy Cruchten**	*SNJ*
41	**Marc Pierrard**	*Ville d'Esch*
42	**Marica Girardi**	*Farm Cultural Park - Favara*
43	**Mateusz Buraczyk**	*Kulturfabrik*
44	**Mia Scanzi**	*Le Plus Petit Cirque du Monde*
45	**Mirka Costanzi**	*Rotondes*
46	**Miso Hudak**	*Východné Pobrežie*
47	**Mona Dienhart**	*Cooperations*
48	**Nadine Lepage**	*Cooperations*
49	**Naomi Eiro**	*Cooperations*
50	**Nina de Gelder**	*A4*
51	**Piotr Gaweł**	*ArtSquareLab*
52	**René Penning**	*Kulturfabrik*
53	**Roksan Maly**	*Guest Cooperations*
54	**Roswitha Maul**	*Zentralwerk*
55	**Sheelagh Colclough**	*Beat Carnival*
56	**Sylvia Camarda**	*Miss Deluxe Danceco!*
57	**Zé Eduardo**	*Sociology*
58	**Zuzana Ernst**	*Brunnenfabrik*