

IMAGINE, CREATE AND CRITIQUE

TEH ARTS EDUCATION PLATFORM : BELFAST SEMINAR

REPORT



Annual Seminar 2 Organised by
Beat Carnival for Trans Europe
Halles Arts Education Platform in
the Creative Europe programme
of the EU 28-30 March 2019



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



Belfast
City Council

BRITISH COUNCIL
Northern Ireland



Seminar > video < [online link](#)

INTRODUCTION

Imagine, Create and Critique was a 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 100 multidisciplinary cultural centres and other cultural organisations from across Europe in their mission to strengthen the sustainable development of non-governmental cultural centres and encourage new initiatives by connecting, supporting and promoting them. Many organisations from different artistic fields work with art education. Art 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, including Beat Carnival, formed with the purpose to exchange methods and concerns. This is part of a wider 'Factories Of Imagination' project to develop cultural change-makers/centres in becoming more resilient and internationally connected. The project contributes to a competitive, skilled and strong sector that can take on the challenges of building openness, creativity and inclusiveness. TEH's Arts Education Platform operates through exchange and knowledge transfer between arts educators, yearly seminars with invited experts from the field, study visits and meetings.

The Belfast programme described here is significant as the second of four annual European Seminars, important for providing momentum towards the longer-term development objectives discussed in the past year and more. It is also significant as a growth opportunity for the hosting location of Belfast. The primary purpose of the Platform and this Belfast Seminar was to facilitate knowledge transfer between art educators on the topic of participation and to explore the notion of quality in our programmes, as experienced by participants; facilitators, mediators, artists and art educators; cultural centres; and communities around the centres, town and region.

Our Aims for this Seminar

Beat Carnival planned the Seminar towards aims agreed with the Platform. These were for Arts Education / Participative Arts practitioners & cultural change-makers to reflect together with European colleagues and *gain a better understanding of:*

- 1 ...what to evaluate;
- 2 ...how to evaluate;
- 3 ...how to improve practice through evaluation;
- 4 ...Beat Carnival's work and context in Belfast.

The programme showcased examples of quality in Community / Participative Arts in Belfast: initiatives, methodologies and products forged in Belfast's particular history and post-conflict situation.

David Boyd

Director of Beat Carnival and on the Arts Education Platform Steering Group

April 2019

TEH ARTS EDUCATION SEMINAR 28-30 MARCH 2019, BEAT CARNIVAL, BELFAST

Four Annual Seminars

The Arts Education Platform project has four yearly seminars facilitated by invited experts to focus on particular subjects around arts education.

- **First Seminar** was at Röda Sten Konsthall (Gothenburg, Sweden) March 2018
- **Second Seminar:** Beat Carnival (Belfast, Northern Ireland, UK) March 2019
- **Third Seminar:** Kulturfabrik (Esch-sur-Alzette, Luxembourg) March 2020
- **Fourth Seminar:** to be confirmed.

The Second Seminar in Belfast

24 Arts Education practitioners from 12 Trans Europe Halles organisations across Europe participated in the Belfast Seminar. A number of intending participants, from other centres and countries were not able to attend as visas were not granted and for other practical reasons. The open workshops had additional local participants and the various programme sessions ranged from 30 to 70 attendees.

IMAGINE, CREATE AND CRITIQUE: the full programme

Wednesday 27 March

1. IMAGINE AND CREATE – YOUTH ARTS ACTION WORKSHOP for local young people, led by Cesar Fulgencio, D.I.T. youth project manager from Subtopia, Sweden
2. HELLO! Informal evening social meeting for participants arriving in Belfast

Thursday 28 March

3. IMAGINE: THE LOCAL CONTEXT Belfast and Beat Carnival.
4. IMAGINE: THE TEH ARTS EDUCATION PLATFORM Progress since last seminar and what we want to achieve at this seminar.
5. IMAGINE, CREATE AND CRITIQUE - 1 What are our models of participation and learning? How and why do we have these models of participation in our arts programmes? How do we reflect on and evaluate our methodology? Discussion through open space process, facilitated by Gerri Moriarty & Jo Egan with Katerina Flora from Le Plus Petit Cirque du Monde, Paris and Cesar Fulgencio, Subtopia, Sweden.
6. PRISON ART FROM THE TROUBLES EXHIBITIONS 1 Transforming Long Kesh/ Maze 2 Loyalist Prisoner Artefacts
7. ART IN TROUBLE A Café Conversation on the Shankill area's story (the neighbourhood where Beat Carnival Centre and this Seminar are based) and community arts, past, present & future. Social troubles, creative initiatives, community ambitions. What has been done in the decades gone, what will we see tomorrow and 20 years on?

Friday 29 March

8. IMAGINE, CREATE AND CRITIQUE - 2 'Why do we do this and continue doing it?' Looking at how we measure arts practice and how we use tools of evaluation to improve and produce new actions.
9. PLATFORM OPEN SPACE: NEXT STEPS AND CLOSING THOUGHTS
10. NEVER ENDING BREXIT SING-SONG A special music event with flavours shared from local and European cultures and traditions.

Saturday 30 March

11. BREAKFAST DISCUSSION AT BELFAST CITY HALL: DEVELOPING NEW COLLABORATIONS WITH BELFAST. TOUR OF CITY HALL
12. TOUR OF SHANKILL & FALLS / WEST BELFAST AREAS Peace Walls, murals, public art projects, including lunch at Irish Language Cultural Centre.



IMAGINE, CREATE AND CRITIQUE

CRITICAL REFLECTION ON OUR ARTS EDUCATION & PARTICIPATION PRACTICE

The story of the core Seminar sessions:
Thursday 28th and Friday 29th March

Recorded by scribe, Nora Greer

IMAGINE: THE LOCAL CONTEXT

Thursday started in Beat Carnival Centre where participants saw a sample of the huge colourful structures and props that Beat Carnival has created over the years for carnival parades and community events. Everyone introduced themselves and said something about their projects. Company Founder-Director David Boyd gave a detailed presentation about the history of Beat Carnival since 1993/94 beginnings. He set the Northern Ireland context, explaining key words and phrases used in relation to conflicting factions in N.I. such as the Protestant/ Unionist/ Loyalist community and the Catholic/ Republican / Nationalists. Beat Carnival's goals over the last 25+ years have included building bridges with and between these groupings and reclaiming the streets for all; encouraging participants to celebrate in ways that are culturally inclusive. His goal is to 'raise the bar', and make spectacular Carnival in ways that leave a legacy of creative skills in the communities. He showed stark images of Belfast streets with explosions, destroyed buildings and soldiers with loaded guns searching people as they enter into the city centre – during what is



called 'The Troubles' through the 1970s, 80s, and into the 90s when Beat Carnival was formed. He told the history of the 'Peace Walls', how they started as temporary structures and have crystallised into permanent solid high barricades that local communities are still loath to take down. Then he showed the same streets full of colourful dancing

children, glorious floats – and butterflies doing aerial performances across the facade of the City Hall. The contrast was powerful and illustrated how important the work of Beat Carnival has been and how much impact it has had through the years. There have been Carnival Parades, Lantern Parades, a Carnival Village, Samba and other drumming, large-scale street music and dance creations, colour and inclusiveness. Having illustrated how people grow up with pictures of division, confrontation and isolation, from fragmented city maps, housing and schooling, David talked about the role that artists have had in creating new pictures of ourselves and our places with people and communities. David emphasised the importance of building relationships with communities and the city, taking time to develop lasting initiatives through partnerships.



IMAGINE, CREATE AND CRITIQUE - 1

Thursday afternoon, at Spectrum Centre Shankill Road. The facilitators launched into the process of 'Imagining, Creating and Critiquing'. They explained the 'Open Space' approach they were going to use and invited everyone to contribute to

creating a 'Wall of Learning'.

Everyone put up a post-it note with

'Something they had learned since last time they'd met that they wanted to share'.

or **'Something absent that needs to be addressed'.**

Comments included: Excellence, not just process. Who are the art gate keepers? How ready are we to acknowledge our own privilege and to share power? Listen to communities. Don't just bring art to the community but develop their skills too. Are we creating conditions for young people to realise their ideas? Acknowledge partial successes not only complete triumph.

Next question **'What do you want to get out of the 2 days?'**

Creating a 'Wall of the Future'

Subjects posted: Define a new space. Mutual language. Celebrate together. Remember we are doing good. How to distil and share? How to harness ideas that give participants more agency? How to harness some of the ideas and ways of working to give participants more agency? Art activism – how can art influence decision makers? Reflect, review, re-imagine, re-invent. Traditional education system and arts education. Real communication, not fancy language.



Keynote Presentation, Gerri Moriarty

Reflection and Evaluation: What helps and what hinders?

Culture, Democracy and the Right to Make Art. Reflexive practice – the ability to make sense of ambiguous situations in practice. Reflective practice – the ability to reflect on one's own learning so as to engage in a process of continuous learning. Einstein quote: 'Everything that can be counted doesn't necessarily count, everything that counts cannot necessarily be counted.'

NB you are artists – not social scientists. Policy is not always changed or retained because of the evidence you demonstrate, but could be because of shifts in public opinion or because of an individual whim.

* Text of Gerri Moriarty's presentation is on pages 19 - 22.

Presentation, Katerina Flora, Le Plus Petit Cirque du Monde.

About PPCM's Educational Programme and methodology. A social, educational and artistic project in a disadvantaged area of Paris.

Presentation, Cesar Fulgencio, Subtopia

A short film about D.I.T. – Do It Together. Untamed, empathic and brave. Cesar spoke about adapting methods of evaluation for different activities illustrating this by doing a quick temperature gauge in the room to see how everyone's energy levels were, through a simple show of thumbs – Up? Down? Neutral? Cesar introduced a particular sharing platform developed within TEH – Global Grand Central – and encouraged everyone to sign up, contribute and learn from the content already there.

Gavin O'Connor, Arts Council NI, shared information about the National Youth Council of Ireland's Evaluation Toolkit.

IMAGINE, CREATE AND CRITIQUE - 2

Friday morning began with a more in-depth opportunity for participants to introduce themselves. This time the facilitators asked: **'What do you do that is the most important thing to you? What matters to you?'**

This led to deeper self analysis and sharing. Responses included: Giving young people a voice. Social impact. Encouraging children, giving them courage and taking them seriously. Important to have impact. Need to find the balance between children's work and high art exhibitions. Participation. Ownership.



TEH ARTS EDUCATION SEMINAR 28-30 MARCH 2019, BEAT CARNIVAL, BELFAST

Reinventing and evolving. Animating situations that need shifting along. Encouraging shy people and transforming them into extraordinary people. Giving voices. Art can reach places where other things can't. Combining social aspects and performance. Facilitate encounters and discussions between audience and performers. Empathy. Passion. A spark lights up. Anecdote about the transformative power of arts and confidence building: a refugee involved in an arts project was part of creating a show and found himself the centre of attention on a stage. He told his art worker, "A year ago I could never have imagined myself on stage with a microphone." He is now employed in Rep doing dance.

The Wall of the Future was condensed down into 8 areas and people self-selected into the 8 discussion groups. It was also possible to move from one group to another.

Discussion areas identified:

- **Agency and Control**
- **Arts and Activism**
- **Working with the formal education system**
- **Arts Excellence and the Right to Participate**
- **Artists' Health**
- **Distilling and sharing methodologies**
- **Reflect and Review**
- **Defining and Describing the field of work**

Proposer-convenor

Sheelagh

Wendy

Inêz

Paulina

Katérina

Zuzana

Roswitha

Herbert



Key messages / statements / declarations / revelations / conclusions

• Agency and Control

Who creates the content? Project managers CONTROL and FRAME CONCEPT

Participation may be within a small frame. Sometimes you will have to fight the 'Powers that be' on behalf of the participants.

We need to reflect on our privileged position and sometimes give away privilege. POWER SHARING.

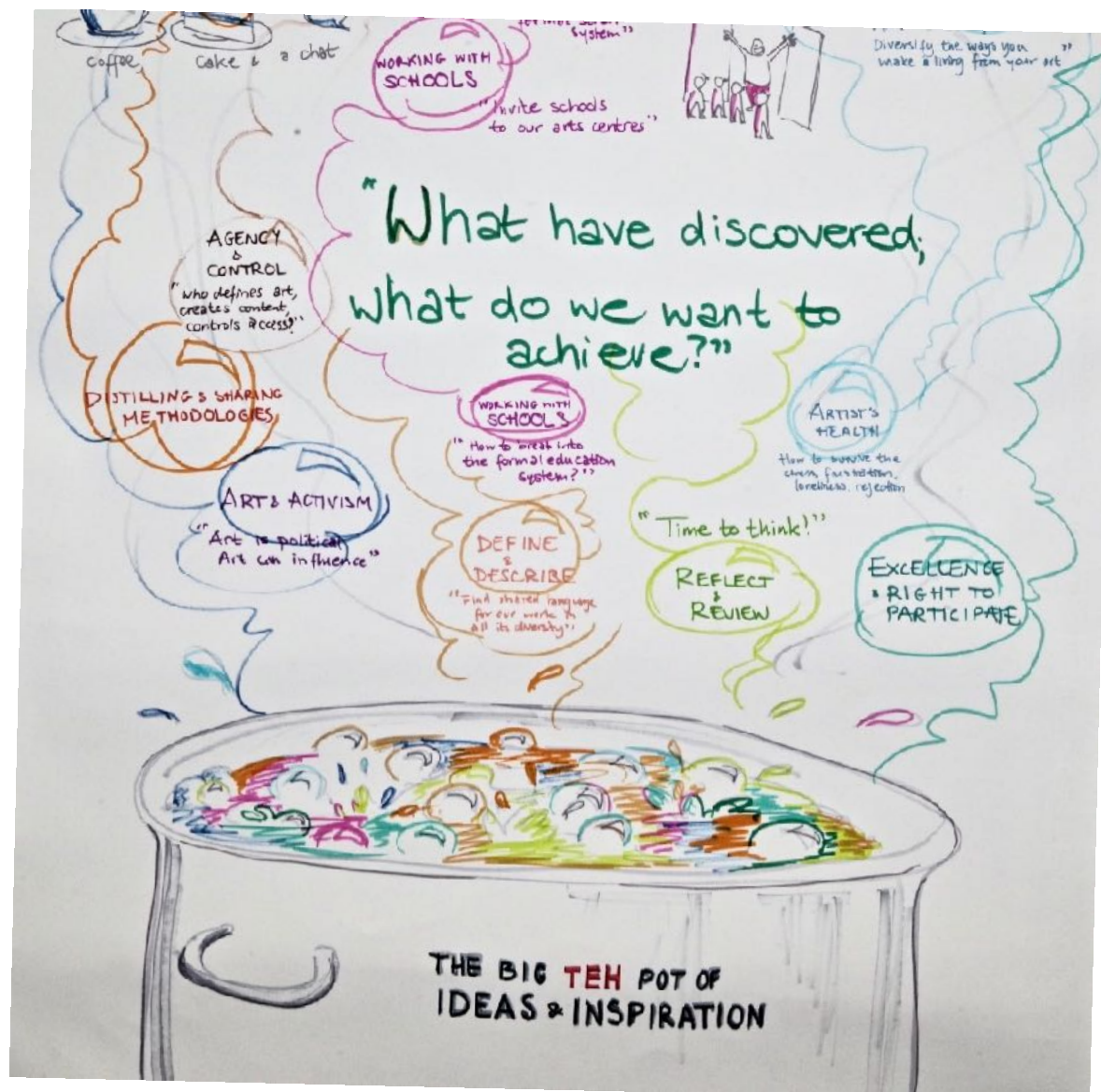
There may be conflict with the role and contract.

How to build a structure – Don't just offer a MENU – offer the raw INGREDIENTS.

Questions of ARTISTIC QUALITY. Sometimes levels and expectations don't match.

Build the project for people to learn on the job and make mistakes if necessary. Training needs to occur to get a more diverse artistic representation.

E.G Suzanne Lacy Border Project – she had control of aesthetics, people controlled CONTENT.



TEH ARTS EDUCATION SEMINAR 28-30 MARCH 2019, BEAT CARNIVAL, BELFAST

Mining people's stories – BEWARE SOCIAL PORN – if it is too slick/too removed from the process.

Often in post conflict societies we get to a point where people are very reluctant to voice any disagreement. How do we get to a point where we CRITIQUE and don't become immobilised by different viewpoints?

• Arts and Activism

Assumption that WE ARE ALL ACTIVISTS! It doesn't have to be offensive.

During World War 2 Churchill refused to cut funding for the arts 'Or else what are we all fighting for?'

NB It doesn't have to be spectacular. THE POWER OF THE NON SPECTACLE. Coffee, cake and a chat can be quite subversive.

Speakers Corner is inspirational.

When does art become illegal? Cf How Pussy Riot used music.

Beat has a history of CROSSING LINES not crossed before.

Beat wanted artists to animate the streets, with all people/communities: in Belfast this is seen as politicised. Global carnival mocks political acts – effigies on streets. Carnival creates new tradition. In NI symbolism is important. Time to own the streets. But beware, sometimes Activism can put people off and isolate artists.

Use new media – so many ways to tell stories.

One participant cited a spoof politician invented by Imagine! Belfast. Various versions of his poster for the Same old Same old Party have appeared on lamp posts alongside the real politicians. You can check out the website > imaginebelfast.com/a-post-about-election-posters < to see the messages and pictures, a worked example of using arts (here comedy and satire) as activism.

Recommended - 'The end of protest, a new playbook for revolution' a book by Micah White.

• Working With the Formal Education System

Referring to the traditional Education system as being 'Formal' and constantly reinforcing that term automatically creates a distance and a BARRIER between what we are doing and what already exists.

Our role as cultural centres is to gather a team of experts to evaluate and MAP the specific needs of the children and young people and work to meet them alongside a team of social workers, teachers, etc.

We should insist on direct COLLABORATION with schools by inviting them into our space and illustrating our practice as open and engaging community work.

• Arts Excellence and the Right to Participate

What is excellence? EGO versus COMMUNITY ARTIST.

Quality of PROCESS + OUTCOME.

What do we transmit to the public? The public should be moved and feel emotion.

Participation – from the beginning you need to develop art with the participants, asking them what they want. It may be the first time they have been asked. How to

TEH ARTS EDUCATION SEMINAR 28-30 MARCH 2019, BEAT CARNIVAL, BELFAST

EQUIP them? What TOOLS do they need? E.g. warm ups, theatre exercises, movement and games.

How do artists equip themselves? Beat cited as a good example of supporting and skilling-up artists.

Community building rather than art for art's sake. Communities should have OWNERSHIP.

Create LINKS between organisations (perhaps using Cesar's suggestion of Global Grand Central). Good communication. Socialising. Being friends.

Be critical about what you offer to the community.

• **Artists' Health**

This is very important as many artists give up and quit. Some kill themselves.

How to survive frustration, stress, rejection, sense of isolation? The real world after art school.

Keep motivated - self organisation. Build your own NETWORKS. Find others and support each other.

Work with people from other fields. COLLABORATE. Communicate. Co-operate. Skills exchange.

Educate artists to DIVERSIFY – maybe teach, become community artists.

Continue to be CREATIVE. Re-imagine yourself.

Be resilient. Accept that not everything will work. Find solutions. Be adaptable.

Sometimes, as well as being an artist, you are expected to be a psychologist, peace keeper, community worker, mediator. Define the limits of the job and be realistic.

Develop things for yourself.

Status is important. Be seen as professional.

• **Distilling and Sharing Methodologies**

Why should we do this? In order to improve our own work, to exchange with others, to build a body of work as a reference.

Practically, this is the NEXT STEP for the TEH Platform.

Perhaps use the 5 headings of the Global Grand Central sharing resource:

Safety

Individual and Group Dynamics for teenagers

Leadership in adulthood

Credibility / equality / representation

Empathy, Foundation for Courage

We should develop approaches within the network and structure that can be shared.

COMMON GROUND / DIVERSE INGREDIENTS / INFINITE INTERACTIONS.

Defining the PRINCIPLES / the ESSENCE.

How do we talk to each other? Training sessions, Peer to peer, Hierarchically within organisations, Learning space within teams.

NB Intellectual property – authorship – need to give credit and value what is being shared.

- **Reflect and Review**

Somewhat ironically no one joined this discussion group – presumably because this topic was being covered in most of the other groups.

- **Defining and Describing the Field of Work**

There was no report-back from this group either as participants used the time to describe their current practice to each other. The only feedback was 'IT NEEDS ARTISTS WITH HIGH COMPETENCE AND LOW EGOS.'

NEXT STEPS AND CLOSING THOUGHTS



Action! Considering: What Happens Next?

- A. Personally
- B. At an organisational level
- C. Collaborative Action
- D. Actions as a Network / Platform

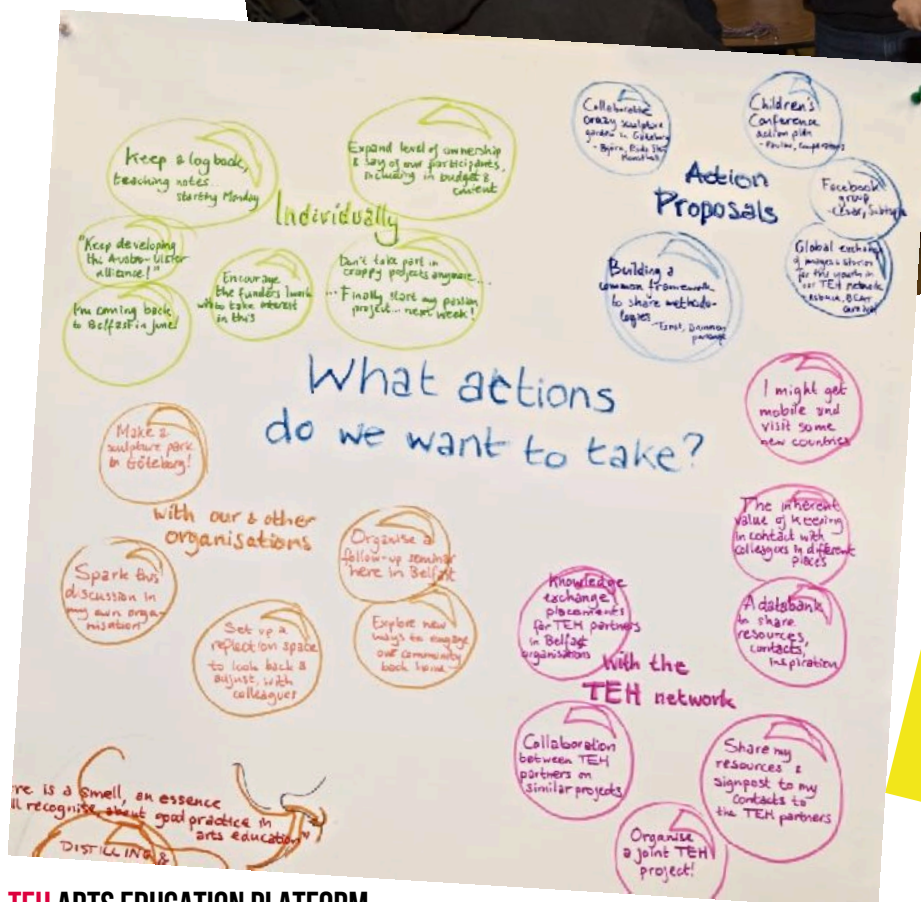
Everyone was instructed to consider time frames for all the above.

Discussion and Feedback included:

- I came to a seminar about Evaluation and was inspired! How often does that happen?
- Learned about recording and evaluating. Evaluation is not just about reporting to funders. It must also be about practice development and learning.
- I will spark this discussion in my own organisation.
- Set up a reflection space in my own organisation with colleagues.

TEH ARTS EDUCATION SEMINAR 28-30 MARCH 2019, BEAT CARNIVAL, BELFAST

- Need to clarify and crystallise goals.
- Need to share more – probably through Global Grand Central. Should create our own database too.
- We need to keep in contact with each other.
- Commitment to more involvement in the Network.
- Inspired, seeing Beat Carnival Centre, to create outdoor sculpture.
- We want a follow up seminar in Belfast.
- Re-enthused - after 30 years of this work.
- Don't take part in crappy projects.
- Encourage arts funders to take an interest in this.
- Keep a log book.
- Share, clarify and crystallise aims.
- I'm going to come back to Belfast in June!!



People signed up for
Next Steps...

Next Steps

- Building a common framework (ground rules) to share methodologies.
 - Lead: Zuzana, Brunnenpassage ArtSocialSpace, Austria
- Children's Conference. Discussion about Action Plan and Collaboration
 - Lead: Paulina, COOPERATIONS, Luxembourg
- Global Exchange for kids. Use images and stories from the network / all groups to start to exchange images and stories of their work with each other
 - Lead: Rebecca & Emma, Beat Carnival, N. Ireland
- More information about / development within Global Grand Central resource
 - Lead: Cesar, Subtopia, Sweden
- Collaborative local, crazy, imaginative Sculpture Park by the river (Gothenburg)
 - Lead: Bjorn, Röda Sten Konsthall, Sweden



Closing Circle

Lots of 'Bravo's, 'Brilliant's and thanks to David and Beat Carnival.

Declarations that participants are going home 'super inspired'.

Cesar played the song 'We Are Family' and said we have now created a Belfast family.

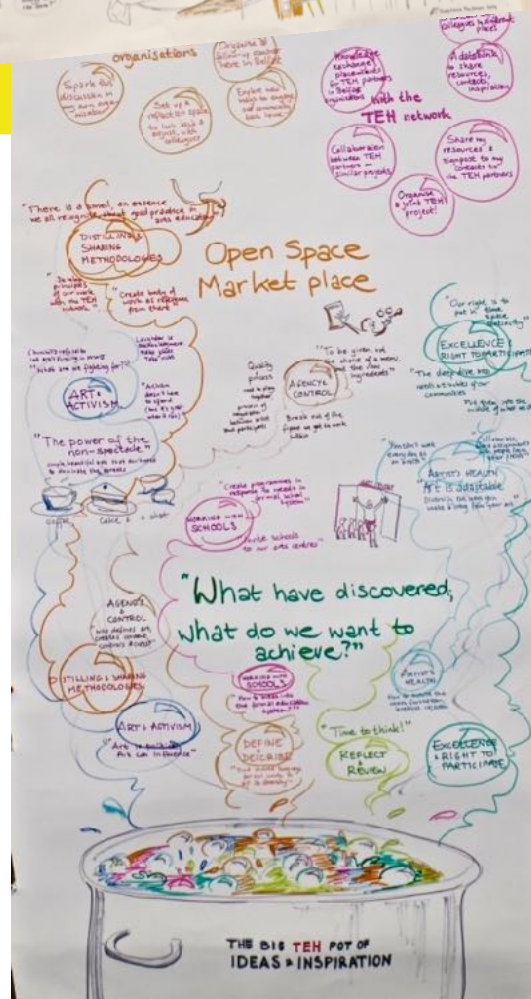
Appreciation of an opportunity to stop and reflect on the work.

Great to hear other people's perspectives and experiences. Good to share commonality.

Being inspired by each other and our various work.

Sense of Momentum. People know about the Platform now and can really get involved.

All agreed that the Seminar had illustrated and enacted the special benefit of meeting together and working/reflecting/evaluating/enthusing/validating/being inspired/energising/together.



TEH PARTICIPANTS

Ana Maria Klem	Camere d'Aria	Italy
Björn Westerlund	Röda Sten Konsthall	Sweden
Burak Sayin	TEH Coordination office	[Turkey]
Cesar Fulgencio	Upplev Botkyrka AB - Subtopia	Sweden
David Boyd	Beat Carnival	Northern Ireland UK
Elias Fryk	Röda Sten Konsthall	Sweden
Elisabeth Bernroitner	Brunnenpassage ArtSocialSpace	Austria
Emelie Storm	Röda Sten Konsthall	Sweden
Emma Hawthorne	Beat Carnival	Northern Ireland UK
Fred Entringer	Kulturfabrik	Luxembourg
Hanna Olsson	TEH Coordination office	[Sweden]
Herbert Maly	COOPERATIONS	Luxembourg
Inês Alves	Kulturfabrik	Luxembourg
Jana Novorytová	Studio ALTA	Czech Republic
Katérina Flora	Le Plus Petit Cirque du Monde	France
Maelle Lepetit	Kulturfabrik	Luxembourg
Matt Vernon	Beat Carnival	Northern Ireland UK
Mia Scanzi	Le Plus Petit Cirque du Monde	France
Paulina Dabrowska	COOPERATIONS	Luxembourg
Rebecca Boyd	Beat Carnival	Northern Ireland UK
Roman Černík	Johan Centrum (Moving Station) Plzeň	Česko
Roswitha Maul	Zentralwerk	Germany
Sheelagh Colclough	Beat Carnival	Northern Ireland UK
Zuzana Ernst-Moncayo	Brunnenpassage ArtSocialSpace	Austria
Seminar Producer	David Boyd with Beat Carnival team	
Coordination & Assistance	Rebecca Boyd & Benen Dillon	
TEH Platform Coordinator	Emelie Storm	
Facilitators	Jo Egan and Gerri Moriarty	
Scribe	Nora Greer	
Visualisation	Stéphanie Heckman	
Video recording	Matt Curry	
Photographer	Julie Ann Rouquette [some, David Boyd]	
Thursday Panel Presenters	Jackie Redpath, Tom Magill, Jo Egan, Kim Jackson and Heel & Ankle players	
Saturday Tour Guides	Deirdre Mackel, Duncan Morrow	

SPEAKERS & FACILITATORS [alphabetical order]

David Boyd Seminar organiser

Founder-Director of Beat Carnival and the annual Belfast Carnivals. Believing that creative arts participation opens opportunities in education, employment, self-esteem, skills training and cross community & inter cultural communication, David was active in developing social and arts projects through the civil turmoil and trouble of the 80s and 90s in Belfast. The carnival work has proven to be a significant force for positive change in the City and its communities, with benefit that spreads across Northern Ireland and connects internationally. David established the Beat Carnival Centre first as the East Belfast Arts Centre in 1993, moving to the current location at intersection of City-centre and Greater Shankill, North and West Belfast, in 2008. David continues working to create shared celebration – through carnival arts that leave a lasting legacy of skills and achievement. www.beatcarnival.com

Jo Egan Main seminar facilitator

Jo is a playwright and theatre-maker working in Belfast and London. She is fuelled by a search for narratives that are absent from traditional theatre and story-telling. She is inspired by writers that create game-changing structures upon which they hang their stories and thematic explorations. A freelance producer on community and professional theatre projects, much of her work is influenced by one to one interviews she gathers from the previously unheard and unseen. Jo was instrumental in creating a significant community theatre production on the Shankill Road, 'Crimea Square'. www.jo-egan-playwright.com



Katerina Flora Seminar speaker

Katerina is Le Plus Petit Cirque du Monde's manager of vocational training since 2007. She worked as a circus performer and a trainer; writes, teaches and organises training on contemporary and social circus; and was one of the writers of "Circus Transformation" (2014) the first European programme for trainers in social circus. Le Plus Petit Cirque du Monde (PPCM) is a cultural centre located in the southern suburbs of Paris. While PPCM is in the heart of a disadvantaged area, the organisation works at a regional level and is nationally recognised



TEH ARTS EDUCATION SEMINAR 28-30 MARCH 2019, BEAT CARNIVAL, BELFAST

as leading in the field of arts and culture for societal inclusion. PPCM is a founder member of CARAVAN Circus Network. The centre additionally supports young emerging street artists from all around the world (hip-hop dances, free-running, parkour, etc). Activities include an international festival, outreach and artistic education, residencies for young artists (circus, dance, urban cultures, music...), cooperation with international groups working on the field of culture for inclusion (Madagascar, Mozambique, Chile, Peru, Caribbean and 12 European countries), community projects. www.lepluspetitcirquedumonde.fr

Joby Fox Seminar Musician In Residence

Joby is a songwriter and performer, known as an authentic artistic voice of post-conflict Belfast. Joby has a long history in music, from the Punk era with The Bankrobbers, mentored by Rory Gallagher's band, to UK/Ireland chart topping with his Celtic rock band Energy Orchard, and to his solo career today as a writer and performer. His often hard-hitting words have challenged identities and ideologies and paved the way for difficult conversations around conflict, identity and reconciliation. He has been involved in international and local initiatives as an advocate for peace. His End of the War music and film show opened the inaugural UN Peace Festival in Hong Kong in 2014. The show challenged labels of identity and helped create dialogue between old and young and people of diverse backgrounds in Northern Ireland. In 2016 he was musical director of the Orchestre des Refugies et Amis fusing his contemporary Irish songwriting with global roots music. As a humanitarian activist, Joby has immersed himself in the refugee crisis in Greece. He is co-founder of Refugee Rescue, an NGO providing life-saving sea rescue at the refugee crossing on the island of Lesbos. In 2017 he received the Aisling Award in Belfast for his work in music and as a humanitarian. www.jobyfox.com

Cesar Fulgencio Wednesday Youth Workshop facilitator and Seminar speaker

Cesar is Operations Manager of Subtopia's D.I.T. 'Do It Together' youth culture programme. Subtopia is a 'suburban paradise' on the outskirts of Stockholm, Sweden, with a focus on circus, street performance and film, through collaborations between culture, education, business, and social engagement. www.subtopia.se/delvelop/youth-culture-d-i-t



Kim Jackson Thursday panel

Kim takes a leading role in Heel and Ankle Community Theatre Company. A number of years ago she became interested in and joined a new community theatre production 'Crimea Square' happening in the Shankill area. Following from the success of Crimea Square, some of the local amateur actors that were involved decided to form a company. The Heel and Ankle Community Theatre Company was born, aiming to be a voice for the working-class Protestant community and to provide theatre that explores core themes of the Greater Shankill area.

Tom Magill Thursday panel

Tom is an award-winning filmmaker, drama facilitator, actor, writer, director and producer with over 30 years of professional experience. He co-founded Community Arts Forum and Prison Arts

TEH ARTS EDUCATION SEMINAR 28-30 MARCH 2019, BEAT CARNIVAL, BELFAST

Foundation. Tom received a Justice in the Community Award, Department of Justice, Northern Ireland, (2011). Tom was Nobel prize nominee Augusto Boal's representative in N. Ireland. After training with Michael Bogdanov and the English Shakespeare Company, Tom became Bogdanov's representative in Northern Ireland and set up ESC. His work has positioned ESC locally and internationally as one of Ireland's most exciting arts organisations, carrying out transformational work among incredibly marginalized communities and individuals. These include: political prisoners, ex-prisoners, forensic mental health patients,



youth at risk, homeless youth, substance abusers, men and women with mental health and learning difficulties, medically-retired prison officers and widows, survivors of trauma, single-parent women, refugees and asylum seekers. Tom worked as a Drama facilitator in HMP Maghaberry 2003-2009: Designing and delivering projects with Ordinary Prisoners, the Real IRA, and the Continuity IRA. He Directed Mickey B, a world-first feature film adaptation of Macbeth, shot with serving prisoners as cast in HMP Maghaberry, Mickey B is now subtitled in 7 languages viewed in 102 countries worldwide. Mickey B won the Roger Graef Award for Outstanding Achievement in Film, Koestler Awards, (2008). Tom has shared his work globally at 34 universities in 13 countries, including delivering Keynote Presentations at Guelph, Canada, Notre Dame and Emory USA e.g. From Felony to Freedom through Film. November 2013 Tom was recognised by the Halle Institute for Global Studies and World Shakespeare Project as a Distinguished Visiting Fellow, University of Emory, Atlanta, USA. www.esc-film.com See video vimeo.com/72192928

1-minute trailer of Mickey B vimeo.com/38562383

Gerri Moriarty Main facilitator and keynote seminar speaker

Gerri is an independent arts consultant with a long-standing commitment to exploring the contribution that arts and culture can make to nurturing social change. She was one of the artists



who marched on the Arts Council demanding more funding and support for community arts in the 1960s. From Northern Ireland and based in Manchester, England, Gerri has continued to work in community arts as well as being an arts consultant, trainer and writer in the UK, Ireland and beyond. Gerri writes, researches and evaluates. She trained as a theatre practitioner and has written and directed community theatre and performance. She enjoys

TEH ARTS EDUCATION SEMINAR 28-30 MARCH 2019, BEAT CARNIVAL, BELFAST

working collaboratively, across art forms and across disciplines to address issues of social justice and inequality. She has recently co-edited 'Culture, Democracy and the Right to Make Art' with Dr. Alison Jeffers. www.gerrimoriarty.com

Jackie Redpath Thursday panel

Jackie grew up on the Shankill Road and in the early '70s was working for Shankill Community Council. He became involved in the Save the Shankill campaign, fighting planners and the NI Housing Executive in an effort to save his community's way of life. Since then, Jackie has committed himself to community development work in the area, where he serves as Chief Executive of the Greater Shankill Partnership. Community development work has stretched far beyond the Shankill, into cross community, cross border and international work for peace and understanding. He played an important role in the early stages of the Northern Ireland peace process, particularly in relation to the role played by the United States. In 1995 he was awarded the American Ireland Fund Leadership Award and in 1997 he received an MBE for services to the community. Jackie is currently working closely with Queen's Centre for Evidence and Social Innovation. Through the Great Shankill Children and Young People Zone, the Centre is supporting community-led initiatives to improve the lives and futures of children and young people in the area. www.greatershankillpartnership.org



Kim Jackson

REFLECTION AND EVALUATION: WHAT HELPS AND WHAT HINDERS
The Seminar Keynote Presentation by Gerri Moriarty

Gerri Moriarty is a freelance arts consultant, specialising in evaluation and strategic planning. She began work as a community artist, making theatre in England and Ireland and internationally. She has a long-standing commitment to exploring the contribution that arts and culture can make to nurturing social change. She is a co-founder of Live Well Make Art, a Greater Manchester based network promoting arts and health as a social movement and, with Dr. Alison Jeffers, co-edited 'Culture, Democracy and the Right to Make Art: The British Community Arts Movement. This is now freely available through Open Access at <https://www.bloomsburycollections.com/book/culture-democracy-and-the-right-to-make-art-the-british-community-arts-movement/>

I want to talk to-day about my experience of reflection and evaluation – about what helps and what hinders. My experience is based mainly on what happens in the UK and I don't know how this work has developed in Europe. I do hope there will be enough points of similarity to make what I have to say of some interest. I'd like to start by asking a very simple question – why do we do it? I think that what has developed in the UK is an insidious and unacknowledged assumption that we do it for the funders. I believe that that assumption can infect our whole approach to reflection and evaluation. It can lead to it become a boring, slightly unnecessary task that we are forced to complete in order to get to the money. Let me turn this assumption on its head and suggest that meeting the needs of funders is the last and least useful reason for engaging in reflection and evaluation. It's proper purpose – as the word 'evaluation in English implies – is to demand that we think about our values and whether we are actually living them.

The good news is that most of the arts practitioners I know have a natural affinity with the basis of excellent evaluation, which is the capacity to be reflexive. This isn't an everyday word in English, but I guarantee that all of you will – deep in your being – know what it means and practice it every day. It's that moment in a workshop or a class where you can see that the plan you prepared so carefully isn't working. It's the moment when you are rehearsing a performance and you can see that the music you have chosen for it isn't quite right. It's the moment you turn, fast as lightning, and make a different decision. This is reflexive practice. It's the ability to make sense of ambiguous and complex situations. It lies at the root of creativity and at the root of good evaluation.

I think we are less good at what I would describe as reflective practice – a more collective effort to think critically. This is for reasons that are understandable. We finish one project or programme and are under huge pressure to start planning or delivering the next one. Or we are forced to prioritise mountains of paperwork in order to meet an external deadline. Or the extraordinary team of workers and participants that have come together to create a piece of work have begun to disperse – free-lance artists have moved on to their next job, exhausted volunteers are taking a well-deserved rest, participants have gone back to their 'normal' lives. There seems to be no time to sit down together and talk about what was brilliant about what happened and how it happened, what might have made it even better and what lessons we have learned from it.

I believe that this has consequences, particularly long-term consequences. In the short term, sometimes we go on making the same mistakes or – just as importantly – we forget the vital ingredient that was so important to our success. Sometimes we deny ourselves the opportunity to see a piece of work from someone else's perspective or to hear the tiny little voice that suggest that maybe not everything was quite as wonderful as we think it was. Sometimes we close down the space for creative challenge. But in the long term, I think we deny ourselves the time and space to articulate, review and share our working methodologies. We don't create enough opportunities for those who are less experienced to understand more about the building blocks that contribute to extraordinary practice. For people who would like to change the world, or who aim to contribute to making a difference in our society, this is not a great idea.

I'd suggest there are at least two issues which are worth considering in this regard. One is very practical. When you plan your project or your work programme, do you write into your schedule a final reflective session – this might be a morning, an evening, a day, or even two days? Is attendance at that session written into the contracts of all your workers? Do you make it as important for participants as attendance at a dress rehearsal? Do you do this as a regular part of your work, not just something you do occasionally? If it isn't part of the work plan, it's highly likely it won't happen.

The second factor is more complicated and relates to skills. Healthy reflection is likely to lead, in my experience, to differences of opinion. Sunny smiling agreement on every single important issue between creative people is highly unlikely. Do you have the skills – or the desire – to facilitate creative disagreement, even conflict? If you don't, you may need the help of others who do have these skills. For example, In an arts organisation of which I am the Chair, we are lucky enough to have a couple of Board members who are highly skilled in this kind of facilitation and they undertake this role with artists and participants after all our major projects.

Another skill or aptitude that you might want to think about is that of being able to ask the really difficult, challenging question. I've seen organisations flounder, churn out uninteresting work and sometimes go under, because no-one has been brave enough to ask 'is what we're doing any good any more?' In the UK, some organisations have been experimenting with working with a 'critical friend'. A critical friend was once described to me as the friend you take shopping with you when you want to buy a new outfit for a special occasion. They want you to look fantastic at the event, but they are a good enough friend to be able to tell you that the one you've just tried on is a complete disaster. A critical friend wants your organisation to succeed and to be the best it can be but is not frightened to tell you that something isn't working. This might be a way that members of this network could work with each other to evaluate practice - as critical friends. Another way might be to work in Action Learning sets (see here for more information > www.weahsn.net/wp-content/uploads/action_learning_1p_book.pdf), which could happen on Skype.

So far, you'll have noticed, I have made absolutely no mention of funders. As I said at the beginning, the primary audiences for our reflection and evaluation are ourselves and the people we work with. This is about our work, our artistic, social and political ambition. It is about strengthening, developing and sharing our practice. There is however, another set of questions, which in the UK at least, relate very much to the needs of funders as well as our own needs. These are about the effects of our work, about the impact that it has – economically, socially and/or culturally.

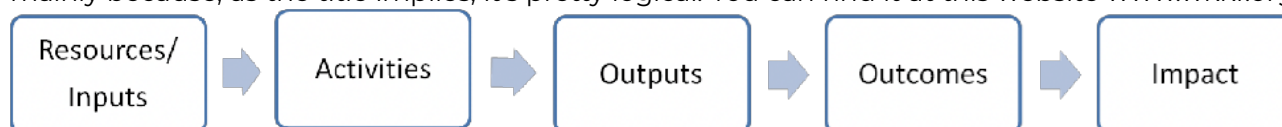
When I began work as a community artist – in the early 1970s – this set of questions was relatively uncomplicated. I worked on two housing estates on the edge of Barnstaple in North Devon and my job, which was funded by the Arts Council of Great Britain, the local authority and a local Trust was to work alongside local people, talk to them about the kinds of arts activity they might be interested in and the kinds of ways they wanted to see their community develop and then work with them to organise events and workshops on the estates and in the local area. Did people come to the events and workshops? Did they enjoy or get inspired by whatever they did and want to do more? Truthfully, it didn't get much more complicated than that. Over four decades, things have changed. Partly, this has been for honourable reasons -artists and arts organisations have understood more about how much their work has to offer in a social as well as a cultural context. Partly, it has been about funding -with great ingenuity and faced with monolithic arts funding policies, artists and arts organisations have found all kinds of new sources of funding. But all of those new sources have come with their own agendas for impact. This way of working has increased in recent years, with the general overall squeeze on public funding in the UK, and fuelled by the austerity policies of a Conservative government. Now we have arts and health, arts and social cohesion, arts and regeneration, arts in prisons, arts and international development arts for peace and reconciliation – I could go on. All of this implies, however, that our work has or can have more than one effect and needs to be contributing to a more complex social endeavour.

Here is what Belfast City Council believes are the ways in which the arts contribute to that complex social endeavour. [Diagram of outcomes table] with 5 strands, 18 spheres of outcomes, further broken down into 39 elements. Belfast City Council expects the organisations to whom it gives core funding, to evaluate their work using this model. By and of itself, although it is intimidating, it is not a bad framework. But this is just one funder. Another funder is quite likely to have a very different kind of evaluation framework that helps it to justify its expenditure in a different kind of way and there are some funders who want an evaluation but offer their applicants no guidance at all. In the middle of all this and with perhaps 6 or 7 different kinds of funders to satisfy, it is no wonder that when many arts organisations and practitioners talk about evaluation, they describe themselves as – and here I'm using words that have been used to me in recent years – 'confused', 'out of my comfort zone', 'overwhelmed', 'demoralised.'

There's not much I can do about the myriad demands which are made on practitioners by their funders, but in my role as an Evaluation Advisor for the Paul Hamlyn Foundation, a major charitable Trust here in the UK, I take a position on this kind of impact evaluation. This is based on what I said right at the beginning of my presentation. Actually, it is also the position which is recommended in the Belfast City Council Tool-kit (although it's buried somewhere in the middle of the document).

Start with what is important to you, with your values, with what it is you want to achieve, with what it is you would like to know from an evaluation process. Then, and only then, map it onto what the funder needs and see if there are any important gaps between what you want and what they want, which you may need to address.

When I'm working with organisations on these kinds of issues, I use a logic model framework – mainly because, as the title implies, it's pretty logical. You can find it at this website www.wkkf.org



Another approach I sometimes use is called 'Theory of Change' and NESTA, which is a UK innovation foundation, have produced a good document with guidance on how to develop a Theory of Change https://media.nesta.org.uk/documents/theory_of_change_guidance_for_applicants.pdf

Back to the logic model framework for just a minute. Ideally, you'd be working on one of these early in your planning processes, and it is quite likely to change as your planning develops. With this, you start on the left-hand side and work back. What is the really big thing you hope you will Help change? This is impact and it is usually about a major change, more than can be achieved by one project, or even by one organisation. For example – and I'm using examples that apply to some of your organisations:

- Establishing access to the arts as a human right
- Increase participation in culture by people with disabilities

Then there are the smaller changes you hope your work will directly encourage, the difference you want to make – these are your outcomes and usually, this is what you will want to evaluate. For example -again examples that apply to some of your organisations:

- To emancipate children to enact their rights as citizens
- To create a space for encounter for people from different backgrounds

Outputs are numbers – such as the numbers of people you think will take part or come as an audience, or the numbers of workshops or performances and this is usually what you will want to monitor. Many arts projects/programmes will have outcomes – a difference or differences they want to make - for individual participants, for groups or communities, for their organisation, and also for their project or programme partners. Once you have developed this more rounded picture of what it is you are trying to achieve, it is much easier to work out what your priorities are for evaluation, who you want to gather information from or have a conversation with and what methods you might want to use – ranging from individual or group interviews, from on-line questionnaires to approaches that are art-form led.

A question I am often asked by the organisations I work with is, is there any benefit in getting external help with this kind of more complex evaluation activity? It is worth remembering that there are many different ways in which people who are not members of your organisations might be able to support you. In the UK, for example, there are academics who have been arts practitioners – who understand the issues facing arts organisations and who have a training in research. There are also academics who have specialist research interest which can be invaluable for specific projects – for example, if you are working with people experiencing dementia, or want to understand more about how your work contributes to the creative economy in local neighbourhoods. There are practitioners who have the kinds of experience and analytical skills to help with evaluation. And you can also consider peer support – agreeing with another organisation that you will help with an aspect of their evaluation, if they will help you with yours.

When I'm asked about whether or not to bring in external support for an evaluation, my answer is always a cautious one as, in the UK at least, I think there is a kind of evaluation industry, which I am not anxious to fuel. There are good reasons for working with someone external – they can offer dedicated time, for example. It's difficult for you to stay focussed on evaluation activities when you have a programme of work to deliver. They may have skills which are invaluable to you and may spot issues that you haven't seen or understood. Some evaluators have a certain status – they are trusted by funders and what they have to say about the value of your work will be respected. But there are also disadvantages. Your resources are likely to be limited and paying for an external evaluator may strain your budget. There will still be a demand on your time – time to recruit and appoint an evaluator, to brief them thoroughly, to introduce them to relevant people, to co-ordinate some parts of their work. Just as importantly, you may end up with an evaluation that is not owned by your organisation – the thinking is good, the recommendations are excellent, but your staff, your artists, your participants, have not felt fully involved and you don't build up your own organisational expertise in evaluation. In the end, only you can decide what the best course of action is for you and it may be different for different kinds of programmes and projects,

There are some final points, I'd like to make about what helps and what hinders. I think the ways in which funders use language – Belfast City Council talks about a 'research plan', for example, other funders talk about 'evidence' – hinders. It suggests that arts practitioners are social scientists – and in most cases they are not. Working on reflection and evaluation will help you articulate your practice to yourself, to your public and to your funders. It will not provide the kind of proof that the word 'evidence' suggests. In my view, if funders need rigorous research, they should commission rigorous research and ask if you might be prepared to be involved in that research. They should not expect already over-stretched arts organisations to do work they are neither trained for or paid to do.

It is also important to remember that there is little to suggest that evaluation leads directly to policy change, although it undoubtedly can support policy change. For example, it seems likely that Arts Council England, in its new 10-year strategy, will make some kind of serious commitment to arts and health work. This has been helped by the work many organisations have done on evaluation and evidence- gathering over many years. But it has also taken lobbying, advocacy and – probably most importantly – a wider and growing realisation by professionals, politicians and the general public, that the way we have conceptually framed illness and health in the UK is flawed and leading to a public health crisis. In other words, don't abandon campaigning for evaluation!

I really do believe that it helps to focus your reflection and evaluation on what is important and valuable to you, rather than doing it to comply with the needs of funders. And to do it in ways that are energising and enjoyable, so it feels like an integral part of your work.

Most importantly, I try to remember this quote from Albert Einstein 'Everything that can be counted does not necessarily count; everything that counts cannot necessarily be counted.' With reflection and evaluation, it's vital to remember the difference.

PRISON ART FROM THE TROUBLES

Exhibition curated by Beat Carnival for the Arts Education Seminar

TRANSFORMING LONG KESH/MAZE

A collaborative social sculpture by artists **Martin Krenn and Aisling O'Beirn**, exploring the future of the Maze/Long Kesh site beyond its current state of limbo. The former prison has both a physical presence and conceptual importance. Indecision about its future at government level says much about the political climate of a 'post-conflict' society. The artists are interested in how one can think beyond the site's legacy and to its future. The artists invited individuals and groups, with first-hand experience of the prison, such as ex-prisoners, former visitors, ex-prison staff and community museums from across the political spectrum to partake. They worked with participants to collaboratively photograph existing prison artefacts or to co-create unique small sculptural objects reflecting participants experiences of this site. Techniques for creating the new objects include methods traditionally used in making prison art. Martin Krenn and Aisling O'Beirn are artists who have worked in the field of socially engaged art for more than 15 years. O'Beirn is based in Belfast and teaches at Ulster University, Krenn is living in Vienna and teaching at the University of Applied Arts Vienna. Their work was supported by the archaeologist Laura McAtackney. The project is part of Traces, a three-year project funded in 2016 by the European Commission as part of the Horizon 2020 Research and Innovation Programme. Ulster University is a partner in the Traces project. TRACES focuses on challenges and opportunities inherent in transmitting contentious cultural heritages in contemporary Europe. www.traces.polimi.it

**LOYALIST PRISONER ART**

This is an exhibition of various art items created by Loyalist prisoners during the 70s and 80s. The prisoners had no formal art training, rather, learning as they went. The art progressed from simple colouring of white handkerchiefs by felt tip pens up to very detailed pieces in different mediums. The exhibition covers a range of styles and mediums. There is carving and colouring of raw leather. There are examples of pencil drawing, pen and ink, oil paints and painting on glass. The items would be provided for family members or sold for money to provide for the prisoner. As well as political items there were many examples of family portraits, landscapes and animals. Over the course of time various art classes were established and many prisoners developed their skill. One ex-prisoner has had several exhibitions of his work including in the Ulster Museum. His oil paintings depict aspects of life in the Long Kesh prison. Very few men continued to paint or complete art work after leaving prison. Artworks produced by Ulster Volunteer Force and Red Hand Commando members when held in Long Kesh prison during the Troubles: provided from the collection of Greater Shankill Action for Community Transformation.



TEH ARTS EDUCATION SEMINAR 28-30 MARCH 2019, BEAT CARNIVAL, BELFAST

NEVER-ENDING BREXIT SING-SONG!

Brexit had been scheduled to happen at 11pm on 29th though just before the Seminar, the UK leave period was extended. This Sing-Song marked the occasion we all are in, with a celebration of our connections. Whatever difficulties and opportunities exit may bring, we remain a welcoming place and a welcoming people. So our 'Deal' was: a special music event with flavours shared from diverse cultures, places and traditions, featuring performances from Willy Drennan Band; top Ulster Scots and Irish pipers Ian Burrows & Tiarnan O Duinnchinn; Una McCann; Joby Fox Band; BEATnDRUM; and a special Beat

Carnival
Never-
Ending
Combo of
musicians,
inviting
audience to
dance along. If
nothing else
ended that
night, well, this
event actually
finished at 1am.

TEH ARTS EDUCATION SEMINAR 28-30 MARCH 2019, BEAT CARNIVAL, BELFAST

BEAT CARNIVAL MUSIC

NEVER-ENDING BREXIT SING-SONG!

bulging at the borders with musical flavours

Aidan Mulholland's Brexit Fiddlers

Willie Drennan Band

Una McCann Trio

Ian Burrows & Tiarnan O Duinnchinn

Joby Fox Band

Beat Carnival Never-ending Combo

BEATnDRUM Samba Band

• Joby's new album 'Woodstock', put together during a stay in the Byrdcliffe Art Colony in the mountains above Woodstock, New York, is released this month. Songs such as I Love You Too and This World is Crazy were born out of roller-coaster highs and lows - like holding a beautiful baby boy safely at home between working on the beach in helping save the lives of refugees. It's down to remembering what life is about and reflecting on our own journey. www.jobyfox.com

• Ian Burrows, Smallpipes
Scottish Smallpipes were very common in the lowlands of Scotland around the 16th century as opposed to the Great Highland Bagpipe. Local Councils employed pipers as full-time musicians to attend and play at civic functions, they were also very popular at weddings, local markets and dances

• Tiarnan O Duinnchinn, Uilleann Pipes
Uilleann Pipes are the national bagpipe of Ireland. Their name is derived from the Irish word 'Uille' meaning elbow as they are powered by bellows using the pipers elbow as do the Scottish Smallpipes. They originated in the 18th century replacing the harp as the preferred instrument for Irish music. An interesting fact is that the Presbyterian Church used the instrument when they had no organs and also that several Presbyterian Ministers in the 18th century played Uilleann Pipes.

MUSIC CENTRE TICKETS £10 / £8
nts/the-brexite-sing-song

BEAT CARNIVAL REPORT 24

DISCUSSION ON DEVELOPING COLLABORATION WITH BELFAST

On Saturday morning there was a breakfast discussion at Belfast City Hall to explore potential areas of collaboration with local and European partners through the next 4 years. In 2017, Belfast was involved in bidding to become European Capital of Culture in 2023. Although the UK is no longer eligible to host the competition, Belfast is continuing to build on work started during the bidding process and interested in continuing to develop European partnerships. These partnerships could be developmental in nature including opportunities for artistic exchanges and learning, as well as longer-term programmes that could work towards the delivery of large-scale creative projects in 2023. Following the Seminar, the Trans Europe Halles participants are enthusiastic to continue developmental and working collaboration with Beat Carnival and Belfast.

Brief reference list of some notes, themes and ideas discussed:

- **2023** will be the 40th Anniversary of the TEH network. Could there be a celebratory network meeting be in Belfast? Maybe connected with a street-based project or involving participation / performance in a large-scale city carnival-style event?
- Collaborate on outdoor sculpture with Roda Sten Konsthall, Gothenburg; Beat bringing skills and experience of making structures and sculptures. Perhaps connect to a community venture in Belfast, such as Beat Carnival's Shankill neighbourhood.
- It would be valuable if Belfast City Council would support initiatives with practical aid of travel funding and resources for making big funding applications elsewhere.
- Various arts collaborations with Austria –and we would appreciate travel and funding support for research and development of projects.
- E.g. collaborate with Brunnenpassage, Vienna, as they cooperate with the NY artist George Ferrandi and her team to bring Jump!Star (a 'galactic' festival) as a satellite to Simmering (outskirts of Vienna, predominantly workers district) in **2020**. Add a Belfast satellite. Ferrandi works to stimulate a rethinking of cultural assumptions. **2020**
- Study visits to examine expertise in theory of participation and in arts practice. Establish concrete aims & outcomes.
 - Luxembourg EU Capital of Culture in **2022** - in Esch.
- 2022** • Street Arts collaborations with Luxembourg. Follow-up with Kulturfabrik, developing urban art with communities, international artists, support for outreach, music / street music. Involve emerging artists. Fine art. Musical team to make instruments and work on music projects. 120 nationalities in Luxembourg: challenges to connect.
- Challenges: the same challenges exist... internationally.
- Children's Office Luxembourg promoting children's arts participation. **2019** marks the 30th anniversary of the UN Convention on the Rights of the Child. Kick-off conference for children. Discover connections and actions; exchange of children, artists, artwork. Involvement of / with COOPERATIONS, Luxembourg. **2019**
- R.C. (Moving Station) talked about Pilsen 2015 Culture Capital legacy. There would be value in further sharing of experience, including artists residency and exchange.
- Belfast experiences problem of burn-out and losing learning from City. The critical framework of the TEH Platform and response from International practitioners is valuable as support, encouragement and for moving forward. International arts peers have given great feedback on Belfast work quality, and impressive practice.
- Keep talking. Development time is as important as end result.

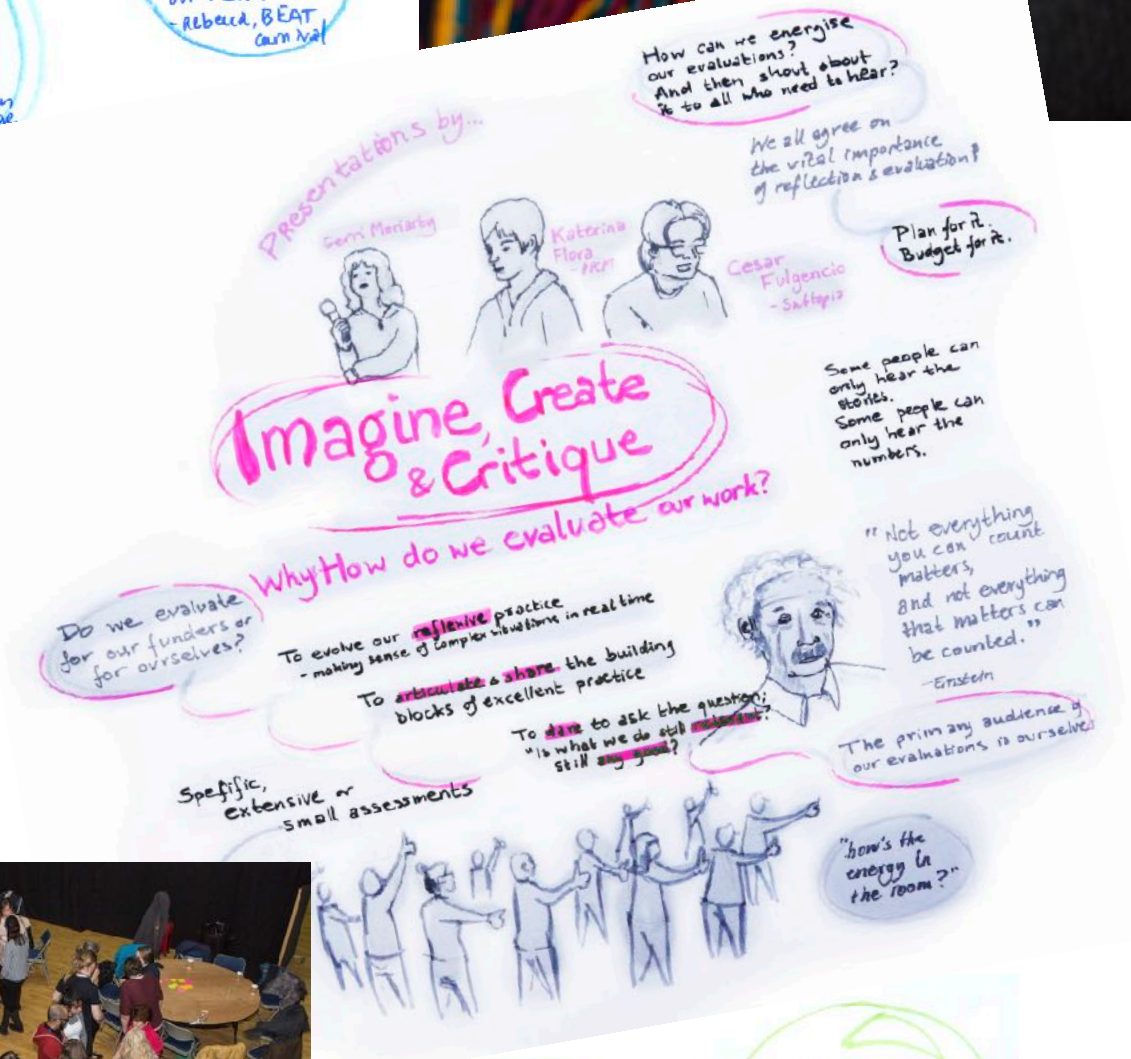
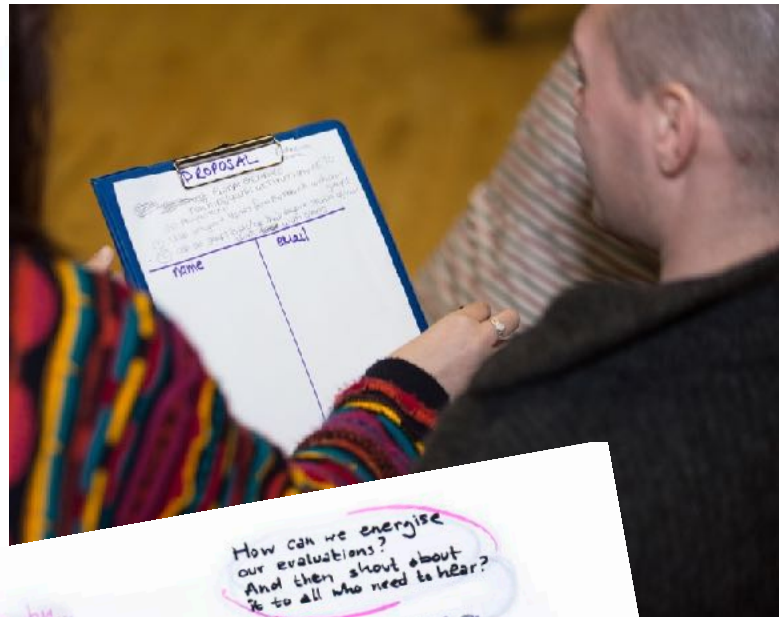


Seminar host, **BEAT CARNIVAL**, was established in 1993, Beat Carnival is Northern Ireland's Carnival arts company, encouraging people to celebrate creative community life in ways that are ambitious and welcoming. Thousands of children, young people and adults engage in over 600 carnival workshops annually. Beat creates free events with large-scale community participation in public places. Beat Carnival Centre is located close to Belfast City Centre, at the intersection of City Centre and some of the most deprived areas of Belfast and Northern Ireland, which are still suffering long-term legacy of the Troubles conflict, urban 'development' and on-going community tensions.



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Thanks to Emelie Storm and Röda Sten Konsthall for coordinating the TEH Arts Education Platform since its inception and best wishes to Emelie as she moves to a new job. Incoming Arts Education Platform Coordinator is Hanna Olsson, Trans Europe Halles Project Manager, International Resource Office. The Belfast Seminar was Hanna's introduction to the Platform and Steering Committee.





I might get mobile and visit some new countries

The inherent value of keeping in contact with colleagues in different places

A databank to share resources, contacts, inspiration

Knowledge exchange placements for TEH partners in Belfast organisations

With the TEH network

Collaboration between TEH partners on similar projects

Share my resources & signpost to my contacts to the TEH partners

Organise a joint TEH project!

Make a sculpture park in Göteborg!

Spark this discussion in my own organisation

With our & other organisations

Set up a reflection space to look back & adjust with colleagues

Organise a follow-up seminar here in Belfast

Explore new ways to engage our community back home





"You don't need permission or a full plan to do amazing things"

"Public space is a great playground"

We're losing our right to express ourselves in it; it's ours"



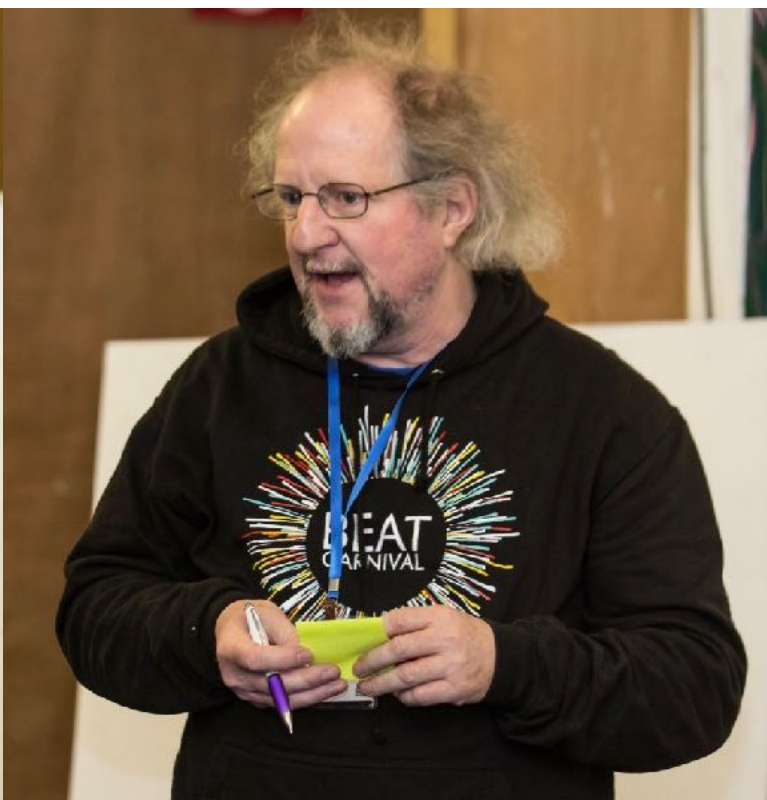
"Using art as a tool to bring people together in a world that does everything to divide us"





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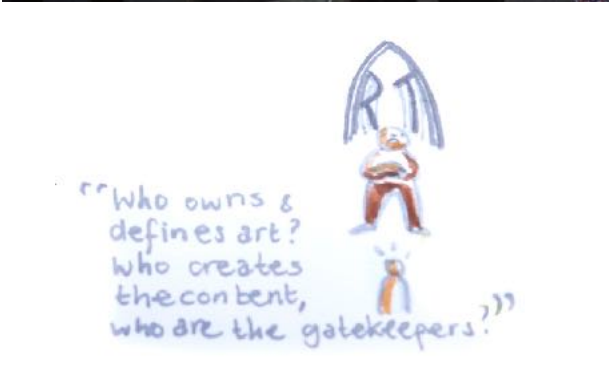


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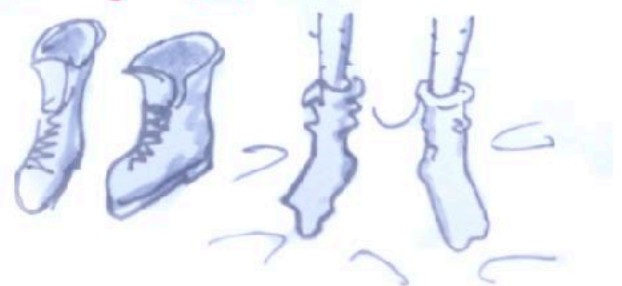


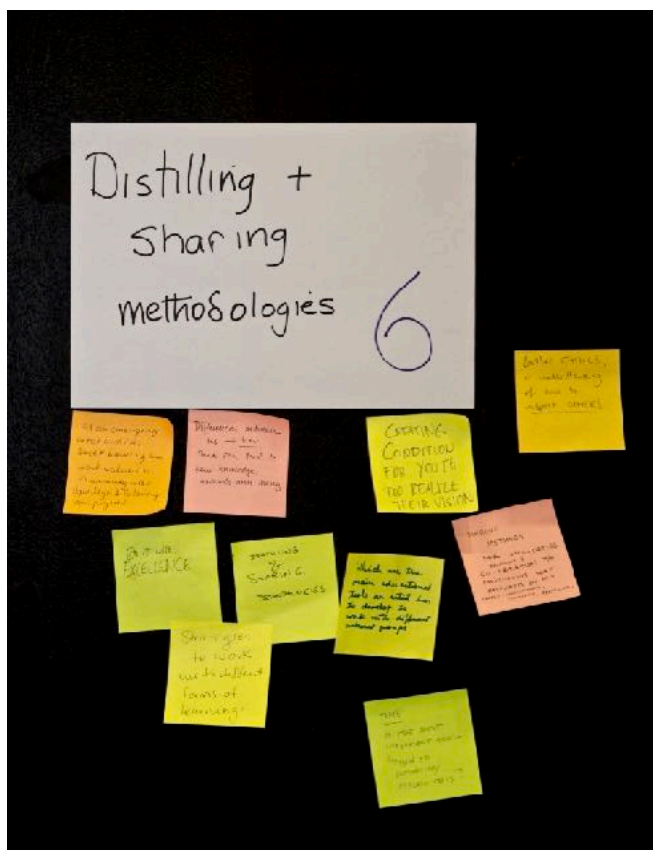


"To be given, not the choice of a menu, but the raw ingredients"



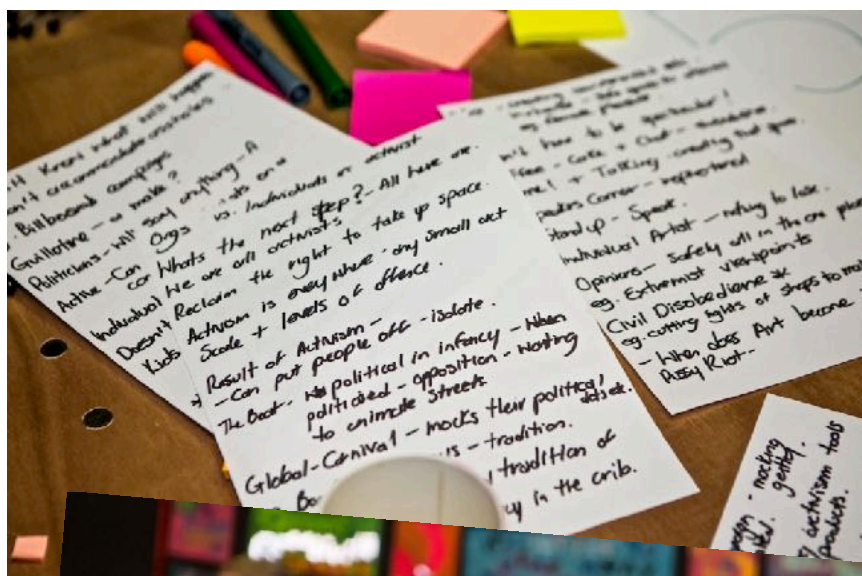
"street art keeps putting me in different realities, stepping outside my own skin, making me ask myself questions"





REFLECT
&
REVIEW

"To have
time to
think!"







Specific,
extensive or
small assessments



"how's the
energy in
the room?"










"The power of the non-spectacle"
simple, beautiful acts that don't need
to dominate the streets



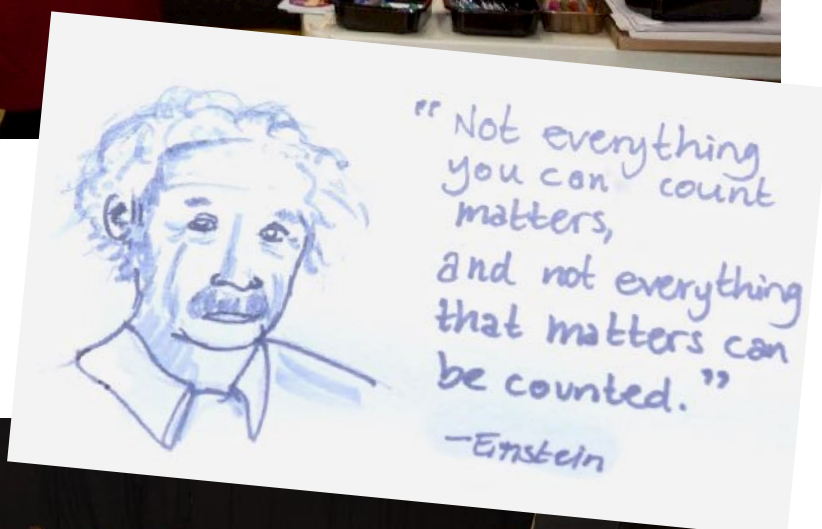
coffee, cake & a chat





"There is a smell, an essence we all recognise, about good practice in arts education"





TEH ARTS EDUCATION SEMINAR 28-30 MARCH 2019, BEAT CARNIVAL, BELFAST



BEAT CARNIVAL, BELFAST









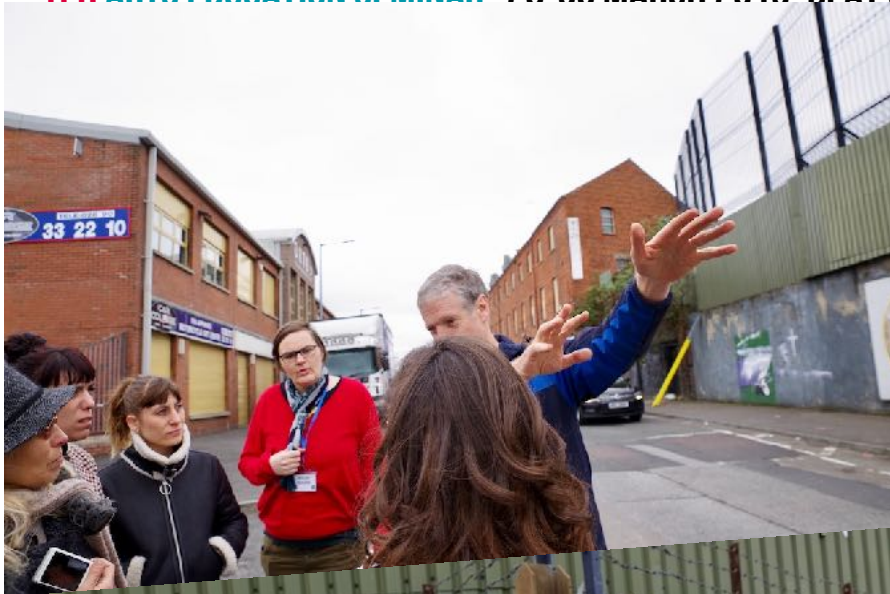


TEH ARTS EDUCATION SEMINAR 28-30 MARCH 2019, BEAT CARNIVAL, BELFAST













See seminar video at > <https://youtu.be/stqODYvb03g>

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