

Field Notes

The Inaugural Summer School
on Cultural Diversity and
Collaborative Practice

July 2018

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Foreword

Ann O'Connor

Head of Arts Participation
Arts Council | An Chomhairle Ealaíon

4 Through a range of research, development and policy initiatives, the Arts Council has gained significant insight into the essential role of diversity, equality and inclusion in realising the full potential of Ireland's artistic and cultural talent.

The Arts Council believes firmly that every person living in Ireland has the right to create, engage with, enjoy and participate in the arts – be that as artists or other arts professionals, project participants, artistic collaborators, volunteers and/or audience members. It also believes that in addition to important legal, moral, social and economic imperatives for the promotion and realisation of diversity, equality and human rights in Ireland, there is also a vital cultural and creative imperative.

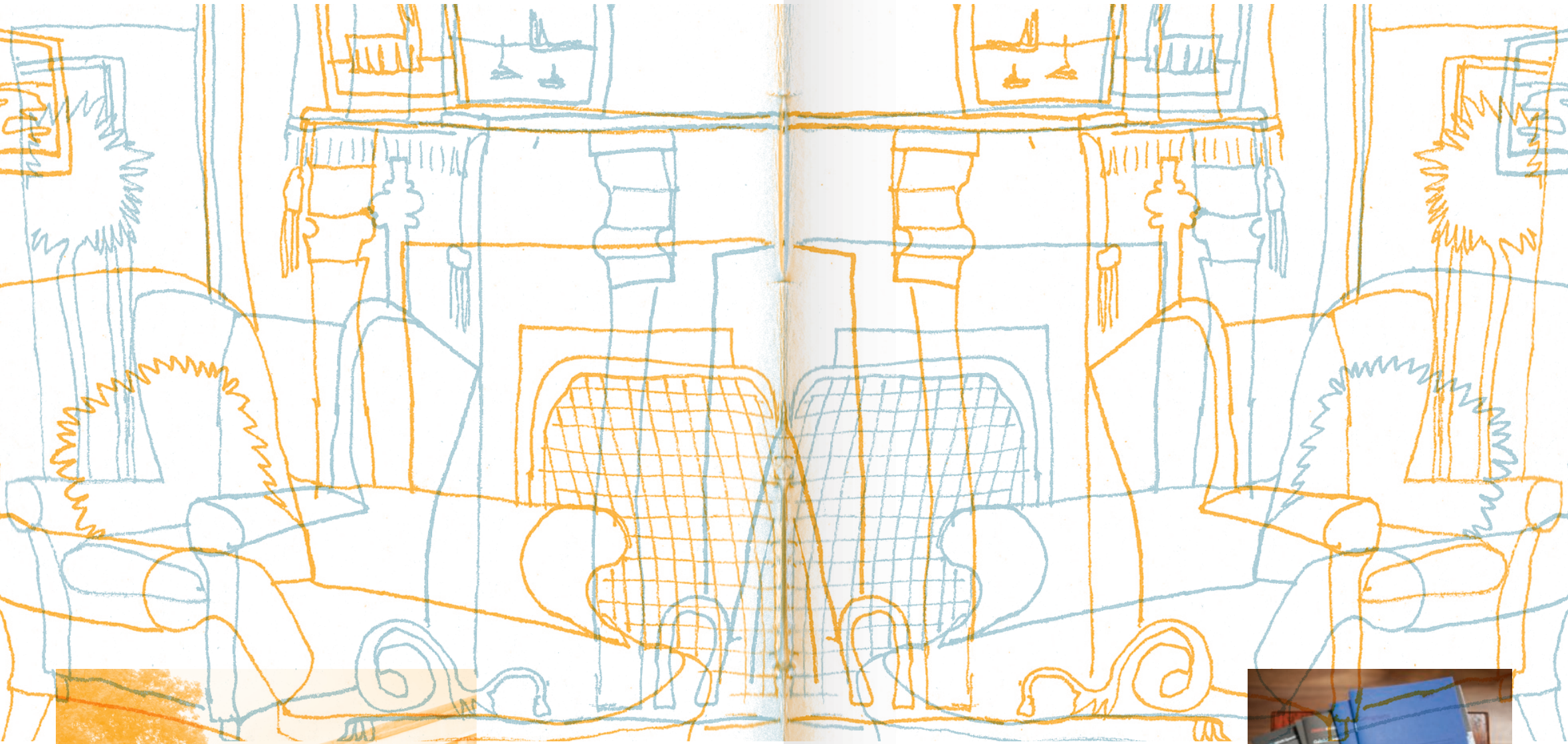
Building a diverse, inclusive and intercultural artistic infrastructure in Ireland facilitates the Arts Council, the artists and arts organisations that it funds and our partners, to create unparalleled opportunities for creative expression, collaboration, innovation and learning. It also supports the development of rich artistic processes, outcomes and discourse that reflect contemporary Irish society, and without which we as a nation are poorer.



Every person living in Ireland has the right to create, engage with, enjoy and participate in the arts.

5 On behalf of the Arts Council, I am very pleased to write this foreword and I would like to acknowledge and congratulate Create for its leadership in this area along with key partners Counterpoints Arts and all of the artists who were involved in the inaugural Summer School of 2018. I know that the School has proven to be an exciting jumping off point for many new ideas, conversations and developments in the area of arts and cultural diversity and within the area of collaborative arts practice in particular.

Field Notes: The Inaugural Summer School on Cultural Diversity and Collaborative Practice is a welcome addition to a small but growing library of documentation about experiences, questions, needs and ideas in the area of arts and cultural diversity within an Irish context specifically. I am certain it will provide an invaluable insight and provoke greater critical reflection about this area, within the participatory and collaborative arts and wider arts sector for many summers to come.



Introduction

Dr Ailbhe Murphy
Director of Create

Summer School on Cultural Diversity 8

Create is the national development agency for collaborative arts with over thirty years of experience of leading this practice in Ireland. Our work initiates cross-sectoral national and international partnerships which support artists and communities to co-create work of depth, ambition and excellence. The Artist in the Community Scheme, which we manage for the Arts Council of Ireland, is a primary vehicle for such collaborations. Create also supports artists through professional development, mentoring, learning programmes as well as project and commissioning opportunities. Partnerships with arts and community organisations are key to furthering our mission to support artists and communities to make exceptional art together.

In the context of a changing Ireland, creating opportunities for a diversity of artists to develop their collaborative practice here has been an increasingly important strand of Create's work. We invited UK based Counterpoints Arts to collaborate with us on devising and delivering our first Summer School on Cultural Diversity and Collaborative Practice because of their extensive expertise in working in the area of cultural diversity. In addition, their Learning Lab as a horizontal space of knowledge exchange resonated with Create's emphasis on peer to peer and cross-sectoral learning.

It was important for both Create and Counterpoints Arts that we set out to test and expand notions of diversity beyond ethnicity alone and that we shaped a creative and rigorous space of reflection, sharing and learning. The democratic ethos of the learning space created in the Summer School can be attributed to the diligent preparation by the Create and

Summer School on Cultural Diversity 9

Counterpoints Arts teams and to the impressive expertise and interpersonal skills of the Summer School facilitators. But perhaps most significant was the spirit of pedagogical adventure generated by the thirteen participants, which imbued the Summer School with its particular artistic generosity and analytical quality.

As with much collaborative practice, the Summer School was a relational space as much as it was a making and learning space. In this sense it has been very important for Create that the connections made over the four days of the Summer School continue to be nurtured. We created additional opportunities for the participants to meet collectively and review their experience some months later as well as to stay connected to us through professional development opportunities and general supports.

Collaborative arts engage in a distinct and powerful way with the urgent social, cultural and political issues of our times. Our work with Counterpoints Arts to advance understandings of cultural diversity and collaborative arts continues against a backdrop of the increasing displacement of people globally and a joint sense of urgency in relation to supporting artists at risk. The Arts Council's Equality, Human Rights and Diversity Policy and Strategy published recently is an important marker for Create in this work. We look forward to the 2019 Summer School on Cultural Diversity and Collaborative Practice and a dedicated Learning Lab in the Autumn for the rich learning and critical coordinates they will yield for cultural diversity and collaborative arts.

The day I got an answer that I was accepted for the Summer school I woke up in the direct provision centre somewhere in the Midlands and had no more energy to move forward. When I saw on the screen of my smart phone the email about the summer school, I thought it was a negative reply. I didn't trust that the fates might be kind to me. When I saw that I was accepted, some small light lit up in me. I probably survived those terrible days of life, when I was feeling so painfully how much I have lost. I still remember this day when I feel bad and desperate.

I would say the attending of the Summer school has given me a totally different perspective on cultural diversity. As a social scientist and activist, I was seeing it as a battle for human rights and political inclusion. The cultural perspective wasn't that obvious for me. But discussions with participants and mentors opened my eyes.

Evgeny Shtorn



I felt at home in an environment where participants and facilitators were engaging with care about power and language matters. The Summer School supported me to anchor my artistic practice in people, place and cultural diversity.

Bernadette Divilly

I will describe cultural diversity as stimulating and inspiring and hence a source of collaborative advantage. Yet this is challenging – both in terms of individual skills and capabilities to accommodate in a group. If you want to go fast go alone, if you want to go further go together.

Hina Kahn

The Summer School on Cultural Diversity and Collaborative Practice within the Artist in the Community Scheme

Áine Crowley

Programme Manager Arts and Engagement, Create

12 The Artist in the Community (AIC) Scheme, managed by Create on behalf of the Arts Council, has a seventeen-year history of supporting the artistic ambition and building the capacity of collaborative practices between artists and communities of interest and place. The AIC Scheme has supported artists in making exceptional art with communities in the broadest sense; examples include artists collaborating with members of a chess club, with fishermen and farmers, exploring issues of autonomy and care by working closely with patients with breast cancer, engaging with LGBT groups, addressing climate change through a long term collaboration with beekeepers, exploring the sea as a territory and repository of historical narratives with divers, and several collaborations with migrant communities nationally.

Cultural Diversity and the Arts has always been a priority area for the Arts Council and has for a long time been part of Create's development work. In 2009 Create co-ordinated the Arts Council's Cultural Diversity and the Arts Research Project – *Towards the Development of an Arts Council Policy and Action Plan*. This research informed the Arts Councils *Cultural Diversity and the Arts Policy and Strategy* (2010) and was followed by *Cultural Diversity and the Arts: Language and Meaning* (2010). In 2013, Create announced the Artist in the Community Scheme Bursary Award in the context of Cultural Diversity and the Arts which was awarded to artist Anthony Haughey. In 2017 Create hosted various events including a Collaborative Arts, Interculturalism and Human Rights seminar which was supported by the Irish Human Rights and Equality Commission, and the 2017 Create Networking Day for Collaborative Arts



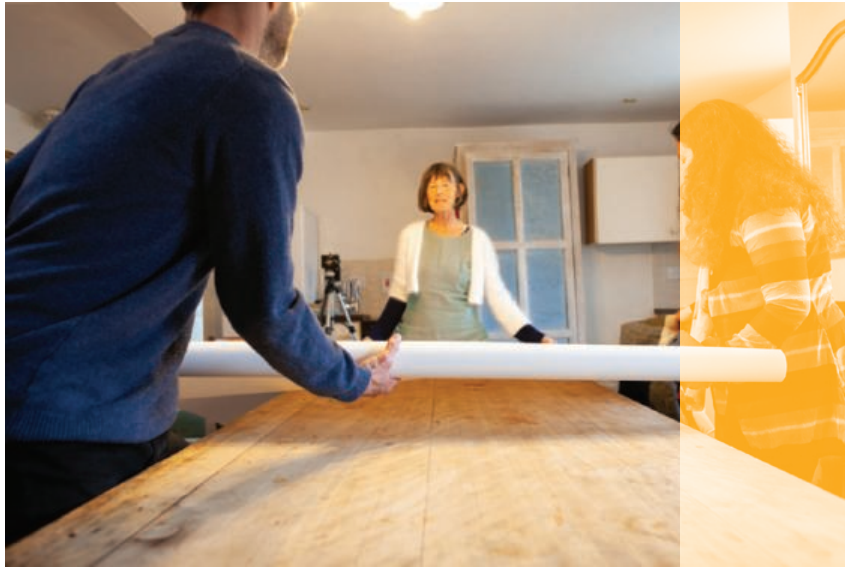
13 focused on art, diversity and transformative practice. The day explored the exclusionary discourses around notions of national identity and questions of race and displacement, which we are continuing to witness at an unprecedented scale.

To date there has been a number of successful projects realised through the AIC scheme which have a particular focus on cultural diversity. Two examples include *We Claim*, in which artist Kathryn Maguire worked with young migrant women, culminating in an artwork banner overlooking the Dublin quays, inspired by activist, poet, writer and actor Alice Milligan, and *Between Land and Water*, in which Outlandish Theatre Platform collaborated with Arabic/ Muslim women from the Dublin 8 community to create a theatre documentary connecting the visual landscape of Dublin 8 to the women's aural and physical explorations.¹ More recently, Create has seen an increase in artists working in the context area of cultural diversity and working in solidarity with organisations and communities to highlight human rights and social justice issues throughout Ireland.

There are many challenges and barriers to developing and/or sustaining a collaborative arts practice especially while navigating new cultural perspectives and landscapes. In 2017, working closely with the Arts Participation team at the Arts Council, Create began to develop a programme of work to increase the capacity and engagement of artists and communities from ethnic and other minorities to access the AIC Scheme.

This cultural diversity strand within the AIC Scheme recognises the changing demographic of Ireland and responds

1 Please visit our website, www.create-ireland.ie for further examples



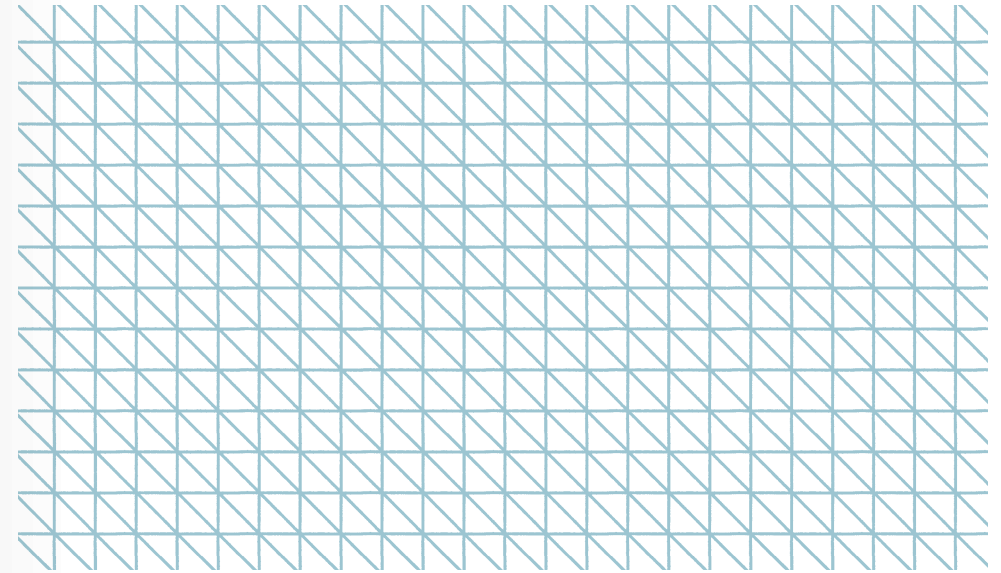
to the fragile conditions and challenging circumstances of displaced artists. Migrant artists, particularly those who are refugees, in need of international protection, perhaps living in Direct Provision, are often forced to abandon their artistic practice, due to the stress and precarity of their situation.

Create has developed this cultural diversity strand on a number of fronts. In 2018 we established a cultural diversity focus group, to advise on policies, practices and debates relating to opportunities for artists from ethnic and other minority communities, and to assist us in establishing best practice in the engagement and support of these artists and communities. We are working with specialist researchers to provide an analysis of international approaches to cultural diversity within collaborative arts practice, and to advise on how we might remove barriers to ensure that prospective participants can apply for opportunities offered through the AIC Scheme. This includes communicating and promoting the Scheme more effectively, and has also involved making strong connections with, and seeking advice and expertise from organisations such as the Irish Refugee Council.

2018 saw the introduction of three new AIC opportunities for artists. These were a Research & Development Award with mentoring, specifically for an artist from a minority ethnic background, the Artist Residency Award in partnership with Fire Station Artists' Studios and the inaugural Summer School on Cultural Diversity and Collaborative Practice in partnership with Counterpoints Arts. While we initiated and announced new opportunities, consultations, cross sectoral partnerships and alliances with individuals, groups and organisations were



Migrant artists ... are often forced to abandon their artistic practice, due to the stress and precarity of their situation.



a critical part of the process. For example, the development of these opportunities required close consultation and work with the Reception and Integration Agency to ensure that those living in Direct Provision could take up the Artist Residency Award and attend the Summer School without fear of loss of status.

The intention of the Summer School on Cultural Diversity was to provide a peer-to-peer learning space to explore cultural diversity within the broader arts and cultural landscape, as activated through the AIC Scheme and collaborative arts. The aim was to develop artists' capacity and to create space to explore the supports required to build an active network of culturally diverse practitioners. Create benefitted greatly from the expertise provided by Counterpoints Arts, a UK-based national organisation working in the field of arts, migration and cultural change. Their mission is to support and produce art by and about migrants and refugees, seeking to ensure that their contributions are recognised and welcomed within British arts, history and culture. Central to their mission is the belief that arts can inspire social change and enhance inclusion and cultural integration of refugees and migrants. This mission provided a framework for the Summer School.

The inaugural 2018 Summer School took place over four days in July and was held in Riverstown, near Carlingford in rural Co Louth. Thirteen participant artists and activists took part, identified through a combination of open call and direct invitation. A key tenet of the Summer School was that we were creating a meaningful, safe, comfortable space for discussion, collaboration and true knowledge exchange to take place.

16 Of interest to us was the expertise, rather than simply the personal experience of the artist. The shape and flow of the Summer School was established in consultation with the artists involved. Over four intense days we engaged in workshops, performances, exercises and shared past and future work.

Through the lens of cultural diversity, the Summer School allowed us individually and collectively to look at how collaborative socially engaged arts practice can play a critical role in challenging the complex and intersecting social and political issues that face Irish society; migration, boundaries and borders, gentrification and the current housing crisis. The inaugural Summer School took place against a backdrop of increasing populism and was held at a time where racism and discrimination are a daily reality. The ethos and open ended forms of creative inquiry activated in the Summer School took shape in sharp contrast to the increasing symbolism of exclusion seen in walls, enforced borders, and the revoking of citizenship.

The Summer School facilitated important professional development and further opportunities for those attending. Several attendees have enrolled in further education courses and others have successfully applied for artist residency awards internationally and in Ireland. One artist has been successful in applying to an Artist in the Community Scheme Award and some are in the process of developing artistic projects together based on the varied and rich conversations during the four-day Summer School.

Collaborative and socially engaged arts practice plays a key role in challenging many of the social and political issues that face our society, not least those connected to the issues

“““

Of interest to us was the expertise, rather than simply the personal experience of the artist.



we addressed through the Summer School. As part of the broader work we are undertaking to create more opportunities for artists from ethnic and other minorities to access the AIC Scheme, Create and Counterpoints Arts will host a second Summer School in 2019. Through this work, Create is setting out to build capacity and understanding of what it means to be a culturally diverse artist in Ireland, enabling greater access and meaningful participation in a diverse society.

Schedule of the Summer School

18 Summer School on Cultural Diversity The Summer school took place over four days which consisted of workshops, presentations of past and future work, challenges, performances and mentoring. Directed by Dr Áine O'Brien, Co-Director of Counterpoints Arts, it was co-facilitated by Mary Ann DeVlieg, international consultant in arts, arts mobility and policy and Khaled Barakeh, artist and cultural activist. Participants were supported throughout the Summer School by Áine Crowley, Jane O'Rourke and Racquel McKee of Create.

The quotes scattered throughout this introduction were used as provocations or coordinates for the summer school, reflecting the topics or themes which were anticipated.



Evolving cultures infer Relation, the overstepping that grounds their unity-diversity

Edouard Glissant

Day One began with a framing by the facilitators and an overview of the Artist in the Community Scheme before each participant presented on their own practice and past projects. Following this session there was a period for reflection and rest before a group dinner.



Culture is infrastructure, it is not mere surface

Edi Rama



Day Two began with an opportunity for participants to acquaint themselves, before Áine, Khaled and Mary Ann presented on The Ecology of Interconnected Practices. This was followed by an open discussion and group workshops before the participants reconvened to share feedback and reflect on the day.



I think the artist has to leave the authorship of the work in order for the work to become stronger

Tania Bruguera

Day Three saw the participants took part in a challenge – they formed groups and were presented with a mock funding application. The MÁK, a fake philanthropic foundation formed by Mary Ann, Áine and Khaled, sought applications to fund an artist-led project focused on collaborative arts and cultural diversity (see page 52). This exercise allowed the participants to expand their thinking beyond the usual funding restrictions and dream big. The groups convened to present their project plans, sharing ideas for a Utopic barter-based currency, a musical intervention built around the bridges of Galway, and more. The afternoon was spent discussing and workshoping current and future individual projects.



Identity is always a never-completed process of becoming – a process of shifting identifications...

Stuart Hall

Day Four of the Summer School gave space for the participants to reflect on their experience during the Summer School while co-producing a collective Manifesto (see page 24).

R & D + relationship



YOU ARE WHAT YOU ARE!

Your way to see yourself
- other people conceive you

Bravery

DAY 1 — Documentation

as an artist
- experiences - observation

METAPHORS WE LIVE BY

digging up the art garden

How can we claim
+ implement agency

What are burning issues?

DE COLONISING THE ARTS

bringing new forms.

- LINGUA FRANCA

LOST IN TRANSLATION

NATIONAL SYMBOLIC COLLECTION

PARK TANKS ON ARTS LAWN

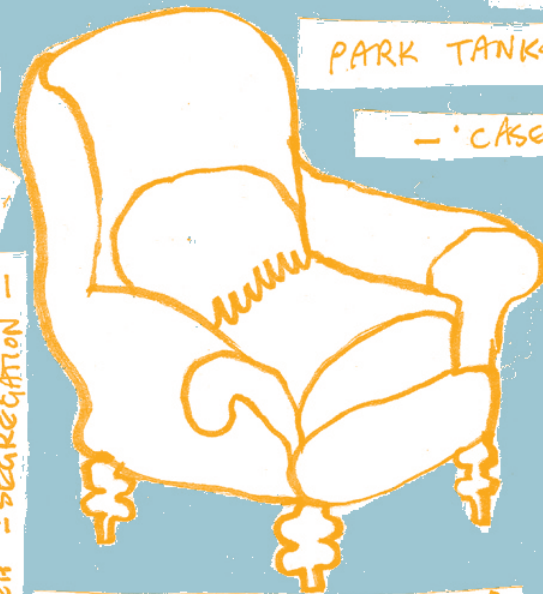
- CASE FOR DIVERSITY -

linear history

IDENTITY SOLIDARITY

POWER - PRIVILEGE

IDEA of SEGREGATION -



body language

- rethinking -

CRITICAL MASS

CREATIVE CHANGE

RADICAL INTIMACY

- what is an artist
- How can we create dialogues

Reconstructing, re structuring
established + tradition.

Centre for Cultural Decontamination

LANGUAGE COMMUNICATION

The continuous challenge for me is how do we work through our differences to create inclusive spaces for our respective cultures to thrive and cross pollinate. My time at the summer school forced me to be present, I was lucky enough to be enriched by the stories and lived realities of those around me.

What I took from that time was further belief in the power of the arts to disrupt daily narratives and beliefs. It offered a space for me to be bold in relation to my art, whilst also providing a network of artists that embody their work.

Chinedum Muotto

PREP



Experiencing the variety of approaches and the great will for exchange and interaction opened for me a new dimension of understanding the position of artists, activists, asylum seekers in the structures of the political system and its institutional realm. As a Polish person living in Ireland I have experienced many cultural differences and diversity in the ways the society is operating [The Summer School] made me acknowledge how privileged we are to be able to create, live, share experiences and influence the development of the Irish culture.

It was fantastic, an extraordinary opportunity to meet, to experience the presence of people who decided to focus on similar subjects and to go with them on a journey through those subjects, exploring different areas.

Tomasz Madajczak

WILES

no lost their capital,
 their homes, the
 e aim in their life
 and sad they
 TING POWER + PRIVILEGE
 understand that
 Cole switching Demons-
 ple can make their
 Language sig Power.
 Means of Justice Creating
 Institutions Solutions,
 Power, Listening
 form / Geography
 native
 nce.

I had been to Ireland before, specifically to work in Derry on a commission called *The Shake*. This work explored the everyday reality of borders and how to materialize the distance between communities set apart by politics and contested histories. We explored some of these themes at the Summer School – truly learning together and taking the time to listen and trust each other, to imagine new projects and the art and skills required for deep collaboration across difference. Spending time on the Cooley Peninsula with such a dynamic group of artists and cultural activists in 2018 has been simply magical and unforgettable.

Khaled Barakeh

MANIFESTO

Manifesto

co-created by participants of the Summer School

We passionately believe in

The role of artists and activists to shape society, reflect culture and respond to the issues of our time.

The need to bridge gaps of opportunity, access and participation

Mobility along the axis of cultural influence

The potential of a radical arts community to create knowledge and change

We work to

Place cultural diversity at the centre of arts policy

Form new ideals of culture, arts and diversity

Decolonise the arts, and the language used to describe it

We are

CROWD – Creative Rebellion Of Work and Diversity

A Parallel Institution?

Dr Áine O'Brien

Co-Director, Counterpoints Arts

“We don't need alternatives;
we need an alternative
thinking of alternatives”

Boaventura de Sousa Santos, 2017¹

When invited by Create in 2018 to run a Summer School on Cultural Diversity and Collaborative Practice, we at Counterpoints Arts had a sense that this project might make a critical intervention in the arts sector in Ireland. That, ideally, it could also impact on what was happening elsewhere, not only in the UK where Counterpoints Arts is based but wherever creative partnerships are being formed via cross-border alliances.

The Summer School blends two strands of work: Counterpoints Arts' Learning Lab with its emphasis on horizontal learning through the prism of arts, migration and social change, and Create's collaborative, socially engaged arts focus. Together we set out to design a space shaped by 'transformative learning' where everyone brings knowledge, skills and knowhow to the table – where we learn from each other through thinking, making and doing. A Summer School embodies the notion of extra-curricular activity, a gathering of people in a place apart from the daily humdrum. But can

1 Guilherme, Manuela and Dietz, *Interview with Boaventura de Sousa Santos, Arts and Humanities in Higher Education 2017, Vol.16 (1) 17–22.*

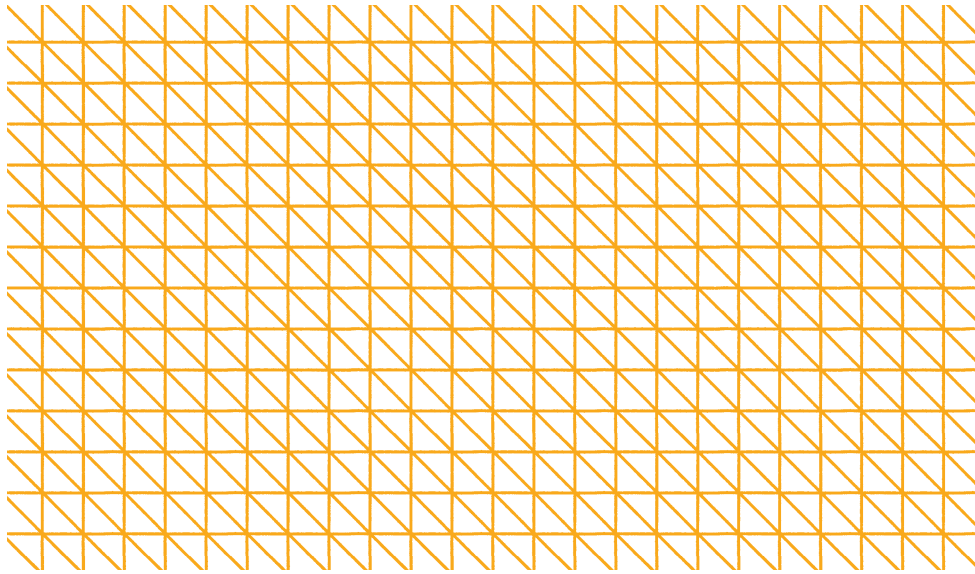


the architecture of a Summer School ever transcend the 'transmission' model ingrained in conventional modes of learning? This was the challenge and what, in part, guided our collaboration.

Counterpoints Arts and Create literally started from scratch, purposefully eschewing any easy adaptation of a tried and tested curriculum. We understood that this Summer School had the potential to co-create new ground in the field of cultural diversity and socially engaged arts practice – that it would not be a 'tick box' formula for diversity policies. Nor would we frame the notion of cultural diversity around narrow definitions of race and ethnicity. If anything the Summer School needed to be an imaginative space in which to discover and unpack new languages and methodologies around the lived experiences of its diverse participants. This necessarily included discussion of class, gender, disability, sexuality, place and language as well as race and ethnicity. It called for a different way of positioning diversity as intersectional, and as author of *The Creative Case for Diversity* Hassan Mahamdallie puts it, an 'integral part of the artistic process':

Where we can begin to overcome notions that have wrongly cast diversity and equality policies as an unwelcome obligation or burden on the artistic world, and instead turn this 'deficit model' into its opposite – a progressive force that can renew the arts ... and lay the foundation for its artistic and democratic renewal.²

The timing of the Summer School in 2018 in the midst of increasingly divisive Brexit debates in the UK – affecting



28 Summer School on Cultural Diversity and infecting cultural politics in Ireland and Europe – added a pointed backdrop. This was made more resonant given our temporary ‘home’ in Riverstown across the Cooley Peninsula from Carlingford at the foot of the Cooley Mountains, several kilometers from the Irish border. But if the concrete reality of the border was on our doorstep, our conversation took the turn of ‘bridging’ rather than ‘borders’; about the complex ways in which cultural identity, displacement and belonging play themselves out through collaborative art practices and how artists often work to transgress rather than reinforce borders. There was something magical about being transplanted to a location which none of us intimately knew. We were strangers to each other and to the place.

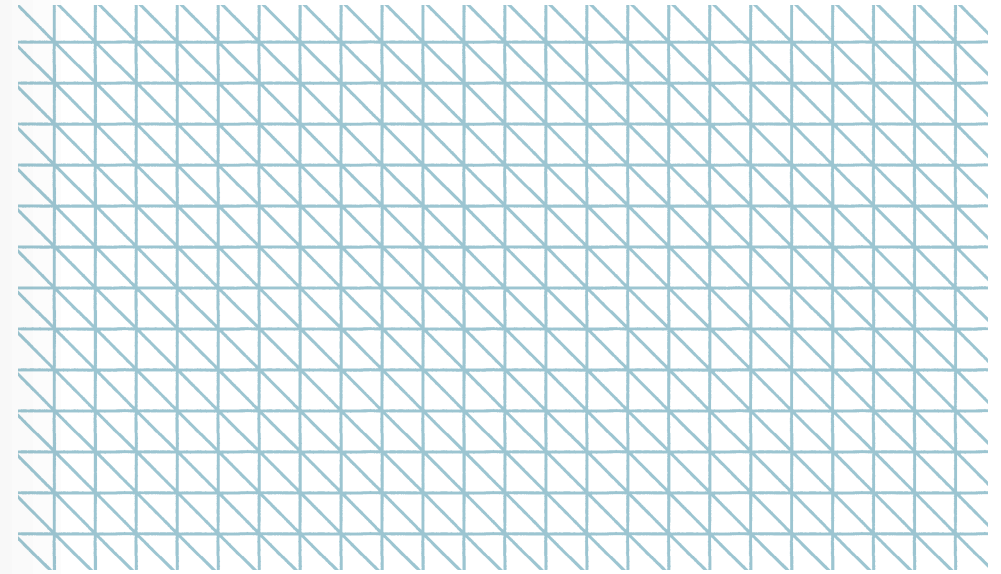
II

The intrinsic shaping of the Summer School took hold when Counterpoints Arts and Create posed a set of conceptual and political questions about why a Summer School was relevant and for whom. We were conscious that the call-out for participants and the recruitment process should *not* be business as usual. We questioned our use of language, our assumptions about how we might reach out to likely participants and whether they would engage; and to what end?

For example, is the establishment of a Summer School merely an exercise to swell the ranks of the collaborative arts sector in Ireland or elsewhere – ‘enabling’ culturally diverse and so-called marginalized actors to enter into an established,



We were
strangers to
each other
and to the
place.



29 Summer School on Cultural Diversity socially engaged arts fold? To do so is surely a reinforcement of the status quo? Where was the structural ‘change’, the challenging of hierarchies and sector gatekeeping? How might the very process of building this school become the means to both learn and ‘unlearn’? It’s difficult to ‘unlearn’ since it involves a form of conscious un-anchoring and shedding of the things we take for granted; for Gayatri Chakravorty Spivak, who first coined the term, it’s about ‘unlearning our privilege’.³

III

We chose to expand the conversation by inviting artist Khaled Barakeh to work with us. Khaled is Director of coculture in Berlin and originally from Syria. His work on the *Syria Cultural Index* project and the forthcoming *Syrian Biennale* is groundbreaking in its re-aligning of the maps produced by displacement. The Index traces the routes and roots of artists from Syria and the MENA (Middle East and North Africa) region through Turkey and the Balkans to the centre of Europe. One of the first digital platforms of its kind informed by a politics of resilience and utopia – preserving the skills, tangible outputs and creative capacities of Syrian artists across all genres and art forms – it aspires to be the LinkedIn of displaced artists.

Khaled’s plan to develop a biennale from the architecture of the Index challenges the art world to reckon with a large-scale project borne of the recent history of both forced and voluntary migration. Presenting a radically different notion of curation, participation, audience and ownership, this biennale will move

3 Danius, Sara, Stefan Jonsson and Gayatri Chakravorty Spivak, *Boundary 2*, Vol.20, No.2 (Summer 1993) 24–50.

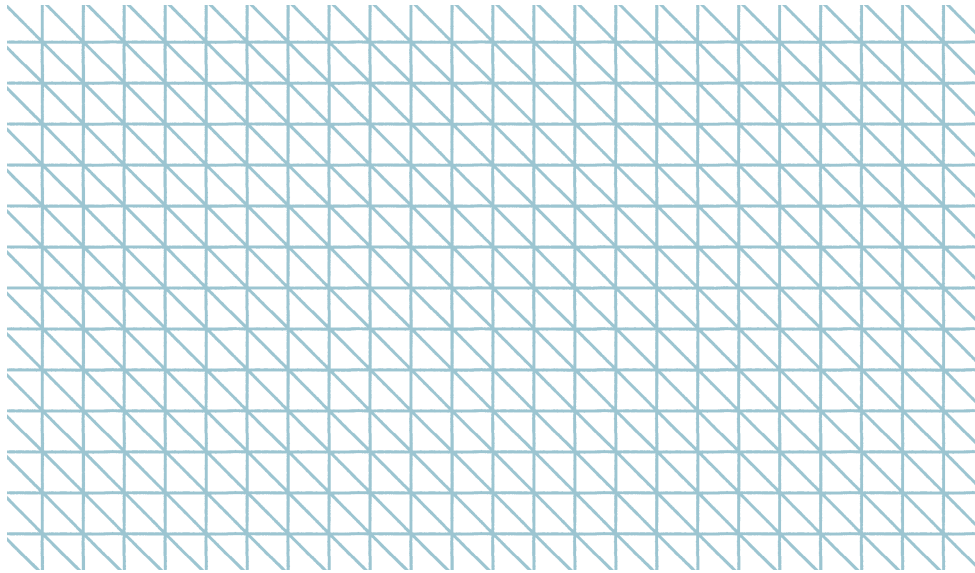
30 across state lines (to include non-Syrian artists) opening possibilities for public engagement and civic debate in each of its destinations.

Our second guest facilitator was the international arts rights advisor, Mary Ann DeVlieg. Based in Venice, Mary Ann works across the arts, in arts mobility and policy with a special focus on freedom of expression. Frequently working with artists at risk, her advocacy highlights the complexity shaping artists' individual cases. It brings to ground the somewhat abstract rhetoric of human rights by putting lived experience into a conversation with principles of equality. As an active political lobbyist on behalf of artists' mobility, Mary Ann bridges the space between cultural and arts policy, organisational strategy and artistic freedom.

The field of cultural and human rights policy might seem removed from the conceptual and material practices associated with the Artist in the Community Scheme, yet the link between policy and practice is more urgent than ever. Connecting the dots between artists at risk and the technical application of human rights is a collaborative, socially engaged story in its own right; one that we cannot leave to the sole domain of political 'decision makers'.

IV

If we were strangers in a strange place at the start of the Summer School, we soon became fast allies in the production of new knowledge. The conversation flowed across a range of



31 topics steered by participants' own practices, interests and, not least, passions. We purposefully kept the syllabus open to allow for a rhythmic re-framing and navigation. There was no shortage of topics. Among others we explored the politics and emotions around histories of displacement, statelessness and dispossession and the re-claiming of archives; acknowledging the timely energies of the de-colonising movement yet cautioning against the sometimes oppressive side of 'community' – whether of interest or place.

The metaphor of the 'bridge' was suggested as a powerful catalyst for action and as a trigger for movement and change – as was the centrality of the 'body' and 'place' in conversations about identity and difference. We explored the hidden and not-so-hidden intricacies of power in the art world, and, simultaneously, the increasing importance of coalitions between frontline activists and socially engaged artists in an age of decreasing democracy.

We even created a 'fake' philanthropic foundation, which (miraculously) had oodles of money to support socially engaged arts practice! The fictional MÁK Foundation (see page 52) was indeed a strategic and utopic ruse, encouraging participants to form collaborative teams and step into the world of the 'what if'. Whilst we reminded everyone that the money was in fact not real, the hypothetical opened a vista for ambitious ideas to fly and be sketched in daring blueprints – illustrating the potential of socially engaged art to initiate and implement community transformation and social change. The reality for many socially engaged practitioners and for collaborative projects in general is that budgets are at best meager and



We explored the politics and emotions around histories of displacement, statelessness and dispossession.



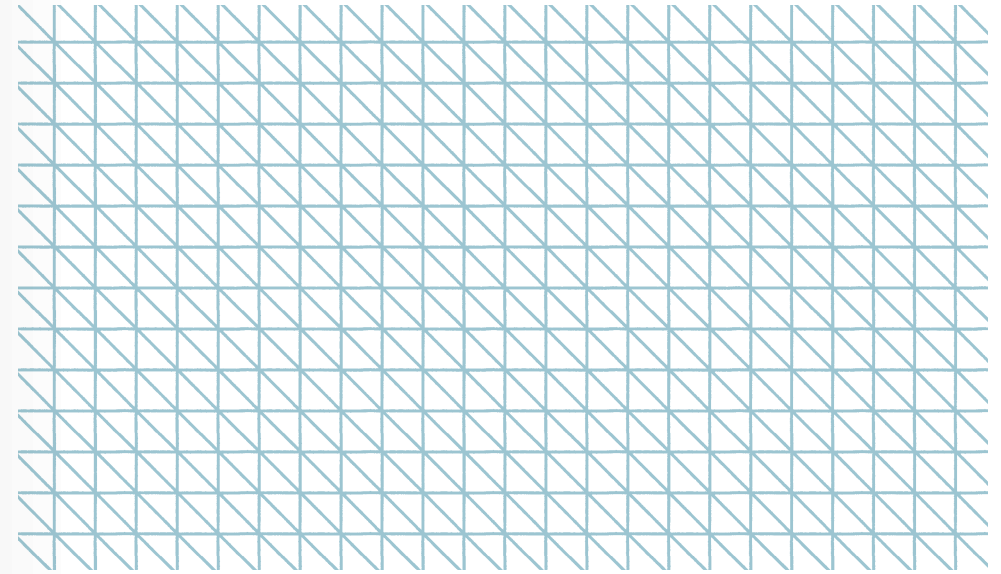
32 Summer School on Cultural Diversity short-term. This exercise allowed the license to be 'bold' in the context of projects that *could be* sustainable and fully owned by communities of place and interest. We agreed that sometimes it's important tactically to think big in order to re-think the politics of the small and the micro.

V

Food, hospitality, empathy and care were considered in equal measure – as was fun and conviviality – all dynamic ingredients for collective learning. And like most collaborative processes, the pace of the School was slow and iterative rather than rapid and finite. Mirroring this publication, it took the form of an open-ended, incomplete field diary, a meeting place for encounters and conversations, for critical questioning, some deep listening, reflection and imagining. Where comfort zones were steadily yet gently pushed.

The Summer School is attuned to the notion that we *all* have the 'right to participate in the process of producing new knowledge' as Paulo Freire puts it in conversation with fellow educator, Myles Horton, in their wonderfully titled *We Make the Road by Walking*.⁴ The unequal reality of the 'right to have rights', following philosopher Hannah Arendt, however, was palpable in our conversations about the role that socially engaged art might play in revealing systemic discrimination in communities of place, since several of the participants at the Summer School had first hand knowledge of living in the Direct Provision system in Ireland.

4 Horton, Myles and Paulo Freire, *We Make the Road by Walking: Conversations on Education and Social Change*, Temple University Press (1990).



33 Summer School on Cultural Diversity A Summer School in and of itself is inadequate to the task of re-claiming the 'right to have rights' – this is instead the urgent work of asylum advocacy and legal representation. But arguably it allows us to co-construct in the words of legal scholar and philosopher, Boaventura de Sousa Santos, 'a polyphonic setting ... a terrain in which ecologies of knowledge ... find a home ... bringing together different knowledges in full respect of their differences and looking for convergences and articulations'. For Sousa Santos, we are in vital need of 'epistemological transformation' where 'projects of interculturality and of ecologies of knowledge will give rise to parallel institutions'.⁵ What we see in the provisional blueprints produced by Summer School participants in this field diary is a type of collective imagining – as Sousa Santos says a form of 'anticipatory consciousness, putting the future before us as if it were here and now'.⁶ These are the seeds of socially engaged projects that have been given room for critical scope and creative audacity.

Could the Summer School on Cultural Diversity and Collaborative Practice be the makings of a 'parallel institution'? It's too early yet to say. But its first foray has yielded important new friendships, concrete collaborations and a growing, diverse network of both emerging and established practitioners.

We are confident we have walked some way along the road of producing new knowledge together on the Cooley Peninsula.

5 Guilherme, Manuela and Dietz, *ibid.*

6 Guilherme, Manuela and Dietz, *ibid.*

Power

Power for networking

Power for transforming

Power

Power to recognise the challenge to
Power

Power

Power



Are we ready to change our way
of thinking about our culture
in reaction to all the experience
of other people from other cultures
who live amongst us?

The Center for Cultural Decontamination
- an organisation



After the Summer School 'cultural diversity' as a term gained a certain political weight for me. We may endlessly define the term and compete for whose definition is the most accurate, universal, intriguing etc, yet reflecting on who-where-why talks about cultural diversity may bring a refreshing perspective on the discourse. Turning to cultural diversity may serve to underpin the whole spectrum of social anxiety – from othering someone to tolerating the other – both are well-known political tools of marginalisation. On the other hand, cultural diversity just like age, education, gender, life experience, and other diversities help us develop a certain curiosity and respect to each other however different we are in our perceptions, needs, attitudes, expectations, desires, and even imaginations.

I guess the way the Summer School really affected my practice could be better described as a voluntary taming of nagging critical self reflection.

Nat Schastnev(a)



My socially engaged art practice has in recent times been about working with new communities in Ireland. Whilst I still see my role as an artist being a connection between communities and making spaces to promote dialogue; I did find the summer school prompted me to seek out more ways of connecting with migrant, refugee and asylum seeker artists to activate and showcase their own artmaking.

Laragh Pittman

For me it was just an eye-opener to be here. It's amazing. I got a new inspiration in my life as well, the connection with all the people are here.

Kizito Mutahi

Something From There

Evgeny Shtorn

Summer School participant: MA in Social Sciences,
LGBT activist, Create Cultural Diversity Researcher

40 “Do you think it makes any sense to apply for the Summer School?”

I was interviewing, well more like interrogating, myself. My body, simple grey rock, was dipping into an emotional lake full of prejudices, fears and insecurities. I wasn't sure I was doing the right thing. I was trying to convince myself that I wasn't eligible.

“Don't be shy, darling. Don't be shy, be yourself, don't judge yourself, just start writing, just don't let yourself bring you down, be positive!”

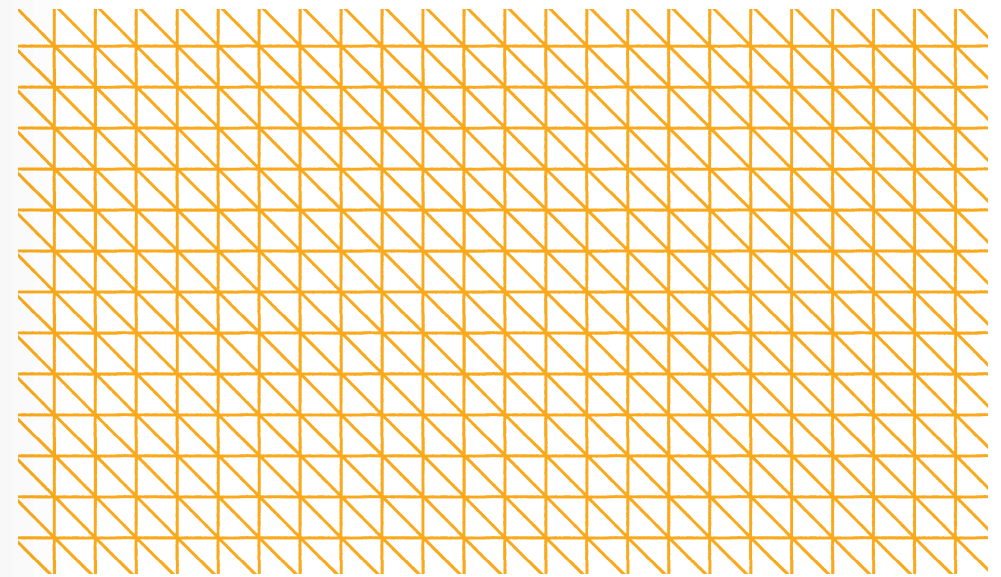
I made some attempts to persuade myself. The internal dialogue had lasted for already a couple of hours.

“You are talking like a coach! Like a coach unable to find a job.”

I was annoyed with myself. I was alone. Completely alone. Somewhere in the middle of a small, undiscovered island. I heard people call it the Emerald Isle. I was in the middle of the Midlands. Sitting on the green-green grass, the emerald grass, bright and high. I was watching how three sad cows were struggling against a cloud of flies. They were moving slowly, calmly, thoroughly to bother flies. But the flies attacked more severely. Like my negative thoughts.

“Stop being a coach, darling!”

My doubts and insecurities were biting at me, buzzing over my ears. They told me whatever you do you have no chance to move out of here. Something very similar was in a subtle way being said to me by the direct provision system. And it was the



same thing I heard myself saying when waking up early in the morning with the only desire not to wake up ever again.

I was looking back into the places I was a part of. I realized that I always moved from place to place, but I moved as a rock. A simple grey rock. Life took me in her shaking hand, left hand or right, and threw me away with all her mightiness. And once touching the soil – sometimes dry and dusty, sometimes wet and oily – I would remain there covered with moss, becoming an invisible part of a landscape. Life, I thought, is a discharge of kinetic energy. A momentum.

I stood up abruptly and ran to my room. No one was there. I knew that my roommates had gone to the town. I opened my laptop and wrote:

Dear organisers of the Summer School on Cultural Diversity!

I wrote. The most difficult part was done. It wasn't a white, empty sheet any longer. It was the beginning of an adventure.

““”

**Life, I thought,
is a discharge
of kinetic
energy. A
momentum.**

I am LGBT scholar and activist from St. Petersburg, Russia. Currently I am in Ireland because I was forced to flee the country. Once in Direct Provision system I realised that these facilities are poor of support to LGBT asylum seekers. On the contrary, we are basically forced to remain closeted, threatened by hostile environment, and alienated from our social ties and our queer diaspora. This led me to an idea of the art project I want to pursue and offer for all the LGBT asylum seekers. Perhaps, I am not an artist in a full sense, but my experience made me one to a significant extent.

42 **“Well done, darling. You can be better than you think, just be sure you know how to express yourself.”**

Once written it became more truthful than my internal thoughts, or honestly speaking, my internal panic. Panic always remains with you, but it's so ephemeral. While text separates from you and becomes much more real and tangible. Is there anything more tangible than text?

I continued:

With the purpose to build a network and create the agenda in relation to LGBT asylum seekers I came up with the idea to organise an exhibition. Its working title is “Something from There”. It will consist of objects which we, LGBT asylum seekers, brought from our home countries. These objects may have a special emotional value to us and we are willing to share these emotions with others to build upon this basis our queer diaspora.

In my case, the object I brought is merely a T-shirt: I was wearing it when last summer we went to a vacation on Black Sea with my partner. Then, it was new but I forgot it on the beach and it lost its colour. I brought it here unconsciously, it wasn't my purpose. Yet, I have now realised how important it is for me because it brings back memories from my last vacations in the home country, left to never come back in a rush escape.

I wrote much more, I described all my relevant experience there. I was struggling against myself in that application. Struggling for



my dignity in my own eyes. I'm convinced that it's impossible to take away human dignity, but it doesn't mean we don't have to struggle for it. That is why it's essential to move forward even when you feel so helpless, useless, lost.

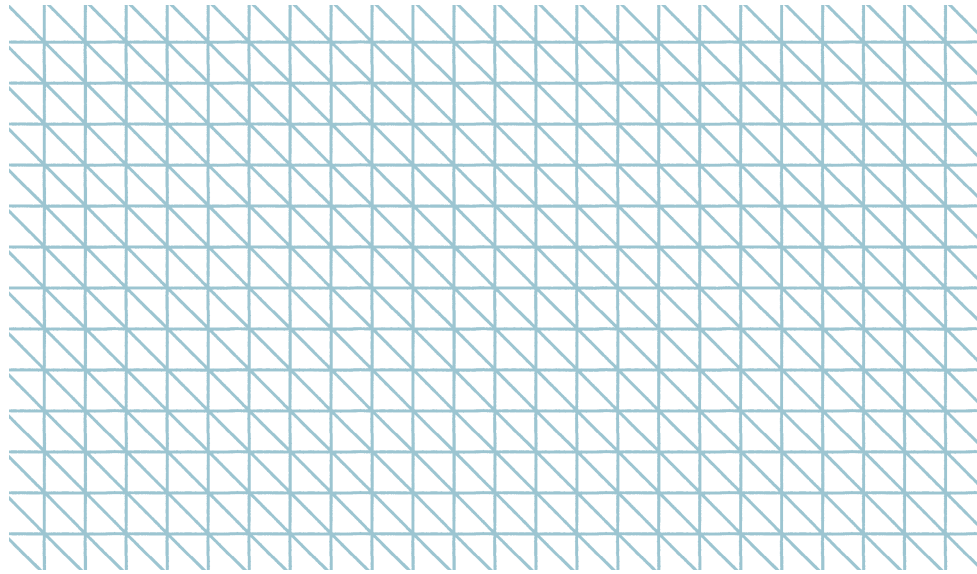
They heard me. I was accepted.

The day the school began I was traveling from Galway early in the morning. I needed to buy swimming shorts as I expected swimming in the evening. I didn't know at that moment that the rain and wind had their own plans to spend that weekend in Dundalk.

We were meeting near Dublin Castle. Nat (my friend and another summer school participant) was already there when I arrived. They were waiting for me. We easily identified a group of people who seemed to us as participants of the Summer School on Cultural Diversity. What was it about this group of people? Why were they so easily identifiable? Maybe because Jane was laughing out loud; maybe because Bernadette was immediately listening with her smiling and inimitable grace; or maybe because Laragh seemed to have her own internal dialogue with the bright ray of sun – probably feeling that sun and herself wouldn't meet each other in the next few days.

We stayed close. Jane was telling people something funny.

“Maybe we have to introduce ourselves?” I asked Nat in Russian.



“Everything has its time,” Nat answered wisely.

“Oh, you speak Russian?” Asked Rayla surprised. Everyone in the circle looked at us. We introduced ourselves.

“Wow, great you guys have cigarettes,” Ismael was looking at us smiling.

“I guess we will need to buy more tobacco,” I said to Nat in Russian.

“I guess we have to stop smoking,” Nat answered decisively.

“I also speak a bit of Russian,” Said Tomasz. He was smiling.

We were confused.

“Well it looks like we have no more secret language,” I whispered to Nat.

The bus arrived. We were almost ready to go, but someone was running late. We were waiting. Finally, Chinedum arrived. He looked completely relaxed. It's clear he wasn't rushing. His relaxed attitude resulted in being contagious. We all relaxed somehow. Later during the school days Chinedum and Ismael will sit on the floor shoeless, they will laugh loudly and send air kisses to people. And even formal and always quiet Seamus will be smiling sitting in the corner of the chess-room.

When we arrived, we saw Mary Ann who came to receive us. “She is not from our planet,” I remember I thought. What planet is she from: Venus? Mars? Or maybe she is simply from the Moon? I didn't know yet that she is from the most humid planet known as Venice. She is from Venice, my Venice, where I've never been.

There we met Kizito who came separately driving his own car. He didn't know yet that he would drive up and down several



times those days. Especially when Nat and I would decide to swim even though it was freezing and rainy.

Aine C. was very busy arranging everything. Somehow, she was able to identify us and already knew our names before we presented ourselves.

I sat down near Maria. I realized that we could both speak Spanish and tried to speak to her, but she would always laugh. At me? At my words? I was pretending to be clever and serious. I was among artists. I was afraid of being among artists. Will they speak about art? Will they be interested to speak about social justice, diversity, equality, inclusion? Will I be too boring for them?

Aine O'B presented the school, our mentors and facilitators. One of them, Khaled, has experience of being a refugee, of becoming a refugee while a successful student. Mary Ann spent years rescuing artists at risk. She was telling about how Counterpoints Arts provided and ensured the recognition of the arts by and about migrants and refugees. I knew so little, but I saw the immense wonderful world there. Art aware of its capacity to provide social change – no one's experience is exceptional, but everyone's experience is unique.

People were presenting their works. Raquel made us sing a song. It helped, but at the same time, I was feeling less and less legitimate being there. I liked everyone speaking. Such a diverse, such a different and 'full-of-experiences' group: Seamus, Maria, Vance, Laragh, Chinedum, Rayla, Ismael, Tomasz, Nat, Bernadette, Kizito, Hina, Raquel, Jane, Aine C., Mary Ann, Aine O'B., Khaled. I was looking at Mary Ann. She was listening. She was constantly translating to Venetian. I was

“““

I was among artists. I was afraid of being among artists.

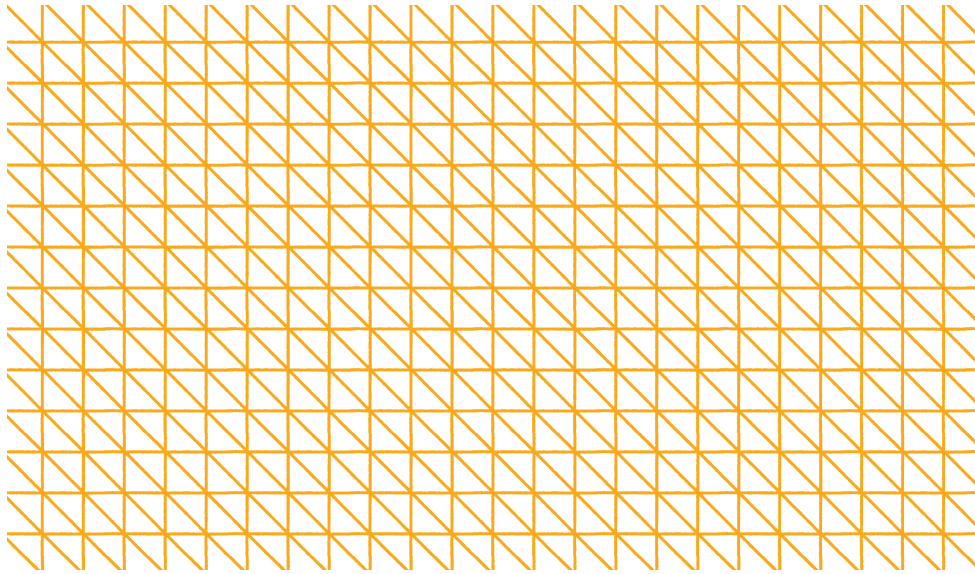
46 reading in her eyes. It's not a simple language. Probably, even more sophisticated than Irish.

I was called upon. From my chair to the 'stage' there was probably six feet. I remember I moved fast. I still have a sense that it took me ages to get there. I spoke. I was feeling the audience. Everybody was there, near, attentive, respectful, curious. What was I doing there, eternal impostor? These people were doing real things. Art, photo, theatre. They could transform reality, realities. They could create something new from something non-existent.

"Don't let them see that you are terrified," said my internal tireless coach and gave me a wink.

I believe in the capacity of art to translate the results of social research in a very particular, irreplaceable way. I shared with my new friends the fruit of our collective, collaborative project in Russia. The latest research we realised with Alexander Kondakov was on hate crimes against LGBT people. We had to go through the terrible stories of violence: assaults, torture, and deaths. There was no air in these stories, so painful they were. But we had an idea that the art might bring a totally new dimension to this research. We invited a feminist artist Polina Zaslavskaya, who was able to hear and understand us easily. She painted in watercolours the objects which were used as weapons in the hate crimes. This artist intervention helped to remedy the harsh material we were working with, but also to convey to larger audiences the conditions of danger that queer people have to live through in current Russia.

Khaled, one of the facilitators, was speaking about his ideas after me. I was completely impressed by his project *The Shake*,



in which he cast a sculpture of the space between statues in the Catholic and Protestant areas of Derry/ Londonderry. It was deeply heuristic. "Materializing the distance," he said. The distance is always material. No, he was transforming the distance into art, into the space of creativity and inspiration. It was raining cats and dogs.

Long day finished. I wanted to have more time with these people, to speak, to express my pain and loneliness. I had remained silent for so long. I spoke to Mary Ann about everything I went through those early days in Direct Provision. What it means to live in that panopticon, having the constant feeling of being observed, judged, but most of all having the feeling of vulnerability. I spoke about people who were trying to help, and those who were cruel, about my fears and hopes, prides and prejudices, wars and peace. For the first time I had this space to speak about me, my pains, my frustrations but also about my dreams.

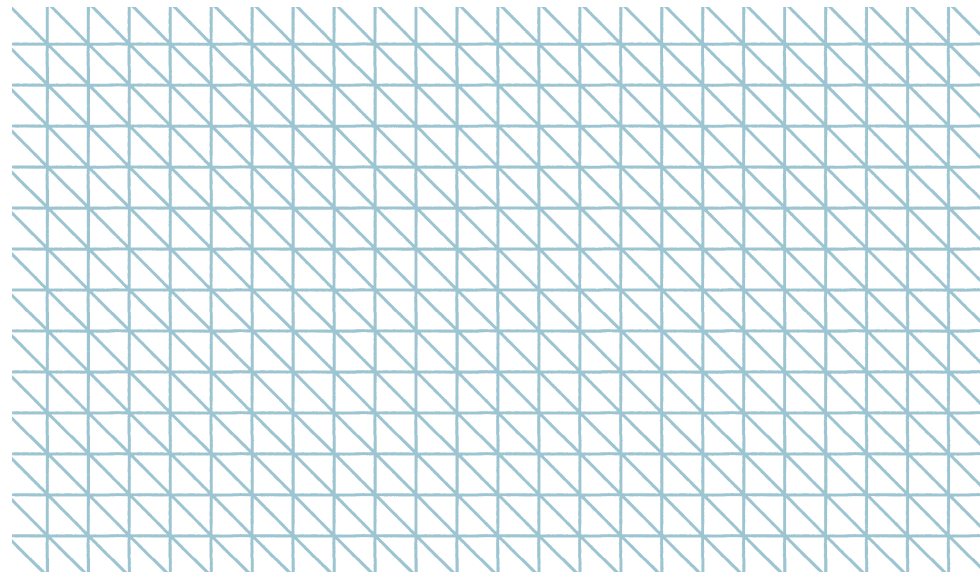
Probably the most exciting collaborative assignment that I took part in at the Summer School was the idea for a non-monetary, non-charitable, but community-based approach that can bring together residents of direct provision and local communities. Our mentors Mary Ann, Aine O'B and Khaled set us a mock challenge – in one single night they had raised a significant amount of money and established the MÀK Foundation which aimed to support socially engaged artistic

practices. This task helped us not just to develop some idea of a potential project together, but also to get valuable insights about foundations' criteria for funding applications. We divided into several groups and started to work on our application for funding. I was in the group with Jane, Seamus, and Rayla. We explored how to facilitate the opening of opportunities to apply skills of asylum seekers who instead are forced to remain in Direct Provision without any chance to live full lives. No one is born equal, but as a collective, we can achieve equality. The main tool to push asylum seekers inside direct provision centers is the monetary one: people literally have no money for anything beyond basic needs as we receive 21.60 euros per week.¹

We instead came up with the idea of a local crypto currency, which people in the local community and in direct provision might use to exchange their professional skills. This pushed our imagination to create a brave new world where people care about each other regardless of their country of origin, religion, color of skin or sexuality. Where people intentionally interchange their skills and can measure each one's contribution through the blueprints of what we might call the 'Utopic'. I often hear people using the word 'utopia' as something negative, something that is not in touch with reality. As a social thinker, as a devotee to creative practices, I know that utopia is a wonderful tool to wake up our imagination and our ability to build new realities.

Suddenly I realized what was happening to me. I was being liberated from the fear. My inner voice left to never come back. That was the impulse of our Summer School. That space, that cottage, those people, that day, that rain – they

¹ At the time of writing, those living in Direct Provision received €21.60 per week. In March 2019, the allowance was raised to €38.80 for adults, €29.80 for children.

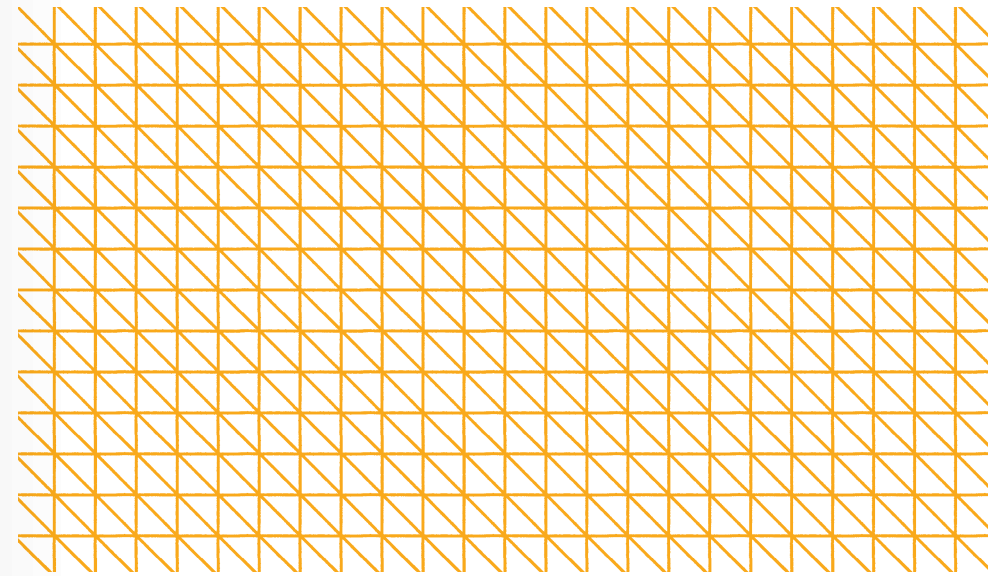


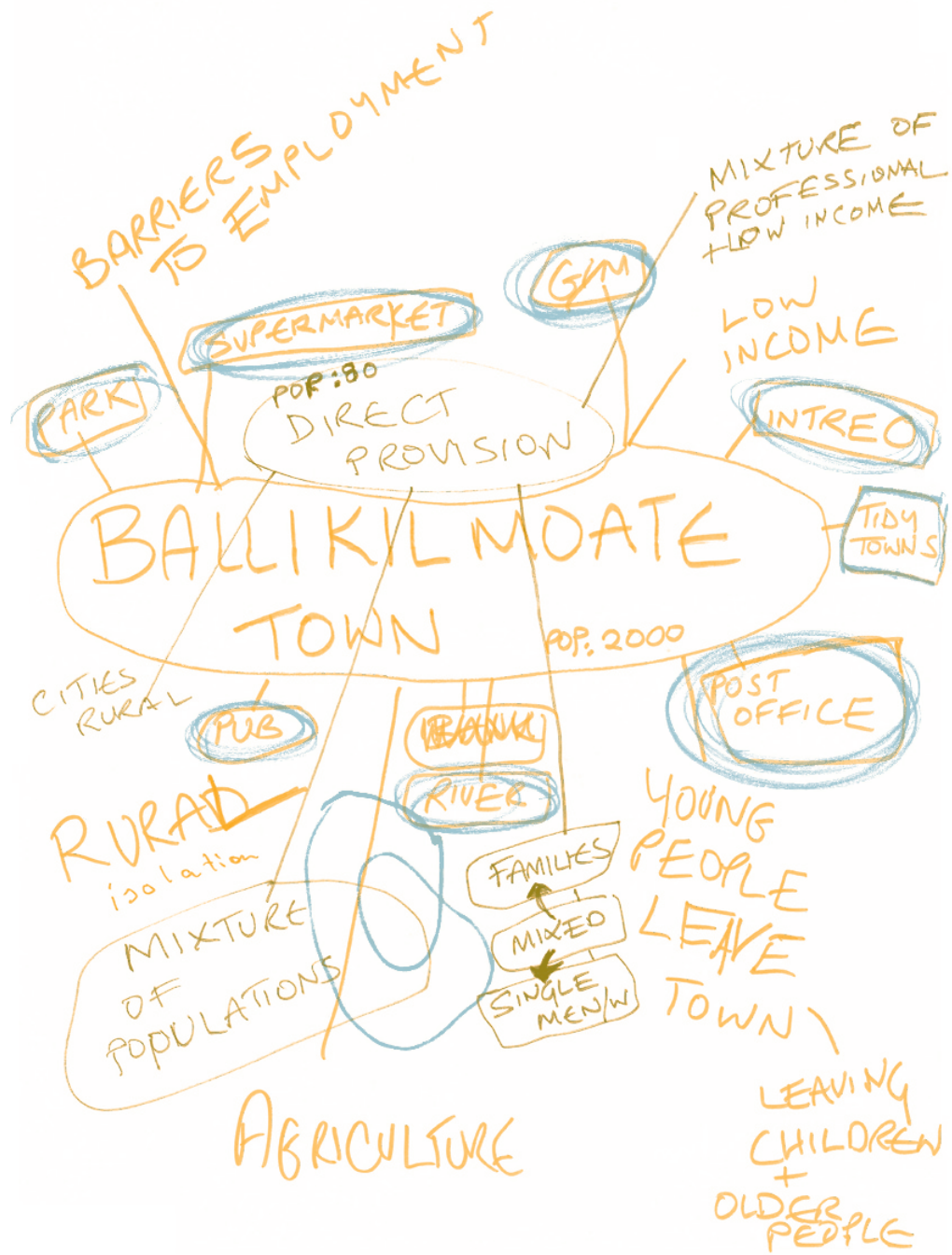
were all ours. I remembered one wise woman who explored the history of Soviet concentration camps, once told me in a personal conversation: 'Fearlessness, like happy days, always leave traces.' She was referring to the Gulag's environment. I would extrapolate it to my whole life. Joyful, bright flashes leave remarkable traces. Our eyes remember this indescribable light, and you can find it everywhere.

We were laughing those days. We were getting sad. We were singing and dancing. We did not swim. Unfortunately. But most of all we were talking; we were creating together; we were playing with each other. We were 'bridging', as Bernadette used to say, the spaces between mountains and hills of the Emerald Isle, between Petersburg and Damascus, Barcelona and Kingston, Hong-Kong and London, Nairobi and New York, Warsaw and Islamabad, Dublin and Tashkent, Earth and Venice.

“““

Where people intentionally interchange their skills and can measure each one's contribution through the blueprints of what we might call the 'utopic'.





I am still impressed by the incredible diversity and experience of the participants, their total sincerity, and their complete engagement in 'the process'. This richness, and their generosity in sharing and collaborating, created magic. Their unique personalities formed an ever-evolving whole, initially quiet, listening and learning, then sharing proud successes, or beliefs, or doubts, and finally exploding in a wild and wonderful mass of creation. We took 'the stuff dreams are made of', fashioned it into concrete plans, competed, argued, laughed, loved and danced.

Mary Ann DeVlieg

PEOPLE



Open Call for Collaborative Arts and Cultural Diversity Project: MÁK Foundation

52 **The following text formed the basis of a mock funding exercise in which Summer School participants, working in groups, created ideal projects with few of the usual time and budget constraints experienced by artists engaged in collaborative or socially engaged work.**

The MÁK Foundation wishes to fund an artist-led project working in a series of communities of place and/or interest. MÁK is specifically interested to support collaborative and socially engaged projects with and alongside communities as equal participants and co-producers.

MÁK believes in the power of the arts to effect social change and in the central role that arts-led projects can play in urban and rural transformation.

Artists are asked to develop a concept overview and project implementation plan for a programme of activities that will run for 24 months with the prospect of renewal for another 24 months (if appropriate and needed).

Communities of place and interest can include the following:

- A community or neighbourhood shaped by high levels of net migration with long-termed settled communities experiencing austerity.
- A community/neighborhood experiencing repeated cycles of regeneration, development and change.
- A long-term settled neighbourhood (urban or rural) located adjacent to an asylum or Direct Provision centre.

“”

MÁK believes in the power of the arts to effect social change and in the central role that arts-led projects can play in urban and rural transformation.

The budget limit for this 24-month project is €100,000. Applicants are required to submit a draft budget in consultation with the needs of the local community. We also wish to see evidence of your collaborative methodology and approach.

We are particularly interested in projects that incorporate mixed teams and work across sectors bringing artists, activists and other social actors together. We are also interested in projects that produce new ways of exploring the everyday and lived complexity of cultural diversity in Ireland today.

Applicants are expected to incorporate the values and principles of cultural diversity as a core principle of the work, and MÁK expects to see these principles enacted in all 'public calls' for artists and participants associated with the project.

MÁK is open to all art forms but a key stipulation and challenge will be the cultivation of a sense of ownership of the project by the community; and that the project will leave a legacy.

priority
 == performance, performing community
 HISTORICAL ENACTMENT

Identity formed through interpret history.
 formalizing fluidity



Mali terno

Dai de Tokyo
 Simon Starling

Ambassador of displaced identity.

'Materialized distance'

Tijio Sebastian
 Film (Person)
 City logs
 CO culture.d
 Syria Cultural led
 formalizing community.

The shape of history, identities that function to oppress

Name of Albania politics. 'cultural' where it's not me

Counterpoint: Refugee week.
 civic norm || crisis



creative change
 radical policy demands

Hostile Environment Collective

artists / activists rhetoric
 mediation alongside

models of governance.

~~Cultural Diversity~~ Diversity

Indirect

Artist led. long term investment

- 1 social actors, artistic activist.
- 2 apply cultural identity.
- 3 culture of - sense of ownership.



social actors, artistic activist.
 apply cultural identity.
 culture of - sense of ownership.
 parts of encounter.
 gym - schools - children families

reciprocal. local history...
 showing promise
 adapted youth program, one week potential of youth arts development in Chicago.

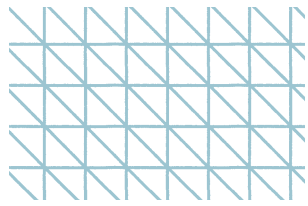
Barbara Wiley. desolate delight Project, Boulder

Redmondism, and madness | First Fortnight Chinatown

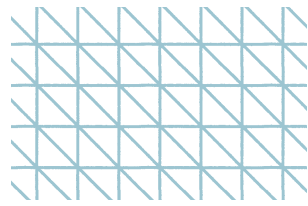
Saints Scholars & Schitzophrenics

- 3 line bracket
- Description
- mainly criteria
- Stages
- Budget
- statement
- community support / artist research.

Unstraight Museum

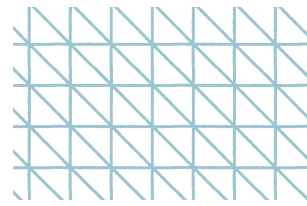


Appendix I Biographies



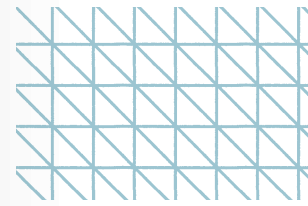
Ishmael Claxton

has been photographing for the past seven years. His work combines elements from his personal and professional background in Mathematics and Art History. He weaves his influences together out of various movements including Pop Art, Italian Futurist, and Afro-Futurist which give a unique form to his vision and results in works that are both colorful and spiritual, with surrealist undertones. He uses his art as a means of political expression, exploring themes such as race, gender, and politics. Working on various series he incorporates several different forms of photography to tell a story, such as a current project dealing with migration in Morocco.



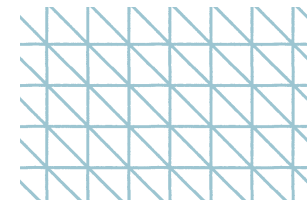
Bernadette Divilly

is a choreographer and dancer who has a love for the wild. Her professional work has included health education and somatic psychotherapy. Her dancing career spans almost four decades and is focused on lifecycles, health and wellbeing through movement awareness. She is influenced by and connected to an international community of innovative dancer & artists who engage with improvisation, explorations of mutuality and the politics of the body and land. Based in Galway, her home landscape and culture is the West of Ireland, a place deeply embedded in her bones.



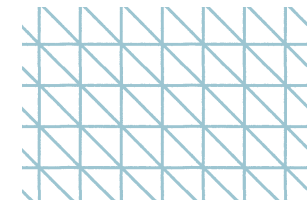
Hina Khan

is constantly searching for the best way to interpret ideas and express ideologies through symbolism in her work. She completed her MFA (Masters in Fine Arts) from FJWU (Fatima Jinnah Women University), Pakistan in 2003, with Miniature Painting as Major. Using a mixture of traditional and innovative techniques, Hina's work portrays social issues, immigration and humanitarian crisis like prostitution, gender discrimination, restrictions, trauma, child abuse and killing. Hina has participated in a number of exhibitions in recent years in Dublin, Portlouse and Mayo. Her solo show, *Visible n Invisible*, was also displayed at Ballina Arts Center, Mayo in 2018.



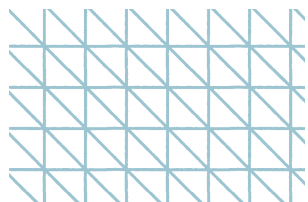
Tomasz Madajczak

was born in 1979 in Gorzów Wielkopolski in Poland. He studied photography at the Fine Arts Academy in Poznań finalising his studies with an MA in the Intermedia Department. Shortly after this, Tomasz emigrated to Ireland, where he has been residing and creating ever since. His works reflect upon human presence and it's co-relation with mental space, including the senses. They are usually expressed in the form of multimedia in-situ installations. He has exhibited in Poland, Germany, Netherlands, France and Ireland.



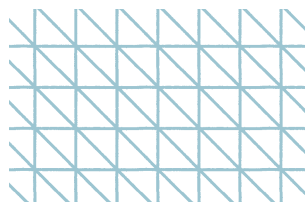
Maria Minguella

uses an open process of creativity and collaboration in her music to explore the boundaries of sound. Her work is wide-ranging, from chamber music and orchestral work to electro-acoustic pieces and installations. Maria's compositions stem from a strong believe in human rights, equality, and social justice. She is interested in merging many aspects of life, such as memories, feelings, stories, and spirituality, into her pieces. Maria has a strong professional background in social inclusion policy analysis and co-ordination, and she has been a leading force in setting the social inclusion agenda for Cork Music Education Partnership and the Cork Music Generation Programme, through, among other things, the publication of *Music as a Tool for Social Inclusion* (2009).



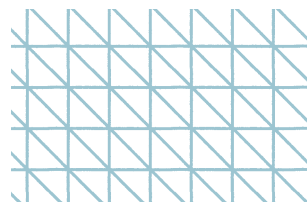
Chinedum Muotto

has recently completed a masters programme in Race, Migration and Decolonial Studies at UCD. He is part of the IIEA (Institute of International and European Affairs) Emerging Voices Panel, he curated an event exploring cultures and identities at the International Literature Festival Dublin in 2017, and he participated in the Washington Ireland Program in 2016. Chinedum seeks to work with local communities by using the arts to disrupt the daily narratives around social injustices globally; he has curated workshops in Germany, the Netherlands, America and Ireland, primarily targeting youth. Chinedum was chosen in 2019 as Artist in Residence at Carlow Arts Festival, a partnership with Create.



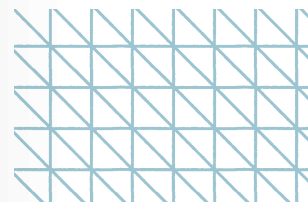
Kizito Mutahi

is a passionate social justice activist who combines human rights, development studies and documentary film making to advocate for social change. He has over 10 years of experience in research, campaigns and advocacy in human rights and development. Kizito has an MSc in Human Rights from University College Dublin, Ireland, a BA in Development studies from Kimmage Development Studies Centre, Ireland and is a trained documentary film maker. Kizito has worked pragmatically to affect social change for the vulnerable and voiceless in the community both in Kenya and Ireland by advocating for political, social, cultural and economic inclusion and participation of the minority and marginalized groups in the society.



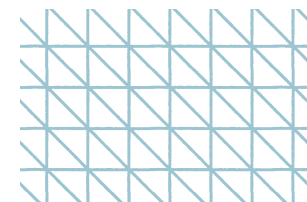
Seamus Nolan

is an artist based in Dublin. Recent and ongoing works include *Man in the Machine* for Nieuwe Vide Artspace Amsterdam; *Traveller Collection* at the Hugh Lane, a CAPP commission with Dublin City Gallery The Hugh Lane and Create; *The Autonomy project* in the Sailors Home Limerick; *10th president*, a campaign for the nomination of William Delaney 1957–1970 as a candidate for the 2018 Irish presidential elections; *4th Space* for Inhabiting the Bageion, Athens; *Proto Punks* with Upstate Theatre projects Drogheda, and *F**K IMMA* for *What we call love* in the Irish Museum of Modern Art.



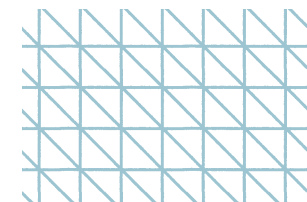
Laragh Pittman

is a visual artist who uses multiple media for socially engaged & participatory art making. She build spaces for creativity, dialogue & exploration of the fluid & transcultural nature of life in Ireland today. Previous show cases include *Forum: Transcultural Dialogues* at Rua Red; *Culture Clinic* at Common Ground, and *Talking About Hope: Building an Invisible Museum for Women* at Richmond Barracks. Laragh currently works as a facilitator for Glenree Centre for Peace & Reconciliation's Refugee and Cultural Diversity Programme. In 2019 she was part of an exhibition hosted by Common Ground reflecting on the studio's Citizen Artist awards 2016–2018. She also works collaboratively on curating a regular event, *Welcome Café* (Third Space Smithfield), a platform for showcasing projects and campaigns that promote and celebrate diversity and intercultural dialogue.



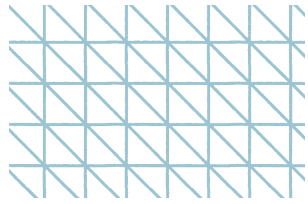
Nat Schastnev(a)

is a trans* activist, researcher, photographer and videographer and a participant of national and international shows and queer festivals. An immigrant, a queer feminist disciple, Nat is now based in Ireland. In St. Petersburg, Russia, they cofounded a queer feminist affinity art group *Unwanted Organisation*, a group of artists, activists, and social researchers, collaborating on affinity level to resist the conservative backlash of Russian governmental policy.



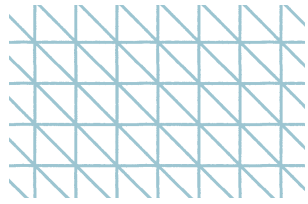
Evgeny Shtorn

is a civil society activist, organiser and LGBT researcher from Russia. He worked for years in a leading St Petersburg think tank, the Center for Independent Social Research, while also collaborating with such human-rights NGOs as the Russian LGBT Network and Memorial. In 2018, he was forced to leave Russia and claim asylum. His field of work includes hate crimes against LGBT people, racism and postcolonial theory. As an activist he is now trying to create awareness among the Irish LGBT community and organizations about gender based discrimination in Direct Provision, which causes LGBTI and victims of domestic violence to suffer a double isolation. For these purposes, he created a grassroots initiative *Queer Diaspora* in support of people who are seeking asylum.



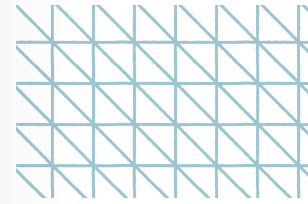
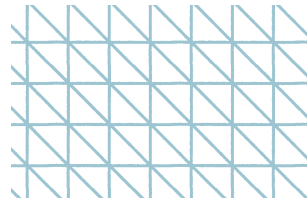
Rayla Tadjimatova

is a drama/performance director, trainer, educator and community events initiator and facilitator. She works with professional and amateur actors, students, members of a variety of community groups and organisations, asylum seekers and immigrants. A unique combination of analytical and artistic skills helps her to undertake a variety of different artistic and community projects. Rayla's work includes directing drama productions based on traditional drama texts (eg. *The Three Sisters* by A. Chekhov, RedDress Co. Dublin or *The Other War* by Alemseged Tesfai, 2018), producing self-devised performances developed with the group of participants (eg., *Homelessness*, UCD, 2015), or creating specific cultural events to meet specific needs of the group or organization.

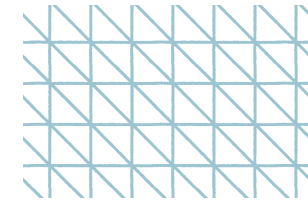


Vance Wing-sze Lau

is Arts and Cultural Programme Coordinator with Create, where she provides project and event management support for a broad variety of arts projects, professional development workshops and cultural events. She has worked particularly on the Collaborative Arts Partnership Programme (CAPP 2015–2018), a transnational cultural programme focusing on the dynamic area of collaborative arts. She has developed and manages digital platforms, communications and audience engagement strategies for CAPP, including the legacy of the project. She produces the Create and CAPP e-bulletins, as well as documentation of arts projects for promotion and archive purposes. Vance is a theatre-marker and producer, and has a keen eye for photography. Originally from Hong Kong, she holds a BSocSc Honours in Criminal Justice from the University of Hong Kong and an MA in Cultural Policy and Arts Management from University College Dublin.

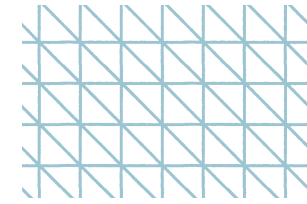


Appendix II Facilitator Biographies



Áine Crowley

is Programme Manager, Arts and Engagement with Create. In this capacity, she advances Create's work to support artists and communities of interest and/or place to realise high-quality collaborative arts practice, through ongoing professional development support, project opportunities and the development of cross-sectoral alliances and partnerships. Áine coordinates the Artist in the Community Scheme, providing project and proposal advice and support, information and guidance to applicants. Áine has a strong track record of supporting artists and communities, having worked with Voluntary Arts Ireland as a Development Officer, managing the Exit 15 project. Prior to this Áine worked with dlr County Council Arts Office as Youth Arts Development Worker. Áine worked in Mayfield Arts, Cork for eight years where she collaborated with a diverse range of communities including Cúig – Creativity Unlimited an Integrated Group. Áine holds a BA Fine Art Printmaking from Limerick School of Art and Design.



Dr Áine O'Brien

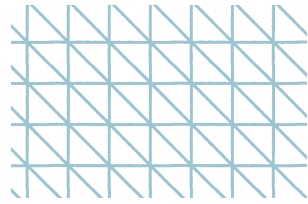
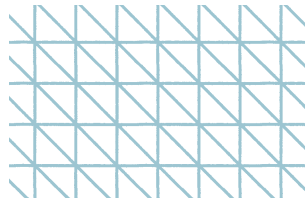
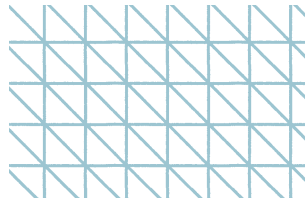
Dr Áine O'Brien is Co-Founder and Co-Director of Counterpoints Arts, London and has worked across the arts, education and activism in the US, Ireland and the UK.

Áine set up CTMP (Centre for Transcultural Research and Media Practice) in 2005, housing one of the first doctoral programmes aligning migration research with the creative arts. She created FOMACS (Forum on Migration and Communications) in 2007, developing creative arts and cross-sector public projects focusing on migration.

Her productions to date within the University sector, FOMACS and Counterpoints Arts explore global storylines linking migration with social justice and change.

Áine runs Counterpoints Arts' Learning Lab programme, developing national and international partnerships with artists, cultural activists, community organisations and policymakers. She currently coordinates the collective, cross-arts programme *Who are We* at Tate Exchange (with Counterpoints Arts and Open University).

Áine serves on the Tate Exchange Think Tank, Tate Modern and is a Trustee of Highlight Arts.

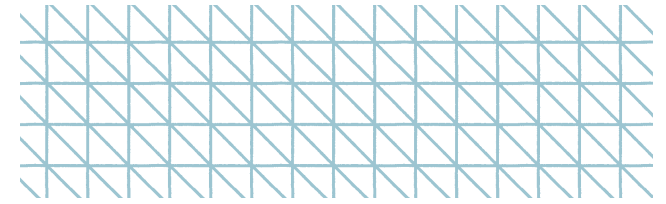
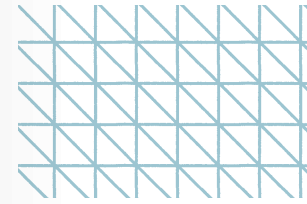


Mary Ann DeVlieg

is an internationally experienced consultant, facilitator and trainer with a background in the arts, arts mobility and policy. She evaluates international cultural collaboration projects and policies for the European Commission and charitable foundations. Since 2010 she has been working to protect and defend the rights of artists-at-risk; she founded the EU working group, Arts-Rights-Justice, co-founded Artsfex, advises and trains artists and arts organisations on protection and defence. At freeDimensional (2013–2015), she led strategic organisational development, and currently steers the Arts-Rights-Justice Academy at the University of Hildesheim. She is a case consultant for at-risk artists and a frequent speaker and conference moderator. Mary Ann has been an active political lobbyist on behalf of the arts and in 2006 was awarded the EU Individual Prize for services to artists' mobility.

Khaled Barakeh

is a conceptual artist and cultural activist. He graduated from the Faculty of Fine Arts in Damascus, Funen Art Academy in Odense and the Städelschule Art Academy in Frankfurt a.M. The geographical shift in Barakeh's life – from Syria to Europe – resulted in major changes in his practice; originally trained as a painter, he developed a stronger focus on contemporary art practices, working with a variety of media and topics. Barakeh is considered part of the global activism movement; he approaches creative practices as a tool of social change and cultural preservation. As a continuation of these activities outside of his artistic practice, he has founded the non-profit organisation coculture, focused on connecting and empowering cultural producers worldwide. Barakeh has exhibited at Künstlerhaus Stuttgart, Shanghai Biennale, Frankfurter Kunstverein, Artspace New Zealand, Busan Biennale, MKG Hamburg and other venues around the world.



Appendix III Reading List

The following reading list was distributed to all participants of the Summer School prior to their time together.

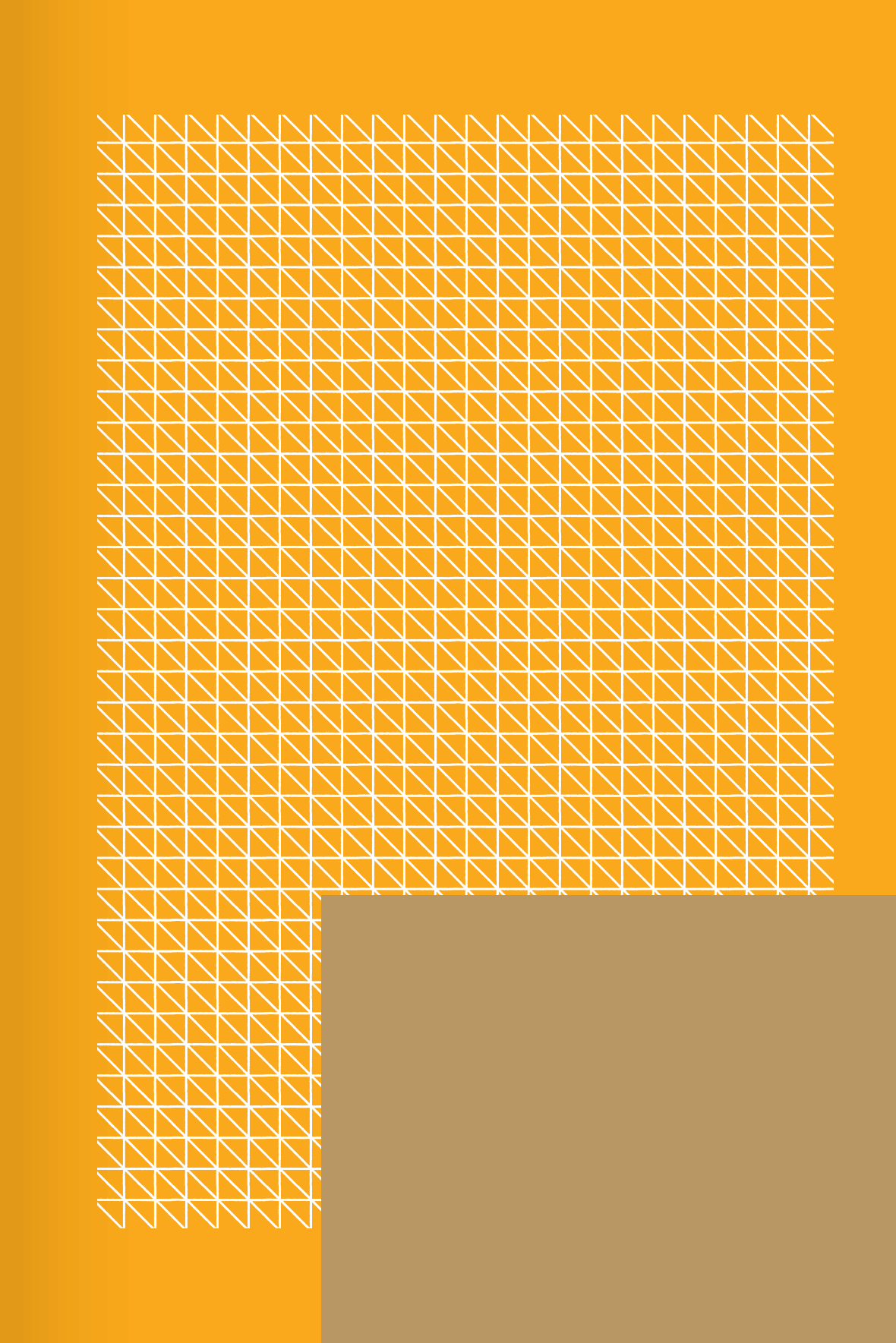
Hans Ulrich Obrist, *Why We Need Artists in Politics*. Artsy, 2017.

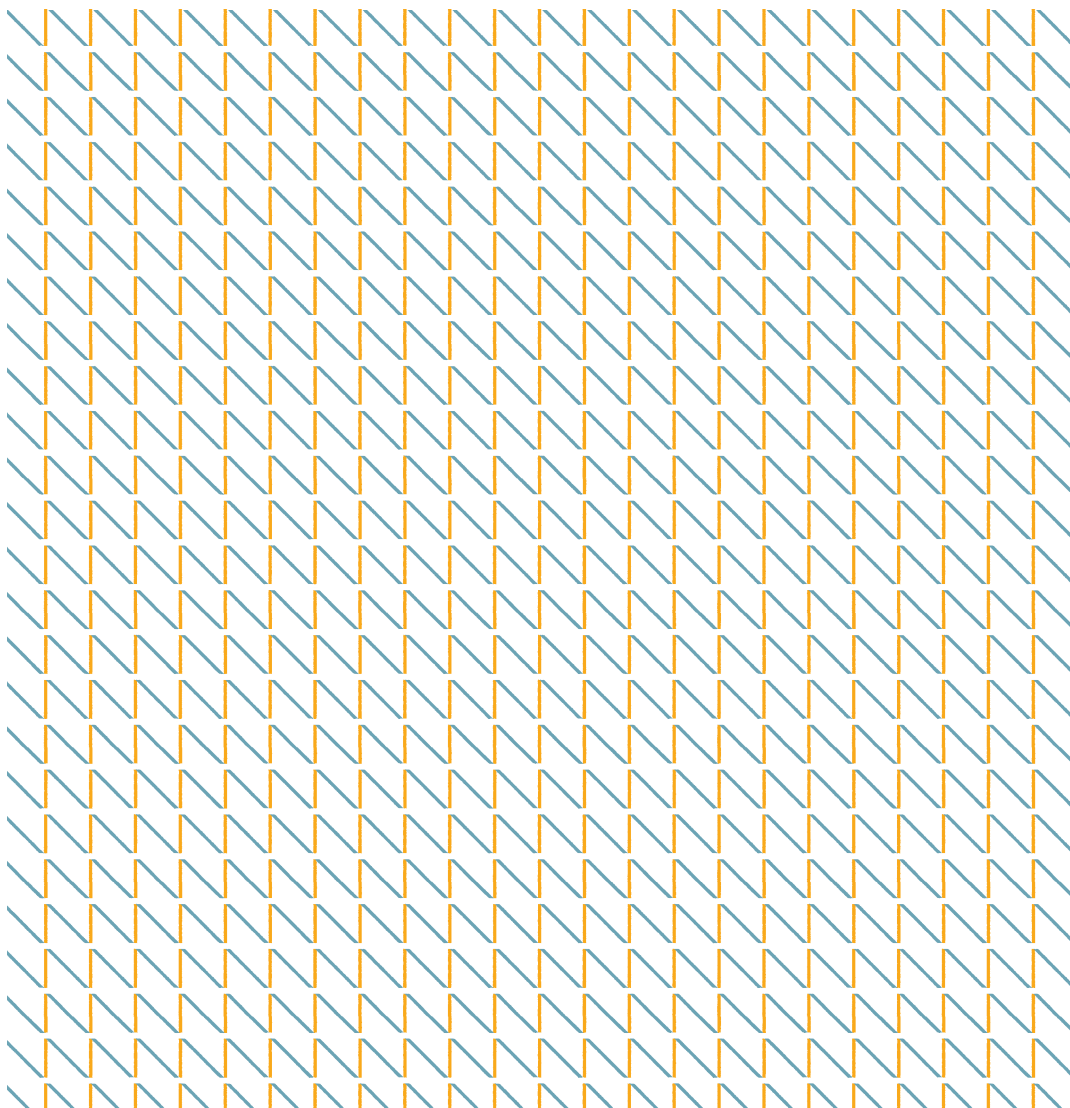
Édouard Glissant, *Poetics of Relation*. Trans. Betsy Wing. Ann Arbor: The University of Michigan Press, 1997.

An Interview with Tania Bruguera, *Immigrant Movement International: Five Years and Counting*. Field: A Journal of Socially Engaged Art Criticism. 2016.

Stuart Hall, *Cultural Identity and Diaspora* from Williams, Patrick and Laura Chrisman, *Colonial Discourse and Post-Colonial Theory – A Reader*. London: Harvester Wheatsheaf, 1994.







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