

CREATE AND
COUNTERPOINTS ARTS

AUTUMN SCHOOL 2021

ON CULTURAL DIVERSITY
AND COLLABORATIVE PRACTICE

OCTOBER
1 - 28

PROGRAMME

'The moment we stop listening to diverse opinions is also when we stop learning. Because the truth is we don't learn much from sameness and monotony. We usually learn from differences.'

How to Stay Sane in an Age of Division - Elif Shafak, 2020

Welcome to the 2021 Autumn School on Cultural Diversity and Collaborative Practice.

The Autumn School is shaped by global and translocal practices. It is informed by the diverse life experiences and creative practices of participants and the work and mentoring of visiting facilitators. The focus on learning and unlearning in the School pivots between the lived realities of cultural diversity and the connective methodologies and actions underpinning collaborative, socially engaged practice.

The school is interdisciplinary in its curriculum and composition of participants, presenters and facilitators. Together we will explore what cultural diversity means in practice – in people's **intimate lives**, in **neighbourhoods** and within communities of **place** and interest.

Lines of inquiry include the following questions, among others:

How does the practice of cultural diversity resonate as an **intersectional** and dynamic part of **everyday life**? And by extension how might the language around cultural diversity be challenged and reimagined? How might the experience of cultural diversity be enacted in the context of **collaborative arts** practice and vice versa? How can cultural diversity and working **cooperatively** form an intrinsic part of the artistic, socially engaged process, acting as a powerful driver for **social change** in both local communities and within arts organisations? How to understand the critical intersection of cultural diversity and collaborative arts practice in the context of **decolonisation** and the urgency of **global racial justice** movements?

The 2021 School practices a 'think and do' collaborative approach, utilising creative workshops, critical and comparative case studies, a creative group challenge, one-to-one mentoring, international guest artists including curators, policymakers and activists.

We will navigate our learning through the lens of your own practice and through a range of local and global creative projects.

T E A M

O'Brien (Director); Lima (Co-Facilitator); Crowley (Manager and Facilitator); Jonah (Visiting Producer/Researcher); Olărescu (Visiting Artist/Activist); Einashe (Visiting Investigative Journalist/Activist); Czechowski (Visiting Curator/Researcher); Lau (Technical Producer)

KEYWORDS

ART; DIVERSITY; DIS/PLACEMENT; CARE; COMMUNITIES OF PLACE/INTEREST; ACCESSIBILITY; PARTICIPATION; SOLIDARITY; COLLABORATION; LABOUR; HISTORY; INTERSECTIONALITY; DECOLONISATION; HOUSING; RIGHTS; RACIAL/SOCIAL JUSTICE; HEALTH; INEQUALITY/EQUALITY; LEARNING/UNLEARNING; SOCIAL ENGAGEMENT; POVERTY; NEW NORMAL; SYSTEMIC RACISM; COMPASSION; EMPATHY; CITIZENSHIP; COOPERATION; CHANGE; ALTERNATIVE ECONOMIES; CHARACTERISTICS; DECONSTRUCTION; HOSPITALITY; CULTURAL SUSTAINABILITY; PUBLIC ART/CREATING COMMONS; CURATORIAL ETHICS; PARTICIPATORY DEMOCRATIC PRACTICES

Subject to change as well as continuity. Please add other keywords that matter to you.

SCHEDULE

DAY ONE 1ST OCTOBER

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Introduction - An overview of the School's learning pathways and goals; Who are we?

12:00

Exchanging Stories- Breakout Rooms

A walk through and discussion of Shafak's manifesto and circulation of the MÁK creative group challenge - Breakout Rooms with School Alumni

16:00

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SCHEDULE

DAY TWO 8TH OCTOBER

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Digital Kitchen: Informal coffee and chat

09:00

09:30

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Intro to Day 2 and recap

09:30

Spotify Playlist - a track to start the day

10:00

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Nike Jonah, Producer and Researcher

10:00

(a mix of presentation, conversation and breakout groups)

12:00

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Lunch / Break from screen

12:00

12:30

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Dana Olărescu, Artist and Activist

12:30

(a mix of presentation, conversation and breakout groups)

14:30

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Breakout Groups - MÁK challenge

14:30

15:30

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End of day group conversation

15:30

16:00

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Mentoring sessions

16:15

17:30

Working with People in Place, Neighbourhood Rights; and Unlearning Curation



SCHEDULE

DAY THREE 15TH OCTOBER

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Digital Kitchen: Informal coffee and chat

09:00

09:30

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Intro to Day 3 and recap

09:30

Spotify Playlist - a track to start the day

10:00

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Isabel Lima, Co-Facilitator and Artist

10:00

(a mix of presentation, conversation and breakout groups)

12:00

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Lunch / Break from screen

12:00

12:30

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Dominik Czechowski, Curator and Researcher

12:30

(a mix of presentation, conversation and breakout groups)

14:30

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Breakout Groups - MÁK challenge

14:30

15:30

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End of day group conversation

15:30

16:00

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Mentoring sessions

16:15

17:30

Collaborative, Investigative Methods in a Frontier Place



SCHEDULE

DAY FOUR 22ND OCTOBER

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Digital Kitchen: Informal coffee and chat

09:00

09:30

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Intro to Day 4 and recap

09:30

Spotify Playlist - a track to start the day

10:00

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Breakout Groups - MÁK challenge

10:00

10:45

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Special Event in collaboration with the Platforma Festival:

11:00

12:30

Palermo: The Black Mediterranean - Collaborative, Investigative
Methods in a Frontier Place (access event [here](#))

Ismail Einashe, Investigative Journalist and Activist

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Follow up conversation with Ismail Einashe and Autumn School

13:00

15:00

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Final Group Conversation / Recap

15:00

16:00

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Mentoring Sessions

16:15

17:30

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TRAVELS

We looked to Ireland's history of hedge schools, formed in the face of adversity and the enduring spirit of the Irish traveller community. Making the space move between places yet maintain a recognisable identity resonated with our group. Whether it was a yurt, caravan or a tent, this moving space meant that each community we engaged with could experience both the comfort of a covered space and the unique qualities of their outdoor environment. It would look and function as something between a circus, a festival, a bog workers tea hut and a meitheal.



Each location the space
communities that live
boglands in Monica's
then over to Ala or To

We will prioritise eno
community, establish
community is differen
different methods of s
ranging from dance, r
cultural translator, a p

SECTIONAL



Our space will function outside the framework of established arts institutions providing less restricted, more meaningful focal point for each community to connect and value their common land. In doing so we hope to foster Cross-sector collaboration, forming new relationships between diverse partners and previously separate civic agencies.



SCHEDULE

DAY FIVE 28TH OCTOBER

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Digital Kitchen: Informal coffee and chat

09:00

09:30

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Final MÁK Breakout Groups

09:30

12:30

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Lunch/Break from Screens

12:30

13:00

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Final MÁK Forum: Groups present their collaborative projects to participants, to alumni, facilitators, guest artists, curators and producers.

13:00

15:00

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Final wrap-up conversation and 'good-byes'- explore plans for re-connecting and building the network.

15:00

16:00

SELECTIVE READING AND MEDIA LIST

The only required text for the Autumn School 2021 is Elif Shafak's 'How to Stay Sane in an Age of Division' (2020).

None of the texts and media below are intended to be prescriptive nor definitive, rather shared prompts and provocations for dialogue and debate.

Please do come with a collective commitment to tackling critical concepts and ideas, sharing creative and practical challenges, working together to imagine new ways of making sense through and beyond what (at times) might seem insurmountable.

DIGITAL RESOURCE

[#CovidCreativesToolkit](#) created by Kat Braybrooke - packed list of free and open source tools for use across a range of creative projects and community-building platforms.

MEDIA

[Amin Husain and Nitasha Dhillon on Working to Decolonize the Art World](#)

[Syria: Rojava, the Revolution by Women](#), 25 mins

[James Baldwin debates the 'American dream'](#), 2:59 mins

[To change the system we need systemic alternatives](#), 2:09 mins

[In the Shadow of the Midnight Sun](#) (DelGado)

[Boaventura de Sousa Santos – Spaces of Transformation: Epistemologies of the South](#), 23:59 mins

[Knock Down The House](#), full feature, 1:26:39

[Nae Pasaran](#) (2018) trailer, 2:02 mins

[International Rights of Nature Tribunal Paris Introduction](#), 6:22 mins

[Decolonising the Camera in Racial Time](#) (Sealy)

[Racial contract Charles W. Mills](#)

[10 steps to non optical allyship](#)

Decolonization (Frieze Anthology)

READING

What it Means to be Displaced (Mohamed/Hermon)

'Thrown togetherness: the politics of the event of place' (Massey)

Participatory Art (Finklepearl)

Art as Social Transformation (El Hussein)

Three stages in the art of public participation: The relational, social and durational (O'Neill)

Palestine as a Profession (Farhat)

Decolonising Knowledge and the Question of the Archive (Mbembe)

Why we Need Artists in Politics (Obrist)

An Interview with Tania Bruguera

White Fragility (DiAngelo)

Against the Anthropocene (Demos)

The 1619 Project

Epistemologies of the South (DeSousa)

Together we dance alone: Building a toolkit for creatives in a pandemic (Braybrooke)

Placeless making? Reframing the power-geometries of digital platforms in China through tactical co-creation (Braybrooke).

David Olusoga Mc Taggart Lecture

How Sicily inspires African love ballads and new stars

The Troubled History of Quarantine Ships

The Bangladeshi shopkeepers who took on Sicily's Cosa Nostra mafia

Reading the 'Black Mediterranean' through Europe's Migrant Crisis

Italian family fosters Gambian migrant: 'The son we never had'

Adichie, Chimamanda Ngozi. Notes on Grief. London, 4th Estate, 2021

Baldwin, James. Another Country. London, Penguin Books, 1990.

Beatrice von & Meyer-Krahmer, Benjamin (eds.). Hospitality: hosting relations in exhibitions, Sternberg Press, Berlin, 2016 (Introduction)

Boomgaard, Jeroen, and Rogier Brom (eds.). Being Public: How Art Creates the Public. Amsterdam, Valiz, 2017.

Bloom, Brett and Sacramento, Nuno. Deep Mapping. Break Down Press, 2018.

Charnley, Kim. Sociopolitical Aesthetics: Art, Crisis, Neoliberalism. London, Bloomsbury, 2020.

DeBhairduin, Oein. Why the Moon Travels. Dublin, Skein Press, 2020.

Ghosh, Amitav. The Great Derangement: Climate Change and the Unthinkable. London, University of Chicago Press, 2016.

Jenssens, Joris. (Re)framing the International: On new ways of working internationally in the arts. Brussels, Flanders Arts Institute, 2018.

Luiselli, Valería. Lost Children Archive. London, 4th Estate, 2019.

Malm, Magdalena (ed.). Curating Context – Beyond the Gallery and into Other Fields. Art And Theory Publishing, 2017.

McCann, Colum. Apeirogon, A Novel. London, Bloomsbury, 2020.

McDonagh, Rosaleen. Unsettled. Dublin, Skein Press, 2021

Okorie, Melatu-Uche. This Hostel Life. Dublin, Skein Press, 2018.

Reilly, Maura. Curatorial Activism: Towards an Ethics of Curating. London, Thames & Hudson, 2018.

Warsza, Joanna and Reed, Patricia (eds.). A City Curating Reader: Performative Art in the City. Munich, Motto Books, 2018.

AUTUMN SCHOOL GROUP AGREEMENT

How we can Work, Collaborate and Learn Together

SCHOOL VALUES

RESPECT; CONFIDENTIALITY; GENEROSITY, SOLIDARITY; CREATIVITY;
COMMUNICATION; LEARNING; HONESTY; LISTENING; PATIENCE

As with all group settings and gatherings – whether online or not – interpersonal communication is key. The following are some core guidelines to help you communicate well and with respect at the Autumn School. Throughout the School, our shared aim is to maintain a balance of fairness, respect and generosity towards peers.

CODE OF CONDUCT

Please abide by the following:

- + Sign in on time;
- + Be respectful;
- + Listen actively;
- + Be aware of language diversity;
- + Be honest and act in good faith;
- + Be collaborative;
- + Be generous and sharing;
- + Respect privacy;
- + Ask permission to share info, record or videotape beforehand;
- + Handle disagreement constructively;
- + Everyone has a chance to contribute;
- + Don't interrupt other people, be patient and wait your turn;
- + If you want to intervene in the conversation raise your hand and let facilitator/moderator signal you can proceed (Raised Hand feature on Zoom and please also use the facilitation cards which we have circulated);
- + Or use emoji cards provided to signal to all participants your reactions to what they are saying;
- + In break-out sessions, volunteer or nominate someone to moderate conversations.

Because we are conducting the Autumn School online, we will also need to be mindful of time limits and practicalities. In order to prepare for scheduled Zoom sessions, please be sure to do the following:

- + Have a computer charger and drinks at hand before you start;
- + Try and find a quiet space for the meetings. If not possible, consider muting yourself when others are talking;
- + Mute your phone;
- + Mute messages alerts on your computer.

SCHOOL FIELD NOTES

We're using the term 'field notes' to help capture some of the ways in which we might learn through and with each other over the days and sessions of the Autumn School.

Each of us is being asked to sketch our daily thoughts, reflections and ongoing questions in process-led field notes. These notes can be loosely structured through writing, images, drawings or montage (in addition to other forms of expression – whatever works best for you).

We simply ask you to assemble your notes around each day, so we can get a sense of the shared rhythm and interrelated threads to the ongoing, collective conversation.

Obviously you can choose which aspect of your notes you wish to share, but having the field notes might help us pinpoint those 'on-the-spot' break through moments of both learning and unlearning and also the unpredictable richness of the collaborative process.

Our aim is to then find the right output and platform in which to publish for a wider audience the diversity of thought, action and imagining of the 2021 Autumn School.

We will be using Slack as a project and content sharing platform throughout, and Zoom for all of the other School sessions, breakout groups and mentoring.

ÁINE CROWLEY

Áine Crowley 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. Crowley coordinates the Artist in the Community Scheme, providing project and proposal advice and support, information and guidance to applicants. Crowley holds a BA Fine Art Printmaking from Limerick School of Art and Design.

DOMINIK CZECHOWSKI

Dominik Czechowski is a London-based curator, researcher and writer. His main area of interest is in interdisciplinary curatorial practice and theory, socially engaged curatorial strategies, as well as historiographical and archival practices. He has held curatorial positions at Jewish Museum London, Hayward Gallery, Arnolfini Gallery, Calvert 22 Foundation, and Barbican Art Gallery and has curated exhibitions, performances and public programmes for institutions such as Freud Museum and Liverpool Biennial. He is an editor of and contributor to artist publications and exhibition catalogues as well as magazines such as Art Monthly, MAP, Foam, and Postmedia. He is a member of AICA-UK (Association of International Art Critics).

ISMAIL EINASHE

Ismail Einashe is an award-winning journalist and writer. He has written for The Guardian, BBC News, The Sunday Times, Foreign Policy, Frieze, ArtReview and The Nation, among many others. At present, he is a Senior Journalist at Lost in Europe, a cross-border journalism project, which investigates the disappearance of child migrants in Europe. In April as part of Lost in Europe he won the inaugural Investigative Journalism for the EU (IJ4EU) Impact Award. In 2019 he won a Migration Media Award and was last year shortlisted for the European Press Prize. In 2019, he was an Alicia Patterson Foundation Fellow where he reported on China's role in Africa, focusing on Kenya, Ethiopia, Tanzania and Zambia. Ismail has co-edited the book, Lost in Media: Migrant Perspectives and the Public Sphere, a collection of essays on the representations of migrants and refugees in the European media. He is also an Ochberg Fellow at the Dart Center for Journalism and Trauma at Columbia University.

TEAM BIOS

NIKE JONAH

Nike Jonah occupies various roles in the cultural sector. She is currently, a Visiting Research Fellow at Central School of Speech and Drama; until recently, she led Popchange, a Pop Culture and Social Change initiative at Counterpoints Arts. In 2018, she launched Pan African Creative Exchange (PACE) a platform for artists based in Africa. Between 2008 and 2012, Nike led the Decibel Programme, an Arts Council England initiative for African, Asian and Caribbean artists. Nike is a Trustee of the following organisations; The European Cultural Foundation, The Birmingham Contemporary Music Group, The Royal Africa Society and The Bush Theatre.

VANCE LAU

Vance Lau provides project and event management support for Create projects, professional development workshops and cultural events. She has also been responsible for developing and managing digital platforms, communications and audience engagement strategies for the Collaborative Arts Partnership Programme (CAPP). Vance 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.

ISABEL LIMA

Isabel Lima is a Newcastle-based artist whose practice addresses the overarching themes of Identity, Culture and Place. Her family history of displacement is the catalyst for her research interests. Isabel develops artist-led projects in collaboration with groups of people who have systematically suffered injustice and/or oppression caused by capitalism and colonialism. In her current research Lima is approaching socially engaged art as a site of production and transformation that goes beyond representation and contains within its scope the possibility to enact change. Lima's projects include: Gresham Neighbourhood Plan (Beyond the Now/Counterpoints Arts, 2020); 5Rs, Who Are We? (Tate Exchange, 2019); Gresham Wooden Horse (Middlesbrough Institute of Modern Art/ Tate Exchange, 2017) and Broken Chords Can Sing A Little (Middlesbrough Institute of Modern Art, 2016). Lima is currently a PhD candidate at Teesside University.

DANA OLĂRESCU

Dana is a socially engaged artist working at the intersection of performance, installation, and social design, with a focus on challenging minority exclusion and environmental injustice. Through participatory methodologies that democratise access to art and knowledge, she aims to give agency to underserved migrant groups and people habitually excluded from decision-making processes so they can become active co-producers of culture. At present, she is working with residents affected by West Burton A power station's decommissioning in Gainsborough, as part of the 'Decommissioning the Twentieth Century' investigation run by Keele University. Her projects have been presented at art institutions including Tate Modern, London Short Film Festival, Low Carbon Design Institute, and Incheon Art Platform in South Korea, among others.

DR ÁINE O'BRIEN

Áine O'Brien is Curator of Learning and Research and Co-Founder (Co-Director 2012-2020) of Counterpoints Arts, London. Áine has worked across the arts, education and activism for over 30 years in the US, Ireland and the UK. She 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 (re-named the Centre for Socially Engaged Practice-Based Research). She created FOMACS (Forum on Migration and Communications) in 2007, developing creative arts and cross-sector public projects focusing on migration and social justice. Her productions to date within the University sector, FOMACS and Counterpoints Arts (spanning across documentary film, print, exhibition, curation and learning) explore global storylines linking migration with human rights and social change.

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