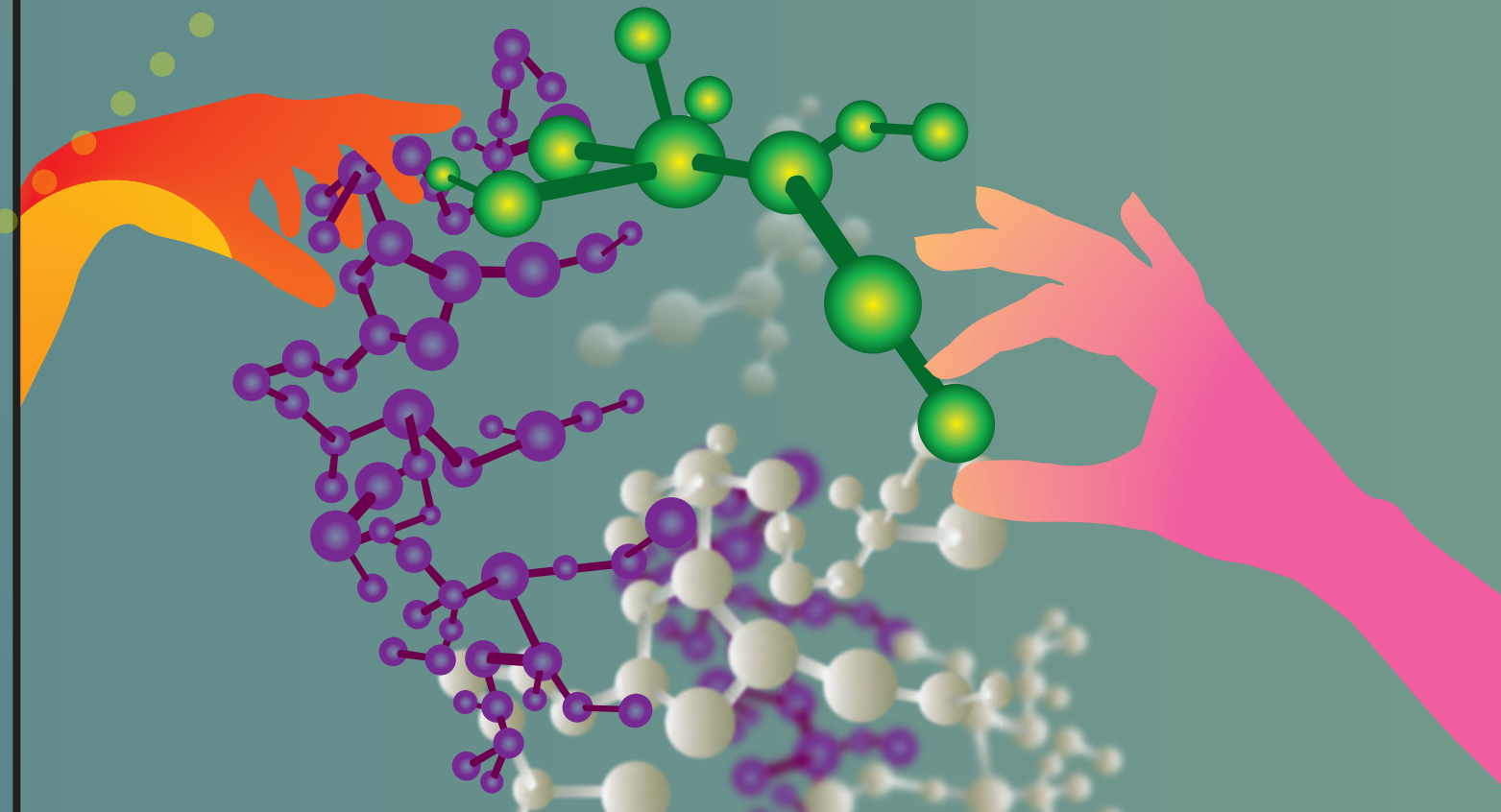cap
community arts partnership

PICAS
Programme for InterCultural Arts Support
A Community Arts Partnership initiative supported by the National Lottery, Arts Council of Northern Ireland

between ourselves

exploring interculturalism through intercommunity creative practice

This book is intended as a source of information, offering context and a practical resource for artists, arts managers, educators, policy-makers, community organisations, individuals and groups interested in intercultural creative practice. As Northern Ireland, in the second decade of the 21st century struggles to emerge from a highly contested cultural past, into a more plural, shared and welcoming civic future, **Between Ourselves** *focuses on how community arts practice can help achieve that goal.*

Between Ourselves - edited by Dr. S. Tracey & C. Shields - © Community Arts Partnership 2015

cap

community arts partnership
www.comartspartner.org

Community Arts Partnership takes the lead in the promotion, development and delivery of community arts practice in Northern Ireland to affect positive change. We are an independent advocate for community arts and offer the widest possible range of assistance and opportunity to get creative and engage in community-based arts activity.

Our vision *is to see the emergence of a just, inclusive, peaceful and creative society, where difference is welcomed and participation is valued.*

We have a two-fold approach to arts development: firstly, supporting access and participation by seeking to affect policy through advocacy and leadership and secondly, promoting authorship and ownership through the active engagement in projects and programmes.

Community Arts Partnership secures public and trust/foundation funding to not only offer a core workshop programme free of charge to groups/communities/schools with limited resources for arts activities, but to maintain operations across a range of areas including advocacy, information and support services, training, research and local and international networking. CAP can also offer tailor-made creative programmes and consultancy on a fee basis.

CAP projects:

- span the widest range of art forms including visual, verbal and literary, carnival and performing arts, traditional and digital media, fashion and street art;
- are developed and delivered at very high standards;
- are participant-led, and are tailored to accommodate the needs and interests of groups and individuals of all ages and abilities, across ethnicities, backgrounds, and lifestyles;
- are facilitated by professional artists with expertise in a spectrum of disciplines and a wealth of experience in working with community groups and schools;
- contribute to a range of personal and community development impacts ;
- contribute to social cohesion;
- promote access, participation and enjoyment of the arts;
- encourage partnerships and collaborations.

CAP, through its *Community Arts Weekly* and *Community Arts Monthly* e-news, has one of the highest arts readerships in Ireland, offering information on news, jobs, funding, events and

creative opportunities locally in Northern Ireland on a council by council basis, and nationally and internationally as well.

CAP offers:

- Community engagement and workshop programmes.
- Advocacy.
- Information.
- Research.
- Platforms for networking and sharing experiences.
- Professional training.

Community Arts Partnership is committed to fulfil a prominent advocacy role in Northern Ireland for community arts and the wider sector. We promote the profile and the status of the sector, and aim to inform policy and resource allocation decisions within public institutions.

We advocate for the sector through:

- contact with government, councils, arts authorities, centres of learning, community groups, arts organisations and artists;
- fora for advocacy, learning and cultural development;
- information and research about provision and positive impacts of community arts on society and the CAPtabase artists' directory;
- attending and hosting events providing opportunities for networking and sharing experiences;
- public talks and training;
- acting as a central point of contact for the community arts sector;
- supporting and hosting the #ArtsMatterNI campaign for the wider arts sector.

Community Arts Partnership is developing a research base for community arts in Northern Ireland. We collaborate with other organisations to ensure that research is relevant to the sector, and complement and integrate existing research activities.

We organise a variety of initiatives focussing on community arts, including conferences and symposia in order to offer opportunities for networking, sharing experiences, facilitating and prompting debates. Local, national and international practitioners are invited to take part.

CAP provides training opportunities though our workshop and support programmes at different levels. Participants from community groups and schools can acquire or improve their creative skills, as well as developing their life and work skills. Community leaders and teachers gain or grow their confidence, abilities and knowledge to deliver creative projects. Artists with a

limited experience of working on community arts activities, can learn via mentoring with more experienced artists, building, developing and exchanging expertise.

We offer professional development opportunities to artists working in community settings. These include seminars and workshops a range of topics, e.g. autism awareness, disability awareness, creativity supporting dementia and of course through PICAS our intercultural arts support programme.

OUR FUNDERS

The principal funder of all Community Arts Partnership's programmes and operations is the Arts Council of Northern Ireland. The PICAS intercultural support programme has been exclusively and generously funded by Arts Council of Northern Ireland through National Lottery Funds.

We would like to thank them and our other core and project funders, Belfast City Council Tourism, Culture and Arts Unit, the Community Relations Council, the Building Change Trust, the Lloyds Bank Foundation for Northern Ireland and the Enkalon Foundation Northern Ireland for their generous and continuing support.

In the local vernacular, when you begin a sentence here with "between ourselves", you are usually invited to share privileged information, some news that not everyone knows, in a hushed aside. In contrast, in looking at how to open the spaces between communities and traditions, ethnicities and cultures, *Between Ourselves* is designed to share some of our recent experiences and more mature expertise, and include new creative possibility in the conversation.

We have attempted in this book to offer an exploration of a particular place, at a particular time, within a particular context. Northern Ireland, in the second decade of the 21st century, struggles to emerge from a highly contested cultural past, into a more plural, shared and welcoming civic future. Political changes, shifting identities and rapidly increasing cultural diversity in the region, have altered the landscape of community. *Between Ourselves* is an invitation to explore some of that terrain, in new, creative and collaborative ways.
It is written at a time full of opportunity and indeed necessity.

This book is offered as a touchstone of a group of experiences, insights and connections related to the Community Arts Partnership's PICAS programme. This whole support programme has been funded by the Arts Council of Northern Ireland, whose role has been more than offering and awarding grant aid: also realising and investing in a strategy to see intercultural arts flourish here.

Some theorists may hold that culture is a way of organising our adaptive strategies, within our given parameters of place and technology. This somewhat anthropological interpretation might be seen as ultimately our power to transform ourselves that has given our species the evolutionary edge over the millennia. Looked at this way, culture, as an active, dynamic, emergent space where a multitude of determining factors correlate into an set of actions or relations, offering new ways of seeing or being, responds rapidly to the immediacy and interaction of people and places. Creating the emergence of that more harmonious and including cultural space is a fundamental human challenge, framed in Article 27 of the United Nations (UN) Declaration of Human Rights and which underpins social and civic activism and the work of community arts organisations the world over.

Against a backdrop of global determinations to reinforce the right to participate in the cultural life of a community and ensure that cultural diversity is recognised, resourced and maintained, we see the pragmatic, creative and timely exploration of intercultural arts as a tangible, effective driver of positive change.

The Arts Matter!

a campaign to save arts
funding in NI - #theArtsMatterNI

Offering narratives about the way we live and recognise cultural value may generate insight into what it is to take part in cross-cultural activity at this time. If it is that we experience difficulty in participating within some collective or defined space, those who narrate most often are offered not only the best chance to influence that space, but start indeed to define the space in so doing. The ontological relational interaction between the act of relating and making things relative affords the space between – and perhaps, as in the title, between ourselves.

UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

ARTICLE 2: FROM CULTURAL DIVERSITY TO CULTURAL PLURALISM

In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace. Thus defined, cultural pluralism gives policy expression to the reality of cultural diversity. Indissociable from a democratic framework, cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life.

As of May 2015, 138 states and the European Union ratified or acceded to the 2005 Convention.

A MESSAGE FROM ROISIN MCDONOUGH
Chief Executive of the Arts Council of Northern Ireland

The challenges facing Northern Ireland, whilst changing, remain complex and varied. Against a background of budget cuts, regrettably disproportionate in their reduction of funding to the arts, we nevertheless continue to see the increasingly necessary role the arts can play across all our communities.

As more people from around the world are choosing Northern Ireland as a place to live and work, the need to foster and promote engagement for minority ethnic communities has never been greater. The Arts Council of Northern Ireland's determination to encourage new partnerships and build capacity, particularly within our minority ethnic communities, has increased the ability of new and established communities in Northern Ireland to engage in the arts, together.

In 2012, with the launch of the Intercultural Arts Strategy, the Arts Council of Northern Ireland offered a new layer of dedicated support and funding. The impacts of this programme have been elegantly articulated through a raft of projects, art works and programmes, not least Community Arts Partnership's PICAS support programme.

We in the Arts Council actively support the role community arts can play in increasing the opportunity to build dialogue and promote mutual understanding. We also recognise the power of creativity to both express the richness and diversity of our contemporary society and confront the challenges raised by prejudice.

In the 'Opening Doors' evaluation report of this first phase of the ACNI Intercultural Arts Programme, the range and diversity of those wishing to harness the power of the arts in confronting many challenges has been underlined and indeed, it has further identified the need for such a programme. Activity has taken place across all council areas, with projects funded directly in nine of the eleven new council districts. Participants have come from a host of nations including Argentina, Mexico, Peru, Chile, Ghana, South Africa, Jamaica, India, Sri Lanka, Bangladesh, Russia, Bulgaria, Hungary, Poland, Spain, Portugal, Romania, Lithuania, Latvia, Japan, China, Hong Kong, Timor, England and from all corners of Ireland. In the last 3 years, ACNI's Intercultural Arts Programme has awarded 31 grants to 27 organisations and a further 20 awards to artists. And of course we made a significant award to our principal support programme, Community Arts Partnership's PICAS programme. PICAS has hosted conferences, training events, funding surgeries, and in turn provided others with support in their practice development, culminating in the production of this invaluable and ground-breaking publication.

Collectively, all those supported through the Arts Council's intercultural funding, have produced an attractive, diverse and coherent body of creative artwork and a range of practical supports that will continue to inform and encourage us to celebrate and explore our distinctive and diverse cultures in more open and accessible ways.

Furthermore, the Arts Council of Northern Ireland is determined to see all the gains achieved be built upon. We will continue to explore ways to support this area of creative endeavour and increase the awareness of intercultural practice for the widest possible community and indeed encourage a variety of avenues for minority ethnic communities to access and participate in the arts in Northern Ireland and further afield.

This publication, 'Between Ourselves', further demonstrates the high-quality analysis, practice and process that is evident in the community arts approach of local artists and organisations. The insights, skills and reflections offered here, both technical, theoretical and eminently practical, will support the further development of capacity to take intercultural work forward, not just locally, but also far beyond these shores.

Roisín McDonough, chief executive of the Arts Council of Northern Ireland, September 2015.

BETWEEN OURSELVES: EXPLORING INTERCULTURALISM THROUGH INTERCOMMUNITY CREATIVE PRACTICE

This book is intended as a source of information and a practical resource for artists, arts managers, educators, policy makers, community organisations and individuals and groups interested in intercultural theories and practice. The potential audience might include:

- Any organisation, activist and/or individual with an interest in understanding and/or using the arts and creativity for intercultural dialogue.
- Artists working with or interested in working with an intercultural approach.
- People working with Black and Minority Ethnic communities across NI.
- Minority Ethnic group representatives and individuals.

A NOTE ON STRUCTURE AND CONTENT

Fundamental to interculturalism and creativity is the importance of being able to regard an idea or issue from multiple perspectives. In its form and content, the book itself aims to represent this multiplicity, moving between many perspectives, from theory to practice, from explorations of social and political contexts for intercultural arts to individual case studies, and from the perceptions of individuals involved in intercultural creative practice to those of organisations.

The book invites readers to move between these perspectives themselves by offering opportunities for reflection. These reflections are framed as open-ended questions. We hope these questions for reflection will enable you, the reader, to participate in creating understanding about interculturalism and how the arts might foster intercommunity practice.

We argue, with support from the literature, that the arts open up our capacity for reflection. We also make another argument for the arts, and community arts practice in particular, that they have the potential to foster intercultural dialogue. We explore the experiences of five intercultural arts organisations, identifying aspects of theory and practice on which others can draw.

We present a range of ideas about interculturalism in this book from context, practice and from literature. Little has been written about intercultural arts practice and how the arts might be integrated into intercultural dialogue. Additional insight about this has been distilled from interviews with the five projects which were invited, funded and supported through Community Arts Partnership's PICAS programme, to explore their own approaches to intercultural arts engagement. Our learning has been further informed by showcases and materials, publicity

information and evaluative feedback that these organisations have provided. PICAS (Programme for Intercultural Arts Support) offers a range of opportunities to support the delivery of key areas of the Arts Council Intercultural Arts Strategy.

The purpose of PICAS is to encourage and foster initiatives in the intercultural arts arena, assisting communities and individuals, artists and activists. This book explores PICAS through the lenses of the social and political context from which it emerged, the models which inform it in practice, and examples of its implementation in community arts projects, artist support, and intercultural arts facilitation training.

An aim of this book is to raise questions about intercultural creative practice. Identifying the questions is one of the purposes and contributions of this book to a field which has been under-described and partially researched.

The linear format of a book and the sequential nature of written communication limit the ability to reflect the constantly shifting and multidimensional nature of creativity. However, we disrupt the linearity of rigid directness and straight lines by using a dialogic format, posing questions and engaging the reader in reflections, and signpost the reader to follow themes backwards and forwards through the book. The use of questions in the text is not only a device for bringing the practice to life, but the questions themselves have emerged from the practice, extending our awareness of the possibilities of creative practice. Most of the questions are open-ended: we invite the reader to reflect and imagine with us. We include reflection prompts, framed as open-ended questions. We hope these questions for reflection will enable you, the reader, to participate in creating understanding about interculturalism and how the arts might foster intercommunity practice. We invite you to experiment with the positions and identities you adopt when you respond to these reflections: as an artist, facilitator, or a member of a community group or arts organisation.

Fundamental to interculturalism and creativity is the importance of being able to regard an idea or issue from multiple perspectives. In its form and content, the book itself aims to represent this multiplicity, moving between many perspectives, from theory to practice, from explorations of social and political contexts for intercultural arts to individual case studies, and from the perceptions of individuals involved in intercultural creative practice to those of organisations.

We also offer a range of images, artists' reflections and excerpts from interviews with participating projects to offer a range of perspectives on the complex area of intercommunity creative practice. It should be noted that English is not the first language of some of the contributors to this volume; in order to reflect the intercultural theme of this book, we retain individual and creative uses of language.

The contributions of multiple authors to this book offer different and sometimes what appear to be contradictory views on intercommunity creative practice (Pand intercultural dialogue. This reflects the view of knowledge in this book as partial, subjective, multi-perspectival and continually recreated. This multiplicity is reflected in the variety in length and structure and style of each of the chapters. Longer chapters on ideas contrast with shorter ones on practice, as in Part 2 which showcase the five intercultural arts projects. Some of the chapters are personal in tone; others draw on the language and conventions of academia. Some chapters are written in the first person; others are in a collective voice, using the pronoun "we".

ABBREVIATIONS AND ACRONYMS

ACNI	Arts Council Northern Ireland
AI	Appreciative Inquiry
BFC	Belfast Friendship Club
BME	Black and Minority Ethnicity
BPW	Belfast Print Workshop
CAP	Community Arts Partnership
CDF	Character Driven Facilitator/Facilitation
CERD	Committee on the Elimination of Racial Discrimination
CoE	Council of Europe
CSI	Cohesion, Sharing and Integration
EU	European Union
GFA	Good Friday Agreement
ICAP	Intercultural Arts Programme (ACNI)
LMHR	Love Music Hate Racism
LORAG	Lower Ormeau Residents' Action Group
NBCAI	New Belfast Community Arts Initiative
NCCRI	National Consultative Committee on Racism and Interculturalism
NI	Northern Ireland
NIMFA	Northern Ireland Muslim Family Association
NICEM	Northern Ireland Council for Ethnic Minorities
NLP	Neurolinguistic Programming
OFMDFM	The Office of the First Minister and Deputy First Minister
PICAS	Programme for Intercultural Arts Support (CAP)
SSYC	Scotch Street Youth Club
TBUC	Together Building a United Community
UK	United Kingdom
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organisation
WOMAD	World of Music, Arts and Dance

PART 1 OPENING UP THE CONVERSATION

Chapter 1

USING INTERCULTURALISM IN NORTHERN IRELAND
Robbie McVeigh

Introduction

The 2011 census confirmed that Northern Ireland had recently become a society without an ethnic majority. For the first time in its history, Northern Ireland is a society made up of minorities. In this context ethnic relations are particularly sensitized, and the political and cultural dynamics around ethnicity remain in profound flux. There is plenty of evidence to confirm that this demographic shift has had profound and sometimes dangerous political and cultural implications. Since the early 2000s, Northern Ireland has been routinely characterised as 'the race hate capital of Europe' and Belfast 'the most racist city in the world'. In 2009, there was widespread reporting of what were characterised as 'pogroms' against Roma migrants. In 2014, this situation worsened as racist violence intensified, the PSNI suggested that loyalist paramilitaries were involved in 'ethnic cleansing' and Islamophobia moved centre-stage in political discourse. Alongside this, there have been widespread tensions around 'culture'. The 'flags protests' are an ongoing example of this, but this is arguably only the crudest example of a wider culture. The infrastructure of sectarian division – most tangible in the interface 'peace' walls across Belfast and beyond – confirms this reality. In other words, however framed, Northern Ireland appears as a place in which the notions of 'culture' and 'ethnicity' embody profound unresolved tensions in the whole society.

Accepting that we have some problem with race and ethnicity – what is to be done about it? And, more particularly, what might community art practice do to engage with this challenge?

The notion of interculturalism has become increasingly popular as a response to situations in which culture is contested. As we might expect, the focus on culture immediately raises questions about cultural production – how do we create and represent cultural forms in a context of cultural division and tension? Clearly art practice should be able to speak to such a context. More particularly, community arts practice should be able to nuance this from different community perspectives. But there hasn't been a huge amount of work in this area in Northern Ireland. More particularly, the tools for such work are fairly crude – most of the paradigm was developed in the context of sectarian conflict – a society which was seen and saw itself as bifurcated on Protestant and Catholic lines. Little attention was made to other identities and little attention was paid to the whiteness of 'both sides'. In other words, it was doubly incoherent on race: ignoring difference and ignoring sameness.

This approach also suggests that two issues need to be foregrounded before we address any new interculturalism and art practice. First, racism and sectarianism – these cannot be abstracted from intercultural practice. Second, the point of art practice itself – particularly obviously in this context of community arts practice – has to be broadly grounded. This shouldn't involve overtheorising, but neither should it be untheorised. We have to have some idea of why we are trying to do what we do with art practice if it is to engage creatively with the reality of communities across Northern and transcend where appropriate the negativity associated with existing differences.

Most importantly, if interculturalism has anything to offer Northern Ireland, it has to be seen as something that speaks to the whole population, not just Black and Minority Ethnicity (BME) communities. Specifically, it should be able to speak to the experiences of - and divisions between – the Protestant and Catholic communities[1]. In other words we should look for an intervention that doesn't regard racism and sectarianism as 'separated discourses', but rather integrates the positive benefits of interculturalism across these and other identities and boundaries. Finally, it is clear that we can't assume that interculturalism is good for either community relations or art practice without some prior assessment of what these things mean. Thus any assessment of the role of interculturalism in art practice has to begin with two questions: what is racism, and what is art practice? We offer some discussion of both these concepts below. But we begin with an overview of interculturalism itself.

What is Interculturalism?

At its simplest, interculturalism is defined by its constituent parts – the connection between different cultures. But it is rarely used as promiscuously as this; when it addresses culture it is addressing a specific form of culture: the culture usually associated with ethnicity. It addresses the consequences of the meeting of two or more ethnic groups. Put simplistically, it could be argued that most obvious reference we have for Interculturalism is American culture, or at least the parts of American-ness that appeal globally, despite all the things that many people don't like about American politics or economics. In other words, it is the idea of a 'melting pot' that is referenced by bagels, burgers, pizzas or blues, jazz, rock 'n roll. In other words, it recognises that holistic new cultural forms emerge from the interfacing of different ethnic groups. This idea holds - although with less obvious reference - to other migrant societies like Canada and Australia and New Zealand, as well as other countries characterised by cultural diversity, such as India or Indonesia. Of course, this interfacing is never simple or unproblematic; we could immediately point to the tradition of blackface in the US as evidence of this. Nevertheless, the notion of the emergence of new cultural forms that are more than a sum of their 'ethnic' parts is crucial to the idea of interculturalism.

But the idea has also received more technical and formal definition. Interculturalism (sometimes also 'Interculturality' or 'intercultural dialogue') has been particularly promoted by the Council of Europe. It is also used by the European Union (EU) and the United Nations. It is definitively not a well-defined legal concept. Nevertheless it has a wide and increasing international reference. Essentially the notion of Interculturalism encourages exchange and interaction rather than either assimilation or segregation. It embraces openness to change from 'both sides' of any cultural interface - the majority population as well as from minority groups.

The Council of Europe (CoE) /European Commission Intercultural Cities project provides a useful comparative definition:

"Rather than ignoring diversity (as with guest-worker approaches), denying diversity (as with assimilationist approaches), or overemphasising diversity and thereby reinforcing walls between culturally distinct groups (as with multiculturalism), interculturalism is about explicitly recognising the value of diversity while doing everything possible to increase interaction, mixing and hybridisation between cultural communities. Interculturalism is also about addressing issues of cultural conflict or tension (religious customs and requirements, communitarianism, women's rights etc.) openly though public debate, with the involvement of all stakeholders"[2].

Thus from this perspective, the key elements are 'recognising the value of diversity', increasing 'interaction, mixing and hybridisation' and 'addressing conflict'.

It is also clear that interculturalism can and will be read differently in different contexts. The notion has found most favour in continental Europe, partly because there was less history of interventions like 'community relations' and 'community cohesion' that clearly overlap at least with the core ideas of interculturalism. Thus in the United Kingdom (UK) interculturalism is able to draw on - and sometimes compete with - a long tradition of interventions around race that include 'community relations' and 'multiculturalism' as well as more formal race equality measures. Thus from this British perspective, the brap[3] 'draft' definition recognises that it is a 'hugely contested term':

"Interculturalism is the recognition that culture is important and of equal value to all people. It recognises that forcing people to subscribe to one set of values can create tension between individuals and groups. It understands that human beings are multi-dimensional in nature and that cultural fusion has been, and will continue to be a by-product of human interaction. It requires negotiation to accommodate our expression of culture in the public domain, using the principles of human rights to shape shared entitlements" [4].

The term has also had a slightly different currency in Ireland. While there has been a shorter history of anti-racism, it was integrated more centrally into the race equality paradigm in the south of Ireland – for example it received equal status with racism in the title of the National Consultative Committed on Racism and Interculturalism (NCCRI). No doubt, the EU and other European linkages encouraged widespread use of this term. This has been somewhat undermined by the dismantling of much of the infrastructure of ant-racism and race equality in the south – including the NCCRI itself. Nevertheless, it continues to present a different model in which interculturalism is mainstreamed with broader race equality work. For example, the Irish Arts Council defines it thus:

"Implicit in the notion of interculturalism is a process that enables or encourages interaction between cultures: 'Interculturalism is the development of strategy, policy and practice that promotes interaction, understanding, respect and integration between different cultures and ethnic groups on the basis that cultural diversity is a strength that can enrich society, without glossing over issues such as racism'. There is a limit to the extent to which these processes can be prescribed in legislation or ensured through the formation of a cultural diversity arts policy. Rather than seeking to 'direct' intercultural dialogue at a state level, policy is required to make (and protect) the space in civil society in which such dialogue can take place. Interculturalist discourse is not based on the assumption that minorities require assimilation into the norms of the cultural majority. The predominant context of intercultural dialogue is the voluntarism and autonomy of non-governmental agencies and minority-led organisations. There is nevertheless great scope, perhaps given the vague, aspirational manner in which interculturalism is sometimes invoked, for simplistic, eurocentric biases to persist, particularly those steeped in assumptions of naïve universality or even tacit racism. Interculturalism is perhaps best approached ... as a process not between fixed or static cultures, but between individuals who wish to find opportunities for solidarity in the negotiation of difference, as members of heterogeneous, dynamic broad-based cultural or ethnic groups" [5].

So interculturalism carries with it a degree of constructive ambiguity – it can be made to work in particular ways in particular contexts. Nevertheless, the three key elements recognised by the CoE - 'recognising the value of diversity', increasing 'interaction, mixing and hybridisation' and 'addressing conflict' – are usually at least implicit. We can suggest that these are useful – and arguably generalizable – building blocks for any intercultural policy and practice.

As we have seen, interculturalism is also self-consciously situated in contrast to multiculturalism[6]. But it also sits in a particular relation with racism and, more particular, with interventions intended to address racial segregation and inequality consequent upon racism. From this perspective, it is perhaps also useful to emphasise what interculturalism is not. It is not simply 'about' the experiences of BME people – nor indeed a funding stream for BME specific work. It should speak to the whole of a culturally diverse society not simple the people of colour or migrants within it. Equally, interculturalism isn't anti-racism – it's not an alternative to addressing racism and it's not an alternative to anti-racist legislation and practice. In other words it has to be understand as operating alongside more formal and specific anti-racist interventions – like race equality legislation for example – rather than replacing these. So, while interculturalism is sometimes presented as an alternative to – or a replacement for – anti-racism, it isn't. This approach doesn't work – not least because within a UK context there's an existing infrastructure of race equality measures national level embedded and refined over fifty years. These are also situated in terms of key international mechanisms which articulate race equality as a human right – like the UN Committee on the Elimination of Racial Discrimination (CERD), the CoE and the EU. In other words for interculturalism to work it has to find a way to situate itself alongside this existing practice around race equality. It also has to be able to speak to racism – it bears emphasis that celebrating interculturalism is not an alternative to the need to engage and dismantle racism. It is useful, therefore, to explain what we mean by racism.

3. www.brap.org.uk/

4. brap, 2012: 5.

5. The quotation is from Louth County Council (2007) Louth Anti-Racism and Diversity Plan (Dundalk: social inclusion unit, Louth County Council), p. 35.

6. Barrett, M. 2013. Interculturalism and multiculturalism: similarities and differences. Council of Europe.

Defining Racism

Here the most obvious reference is the Stephen Lawrence Inquiry. The Inquiry developed its notion of 'institutional racism'. The Macpherson construction is not revolutionary – there have been much more radical uses of the term. But this was a helpful and comparatively radical attempt by the state to put its own house in order on racism.

This suggests institutional racism is:

"The collective failure of an organisation to provide an appropriate and professional service to people because of their colour, culture, or ethnic origin. It can be seen or detected in processes, attitudes and behaviour which amount to discrimination through unwitting prejudice, ignorance, thoughtlessness and racist stereotyping which disadvantage minority ethnic people.[7]"

This remains the 'gold standard' for understanding and addressing racism. Interculturalism has to find a way of working alongside this issue.

Intersectionality

Intersectionality (sometimes 'intersectionalism') is the analysis of the way forms oppression and discrimination impact upon each other. It recognises that different inequalities compound each other in specific ways and insists that focusing on single issue discriminations often misses the reality of those who are most unequal and discriminated against. The significance of intersectionality has been increasingly recognised in international human rights discourse. This adds a further dimensions to notions of hybridity: it is as dangerous to homogenize Black experience as it is white experience. At the same time, of course, people want to build notions of commonality across difference black and migrant experiences. At best intercultural practice finds way of making a positive creative tension between these different elements.

Recognising intersectionality also helps repudiate some of the worst aspects of multiculturalism – and indeed 'single identity work' – which forces people into ethnic boxes. Thus people may have an ethnic identity – or indeed a myriad of ethnic identities; but they also will have gender, and sexuality and class identities that cut across these boundaries. People may want to work with some ethnic specificity, but they may also want to do this in terms of gender or sexuality. In this context it is often completely inappropriate to force practice into an

7 MacPherson, William. 1999. The Stephen Lawrence Inquiry: Report of an Inquiry by Sir William MacPherson of Cluny: advised by Tom Cook, the right reverend Dr John Sentamu, Dr Richard Stone. Presented to Parliament by the Secretary of State for the Home Department February 1999 Cm 4262-I.

exclusive 'ethnic' box.

This point has immediate implications for interculturalism. Thus, while interculturalism is often both consciously and unconsciously regarded as 'to do' with 'new migrants' and ethnicity and migration, it shouldn't be. Any cultural interface should be able to engage with such elements. In other words, if there were no BME people at all in Northern Ireland, we might still expect this approach to British/Irish cultural tensions. And elsewhere in Europe – whether in Belgium or elsewhere – we would expect interculturalism. This isn't just a pedantic point – it makes it clear that there is not some quality of BME people or migrants that requires extra integration – this would have dangerous and racist implications. But where cultural, linguistic, ethnic differences pertain, interculturalism offers an engaged model to move beyond assimilation, segregation and conflict. But it also offers a paradigm that captures some of the complexity of identities within these broad ethnic tectonics. Thus class and gender and sexuality and host of other identities and perspectives cut across the ethnic fault lines sketched above. The focus of intercultural approaches to 'hybridity' offers a more nuanced and creative approach to issues than notions that might expect to find people trapped with communities only capable of 'single identity work'.

Interculturalism and Art Practice

Of course interculturalism isn't just about cultural production – in other words, there is a raft of interculturalist work that isn't about art practice, however broadly defined. That said, however, most of the provisos regarding interculturalism in general hold for interculturalism as art practice. In other words, it should not be regarded as art practice by BME people. Interculturalism isn't and shouldn't be defined by the ethnicity of the artist. This is wrong at a whole number of levels: it shouldn't constrain the art practice of BME people; equally good art practice by white artists should be intercultural. It's not anti-racist art – in other words it isn't expressly political work speaking to the reality of racism – although such work may well also be 'intercultural'. In terms of local reference - it's not community relations art practice. The caricatured, funding driven aspects of community relations work in Northern Ireland fail to meet some of the basic principles which we would expect of interculturalism.

Interculturalism is definitively not art practice only by BME communities – it should inform the approach of most art practice. This is not to suggest that all art has to be intercultural. But it is to suggest that all art should be able to situate itself in relation to race and racism and to think about its implications in terms of interculturalism.

As we have also suggested, Interculturalism is self-consciously situated in contrast to multiculturalism and intercultural art practice follows this distinction. The 'old fashioned' multicultural practice is perhaps unfairly caricatured in Britain by the old notion of 'steel drums' and 'saris' – recognising culture that is brought by migration but making little space for new hybridity that emerges from all sides in response to migration. And even less recognition

of the reality of racism as a crucial new element in the migrant experience. Thus while the traditional arts have an important these have a cultural value. they don't necessarily represent the experiences of first or second generation migrants and beyond. For example, in the UK, Grime and bhangra are new cultural forms that emerge from migrant groups with the country of migration. These may be much more important and relevant to young BME people than the culture in which their grandparents or great grandparents were immersed before they migrated to the UK.

Racism – and racial conflict – provides a key subject for much art practice. Conveniently – the Macpherson Inquiry into the death of Stephen Lawrence referenced above was itself a key moment of art practice that attempted to draw the lessons of the Inquiry and represent them to a wider audience in a less formally legal or political context. Richard Norton-Taylor's The Colour of Justice - one of the Tricycle Theatre's tribunal plays - was written and produced in the wake of the racist murder of Stephen Lawrence in Eltham (south-east London) in April 1993 and the ensuing Macpherson Inquiry set up in March 1998. And just to confirm the connectedness of all of this -The Colour of Justice played in Belfast at the Opera House.

The point is that we can have a reading of almost any art practice and make a judgment about what it does in terms of race. There is some influential and famous art that is fairly unequivocally 'racist art'. Take Wagner's work or WD Griffith's Birth of a Nation or the work of Leni Riefenstahl. It would be difficult to make the case that any of these is not really art. They have all been recognised as highly influential in their fields. But they are all unambiguously racist – and fairly consciously and unapologetically so. There's a deal of explicitly anti-racist art - Rock against Racism is perhaps the most obvious example, which produced its own local variant in 'Rock against Sectarianism'. And none of this is simple or uncontested. Thus some work can be read as both racist and anti-racist. Art practice that is – or thinks it is – making an explicit intervention against racism but which may be read as endorsing or reproducing racism such as Uncle Tom's Cabin. And in some contexts, any art by a black artist might be regarded as anti-racist, simply by its existence or framing. This point has been made regarding Aboriginal Art in Australia for example; because the inherent beauty was incontestable, it provided a platform to begin to address and challenge some of the wider infrastructure of anti-Aboriginal racism. The work wasn't conceived as anti-racist, but it could have that function.

From this perspective it becomes difficult to imagine any art abstracted from race and ethnicity. Thus even when it is saying nothing about race it is saying something. (The recent controversy over the 'white Oscars' is a case in point.) But none of this means that work is necessarily intercultural in the context outlined above. Arguably what intercultural art practice has to do is draw out the Interculturality that is implicit in most art practice. From this perspective, it bears emphasis that nearly everything we do is intercultural in a passive sense. For example, all Irish and British rock music has already thrice migrated from Africa through the Mississippi Delta and Chicago before it achieves any more recent regional specificity. Thinking about this in a

contemporary context reveals further layer upon layer of influence and reference. Take one example: Thin Lizzy's Whiskey in the Jar is often regarded as the greatest Irish rock song ever. It becomes almost meaningless to unpick the elements that make up this classic song. The first stage of deconstruction is relatively easy - it's recognisable as an Irish traditional song, but in this version it's a rock song. But beyond this there are far more complex dynamics – you find the tune and lyrics read through Phil Lynott's particular Black Irish sensibility. Dig deeper, and there is the additional inspired adding a further element of northern Protestant sensibility from Eric Bell, using a riff he developed in Belfast's 'Maritime Blues Club'. So with an example like this, it's a form of reductio ad absurdum to ask whether this is a Black song or a white song. Or a Catholic song or a Protestant song? And the song becomes something else entirely once again in versions by the Dubliners and U2 – let alone the versions by the Grateful Dead and Metallica. In other words, these bits aren't unpackable or unpickable – even in the sense that a jigsaw or a mosaic might be unpicked; they only really matter in readings of a song that is already synthesised and hybridised. We can trace this kind of referencing in the whole history of white popular music. But the traffic isn't all one way; the profound example of Kraftwerk – quintessentially German, electronic, 'krautrock' - on Black music, for example, shows just how hybridised these forms have become.

But this is already presupposing some value and function to doing interculturalism. Before we get too bogged down in deconstruction, it's important to ask why we might want to do interculturalism in the context of art practice. And this begs the question of why we are engaging in art practice – particularly community art practice – at all.

Why Art? Why Community Art?

It is sometimes unhelpful – particularly to art practitioners – to engage in too much art theory – whether in terms of art practice in general or community arts practice in particular. Nevertheless, we need to have some idea of what we are trying to do in order to develop the intercultural intervention. If we don't know what we are trying to do with art practice, we haven't any chance of working out what we are trying to do with intercultural art practice. In this context, nothing is as practical as a good theory. Theory helps to situate and critique practice. Here we look at one useful way of approaching these questions.

But it bears emphasis that this isn't exclusive. Moreover, lots of people in communities will want to engage in art practice without ever engaging in the philosophical questions of what is art. However, we can't really develop a strategy for interculturalism in art practice without having some sense of what art practice in general is about. This is true with particular emphasis, of course, in community art practice, because we already accept that it is about something other or beyond the abstract generation of 'art' however defined. It is important because it also impacts on communities and democratises art.

Defamiliarisation: making things strange

The Russian theorist Viktor Shklovsky (1893-1984) argued that we often do not notice things because they are familiar to us. In his *Theory of Prose*, Shklovsky distinguishes between recognition and seeing. Ordinary perception falls into the former category - we don't see objects so much as recognise them according to pre-existing patterns of thought that are habitual and automatic: "And so, held accountable for nothing, life fades into nothingness".

The point for Shklovsky was to find a way to shake ourselves out of this collective lethargy so that we might see the world in a new, more conscious way. For this, he argued, humanity, 'has been given the tool of art' which—and this is where *defamiliarisation* comes in—employs various tactics to dehabitualise the world, to allow us to see it as if for the first time. Crucially, art - which includes, of course, writing which was of central importance to Shklovsky - can present things in a strange or unfamiliar way, which makes us look at them for longer and in a different way. What Shklovsky called *ostranenie* is variously translated as 'estrangement', 'defamiliarisation' or simply 'making strange'. Thus for Shklovsky art is essentially oppositional and insurrectionary – not simply in a political sense but also in a more profound sense of what it is to be human. As Shklovsky wrote in A Sentimental Journey, 'Art is fundamentally ironic and destructive. It revitalises the world'.

Shklovsky quotes Tolstoy to make his point: 'If the whole complex lives of many people go on unconsciously, then such lives are as if they had never been'. Thus for him art is central to both establishing and constantly reaffirming – or rediscovering – our human-ness:

"[A]rt exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects "unfamiliar," to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object.[8]"

Arguably, this is a more developed and art-focused version of the old adage attributed to Socrates that, 'the unexamined life is not worth living'. Art – and more particularly community art – is often the space that facilitates this kind of 'examining', particularly for 'ordinary people' and 'ordinary communities'. It allows people to address questions of 'why?' In fact, we might argue that the key value of community art practice is that it provides the space for 'ordinary people' – people who cannot engage endlessly with issues of meaning and presentation – to do just that. To both ask and say something about the world. Moreover, to say something about

the communities within which we live that world. To paraphrase Shklovsky, we are making our communities 'strange' - thinking about and expressing the things that make them different or special, the values they embody and the challenges they face. From this perspective, something like interculturalism isn't so distant or worthy or over-theoretical; it is a key part of 'revitalising the world'.

Making Interculturalism and Art Practice work for Northern Ireland

So - if we accept that interculturalism has some value as a paradigm for addressing conflict and division around ethnicity, and that this in turn offers something in terms of community arts practice - what might it mean for practice in Northern Ireland? Any assessment of the contribution that interculturalism might make to art practice in Northern Ireland is predicated upon an understanding of the ethnic demography, and more particularly the changes in ethnic demography that both encourage and reflect this reality in all different forms of contemporary art practice. Perhaps most importantly over the last decade Northern Ireland has become a society of ethnic minorities – not simply in terms of people of colour but the white population. For the first time in its history, it is a place in which there is no ethnic majority; this in itself is a profound change worthy of serious consideration in art practice.

Ethnicity in Northern Ireland – the demographic transition

Northern Ireland has gone through profound changes over the last twenty years. But underpinning these changes and structuring them in complex ways is a basic demographic transition that impacts very directly on any attempt to understand the challenges of ethnicity in Northern Ireland for art practice. This has brought with it a raft of political and cultural implications that raise profound questions about identity for everyone in Northern Ireland. The core element of the demographic transition is fairly simple – Northern Ireland is moving from a state with a Protestant majority towards one with a Catholic plurality (in other words, Catholics form the largest element in the population but not necessarily a 'majority'). The 2011 census confirmed this trend. It revealed that 48% of the resident population were either 'Protestant or brought up Protestant', a drop of 5% from the 2001 census. 45% of the resident population were either 'Catholic or brought up Catholic', an increase of 1%. 7% either belong to 'another religion or none'.[9]

8 The full text of 'Art as Technique' was published in English translation in Russian Formalist Criticism: Four Essays, ed. by L,T. Lemon and M, J. Reis, pages 3 – 24 and is downloadable at: http://www.scribd.com/doc/36976839/Shklovsky-Viktor-Art-as-Technique#scribd

9 BBC News 11 December 2012 'Census figures: NI Protestant population continuing to decline' http://www.bbc.co.uk/news/uk-northern-ireland-20673534

There are a number of striking elements in these developments. Most notably of all, Northern Ireland is for the first time a country composed of minorities – this already suggests a context for a new interculturalism. Protestants are no longer in an absolute majority for the first time in the state. Secondly, it is the increase in the 'others' rather than the increase in the proportion of Catholics that underpins this transition. It bears emphasis that these others are not only migrant workers or BME people and migrants; some Protestants and Catholics are people of colour and some 'others' are people who are actively repudiated the labels 'Protestant' or 'Catholic'. Nevertheless, it is primarily the growth in this third sector that had changed the dynamic. In other words, the minoritisation of Protestants is not necessarily concomitant on the majoritisation of Catholics.

In a host of ways, however, the shift remains perceived as a Protestant/Catholic one, in other words, something that has little to do with BME groups. From this perspective, we are seeing the demographic realities reconstituted in profound ways. Thus we find potential shifts in national identity, religion, ethnicity, and politics associated with the growing numbers of Catholics and the declining numbers of Protestants. Whether viewed positively or negatively – or ambiguously – this is often perceived as a uninterrupted Catholicisation of the whole society. Thus around 2001 a majority of children were in Catholic Schools; by 2006 a majority of new appointees in the workplace were Catholic and by 2014 nearly a majority of people in Belfast were Catholic (49% Catholic, 42% Protestant, 9% Other).[10] Each of these milestones marks a profound shift away from the Stormont State before the Troubles. And each milestone figures as a portent of the point at which a majority of citizens/voters in Northern Ireland are Catholic. This of course represents a threat and a promise to many people, but in the context of our discussion of multiculturalism it presents a key challenge in the way that this state responds to cultural change. It would be surprising if such a transformation did not have challenges for a peaceful and integrated society.

At the same time, however, we need to remember that there is a parallel if less immediately striking demographic transition taking place. Northern Ireland has over the past twenty years moved from a place that was self-consciously white and only bifurcated along Protestant/Catholic lines to one with a new and growing BME and migrant worker population. Of course, the homogeneity implied in this characterisation was always overstated. There were small minority ethnic populations in Northern Ireland from the foundations of the state. And some of these – particularly Jews and Travellers – had played a prominent role at times in key events. They had their own cultural dynamics. But there was a significant transformation in this dynamic after the GFA and period of relative peace and relative economic growth. For the first time BME communities began to appear on the radar of external perspectives. And for the first time racism was regarded as something that threatened the whole society, rather than only the small minorities experiencing it.

10 BBC News 3 April 2014 'Catholics now outnumber Protestants in Belfast' http://www.bbc.co.uk/news/uk-northern-ireland-26875363

In short, therefore, there are two overlapping elements of demographic transition which make ethnicity so contested and, more positively, so potentially creative across Northern Ireland. These ongoing and dynamic changes provide the raw materials for any reassessment of the role of interculturalism in Northern Ireland. The first is the large, shift from a Protestant majority to a Catholic plurality. Thus a state that was comfortably 'Protestant' – 'a Protestant Parliament and a Protestant State' as Craigavon famously characterised it – to a new post-GFA state that sees Catholic pluralities emerging, apparently inexorably across the whole state.

% ethnicity or 'Perceived Religion'

- Protestant or 'brought up Protestant' (-5%)
- Catholic or 'brought up Catholic' (+1%)
- Another religion or none (+4%)
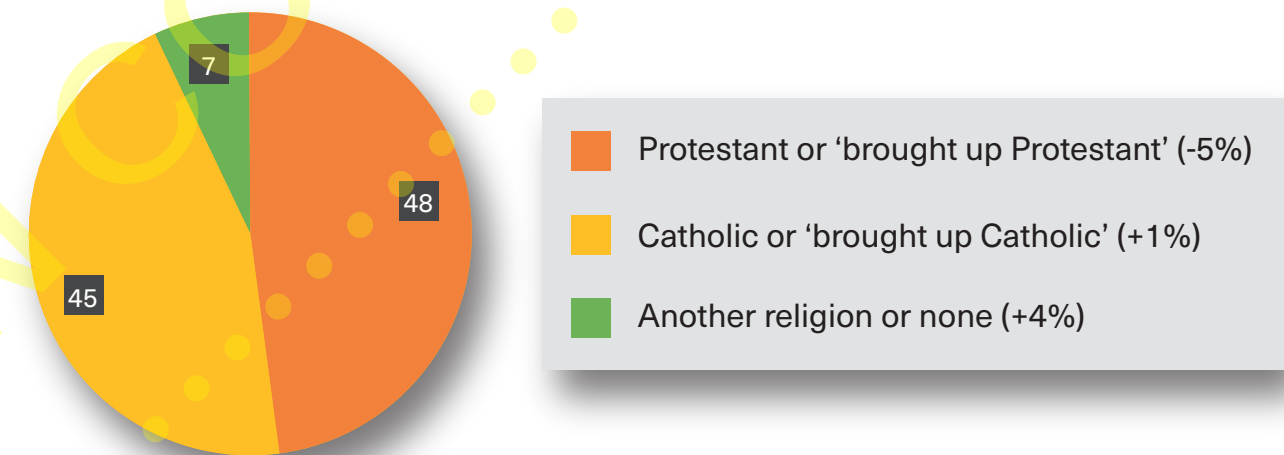
This transition is then cut across by a second albeit smaller transition as the third category 'other' moves from being a tiny and largely ignored minority to a sizeable element in the ethnic makeup of Northern Ireland. More particularly, relations between Protestants and Catholics are also structured by this development. As majoritarianism continues to influence politics and culture, the 'which way will they vote' question is no longer simply academic; it is a core element in the sensitive dynamics of ethnicity. And BME people then have to situate themselves in this context – the old and tired joke about are you a Protestant Jew/Muslim or a Catholic Jew/Muslim assumes a new urgency. BME people may continue to eschew the religious labelling, but they will have to situate themselves in terms of Unionism and Nationalism and Britishness and Irishness.

Percentage of Births by Mother's Country of Birth (1997 to 2013)
non-zero y-axis
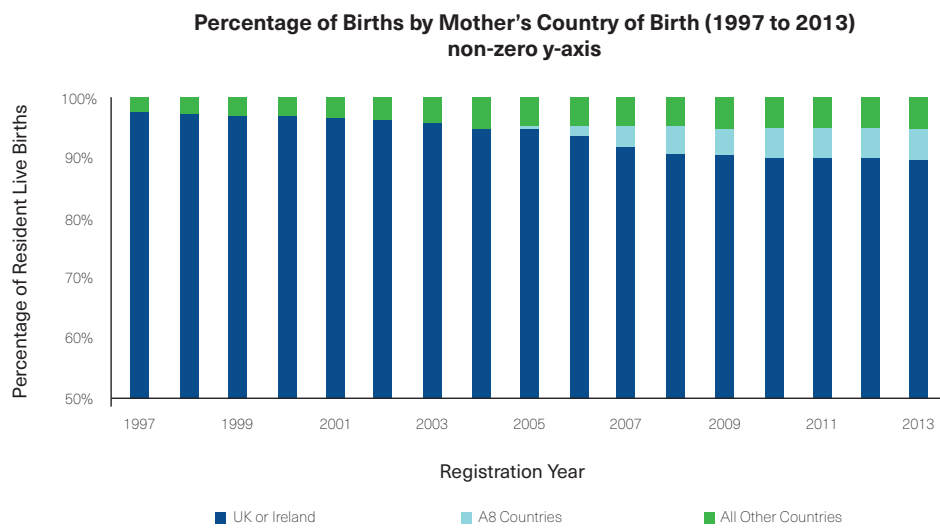
It bears emphasis that this too is complicated – most migrant groups are now white; these bring with them their racial dynamics and at one level at least further compound the whiteness of the overall population. At the same time of course they have multi-ethnicised Northern Ireland in new and exciting ways that provide all sorts of positive challenges for art practice. But this requires the development of a much more informed and nuanced approach to ethnicity. For example, the census still identifies the ethnicity of over 98% of the Northern Ireland population in the single category 'white'.

Percentage of all usual residents in ethnic group Source: NI Census 2011 **Table KS201NI: Ethnic Group**											
White	Chinese	Irish Traveller	Indian	Pakistani	Bangladeshi	Other Asian	Black Caribbean	Black African	Black other	Mixed	Other
98.21	0.35	0.07	0.34	0.06	0.03	0.28	0.02	0.13	0.05	0.33	0.13

Whiteness is not an ethnicity – This category aggregates the two major ethnic blocs in Northern Ireland and then throws in most migrant workers for good measure. The implication is that ethnicity is a quality of people of colour. The stupidity of the position is compounded by the exclusion of Travellers – perhaps one of the whitest groups in Northern Ireland – from whiteness. The core point here bears repeating: whiteness is not an ethnicity. As we

suggested, the first problem is that Whiteness is not deconstructed. So Protestant and Catholic blocs, consumed by their own difference, are unlikely to acknowledge their whiteness – the privilege this gives them over black people. Indeed this may appear insulting in itself: people in Protestant and Catholic working class communities will rarely feel much sense of privilege. Nevertheless, their privilege is real, and this is being visited on minority ethnic migrants in the context of recent racist violence.

In traditional terms, the sectarian conflict was sometimes characterised as a 'double minority' model – the apparent intractability of the conflict explained by the fact that 'both sides' regarded themselves as a vulnerable minority – Protestants in the context of Ireland, Catholics in the context of Northern Ireland and the UK. We can turn this on its head and suggest that there is also a double majority model. From the perspective of BME groups, there are two dominant white groups locked in a profound conflict with each other. This further complicates the process of BME engagement; for example, people might enthusiastically join the Orange Order to integrate, yet this may further racialise relationships with the other white community. A vigorous engagement with St Patrick's Day might enthuse nationalists, while alienating unionists. In this context, a minority may well be damned for both what it does and doesn't do. It used to be common to justify racism in republican areas by suggesting that the only black people the community met were soldiers.

The key point of this is that none of this ethnic interfacing is 'neutral' or passive. In particular, existing dynamics around racism and sectarianism profoundly colour the way in which cultures meet and interact. In other words, we can't begin to imagine a new interculturalism without understanding the existing dynamics of racism and sectarianism, across which any new interculturalism would have to negotiate and transcend. The point of this is that it would be wrong to situate any new interculturalism outside of work on racism and equality. Interculturalism isn't an alternative to anti-racism, it is a complementary process. This means that an understanding of the dynamics of racism is a precursor to effective intercultural intervention – moreover it would be counterproductive and racist to try and 'do' interculturalism abstracted from an understanding of the dynamics of racism. In the specific context of Northern Ireland, any new departure around interculturalism needs to begin with a reading of contemporary racism.

Interculturalism in Northern Ireland

It bears emphasis that there is already an established interculturalist art practice in Northern Ireland. Over ten years ago, the Arts Council of Northern Ireland and the Community Relations Council announced that they had "'joined forces to establish a new arts programme to encourage greater understanding and respect for cultural diversity in Northern Ireland". This has developed into a broader 'intercultural arts programme'. This is characterised as:

"Northern Ireland society faces the challenge of creating a shared future based on respect, tolerance, peace and equality. Increasing numbers of people from around the world are choosing Northern Ireland as a place to live and work. Arts activity has the power to both express the richness and diversity of contemporary society and confront the challenges raised by prejudice. The Arts Council of Northern Ireland through its funding will continue to actively foster the expression of cultural pluralism, build dialogues and promote mutual understanding, through interchanges within and between communities and their cultures".

The Intercultural Arts Programme has a number of strands:

1. *"Intercultural Arts Grants - supporting meaningful collaboration between minority ethnic communities and artists. We are looking for high quality and exciting participant-led arts projects that meet the strategic themes of the programme. The grants will be open to all constituted community and voluntary groups working with artists and arts organisations.*

2. *Artist in the Community Awards - supporting the professional arts practice within a community setting, the Artist in the Community Awards will provide individual artists with the time and resources to work within an intercultural community setting and reflect, research and reconsider art practice within this context.*

3. *Minority Ethnic Individual Artists Awards - supporting professional arts practice and specifically targeted at artists from minority ethnic communities".[11]*

In conjunction with Community Arts Partnership, the Intercultural Arts Support Programme also provides a number of training, development and networking opportunities for artists and communities exploring the area of Arts and Cultural Diversity.[12] In other words, there is an established infrastructure of interculturalism in Northern Ireland, even at the level of community arts practice. So any development of the concept is building on existing practice.

So there is already a deal of arts practice being conducted under the notion of 'interculturalism'. To date, however, this has focused on BME communities. As already suggested, interculturalism should not mean work by BME people – these are different things. It could conceivably be argued that all art practice by BME artists in Northern Ireland is de facto intercultural – it would be difficult to escape the reality of living in such a specific cultural/political space. Indeed much of the work from artists on the programme does speak directly to what it means to be BME in Northern Ireland. It might be argued that the next phase of this intervention is to broaden this approach – to follow through on the logic of interculturalism outlined above and engage with the whole society in terms of the key elements of 'recognising the value of diversity', increasing 'interaction, mixing and hybridisation' and 'addressing conflict'.

11. http://www.artscouncil-ni.org/the-arts/participatory-arts1/intercultural-arts
12. Information on the support programme is available from www.comartspartner.org or by emailing charo@comartspartner.org

This would take interculturalism well beyond the notion that it is 'about' BME people. It bears emphasis that this doesn't suggest a diminution in the need for BME-specific support – simply that BME specific support should be named as BME-specific support, rather than 'interculturalism'. But any broadening of intercultural work would also involve engagement with other paradigms that impact generally as well as specifically in terms of art practice – particularly 'community relations' and 'Good Relations'. It would – to draw out the implications – involve 'recognise the value of diversity' of broadly defined Protestants and Catholics as well as BME groups; it would increase 'interaction, mixing and hybridisation' between Protestants and Catholics as well as BME groups; and it would address conflict' between Protestants and Catholics, as well as BME groups. In other words, interculturalism in Northern Ireland has to 'understand' sectarianism.

Racism and Sectarianism and Interculturalism

There have been long and contested attempts to make sense of sectarianism. In essence these discussions revolved around the question of whether sectarianism is an exceptionalist thing – something like nothing else – or a form of racism. While this debate is not closed, recent years have seen a convergence between these subjects. In particular government has synthesised approaches to both in its 'Good Relations' paradigm. In other words, these phenomena are regarded as at least similar to each other and sufficiently distinct from other equality issues to merit a single approach.

As was argued in *Sectarianism in Northern Ireland: Towards a definition in Law*,[13] the crucial point is that this issue doesn't have to be endlessly reworked. The key international bodies have already accepted the analysis that sectarianism is a form of racism. It is sensible to let the word racism do most of the 'work' in Northern Ireland. In other words, once sectarianism is regarded as a form of racism, we can get on with the work of addressing racism, rather than worrying endlessly about definitions of sectarianism. But this also means that the discipline of anti-racist paradigm should be applied to 'Good Relations'. In this context it does at least overlap with the notion of interculturalism or intercultural dialogue. Moreover, the international monitoring bodies are at least encouraging 'Good Relations' to be seen in this way. This process is not all one way. There is some evidence that government in Northern Ireland has been addressing this point. For example, there is a reference to intercultural dialogue in the Together Building a United Community (TBUC) strategy: 'We believe that an approach based on intercultural dialogue can help facilitate greater integration and build a more united community'[14]

13. McVeigh, R. 2014a. Sectarianism in Northern Ireland Towards a definition in Law. April 2014.
14. OFMDFM 2013. Together Building a United Community Strategy Belfast: OFMDFM http://www.ofmdfmni.gov.uk/together-building-a-united-community, 79, 88-9.

But this approach also imposes some intellectual rigour on the approach to this kind of work. This cannot continue the exceptionalist approach – it has to be cognisant of some of discipline that working on racism brings to the table. For example, Good Relations work in Northern Ireland has come onto the radar of these bodies in reference to implications on anti-racist work. For example, in 2011, the Council of Europe Advisory Committee on the Framework Convention for National Minorities addressed the exceptionalist approach to sectarianism in Northern Ireland directly:

"[T]he Advisory Committee finds the approach in the CSI Strategy to treat sectarianism as a distinct issue rather than as a form of racism problematic, as it allows sectarianism to fall outside the scope of accepted anti-discrimination and human rights protection standards. Similarly, the CSI Strategy has developed the concept of 'Good Relations' apparently to substitute the concept of intercultural dialogue and integration of society."[15]

In other words, the CoE is making it clear that with regard to *racism at least* the specificity of Good Relations work in Northern Ireland doesn't permit abandoning the broader lessons of an interculturalist approach. More particularly, if sectarianism is to be regarded as a form of racism (or even more generally if it is to be challenged alongside of racism), then it becomes impossible to ignore the implications of anti-racist and interculturalist practice for Northern Ireland.

Interculturalism in Northern Ireland - Beyond Good Relations

From this perspective, interculturalism may well offer a way forward in terms of practice that at least overlaps with 'Good Relations' and is grounded in international law and practice. The key point is that international monitoring bodies are saying that the concept of 'Good Relations' is insufficient to address racism and sectarianism. Moreover, the Office of the First Minister and Deputy First Minister (OFMDFM) are at least acknowledging this issue in the TBUC strategy. There is certainly a window of opportunity for further work in this vein, especially as it dovetails with developments in Good Relations in England and Wales and Scotland. This doesn't, however, mean that any convergence of Good Relations and interculturalism is a silver bullet that might end tensions and difficulties associated with the definition of Good Relations in Northern Ireland. The interculturalism paradigm is a far from finished article anywhere. While it is an increasingly important international term and it does provide a wider frame of reference for Northern Ireland based work, it doesn't provide a simple template for Good Relations work – nor

15. Committee on the Elimination of Racial Discrimination 2011. Implementation of the International Convention on the Elimination of All Forms of Racial Discrimination List of themes to be taken up in connection with the consideration of the eighteenth to twentieth periodic reports of United Kingdom of Great Britain and Northern Ireland (CERD/C/GBR/18-20) Committee on the Elimination of Racial Discrimination Seventy-ninth session 8 August-2 September 2011: 25.

any simple transferable definition. It is important, however, that the development of definitions for Good Relations makes explicit the resonance between the two terms and encourages ongoing dialogue with best practice on Interculturalism in Europe and elsewhere in the world.

Arguably, this doesn't matter in terms of the specific questions of interculturalism and art practice. You could conceivably see the development of the interculturalist paradigm specific to the arts and community arts while broader reconciliation strategy continued to characterise itself as 'Good Relations'. It would, however, undoubtedly make more sense to see a wider adoption of the interculturalist approach. This has the positive advantage of situation this work within a wider paradigm as well as moving beyond some of the profound limitations and contradictions of the exceptionalist Good Relations approach.

What might intercultural arts practice look like in Northern Ireland?

We can suggest that it would definitively move away from the formal or de facto approach of 'single identity work'. This approach to Good Relations in Northern Ireland has been like the worst stereotypes of multiculturalism in Britain: it privileged single identity work; it proactively approved of the refusal to engage with interconnectivity; and it was anti-intercultural. As we have seen, the key elements of interculturalism are 'recognising the value of diversity', increasing 'interaction, mixing and hybridisation' and 'addressing conflict'. Each of these elements speaks fairly directly to dimensions of division and conflict in Northern Ireland.

In terms of BME groups, the paradigmatic example remains Lab Ky Mo's unfinished feature film *Oranges are Blue*.[16] This is intercultural in a whole range of dimensions: it is the work of a Northern Ireland person of colour (one of the 7% 'other'); its subject is the Chinese community in Northern Ireland and its relationship to Protestant and Catholic communities; and it features characters and actors from all these background. And it remains irreverent and radically innovative. Finally and crucially, it remains *unfinished*: it is the kind of work that – for whatever reason – isn't being supported by commercial and other funding sources. But work of this quality and freshness should be produced if support for intercultural art practice means anything at all.

The very existence of the artists in the arts council programme 'recognises the value of diversity' – so that box is already ticked. But at least some of this work clearly encourage mixing and hybridisation and some addresses conflict. For another angle on this, we might look to the work of An Munia Tober's Rocking Robins Traveller choir.[17] (As we have seen, Travellers are the

16. Promo Viewable at: vimeo.com/3201669
17. 'Rocking Robins choir receive Certificate of Commendation from Lord Mayor of Belfast' www.brysongroup.org/index.php?option=com_alphacontent&section=1&cat=1&task=view&id=403&Itemid=72

only white group regarded as simultaneously 'ethnic' in the census.) This group has involved Traveller women not just singing 'Traveller songs' or indeed songs about Travellers but a whole range of new materials including songs in Irish. In other words, it involves new cultural forms in striking ways. Whether in terms of commercial or high art or community arts, we can already see fine examples of what interculturalist practice looks like.

But what might interculturalism mean in terms of other white groups – the larger blocs of Protestants and Catholics? We can begin by reminding ourselves of the key elements of interculturalism that we might expect to find: 'recognising the value of diversity', increasing 'interaction, mixing and hybridisation' and 'addressing conflict'. From these elements we can begin to trace elements in existing practice as well as pointing to possibilities for development.

We might begin with something that seems initially unpromising – political murals - something that looks like stereotypically 'single identity work'. But this isn't the whole story. Bill Rolston's work on this genre of community art makes clear the interconnection between the Loyalist and Republican forms.[18] - Political murals – an explicitly loyalist tradition, appropriated and developed by republicans and now generalised – both in the projection of Northern Ireland through political murals as a tourist attraction as well as the proliferation of other 'non-political' murals – see the Cathedral Quarter for example. It bears emphasis that it's not just intercultural in terms of form or content but also in the sharing – conscious or otherwise – of the 'point' of community murals – of the swapping of techniques or the sharing presentation of post-peace process Northern Ireland through combined productions by Loyalist and Republican muralists. This is, of course, far from being the only example – the 'Different Drums' has done something similar.[19]

Of course this process isn't easy – nor should it be about forcing people to interface when they do not want to. But the end of this we might expect interculturalism to be the *default position* for art practice in general and community art practice in particular. Moreover, this default should include the three ethnic blocs detailed above – 'Protestant', 'Catholic' and 'BME/Other'. In other words, if art practice is commissioned or funded we might expect it to 'recognising the value of diversity', increasing 'interaction, mixing and hybridisation' and 'addressing conflict' between all these groups. Moreover if it didn't do any of these three things, we might expect a justification for this. This is not to suggest that artists are told what their subject matter must be but rather to change the centre of gravity. It is not about dictating the content of a piece of art practice but more generally ensuring that the process of production has been intercultural – has it thought about its implications for the different communities; has it involved those communities; and how might it be read by those communities? At the moment an intercultural approach is subject to a 'normalised absence' approach within art practice – it should in contrast be regarded as a 'normalised presence'.

18. See also 'A canvas on every corner - Northern Ireland's murals' www.bbc.co.uk/arts/0/24465711 See also: www.bbc.co.uk/radio4/today/reports/arts/murals_20030805.shtml

19. 'Different Drums of Ireland' www.differentdrums.net/

Conclusions

Northern Ireland has recently become – for the first time in its history – a society without an ethnic majority. In this context ethnic relations are particularly sensitised and the political and cultural dynamics around ethnicity remain in profound flux. In other words, ethnicity and racism *matter* in Northern Ireland – these issues define not only BME communities but the society in which we all live.

In this context, interculturalism offers an important perspective on addressing and reducing conflict and division. The key elements of interculturalism are 'recognising the value of diversity', increasing 'interaction, mixing and hybridisation' and 'addressing conflict'. Each of these elements speaks fairly directly to dimensions of division and conflict in Northern Ireland.

Interculturalism has a particular role to play in art practice including community art practice in Northern Ireland. Interculturalism should replace 'Good Relations' as the key paradigm for engaging art practice with BME communities and racism. Art practice has a key role to play in making sense of what it means to live in the 'race hate capital of Europe'. This approach isn't about 'anti-racism as table manners' – learning not to offend people – but rather about finding ways to address complex and difficult questions around ethnicity and identity in Northern Ireland. In this context practice should be reflexive and take risks – people shouldn't be frightened of addressing race or racism.

Racism - including sectarianism - has a crucial structuring role in contemporary Northern Ireland. Thus before they engage in any more nuanced work, all organisations should ask themselves the 'Macpherson' question – are you providing an appropriate and professional service to people with due regard to their colour, culture, and ethnic origin? This is the starting point for any further development of intercultural policy.

Once this baseline race equality approach is reached, organisations can begin to ask themselves a further 'interculturalism' question. Is your work 'recognising the value of diversity', increasing 'interaction, mixing and hybridisation' and 'addressing conflict'? And if it is not, is there any good reason why it shouldn't begin to do this?

Dr. R. McVeigh

Intercultural communication

Chapter 2
COMMUNITY ARTS IN CONTEXT
Conor Shields

The relationship between what goes on in a community and what is reflected in community arts is seldom absolute, but always relevant. The development of new ways to engage a society in articulating what might be the greatest present challenge, or the most contentious issue, or indeed, the most pressing cause for celebration; these are all inherently appropriate spaces for community arts to relate, reflect and develop.

Northern Ireland has known only too well the depth of contention within our relatively recent social history, incorporating the conflict known to many as "The Troubles" and the accompanying hardship and despair that has been visited upon successive generations. Without wishing to offer commentary on ancient and modern history, it has been the undoubted case that for the most marginalised communities, there has been an enduring struggle for equality of opportunity and access to, not only the arts, but perhaps all fundamental services and opportunities. Community arts in Northern Ireland has always championed the need for greater levels of opportunity to promote inclusion across a range of issues and in so doing, has often been instrumental in developing both a vocabulary of change and transformation as much as assisting in the development and communication of ideas and issues, celebrations and interventions.

Perhaps before we look to the past, we should analyse our contemporary understanding of the components of community arts and relate them back to shifts in policy, to offer a perspective on where we find ourselves now.

Even at the most difficult of turns here, there are some things that it seems we still respond to as a community, as a people and a place, with a set of self-determined values against a backdrop of shifting variables such as health, economy, environment and, indeed, conflict.

Our substantive meaning of community is a group or network of persons who are connected to each other by a relatively stable set of social relations that extends beyond immediate family or genetic ties, and who mutually define that relationship as important to their social identity and practice. But of course, these social relations do not necessarily have to be framed in the physical world – increasingly now, we are members of on-line or virtual communities where we are united relationally by a set of ideas, or notions and affiliations that spring from them. Where that relative stability falters, offers an opportunity for exploration, support and development. Where it fails, the emergence of new cultural distinctions that have the power to make distinct differences can have a range of potential effects.

This 'ties that bind' concept of made-community demands that as the connections that we make to each other are strengthened, then the relative health and resilience of any given community is increased.

And of course, those who live in this place are sprung from an increasingly diverse range of ethnicities as well. The level of change that we can see all around us in Northern Ireland, this cultural shift to a place of minorities, affords us a renewed opportunity to foster another stage of our collective development and ultimately our peace and well-being. There is a platform that consciously offers a space for all of us, as members of minority communities, to forge new realities together and allow new considerations and relationships to take centre stage.

Community arts, by their very nature, support such platforms for creative and cultural engagement. Community arts have a long history here; however, the relationship between an area of policy-making and the arts, particularly community arts, has until relatively recently been an area 'closed' to policy input and only available to be critiqued after the fact. The local particularities of politics, conflict and an emergent peace process opened more channels to offering knowledge and experience into a policy debate that had also seen a significant growth in consequent resources. Whilst that funding resource may now be on the wane, the determination to effect change through focused policy-affecting initiatives and arts-based interventions is becoming more the norm, with the arts employed to have a variety of critical inputs in discussions and useful outcomes for individuals and communities alike.

By looking at policy, we mean the ways a public authority carries out or proposes to carry out its functions relating to Northern Ireland's Equality Commission, Policy Screening Procedures It defines 'functions' as including 'powers and duties'.

Policy and Community Arts

The roots of community arts as a delineated area of supported arts activity in Northern Ireland lie in the 1960s, when politically active art college graduates engaged with the communities where they lived. Initially focused in Derry, and infused with the contemporary spirit of 1968 Paris and the call for greater levels of civil rights, community arts practice soon found favour in Belfast and was seen as a means of maintaining some connection within and between communities at a time of tumultuous civic unrest. Of course, simultaneously, the development of community arts on a global stage was gathering pace.

Recognition of the valuable impact of community arts practice was endorsed with public funding in 1975 when the Labour government minister Lord Melchett allocated £100,000 to the Arts Council of Northern Ireland in order to undertake work in areas of deprivation in Belfast and Derry. A formal budget was deployed for the first time in 1979. It was Dr. Maurice Hayes who had pressed for funding and policy for community arts, and instigated a major review of community arts in 1981. In his review, Dr Hayes emphasised that the work was "developmental" and was in danger of being wasted if it were not expanded. The Board of the Arts Council recommended an expansion of the work, saying that it was *"conscious of the number of other public agencies whose responsibilities and objectives also lie in the field of community development, particularly in the programming of leisure centres, employment schemes and community and recreation services".*

These areas of policy, whilst not directly seeing community arts as a policy area in itself, recognised that it was potentially a means of uniting these cross-cutting strata of policy and indeed, impact. At that time, the Arts Council of Northern Ireland's policies were mainly centred on the arts as traditionally defined with an emphasis on professional practice in classical music, drama, painting, sculpture and opera. As a current board member of the Arts Council of Northern Ireland, these areas of policy are now of course hugely expanded, with community arts having a pivotal role in securing the access and participation that underpin departmental policy initiatives.

While Dr (now Senator) Maurice Hayes' work placed community arts on the policy map, and indeed, honed some of the applied ways in which the use of developmental arts practice could be best put to community advantage, it wasn't until 1990 that ACNI demarcated three strategic objectives for community arts:

a. to extend community arts throughout Northern Ireland

b. to meet the provision of adequately equipped facilities and

c. to ensure that community arts activity was led with imagination and skills so that the results would be rewarding to the participants

In another report, this time by Clive Priestly 1992[20] it was proposed to set up a Forum for Local Government and the Arts. In launching the report, Jeremy Hanley MP spoke of a "the new constituency" focusing on creativity of and access by the young, the elderly, people with disabilities and the community at large; reflecting priority areas of the time. In 1994, The Arts Council in its report "To the Millennium,"[21] proposed that *"Community arts can play a valuable*

---

20 Clive Priestly, Structures and arrangements for funding the arts in Northern Ireland: Report to Jeremy Hanley MP, Minister with responsibility for the Arts, 1992

21 To the Millennium Arts Council (1994)

role in the process of community development. As the first stage, well designed community arts can encourage people to resurrect their imagination, to make ideas, to fashion words or music or materials, in short to become both critical and creative. As such community arts have much to teach the wider society".[22]

By 1995, Comedia had reported about community arts that *"the sheer number of events, workshops and performances is very significant in the social and cultural life of the city."*

With the introduction of the National Lottery to support "Access to the Arts", community arts began to develop more depth and reach and impact. All of this considerable growth was mapped (in Belfast only) by Francois Matarasso for the Comedia group in its report "Vital Signs" 1998. This author claimed that community arts in Belfast were not only vibrant and varied but vital.

"It is a significant force in community development, urban regeneration and personal change".[23]

In those days of tumultuous constitutional change locally, there were shifts across Europe and the world that drew more connections to Northern Ireland from a wider world. With increasing immigration into a newly peaceful place, underpinned with new investment and opportunity, the demographic shifts that we appreciate more profoundly today were more limited to communities of Chinese and Indian populations that had long established themselves here. But a more internationalised immigration was gaining pace, from all corners of Europe and the globe, resulting in over 192 nationalities resident in Northern Ireland.

In 1999, we had a shiny new government department, DCAL (Department of Culture Arts and Leisure) which wished to develop the creative capacity of everyone in Northern Ireland and initiated an "Unlocking Creativity" initiative. However, it was the Arts Council that once again took the lead in the activating the potential of community arts through its 2001-2006 strategy and, in the subsequent Community Arts Strategy, engaged leading practitioners and proponents from the sector, including myself, to assist in carving out the trajectory for community arts until 2011. Whilst a new community arts strategy, consulted, co-authored with the sector and agreed by ACNI awaits ministerial approval, it is safe to say that community arts has become an established way of working, producing a depth and range of outcomes and foregrounding the profound wealth of local talent and creative ingenuity in Northern Ireland.

Developing policies and then strategies to support them, suggests implicitly that resources will follow. Despite often well-articulated and sophisticated plans, most community arts professionals and activists and the communities that they support, would enjoy greater sustainability and impact from a deeper funding well, like any oasis welcomes rain. But community arts is responding to a range of increasing needs, not only related to shifting demographics, but also the increasing levels of poverty and marginalisation and the greater

demands for more consulted and inclusive ways to support all communities, new and established. The demand for engagement by groups, organisations and communities shows there is a real hunger and excitement for community arts projects and support.

Remarkably, and somewhat presciently, the Arts Council of Northern Ireland were the first public body to articulate a response to the well-publicised and dramatic surge of hate crime in Northern Ireland with a strategy to support intercultural practice.

This intercultural arts strategy has been prepared in recognition of the priorities set out in the Arts Council of Northern Ireland's (ACNI) five year strategy, Creative Connections, for the period from 2007-2012. Under Theme 3 (Growing Audiences and Increasing Participation), the five year strategy sets out how the Arts Council will seek to foster the expression of cultural pluralism, build dialogue and promote understanding, through interchanges within and between communities and their cultures.

The Arts Council has developed a number of art form and specialist policies. These policies address how each of the four themes within the five year strategy are implemented through the work of the Arts Council. Though not confined to Community Arts practice, the Community Arts Policy articulates aspects of multiculturalism:

"Northern Ireland society faces the challenge of creating a shared future based on respect, tolerance, peace and equality. Community Arts plays an important role in understanding the variety of our own identities, celebrating the multiculturalism that exists in Northern Ireland."

It is within this broad context that the Arts Council has developed a wider, cross-cutting Intercultural Arts strategy and dedicated Action Plan.

Even today in 2015, the only other fleeting mention of this mode of engaged practice is in two departmental policy documents, the Racial Equality Strategy[24] and Together Building a United Community (T:BUC)[25]. So, the Intercultural Arts Strategy and subsequent Programme from ACNI promoted the recognition of applied artistic intervention and determined that community arts be the vehicle that has enabled much of the work, commented on in this reader, to be achieved. Community Arts Partnership indeed, was commissioned to operationalise the principal role of supporting the strategy and achieved this by developing the PICAS programme. In the evaluation of the first phase of the ACNI programme, the endorsement of CAP's approach has been resounding: *"two areas ...seminars ...and signposting..., stand out as particularly significant in terms of this evaluation, although it should be stressed that all of them are important"[26]*

22. Ibid.
23. Vital Signs, Comedia 1998

24 Racial Equality Strategy http://www.ofmdfmni.gov.uk/racial-equality-strategy
25 OFMDFM 2013. Together Building a United Community Strategy Belfast: OFMDFM http://www.ofmdfmni.gov.uk/together-building-a-united-community
26 Moriarty, G. & Thiara, G. (2015) Opening Doors: An Arts-led Approach to Building Social Capital Evaluation Report, Arts Council of Northern Ireland Intercultural Arts Programme

At a time when all budgets are under threat, the continued funding of intercultural arts practice in Northern Ireland by ACNI is to be welcomed and applauded.

PICAS
Programme for InterCultural Arts Support

A **Community Arts Partnership** initiative supported by the **National Lottery, Arts Council of Northern Ireland**

cap
community arts partnership

principal funder

arts council

LOTTERY FUNDED

Community Arts

The definition that Community Arts Partnership has held to and that has also been the foundation of Arts Council of Northern Ireland's strategies and policies relating to community arts for the last decade, is as follows:

"Community art is a process of harnessing the transformative power of original artistic expression and producing a range of outcomes: artistic, social, cultural and environmental.

Looked at politically, socially, culturally and/or economically, community arts aim to establish and maximise inclusive ways of working, providing an opportunity for communities and their participants to continue to find ways to develop their own skills as artists and for artists to explore ways of transferring those skills.

Through this process, community arts aim to maximise the access, participation, authorship and ownership in collective arts practice."

Community arts practice is concerned not only with such standard aesthetic preoccupations as the function of beauty and sublimity in art, but with the relations between art and society. Community arts wants to support transformation. It wants to harness that power to produce positive change in the world. Artists have highly developed analytical skills that give them the ability to offer different perspectives, both actually and philosophically. When these skills are incorporated into a purposeful process that includes many views, voices and opinions, it becomes the essential core of the creative dialogue within community arts processes. All aesthetic considerations are now amplified with other considerations. The concerns, ideals, ambitions and contexts of the participants are at play. In community arts, enabling people to be artists and as such empowering the creative ability to reflect and create is key. Then, as the

definition runs, this can be applied to a range of circumstances and potentials. Because of this ability, community arts can reach and support people where they are. It is not encumbered by predetermined artistic ritual or history. There is real autonomy in the process and it can offer those, particularly those on the margins, an attractive, engaging and highly productive way to express that requires no more than their active willingness to take part.

Reflex and reflect

Community arts aim

to give agency

to people

to be artists
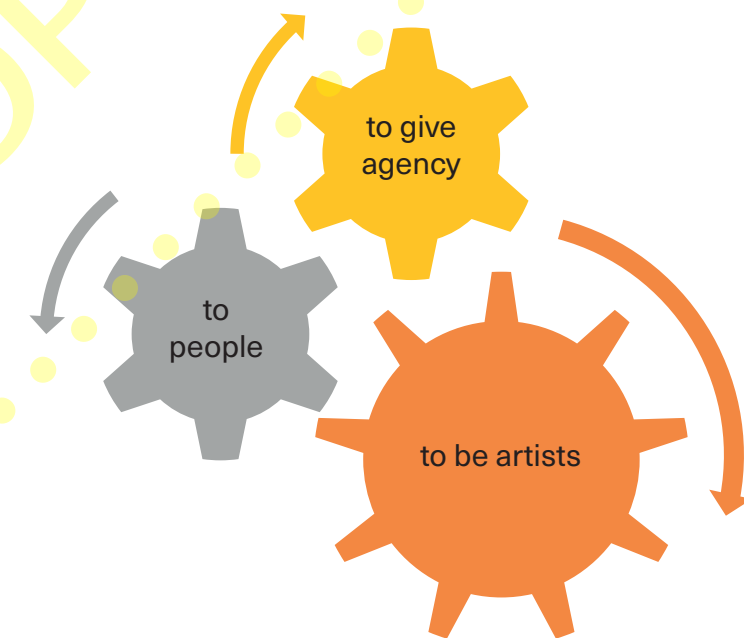
Community art has a critical reflexive ability and an autonomy of creative capacity. Often, the process of making art, and definitely the practice of community arts, is broad, intentional, dynamic and diverse. Community arts promote high levels of reflexive ability because there is this fundamental creative dialogue within the process. High levels of reflexivity are apparent as more influence by groups of individuals impacts on a process: i.e. in designing, collaborating, deciding on process, choosing materials, determining style, shaping the art work: in other words, the "authoring" and "owning" of the project. This awareness, (reflexivity means "bending back on itself") is part and parcel of a dialogical approach.[27]

27. www.cumbria.ac.uk/Public/LISS/Documents/skillsatcumbria/ReflectiveModelRolfe.pdf

What?

So What?

What next?
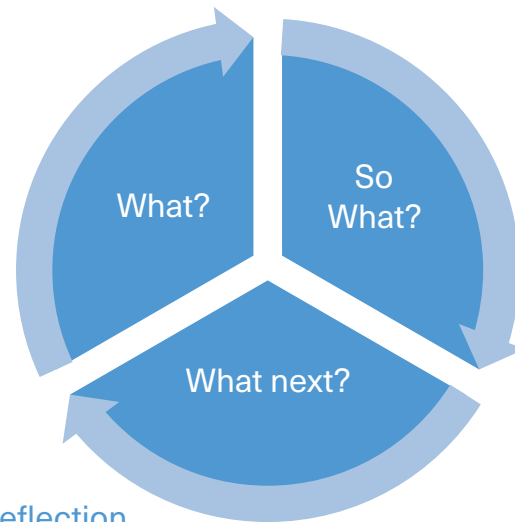
Rolfe's Cycle of Reflection

This balancing, sifting and shifting, the critical aspect in a true dialogue about the nature of the work being produced by the process, allows for the true synthesis of something new. It is not that an idea, say by an expert artist or facilitator, should have any priority other than to act as a counterpoint, provocation or reference for others to reflect on, alter, or indeed, enhance. A reflexive understanding of the power dynamics of cultural production and representation can offer an analysis of the process of how culture is created and thereby promote understanding. This reflexive process can deepen the collaborative approaches that respect people's values and goals.
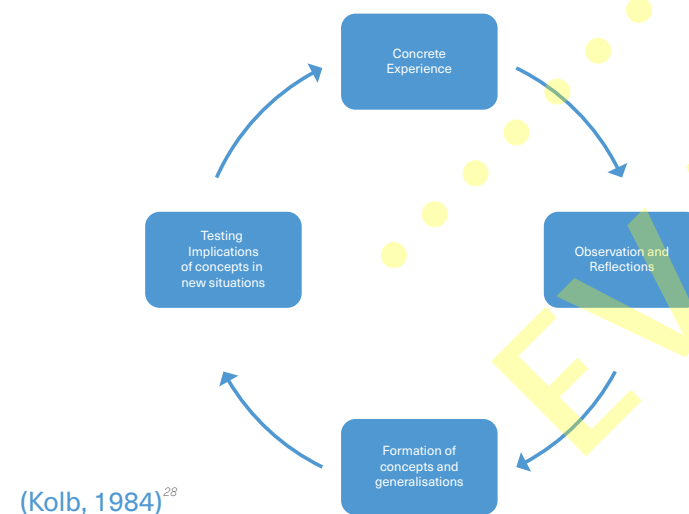
Critically connected to this reflexive ability is a reflective practice. The feature that any piece of art, overtly or subliminally reflects some aspect of its authorship to the audience is acknowledged, albeit that there may be some dispute as to the distances or proximities of such viewed connections. The internal process of making the art has a reflective mode as well. Arts practice over time has developed reflective practice, and it has become more understood as a productive, critical process in teaching or creative facilitation as well. In community arts, where the promotion of active engagement is key, non-arts participants are encouraged to reflect themselves in a host of ways. This reflective process may be not have to be too invasive but it should allow for participants to recognise themselves and their thoughts in the process of making. The reflection is beyond acknowledgement too. It is not that "I was there". It is that "I made that". This reflection is central to enabling people to move beyond just participating and become consciously creative, as artists themselves.

Hands up for the arts. CAP LaVA launch, inaugural Seamus Heaney Awards 2015

Concrete Experience

Testing Implications of concepts in new situations

Observation and Reflections

Formation of concepts and generalisations

(Kolb, 1984)[28]

28 Kolb, D.A. (1984) Experiential Learning: experience as the source of learning and development. Englewood Cliffs: Prentice Hall.

Four stages of Community Arts

Ownership

Authorship

Participation

Access
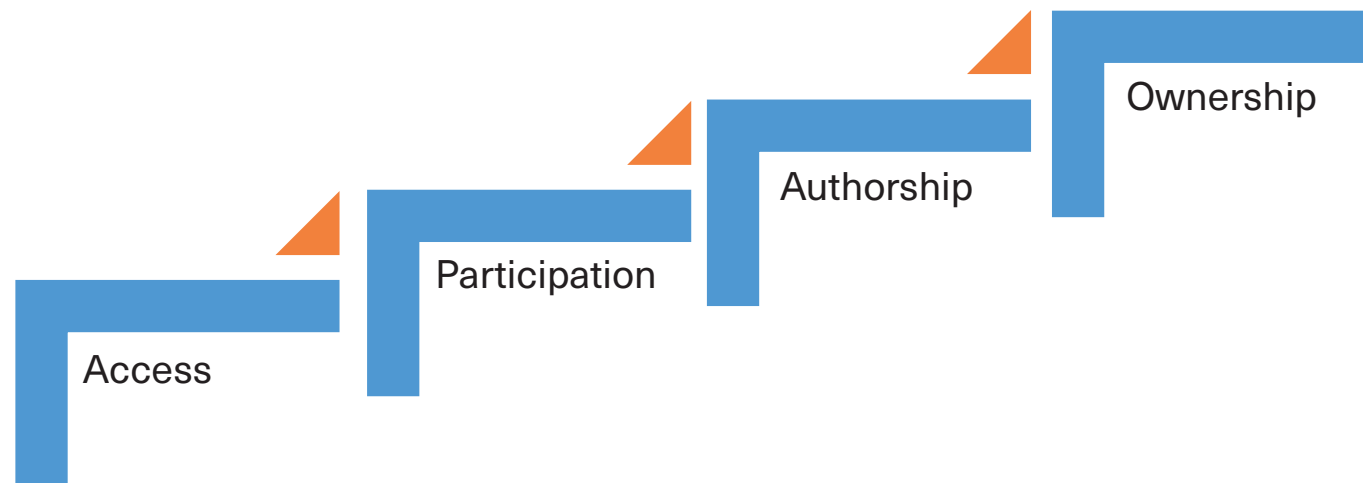
The traditional categories of aesthetics (beauty, meaning, expression, feeling) might now be augmented with other considerations and responses, perhaps social, or political, to be used as references, counterpoints or lenses. The autonomy of the process can embrace so many facets and find ways to include and express them.

Gibbs 1988

Description

Feelings

Evaluation

Analysis

Conclusions
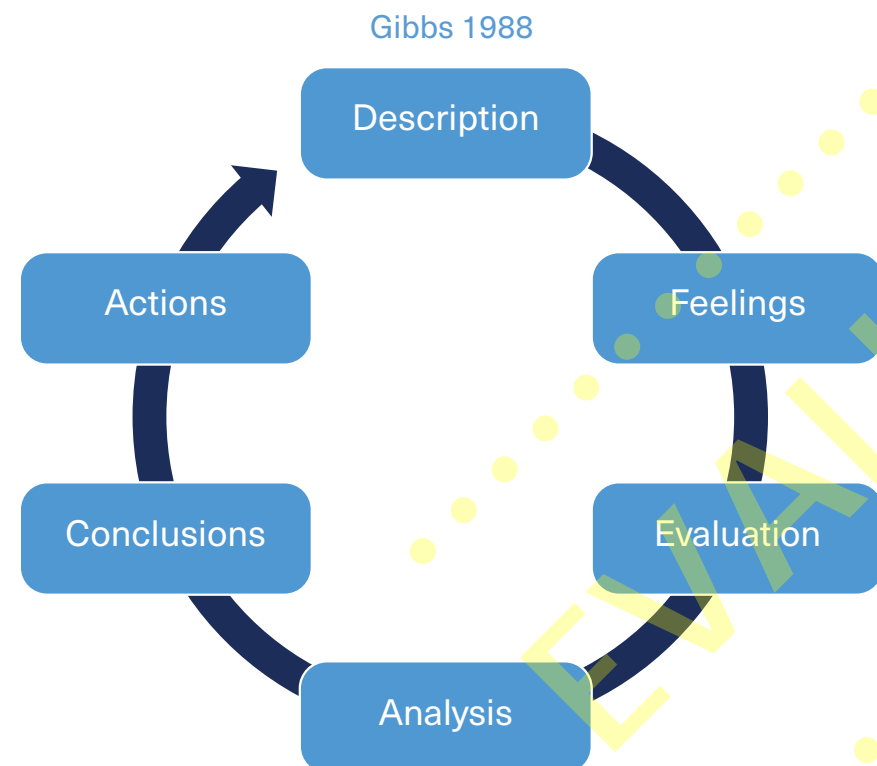
Actions

Gibbs' suggestions are often called the "Gibbs' reflective cycle" or "Gibbs' model of reflection"[29], and can be simplified into the following six distinct stages that can facilitate reflective practice, framed by simple questions:

1. Description – what has happened? What's been produced to date?
2. Feelings – what were you thinking, feeling? How do you react?
3. Evaluation – what is valuable to the project? What was difficult? What is working, what hasn't?
4. Analysis – what sense do you make of that? How does that shape the project
5. Conclusions – what are the best options now
6. Action plan – what the next steps? When should they happen? Who should take them?

In looking to enhance the process of self-directed creativity, where groups of individuals are engaged collaboratively, prompting some reflection can assist in deepening the process and enhancing learning. Reflective practice can help identify strengths and weaknesses, needs and challenges; which in turn can offer motivation and provide valuable feedback as well.

There may be limitations for the opportunity to reflect, but that should not exclude the ambition to do so.

This dialogical practice of working across and within communities, across restrictively prescribed roles and structures, allows for a more inclusive form of learning, facilitation and pedagogy (teaching) to develop. The constant interaction of the process, moving between participants, facilitators, new and established artists, operates in the dynamic core of community arts.

This is why community arts processes lend themselves so readily to intercultural work: the interplay of ideas, perspectives and abilities forms the process from which everything is produced. And indeed, the process has this in-built reflexive ability to create awareness and heighten understanding in itself. It is another fundamental aspect of community arts practice that process and product are interwoven and absolutely connected.

Process

Product
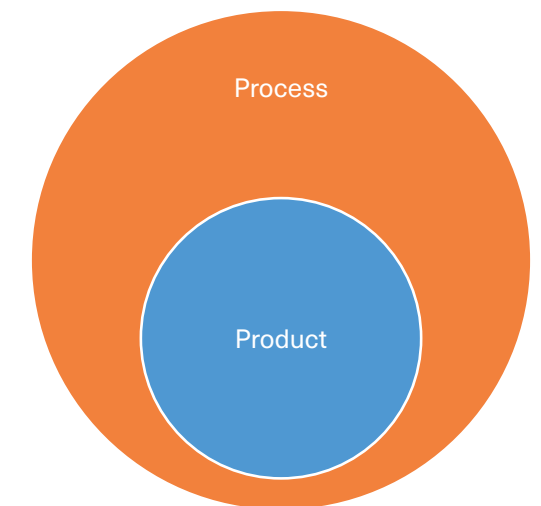
29 Gibbs' (1988) Reflective Cycle www.cumbria.ac.uk/public/liss/documents/skillsatcumbria/reflectivecyclegibbs.pdf

This ability to create real access and participation, sharing opportunity to offer expression, echoes a society that promotes democratic values and notions of civic engagement. This active agency, dynamic and fluid, is what sets intercultural arts practice apart.

Interculturalisation via community arts practice asserts the need to guide specific cultural interactions with the aim of making them fair and equal, recognising co-existing perspectives and proactively developing creative avenues to the discovery of new shared outcomes and formations.

This unique operation of community arts practice, insisting on origination (not recreation or decoration), affords us this potential for new paradigms of community relational activity. As is documented later in the book, the dialogical development of landmarks of sculpture, of performance, of publication and of practice, points us beyond merely tolerating the separateness that ethnicity can prompt. Instead the creative arts, properly and sensitively managed and processed, can point us toward the hybridisation of cultural forms.

The avoidance of ritualised, reproductive forms of art making allows for this new paradigm of making that encourages the generation of new forms and possibilities and therefore allows new critical reflection and development to be promoted. Interculturalisation permits the creation of the new, allowing older established forms to be appreciated and curated.

Fusion

We hear it all the time, from cooking to fashion: the term fusion. Whether it's a hybrid in fashion, fusion cookery, between musical cultures like jazz funk, literary forms and hybrid poetics[30], we understand that this isn't just welding or stitching something together. It is creating some new and different from highly recognisable and understood things. Intercultural arts practice offers a more receptive, open proposition to see new fusions emerge. Within a community arts framework, this work can offer a poin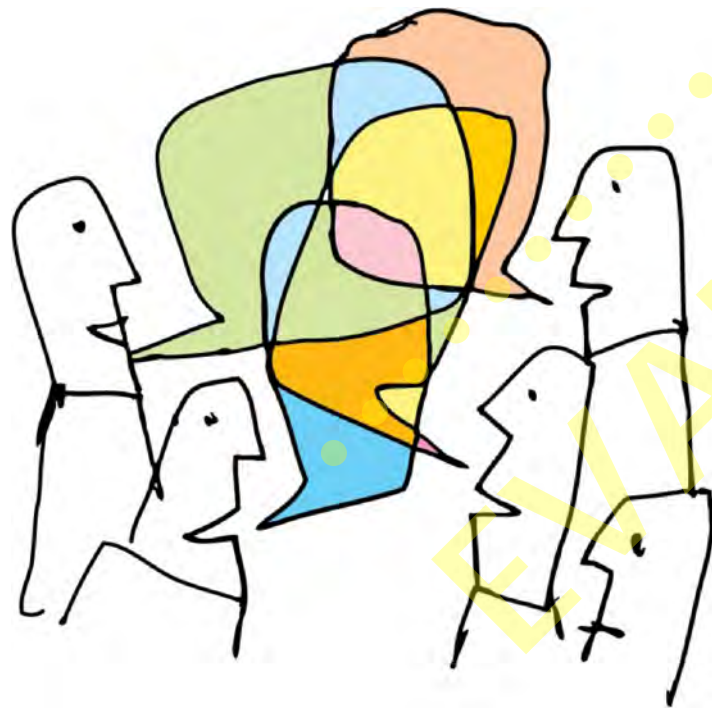t of meeting and convergence that might be improbable elsewhere. In contested public spaces, or the space between our communities, this ability to "fuse" and see hybrids emerge can offer a significant staging point in accepting difference, celebrating cultures and maturing as a society. This is where the opportunity for intercultural practice promises so much.

Any social or interactive space that enables itself to evolve new ways to interact, immediately promotes adaptability. We see new forms of interaction constantly emerge from social media and cyber-space. The participative value of these spaces is often what determines their success. In society, with so many competing agendas and indeed, needs and demands specific to one or other cultural or ethno-specific outlook, the creation of truly shared spaces, whether abstractly or physically, is critical to promoting democracy. In a society where acts of racism, violent or otherwise, fuelled by distrust, misrepresentation and ignorance, become the response, new, critical ways to re-establish democratic principles must be employed.

In wishing to understand what art and its application can contribute to the transformation of the world, given its embeddedness in our lives and in society, the possibility of a new autonomy, freed from prescriptive aesthetic values and more democratically authored through shared, co-designed and co-authored processes, represents the facility that community arts practice offers to this transformative potential. The radical rendering of something wholly new, yet drawn from the identifiably established, offers real substance to the new hybrid form. The sensitive borrowing of cultural, identities and sensibilities, artefacts and allusions can be woven into a new hybrid fabric of representation and meaning. In discovering the relative spaces between ethnicities, the opportunity to make sense and achieve understanding in a process is made clearer. How one builds new relationships beyond that is the next challenge.

But there is an immediate set of rewards that enable community arts practice to facilitate this intercultural practice. The PICAS projects and indeed, the range of projects supported through the Arts Council of Northern Ireland's ICAP, have shown that well-designed, resourced and managed projects can have many impacts: building community capacity, building personal confidence, developing technical competence, promoting well-being etc., creating and sustaining relationships, etc. There is also fun, the satisfaction of creativity, the excitement of

30 *American Hybrid Poetics: Gender, Mass Culture, and Form By Amy Moorman Robbin Rutgers University Press*

entertaining and performing; a longer list of positives can quickly support a process and which can be immediately felt and perceived.

But in the layering of impacts, crucially, another potential outcome of applying community arts practice interculturally is the development of ethno-cultural empathy. Traditionally, the concept of empathy is best captured by the notion of "walking in another person's shoes". Increasing the ability to feel cultural empathy can be developed from new positive experiences. Not only can this empathy be understood, but it can be felt, and indeed, it can also be communicated. The nature and components of cultural empathy respond to the relations that exist between ethnicities. These layers and strata of empathy connect directly to the various stages of awareness and acceptance in the Milton Bennett model of ethnorelativism[31] that has illustrated much of the training within Community Arts Partnership's PICAS programme and offers a valuable, easily navigable way of exploring the stages of intercultural possibility.

There is a huge variety of processes that can assist in framing a deeper, more responsive reflection on process that supports others intercultural journeys. In this context, some of the skills in operation are more connected to creative leadership. So, a creative facilitator has to have the energy and skills, insight and sensitivity to hold the space for others. Hosting and holding creative space is another key aspect in inviting participants into a secure environment to collaborate and co-create. Asking searching questions and eliciting strong responses can accelerate processes and increase their impact. The skilled, intuitive community arts facilitator trusts to process and enables the participants to reap the creative rewards as a result.

31 Bennett, M. J. (1993). Towards ethnorelativism: A developmental model of intercultural sensitivity (revised). In R. M. Paige (Ed.), Education for the Intercultural Experience. Yarmouth, Me: Intercultural Press

Chapter 3
CREATIVE PEDAGOGY IN ACTION:
SOME PERSPECTIVES ON CREATIVITY
Dr. Shelley Tracey

Creativity is a broad term, with many interpretations and definitions, and little agreement about its exact nature[32]. The complexity of creativity is reflected in the broad scope of the literature about it, which encompasses the arts, education, philosophy, psychology, sciences and business. A useful perspective on creativity is Banaji and Burn's proposal[33] that perceptions of creativity are bound up with assumptions about its value systems and historical and social constructions. We argue that these competing assumptions impact on the ways in which individuals and communities participate in creativity.

We offer several stopping places for reflection in this discussion on creativity, acknowledging the multiplicity of views about creativity. We hope that your reflections and the ideas in this chapter will help to demystify creativity for you and prompt questions which enhance your understanding.

The mystique around creativity has arisen from the fact that for many centuries it has been regarded as a gift from divine powers. The idea that creativity is limited to certain chosen individuals has been enhanced by the rhetoric of *Creative Genius*[34] which perceives creativity as the preserve of 'special' individuals. This view of creativity is based on elitist ideas about intelligence, gender and class.

REFLECTION

What is your personal definition of creativity?
What values and assumptions do you bring to this definition?

Do you regard yourself as creative? If so, what are your creative practices in your personal and professional lives?

32 Pope, R. (2005). Creativity: Theory, History, Practice. Abingdon: Routledge
Runco, M. A. (2007). Creativity – theories and themes: Research, development, and practice. Burlington: Elsevier Academic Press.
Carlile, O., & Jordan, A. (2012). Approaches to Creativity: A guide for teachers. Maidenhead: McGrawHill & Open University Press
33 Banaji, S. and Burn, A. (2006) The Rhetorics of Creativity: A review of the literature. London: Arts Council England. Chapter 11; http://www. creative-partnerships.com/content/gdocs/rhetorics.pdf Last accessed 6/12/12.
Banaji, S. & Burn, A. (2007). Creativity through a rhetorical lens: implications for schooling, literacy and media education. Literacy, 41 (2), 62-70; Banaji, S. & Burn, A. (2010) with D. Buckingham (2010) (2nd Edn.)The rhetorics of creativity: a literature review. Creativity, Culture and Education (CCE) Literature Review Series.
34 Banaji, S. & Burn, A. (2007).

The conceptualization of genius as exclusively male and with upper class origins is evident in the first empirical study of genius, *Hereditary Genius*[35]. There was a similar understanding of (male) genius in a later work, *A Study of British Genius*[36]. The Romantic period saw a correlation between literary creativity and personal power. Indeed, a well-known saying from this time is Percy Bysshe Shelley's declaration that 'Poets are the unacknowledged legislators of the world'[37]. The influence of the Romantics is evident in the declaration of Joseph Beuys, the well-known German artist (1921-1986), that '*only the creative man can change history, can use his creativity in a revolutionary way… art equals creativity equals human freedom*'.[38]

The Romantic genius was exclusively masculine; it reinforced the subservient position over the ages for women perpetuated by religion and social norms. A typical text about creativity valorising the notion of the Romantic genius declares[39]:

"*The creative act is a kind of giving birth, and it is noteworthy that as an historical fact intellectual creativity has been conspicuously lacking in women, whose products are their children. At the risk of making too much of a linguistic parallel, it might be said that nature has literally arranged a division of labour. Men bring forth ideas paintings, literary and musical compositions, organizations of states, inventions, new material structures, and the like, while women bring forth the new generation.*"

In an important study on gender and genius, Battersby[40] identified the notion of an exclusively 'male' creativity in the history of culture and aesthetics. The issue of women's participation in recognised creativity is captured in the evocative title of Virginia Woolf's *A Room of One's Own*[41]. Baer and Kaufman[42] pointed to a lack research into differences between male and female creative achievements, but conjectured that the lack of conducive environments for women might contribute *to* their lower representation. Gender and class were major factors in perceived lack of belief in creative ability in a large Polish study.[43]

Conflicting perceptions of creativity in different cultures can cause tensions which need to be acknowledged. The eminent late creativity researcher, Anna Craft, critiqued Western individualistic models of creativity[44] which emphasises the successes of creative individuals without considering the consequences of potentially destructive inventions.

In current and recent discourse, creativity is perceived in terms of innovation as a tool for social, economic and educational progress[45]. Criticism has been leveraged against the conflation of creativity with innovation on the grounds that it commodifies creativity[46] overprizes it[47], creates tensions for educators[48] and aligns it with 'the government agenda for 'employability.''[49]

An earlier chapter referred to Northern Ireland's Unlocking Creativity initiative, aimed at developing partnerships between the creative industries, education and business to support social and economic change[50]. *Unlocking Creativity*[51] stated that it recognised '*the value of culture, arts and leisure to the economy and in particular the importance of releasing individual creativity.*'

35 Galton, F. (1869/1892/1962). Hereditary Genius: An Inquiry into its Laws and Consequences. London: Macmillan/Fontana.

36 Ellis, H. (1926/1904) A study of British genius (Revised edn.) NY: Houghton Mifflin.

37 Shelley, P.B. A Defence of Poetry edited by Charles W. Eliot English essays, from Sir Philip Sidney to Macaulay. New York: P.F. Collier & Son, 1909–14. Vol. 27, The Harvard Classics (Accessed 3/12/13 from Bartleby.com   http://www.bartleby.com/27/).

38 Cited in Jones, E. (1997). The Case Against Objectifying Art. Creativity Research Journal, 10 (2-3), 207-214, p. 212.

39 Barron, F. (1968). Creativity and Personal Freedom (Rev. Edn.). Princeton: Van Nostrand: 221.

40 Battersby, C. (1989). Gender and Genius: Towards a Feminist Aesthetics. London: The Women's Press

41 Woolf, V. (1929). A Room of One's Own. Orlando: Harcourt Inc.

42 Baer, J. & Kaufman, J.C. (2008). Gender Differences in Creativity. The Journal of Creative Behavior, 42 (2), 75–105.

43 Karwowski, M., Gralewski, J, Lebuda, I. , & Wisniewska, E. (2007) Keynote paper: Creative teaching of creativity teachers: Polish perspective. Thinking Skills and Creativity 2, 57–61.

44 Craft, A. (2003). The Limits to Creativity in Education: Dilemmas for the Educator. British Journal of Educational Studies, 51(2), 113-127; Craft, A. (2006). Fostering creativity with wisdom. Cambridge Journal of Education,36(3), 337- 350.

45 Loveless, A.M. (2007) Report 4 Update: Creativity, technology and learning – a review of recent literature   FUTURELAB SERIES REPORT 4 UPDATE (Available at http://archive.futurelab.org.uk/resources/documents/lit_reviews/ Creativity_Review_update.pdf. Last accessed 23/7/13); KEA European Affairs (2009) The Impact of Culture on Creativity: A Study prepared for the European Commission (Directorate-General for Education and Culture) June 2009. (Available at http://ec.europa.eu/culture/documents/study_ impact_cult_creativity_06_09.pdf Last accessed 23/7/13).

46 Pope, R. (2005). Creativity: Theory, History, Practice. Abingdon: Routledge.

47 Craft, A. (2003). The Limits to Creativity in Education: Dilemmas for the Educator. British Journal of Educational Studies, 51(2), 113-127.

48 Craft, A. (2006). Fostering creativity with wisdom. Cambridge Journal of Education,36(3), 337- 350.

49 Saunders, L. (2012) Silences and silence in 'creativity', London Review of Education, 10:2, 215-225: 216.

50 DCAL (Department for Culture. Arts and Leisure) (2001). Unlocking Creativity, Making it happen . (Available at http://www.dcalni.gov.uk/index/ arts_and_creativity.htm Last accessed 10/12/07).

51 Op. cit., p.7.

REFLECTION

What do you think about Barron's distinction between male and female creativity?

What are the factors which, in your opinion, limit people's achievements in creativity?

Underlying the perspectives on creativity discussed so far has been the theme of participation, or the factors which facilitate and inhibit it. The lens of participation is a useful one for making sense of creativity in an intercommunity context. Throughout this book, we explore the practices, ideas and metaphors which support and express participation in intercultural work and in the wider society.

The author's doctoral research[52] explored teacher participation in creativity and the factors which detract from and enhance this. It was proposed that full participation incorporates the capacity to be open to possibility and to respond effectively to challenges and creative stimuli, individually and collaboratively. These aspects were combined into a Responsiveness Model, with the following interdependent layers:

Ontological (acknowledging and drawing on one's various creative identities: personal, social and professional)

Psychological (personal qualities such as self-awareness, curiosity and openness to experience; interpersonal skills and qualities such as empathy and acceptance)

Epistemological (making conceptual connections; reflecting on creativity)

Social (collaborating in creating discourses of creativity)

Pedagogic (establishing creative learning environments and facilitating participation in these)

Aesthetic (using creative methods, and making judgements about creative work)
The work described in this book builds in particular on three of these layers

REFLECTION

Consider the metaphor of "unlocking" creativity. What does it mean to you? What might be the 'value' of culture to the economy?

Unlocking Creativity refers to individual creativity. Do you think it should have included collective forms of creativity? If so, what form might those take?

Epistemological:
We focus on the aspect of reflecting on creativity, individually and collectively, and on the processes as well as the outcomes.

Social
The processes of collaborating in creating discourses of creativity are fundamental to our discussions. The five intercultural arts projects which showcase intercommunity creative practice give insights into their collaborations. A further layer of collaborative practice is the intercultural arts training, described in chapter.

Aesthetic
We explore the use of creative methods to express ideas and open up perspectives, focusing on a range of arts forms, used singly and in combination, where appropriate: Visual art – 2D and 3D, Textiles, Literature, Theatre and Music.

We draw on the recognition that art-making is common to all cultures, although the manifestations and purposes might be different. The examples of creative practice in this book share the idea that the arts can enhance the ability to see issues from multiple perspectives.

Hoggan,[54] referring to both images and metaphors from storytelling and literature, suggested that they offer alternative perspectives on knowing:

'The use of images, whether or one's own or another's creation, can reveal our otherwise hidden worldview assumptions. Those hidden assumptions have a profound impact on the way we think and make meaning from our experiences. It is in the purposeful estrangement from those assumptions, envisioning of alterative realties, and critical examination of both old and new points of view – although not necessarily in a conscious and rational way – that transformative learning occurs.'

REFLECTION

Can you think of an image (a piece of art or a film or a metaphor) which has prompted you to explore your assumptions? What was it about that image which had that impact on you?

Think of examples of images which you might use in your practice to uncover hidden assumptions.

52 Tracey, S. (2014) Making Spaces for Teachers to Explore Creativity: An arts-based inquiry. Unpublished Dissertation, Queen's University Belfast.

54 Hoggan, C. (2009). The power of story: metaphors, literature, and creative writing, in C. Hoggan, S. Simpson and H. Stuckey, (Eds.), Creative Expression in Transformative Learning: Tools and Techniques for Educators of Adults. Malabar: Krieger Publishing Company, 51-74: 73.

Our standpoint is a belief in the transformative potential of the arts:
'Arts encourage a transcendental capacity. They allow the creator and the viewer to imagine possible ways of being, encourage the individual to move personal boundaries, and challenge resistance to change and growth'[55]

The arts afford access to the imagination, with interpersonal benefits, according to JK Rowling in her Commencement Address to the Harvard Alumni Association:

"Imagination is not only the uniquely human capacity to envision that which is not, and, therefore, the foundation of all invention and innovation. In its arguably most transformative and revelatory capacity, it is the power that enables us to empathize with humans whose experiences we have never shared."[56]

REFLECTION
The psychologist and philosopher Erich Fromm declared that the process of art-making requires that an artist

'[H]as to give up holding on to himself as a thing and begin to experience himself only in the process of a creative response; paradoxically enough, if he can experience himself in the process, he loses himself. He transcends the boundaries of his own person and at the very moment when he feels 'I am' he also feels 'I am you,' 'I am one with the whole world'.

Have you ever experienced a response like this when you are creating something?

Do you think that the phrase "I am one with the whole world" [57] can be applied to arts processes in intercultural settings? If so, what does this say about the role of the arts in intercultural dialogue?

Ings, Crane and Cameron[58] cite a growing body of evidence of the impact of creativity and the arts on health and well-being, and on interpersonal relationships in local communities. Our belief in the potential of the arts to facilitate change builds on the impact of participatory arts programmes for young people, which have included wider social acceptance, integration, and cohesion[59]. The focus in programmes such as these is on consultation and collaboration at all stages of the process.

We identify with the comment made by the Beyond Skin team that "the art is the first language", and can transcend linguistic and cultural barriers. The accounts of the five intercultural arts projects later in this book supports this idea.

Engaging in arts practice affords access to the emotions and to expressing them. According to Esses and Dovidio[60], intergroup contact theory which engages the emotions is more effective than that which operates on a cognitive base only. We propose that the arts, which afford access to the emotions, have the ability to enhance intergroup contact.

Two eminent writers about the arts and education, Maxine Greene and Eliot Eisner, suggest that the arts open up possibilities and the ability to cope with uncertainty:

"the arts offer opportunities for perceiving alternative ways of transcending and being in the world . . . and to subvert our thoughtlessness and complacencies, our certainties.[61]*"*

'Work in the arts also invites the development of a disposition to tolerate ambiguity, to explore what is uncertain, to exercise judgement free from prescriptive rules and procedures.[62]*'*

This disposition might be described as 'cognitive flexibility'[63], which supports the capacity 'to interpret other situations where life's circumstances are uncertain or unclear.'

REFLECTION
Can you think of any examples of 'cognitive flexibility'?

How might 'cognitive flexibility' impact on intercultural understanding?

55 Op. cit., p.552; Higgs. G.E. (2008) Knowing the self through arts, in A.L. Cole and J.G. Knowles, (Eds.), Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues., pp. 545-556. Thousand Oaks: Sage
56 JK Rowling (2008) http://news.harvard.edu/gazette/story/2008/06/text-of-j-k-rowling-speech/
57 Cited in Dossey, L. (2002) Healing Beyond the Body: Medicine and the Infinite Reach of the Mind. London: Time Warner: 29

58 Ings, R., Crane, N. and Cameron, M. (2012) Be Creative Be Well. Arts, wellbeing and local communities: An evaluation Arts Council England www.artscouncil.org.uk/media/uploads/pdf/BCBW_final.pdf
59 Miles, S. (2007). Feeling 10 feet tall: creative inclusion in a community of practice. British Journal of Sociology of Education, 28, 4, 505–518; Walsh, A. (2014) Future Stages: Discussion Documents Creating Change, Imagining Futures: Participatory Arts and Young People 'At Risk' Creating Change http://creating-change.org.uk/resources/creating-change-imagining-futures-participatory-arts-and-young-people- Accessed 24/8/15.
60 Esses, VM and Dovidio, JF (2002) The role of emotions in determining willingness to engage in intergroup contact. Personality and Social Psychology, 28, 9: 1202-1214
61 Greene, M. (1995) Releasing the Imagination: Essays on Education, the Arts, and Social Change. San Francisco: Jossey-Bass: 118.
62 Eisner, E. W (2002) The Arts and the Creation of Mind. New Haven: Yale University Press: 10.
63 Efland, A. D. (2002) Art and Cognition: Integrating the Visual Arts in the Curriculum. NY: Teachers College Press: 161.

The discussion in this chapter on the capacities of the arts needs to be tempered with a consideration of the ethical issues which can arise from engaging individuals and groups in creativity. The processes of creativity involve ambiguity and uncertainty; the outcomes of creative processes are unpredictable, and can be disturbing and unsettling.

The author's model of Creative Reflection[64] was developed to provide an enabling creative environment for teachers to participate in creative explorations and to manage the uncertainties which might arise. The discussion on this model is interspersed with potential applications to creativity in a broader context: that of intercommunity creative practice.

'Creative Reflection' is a framework of creative methodologies for engaging teachers individually and collectively in identifying and expanding their creativity practices. The notion of reflection in this model extends beyond traditional cognitive, verbal and retrospective models to encompass the methods such as play, image-making, writing, action methods and storytelling. Reflection and reflective practice are conceived as only cognitive and rational, as in traditional theories of reflective practice[65]; they also draw on intuition and the "imaginative and extra-rational". [66]

The use of the arts in the Creative Reflection model is based on the belief that art-making can develop the capacity for meaning-making.[67] The arts can also develop skills of observation and reflection. Donald identified the 'metacognitive' faculty of art, suggesting:

'Art is self-reflective. The artistic object compels reflection on the very process that created it - that is, on the mind of the artist, and thus of the society from which the artist emerged.' [68]

'Creative Reflection' is based on Wallas's[69] classic four-stage framework for creativity and consists of the stages of consists of four interacting phases: preparation, play, exploration and synthesis.

64 Tracey, S. (2007Creative Reflection, Creative Practice: Expressing the Inexpressible'. Paper presented at a conference on Creativity or Conformity? Building Cultures of Creativity in Higher Education Cardiff January 8-10 2007; Tracey, S. (2014) Making Spaces for Teachers to Explore Creativity: An arts-based inquiry. Unpublished Dissertation, Queen's University Belfast.

65 Schön, D. (1983). The Reflective Practitioner: How professionals think in action. London: Temple Smith.

66 Dirkx, J. M. (2000) Transformative learning and the journey of individuation. Clearinghouse Digest, No. 223.

67 Goldsworthy, A. (2012). Video: Andy Goldsworthy speaks about his work. (Available from http://makingamark.blogspot.co.uk/2012/05/video-andy-goldsworthy-speaks-about-his.html. Last accessed 2/2/13; McNiff, S. (1998/2000). Art-based Research. London: Jessica Kingsley; Sullivan, G. (2005) Art Practice as Research: Inquiry in the Visual Arts. Thousand Oaks, London: Sage; Higgs. G.E. (2008) Knowing the self through arts, in A.L. Cole and J.G. Knowles, (Eds.), Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues., pp. 545-556. Thousand Oaks: Sage

68 Donald, M. (2006). Art and Cognitive Evolution. In M. Turner (ed.) The Artful Mind: Cognitive Science and the Riddle of Human Creativity, (pp.3-20). Oxford: Oxford University Press: 5.

69 Wallas, G. (1926). The Art of Thought. New York: Harcourt Brace.

REFLECTION

Can you think of an example of how you (or a group) might use art-making to reflect on the art process and on the context or society?

Phase 1: Preparation

The first stage of the stages of the 'Creative Reflection', *Preparation*, acknowledges the challenges of immersion in creative activities, with all of the uncertainties and ambiguities which might arise. Some of these uncertainties might be a lack of awareness of the nature of creativity itself, as well as a lack of confidence in one's own creativity. This phase of the model drew on the idea that the uncertainties involved in encountering the unknown can be reduced if participants do not enter into the process with the sense that they are leaving all they know behind them. Participants identify their past experiences and the strengths which they might take into the process, as well as their personal goals for the exploration.

The first phase is an important one in the creative process, as it prepares participants for immersion in and openness to possibility. The model incorporates a number of threshold activities to support participants in identifying existing knowledge and personal skills and qualities which they can take with them into these spaces. The term 'threshold' draws on the broad notion in Meyer and Land's Threshold Concepts model[70] that learning involves crossing over a threshold into the liminal spaces of not knowing in which engagement with the new concepts occurs. Immersion in these spaces is complex, but offers the potential for developing new understanding. These threshold activities take the form of both individual and group activities, to enhance the sense of belonging to the learning group and to develop a community of practice of creativity.

The intercultural arts projects which we present later use threshold activities to support participation. You will read examples of how these activities interweave the creative process.

Communities of practice are groups of people who engage regularly in collective processes of meaning making about a shared interest. In communities of practice, situated forms of knowing are created in collaboration. Learning is 'a shared enterprise', in which participants draw on each other as resources and make sense of their work or other pursuits together.[71]

There is a useful introduction to communities of practice at http://wenger-trayner.com/introduction-to-communities-of-practice/. Etienne Wenger coined the term 'community of practice' in 1991, along with colleague Jean Lave.

REFLECTION

How might the arts be used in a community of practice?

Consider the uncertainties which creative work might raise for groups from different communities. How could the facilitator provide an enabling environment for managing those uncertainties?

Phase 2: Play

This phase is conceived of as willing immersion in the uncertainties of creativity. In the state of play, participants are sufficiently free from external concerns to be able to enter the optimal state of 'flow'[72], in which they can create new ideas and artefacts. Research by Csikszentmihalyi[73] into the peak experiences of creative artists inter alia revealed that they were most productive when they were fully immersed in the process, losing all self-consciousness and awareness of time. This immersion reflects the state of 'Negative Capability', a term coined by the poet John Keats to describe that aspect of the creative process 'when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason'.[74] The ability to be open to experience requires consciousness of the self to be relinquished, releasing a simultaneous capacity for openness to creative possibility.

REFLECTION

What might be some of the barriers for participants in intercommunity creative practice to losing self-consciousness and immersing themselves in the creative process?

What strategies could you use to address this?

---

70 Meyer, J. ,& Land, M. (2006). *Overcoming Barriers to Student Understanding: Threshold concepts and troublesome knowledge.* .London: Routledge.
71 Wenger, E., (1998). *Communities of Practice. Learning, Meaning and Identity.* Cambridge: Cambridge University Press: 41.

72 Csikszentmihalyi, M. (1997). *Creativity. Flow and the Psychology of Discovery and Invention.* NY: HarperPerennial.
73 Ibid.
74 Buxton Foreman, H. (1895). *The Letters of John Keats (Revised edition).* London: Reeves & Turner.

'Creative Reflection' draws on a wide range of ideas about play,[75] regarded variously as

- purposeful[76] as well as open-ended[77]
- fundamental to the cultivation of well-being, flexibility and creativity[78]
- instrumental in the development of social, physical and cognitive skills children and young people[79]
- both individual and collective processes[80]
- a cultural construct in which members of a community interact and develop implicit rules of engagement[81]
- the figurative notion of a state of freedom or non-seriousness or playfulness, in which artists/ learners are free to develop their own ideas
- creative thinking processes, such as possibility thinking[82], lateral thinking[83] and divergent thinking in order to generate a wide range of ideas.[84]

REFLECTION

Which of these aspects of play are relevant to your practice?

How are they applied in your context?

Phase 3: Exploration

The third phase is a purposive aspect of creative reflection, focusing on the processes of creating an outcome, whether this is a new understanding or a creative artefact. The processes involved may be performative and embodied, such as creative writing, art-making or storytelling or action methods based on psychodrama which use props to concretize the experience.[85] Examples of these processes appear in Chapter 8.

Phase 4: Synthesis

The stage of Synthesis opens up a *reflective* space for teachers to interpret their experiences, both individually and collectively. This stage involves the integration of learning from participation in the process. Participants reflect on their ideas and on the individual and collective artefacts which have emerged through art-making, storytelling and other activities. There are opportunities for synthesis in each session of the module.

This phase also involves traditional aspects of reflection, in the form of interviews, focus group discussions and writing on the theories and experiences offered by participation in the research process. Ideas for a shared discourse of teacher creativity emerged from this phase.

At the outset of the research process, it was proposed that teachers lacked a discourse of creativity through which to express their understandings of creativity in their personal and professional lives. Discourse was construed as shared values, belief, practices and representations[86] about teacher creativity.

The following sections of this book reveal the elements of intercommunity creative discourse, beginning with an exploration of PICAS in Part 2 and moving on to examples in practice in Part 3.

75 Tracey, S. (2015) 'Counting ourselves into the equation': supporting teacher play in professional development . Creative academic magazine, Exploring Play in Higher Education Issue 2B: 30-32 http://www.creativeacademic.uk

76 Vygotsky, L. S. (1967). Play and Its Role in the Mental Development of the Child, Journal of Russian and East European Psychology, 5(3), 6-18

77 Bowman, K. (2009) "The Joys of Open-Ended Play." Kaskey Kids. 16 Oct. 2009. http://www.kaskeykids.com/imaginary_play.php.

78 Crosby, D. Learning for Life. (2002) Early Education, Southern Education and Library Board.

79 Wood, E. (2008). Conceptualizing a pedagogy of play: International perspectives from theory, policy and practice, in D. Kushner (ed.) From Children to Red Hatters: Diverse Images and Issues of Play, (pp. 166-188).Westport, MD: University Press of America; Piaget (1962) Play, dreams and imitation in childhood. New York: Norton Library; Drummond, M-J. (1999). Another way of seeing: perceptions of play in a Steiner kindergarten. In Abbott, L., & Moylett, H. (Eds.) Early Education: Transformed, (pp.48-60). London: RoutledgeFalmer.

Sheets-Johnstone, M. (2003) Child's Play: A Multidisciplinary Perspective, Human Studies 26: 409-430.

80 Davies, D., Jindal Snape, D., Collier, C., Digby, R., Hay, P., & Howe, A. (2013) Creative learning environments in education—A systematic literature review. Thinking Skills and Creativity, 80-91.

81 Huizinga, J. (1970) Homo Ludens: a study of the play element in culture, London : Maurice Temple Smith

82 Craft, A.; Cremin, T.; Burnard, P. &Chappell, K. (2007). Developing creative learning through possibility thinking with children aged 3-7. In A. Craft, T. Cremin, & P. Burnard (Eds.) Creative Learning 3-11 and How We Document It. London, UK: Trentham

83 De Bono, E. (2000) Six Thinking Hats. London: Penguin.

84 Osborn, A (1953) Applied Imagination..New York: Charles Scribner; Parnes, SJ (1992) Sourcebook for Creative Problem Solving Buffalo, NY: Creative Education Foundation Press.

85 Moreno, J.L. (1994, Fourth Edition). Psychodrama and Group Psychotherapy. New York: Mental Health Resources

86 Gee, J. P. (1990). Social linguistics and literacies. Bristol: Taylor & Francis.

PART 2 PICAS IN PRACTICE

Chapter 4
PERSPECTIVE ON PICAS: IN DIALOGUE WITH CHARO LANAO-MADDEN

Charo is PICAS coordinator at Community Arts Partnership.

Charo, what is PICAS?

It's the Programme for Intercultural Arts Support. The main aim of PICAS is to implement the Arts Council's Intercultural Arts Strategy. The themes of the strategy are:

- Intercultural Engagement
- Developing the Minority Ethnic Arts Infrastructure
- Using the Arts to develop Community Cohesion
- Using the Arts to increase awareness of diversity
- Using the Arts as a vehicle to Tackle Racism

Charo, how does PICAS address these themes?

You can divide them into two categories: developing and preventing
PICAS responds to two facets of the strategy.
It **supports** community cohesion and the development of a minority ethnic arts infrastructure
It is **against** racism and discrimination

Please say more about this...

In relation to **support**, this is for individuals, and for community groups and organisations.
It's for any community using the arts as a vehicle for self-exploration and for exploring their relationship with difference.
When PICAS was first launched in 2013, it was a project for working with artists from ethnic minority backgrounds full stop, for instance, if they have questions about how to fill in application forms for the funding.
The way it is now, it is also about working with artists and organisations who want to incorporate an intercultural approach into their practice.
In relation to **against**, the Strategy is about challenging racism and discrimination.

PICAS also offers **support with funding** through clinics for individuals and groups applying for Arts Council grants.
Over 2 years, the programme has organized 8 funding clinics: 3 in Belfast, 2 in Derry, 1 in Dungannon, 1 in Newry and 1 in Enniskillen. A total of 90 individuals have participated in these clinics: 40 artists and 50 individuals, representing 30 organisations.

The funding clinics were organized in collaboration with local organisations. They attracted artists and community group organisations. The purpose was to explain what the funding was for and to provide support in developing successful funding applications. For individuals and organisations, was a learning journey to explore how to use the arts for intercultural dialogue. In addition, it was an opportunity to link artist with organisations, and invite artists for training opportunities.

A testimonial from local music group *Chidambaram* showed that PICAS had brought their attention to the *ACNI* funding stream, of which they had previously been unaware. Their subsequent application was successful.

Charo, what about funding cuts? Has that affected your work?

I still get calls from organisations asking me what we can do, even though there is no funding. It's not that they want to apply for grants; they might want to do something with the arts involved because they work with ethnic minorities. So the question, is what can we do? So if you had to sum up the approach, it's about helping people to think about things they have never thought about before, to think of what might be possible.

In a way I see my role as helping individuals and organisations discuss and explore ideas and have conversations which they have never had before. I will give you a couple of people, artists, for example, call in and say I want to apply for this but I don't know how so my role has been talking with them and saying, *"OK, so what do you do? What is that that you would like to explore?"*

Signposting individuals and groups is a significant aspect of PICAS. We have received many requests by individuals or groups, some by email, phone or one to one meetings. These requests were about finding schemes and identifying processes and opportunities for collaboration and mentoring. Some requests were very specific, for example, how to find an artist with a specific art form and expertise. In this case, we refer to the CAPtabase, CAP's database of community artists.

Other types of signposting have been more complex, and involved more time to understand the request and provide the relevant support. Here is a particular case:

Making Connections

Belfast Print Workshop requested support to design a Community Relations project funded by the Belfast City Council. As PICAS coordinator, I met with BPW to understand what they were about, explore their intentions and help them to understand what is an intercultural approach and the possibilities. Also, PICAS provided a list of potential organisations which might have an interest in this opportunity. They were introduced to BPW. Northern Ireland Muslim Family Association (NIMFA) agreed to take part in the project, as the result of a previous interaction with PICAS and an ongoing relationship. PICAS had given NIMFA support to fill in an application form, and feedback on their training programme (How to explain Islam).

Another important aspect of PICAS support is **networking**. Even if the funding doesn't come through, you still need people to network and you still need people to reflect about how would they do this or implement a project which has an intercultural approach.

PICAS is an active member of the Stronger Together Network and the Common Platform, both important contributors to the work on Racial Equality in Northern Ireland.

PICAS has organised a number of **networking events**. Three seminars have taken place on the topic of "Rights and Responsibilities". Other one-off seminars have been organised for independent artists (25 participants), Arts organisations (6 organisations) and for Community Groups (7 organisations).

NETWORKING

Drawing Together, first PICAS conference, November 2013

L-R: Charo Lanao-Madden, Conor Shields, Nick Livingston

There have been two **PICAS conferences**.

The first, Drawing Together, took place on the 28th of November 2013, with 120 participants. The aim of this event, held in the Ulster hall, Belfast, was the first in a series of conversations, events and processes designed to develop creative intercultural relationship. The event was directed at native community artists and cultural facilitators, community artists and cultural facilitators from an ethnic minority backgrounds and community groups and arts organisations working with an intercultural approach.

This extract from the conference report identifies some of the key themes and discussions on interculturalism and intercultural arts, still pertinent in 2015:

Community Arts Partnership's chief executive, *Conor Shields* spoke of the transformative capacity of the Arts, of **the need for the widest possible deliberations on intercultural strategies and for ongoing dialogue**. He stressed that this conversation was a long time in the making and that it would continue to be supported by CAP through the PICAS programme and indeed, beyond. He added that like all good conversations, there needs to be a generosity of dialogue, to hear and be heard, in order for true engagement to be developed.

Nick Livingston, director of strategic development from the Arts Council of Northern Ireland spoke of the collaborative spirit represented at the event. He suggested that the event was part of **an international discussion, of how immigration carries with it a series of possibilities, of**

the recreation and regeneration of identity but also the possibility of isolation, of separation. These questions were especially significant in a post conflict society like Northern Ireland and within that a changing Northern Ireland with a rise in the percentage of the population from an ethnic minority background and with this change a series of questions; the question of barriers, of access, of engagement.

The second PICAS conference took place from March 2nd to March 6th 2015, with five different events and a total of 150 participants through the week. In order to maintain a chronological approach to this book, there is more detail about the conference later in the book in Chapter 11.

Training in intercultural competence is another dimension of PICAS, discussed in a later chapter.

REFLECTION

Hearing is not the same as listening.

What do you understand by Conor Shields' call for "a generosity of dialogue?"

How might this be achieved?

Charo, can you comment on added value from the **PICAS Programme?**

For artists from BME background: the Programme provides a means to access opportunities and to understand the dynamics in Northern Ireland society.

For any artist: (BME or local) the Programme provides an opportunity to understand their role in opening paths to support dialogue in a complex intercultural society.

For participants in arts projects: when they are in a creative space, they are able to imagine new ways of relating with the 'other', create new realities for dialogue/interaction.

For society: when a society is open to new ways of doing things, there are more possibilities for inclusion and welcoming the unfamiliar. Working with artists and community activists, we would anticipate a trickle down of opinions and approaches within the wider community in future facilitation.

The more participants who engage with the various strands of the PICAS programme, the more likelihood there is of long -term deep impact. We look forward to the day when as many people as possible will automatically see the world through an intercultural lens.

Another aspect of PICAS is the funding support provided to five projects to develop their intercommunity creative practice. These projects' stories unfold in Chapter 8.

PICAS also saw the development of the **CAPtabase**: a dedicated online directory for artists wishing to offer their services to work in inter-community contexts. This searchable database offers opportunities to artists and to organisations and community groups seeking to engage artists with particular skills in particular areas of work.

FUNDING CLINIC

Chapter 5
FROM PICAS TO PRACTICE
Charo Lanao-Madden

The previous chapter introduced PICAS and the Arts Council NI's Intercultural Arts Strategy. We present the aims of PICAS below, each with an image which "comments" on the issues.

AIM 1 OF THE INTERCULTURAL ARTS STRATEGY: TACKLING RACIAL

REFLECTION

What do you notice in the image? In what way does this image illuminate the idea of inequalities in relation to racial inequalities?

Can this be applied to social class also?

INEQUALITIES
AIM 2 OF THE INTERCULTURAL ARTS STRATEGY: ERADICATING RACISM
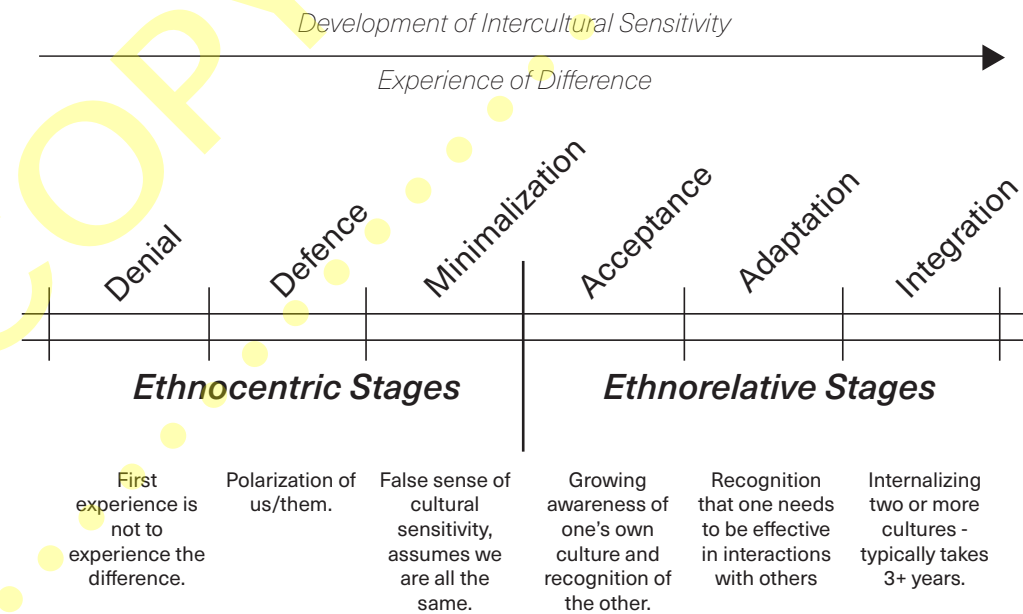
REFLECTION:

This representation of racism captures some of the perceptions about people from minority ethnic communities in contemporary Northern Irish society, and in other contexts as well. Identify some of these perceptions and reflect on the way in which they are depicted in the image.

p58

When it comes to relating to other people, there might be a fear of what you haven't experienced before, such as being in the company of a person with a different skin colour, different religion, or different ethnicity. Bennett's model of Intercultural Sensitivities[1] , which explores different ways of responding to difference, underpins the exploration of interculturalism in this book and the intercultural arts training described in Chapter 10.

BENNETT'S MODEL OF INTERCULTURAL SENSITIVITY[2]

Development of Intercultural Sensitivity →

Experience of Difference

Denial | Defence | Minimalization | Acceptance | Adaptation | Integration

Ethnocentric Stages   ***Ethnorelative Stages***

Denial	Defence	Minimalization	Acceptance	Adaptation	Integration
First experience is not to experience the difference.	Polarization of us/them.	False sense of cultural sensitivity, assumes we are all the same.	Growing awareness of one's own culture and recognition of the other.	Recognition that one needs to be effective in interactions with others	Internalizing two or more cultures - typically takes 3+ years.

Milton Bennett, in a filmed interview for the Making It Conference, March 2015 (Chapter), reflected on this model in relation to intercultural communication.

Bennett began by referring to Arthur Koestler's idea that creativity happens through bisociation[3], in which two different ideas are juxtaposed, and two frames of reference come together. The following comment is a synthesis of Bennett's words from the film:

"All acts of creativity involve the juxtaposition of two frames that aren't incompatible, but aren't usually put together. What intercultural communication does is bring these frames together.

Intercultural communication means more than just being sensitive to other cultures: it is an opportunity to exercise creativity in which you are empathising and shifting across boundaries. Culture can be seen as the coordination of meaning in a group within a boundary. Intercultural communication is not a simple matter of communicating. Coordinating the two frames requires a meta-coordination which attempts to create a third meaning, the interactional space which is created between those two cultures. This becomes the third culture, which comes into existence as the purpose of the interaction. It's a developmental task, it's not

something that comes naturally, as people tend to maintain an ethnocentric position. In fact, we may have a rather simplistic view of the other culture.
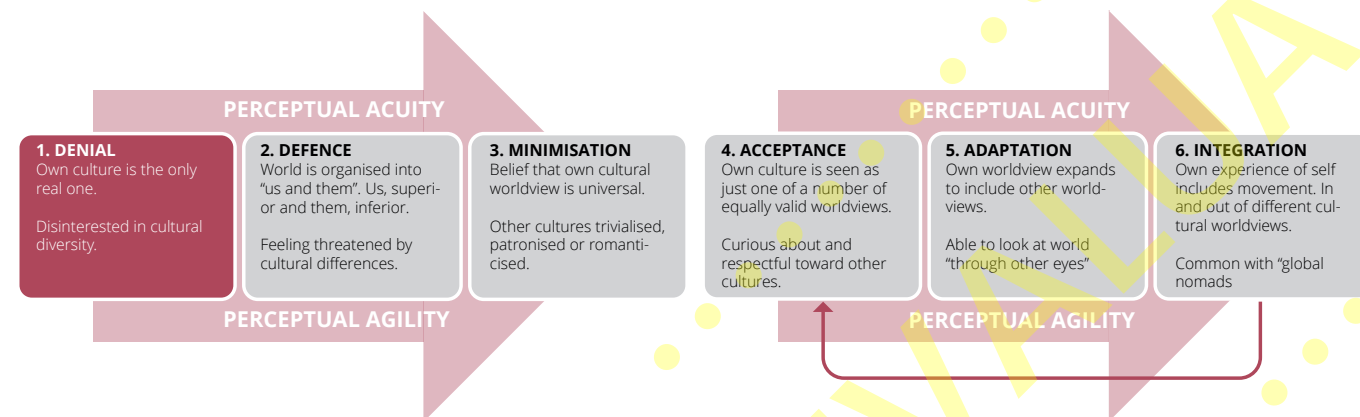
The primary way of moving across boundaries to an ethnocentric position is through the way of perceptual acuity and perceptual agility. Perceptual acuity is the ability to see subtle differences and nuances in our own culture, and also within other cultures. It challenges a simplistic view of the other culture and stereotype views. Perceptual acuity is more difficult in other cultures than in our own.

So our initial task in developing this perceptual acuity is to get over this ethnocentric view. In the process of recognising the complexity, we move to a position of defence. This needs to be reconciled with a recognition of our common humanity and common human vulnerabilities and humanity. We need to move beyond the position of minimisation to that of acceptance; where we see the other culture as interesting ways of organising meanings in the world.

So how does one come to the position of generating mutual adaptation? It occurs through perceptual agility.

Perceptual agility is the ability to shift back and forth across boundaries, between context A and context B. It's an intentional shifting of context. It's not particularity creative to move to another culture and to be assimilated to that other culture. The creativity is in the ability to shift between cultures, of generating mutual adaptation".

You will see the following representation of Bennett's model throughout this book, with the respective stages of the model highlighted where relevant:

PERCEPTUAL ACUITY				PERCEPTUAL ACUITY	
1. DENIAL Own culture is the only real one. Disinterested in cultural diversity.	**2. DEFENCE** World is organised into "us and them". Us, superior and them, inferior. Feeling threatened by cultural differences.	**3. MINIMISATION** Belief that own cultural worldview is universal. Other cultures trivialised, patronised or romanticised.	**4. ACCEPTANCE** Own culture is seen as just one of a number of equally valid worldviews. Curious about and respectful toward other cultures.	**5. ADAPTATION** Own worldview expands to include other worldviews. Able to look at world "through other eyes"	**6. INTEGRATION** Own experience of self includes movement. In and out of different cultural worldviews. Common with "global nomads
PERCEPTUAL AGILITY				PERCEPTUAL AGILITY	

1. Bennett, M. J. (1993). Towards ethnorelativism: A developmental model of intercultural sensitivity (revised). In R. M. Paige (Ed.), Education for the Intercultural Experience. Yarmouth, Me: Intercultural Press.
2. Ibid.
3. Koestler, A. (1964). The Act of Creation. London: Penguin.

The ethnocentric aspects of Bennett's model (stages 1 to 3) see culture as fixed and unchangeable, while the ethnorelativist ones (stages 4-6) see it as open to change. One way of explaining the difference between these two views of culture might be to say that in ethnocentric terms, **culture is a noun:**

- Stasis
- Homogeneity
- Nationality
- Behaviours and traditions

In ethnorelativist terms, **culture is a verb:**

- Changing
- Fluctuating
- Affiliating
- Negotiating

Our views of culture inform our beliefs, the way in which we see the world and the stories which we create about our lives.

I have always had an interest in the origin of words and how a letter could change the whole meaning of the word. This is the case of creEr (to believe, in Spanish) and creAr (to create). Both words are very powerful and combining them gives us the possibility to open our hearts and minds and be who we want to be in this world.

Beliefs are stories we tell ourselves about ourselves and others. They are like writing our own life scripts. 'They form our life script, in the sense that whatever we believe dictates how we respond to the situations and people we meet in our life'[4]

We all have the capacity to change our narratives, the stories that we have which most of the time are single stories about ourselves and others. If we believe that there is a possibility to see someone through different lenses, then we open the possibility to create a new way to relate with each other.

How do we start Charo?

One step at a time. Using Appreciative Inquiry (AI) – starting with what works – we start recognising what the beliefs/stories/narratives are about things that we are good at. The essence of AI is that we need to start with ourselves. We need to see ourselves through different lenses, recognising the stories that are supporting us and the stories that are blocking us. What I mean by 'stories' is that information that we carry with us – that we have picked up,

> **REFLECTION:**
>
> When culture is dynamic, it is capable of change. Can you think of situations where a culture has shifted and changed for the better?

consciously or unconsciously – through our lives. We all have one: it could something like: "I am not good at singing" "I am a very bad artist", "I am not good at speaking in public" or "I don't understand foreign accents."

We can also start recognising what the single stories are that we carried about ourselves and other people. On the intercultural training programmes described in Chapter 10, we spent a good amount of time to reflecting on our perceptions, the danger of a single story and their implications. This is a very important element, as we need to gain the *perceptual flexibility* to explore different ways of looking at things.

But before we get there, we need to accept that there are other ways of looking at things. Throughout my life, I have had the experience of living in intercultural settings, and learned how important is to be prepared to set aside our trusted maps of how things work and how things are (in the training I call this the cultural default where what we think and feel is considered "normal") and open ourselves to new approaches.

The challenge, for all of us, is to find within oneself the following important things:

- The courage to learn things that we believe we already knew
- The ability to respond to difference with empathy,
- The wisdom to ask questions with genuine curiosity, questions that open doors and build relationships.

Questions that open doors

The idea of questions that open doors builds on Appreciative Inquiry[5], *"the art and practice of asking questions that strengthen our capacity to apprehend, anticipate, and heighten positive potential"*[6].

(AI) is about the search for the best in people, their groups, neighbourhoods, and the relevant world around them. In its broadest focus, it involves a systematic discovery of what gives "life" to a living system when it is most alive, most effective, and most constructively capable in economic, ecological, and human terms.

At its heart, AI is about learning how to ask questions that 'open doors' with a curiosity and intention of further developing intercultural dialogue.

When using AI aiming to achieve intercultural dialogue, we hold the following assumptions:

4. Knight, S. (2009, 3rd Edition) NLP at Work: The essence of excellence. London: Nicholas Brealey Publishing: London: 210.

- In every community something works.
- What we focus on becomes our reality.
- There is more than one reality (perspective).
- The act of asking questions influences the collective understanding.
- It is important to value differences.
- The language we use creates our reality.

Questions which open doors

- Questions which make spaces for diverse ideas and experiences.
- Questions which challenge rigid mind sets.
- Questions which open up complex mental frameworks.
- Questions which prompt us to think about diversity and how it could be celebrated.
- Questions which oppose discrimination.
- Questions which open up the possibility for different kinds of people to participate in consultation, including those who might think they have nothing to contribute.
- Questions which enable individuals and organisations to identify their values and to think about how they can work ethically and with integrity.

BENNETT'S MODEL IN CONTEXT IN NORTHERN IRELAND

In the following image, the two figures and their flags represent the twin majority cultures in Northern Ireland. The figure with the question mark over its head is a member of a minority

5. (2005) Cooperrider, D.L. and Whitney, D. (A Positive Revolution in Change: Appreciative Inquiry. San Francisco: Berett-Koehler Publishers.
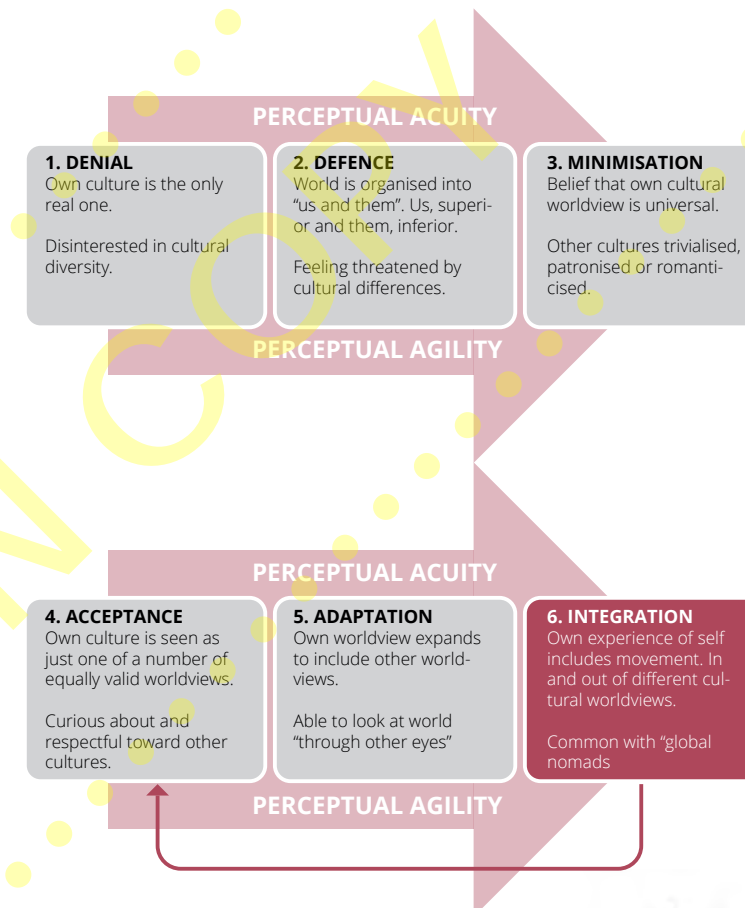6. events.r20.constantcontact.com/register/event?oeidk=a07e312gr5q7add313d&llr=olbxs7dab

culture.

AIM 3 OF THE INTERCULTURAL ARTS STRATEGY: PROMOTING GOOD RACE RELATIONS AND SOCIAL COHESION

PERCEPTUAL ACUITY

1. DENIAL
Own culture is the only real one.

Disinterested in cultural diversity.

2. DEFENCE
World is organised into "us and them". Us, superior and them, inferior.

Feeling threatened by cultural differences.

3. MINIMISATION
Belief that own cultural worldview is universal.

Other cultures trivialised, patronised or romanticised.

PERCEPTUAL AGILITY

PERCEPTUAL ACUITY

4. ACCEPTANCE
Own culture is seen as just one of a number of equally valid worldviews.

Curious about and respectful toward other cultures.

5. ADAPTATION
Own worldview expands to include other worldviews.

Able to look at world "through other eyes"

6. INTEGRATION
Own experience of self includes movement. In and out of different cultural worldviews.

Common with "global nomads

PERCEPTUAL AGILITY

REFLECTION:

People often say that something can be greater than the sum of its parts. What do you understand by this phrase? How can you relate that to social cohesion?

What are the challenges to improving race relations and social cohesion in the society in which you live?

REFLECTION:
Norms, politics, taboos, customs, and a variety of related concepts are important but can also dominate. How might the large figures between the flags be said to express Bennett's stage of Denial?

What kinds of thoughts and feelings might the small figure at the start of the pathway be experiencing?

METAPHORS FOR SOCIAL COHESION

There are different perceptions of social cohesion.

In **assimilation**:
I accept you the way I want you to be.

In **pluralism**:
I accept you the way you are.

As a metaphor, in a fruit smoothie, you really can't identify the particular flavours; you mainly get the taste of the majority/mainstream. In a fruit salad, there is the possibility to acknowledge difference and respond to difference. And at the same time, there is the possibility to create something new together: the juice of the fruits getting together... and still I can recognise and taste the mango and apple. But that particular juice created by the mixing together is new.

Given the complexity of the issues of racism and sectarianism, a holistic approach is needed to tackle them. One of these methods is Open Spaces for Dialogue and Inquiry Methodology[7], which aims to develop critical literacy.

Three of the basic ideas underpin this methodology:

1. Everyone has a specific way of knowing and viewing the world, dependent on their lenses and their rucksacks.
2. All knowledge and all views are partial and incomplete.
3. All knowledge and views can be questioned.

2. DEFENCE

REFLECTION:

Developing a perspective that sees the totality of any object is difficult from one particular position. What do you understand by 'lenses and rucksacks'? What do you know about your own lenses and rucksacks?
Can you think of any circumstances in which some people might find it difficult to see knowledge and opinions as partial?

The Open Spaces for Dialogue and Enquiry methodology questions assumptions; explores the implications of mainstream views, and considers other perspectives, imagining beyond the present situation or issue.
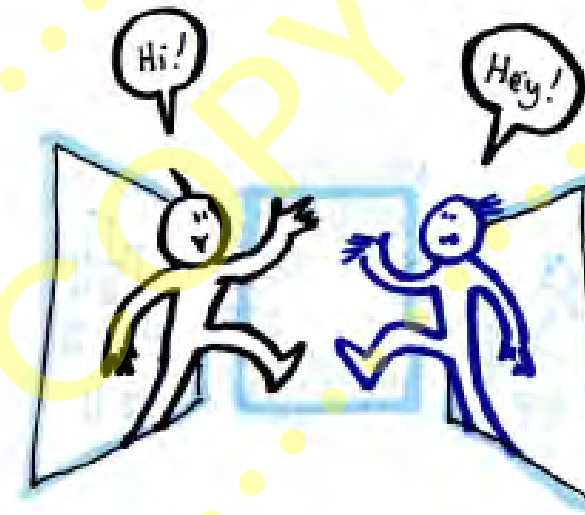
6. INTEGRATION

REFLECTION:

Imagine beyond the present situation in relation to racism and sectarianism in Northern Ireland, and in the world as a whole. Describe what it would be like if there was no racism or sectarianism.

PERCEPTUAL ACUITY

1. DENIAL
Own culture is the only real one.

Disinterested in cultural diversity.

2. DEFENCE
World is organised into "us and them". Us, superior and them, inferior.

Feeling threatened by cultural differences.

3. MINIMISATION
Belief that own cultural worldview is universal.

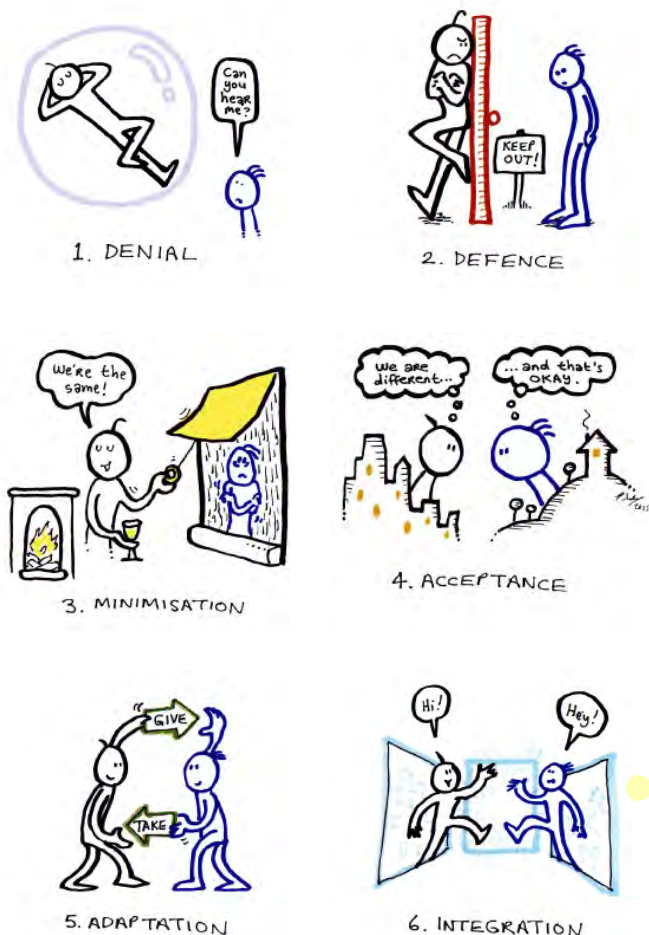Other cultures trivialised, patronised or romanticised.

PERCEPTUAL AGILITY

The process of developing an ethnorelativist stance is not simple; it requires a complex approach. Proposing intercultural dialogue as an appropriate approach, we present our explorations of this concept in theory and in practice.

There are many definitions of intercultural dialogue. Drawing on my experience, I see intercultural dialogue as a skill and a space - in which we can be, do and learn with the purpose of living together. This space holds and hosts the complexity of our multiple identities and the complexity of living together.

In the next part of this book, we explore intercultural dialogue and its potential as a method to support the progression from ethnocentrism to ethnorelativism.

Chapter 6
EXPLORING INTERCULTURAL DIALOGUE: DEFINITIONS AND PRACTICES
Dr. Shelley Tracey and Charo Lanao-Madden

There are many different perceptions and definitions of intercultural dialogue in the literature[8]. These include broad allusions to communication, as well as aspirations for enhancing intercultural understanding. Discussions on definitions include the argument that a range of concepts of intercultural dialogue is necessary to account for different levels of conflict in society[9].

We begin with a broad definition of intercultural dialogue to open up questions about it:

Intercultural dialogue is an interactive communication process between individuals and groups with different cultural backgrounds[10].

Conor Shields, in his outline of this area of work for CAP, says:

"Interculturalisation via community arts practice, asserts the need to guide specific cultural interactions with the aim of making them fair and equal, recognising co-existing perspectives and proactively developing creative avenues to the discovery of new shared outcomes and formations."

The following definition identifies some of the requirements and aims of intercultural dialogue: some of the elements on which we draw.

REFLECTION:

How things, people and concepts relate to each other is central to a bisociative model of creativity. Think about three different art works that incorporate very different components but still relate coherently and artistically? What do they have in common? What makes them work? Can you pick out the different elements easily?

1. DENIAL
2. DEFENCE
3. MINIMISATION
4. ACCEPTANCE
5. ADAPTATION
6. INTEGRATION

REFLECTION:

How do you understand the terms "intercultural" and "dialogue"? What is your understanding of "different cultural backgrounds"? How might the interactive communication process take place? What factors need to be in place in order for intercultural dialogue to take place?

8. Cliche, D. and Wiesand, A. (2009) IFACCA D'ART REPORT NO 39 Achieving Intercultural Dialogue through the Arts and Culture? Concepts, Policies, Programmes, Practices European Institute for Comparative Cultural Research (ERICarts Institute) www.ifacca.org http://media.ifacca.org/files/D'Art39Final.pdf Accessed 01/09/15
9. Phipps, A. (2014) 'They are bombing now': 'Intercultural Dialogue' in times of conflict, Language and Intercultural Communication, 14:1: 108-124.
10. Cliche and Wiesand (2009): 23.
to twentieth periodic reports of United Kingdom of Great Britain and Northern Ireland (CERD/C/GBR/18-20) Committee on the Elimination of Racial Discrimination Seventy-ninth session 8 August-2 September 2011: 25.

The format of the definition, originally in continuous text in two paragraphs, has been amended to facilitate reading. Bold text has been added for emphasis.

*Intercultural dialogue is a process based on **an open and respectful exchange of views** between individuals, groups and organisations with different cultural backgrounds or mindsets.*

Among its aims are:

- *to develop a deeper understanding of **diverse perspectives** and practices*
- ***to increase participation***
- *to ensure **freedom of expression** and the ability to make choices*
- *to **foster equality***
- *and **to enhance creative processes***

*Intercultural dialogue takes place in an **environment**:*

- *where individuals and groups are guaranteed safety and dignity, equality of opportunity and participation*
- *where different views can be voiced openly without fear*
- *where there are **'shared spaces'** for cultural exchanges[11]*

This book further explores the following aspects of intercultural dialogue:

- How an open and respectful exchange of views might be facilitated
- Creating opportunities for opening up diverse perspectives
- Appropriate environments for intercultural dialogue

We argue that the arts allow freedom of expression and offer opportunities to develop multiple perspectives in a shared creative space. This is based on Bhabha's idea[12] that the 'third space' between different cultures offers opportunities for new hybrid forms of understanding and identities to emerge.

Intercultural dialogue is dependent on the recognition and promotion of cultural diversity in the arts[13].

11. *Executive Summary of a study prepared for the European Commission by the European Institute for Comparative Cultural Research (ERICarts):12 ExeSum_Sharing_Diversity.pdf*

12. *Bhabha, H. K. (1994). The location of culture. London: Routledge.*

13. *Cliche and Wiesand (2009)*

Charo Lanao-Madden warns against limited perceptions of cultural diversity in relation to the arts and intercultural dialogue:

"Intercultural dialogue is not only to do with ethnicity and colour: that is a very narrow view. I remember that one day I went to a meeting at a local organisation – they had a so-called intercultural arts poster, with an Indian woman dancing. I asked them, what do you see here? An Indian woman. There was a lens when they chose her. I asked why they chose her thinking that she is an Indian woman and she is a dancer and she is much more. The tension of choosing that image for a poster is that at the moment of choosing you are using a lens of nationality and ethnicity and skin colour; you are setting limitations about age, sexual orientation, religion. The reason why that is really very relevant for Northern Ireland is because you can use exactly the same limited basis as was used here referring to intercultural dialogue, when you talk about any relationships in the society".

We argue that the recognition and promotion of diversity in arts should not be the main focus of intercultural work; it should, rather, foster collaborations between and collective transformations of diverse aspects of culture. We explore aspects of diversity and transformation in the intercultural arts projects presented in the next chapter, which offer different methods for developing intercultural relationships.

CREATE TO RELATE

This is one of the main principles at the core of my intercultural dialogue practice and training. Developing and enhancing our creativity gives us the opportunity to relate to each other differently.

We need an empathy revolution[14]. This means that we need to learn new ways in how we relate to each other, new ways in how we respond to difference: different looks, ways of doing things, different beliefs and values. To learn new ways to relate with each other, we need to give space for new learning in a creative way.

Making art gives us the skills to relate to each other in a way in which you might not have related before. First of all, you need to be open to the possibility of creating something new. This is not only about your understanding of people who are different to you, but creating a new understanding of yourself through making your mark, say through drawing something or writing something. You are giving yourself the possibility to say, *"There was nothing before, but now there is something, and I was involved in that process."*

14. *Roman Krznaric (2012) Six Habits of Highly Empathic People - www.greatergood.berkeley.edu/article/item/six_habits_of_highly_empathic_people1*

CREATE TO RELATE: AN EXAMPLE FROM PRACTICE

I recently had the chance to work with an Intercultural Parenting group in Belfast, the Lower Ormeau Resident's Action Group (LORAG). A group of women took the opportunity to get to know each other better.

For four weeks, people met. One group was formed of women from the local area; the other group consisted of women from different parts of the world. The majority of these women have lived in Northern Ireland for less than five years. The commonality was that they were all parents of young children, and they all live in the same neighborhood. The workshops took place once a week, and lasted for two hours each. A very important element was the continuous support offered by the community development worker, who hosted and held the space for the group, creating safe spaces for sharing, not only during the workshops, but in between the workshops as well .

The first four weeks was a journey of self-discovery, finding the triggers for discomfort, the things that they believed to be "normal", but realising that they were not necessarily normal for everyone. The learning: how to ask questions that open doors instead of questions that could create discomfort; starting to use different lenses when looking at a situation. The group also explored styles of parenting, realising that there were some cultural elements that shape the parenting style but at the end of the day, each family has its own way of doing things.

After four weeks, the two groups came together, with the realisation that everyone had similar journeys. It was a genuine encounter: people were genuinely curious about each other. I think that a key ingredient was that they all had a time to reflect about the single stories they were carrying about themselves and about other people. They asked each other questions from a place of "I really want to know you and I am asking without judgement".

They started talking about their beliefs and practices, then they started to share food and dancing together, learning from each other from a place of genuine curiosity. In the Intercultural Competence Training, described in the next chapter, I emphasised curiosity as a very important attribute for being more sensitive to difference.

It was not a showcase where "I show, and you observe". It was an invitation to share, and an invitation that was accepted. I think that this is very important – *it is not only me wanting to show/share something: it is also you wanting to accept my invitation. The relationship goes both ways.*

They used clay to create a tile for each letter, and then hung all the letters on a wall in the community centre. I asked how they felt about this process and the collective piece, and one of them responded:

"Every time I look at that wall whenever I pass by –– I can't believe that I was able to make that. I mean it's ... I did that. I mean, I was part of that, and I can say it didn't exist before that wall was totally blank, and now I made something with my hands, and it's up there."

Another response was that before the work on the alphabet, there were two groups of women; the act of making the piece made them into one group.

That's why I think about the possibilities that creativity offers. You make something which didn't exist before. It could use different art forms: it could be drawings, something with your body like moving or dancing, or it could be a piece of writing.

Sometime ago, I watched a beautiful video, 'The Dot'[15]. A young girl says, "I can't draw", and the teacher says, "Make a mark on this blank page and see where that it takes you". After she has done so, the teacher looked at the paper and said "Uhmm, now sign it".

18. See also 'A canvas on every corner - Northern Ireland's murals' - www.bbc.co.uk/arts/0/24465711 See also: - www.bbc.co.uk/radio4/today/reports/arts/murals_20030805.shtml

19. 'Different Drums of Ireland' - www.differentdrums.net

Later, the teacher hung the piece of art on the wall, and the girl was so impressed by this that she started practising more, trying new things, new colours and shapes... the girl became good at drawing and painting. She now believed that it was possible. Her narrative about herself had changed; she was now telling herself that she could draw and paint, that she could create, and this was great. The magic happened when she was able to this share this possibility with another human being.

The process of nurturing our own creativity and also making art together is about making something completely new, of opening up the possibility of creating new understanding and relationships where there were none before.

This is what the arts does, I think. With the arts unconsciously you relate in a different way from a mental connection; you also relate with your heart. The art opens hearts.

Conor Shields, in his outline of this work has commented:

"This unique operation of community arts practice, insisting on origination (not recreation or decoration), affords us this potential for new paradigms of community relational activity. The development of landmarks of sculpture, of performance, of publication and of practice, point us beyond the merely tolerating and toward the hybridisation of cultural forms that the creative arts, properly and sensitively managed and processed, can deliver."
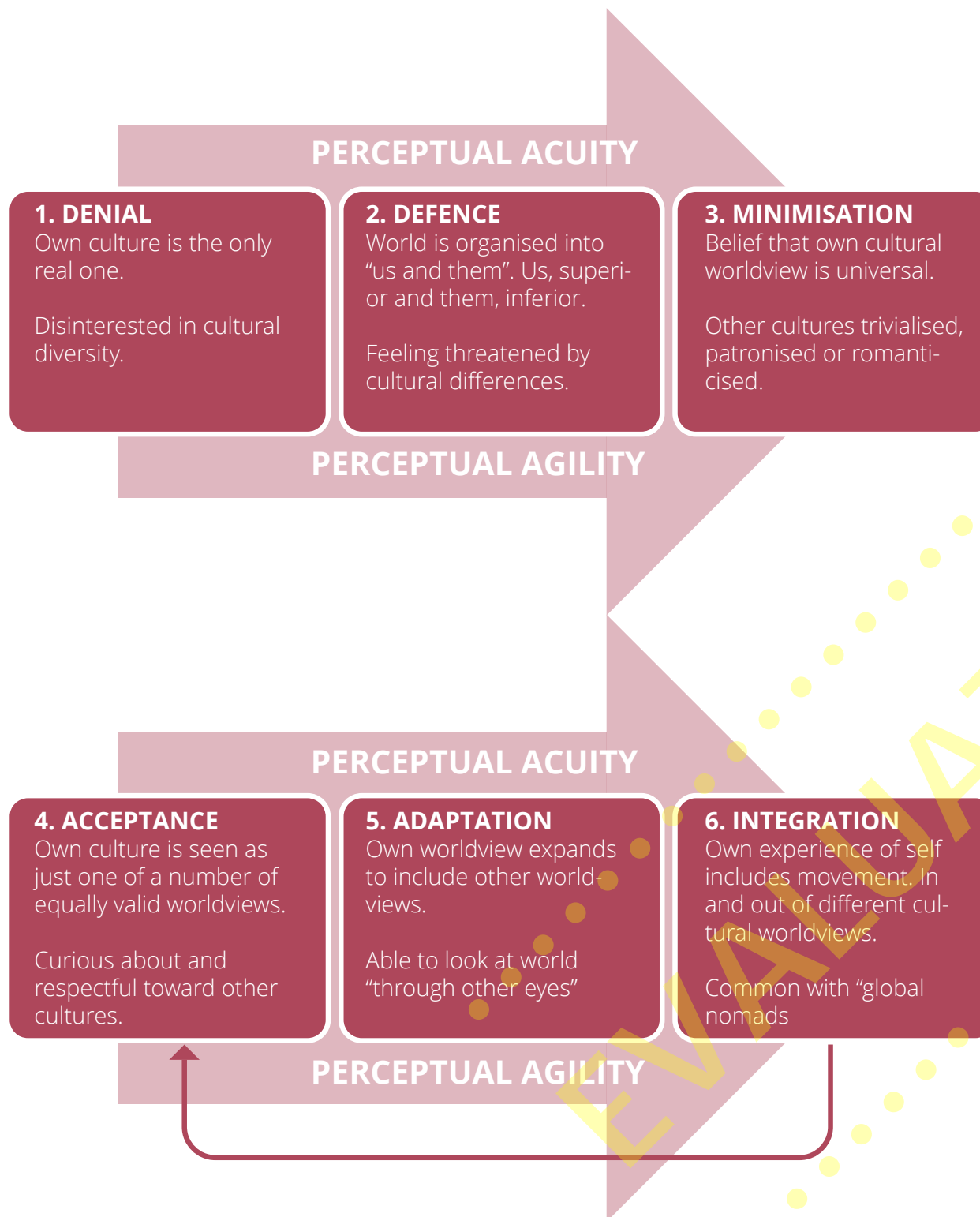
Intercultural Dialogue In Action: Homeyra Kiani Rad

I was trained as a miniaturist in Iran and I was doing traditional work but since I have lived here I have been combining these skills with new ideas from the work people are doing here in Northern Ireland. I went to the art school recently to see an exhibition – it was so refreshing! Especially the textiles. You could see so much intercultural interaction – it's amazing how people are bringing this alive. The interaction is happening between ideas, beliefs, styles, places... it's fascinating!

In the picture below, in both of the images, you can see the interaction between the traditional style, with the great amount of detail, and the looser style, which I have developed since I have been living in Northern Ireland. You can also see the influences of screen printing, which I have learnt since coming here.

Homeyra Kiani Rad, an Iranian artist, reflects on the interactions between her experiences of living and working in Northern Ireland and her own cultural traditions of art.

The Bennett Model of Ethnorelativism

PERCEPTUAL ACUITY

1. DENIAL
Own culture is the only real one.

Disinterested in cultural diversity.

2. DEFENCE
World is organised into "us and them". Us, superior and them, inferior.

Feeling threatened by cultural differences.

3. MINIMISATION
Belief that own cultural worldview is universal.

Other cultures trivialised, patronised or romanticised.

PERCEPTUAL AGILITY

PERCEPTUAL ACUITY

4. ACCEPTANCE
Own culture is seen as just one of a number of equally valid worldviews.

Curious about and respectful toward other cultures.

5. ADAPTATION
Own worldview expands to include other worldviews.

Able to look at world "through other eyes"

6. INTEGRATION
Own experience of self includes movement. In and out of different cultural worldviews.

Common with "global nomads

PERCEPTUAL AGILITY

Chapter 7
PLAYING TO OUR STRENGTHS
Dr. Shelley Tracey

This section of the book focuses on the five intercultural arts projects supported by PICAS, incorporating their visions, processes and reflections and the metaphors they created. Detailed accounts of each project follow, organised in alphabetical order to avoid a sense of ranking or comparison.

The final part of the section turns back to the theme of intercultural dialogue, reflecting on the range of responses. The chapter ends with Comparisons between the approaches of the individual projects in relation to intercultural dialogue

The PICAS funding allowed for 15 hours of contact time per organisation, incorporating facilitation fees, venue fees, materials, mentee support, local co-ordination fees, and leader and travel fees. In return, projects were required to share their insights into the project and to adhere

TRAINING AND DEVELOPMENT AWARDEES
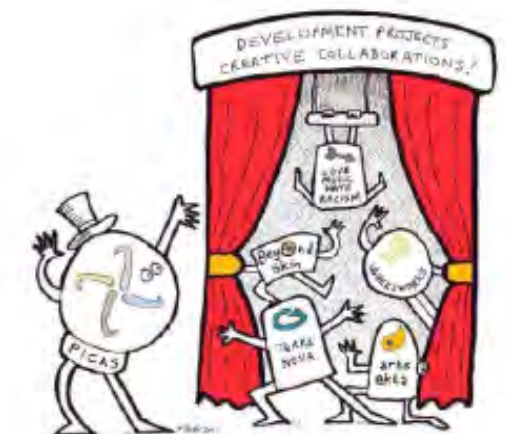
to CAP's administrative, evaluative and budgetary processes. All projects were required to move through a process of induction and reflection before engaging with the programme fully.

Key organisations with established intercultural practices were invited to facilitate these projects, with the intention of involving a range of cultural and artistic networks in the work. All of the organisations have a long-standing record of engagement in community arts and a commitment to intercommunity creative practice.

An aspiration for the projects was that:

"Building upon their client base, and seeking to support truly intercultural models of practice, this process will allow for a truly facilitated creative journey with all aspects of support provided by PICAS." [1]

From the findings from all of the projects and from our discussions on intercultural dialogue, we identify aims and processes common to all the projects. We propose these as elements of **an emergent model of intercultural dialogue through the arts**.

1. **Aims:** to enable and to enhance intercommunity collaboration. These incorporated a commitment to challenging racisms and to an intercultural Northern Ireland.

2. **Dialogue:** the projects all used dialogic processes to engage participants and to develop the chosen art form. This involved verbal communication, through discussion and reflection and non-verbal processes such as the primary art form, and other complementary art forms to facilitate and deepen the dialogue.

There are challenges to capturing and representing these questions and possibilities in this book. The arts forms used by the organisations included visual art, drama, visual and textile art and music. Visual art lends itself to representation through images, which intersperse this chapter. The processes involved in composing music and drama are less easy to capture and represent, as are the processes of collaborating on creating the final art pieces. Some images on these pages capture moments during these processes. Other insights take the form of project information and comments from the artists and co-ordinators, from interviews and written reflections.

At the heart of the dialogic process was the process of opening **multiple perspectives** on identity, community, culture and the nature of creativity. This was enabled by cultivating **the capacity for asking questions.** We elaborate on the nature of these questions at the end of the chapter.

1. PICAS project brief

3. Facilitating participation and the development of a range of skills through **mentoring processes**.

4. **Creating physical and symbolic spaces** in which the creative processes could occur, maximising interaction and participation.

5. **Developing collaborative outcomes.**

6. **Creating and transforming understanding and opening up new possibilities.**

7. **Asking questions about the nature of intercultural practice and intercultural dialogue itself.**

In the descriptions of the projects which follow, some of the arts facilitators reflect on their understanding of interculturalism, continuing the discussion which Robbie McVeigh began in Chapter 1.

ArtsEkta: Sari Project

ArtsEkta, was founded in 2006. **Nisha Tandon**, one of the founders and Director of ArtsEkta, drew on her experiences as an individual artist and her passion for intercultural arts to create opportunities for individual artists to develop their skills and their presence in the arts and in society. She explained that the organisation only worked at first with artists from minority ethnic groups, providing a platform for minority ethnic artists to be heard and to develop their skills.

ArtsEkta's focus expanded not long after it was established to include local artists, who were curious to learn about different art forms from different parts of the world[2]. *"We started to blend in different kinds of music,*

2 www.artsekta.org.uk.

dance, and a lot of partnerships were built between individual artists and groups". Nisha noted that ethnic and local artists all make a contribution towards developing intercultural arts practice in Northern Ireland.

ArtsEkta also has an outreach programme which creates opportunities for direct engagement with hard to reach communities across the country. The purpose of this programme is to help to create access to participation in the arts and culture.

ArtsEkta's **vision** is: *"to assist in creating an inclusive society which is respectful, embracing and reflective of the multiple cultural identities that exist in Northern Ireland".*

Our **mission** is: *"to promote and support multicultural arts and artists in the community by sharing the value of unique cultural experiences and raising awareness and acceptance of different cultures by fostering respect for people of all backgrounds through a wide range of activities".*

Our **aims** are: *"to challenge perceptions, promote greater dialogue and understanding of diversity within our society; to raise awareness and celebrate the diverse cultures within our society; to build the capacity of ME artists, enabling their professional development and supporting the delivery of ArtsEkta's work; to advocate and develop the sectoral position of ArtsEkta; and to be a well-resourced, structured and sustainable organisation".*

Reflecting on the relationship between multicultural and intercultural arts, Nisha commented:

"Multiculturalism is that you are putting your culture, your art and your heritage at the forefront; you are developing your own culture; but interculturalism extends that. There is a place for multiculturalism for people: a space to develop their art forms, but you need to go beyond that. Intercultural practice gives more value and strength ArtsEkta's vision is to help shape an inclusive society by promoting dialogue and interaction between different cultures and communities living in Northern Ireland."

The PICAS funding was used to develop the Sari project, typical of ArtsEkta's practice in bringing people from different cultures together to work collectively.

The strapline on ArtsEkta's website is "cultural bonding through the arts"; the project plan identified arts-based and other processes whereby this might take place.

ArtsEkta's plans and motivation for the project describe the significance of the sari and the stages of creating it.

2. *www.artsekta.org.uk.*

The sari - one of South Asia's most iconic and recognisable garments - is a tribute to textile design through the ages, with different types of saris being created using various techniques e.g. batik-work, block-printing and hand-weaving. Through our Sari Story project we will explore traditional South Asian heritage and some of the different cultures which make up the cosmopolitan Northern Ireland. This project will be explored in a 3-step approach:

1. A learning experience for the participants covering the history of the sari and South Asian textiles through interactive presentations with the chance to engage, question and discuss.

2. The participants creating their own versions of traditional block prints using line drawing and lino-cutting techniques.

3. Engaging with the participants to collate the various patterns together digitally and to produce a sari that is both traditional in scale and material, but contemporary in terms of pattern and printing.

The participant-designed sari will be showcased alongside individual patterns designed by the participants, and a range of traditional South Asian saris.

We will also use printing and hand-weaving. Through our Sari Story project we will explore traditional South Asian heritage and some of the different cultures which make up the cosmopolitan Northern Ireland.

The sari in the image is the final outcome of the project, exhibited along with the designs and prints which were part of the process of creating the sari.

Nisha pointed out that the interest in the project related not only to the sari itself, but to its history and related cultural practices.

"Windsor Women's Centre and Women United were doing heritage work and were very keen to get involved in the sari project; it was not only the sari itself, but it was also how this wonderful piece of attire was born, why it is worn in different forms in different parts of India". These participants from the Indian community were joined by local members of the *Cultural Heritage Women's Group.* This group is based in North Belfast; the women come from the interface areas of Ardoyne and Cliftonville.
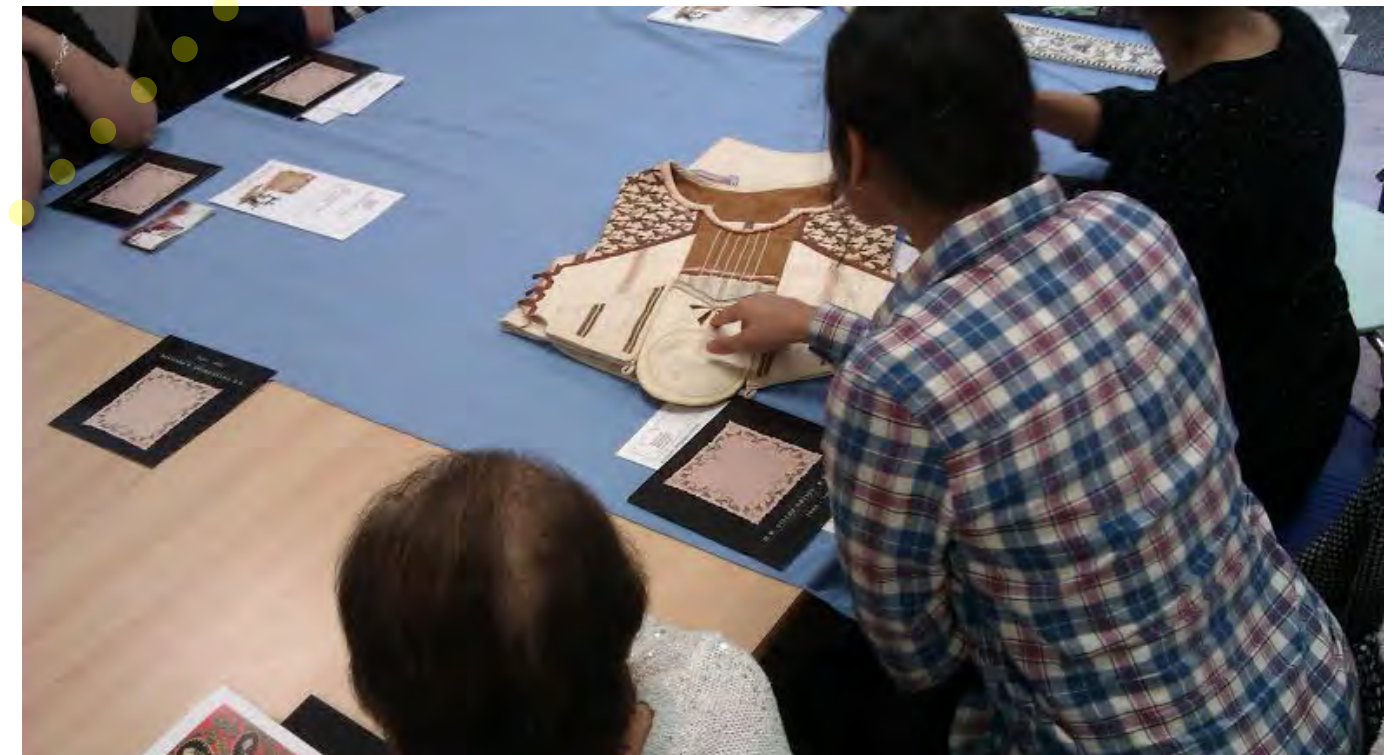
The artists and the participants developed ideas for a sari, using line drawing, block printing, digital print and embellishment.

AIMS OF THE SARI PROJECT

The project promotes reconciliation by effectively building bridges between the religious and cultural communities in Northern Ireland that have been polarised by the past and by an institutionally segregated society whilst simultaneously addressing the new trends in demographic change through a creative, vibrant and informative arts programme.

It highlights, promotes and introduces people to the culturally diverse nature of our country which generates understanding and respect, and in doing so promotes reconciliation, good relations, and community and social cohesion, drawing on the themes of integration, migration and shared communities. Through the delivery of intercultural arts to participants in these areas, they are encouraged to think more openly, challenging their prejudices and enabling the sharing of unique cultural experiences thus creating conditions for good relations to be nurtured and promoted in the longer term via attendance and participation in the arts which in this context is promoted as a diversionary activity.

This ensures that the project leaves a lasting legacy and a strong foundation for the building of relationships in its fifteen hours of planning and delivering of the project, which can be further developed through ArtsEkta's ongoing programme of work. In other words, the delivery of this project is part of a wider process that will in time gradually change the attitudes and perceptions of society towards the issues of racism and sectarianism.

The fifteen hours of the project were divided up as follows:

- **2 Hours - Presentation and discussion of the sari and its patterns.** The project began with a detailed introduction about the Sari itself. This was also an opportunity for questions to be raised about India and Northern Ireland, and the similarities and differences.
- **2 Hours - Discussing contemporary influences, sketching and developing ideas**
- **2 Hours - Finalising ideas and creating line drawings**
- **3 Hours - Cutting print blocks from lino using the drawings**
- **3 Hours - Block printing**
- **3 Hours - Collating the individual patterns into a final piece**

What skills did the project participants learn?

The main skill was lino-printing. They learned how to use carbon paper to transfer their work onto lino, to cut the lino using specialist tools, to mix and use lino paints and to use rollers to transfer prints onto both fabric and paper and the different weighting required for each.

They also developed confidence in drawing – a few participants were scared of drawing and being judged, as they were not experienced. Allowing them to trace initially and then draw out their own designs seemed to develop their abilities greatly.

How did the project hope to develop understanding of the diversity that exists in NI?

This project was an ideal way of bringing together people from different communities who might not normally have an opportunity to meet in such a relaxed and informal environment, and to be able to ask and answer questions that would help dispel stereotypes of both local and minority cultures. The artwork created was based around the Indian Sari, but wove in local stories that would have a particular meaning to individual participants.

How did the project create an intercultural dialogue? / What was the nature of the interaction / fusion?

This project did not simply replicate a traditional garment from a minority culture, but brought in local stories and memories through the creation of symbols cut into lino and printed. This was key in engaging participants and showing them the fusion of two cultures that seemed entirely different but do in fact also have a lot in common. Discussing the textile industry was a key thread linking Belfast to India.

Nisha explained that intercultural understanding emerged through the processes involved in creating the sari.

"The relationships were fantastic: as women do, they got to know each other while they had a

DIALOGUE WITH THE ARTISTS INVOLVED IN THE PROJECT

How was the sari created?

The main theme of the project was how personal stories and memories could be used to create symbols within the sari. The project looked at traditional Indian saris from various regions, e.g. Paithani from Maharashtra and types of techniques used, such woven, block-printed, and tie-dye. The participants tried on various types of saris, and modern designers of saris were also shown, e.g. Satya Paul.

Who was involved in the project, and how did it work?

This project brought together indigenous Northern Irish participants as well as those from ethnic minorities, some of whom have lived here for a short period of time, and others for decades.

cup of tea together; jokes were cracked; it was easy for them to participate because they had left their worries at home.

Each individual had their own ideas –the individual women had been brought up with their own motifs, and the ladies from here had their own ideas about what aspects of their culture and their identity they wanted to represent, could it be maybe the 12th of July, the shamrock, the Mourne mountains ...The richness came out as they started to talk to each other and work together.

The artists got quite a lot out of it as well; one was getting individual artist support. She was a recent graduate in textile arts but she hadn't worked with a community group before. There was also the intergenerational learning, because most of the participants were older ladies."

How did the project challenge racism between new and existing communities in Northern Ireland?

Some participants started out in the early sessions with stereotypes about specific cultures. Creating an open dialogue in a small group environment made them comfortable enough to raise these by asking questions. They were better informed as a result of this. Before the project, many participants would have had few or no friends from other communities. This project has built lots of friendships between the participants.

Can you tell us about the inclusive and collaborative aspects of the project?

It catered for people of different ages, abilities and backgrounds. The participants were encouraged to try out new art forms which they had not experienced previously, and as they built up a rapport over the period of the project, they began to make suggestions, and advise and help each other produce new artwork.

They learned about different cultures through their discussions and through storytelling. These were visualised through the artwork created for the project.

ArtsEkta reaches out to people who want to learn, but might not have the resources to do so. Learning collectively makes community arts much stronger.

REFLECTION

Asked for a metaphor for the processes of creating the Sari, Nisha Tandon used the term "blending", explaining that making the sari facilitated 'collectiveness' rather than synthesis. The identity of each of the cultural groups is clearly visible, reflecting a respect for diversity.

Think about two cultures coming together. Choose an aspect of everyday life which might be the focus for a project. What aspects of diversity and commonalities might there be?

Beyond Skin: 'From Ardoyne to Kurdistan and back again'

Artist facilitator Karwan Shareef and participants in Beyond Skin's PICAS project

'*The arts are a good way of creating that space where people can challenge stereotypes. The arts are the first language, and everything else develops naturally. The arts creates an environment where we all speak arts. Everybody's creative; we will create something new together".*

This reflection on intercultural arts emerged from an interview with members of Beyond Skin and the artist-facilitator involved in their PICAS project. Beyond Skin is a Belfast-based charity founded in 2004 developing and delivering global and diversity education initiatives though the arts in an aim to address issues of racism and sectarianism. The PICAS project involved young people at the John Paul II Youth Club, Ardoyne, Belfast in the exploration of Muslim/ Islam and Kurdistani culture. The facilitator, Karwan Shareef, was new to Beyond Skin and to community arts facilitation.

Darren Ferguson, chief executive of Beyond Skin, explains: *"A key part of the Beyond Skin model that has worked successfully over the past eleven years is training by experience – we aim to get any new artist that comes our way out into a community workshop as soon as possible along with more experienced artists - even if they have no previous experience. CVs come secondary to what we are really looking for and that is a very unique calibre of person especially for lead facilitation. We call it Character Driven Facilitator/Facilitation (CDF)."*

The Beyond Skin team elaborated on CDF in the interview: *"It's more about the character of these people who make good facilitators than the skills... They just have that aura about them... There's no hidden agenda. They are open to change. They see the person, really."*

The proposed focus of the PICAS project was on body percussion, facilitated by musician Lobo Hernandez. However, issues to do with availability and the facilitation needs of the group led to the decision to involve Karwan in the project as facilitator.

The Beyond Skin team acknowledges that as a facilitator: *"You have to be open yourself. A lot of the musicians are really good musicians, but what you need a lot of the time is not really just a good musician, but someone who can connect with the kids so that they don't feel intimidated or it's too structured."*

One of the youth leaders at the John Paul II Youth Club, Jacqui, commented on the effectiveness of Karwan's Shareef as a facilitator: *"The group of young people who are engaging with Karwan in the PICAS project, are normally a very hard group to engage with. They are a group of street lads (drifters) who normally would appear for a while at this time of year, when the weather changes for the worst. I am surprised they have been engaging with Karwan and are participating and interacting in the cultural awareness project. I have spoken to them and they are totally enjoying the experience - well done. Thanks"*

This chapter traces the process whereby Karwan – and later also his partner, Heshw Mahmood – developed his practice as an intercultural arts facilitator. Karwan was mentored by Darren Ferguson from Beyond Skin and Ripton Lindsay, a WOMAD artist. WOMAD is an acronym for the World of Music, Arts and Dance, *"the internationally established festival that brings together artists from all over the globe. As well as presenting and celebrating the huge array of art forms the planet has to offer, a central aim of WOMAD's many festivals is to promote cross-cultural awareness and tolerance.*[3]*"*

Beyond Skin is the local partner for WOMAD in the North of Ireland, delivering a four year outreach programme to include workshops, showcase events and festivals.

---

3. www.womad.org.

Beyond Skin draws on a diverse creative team of professional artists, facilitators, global educators and multimedia specialists who are passionate about using their gifts for the greater good. With over 11 years' experience our reputation precedes us as being innovative, ethical, ground-breaking and always delivering what we set out to do, generating legacies and real outcomes along the way. Our passion to empower people to reach their full potential as global citizens is infectious. Building confidence, aspiration, addressing stereotypes and fears; our team and projects provide access through inclusive and enjoyable experiences, opportunities for people to explore the wider world

Darren Ferguson, of Beyond Skin, commented in an interview that *"When the possibility of using the PICAS programme arose, we saw it as a great opportunity. We are very unique because we are not core-funded. That presents a lot of problems along the way, but the plus side of that is we can be quite free. We usually start with a vague idea, which develops organically, and then we start thinking about how we are going to pay for it. The PICAS funding was good because it wasn't rigid; it gave us freedom to develop our ideas."*

Beyond skin's PICAS project team

Beyond Skin's outline of the process in their narrative report for PICAS is used as a framework for describing how the project unfolded. Beyond Skin's words are in bold print:

We identified a Kurdish musician as the key mentee who had no previous community arts experience. This would establish an excellent baseline.

Karwan explains his musical experience as follows:

"I have had a strong connection to music since my childhood since primary school and attended actively to the musical and artistic activities arranged at school where I took stage to sing, act and play music. The Drum was the first musical instrument I started with to play since I was just 10 years old, thereafter, during the high school years I have taken an introductory course to learn Classic Flamenco Guitar and hence my track begun to gain knowledge into it, as an amateur, and combined it into Kurdish and other nations music in the neighbourhood i.e. Persian and Arabic.

My knowledge to music mostly build on the Middle-Eastern scales, rhythms and models e.g. Mughams and Bastas that are having some common senses or linkage with Spanish flamenco. I can sing fluently in Kurdish and Arabic and moderately in Persian, and have broad knowledge to the history, categories and up-to-dated models of musical art in the region I took stage on many occasions for musical performance across my childhood to university stage and afterwards, until my last couple performances with Beyond Skin at Connswater, Belfast Met College, and Titanic Quarter in 2014.[4]

To participate in the project we chose a youth group considered by some to be one of the most challenging environments to even the most professional and experienced of community artists."

This group consisted of young people who attended the John Paul II Youth Club in Ardoyne.

Darren notes: "We had really good frank discussions with youth leaders about possible issues. We also have previous experience of working in that community. Beyond Skin had already established a good relationship with this group through other projects. It's really important for community arts work to cooperate with the youth leader and gatekeepers and to find ways of developing good relationships with the young people."

"We chose a delicate religious theme to explore within the project (Muslim / Islam). Due to current world issues at the time and scare mongering through mainstream media and local politicians, negative stereotypes towards the Muslim community were very strong especially in areas of target social need such as Ardoyne."

Artist Karwan Shareef explains:
"It was quite a brand new experience for me. It had never happened to me to approach art and

culture together; it was really my first experience to do this. It was all totally new for me: my first time to work with a charitable organisation in the arts, especially one which is facing division and some controversy. So I was feeling quite excited to grasp this opportunity to engage.

And my question to myself was: how can I combine my prior experience with something I have never done before? I was quite hesitant because of two reasons: because it was my first time to do this activity, and the second reason was because of the area. If you told someone you were going there, they would say with a rough face: Oh, you're going to Ardoyne! But once we went there and we met the staff members of the JPY centre and the first time we met the kids there, it was quite easy for me. They very much had an interest in the topic.

We began by introducing participants to Kurdish culture, in a very simplified way because the group is quite young. It was interesting how they reacted to the major relationship between faith and culture and faith and society. The questions weren't aggressive. They wanted to know so many things."

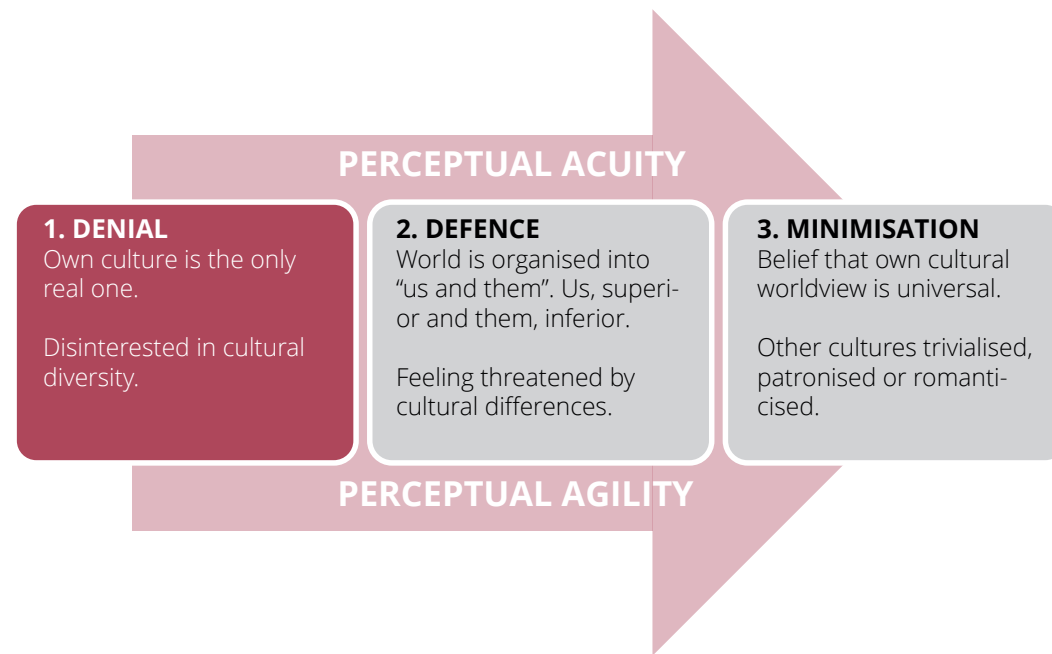**Young people learnt Kurdish songs and also how to write in Kurdish Arabic**

Karwan's Journal Entry 20th November 2014

Workshop kicked off with revision of the workshop before to new attendees, and more discussion about Kurdistan and Muslim faith in addition to the share perspective and element in faith between Christianity and Muslims. This followed by a session of musical performance and singing 'I'll tell me ma' in Kurdish where was very surprising for the audience! The event went on to end with re-practicing writing the audiences' names in Kurdish alphabet plus a session of teaching the facilitator some simple Irish words. Unexpected engagement and interest to take knowledge on diversity, faith and culture by the audience in an atmosphere packed with concentration and keenness to take and give knowledge!

We introduced a second youth group from a Protestant community that had strong Loyalist influence and brought the two groups together for the first time.

We brought together young people from Catholic and Protestant communities, (Ardoyne and Bushmills) merging our PICAS project with our WOMAD Lion and The Den project. Young people from The Den youth club had been engaged on an empowerment programme through the arts working alongside WOMAD's Jamaican artist, Ripton Lindsay. Ripton already had a relationship with John Paul II Youth Club and formed the link to bring the two groups together. 16 young people from Ardoyne travelled to Bushmills, north Antrim, for the day event. They took part in a shared workshop, with Jamaican dance, Kurdish music and language activities.

PERCEPTUAL ACUITY

1. DENIAL
Own culture is the only real one.

Disinterested in cultural diversity.

2. DEFENCE
World is organised into "us and them". Us, superior and them, inferior.

Feeling threatened by cultural differences.

3. MINIMISATION
Belief that own cultural worldview is universal.

Other cultures trivialised, patronised or romanticised.

PERCEPTUAL AGILITY

Whilst a great achievement bringing these two groups together to the excitement also of community leaders, it was important to recognise the small step and ensure the young people were relaxed and enjoyed the experience. So there was no talk about religious differences, conflict or division – we all just danced and played music and more importantly just hung out together as people. One of the best moments where natural integration and conversation took place was during a trip to the local chip shop.

Karwan comments that *"putting the groups together to dance and sing and have a drumming session put them into an atmosphere to speak to each other. Otherwise they wouldn't have been able to go to the chip shop together."*

As Darren Ferguson pointed out: *"It's not easy to say hi, let's talk about the problems between the communities ... music can ease up the dialogue between the divided communities. In this case, this appeared to be effective. We had a live link-up to Kurdistan. In one of the early sessions, Beyond Skin built on connections with a contact in Kurdistan, to whom the young people were able to ask questions over the phone. He was Phil McKinney – a nutritionist for various NGO's and also a fantastic photographer. Phil (four hours ahead in Iraq) answered the young people's 'honest' questions very well and it was a great touch to add to the project. You can follow Phil's visual journeys online through the website www.chasingphil.com."*

Out of the organic project process, the mentee artist's partner started to deliver workshops for the first time (and continues to do so across Northern Ireland.) Karwan's partner, Heshw Mahmood, was asked by the young women at John Paul II Youth Club about women's aspects of

Kurdistani culture, including fashion and make up. These questions came out of the linkup with Kurdistan, when the young people asked: What are the women like? That was one of the best questions. It made us realise that there aren't many women out drinking and socialising. When Karwan brought his partner along, the young girls were drawn to her. She's become a big part of the female interaction."

As Beyond Skin explains in their report: *'It was an opportunity we couldn't resist and a very new experience for Heshw who (also a lawyer) never considered herself to be a community artist/ facilitator. Heshw became a vital part of the project development eventually leading workshops herself.'*

Artist's reflections

Karwan Shareef shared his reflections on his learning in an interview after the project.

"Art gives you a way to put something into that element which had eroded the spirit of conversation. The arts are a way to care to show you are not wrong if you accept a different culture.

I don't think it's about the skills in music so much: but the wider spectrum that music can be found in helps to bring divided communities together.

Participants attend the activity with their own identity and problems. But once you help them to keep away from these blocks and erosions of politics and conflict that comes from your identity allocated to you by different aspects of politics, family, sometimes, art can be the oil around the problems. It can help the locks to open themselves."

The metaphors embedded in Karwan's reflections convey the potential of the arts to create shared in-between spaces, the hybrid spaces of collective meaning-making.

Karwan also reflected on his responsibilities as an artist: *It's about how you leave some legacy. Not just to build up a legacy between the facilitator and group, but also between the group members that might weld them together in the future. It's important in that particular part of that community how you build up something in between them. Because in Northern Ireland I believe we can create a second culture, or should I say a third culture: it might be something you put there, and it helps them to understand about something else they have a problem with. It might give them another perspective into their own community and their own people".*

REFLECTION
Karwan Shareef's comments about a third culture are reminiscent of this extract from Milton Bennett's discussion on intercultural sensitivities in Chapter 4:
Intercultural communication is not a simple matter of communicating. Coordinating the two frames requires a meta-coordination which attempts to create a third meaning,

the interactional space which is created between those two cultures. This becomes the third culture, which comes into existence as the purpose of the interaction. How might the arts create a third culture?

Love Music Hate Racism: Fusion NI

Love Music Hate Racism (LMHR) is a grassroots Belfast-based organisation which promotes the recognition of ethnic minority artists' work by the local music industry. LMHR also aims to provide opportunities for ethnic minority artists to find avenues for their work in the mainstream music industry in Northern Ireland. The music of ethnic minority musicians lacks a presence in this industry. **Charlotte Dryden LMHR chair**, commented:

"When I lived in London, I saw it was completely normal there to have intercultural music acts. In Northern Ireland, there is a serious lack of multicultural acts that are being listened to and taken seriously".

This was corroborated by Gordon Hewitt, another coordinator of LMHR:

"I was in London at the weekend and I saw about 15 or 20 groups and 15 or 20 DJs. And everywhere I looked...there was a white guy fronting a band with mixed cultures in it, we had dubstep DJs, black guys, white guys, white women, black women all over the place and the only thing I saw that was kind of pedestrian was the singer up on the stage at a rally of 250,000 people singing "We Shall Overcome" or something, which seems like something from a bygone era, yet it actually came from a period where blacks and whites were coming together to fight racism in the US. And it was strange watching it, because the rest of what was happening all around was a fusion of styles and cultures ... I thought that's what happens, all those fusion types of music, that's what's normal everywhere else, but in Northern Irelandit doesn't happen very often.

The difference between multicultural and intercultural ...People from all around the world with different types of art, different types of music who can say they were all in the city together. But when you are talking about intercultural, something new comes out of it, something incredible and exciting. This is what we are hoping for in our Fusion project."

LMHR's Fusion NI project aimed to create a minimum of three new pieces of music. The final outcome was in fact five tracks, on this CD which was launched in June 2015.

The other aims were:

- To promote collaboration between a group of musicians from an ethnic minority background and a group of musicians from our local indigenous communities. Love Music Hate Racism will facilitate that collaboration, organising the musicians, discussion meetings and rehearsals.

- That, as a suggestion but contingent upon agreement from the artists, this group of musicians will create new material which will include the use of traditional instrumentation and instrumentation from the local indigenous music scene and will include the use of different languages.

- The aim of this project will be to show that collaboration is possible, that musical palette available locally can be widened and in the process of this occurring through the Fusion NI project we can use the learning and the processes which emerge through the project to encourage other groups to look at creating new material in this way.

Clarifying the need for a wider 'musical palette' in Northern Ireland, Charlotte pointed out that there is:
"...a kind of an attitude between local bands: if there is a gig where the ethnic minority group is playing, they are put first on, so they don't tend to get heard because people turn up later. This is when including them is tokenistic. We have challenged that. That doesn't happen at the gigs which we organise. The ethnic minority groups don't go on first, and every act plays for the same length of time."

In their identification of guidelines for the project, LMHR declared that the project would:
"research arguments made regarding immigration and immigrants, generally with respect towards jobs, housing, benefits and childcare, and provide evidence firstly against the prevailing ideas that immigrants "take" resources away from local indigenous communities, and secondly that the organisation would aim to highlight the positive contribution made by immigration and immigrants to building a new Northern Ireland."

At the heart of this statement is the idea, as expressed by Charlotte Dryden, that *"Music is a powerful force to change people's lives. I think there is a fusion between music and activism."*

The association of music with activism connects LMHR with the original LMHR London-based organisation. On its website, the latter LMHR declares its commitment to music as an instrument of transformation:

The Belfast-based LMHR identifies the impetus for activism in the social and political *context in Northern Ireland and in the music scene itself:*

Our music is living testimony to the fact that cultures can and do mix. It unites us and gives us strength, and offers a vibrant celebration of our multicultural and multiracial society. Racism seeks only to divide and weaken us. Love Music Hate Racism (LMHR) was set up in 2002 in response to rising levels of racism and electoral successes for the Nazi British National Party (BNP).

We use the energy of our music scene to celebrate diversity and involve people in anti-racist and anti-fascist activity as well as to urge people to vote against fascist candidates in elections. LMHR has helped to mobilise against further BNP election victories, in the tradition of the Rock Against Racism (RAR) movement of the late 1970s.

We want to create a national movement against racism and fascism through music, so it's vital everyone gets involved however they can.[5]

Reflecting on the Fusion Project with the musicians, Gordon Hewitt told them:

"There has been a dramatic shift towards anti-immigrant and anti-immigration viewpoints most obvious in the recent European and local council elections with large votes for political organisations which promote such views and most especially with a doubling of racist attacks and the re-emergence of "locals only" political orientations in Belfast in particular. Over the last few days [June, 2014] a Nigerian man has been met with "locals only" slogans and banners at his Housing Executive house in East Belfast. Beyond that, the inflammatory language by Pastor Jim McConnell and support for that language given by First Minister Peter Robinson has aided and abetted the rise in racist sentiment and actions.

We believe that one of the most obvious difficulties within the present situation in Northern Ireland regarding people from an ethnic minority background is the lack of mainstreaming of people from an ethnic minority background within local cultural activities.

This allows the "locals only" orientation to gain an ideological foothold, as if somehow stopping immigration would improve the situation economically, would free up more social housing, increase benefits and allow access to childcare places.

5. http://lovemusichateracism.com/about/.

Of course there are many events held locally which promote multiculturalism and there exist events which are multicultural in theme and nature: the Mela, The Festival of Colours, which have very large attendances and certainly show another side of Belfast as a place of welcome.

However, there is still work to be done regarding integration of all communities especially new arrivals. For example, there are no local musical groups that we know of which incorporate ethnic minority musicians, which incorporate the sounds and languages which are now available through those musicians with local indigenous popular music, and there are no local collaborations which bring together musicians from an ethnic minority backgrounds and those from an indigenous background which aim to fuse together different musical styles and forms and which also would incorporate languages. It is this kind of "integration" which can aid in the fostering of acceptance of new arrivals, the connections made through the language of music, that we can live, work and produce music together. If we can achieve a sense of togetherness through music, especially amongst young people, we believe it makes it harder for the arguments and the activities of racists to gain a foothold.

'We looked around the music scene and we couldn't find anyone who was doing anything new around the music scene and around people who have arrived in Northern Ireland. When we use the term integration we really mean the term intercultural activity: we take people from different cultural backgrounds all arrived in Belfast and the aim was to basically put you all in a room and fuse whatever you produced together to make a sort of new music for the new Northern Ireland that we know exists with quite a substantial amount of people from ethnic minority backgrounds and also lots more interconnectedness generally".

In an interview about the project for this book, Charlotte mentioned that it was important to share LMHR's ideas and intentions with the musician involved in the project. Charlotte considers a process of reflection crucial to the development of the Fusion project, so that lessons might be learnt for similar projects in the future. It is important to take the musicians through the ideas and the theory behind them, but also to acknowledge that musicians' preferred method of reflection is non-verbal, in action through composing and playing.

The processes of musical collaboration are difficult to capture in words, as music-making involves complex forms of non-verbal communication. The results of a focus group discussion at the end of the process with some the musicians are included below to shed light on their collective processes.

These musicians, who shared their perceptions immediately before the launch of the Fusion CD, were:

Matt Hewer – Drums/ Vocals (from North Belfast)
Julia Cross – Flute/Vocals (German)
Keith Watterson – Bass/Cornet (from East Belfast)
Jordan Stanev – Djembe (from Bulgaria)
Lorcan Falls – Guitar/Vocal (from Ballymena, County Antrim)

There were two other members of the group, Chrisy McCullagh (Guitar/Vocal) and Thomas Annang, a Ghanaian traditional drummer. Thomas's contribution was central to the music. The five music tracks on the Fusion CD are infused with Ghanaian rhythms:

1. Hey!
2. Tumble
3. In Herzensreich
4. The Silk Cotton Tree
5. Climb

The musicians identified the different experiences and skills which they brought to the process:

"Rock and folk background, that's what I brought to the Fusion table."
"I primarily play drums, and sing and play with a lot of different bands."
"I play the bass guitar, trumpet; my background is quite varied; jazz bands."

Julia brought her experience as a classical musician, noting, however, that "I also started coming out of my classical box. I opened up to more and more music of different cultures. I love the idea of mixing cultures and different ethnicities bring different musical rhythms and different cultures together. For me that's very important."

Jordan noted that "I didn't come with much of a musical background before starting this. I knew a few African beats which I had learnt from Thomas. I came a bit later in the project. I was excited, as I hoped to find people who were making a different type of music."

Two of the contributors to this book, Charo Lanao-Madden and Dr. Shelley Tracey, were present at the focus group discussion. Charo was interested in finding out how the musicians had been challenged to move out of their 'comfort zones' into a place where they were able to develop new musical perspectives.

The musicians identified a number of challenges, including the fact that the Fusion project require them to work in a different way to their usual practices of composition:

"One of the difficult things was actually trying to come up with the material because I was used to actually write songs or the basis of songs and bring it in to the recording studio and have a bit of a jam session and see what happens."

"The way I'm used to working, if one of us comes up with an idea we shout each other down. That's the way we have always done it, but with the other guys, sure it's a wee bit uncomfortable for the other guys."

Charo asked how the musicians dealt with doubts and uncertainties and learnt new ways of practice with different people. The responses referred to both external and internal considerations.

One such challenge was the many changes to the group over the time of the project.

The proposal for the project had identified its artistic merit: on the basis of the musicians being considered for the project:

Thomas Annang (Ghanaian traditional drummer) and Wilson Magwere (Zimbabwean singer). The proposal notes that they are 'musicians of substantial calibre and we wish to pair them with local groups, the Secret Animals (Pop, Jazz), DJ Kontact (Hip Hop DJ) again musicians/artists with skill and technical expertise both of whom have received recognition in the local music scene'.

However, as the musicians explained, the Secret Animals lost a bass player and some of the other musicians involved were for various reasons unable to participate in the project.

"So all the things that happen to a band normally happened to this group. It became more like a band than a project..."

The point was made that many music groups evolve organically from people who have a shared interest in music and get together to pursue this interest.

"When you start a band you start it for fun, there's not that pressure or deadlines. That made it quite awkward at first; that was one of the downsides that may have had negative effect at first."

One of the other group members pointed out that Julia brought a whole series of things that might not have been there.

Julia, in turn, responded:

"I absolutely love playing with this band. And writing one of the songs. It's all very new to me ... I love how that happened ... it was a couple of rhythms and a little bit of this and that and I brought it home and listened to it and the song just came up. It was amazing. I loved how organically it all happened with this band. There was like a flow there."

Jordan added:

"I was excited to meet people who wanted to make a different type of music for example I knew a few African beats and I thought they were well-incorporated into the songs and I actually thought the songs had been built around them. Once I started I had doubts about the way it's going to sound, what direction it's going to take. I didn't know so many people in the band, so I was looking forward to see about the human factor as well. I am glad now to be able to say that. It feels good. It feels like it's gone in a good direction."

"There was a bit of a leadership thing going on ... I don't feel comfortable in an environment when there is one person leading. For me, everybody gives something."

The internal factors which allowed the musicians to manage and transcend the challenges to their comfort zones were their resilience and skills and experience as musicians:

"Anybody can manage it if they are up to a certain standard. We had a guitar player for a while who wasn't as accomplished as the rest of us and he didn't know where to come in and he didn't understand what to do."

"The whole Fusion project is a great listening exercise because you are listening to the guy's [Thomas's] rhythms. The point about the project is about listening... you are leaving space for everybody."

"The big thing with being a musician for so long you know that you can't just play the way you want ...you need to listen ... someone comes up with a wee riff – that's what makes the thing come alive."

"Members of a group need to accept each other. Everybody has got very special gifts, and it is for the group to unleash those gifts. The group needs to be open and accepting so that it can blossom and then something magic can happen. So the more open a group is and more accepting ...so I felt it has developed to that in the end."

"You make spaces for the placement of other people's contributions; your spectrum of listening expands ... Now I can actually hear Julia's flute coming in whereas before I couldn't pick it out."

"When you get a group of people everybody's got an idea. You learn to accept the others' ideas and where they take you and then you think, oh mamma mia, my ears are going to blow. What's happening here?"

"Whatever we do, it's good, but you let it develop, develop, develop ... it finds its way; it find its way like a river."

"It takes a lot of expertise as a musician or an artist to work this way and to be open to possibilities and making spaces .... One of the skills I have picked up as a musician learning to work in new situations in the Secret Animals; it's really one of the big skills being in a band, being a good leader. Things need to get brought up and put on the table because if something goes unanswered or the discussion festers, that can break the group. You always have something to learn."

All of the musicians recognised that the process of making music itself is complex and challenging, but:

"I think the way it came together just in the last quarter, everything seemed to gel with bits of song lines and bits of rhythms and that, but when we came into our own was really the last quarter. I think we were all singing off the same hymn sheet then. It was quite fun."

The musicians indicated they understand the outcome of their collaboration as a fusion:

"Completely separate elements have come together and it makes complete sense."

"In the end, it is a massive fusion. It has all gelled together incredibly well."

Gordon Hewitt reflects that:

"We did what we said we were going to do at start of the project. Well, it was meant to last about six months, but it's taken about a year. We said we would use different languages: we did do it. We said we would use traditional instrumentation and local instrumentation, the kind of stuff that rock bands would use here, or pop bands: that's what we did and we have produced this five track CD which now exists and which will be sent out to radio stations and shared with the public."

The Fusion Project has shown what possibilities there are for local musicians to extend the musical palette they draw from, working with musicians from the new immigrant communities who have been making Belfast their home over the last decade.

As always LMHR NI works with local musicians and within the local music industry to combat racism and to highlight the advantages brought to Northern Ireland and Belfast in particular by immigration from around the globe.

At this point we would like to thank Community Arts Partnership and the Arts Council of Northern Ireland for their support[6].

*Fusion Project in concert, Black Box, June 2015*

Terra Nova Productions: Arrivals 2

The only PICAS-funded project which used the medium of theatre was Arrivals 2, created by Belfast intercultural theatre company, Terra Nova Productions.

This image is from the poster for Arrivals 2, a theatrical performance of five short plays about the experiences of migrants in Northern Ireland. This chapter presents the processes involved in developing and staging these plays, primarily through the lens of Terra Nova's Artistic Director, Andrea Montgomery, but also with contributions from writers involved in the project.

Andrea Montgomery explains that:

"Terra Nova Productions was lucky enough to experience support from the PICAS programme just as we were formulating our methodology for Arrivals 2, the second in what we hope will be our trilogy of intercultural new writing productions.

Andrea Montgomery
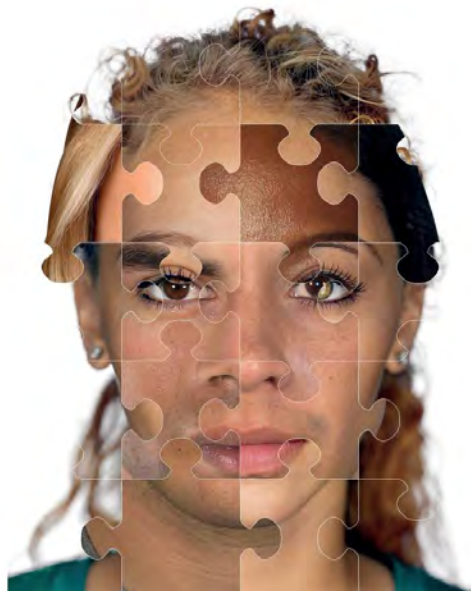
The first set of five intercultural plays, Arrivals, was staged in February 2014. By the time we received PICAS funding, we already knew our basic plan worked: take five writers through a well-thought-out intercultural workshop process with four professional actors of mixed backgrounds and members of Northern Ireland's foreign-born residents and you will get exciting new intercultural plays relevant to Northern Ireland.

We connected with CAP and the PICAS programme as we were planning Arrivals 2. That connection, and the role played by five other funders, was part of an expansion of our programme.

We were able to set up an intercultural steering group, through whom we widened the community workshop programme that sits as a foundation to our professional work. We hired actors in Belfast and London. We ran a competition for professional writers. We not only completed our masterclass and a new writer's script development workshop, but we were able to run a mentoring and development programme for two emerging artists alongside the professional script development. We had zeroed in not just on telling intercultural stories particular to Northern Ireland, but also on ensuring we included the stories of second generation immigrants, Northern Irish people who just happened to have at least one parent born elsewhere."

The PICAS support allowed Terra Nova to embed 15 hours of intercultural and artistic community development work within their overall Arrivals2 project.

Andrea Montgomery explained her understanding of intercultural art as follows:

"Art that is created when people from different cultures come together to created something from common experience. Nobody comes with a preconception or idea that they would like to develop; the process of sharing is where the idea emerges from."
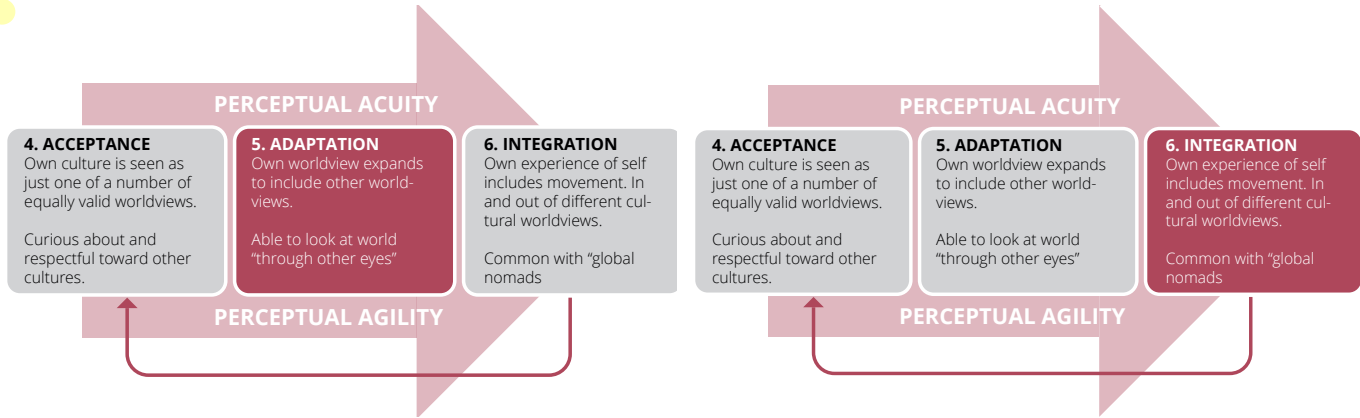
Andrea challenges the idea that the sole purpose of intercultural arts is to challenge racism and discrimination:

"Intercultural arts offer subtle 3-dimensional explorations of humanity. They can't end racism directly: I am not going to stop racism in East Belfast, but I can take my plays into libraries and other places in the community, and we can have workshops and talk about difference, and we learn a lot and try to have a lot of fun."

Terra Nova's ideas about the capacities and possibilities of intercultural art are conveyed in this statement[7].

'Based in East Belfast, Terra Nova Productions is Northern Ireland's only professional theatre company to place intercultural work at the core of what we do. Our mission is to collaborate with people of different cultures from a base in Northern Ireland, exploring where cultures 'meet, mix and explode', our activities are designed to examine, express and challenge these points of interaction.

Our key aims are:

- to create innovative exciting drama by bringing together stimulating professionals with both traditional and cutting edge skills, from around the world, in Northern Ireland;
- to build tolerance and understanding by positively highlighting the multicultural nature of modern Northern Irish society through our work;
- to develop the next generation of multicultural Northern Irish artists with excellent intercultural skills.

Our intended audiences and participants are two-fold. Firstly we engage ethnic minority audiences and participants, providing a place in Northern Ireland's professional theatre sector where ethnic communities can see themselves, their lives, and stories represented on stage.

Secondly our activities engage the indigenous population enabling expression of the views, values and beliefs they hold about our changing society; creating experiences and processes where all of the people can mix, learn and share.'

7. http://www.terranovaproductions.net/

Andrea Montgomery identifies herself as a member of the minority ethnic communities in Northern Ireland. She was born in Delhi, and as a child lived in many countries. She came to Northern Ireland from Canada, where she had settled. *"According to the 2011 census, there are 220 000 of us in Northern Ireland who are foreign-born. These people have made their place in NI society and deserve a slice of the pie. We carry a cultural framework, a cultural shadow behind us which is not from here."*

Andrea Montgomery considers the possibilities and limitations of intercultural theatre in Northern Ireland:

"People who come to intercultural arts performances are already partially converted to interculturalism. The people you need to reach, who have issues of racism, don't go to those kinds of performances. However, for those who do go, what theatre does is give them the chance to develop some vocabulary to describe their ideas about people from other countries.

The way we work is; we hit the audience with what I call appropriate surprise; to make them look at things in a different way."

Feedback from audience members at the original Arrivals project suggests the power of drama to illuminate intercultural experience in Northern Ireland:

"Amazing play. I love it. Let me think in a different direction. Sometimes we don't recognise what we came through. Good job. Go on."

"It's been a challenging experience. It's so obvious

that the changes are hard for both sides, natives and arrivals but that makes me think we can't forget that it's hard for local people to adapt as well as for us. Very Belfast perspective helped me to see their perspective. Thank you".

"Amazing comedy. To see actors do comedy and then tragedy shows the competence of actors. Storylines perfect. I loved the comedy & how it captured the issue but second half is what I carry out in my heart. Music from world around was an amazing touch. I loved it."

One of the writers involved in Arrivals 2, James Meredith, noted that:

"The challenge of Arrivals 2 has been to write short plays which explore the complex challenges faced by everyone in an ever-changing society, and through the use of drama uncover an emotional truth which the people of Northern Ireland can empathise with and understand. I believe we have succeeded in this."

James Meredith, playwright, watching the actors at and Arrivals 2 workshop, Maggie Cronin, Nathanael Campbell, Daniella Adams, Louise Parker, Melissa Dean and Robert Bertrand (left to right).

Another of the writers who contributed to "Arrivals 2", Deirdre Cartmill, reflects on her experience of the project in her blog[8]: We have highlighted some phrases to consider, and offered spaces for your reflections:

As Terra Nova's Arrivals 2 goes on tour across the north, here's a little bit about how I found the writing process for my play The Lost Souls Party and about the challenges of writing for intercultural theatre.

I've been lucky to write for both Arrivals 1 and 2. I came to this process thinking 'multicultural'. But the real friction is in the intercultural clash. I love Terra Nova's idea of the clash of tectonic plates when two cultures collide. This is all so acutely highlighted in the mash up when people from different cultures come together in personal relationships; they are forced to create something new together. It's a rich seam to explore.

The process has pushed me to write outside my usual safe limits. Initially this was terrifying. But I think the real strength of the Arrivals writing process is the Masterclass weekend where people from many other cultures who are living in N. Ireland come together and share their stories and experiences, as we share ours. The details of a life lived, the nuances of the daily rituals, the deep emotions that surface allow the writers to write authentically, to add the details that make the final pieces sing true.

The weekends also give an incredible insight into how those not born here see us – and it's not always flattering. Last year all I could see were the differences between cultures. This year what struck me most was the similarities, the common ground we all shared.

8. https://dcartmill.wordpress.com/2015/03/15/a-writers-perspective-arrivals-2/

REFLECTION
Collisions are normally destructive but when strong forces impact on another, transformations can take place. Can you think of an experience you've had where powerful interaction gave way to harmonious creativity?

REFLECTION
Creating appropriate spaces and places for interaction can be a challenge.
Are there possibilities in your practice for bringing people from many cultures to share their stories? How could you create a space for this to happen?

The workshopping and readings of the plays at various stages of development means there is always someone on hand to check a fact or a detail with and this is so important.

However the intercultural element is only the foundation stone, and what you build on it can be anything. This year the plays have taken a real departure in both style and tone from the realism of last year. It's vitally important to show different faces, voices, stories on stage – but at the end of the day it's all about what it means to be human."

The two mentees from minority ethnic communities whom Terra Nova was supporting through the mentoring process also contributed to Arrivals 2.

Indian improvisational singer Amita Shanbhogue collaborated with Northern Irish singer-songwriter Anthony Toner to compose the music played between each of the five pieces. South African published poet Nandi Jola created five new poems through her interaction with the development of the plays; these were included in the performance of "Arrivals 2".

"TAPESTRY OF LOVE" *by Nandi Jola*

Let us give love a chance
to give out children hope
of a world without hatred
where black and white walk hand in hand
let the peace walls come down
so that the ghosts of apartheid can be finally laid to rest
for history to remain history only to be found in books on shelves
stories must be told by those that are victorious
let us dance together to freedom
emancipate to one song
one celebration
for we are one race
of many colours
many voices
many dreams
one unity
one heart
a tapestry of love

Reviews of the "Arrivals 2" performances suggest that the plays were well-received, and the intercultural themes were conveyed effectively.

There is power in simplicity this year, for the Northern Irish theatre company, Terra Nova Productions. March saw the opening of Arrivals 2, a set of five short, minimalist plays, tackling big subjects. Issues of race and identity are often topics we shy away from in Northern Ireland, in a bid to avoid being labelled racist or a bigot, not Arrivals 2. With five very different plays, each by a Northern Irish writer, Arrivals 2 sets out to open our minds, drawing on characters we can all relate to. It does a great job of tackling prejudices. Not in the racism-is-bad, pointing-a-finger sense. In the best sense.[9]

Daragh Carville introduces us to a presence, trying to drive a group of four tenants from varied backgrounds out of their home. "You don't belong here," a clear message from the presence. The play leaves us with an uncomfortable feeling, realising the fear felt by those under attack. A positive message also comes out of this play, when the group finally agree to take part in an ancient tradition from the native country of one of the tenants to get rid of the presence, showing that we can all learn from each other, and solve our problems together.

Participants exploring intercultural themes in an Arrivals 2 workshop.

9. Zoe Santa Cruz McGivern http://integrateni.com/blogs-five-plays-hit-several-nerves-arrivals-2-theatre-review/ Review of Arrivals 23/3/15

Poet and playwright James Meredith was a participant in these workshops. He contributed to both Arrivals and Arrivals 2, writing a play for each of them. He said about the workshops that:

"The honesty, integrity and emotional truth-telling which took place during the workshops were invaluable to me and the other writers – as well as the creative team behind us – and left us moved, humbled and determined to do justice to the spirit of the stories of the people who shared them with us.

Through the workshops with members of the intercultural community, as well as the other writers and the creative team from Terra Nova and Accidental Theatre, I was given a unique opportunity to learn about other's cultures as well as continuing an examination of my own. My writing benefited hugely from the time I spent working with community members and a team of theatrical professionals, as well as actors from different ethnic backgrounds than my own. I was able to explore the relationship between people from different cultures and ethnic backgrounds in my writing and, I believe, with the help of the dramaturg, director, cast and those who participated in the workshops, a thought provoking and entertaining play was produced. As a consequence I believe I became more aware of how theatre – and the arts in general – can promote universal communication between cultures and explore what we have in common rather than what sets us apart."

> **REFLECTION**
>
> Making the personal universal is a key aspect of creative practice. Can you think of instances from you own creative experience where a personal creative message has communicated something universal?

ACTORS, Melissa Dean and Robert Bertrand rehearsing their performance at the PICAS conference 2015

During the final stages of "Arrivals 2" and the PICAS project, Andrea Montgomery commented:

"We have refined our aims and ambitions over the course of this year. We've thought about where we'd like to be in five years, and how we'd like to influence the performing arts in Northern Ireland. We've further articulated our mentoring and development role as well as our role as a professional theatre company.

Listening to audience reactions to Arrivals2 and reading their comments, we feel we have successfully stretched artistically. Arrivals2 is more imaginative, a greater leap away from naturalism, than Arrivals.

Our audiences may begin by thinking about the fact that we are bringing intercultural stories to the Belfast professional stage. By the end of each night we aim for them to be enjoying, high quality, innovative and exciting theatre that just happens to have an intercultural foundation."

REFLECTIONS ON ARRIVALS 2: ACTOR MICHELLE YIM

"When we first started the workshop (and prior to that, reading the website), I thought the project was about racism in Northern Ireland, how immigrants in NI have been abused by local and the project is to promote integration and understanding between different cultures.

My perception has changed about the project: it is about how foreigners perceive NI locals' culture as well. Racism is not only from NI residents towards immigrants, but also immigrants towards locals. There are also so many layers of racism, prejudice. I think "Arrivals" is not going to change the world but it's definitely the first step toward encouraging openness and understanding in NI.

I have learned much about the history of Northern Ireland and also the different attitudes of immigrants and locals in Northern Ireland. Being not from NI (from England originally), I came here with my own prejudice about NI (terrorism – religious conflict) and I feel I have opened my eyes and heart to the culture and different people here.

I have changed in my attitude and realised things are not simply black and white, and many things need to be put into context. Like previously, I realised I came into this project with prejudice, automatically thinking that it is only the fault of one side. But I had not taken in the culture or the history of Northern Ireland which has shaped people living here. And I also realise people in Ni are actually very open and friendly with immigrants and foreigners – there are more similarities in us all than I think.

For "Arrivals", I feel I represent the first generation of Chinese immigrants and it was interesting that there were no Chinese local community people willing to be in the workshop even though Chinese is a big immigrant group in Northern Ireland – but I can't speak for them as I've not lived in Northern Ireland. However, I've taken away a great experience, educational process about sectarianism [sic], conflicts, and attitudes of Belfast."

Michelle Yim, actor in Terra Nova's Arrivals in 2013-2014 (born in Hong Kong, settled in Yorkshire).

WheelWorks: Visual Art Project

This image is one of the pieces created by young people in a PICAS-supported art project at **Scotch Street Youth Club** in Portadown, with 10 participants aged between 10 and 14. The PICAS project in which they participated was facilitated by WheelWorks, a youth arts organisation working with children and young people aged 4 – 25 who might not otherwise have access to high quality artistic activity.

WheelWorks operates in partnership with all types of communities throughout Northern Ireland to provide taster workshops and issue-based programmes which help young people learn new skills and express themselves through traditional and digital art.

The ArtCart, Wheelworks' unique mobile arts vehicle which is self-sufficient and so can act as a 'travelling classroom' for groups with no venue of their own.

Lucy McCullagh, Wheelworks manager, explained: *"This project doesn't use the ArtCart, but it will come out when this project has its launch if we can access the funds. The art cart comes out and delivers taster workshops to people so in a very, very general sense the art cart is there to get young people all excited about art ... a huge big lorry drives to the outside of the community centre and in some cases when young people don't have a community centre it just parks up on the*

main street you know. You don't need anything else, it's completely self-sufficient, the only thing it doesn't have is a toilet. We have accepted that it is nearly impossible to describe fully; you really have to see it.

The Scotch Street Youth Club in Portadown is a recently formed group committed to supporting people from different community and cultural backgrounds, and seeks opportunities to promote community development. Many of the young people in the group have many barriers to learning, which WheelWorks identified as including language difficulties and social exclusion due to their cultural backgrounds. Informing the project was the capacity of the arts to eliminate the barriers that face some of the young people, especially in relation to language. It was also hoped that the appeal of participating in this arts project might inspire young people to join the youth club for the first time and attract future participants through project promotion."

The main themes explored in this project were cultural diversity, identity and good relations. Skills were developed in:

Fabric painting: participants decorated their own baseball caps and t-shirts
Two-dimensional art: painting on canvas, including texture techniques and collage.
The use of art forms was framed by and interwoven with discussion and the use of drama and storytelling. Another skill on which the project focused was working collaboratively.

This chapter interweaves the comments of Lucy McCullagh, WheelWorks manager, with those of the two experienced artist facilitators, Sally Young and Charmaine McBride, and the mentored artist, Iolanda Rocha.

One of the results of a spray-paint activity

WHEELWORKS

Project Plan

The project will include two interactive confidence-building activity sessions, to trigger exploration of cultural diversity and identity within the group prior to artistic delivery.

These sessions will be followed by 6 x 2 hour visual art workshops with two professional artists and one mentee who will support the young people to embed their explorations within their visual artwork.

Lucy McCullagh explained that the development of self-confidence is at the heart of most of WheelWorks' projects:

"With intercultural projects, they really need to work on confidence. Well, the confidence building is... it's not non- art-based; it's with the art form whatever it is. Film and drama are very popular. We would try and keep the same facilitator and then they would be there for the whole project, which is lovely for consistency for getting the group to blend.

WheelWorks was set up in 1995, nearly twenty years ago, which is fairly good going for a small arts charity. "From the outset, the point of WheelWorks was bringing quality exciting artistic activity directly to young people so that they didn't have to travel necessarily outside of their own community. Our aims and methods right from the very beginning were to target young people who might not necessarily have access to artistic activity right there in their community, or even the access to transport and finances to access it outside. So pretty much all of our activity is delivered directly in people's local areas, in their community centres or in WheelWorks' ArtCart. Working with communities where they are refers to their physical locations, as well as the stages at which the young people are in terms of confidence and the art forms which they want to use."

REFLECTION

Assigning labels and roles can be problematic. How people see themselves is always more valuable.

When was the last time you were labelled as something you weren't? How did that feel?

WheelWorks defines intercultural arts as: *the promotion of diversity and inclusion using the arts as a developmental tool*. In its year-round work with young people from minority ethnic communities and 'host' communities, WheelWorks activity helps break down barriers to participation among young people from BME backgrounds, while also exploring and challenging any negative perceptions arising among young people from, as WheelWorks identify, 'host' communities across Northern Ireland.

Previous WheelWorks intercultural projects have resulted in a range of art work and outputs created entirely by young people for use within their own groups/communities and beyond. These include an award-winning anti-racism film used as a training tool in Further Education colleges, Community Safety digital images created by young people from BME communities living in Portadown and an intercultural board game devised and designed by young people from Chinese and Indian backgrounds along with young people from Protestant and Catholic communities in Belfast.

Triquetra, is a cross-cultural board game designed and devised by young people from Indian, Chinese and 'host' communities in Belfast participating in a WheelWorks' project

The art project on which we focus here is was part of WheelWorks' 'Multiple Realities' programme Lucy McCullagh explained some of the background of Wheelworks approach:

"Wheelworks' experience of working with young people from minority ethnic groups stemmed from 2001, when they worked on the first project that we know of: to develop a specific arts project working with, I think it was six groups of young people from minority ethnic communities, to give them an opportunity to explore their identities and issues that they were coming across as members of minority ethnic communities living in Northern Ireland. So that was called 'My Space'.

That BME project was a programme only focusing on photography, whereas 'Multiple Realities' widened it out to what it is today. It's targeted at Section 75 [of the Northern Ireland Act 1998] communities... supporting young people from BME communities, disabled young people and young people with different sexual orientations"

Lucy went on to talk about their approach, outside of their PICAS supported project. *"We have to be very careful about the needs of the group... working with community partners; we can't work with absolutely no lead in from communities or buy in. We meet groups. For example, since the ongoing flag protests in the area of Twaddell Avenue in Belfast, there has been such an increase amongst some young people in sectarian songs and increased dislike for the other community, so the work that we have put in to develop with that community is limited to good relations within one community only. We give young people a choice about what they do. Right from the start we realised that it would turn young people off if we were 'saying you have to create something about racism just because you are from BME communities,' so we try, where possible, to incorporate as much freedom as possible. Having said that, sometimes it's not possible."*

The confidence building at the start of the PICAS project, according to artist Charmaine McBride:

"...helped develop an understanding of the diversity that exists in Northern Ireland. The group explored issues of identity, the self and the other. The group talked about their school friends, and the various different countries that they come from. We used drama as a tool to explore these issues of diversity, each performing scenes that told the story of people of other cultures living in NI. The scenes provoked discussion in the group, and highlighted the group's thoughts and feelings about diversity."

In relation to confidence building, participation in the project also supported personal development and identity work:

"The project helped participants explore the self and whole notions of identity. They used drama and the visual arts to explore the self. They used creativity to look at who they are in a new light. They started to look at themselves in a positive light, to explore who they are and the positive impact they had on their youth group. Exploring the self in this way helps the young person develop a positive sense of self and this in turn will help their confidence and self-esteem. Using creativity helped the young person talk openly in discussions and share their opinions with the group. Sometimes they are not even aware they are talking in front of people; this helped them address their fears about doing so and started to build their self-esteem and confidence. Also, having their voices heard on issues that can affect their community helps them feel empowered, valued and listened to. This is turn helps their self-esteem".

In the words of artist Anne Quail, the objectives of the project were to: *"raise awareness of cultural diversity and identity in a creative and experimental way that will have a lasting impact on the group and the greater community.*

The leader was very supportive; she kept in the background but was there if at all we needed her help. Scotch Street Youth Club was a great space in which to work, with lots of room and storage.

The participants agreed and implemented a plan of action for the sessions. They gained great skills and were applying them with confidence by the end of the project.

The co-operation between participants which was one of the aims of the project appears to have been achieved. They all helped and advised each other with regards to ideas and development of their art work.

Having the opportunity to take time to discuss and develop their ideas seems to have helped the young people to gain confidence. They were applying their newly-acquired skills by the end of the project.

It was evident in their art work that by the end of the project, they had an understanding of the themes of the project.

An unexpected outcome by the end of the project was that they were all brought closer together and had formed a strong bond."

Mentored artist **Iolanda Rocha** describes the processes of collaboration:

"Discussing ideas and exploring how these could be materialized, promoted dialogue and collaborative thinking/making during the group. Some participants had not met before and this was an opportunity to engage together in cultural and artistic activities.

Art processes were used to identify connections and similarities between the participants. Engaging in a simple activity such as making buns out of craft materials, initiated a dialogue between the participants towards finding out things that were common and shared between them (e.g. a preference for a particular taste or colour, or even, to imagine if they were a bun themselves, which bun they would be).

Discussions about difference and diversity were followed by art-making sessions in which the participants were invited to make and draw things which would represent difference and diversity.

Participants created personal art pieces that were unique and reflective of their views, aspirations and culture. These offered opportunities to engage in discussions on developing good relations."

As Iolanda notes:

"They have positively engaged with others by sharing the results of their individual art- making. This was further explored in the pieces they did collaboratively."

Charmaine McBride, notes the potential impact of the project for Scotch Street Youth Club:

"This project, I believe, will have encouraged the youth club to develop further cross-community/cross-cultural art activities. The positive impact creativity had on the group's understanding of diversity highlights the usefulness of creativity as a tool to promote good community relations. Thus, it encourages future collaborative creative projects."

The impact of the project extends beyond the youth club itself out into the community: *"Through drama and visual arts the group explored friendship, and the importance of friendship for people who have moved to Northern Ireland from another country. The creative process*

enabled the group to understand that they can help their community promote integration among peoples of all cultures and traditions, by practising a positive attitude towards everyone in their everyday lives".

This chapter ends where it began, with the final piece of art created by the participants.

Iolanda Rocha explains:

"The group decided to create a final, collective art piece that combined their individual creative expressions and highlighted cohesion and shared-ness (e.g. using the logo and image of Scotch Street Youth Club to represent a place they share; the use of emoticons to represent individuality and diversity of expressions in a language that is common and shared)."

REFLECTION

Taking the time to consider a range of benefits that might flow from a project is key to staying alive to new possibilities. Think of the last time your anticipation of something beneficial happening was greatly exceeded. How can this be replicated?

Chapter 8
LEARNING FROM THE PROJECTS:
DEVELOPING A MODEL FOR INTERCULTURAL DIALOGUE
Dr. Shelley Tracey

This part of the book began with an outline of an emergent model of intercultural dialogue through the arts, with seven constituents. The discussion below on these constituents includes examples from the five projects, as well as wider applications of practice. We also refer to potential barriers to effective intercultural dialogue.

1. Aims that enable and enhance intercommunity collaboration.

These incorporate a commitment to challenging racism and to an intercultural Northern Ireland. The projects demonstrated different approaches to enabling and enhancing intercommunity collaboration. For Terra Nova's production of Arrivals 2, the workshop process facilitated participants in identifying their assumptions about each other and developing the stories which culminated in the five plays. Beyond Skin built on relationships with youth leaders and community gate keepers to make the interactions between the John Paul II Youth Club and the Bushmills group possible. In ArtsEkta's project, the sari acted as the mediating object which brought different community groups together. LMHR's commitment to collaboration and challenging racism is expressed clearly in a previous chapter; this organisation used the processes of music making to transcend limited perceptions about music and race.

2. Dialogue

The projects all used dialogic processes to engage participants and to develop the chosen art form. The elements of dialogue included *asking questions*, *reflecting*, and using a range of *symbolic forms of expression*.

ASKING QUESTIONS

It was proposed earlier that two important aspects of intercultural dialogue are curiosity to learn about difference, and the ability to ask questions which open hearts. Beyond Skin gave young people opportunities to develop their curiosity and ask questions about Kurdish culture. WheelWorks participants asked each other about their cultural experiences and identities at the start of the project. ArtsEkta's project fostered questions about the nature of the sari and its connections to and differences from the images of local culture.

REFLECTING

There was an acknowledgement by the projects that reflection is a significant aspect of the dialoguing process. Reflection is a layered process, which happens in action and in retrospect, akin to Schön's distinction between reflection-in-action and reflection-on-action[10]. While these are language-based in Schön's model, arts-based forms of reflection come into play in the projects, including non-verbal methods such as art and music making, and verbal methods such as drama. The earlier descriptions of the projects demonstrate the use of discussion on the processes of interaction to enhance the learning.

The PICAS Training and Development evaluation process required for funding purposes also supported reflection.

The art forms used by the projects added layers of symbolic expression to the dialogue. Participants used music, visual; art, drama and storytelling to engage with each other and to develop their awareness of intercultural connection. Through their interactions, they created a range of metaphors, explored below.

As Parsons pointed out: *"the arts don't just use metaphors, they invent them. Much of the creativity of art, from this point of view, lies in the creation of new metaphors, which amounts to the creation of new possibilities of thought[11]."*

Metaphors are a meeting place between two sometimes contrasting concepts[12]. The power of metaphor lies in the space they offer for making connections. The act of composing music itself reflects the process of creating metaphors: connections between musicians, instruments, ideas, rhythms, and the influences of other music are constantly formed and reformed.

10. Schön, D. (1983). The Reflective Practitioner: How professionals think in action. London: Temple Smith.
11. Parsons, M., (2007). Art and Metaphor, Body and Mind. In L. Bresler (Ed.), International Handbook of Research in Arts Education. Dordrecht: Springer. (pp. 533-542): 539.
12. Lakoff, G. & Johnson, M. (1980). Metaphors we live by. Chicago: Chicago University Press

> REFLECTION
>
> In Chapter 5, Charo referred to capacity of the arts to create new possibilities. Can you think of any examples of such new possibilities which were created by the projects discussed in the previous chapter?

Audiences of music create their own connections through their experiences, signposting the potential of the deeper journeys of active participation in creative process. The deeper transformation in terms of intercultural understanding for the young people involved in the Beyond Skin project occurred as a result of their participation in the process of music making.

The different projects and participants generated a number of metaphors for the "inter" aspect of intercultural, for the meeting between cultures, ideas and possibilities. These range along a spectrum of images in which multiple identities are still present (as in the 'Multiple Realities' of Wheelworks) to those which represent a complete intermingling and transformation (such as the 'fusion' of different types of music in LMHR's project).

In this excerpt from an interview with Andrea Montgomery from Terra Nova, she uses two metaphors to suggest interdependence: *"We are always knitting everything together and making sure people know each other and there is cross- fertilisation. Everybody takes part in the steering group and workshops – everything knits right through."*

This comment captures two aspects of intercultural dialogue: the process of sharing and the integration of ideas.

3. Facilitating participation

Facilitating participation and the development of a range of skills through mentoring processes. An innovative aspect of the brief to the organisations which received PICAS support for their projects was the requirement that they mentor an artist from a minority ethnic community. This was the first occasion in Northern Ireland in which project funding had specifically been set aside for mentoring artists from minority ethnic groups who might otherwise have found it difficult to secure paid work in the arts.

There is a proviso. There is an imbalance of power embedded in the traditional mentoring relationship, by its very nature. The origins of mentoring in the world of work lie in apprenticeship systems, in which experts in their field passed on their crafts to young people[13].

13. Clutterbuck, D. (1991) Everyone needs a mentor: fostering talent at work (2nd ed.) London: Institute of Personnel Management.

> REFLECTION
>
> Two contrasting metaphors used to represent interculturalism are 'salad bowl' and 'melting pot'. Which one do you prefer? Can you think of any alternative metaphors?
> Dialogue itself has been used as a metaphor for interculturalism in this book. How do you understand the processes of dialogue?

The implicit sense in the mentoring process that the knowledge transfer is one-way only, has the potential to downplay the skills and knowledge which mentees bring to the process. Another potential drawback of mentoring is that it might ensure compliance with organisational systems instead of supporting the mentee or new employee to contribute their own skills and original ideas[14].

Mentoring in intercultural arts raises ethical considerations. In Northern Ireland, in many contexts besides the arts, migrants have a relative lack of power in the in relation to employment opportunities. Employment legislation, discrimination, language barriers, limited experience and self-confidence are additional factors. In the arts, besides multicultural events and festivals, there is low participation by minority ethnic artists as arts managers and directors. It is proposed, therefore, that mentoring programmes need to address the issues of power imbalances and emphasise the learning processes of mentors themselves. We might draw on mentoring models which focus on mutual support and the co-creation of knowledge, such as reciprocal mentoring[15], and those which also perceive mentorship as co-inquiry, rather than apprenticeship[16]. Mentoring is a multifaceted process, with a complex relationship of interdependence which is developmental, reciprocal and interdependent[17]. If we remember back to the definition of community arts practice in Chapter 2, we see that skills transfer and shared learning are a central feature.

Contemporary mentoring models postulate the central focus for mentoring work as the cultivation of cultural sensitivities[18]. Kochan and Pascarelli's 'Cultural and Mentoring Conceptual Framework' supports the development of a fluid collaborative mentoring process. The authors propose that mentoring can be transformational when beliefs, knowledge and attitudes are questioned deeply; the idea of opening up questions accords with the similar one which infuses this book.

Previous sections of this book, discussing intercultural dialogue, explored the processes of asking questions. The following reflection space is an opportunity to focus on these processes and to identify important questions for you and your mentoring practice and other aspects of intercommunity work.

14. The term "cultural intelligence" has been used in the literature to suggest the ability to adapt to new cultures Earley and Ang (2003) defined cultural intelligence (CQ) as "a person's capability to adapt effectively to new cultural con-texts": 59. We suggest a broader perception of cultural intelligence as a two-way process, an intercultural exchange. While adaptation is important, we argue for the recognition of participants' unique skills and contributions.

15. Paris, L.F. (2013) Reciprocal Mentoring: Can it Help Prevent Attrition for Beginning Teachers? Australian Journal of Teacher Education, 38, Article 9: 136-158

16. Asada, T. (2012). Mentoring novice teachers in Japanese schools. International Journal of Mentoring and Coaching in Education, 1: 54–65..

17. Mullen, C.A. (2009) Re-imagining the human dimension of mentoring: a framework for research administration and the academy. The Journal of Research Administration, XL, (1): 10-31.

18. Kochan, F. and Pascarelli, JT. (2012) Perspectives on Culture and Mentoring in the Global Age in S.J. Fletcher and C.A. Mullen (Eds.) The Sage Handbook of Mentoring and Coaching in Education: 184-198.

We have provided some questions to start the process:

Although there was a mentoring element in the five projects showcased in this book, the mentoring process itself was not theorised. This was the result of limited funding and lack of time to articulate and develop appropriate mentoring models and processes specific to intercultural arts work. However, these examples from each of the projects which follow demonstrate elements of inclusion and empowerment which can be fostered, with the possibility of creating a coherent and appropriate model of mentoring in the intercultural context.

Andrea Montgomery from Terra Nova, who supported two mentees with the PICAS funding, explains:

"You can't do a huge amount with six hours [allocated to mentoring], but you can do some practical things and you can give them a sense of the community, that they are part of the artistic community creating this play. The people we are mentoring have to make a contribution to the masterclass and the tour (Arrivals 2 played in a number of venues across Northern Ireland).

They were there (the mentees), and their perspective was very important. They take part in the steering group. It functions a bit like a board, and it's a way of developing practice. We do a lot of work on the practical aspects of the productions and our expectations so everyone is with us".

Involvement in Terra Nova's steering group means that mentees not only learn new skills, but also make a contribution to the structure of the organisation. As Andrea points out:

"If the mentee's work is not a vital part of the project, then it's a nannying situation. You want to be in a robust change in which they are enriching the project and are vital to it".

Terra Nova also offers support with the practical issues experienced by mentees from minority ethnic communities:

"We also often help with language and knowing what the forms are that they need to fill in".

REFLECTION

What contribution do you think mentoring can make to your intercommunity practice? What are the potential pitfalls and barriers? How might these be addressed?

A further aspect of Terra Nova's mentoring is the emerging artist masterclass which it offers to artists with limited experience in theatre, led by Terra Nova Artistic Director Andrea Montgomery.

ArtsEkta supported their mentee in developing her arts and facilitation skills, working in the community, and working with an intergenerational group. As Nisha Tandon points out, *"At the start, she was just a young graduate coming out of her course. Her work on the Sari Project has given her confidence to go and take a community group."*

The artist mentor and mentee pair involved in this project were from different backgrounds: one was Hindu and the other Muslim; the mentoring process enabled them to expand their awareness of cultural differences in art. As Nisha says, *"Those came out in discussion, which was powerful".*

Love Music Hate Racism Northern Ireland undertook some mentoring work with Carrie Davenport, a local photographer who had recently joined the organisation as a volunteer. Carrie attended rehearsals, sat in on LMHR NI Board meetings and attended meetings where the organisation would discuss the Fusion project. Since the completion of the recording of the material produced by the Fusion group, the organisation has begun discussions regarding the setting up of a mentoring framework for future projects.

Lucy McCullagh reflected on the importance of the mentoring process for WheelWorks:

"That's probably been our greatest part of this project for us in that it gave us some financial support to do something we have always wanted to do and find difficult, which is to get any new artist really to have shadowing experience with a really, really experienced artist... Well, shadowing maybe isn't the right word; it's more than that, I think. Iolanda is being encouraged to get properly involved but alongside the really experienced artist."

These comments emphasise the importance of adequate resources, both for mentoring programmes and also to remunerate experienced artists for the complex and multifaceted work which they carry out in some community arts settings.

All of the projects acknowledged the contribution which the mentees made to their projects: for Terra Nova, mentee Nandi Jola inspired three of the five Arrivals plays and wrote five poems for the performance, and mentee Amita Shanbogue co-created backing music for the production. This suggests that organisations benefit from including mentees fully in their processes.

A flexible approach to mentoring and the opportunity for mentees to identify their own needs opens up wider opportunities for learning for mentees.

Andrea points out that:

"What is very interesting, and I didn't expect this, is both artists want mentoring not in their own art form, but in ... I want you to mentor me as an emerging playwright so I can work on my first draft of a monologue and the other artist asked for business mentoring."

Criteria for accepting artists/mentees varied; for Beyond Skin, the "character" of the individual artist is all-important. The Beyond Skin team explained in their interview that the ability to connect with participants, especially young people, is a crucial aspect of selecting mentees and facilitators. In their earlier description of their project, they pointed out how important it is for an artist facilitator to be open-minded and to be able to connect with young people.

Kochan and Pascarelli[19] proposed that mentoring can be transformational when beliefs and knowledge and attitudes are questioned deeply. Underpinning Tracey's training programme (Dr S Tracey, co-editor of this book) for mentors of new adult literacy and numeracy tutors was an Awareness Model for mentoring, which stimulated reflection on the multiple dimensions of mentoring: power relationships, the roles and responsibilities of mentor and mentee and the wider educational and political context in which the mentoring takes place[20]. The model offered a series of reflective spaces, using symbols, metaphors and the use of fine art and props, to explore and express ideas about mentoring roles. The use of the arts helped mentors "to articulate complex roles and multiple identities they assume as mentors"[21].

Expanded notions of mentoring open up and challenge the power differentials, such as Nahmad-Williams and Taylor's concept of mentoring as a dialogic process[22], which encompasses relational, embodied and ethical practice.

A further response to the issue of imbalances of power in relation to mentoring is to cultivate opportunities for peer mentoring. Charo Lanao-Madden describes this element in the second part of the intercultural competences training:

"We worked with case studies from participants' experiences. I asked them to share in groups a situation with which they have struggled when doing community arts with an intercultural component.

19. Ibid.
20. (2012) The Role of Mentoring in Adult Literacy and Numeracy in Northern Ireland, in S.J. Fletcher and C. A. Mullen, Eds., The SAGE Handbook of Mentoring and Coaching in Education Los Angeles, SAGE: 430-456.
21. Op. cit., p. 432
22. Nahmad-Williams, L and Taylor, CA (2015) "Experimenting with dialogic mentoring: a new model" International Journal of Mentoring and Coaching in Education, 4, 3: 184 – 199.

Each group selected a 'story/situation', and the other group looked at it and frame the situation in a different way, giving other options and possibilities. It was very refreshing when the person who had told the story was able to see/hear/feel the situation through new lenses or from a different perspective".

4. Creating physical and symbolic spaces in which the creative processes could occur, maximising interaction and participation.

In their accounts of their projects, each of the organisations commented on issues in their context which might reduce willingness to participate, and how they addressed this. This included:

- engaging with gatekeepers and stakeholders, as in the John Paul II Youth Club where Beyond Skin's project was based.
- developing a safe environment for participants to challenge previously held assumptions about other cultures and to develop an ethnorelativist stance.

The development of a facilitative environment was supported by a preparation stage for supporting engagement in the process. This was a particular significant feature of the two projects which worked with young people, Beyond Skin and WheelWorks. As in Tracey's Creative Reflection model, activities were included to develop confidence. [See Chapter 3}

Findings from the projects suggest that the development of intercultural awareness is a process which involves experience and reflection. This takes time, and may require ongoing financial support. The feasibility of making spaces in which artful intercultural dialogue can take place depends not only on the internal structures and resources of organisations, but also opportunities to access adequate funding.

In an interview for this book, Nisha Tandon of ArtsEkta expressed her regret that *"minority ethnic issues have never been on the top of any policy or funding agenda. You can apply for small pockets of money for small good relations projects, dribs and drabs instead of taking us seriously. Minority ethnic arts organisations need that recognition at policy level to support newcomers, especially women".*

Lack of adequate funding places demands on artists, according to Lucy McCullagh of WheelWorks:

"It's unfair the amount [of work] we expect from our artists; it's pretty massive, really. You're talking accreditation and lesson planning, but also then the young people are really young; we ask them for so much. We are really mindful of not ever sticking something new on top of that and expecting them to cope.

But this time because of the funding, we were able through this [PICAS] project to really properly in a nice measured supportive way find Iolanda, induct her and have her learn from (the artists). We also haven't had to expect Iolanda to volunteer which would have been the case which is another reason why we don't really do that very often".*

Beyond Skin welcomes the open-endedness of the PICAS funding, which allowed them to develop an idea organically.

Similarly, LMHR believed that the flexibility of the PICAS funding was crucial for realising the aims of their project. LMHR is committed to developing the presence of minority ethnic musicians in the mainstream music industry in Northern Ireland. As there is little precedence for this, LMHR expressed their gratitude about the availability of funding for developing innovative practice.

5. Developing collaborative outcomes

ArtsEkta's project combined images and ideas from members of the local Northern Ireland community with the traditional features of a sari.

For Beyond Skin, the possibilities lay in terms of relationship: between members of different communities and between local residents and newcomers to Northern Ireland. Partnerships with other organisations, such as WOMAD, extends the learning capacities of the participants.

LMHR created five tracks of music which combine influences and rhythms from several cultures.

Writers, mentees and artists collaborated in creating Terra Nova's Arrivals 2 plays.

Participants in WheelWorks' workshops produced collective art pieces.

Findings from the projects indicate that the arts offer an effective means of engaging with a second culture and with expressing interpretations and developing collaborative understandings.

5. ADAPTATION

6. Creating and transforming understanding and opening up new possibilities.

WheelWorks artist Iolanda Rocha commented that *"It could be beneficial to create opportunities for the participants to display their collective outcomes beyond the youth club, also as a way to reach their communities more broadly and promote exchange and cohesion".*

Terra Nova's workshops and discussions in schools and community settings enhance access to intercultural experience and discussion.

Love Music Hate Racism raised new possibilities in the collaboration it created between local musicians and African music, as practised by Ghanaian drummer Thomas Annang. This was the first occasion in Northern Ireland which had offered opportunities for dialogue between these types of music. The Fusion project generated a new hvbrid form of music. an effective synthesis of multiple forms and perspectives.

REFLECTION

A theme running through the previous chapters on the intercultural arts projects is the transformative potential of the arts in relation to intercultural dialogue.

The arts can open up learning about culture, play a role in identity work, develop a capacity for coping with uncertainty and ambiguity, and act as a medium for dialogue and cooperation. How do you see the arts in relation to your intercommunity work?

6. INTEGRATION

In the education system in the UK and beyond, the arts have been increasingly considered as irrelevant to learning. Findings from the projects suggest that the arts are a rich ground for learning and cooperating and drawing on the emotions and building connections. The arts offer opportunities for taking risks and playing with possibilities, moving away from fixed positions, and supporting social justice[23].

7. Asking questions about the nature of intercultural practice and intercultural dialogue itself

Findings from the projects raise a number of questions:

- What preparation is required to support intercommunity creative practice?
- How might processes of reflection be incorporated into this practice?
- What skills, attitudes and knowledge are required by artist facilitators?
- What are the capacities of different art forms for fostering dialogue?
- What is the nature of the collaboration which occurs in effective intercommunity practice? Does it occur through the process of art-making, or the product which emerges? Or both?

The projects also raised questions about the nature and role of empathy in intercultural dialogue. The term 'intercultural empathy' appears infrequently in the literature, but requires elaboration. The exact definition of empathy itself is contested, but one of the themes is the ability to experience care or concern for other's welfare[24]. For some the employment of this definition may be limited, and might be conceived of as one-sided[25]. Empathy can also be seen as the capacity for 'Perspective Taking and an Ability to Build Partnerships'[26] . We argue for the collective and social

REFLECTION

Referring back to the section on reflective and reflexive practice in Chapter 2, what role might the arts play in developing your reflexive and reflective practice?

23. Cliche and Wiesand (2009) offer a range of examples as to how the arts might support intercultural dialogue, from sharing diversity to promoting social integration

24. de Waal, F. B. M. (2008) 'Putting the altruism back into altruism: The evolution of empathy.' Annual Review of Psychology 59: 279-300.

25. Staemmler, F-M. (2012) Empathy in psychotherapy: How Therapists and Clients Understand Each Other. Springer: New York..

26. Burgess, D., van Ryn, M., Dovidio, J. and Saha, S. (2007) Reducing Racial Bias Among Health Care Providers: Lessons from Social-Cognitive Psycholog, Internal Medicine, 22(6): 882–887

justice dimensions of empathy to be considered along with notions of the empathic individual[27]. In his speech at the PICAS conference, as captured on film, Milton Bennett described creativity as *"intentional shifting of contexts"* which exercises any one of the following three kinds of empathy:

AESTHETIC EMPATHY

The perceptual path of the observer is drawn into an art object, such as sculpture or a painting.

KINAESTHETIC EMPATHY

The observer's attention is drawn into an event such as a dance or athletic event or any other kind of movement. There is a shift that occurs within the body to the alternative experience.

INTERPERSONAL EMPATHY

Our attempt is to understand another person, and in order to do so we must bisociate our own framework or context with the other person's framework to create this empathic function. This is particularly easy to see in a cross- cultural situation, in which not only are we individually different, but we are substantially different in world views.

We suggest that the processes of art-making facilitate the development of empathy because the arts open up emotions, offer insights into other cultures, and develop partnerships. The ability to empathise with one marginalised person (through theatre or literature, for example) can lead to enhanced empathy for the group to which that person belongs[28]. We propose that engaging with the ambiguity of the arts facilitates the development of empathy[29] and an ethnorelativist stance.

Part four of this book, which explores the PICAS intercultural competence training, describes how artist facilitators were engaged in expanding their empathy and their intercultural sensitivities based on Bennett's model[30].

REFLECTION

With the first two types of empathy, Bennett seems to be referring to the experience of being an audience member, not necessarily to collaborating in the act of creating something, as we saw in the projects in Chapter 7.
In relation to Terra Nova's plays, the exhibition at the end of the Sari project and the Fusion music created by LMHR, what kinds of empathic responses do you think the audiences experienced?
Now reflect on the participants' experiences of collaboration in each of the projects.
What forms of empathy do you think this collaboration triggered?

REFLECTION

Consider the framework which we presented at the start of the chapter. To what extent does each of the projects employ this framework? What are the areas for development?

27. Krznaric, R. (2012) Six Habits of Highly Empathic People http://greatergood.berkeley.edu/article/item/six_habits_of_highly_empathic_people1
28.. C. Daniel Batson, Marina P. Polycarpou, Eddie Harmon-Jones, Heidi J. Imhoff, Erin C. Mitchener, Lori L. Bednar, Tricia R. Klein, and Loft Highberge (1997)
29. (Wikström, 2001).
30. Bennett, M. J. (1993). Towards ethnorelativism: A developmental model of intercultural sensitivity (revised). In R. M. Paige (Ed.), Education for theIntercultural Experience. Yarmouth, ME: Intercultural Press.

REFLECTION

The projects and initiatives are presented in this chapter because they address some of the criteria identified at the start of the chapter, and because they foster an ethnorelativist stance. The final three stages of Bennett's ethnorelativist model appear below.

Consider each of the projects you just read about. Which of these stages do they support? How do they do so?

PERCEPTUAL ACUITY

4. ACCEPTANCE
Own culture is seen as just one of a number of equally valid worldviews.

Curious about and respectful toward other cultures.

5. ADAPTATION
Own worldview expands to include other world-views.

Able to look at world "through other eyes"

6. INTEGRATION
Own experience of self includes movement. In and out of different cultural worldviews.

Common with "global nomads

PERCEPTUAL AGILITY

Chapter 9
INTERCULTURAL DIALOGUE IN PRACTICE: EXAMPLES FROM COMMUNITY ORGANISATIONS
Charo Lanao-Madden and Dr. Shelley Tracey

Robbie McVeigh, commenting on the Making It conference in March 2015, pointed out that:

"As the PICAS approach suggests, interculturalism doesn't happen by accident and is unlikely to develop organically – in other words for it to work it has to be framed theoretically, it has to be facilitated actively and it has to be resourced practically. Contact between groups isn't enough – there needs to a clear and strategic approach to why and how this leads to the outcomes envisaged in intercultural objectives. If some of the practice is to transcend the traditional multicultural caricature of 'steel drums' and 'saris', Northern Ireland has to simultaneously move beyond 'marching bands' and 'Irish dancing'. Our community art practice has to both interrogate and reflect a society in which none of these elements is static and each is interacting in a complex synergy."

We share in this chapter examples of intercommunity creative practice in Northern Ireland, not all of which use the arts, which address at least one of McVeigh's criteria, and demonstrate elements of the model of intercultural dialogue through the arts explored in the previous chapter (in bold below). McVeigh's criteria are incorporated into the framework below (in italics). We have selected these projects in particular because they create physical and symbolic spaces for intercultural interaction (3. below).

Evolving Framework for Interculturalism in Practice

1. **Aims:** to enable and to enhance intercommunity collaboration and support the cultivation of ethnorelativist positions. It has to foster **multiple perspectives** and *has to be framed theoretically*.
2. The use of *dialogic processes*, both verbal and non-verbal, asking questions "which open hearts", and reflection.
3. **The creation of physical and symbolic spaces** in which the processes of interaction might occur, maximising interaction and participation. *It has to be facilitated actively. It has to be resourced practically*
4. **Developing collaborative outcomes so that the aothorship and ownership of the process is shared and recognised.**
5. **Asking questions about the nature of intercultural practice and intercultural dialogue itself.** *It has to be framed theoretically.*

1. Accolade Project

Accolade works to promote, strengthen and deepen relationships between different communities and cultures through inspiring art-based programmes, with a specific focus on music and song. Accolade currently has two choirs, one in Banbridge and one in Newry. There is also an Accolade Orchestra. They currently have members from a diverse range of cultures, ages and backgrounds such as Russian, Bulgarian, Argentinean, Indian and Northern Irish.

A film which documents their work can be viewed at https://youtu.be/Mkt8Apls_OA

2. The Belfast Friendship Club

The Belfast Friendship Club is a safe and welcoming space where newcomers and locals from all walks of life form meaningful connections regardless of backgrounds, and where lasting social capital is built. BFC meets weekly in the evening at Common Grounds Café, and has welcomed over 3000 people since 2009, becoming a well-established model of social innovation inspiring replication in other areas.

Some useful resources, all available in hard copy or PDF download via: www.belfastfriendshipclub.org/documents/

'Be the change: a guide to creating safe and inclusive space' by Dr Stephanie Mitchell.

Drawing on the experience of Belfast Friendship Club, this short guide can help equip group leaders and/or participants of all beliefs and faiths with some questions to think about, some practical examples and a list of factors to consider in helping them move towards more inclusive targets and increased diversity in their settings.

'An ethos of hospitality: an evaluation of the Belfast Friendship Club' by Dr Robin Wilson.

Small Worlds workshops: an information leaflet about our cafe-style events which introduce a taste of the diversity that exists in NI and provide safe spaces in which participants can meaningfully begin to engage with those from different backgrounds and other parts of the world.

Contact details: Stephanie Mitchell (coordinator) stephanie.mitchell@sbrtr.org.uk

Website/Facebook page: www.belfastfriendshipclub.org

3. The Belonging Project

The Belonging Project is a multimedia photography project that captures the stories and portraits of migrants across Northern Ireland. By demonstrating that migrants are individuals, and not just one coherent population, the Belonging Project aims to promote empathy and understanding in communities across the country. The Belonging Project is made possible through a partnership between the Belfast Migrant Centre and photographer Laurence Gibson.

Address:
Belfast Migrant Centre
1st Floor Ascot House, 24-31 Shaftesbury Square
Belfast, BT2 7DB

Contact Details:
Belonging Project Coordinators: Jasmine McGhee, Jolena Flett
Phone: 02890438962
Emails: interns@belfastmigrantcentre.org, jolena@belfastmigrantcentre.org
Website: thebelongingproject.org
Facebook: Belonging Project
Twitter: @belongingphoto

4. Intercultural Parenting Group

This group was the initiative of the LORAG (Lower Ormeau Road Association). It started when they recognized that there were challenges and possibilities for better parenting and involvement in the community. LORAG identified a need for new and longstanding residents to meet and build meaningful relationships. Charo Lanao-Madden, PICAS coordinator, played the role of intercultural facilitator for this process.

The foundation of this work was supporting individuals to recognize their "cultural defaults". By this, I mean their 'single stories', based only on their perspective of their own culture. It was important to raise awareness of how this ethnocentric perspective affected how they related with those from other cultures who looked or behaved differently.

Using Appreciative Inquiry methods, we worked on learning and practising the art of asking questions and recognizing and managing moments of discomfort, developing more flexible ways of responding to difference.

This group used art to explore the group intercultural identity. They created an alphabet of what the group means for them. The group use clay to shape each letter. This is an example of

creating something together, a set of words which define the identity of this new group. From what I have seen, this is a very good model of a process where you set the foundations to build meaningful relationships.

Lower Ormeau Residents Action Group, Shaftesbury Community & Recreation Centre,

Address:
> 97 Balfour Avenue
> Belfast, BT7 2EW

Contact Details:
> **T:** 028 90 312377 (ext) 104
> **F:** 028 90 312399

5. Voices of The New Belfast

Voices of The New Belfast is a documentary film project centred on individuals from other countries who have come to live in Belfast. It captures real stories and explores the experiences of people from diverse ethnic backgrounds. The films also deal with the specific issues that affect these people and their communities.

voicesofthenewbelfast.org

6. Institute for Conflict Research

The organisation uses the arts to carry out community consultations and as a community development, research and facilitation tool. It is involved with the management and delivery of arts initiatives that enable participants to tell their stories and work through with experience of working with Travellers, Prisoners, Victims of Conflict and those from diverse cultural and ethnic backgrounds.

Address:
> Unit 12-14 North City Business Centre,
> 2, Duncairn Gardens,
> Belfast, BT15 2GG

Contact Details:
> **T:** 02890742682 (Katy Radford)
> **E-mail:** info@conflictresearch.org.uk
> **Website:** www.conflictresearch.org

7. Stronger Together Northern Ireland

The Stronger Together Network began as an informal network of organisations who work predominantly with culturally and linguistically diverse communities. The key outcomes of the group were increased sharing of information and identification of partnership opportunities

Address:
> Unit T7, 2 Coalisland Rd,
> Dungannon Enterprise Centre
> Dungannon, BT71 6JT

Contact Details:
> **T:** 028 8775 0211
> **E-mail:** info@strongertogetherni.org
> **Website:** www.conflictresearch.org

8. Community Relations Council

"Promoting a peaceful and fair society based on reconciliation and mutual trust."

The Community Relations Council was formed in January 1990 as an independent company and registered charity. It originated in 1986 as a proposal of a research report commissioned by the NI Standing Advisory Committee on Human Rights. The Community Relations Council was set up to promote better community relations between Protestants and Catholics in Northern Ireland and, equally, to promote recognition of cultural diversity.

Its strategic aim is to promote a peaceful and fair society based on reconciliation and mutual trust.

See more at: community-relations.org.uk/about-us/

Community Relations Council
Diversity — Equity — Interdependence

9. Arts Council of Northern Ireland

The Arts Council of Northern Ireland is the development and funding agency for the Arts in Northern Ireland.

We distribute public money and National Lottery funds to develop and deliver a wide variety of arts projects, events and initiatives across Northern Ireland.

From theatre and literature to art in the community, we work in partnership with hundreds of artists, arts organisations and venues. Art has the ability to reach across boundaries, inspiring, teaching and bringing people together.

That's why we believe in placing "Art at the Heart" because we know that art makes a difference

Contact Details:
E-mail: info@artscouncil-ni.org

Are you aware of any other projects or organisations whose practices align them with this framework? If so, please send details to CAP's Information and Policy Manager gordon@comartspartner.org so that they can be included in the resources section of our website www.comartspartner.org.

NETWORKING

Chapter 10
ENGAGING ARTS FACILITATORS IN INTERCULTURAL DIALOGUE: PICAS TRAINING
Charo Lanao-Madden

A significant aspect of the PICAS programme has been the provision of training in developing intercultural competences. Six introductory training days took place between September 2014 and June 2015, with an average of 16 participants at each event. A similar number attended the second part of the training, which was delivered as a residential. Most of the training events took place in Belfast, but one was delivered in Derry/Londonderry and the residential took place in Ballycastle, on the Antrim Coast.

The **initial training day** provided an introduction to intercultural arts. It offered an opportunity to explore intercultural practices, methodologies, and approaches from across the globe. It also supported participants to work collaboratively and identify applications of the learning within the NI context. The **two-day residential** focused on how artists could incorporate an intercultural approach in their practice.

Training approaches

I use a range of approaches and methods for the training which I have developed through my various personal and professional practices.

I am a facilitator who has been using a participatory leadership approach for many years, drawing on Atinchik methodology[1] and the Art of Hosting[2] I also include my knowledge and practice in Global Education, and elements of Neurolinguistic programming (NLP) in my practice, as I am an NLP tutor.

So I bring a mix of practices and multiple perspectives to the training.

All of the intercultural training events (both one-day and residential) start with a circle, which is an ancient form of meeting that has gathered human beings into respectful conversation for thousands of years. This is important, as I used the circle as a metaphor for the collective learning processes through which I shape the training. This learning takes the form of peer mentoring, which was explored in Chapter 8.

In the beginning and at the end – I call (consciously and unconsciously) for people's participation and ownership. Both are key elements for individual and collective discovery.

I also draw on **Critical Literacy** in the training, as it *offers a set of tools and principles for dialogue and enquiry where participants feel comfortable enough to express themselves and ask questions of others without feeling exposed or unintelligent[3].*

PRINCIPLE 1

Every individual brings to the space valid and legitimate knowledge constructed in their contexts. We look at the world through our own lenses, our lenses are shaped by internal and external forces and by whom we meet through our life. These lenses give us information and knowledge about ourselves and how we see the world. Whether they are close or far from what is considered 'normal', they have a history and their validity needs to be acknowledged.

> REFLECTION:
>
> If you are a trainer and educator, what perspectives, ideas and experiences do you draw on?
>
> What are the values which you bring to your practice?

PRINCIPLE 2

All knowledge is partial and incomplete. We need to listen to different perspectives in order to see/imagine beyond the boundaries of our own lenses. We all have blind spots.

PRINCIPLE 3

All knowledge can be questioned. In this way we can understand where these ideas are coming from (origin) and where they lead us to (implications).

Critical literacy offers a key set of tools for people living and working within an inter-cultural context helping to shift from an 'ethnocentric' to 'ethnorelative' space.

Appreciative Inquiry is another very important aspect of the training, as "the art of asking questions" is an important aspect of it[4]. AI was introduced in Chapter 5. It is about the search for the best in people, their groups, neighbourhoods, and the relevant world around them. In its broadest focus, it involves systematic discovery of what gives "life" to a living system when it is most alive, most effective, and most constructively capable in economic, ecological, and human terms.

AI involves, in a central way, the art and practice of asking questions that strengthen our capacity to apprehend, anticipate, and heighten positive potential[5].

At its heart, AI is about learning how to ask questions that 'open doors' with a curiosity and intention of further developing the relationship.

When using AI, aiming at intercultural dialogue, we hold the following assumptions:

1. In every community something works.
2. What we focus on becomes our reality.
3. There is more than one reality (perspective).
4. The act of asking questions influences the collective.
5. It is important to value differences.
6. The language we use creates our reality.

> REFLECTION:
> Choose the two assumptions which are most relevant to your practice, and reflect on how they impact on your work.

---

1. www.atinchik.org
2. www.artofhosting.org
3. Centre for the Study of Social & Global Justice www.osdemethodology.org.uk

4. www.appreciativeinquiry.case.edu/intro/whatisai.cfm
5. (A Positive Revolution in Change: Appreciative Inquiry by David L. Cooperrider and Diana Whitney.)

Throughout the training, participants are invited and reminded to:

- Hold their assumptions lightly.
- Look with different lenses.
- Notice, Name and Be Aware of their triggers.
- Be curious and get to know more about themselves and others.
- Speak with intention and to listen with attention.
- Use Appreciative Inquiry.

Training Framework

The framework for the training is based on Jane and Milton Bennett's model of Intercultural Competences.

These incorporate cognitive, affective and behavioural skills which support intercultural interaction.

COGNITIVE	AFFECTIVE	BEHAVIOURAL SKILLS
Cultural self-awareness	Curiosity	Relationship building skills
Culture-general knowledge	Cognitive flexibility	Behavioural skills; listening; problem solving;
Culture-specific knowledge	Motivation	Empathy;
Interaction analysis	Open mindedness	Information gathering skills

This model and the theories on which it is based have informed the development of the programme. They help me to explain and convey the experience of moving from *ethnocentrism to ethnorelativism* as we become more interculturally competent.

The purpose of using this model is to develop participants' intercultural awareness and their capacity to critically reflect on their actions.

'Ethnocentrism' in the context on this programme shapes what we call 'normal'. Milton Bennett then breaks the shift from ethnocentrism to ethnorelativism into six distinct kinds of experiences, as you have seen earlier in the book[7].

6. Bennett, M. J. (2013) Basic concepts of intercultural communication: paradigms, principles, & practices. Intercultural press
7. Bennett, M. J. (1993). Towards ethnorelativism: A developmental model of intercultural sensitivity (revised). In R. M. Paige (Ed.), Education for the Intercultural Experience. Yarmouth, ME: Intercultural Press

PERCEPTUAL ACUITY

1. DENIAL
Own culture is the only real one.

Disinterested in cultural diversity.

2. DEFENCE
World is organised into "us and them". Us, superior and them, inferior.

Feeling threatened by cultural differences.

3. MINIMISATION
Belief that own cultural worldview is universal.

Other cultures trivialised, patronised or romanticised.

PERCEPTUAL AGILITY

PERCEPTUAL ACUITY

4. ACCEPTANCE
Own culture is seen as just one of a number of equally valid worldviews.

Curious about and respectful toward other cultures.

5. ADAPTATION
Own worldview expands to include other worldviews.

Able to look at world "through other eyes"

6. INTEGRATION
Own experience of self includes movement. In and out of different cultural worldviews.

Common with "global nomads"

PERCEPTUAL AGILITY

Using the ethnocentric/ethnorelativist model for the training should help participants to reflect on our understanding of culture. We are made up of multiple identities; some of these identities we have chosen (e.g.: hobbies; politics; faith; some we have been given (e.g.: sexual orientation; age; physical appearance; family); others perhaps have been imposed on us (e.g.: class; gender). All of these identities make up our culture and shape what we consider to be 'normal' and 'abnormal'. Becoming aware of this cultural default and how this shapes what we see, our assumptions and our behaviour is a key stepping stone in moving from ethnocentrism to ethno relativism.

Culture should be understood as beyond race and ethnicity, and it can be equally applied to groups at a range of scales from families and communities to organisations and nations. A culture is derived from the beliefs, practices and wisdom of a group of people often accumulated over a long period of time. It is ever changing and fluid.

Crude simplifications can sometimes enable us to see larger patterns but grouping people together conceals our uniqueness and can be highly misleading: we could have a single story about others and or about ourselves. There is a danger of carrying a single story.

Language creates realities. Language is perhaps the most prized cultural achievement of all as it is central to thought and our sense of identity. It is not surprising therefore that language plays a central part in notions of nationhood.

Cultures are not fixed but are continually evolving and changing. They are also full of tensions and contradictions.

Moving from the comfort zone to the learning zone

The training invited participants to move from a **comfort zone** to a **learning zone**. It did this by facilitating a **learning** space that supports and extends the existing capacity of participants: it challenged them sufficiently in order to develop, while not going so far as to overwhelm them. This idea applies Vygotsky's theories of scaffolding learning and the Zone of Proximal Development, in which the educator facilitates learners to develop their understanding[8].

I shared my reflections on creating this zone with participants so that they could develop their awareness as arts facilitators.

We all learn in different ways, whether through listening, reading, creating, or participating. During the residential, the idea was that participants would engage with all their senses and integrate their experiences of creative meaning-making into their learning. For example, they made vision boards, which gave them the opportunity to create with their hands (and hearts and heads), and also they had an opportunity to reflect on their stories and experiences.

The image over page shows two examples of the group work which emerged from the vision board process. They represent contrasting responses to the theme of interculturalism: in the one on the left, the individual elements contributed are all still clearly visible, while the other image has synthesised all of the earlier inputs and created a new metaphor: a heart surrounded by hands. This is similar to the metaphors of "fruit salad" and "fruit smoothie" which I proposed in Chapter 5 as representations of the concept of social cohesion.

The training should help participants to understand that it is about being conscious: we all have a view of the world, "a model of the world", and we carry basic assumptions of what we think is true/right/normal. Most of the time these assumptions are unspoken or unconscious...and still they are very important, because they determine our behaviour.

8. Vygotsky, L. S. (1978). Mind in Society. Cambridge: Harvard University Press.

So the magic comes when we are conscious of our model of the world and when we invite ourselves to step into other people's models of the world: that is when there is the possibility for intercultural dialogue.

Networking

An unanticipated outcome of the training, which most of the participants referred to, was the opportunity to meet and network with other artists. The exploration of values and experiences led to the development of deep connections between artists. Freelance artists were able to express their concerns about their vulnerability in terms of employment, and to share strategies for addressing these concerns.

This culminated in The Independent Artists' Forum, a group of artists who meet on a regular basis, creating a mission statement and an agreed set of values. Renaming itself **LiftArts, the Independent Artists' Forum**, the group composed a children's story about intercultural dialogue, 'Smellfast: The story of the wide-eyed cockroach." This was an interactive tale with music, singing and art activities integrated into the first performance at a festival in May 2015.

Member of the Forum, Jude McVitty, comments:

"From the beginning Lift Arts, The Independent Artists' Forum, has been a liberating space of creativity, fraternity and collaboration. With a flat organisational structure, all members are empowered to become as involved as they are able to and I have found a plethora of mentors and mentoring opportunities, people who embody their heritage with joy and exploration and comrades in the struggle to improve the world by tiny increments, one workshop at a time."

Contact details for information about the forum:
Email: liftartsbelfast@gmail.com

In dialogue with intercultural arts facilitator, Cony Ortiz

Cony Ortiz is an Intercultural Arts Facilitator from Colombia, who has been working in all corners of Northern Ireland since 1993. She started as a volunteer in Bryson House/ Multi-Cultural Resource Centre. She then trained as a community developer and community arts. She has helped communities to connect through Latin American dances as well as visuals arts like mosaics. Some of her work can be seen on Facebook as **Cony Ortiz Intercultural Arts Facilitator.**

Cony participated in the two-day training and is a member of LiftArts, the Independent Artist Forum.

Cony, what does the term "intercultural arts" mean to you?
It is a creative way to communicate, connect, think, feel, express, develop, create through an art form with empathy in an inclusive way to all human kind.

My work ethos has always been about connecting, learning and participating through visual arts and dance.

As a visual and dance artist, is there anything special about your different art forms which lend themselves to intercultural communication?
I find both forms equally effective to intercultural communication; however dance can be very expressive and leads to a more spontaneous connection and communication.

Please share your ideas about the transformative qualities of the arts.
The arts have been always part of transformation in any society at any time in history, from paintings found in caves, communicating by symbols and figures, to paintings telling stories about wars, religious beliefs or simply making us aware of human conditions. There are also dances that have been developed into new dance forms by travelling to different parts of the world, carrying history with them. The same applies to songs, music and musical instruments. I could see it very clearly growing up in Colombia. Spain, some parts of Africa, France, Italy and other countries left a legacy of dances, musical instruments, songs, visual arts that we call our own but the roots have been from other countries. They have added to the richness of our own indigenous art forms and positive transformation of our society.

Thinking about the intercultural competences training: has this influenced your understanding of intercultural arts and intercultural dialogue?
I can positively say that Charo's training has given me a better understanding of what my work is really about. I am developing a good intercultural dialogue and it basically clarifies the real meaning of interculturalism for me.

What were the most meaningful elements of this training for you?
I found the sharing experiences with other community artists very useful and soul connecting but the most meaningful to me was the Bennett's Model, because I can identify with it as a person and as an artist from another place in the world living in Northern Ireland. I had to be accepted, I had to adapt ... I am integrating.

Charo's training had a great impact on me, both personally and professionally.

Personally because learning is a gain and her knowledge and energy is contagious. Professionally ...I have met great artists and to date I cannot stop myself thinking of different ideas for intercultural projects. Some are already growing!

I would like to add that intercultural training should continue and that committees and staff from art organisations should take part. Thank you to Charo for helping to open doors to me as a community artist and to others.

What advice would you give to artists who would like to develop their intercultural arts practice?
To create a welcoming and empathic space.

Do you think intercultural arts practices and principles (as you understand them) could be applied to area outside the arts?
As I understand it, we start practising interculturalism the moment we start school. Interculturalism is not about other countries sharing their cultural backgrounds. In my belief, we practice interculturalism almost every day in our lives. It applies to every human being even if they are from the same part and have the same beliefs.
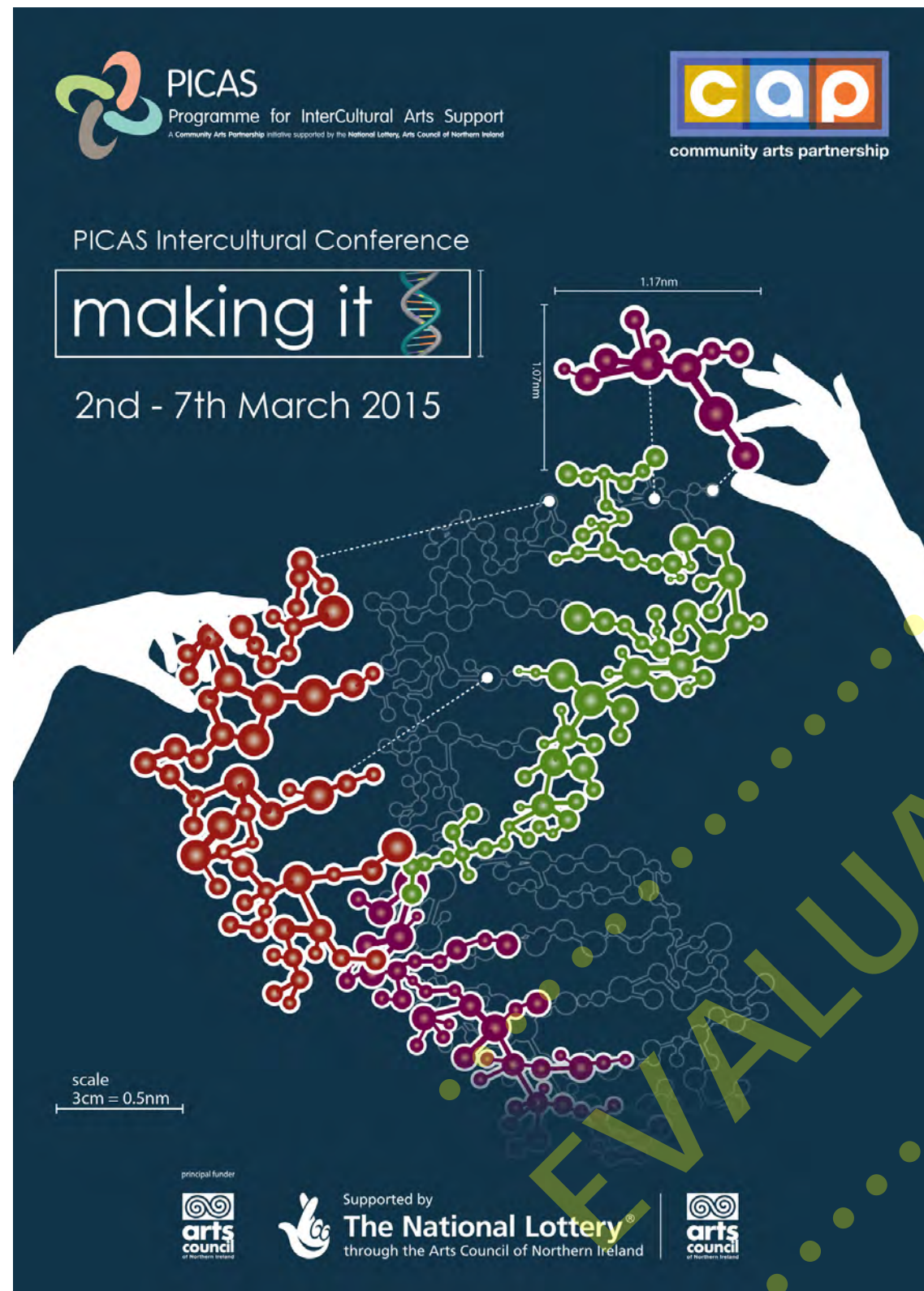
Chapter 11
THE MAKING IT CONFERENCE
Conor Shields

The work of the PICAS project in all of its manifestations was celebrated during a week-long conference, Making It, from March 2nd to March 7th 2015.
Training in intercultural competence is another dimension of PICAS, discussed in a later chapter.

In the changing local demographics, where over 10% of the population is born outside Northern Ireland and where we are now a community of minorities, we face new challenges and indeed opportunities. The Making It Conference offered the chance for further and deeper reflection sharing theory and practice, expertise and experience.

L-R: Robbie McVeigh, Charo Lanao-Madden, Naz Koser, Jude McVitty and Conor Shields

We saw not only the five programmes that have received awards and funding from the PICAS programme (ArtsEkta, Beyond Skin, Love Music Hate Racism, Wheelworks and Terranova) offer us amazing insight into their work, with standout performances from Terranova, who generously took time away from rehearsal to represent their work through a reading of James Meredith's new play to the weaving of new formations from ArtsEkta's Saree project and Beyond Skin's 'from Kurdistan to Ardoyne...and back'.

We heard from practitioners across Northern Ireland, from the Republic of Ireland and from England. Naz Koser aka Sufi Punk, offered us an insight into her very personal journey into responding through the arts to real social challenges. We were treated to a performance from her colleagues in the Philanthropy Collective, drawing on their intercultural arts practice to perform their new musical compositions, representing a fusion of musical forms from rap, funk, rock and soul from musicians from North America and the Britain, representing more varied family cultural backgrounds.

Love Music Hate Racism presented us with their Fusion project's performance at our evening event too, which illuminated the real intercultural arts work that is central to this practice. Again we were able to appreciate at first hand, not only the diversity within the band but how this deeply affected the form of the music produced.

The Making It Conference also saw how a community of artists, wedded to the idea of inter-community engagement, can also support each other in finding a voice. The Independent Artists Forum made great strides to gain recognition for their role as free-lance artists and also supporters and facilitators of change. This group had come together over the years and months of the development of the PICAS programme ad found support and mutual co-operative development in coming together to deepen not only their skills as community artists but also their connectedness in this area of work.

All this work, the conference and the associated projects and funding programmes were only made possible through the support of the Arts Council of Northern Ireland. They too offered their voice in articulating the new and continuing refinement of this area of working and affirmed their support for the work of CAP in this area of crucial arts development.

After a long week, it is a pleasure to reflect on how far we have come in this area of working and to hear from others where the journey might yet take us.

Terra Nova's summary of their input to the conference:

"When we came to the PICAS conference we were in week two of our final rehearsal process. Four professional actors were working towards the presentation of five short plays in an evening of theatre. We had dubbed it 'Tapas' Theatre.

At the conference our Artistic Director spoke about the development of our process. We performed a reading of James Meredith's "Secrets", the second of the five pieces of theatre we would be presenting the following week. Our Artistic Director and Company Manager answered questions about our processes, and how we developed our thinking, and how we continued to engage with communities."

Beyond Skin's Darren Ferguson, Ripton Lindsay (WOMAD) and David Long (volunteer) gave a short presentation at the MAC Factory Space, Belfast as part of the Making it PICAS Event.

"As the first Arts Council NI funding term for PICAS came to an end in March 2014, a week 'conference' of events took place with all the organisations that had been given an investment to showcase their outputs and outcomes."

"As an organisation we were delighted also to be given the choice where and when to host our own PICAS event. As a rule the vast majority of community sector launches, finale and key events that take place in hotels, government buildings and luxury venues. We decided to host our event at the youth centre in Ardoyne, inviting people at the heart of where the impact happens. Would all the usual suspects (community artists, leaders, funders) attend our event as it was not in a middle class space? As it turned out they didn't. We had low representation from the rest of the sector not even taking up the offer of free bus transport to the youth club, which raises the question of where people's hearts really are beyond pop up stands, first class catering & photos with dignitaries. The Beyond Skin 'Making it Real' took place 5th March and was opened to all to attend. The event featured artistic presentations by Karwan, Heshw, Ripton (WOMAD), Darren (Beyond Skin) & Janice (Bruiser). Children as part of the drama project also gave a short drama presentation of their project. A very special video message was played at the event from the General Directorate of Arts and Culture for Children of Kurdistan Regional Government. In typical Beyond Skin style, we removed the audience/performers barrier and everyone at the end of the event was invited to take part in a shared Jamaican dance workshop facilitated by Ripton Lindsay."

A few words about the PICAS Making It Conference – Charlotte Dryden – Chair of Love Music Hate Racism NI

"Last week I attended the Community Arts Partnership's PICAS (Programme for Intercultural Arts Support) conference on behalf of Love Music Hate Racism NI. As one of five organisations to receive the PICAS training and development award, we were invited to speak about a project we have been working on.

The Fusion project was designed to connect a local group of musicians with musicians from a minority ethnic background, with the aim of producing an original piece of music that would be recorded and showcased as an example of an intercultural musical collaboration.

A significant aspect of the PICAS programme has been the provision of training in developing intercultural competences. Six introductory training days took place between September 2014 and June 2015, with an average of 16 participants at each event. A similar number attended the second part of the training, which was delivered as a residential. Most of the training events took place in Belfast, but one was delivered in Derry/Londonderry and the residential took place in Ballycastle, on the Antrim Coast.

The **initial training day** provided an introduction to intercultural arts. It offered an opportunity to explore intercultural practices, methodologies, and approaches from across the globe. It also supported participants to work collaboratively and identify applications of the learning within the NI context. The **two-day residential** focused on how artists could incorporate an intercultural approach in their practice.

Training approaches

I use a range of approaches and methods for the training which I have developed through my various personal and professional practices.

PART 5 **BRINGING THE DIALOGUE TO A CLOSE**

Chapter 12
MOVING BEYOND MULTICULTURALISM
Conor Shields

For our local society, against a history of a very static if unsettled inter-ethnic make-up, Northern Ireland is now very quickly moving into a new phase of inter-community possibility. This shift is not only driven by new populations' arrival, or greater visibility for ethnic minority groups already well established here, but also a growing amplification of support for greater equality, shared futures and interdependence. Alongside disturbing rates of hate crime and intimidation, specific responses to help counter racism have grown. In assisting to shift ideas and encourage greater understanding, visibility and awareness, the arts have been increasingly turned to, as we have noted throughout this book.

But there is undoubtedly an opportunity to effect greater change and promote greater ambition for our community to grow together.

Community Arts Partnership works with the most marginalised groups in our society, people with varying abilities, community backgrounds, religions, living in deprived areas, those from ethnic minorities, for whom involvement in art feels out of reach, for many number of reasons.

In seeking to secure a peaceful, just and interdependent future for us all and see the realisation of a shared future, we believe that through the arts, across a range of art forms and with the reliance on the adaptable creativity of highly skilled community arts practitioners, participants

can be supported in reaching new levels of community relations. The need for ways to change is so real and apparent. In communities that have felt the full impact of "the Troubles", where still now we see the trauma of conflict transmitted across generations and old contingent fears often exploited and exacerbated, a redoubling of investment and new approaches are required. The benefit of engaging in arts practice that allows for the difficult conversations and observations to be couched in images and sounds, and explored in visionary ways, aligned to conscious processes, that set agendas and are purposeful in their intercultural endeavour, represents that opportunity. This is not art therapy but may well lead to a therapeutic value for participants. What we can do, very successfully, is draw upon the knowledge, expertise and innate talent of members of community and frame their creative activities into a new paradigm of community based inter-related practice.

The work of any community arts professional is an exchange of knowledge, understanding, capacity and ideas. Reflective arts practice, radically empowers members of the communities to re-imagine their futures and to communicate from their own knowledge, in the security of their own space before stepping out into shared spaces or engaging in inter-community practice. Community arts practice has the innate ability to allow for different creative conversations to be engaged in simultaneously, offering lateral and supportive points of engagement.

Shining a light on the creative possibilities of groups, recognising that all are involved in a shared programme, where commonalities are established and differences are explored and often celebrated, is core to community arts inter-community interventions in Northern Ireland. But this can be enabled beyond good relations practice. This is extending the frame to recognise that there are rights and responsibilities in our role as stakeholders in civil society and for us to play a fuller part, we need to find new ways of being and seeing, of challenging and creating, together, in secure, sensitively managed programmes.

Over 65% of Community Arts Partnership's programme focuses on our new generation that needs to develop trust, mutual respect and an understanding of their own situation and that of their neighbouring communities. In the often febrile relationships we hold locally, and for our newer neighbours who may be subjected to prejudice and discrimination, (with over 2,000 racist incidents reported annually) we must actively search for the foundations of trust between people who have been divided on the basis of perceived political, cultural, religious, or ethnic background. Community arts in general, and CAP in particular, are well placed. The arts offer real, inspirational and supported moments that can build confidence and adapt creative activity to foster greater linkage between individuals from a range of traditions, ethnicities, sexualities and abilities, crossing all ages and socio-economic boundaries.

The relationship between poverty and reduced life chances is well-founded, as a result community arts target these areas, looking to support the local community and individual empowerment in supporting the bonding of the local community, bridging to other

communities and linking the activities and objectives of all across a range of common areas and projects.

It is essential that people are actively, purposefully and consciously brought together, in ways that offer a challenge, not to their sense of security, but to their intellectual and creative ability, so that the relationship between the individual and his or her artistic ability leads the way to forming new relationships with others equally concerned with their artistic abilities. The primacy of the arts is the over-arching focus of these encounters so that beneath, people, offered new opportunities by professional arts facilitators, will start to gain a peer awareness and a spontaneous recognition that all have so much in common and indeed much that is different. By exciting the intellect to respond to new challenges and not focusing on the rigid "separateness" within our society, we will see the unifying, empowering force of the arts provide the avenue to new relationships that offers new ways of perceiving and being, new voices, new hope, new relationships making new cultural formations that can be further built upon.

Sociologists and behaviourists have proven time and again that creating a space where equality of status, common goals, co-operation and co-presentation can reduce prejudice. But perhaps the ambition for multiculturalism globally has moved beyond many of the historic movements, attitudes and outlooks that shaped it.

For many, locally and internationally, the desire for a multicultural civic space has been up until relatively recently the height of our ambition. But a policy of merely tolerating difference is making way for a more effective mode of engaging – namely, interculturalism.

This can also be mirrored in the arts, where an excluding elitist outlook, very homogenous, very white, male, western, academic, traditional, heterosexual culture has given way to a more dynamic, inclusive and representative creative environment. There are of course some more institutionalised elements that have found change more difficult, but the current gathering momentum is to move beyond a model of multiculturalism and instead seize the more transformative potential of a cosmopolitan interculturalism, to deepen the potential of truly shared spaces.

We are in a moment where producing something more impactful than toleration is called for. Tolerance, in itself, cannot operate as an antidote to prejudice nor does it offer any practitioner a means of proaction, despite the very best of intentions and generosity of those who champion it. Tolerance tends to passivity. And no one really aspires to be tolerated, i.e. put up with or, even worse, endured. But interculturalism, with its insistence on the proactive creation of new hybrid forms and processes, enhances the drive to more deeply shared experiences that can sustain greater layers of cultural empathy, as we have discussed earlier. The determination to work in this 'Third Space' fosters change, imbued with a more shared spirit to support multiple layers of meaning and representation.

The ability to offer a supported space for the development of contrasts and meanings, shifts the paradigm from parallel directions of travel, to more a dynamic, overlapping and cross-cutting means of supporting inter-ethnic development. The synergy of different cultures coming together to share values and perspectives in a hybridised, co-created arts process, offers interculturalism an enabling agency i.e. a real power to encourage positive actions.

Research in the area of social psychology has shown that by merely dividing participants into say, two groups, based on minimal and arbitrary criteria, like who has a red badge and who has a yellow badge, that this alone will lead individuals within these new groups to display prejudicial attitudes and engage in discriminatory acts, both in favour of "their own" and at the expense of "the others". [1] Indeed, one of the elements of my colleague Charo Lanao-Madden's training looks at just this phenomenon. So, there are incredibly dense layers of prejudice, some ironically that actually reinforce why some people are drawn positively to others.

In hoping to offer a deeper insight into our conceptualisation and application of interculturalism, we are only ourselves scratching the surface of one of the most fundamental aspects to our stewardship of society and indeed, everything that supports it. In using and applying the model of ethnorelativism of Milton Bennett, we are further recognising that there are new opportunities for the arts to realise some effective ways of working and to reflect where we might find ourselves on an intercultural spectrum.

In moving beyond multicultural practices, the Bennett model[2] allows us also to 'toggle' forwards and back between accepting, adapting and integrating difference, in new situations and settings. Finding ways to bring us to that point, as we have illustrated, can embrace a range of creative and artistic practices that can sensitively support and nurture collaborative participation.

But we cannot underestimate the challenge not just for artistic practitioners but for our society as a whole, a challenge that has defeated many and that has riven public debate and torn communities asunder for decades. The power dynamics, which have affected so many of the social forces in our society, run deep. Prejudicial attitudes are so rooted in individual psychology and so perpetuated by our social systems that it is increasingly difficult for individuals and those more vulnerable to counter that negativity.

Todd L. Pittinsky of Stony Brook University, who is currently a senior lecturer at Harvard, and author of Us Plus Them, has coined a word allophilia, adapted from the Greek for 'liking or loving of the other'. Moving even further beyond a multicultural peace, his research points

1   (Brewer, 1979; Messick & Mackie, 1989; Tajfel, 1982). Brewer, M. B., & Pierce, K. P. (2005). Social identity complexity and outgroup Tolerance. Personality & Social Psychology Bulletin, 31, 428-437. Messick, D. M., & Mackie, D. M. (1989). Intergroup relations. Annual Review of Psychology, 40, 45-81. Tajfel, H. (1982). Social psychology of intergroup relations. Annual Review of Psychology, 33, 1-39.
2   Bennett, M. J. (1993). Towards ethnorelativism: A developmental model of intercultural sensitivity (revised). In R. M. Paige (Ed.), Education for the Intercultural Experience. Yarmouth, Me: Intercultural Press

to a greater benefit to be achieved from actively liking other groups and he suggests that prejudice, far from exclusively negative readings, may hold a key element in fostering more positive feelings toward others. In this creative but highly pragmatic re-reading of prejudice and discrimination, we see how employing a more creative mode can provide interesting reflection which may lead to new possibilities.

So it is with interculturalism. The challenge is not just to harness the critical and artistic techniques or the reflexive and reflective ability involved, but to open up the space further so that it begins to permeate all aspects of our working, social and creative lives. Attempting to understand the values and cultural space that another person or group inhabits and allowing for a deeper collaboration between the relative positions of those vantage points, illuminates the new perspectives from where the dialogical vision can offer the possibility.

In offering such a platform for new possibilities to emerge and thereafter converge, the power to support more profound cultural interplay among and between our communities becomes very real. Imagine then, using this very hospitable, creative space to welcome new thinking around a range of polarised issues within our society and to evolve more collaborative approaches to a range of areas that require very sensitive representation and highly creative outcomes. Then to recognise more immediately a shared ownership around a range of issues and the powerful positive potentials that can flow, we start to see how fundamentally we can affect and support a new dimension to the often contested public space that embraces but also simultaneously can separate us.

Stewarding our intercultural and intercommunity potential is a responsibility shared by a great many people and agencies. In fact, if we return to the model I advanced in the foreword to this book, where culture itself had this reflexive ability as a way of organising our adaptive strategies, within our given parameters of place and technology and that offering new ways of seeing or being, responds rapidly to the immediacy and interaction of people and places.

Creating the emergence of that more harmonious and including cultural space is a fundamental human challenge, but one that is aided tremendously by the simple, sensitive and considered space that intercultural arts practice opens up. Creating empathy, through growing awareness of the 'self' and the 'other' and then collaborating in the co-creation of something as significant and perhaps as elegant and beautiful as it is unique, is at the core not just of every community arts project, but is central to our progressive desire for our world. Embedding the intercultural model and way of working within our public agencies and support organisations and services may well signal more than that desire.

Between ourselves, it may help make things happen.

Conor Shields

Adaptation	Adaptation - a process of coming to terms with a changed socio-cultural environment by making adjustments in one's cultural identity.
Anti-racism	Anti-racism - The policy or practice of opposing racism and promoting tolerance between ethnicities
Appreciative Inquiry (AI)	Appreciative Inquiry - a defined process of specifically-designed, positive questions that explore and advance common purpose for participating groups of people
Bisociation	Bisociation - Koestler's general theory that a creative act is a bisociation (not mere association) of two (or more) apparently two previously unrelated frames of thought that blend into a new meaning
Cooperation	Cooperation - Working alongside one another, yet the goals of the people may be independent on one another.
Collaboration	Collaboration - Working together as an integrated unit to work together in common purpose on a common goal.
Diversity	Diversity - The range of individual and community backgrounds and perspectives with a grouping or society
Critical social theory	Critical social theory - is a form of reflective practice involving understanding, decoding and explanation, which aims to reduce disempowerment in systems of domination or dependence.

Term	Definition
Cultural Integration	Cultural Integration - In addition to desegregation, includes goals such as equalising opportunities to associate, insisting on equality of opportunity regardless of ethnicity, and the development of shared culture that draws on diverse traditions.
Culture	Culture: a way of organising adaptive strategies, within given parameters of place and technology. Integrated patterns of shared values, norms, traditions, customs, arts, history, folklore and institutions of a group of people.
Cultural Diversity	Cultural Diversity - Differences in race, ethnicity, language, nationality or religion. Cultural diversity refers to the variety of social structures, belief systems, and strategies for adapting to multiple cultures in a place or many.
Difference	Difference refers to nationality, ethnicity or belief, further relating to educational background; regional background; upbringing; class; profession; generation; gender; sexual orientation; personal experience etc
Discrimination	Discrimination - Treatment or consideration based on class, ethnicity, rank or category defined by prejudicial attitudes and beliefs rather than merit. A denial of equal treatment, civil liberties and opportunities to education, accommodation, health care, employment and access.
Ethnicity	Ethnicity - Belonging to a common group with shared heritage, often linked by race, nationality and language.
Empathy	Empathy - Becoming more accepting of difference through an awareness and understanding of the contemporaneous cultural attributes of a given society
Ethnocentrism	Ethnocentrism – Constructing a judgemental worldview through the lenses of one's own ethnic group, people or cultural identity exclusively.
Ethnorelativism	Ethnorelativism - Constructing a worldview that consciously recognises and accepts cultural difference, acknowledging and adapting multiple cultural perspectives inclusively
Ethnography	Ethnography - A research methodology associated with anthropology and sociology that systematically tries to describe the culture of a group of people by trying to understand the natives'/insiders' view of their own world (an emic view of the world).
Exclusion	Exclusion - An action by which those perceived as different or "not belonging" are consciously prevented from entering the group/'society'.
Globalisation	Globalisation - can be viewed as the drive toward a globally-pervasive economic system dominated by supranational corporate trade, banking and an enabling ideology, increasingly unaccountable to democratic processes or national governments or more benignly, a growing interconnectedness of peoples and places through an increasing flow of goods, services and capital
Hegemony -	Hegemony - A term drawn from work of Italian political theorist Antonio Gramsci referring to the ability of a dominant group to exert or maintain control through overt and subtle mechanisms.
Heuristics	Heuristics - Rules of thumb or shortcuts for making judgements for which we have insufficient or unverified information
Hierarchy	Hierarchy – A structure of unequal distribution of power in a culture
Holistic	Holistic – Encouraging an approach considering the whole and the interdependence of its parts, as in the whole of the human condition: past, present, and future; biology, society, language, and culture.
Human Rights	Human rights refers to the basic rights and freedoms to which all humans irrespective of countries, cultures, politics, languages, skin colour and religions are entitled.
Hybridity	Hybridity - Refers to a synthesis of local and non-local influences, creating something reflective of both
Indigenous Peoples	Indigenous Peoples - Those peoples native to a particular territory that was later colonised, particularly by Europeans. Other terms for indigenous peoples include aborigines, native peoples, first peoples, Fourth World, first nations and autochthonous
Integration	Integration - The bringing together of people of different racial or ethnic groups into unrestricted and equal association, as in society or an organisation; purposeful desegregation.
Intercultural Competence	Intercultural Competence: A set of cognitive , empathic and behavioural skills and characteristics that support effective and appropriate interaction in diverse cultural contexts
Interculturalism	Interculturalism refers to the participative support for cross-cultural dialogue, moving beyond mere passive acceptance of a multicultural society and instead promoting dialogue and positive interaction
Interculturality	Interculturality - a description of the interaction and resulting effect of dialogue between two or more defined cultures
Leadership	Leadership - Proactively offering example, guidance, actions and attitude arising from the conscious awareness of one's own beliefs, role and situation and urging others to follow
Liminality	Liminality - The critically significant margin or place or phase between a previous orientation of thoughts or actions and a new, emergent orientation
Materialism	Materialism an understanding of culture to be the product of the material conditions of a given society. Religion, law, and even art forms, reflect the power relationships of a given society as they are generated by the material order of that society
Mindset	Mindset is a set of assumptions, perspectives or notions that directly influence our attitude and behaviour. When confronted with unusual or uncomfortable situations, it tends to become more visible to others.
Multiculturalism	Multiculturalism, - A policy that endorses a principle of cultural diversity whereby different cultural and ethnic groups retain distinctive often parallel cultural identities often with limited interaction
Organisation	Organisation - A defined grouping in which people are working together to achieve a set of common objectives.
Project	Project - A specific (creative) task to be completed within a pre-defined time period with specific population, incorporating a process and a product.

Social inclusion	Social inclusion is a process which ensures that those at risk of poverty and social exclusion gain the opportunities and resources necessary to participate fully in economic, social and cultural life and to enjoy a standard of living and well-being that is considered normal in the society in which they live.
Wisdom	Wisdom involves the ability to integrate knowledge and experience with a deepening understanding of the determinations, events and interactions on life's journey.

NOTES ON CONTRIBUTORS

CHARO LANAO-MADDEN

Charo grew up in South America. In her home country of Peru, she worked for different organisations on issues of Fair Trade, gender and development, and the management of natural resources. Charo is a consultant, trainer, facilitator, speaker and life coach. The current focus of her work is on personal development through guidance. She seeks to enhance people's communication, intercultural sensitivities and competences in personal life and in the world of work. She concentrates on this work in the belief that "if we learn to live together; in our homes, neighbourhoods, places of work and beyond – within our countries and in the world itself, the planet will be a better place for all."

Charo has extensive experience in training, consulting, and coaching in many countries across Europe, Latin America and the USA. "My style of training and coaching is based in theoretical models and research but delivered in a way that the participants are fully engaged with their experience and their emotions. I use a balance between theory and practice; balance between experiential learning and reflective practice."

Charo has a BSc in Sociology, a M.A. in Conservation and Development and Post Graduate Diplomas in Gender Studies and Community Drama Facilitation. She is also a qualified Neurolinguistic Programming practitioner. Charo has designed and delivered facilitation using the Art of Hosting, an approach to leadership that scales up from the personal to the systemic. Charo helped initiate the Stronger Together Network in Northern Ireland – for people and organisations who focus on developing and progressing racial equality. She has facilitated for a range of organisations including the Centre for Global Education in Belfast and Fairtrade UK. She is a member of the Comhlamh Northern Ireland Action Group based in Belfast. She has been an Equality Commissioner for Northern Ireland and is Community Arts Partnership's PICAS Co-ordinator since August 2013.

Charo believes in the power of collaboration and has a core commitment to the principles of equitable and effective participation, and shared learning.

DR ROBBIE MCVEIGH

Dr Robbie McVeigh is research director with An Dúchán – a partnership providing community based consultancy, evaluation and research services. He is currently working on a review of the equality implications of the Stormont House Agreement. He has extensive experience of working with statutory and community organisations across Northern Ireland. He has also published extensively with a particular focus on human rights and equality in Northern Ireland. His work includes theoretical and policy-oriented research as well as primary research with minority ethnic groups and community organisations. Much of his research and academic work has focused on racism and sectarianism in Ireland, north and south. His publications include Racism and Anti-racism in Ireland (with Ronit Lentin, Beyond the Pale, 2002) and After Optimism? Ireland, Racism and Globalisation (with Ronit Lentin, Metro Eireann 2006).

Robbie has extensive experience of working internationally on minority ethnic issues, including commissions by European Year Against Racism, European Union Monitoring Centre on Racism and Xenophobia and European Roma Rights Centre. He has worked with Roma and Traveller organisations in Europe and the USA and has experience of working with CERD and United Nations Working Group on Minorities. He worked as Senior Expert on The situation of Roma EU citizens moving to and settling in other EU Member States commissioned by the Fundamental Rights Agency of the European Union and undertaken by the European Roma Rights Centre. He was Expert Witness for the Commission for Racial Equality in O'Leary and others v Allied Domecq (2000) – the case that ruled that Irish Travellers are an ethnic group in England and Wales.

CONOR SHIELDS

Conor Shields is chief executive of the Community Arts Partnership. He leads a dedicated team of artists, managers, trainers and co-ordinators, providing advocacy programmes, information and training services and seven separate community and schools-based arts projects across Northern Ireland, including PICAS, the Programme for Intercultural Arts Support.

Conor is a multi-instrumentalist, a sometime poet and film maker and has worked with theatre companies, broadcast media and film, development education and community development agencies, and has facilitated workshops through a range of disciplines in theatres, community settings, schools and prisons. He has helped devise and lead a range of festival, research and development programmes both at home and abroad. Along the way, he has studied Law, Politics and Voluntary Sector Business Management at London School of Economics, University of Ulster and Cass Business School London respectively.

He is a ministerial appointment to the board of the Arts Council of Northern Ireland as well as the Ministerial Arts Advisory Forum and sits on both the Arts Council of Northern Ireland's Intercultural Arts Steering and Community Arts Strategic Review Groups. He co-chairs the Arts Policy Forum and the Northern Ireland Council for Voluntary Action (NICVA) Departmental Monitoring Group (Culture and Arts), is a founding director of Culture Night Belfast, sits on the board of the Cathedral Quarter Trust and is also a founding steering group member of the #ArtsMatterNI campaign group

Conor's Haiku

Dreaming
With everyday an arts adventure
Co-creating futures

Struggling
Against the gainsay and the dull
Rewriting scripts

Crashing
The parties of complacency
New ways to be

Insisting
That arts are for all
Reframing potentials

Recognising
In everyone's ambition
Myself reflected

Holding
A hopeful space to grow
Arts Matter Here

DR SHELLEY TRACEY

Selecting biographical/professional aspects relevant to this book has been more complex than I would have imagined. The processes of co-editing and co-writing have taken place over a short period of time, approximately nine months (and the analogy with labour seems too much of a coincidence to be ignored!)). However, these processes have drawn together facets of my identity and experiences, dating back many years. Working on this book has enabled me to make connections between these identities and has transformed my understanding of interculturalism. Participation in the intercultural arts training, described by Charo Lanao, deepened my engagement and awareness. This does not mean that I claim any profound knowledge of intercommunity practice and intercultural dialogue; I have simply become aware of more of its elements, and have identified more questions about it which I would like to pursue.

Participating in creating this book has enabled me to bring together the following aspects of my personal and professional roles and experiences:

My growth and development as a writer: poetry, fiction, blogging, academic work.

My experiences as a researcher, especially my recently completed doctoral research on teacher creativity.

As a **reflective practitioner**, honed by many years of teacher education, as a counsellor, and through ongoing poetry therapy training. My reflections on my own creativity in my work as teacher educator, began to take visual as well as verbal form. Believing in the power of personal creativity for extending self-awareness and the capacity to reflect on practice I embedded creative methods in my work (Tracey, 2009, 2011, 2012). The effect on student and in-service teachers' confidence was palpable.

I have applied my learning as a teacher educator to **my role as community arts facilitator** with a range for groups with different interests, needs and aspirations, from children involved in schools poetry projects to older people with stories to remember and express.

Participation in the development of the Independent Artist's Forum. The last factor emerged from my experience of the PICAS training, facets of intercultural practice discussed in Chapter 10.

My personal experiences as a migrant to Northern Ireland from South Africa in the 90s. As a South African Jew, I have encountered the challenges of being an outsider both in terms of culture and of religion. In the process of reinventing myself that migration as an adult provokes, my writing developed and flourished. It was nurtured by participating in creative writing initiatives such as the now-defunct Creative Writers' Network and the New Belfast Community Arts Initiative, the "parent" of Community Arts Partnership.

A Minority Ethnic Artist Award from the Arts Council NI (2013-2014) enabled me to explore the theme of migration poetically, and also through creative workshops with participants from minority ethnic communities. I am currently (for the duration of 2015) an Artist in the Community, Arts Council NI with an intercultural creative writing project, A Write to a Sense of Belonging. My reflections on this project have interwoven and informed my work on this book.

https://journeyspace.wordpress.com/a-write-to-a-sense-of-belonging/

The editors of a collection of papers on play to which I recently contributed required a "creative" biography (Tracey, 2015). I created the following "bioku", with four haikus statements about my identities and roles as a creative practitioner. I have added a fifth haiku about my experiences of collaborating on this book.

Shelley Tracey Bioku

Creativity
Finding ways to light the spark.
 Learners on fire.

Teacher educator
The art of adult literacy
 Holistic reflection.

Everyone can write
Poet, poetry therapist,
 Playing with words.

Applying research.
Arts in the community.
 Making connections.

Finding the questions.
Opening up perspectives.
 Creative dialogues.

REFERENCES

An Chomhairle Ealaíon /Arts Council Cultural Diversity and the arts: Language and Meaning. Arts Council (1994) To The Millennium

Arts Council of Northern Ireland (2005) Arts Promoting Inter-Culturalism in Northern Ireland.

Asada, T. (2012). Mentoring novice teachers in Japanese schools. International Journal of Mentoring and Coaching in Education, 1: 54–65.

Banaji, S. and Burn, A. (2006) The Rhetorics of Creativity: A review of the literature. London: Arts Council England. Chapter 11. (Available at http://www.creative-partnerships.com/content/gdocs/rhetorics.pdf] accessed 6/12/12).

Banaji, S. & Burn, A. (2007). Creativity through a rhetorical lens: implications for schooling, literacy and media education. Literacy, 41 (2), 62-70.

Banaji, S. & Burn, A. (2010) with D. Buckingham (2010) (2nd Edn.)The rhetorics of creativity: a literature review. Creativity, Culture and Education (CCE) Literature Review Series.

Barrett, M. 2013. Interculturalism and multiculturalism: similarities and differences. Council of Europe.

Batson, C.D., Polycarpou, M.P., Harmon-Jones, E. , Imhoff, H.J., Mitchener, E.C., Bednar, L.L, Klein, T.R. and Highberger, L. (1997) Empathy and Attitudes: Can Feeling for a Member of a Stigmatized Group Improve Feelings Toward the Group? Journal of Personality and Social Psychology, 72, 1: 105-118.

BBC News 2014. UVF 'behind racist attacks in Belfast' 3 April 2014.

Bennett, M. J. (1993). Towards ethnorelativism: A developmental model of intercultural sensitivity (revised). In R. M. Paige (Ed.), Education for the Intercultural Experience. Yarmouth, ME: Intercultural Press: 21-71.

Bennett, M.J. In Wurzel, J. (Ed.). (2004). Toward multiculturalism: A reader in multicultural education (2nd ed., pp. 62-77). Newton, MA: Intercultural Resource Corporation.

Bennett, M and J. (2013) Basic concepts of intercultural communication: paradigms, principles, & practices. Intercultural press

Bhabha, H. K. (1994). The location of culture. London: Routledge.
Bowman, K. (2009) "The Joys of Open-Ended Play." Kaskey Kids. 16 Oct. 2009. Available at http://www.kaskeykids.com/imaginary_play.php.

Brap 2012. Interculturalism A breakdown of thinking and practice: lessons from the field. Baring Foundation.

Brewer, M. B., & Pierce, K. P. (2005). Social identity complexity and outgroup tolerance. Personality & Social Psychology Bulletin, 31, 428-437.

Burgess, D., van Ryn, M., Dovidio, J. and Saha, S. (2007) Reducing Racial Bias Among Health Care Providers: Lessons from Social-Cognitive Psycholog, Internal Medicine, 22(6): 882–887

Buxton Foreman, H. (1895). The Letters of John Keats (Revised edition). London: Reeves & Turner

A canvas on every corner - Northern Ireland's murals' http://www.bbc.co.uk/arts/0/24465711 See also: http://www.bbc.co.uk/radio4/today/reports/arts/murals_20030805.shtml

Carlile, O., & Jordan, A. (2012). Approaches to Creativity: A guide for teachers. Maidenhead: McGrawHill & Open University Press.

CCEA (2007) The Northern Ireland Curriculum Primary http://www.nicurriculum.org.uk/docs/key_stages_1_and_2/northern_ireland_curriculum_primary.pdf Belfast: CCEA

Centre for the Study of Social & Global Justice www.osdemethodology.org.uk

Cliche, D. and Wiesand, A. (2009) IFACCA D'ART REPORT NO 39 Achieving Intercultural Dialogue through the Arts and Culture? Concepts, Policies, Programmes, Practices European Institute for Comparative Cultural Research (ERICarts Institute) www.ifacca.org http://media.ifacca.org/files/D'Art39Final.pdf Accessed 01/09/15

Committee on the Elimination of Racial Discrimination 2011. Implementation of the International Convention on the Elimination of All Forms of Racial Discrimination List of themes to be taken up in connection with the consideration of the eighteenth to twentieth periodic reports of United Kingdom of Great Britain and Northern Ireland (CERD/C/GBR/18-20) Committee on the Elimination of Racial Discrimination Seventy-ninth session 8 August-2 September 2011.

Council of Europe 2011. Advisory Committee on the Framework Convention for the Protection of National Minorities Third Opinion on the United Kingdom adopted on 30 June 2011.

Craft, A. (2003). The Limits to Creativity in Education: Dilemmas for the Educator. British Journal of Educational Studies, 51(2), 113-127

Craft, A. (2006). Fostering creativity with wisdom. Cambridge Journal of Education,36(3), 337- 350.

Craft, A.; Cremin, T.; Burnard, P. &Chappell, K. (2007). Developing creative learning through possibility thinking with children aged 3-7. In A. Craft, T. Cremin, & P. Burnard (Eds.) Creative Learning 3-11 and How We Document It. London, UK: Trentham
Crenshaw, K. W. 1989. Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics University of Chicago Legal Forum.

Crosby, D. Learning for Life. (2002) Early Education, Southern Education and Library Board.

Csikszentmihalyi, M. (1991). Flow: the psychology of optimal ex-perience. New York : HarperPerennial.

Davies, D., Jindal Snape, D., Collier, C., Digby, R., Hay, P., & Howe, A. (2013) Creative learning environments in education—A systematic

literature review. Thinking Skills and Creativity, 80-91.

De Bono, E. (2000) Six Thinking Hats. London: Penguin
de Waal, F. B. M. (2008) 'Putting the altruism back into altruism: The evolution of empathy.' Annual Review of Psychology, 59: 279-300.

'Different Drums of Ireland' http://www.differentdrums.net/

Dirkx, J.M. (2001) The power of feelings: Emotion, imagination and the construction of meaning in adult learning. In S.B. Merriam, (Ed.), The new update on adult learning theory (63-72). San Francisco: JosseyBass.

Donald, M. (2006). Art and Cognitive Evolution. In M. Turner (ed.) The Artful Mind: Cognitive Science and the Riddle of Human Creativity, (pp.3-20). Oxford: Oxford University Press

Dossey, L. (2002) Healing Beyond the Body: Medicine and the Infinite Reach of the Mind. London: Time Warner.

Drummond, M-J. (1999). Another way of seeing: perceptions of play in a Steiner kindergarten. In Abbott, L., & Moylett, H. (Eds.) Early Education:Transformed, (pp.48-60). London: RoutledgeFalmer.

Earley, P.C. and Ang, S. (2003) Cultural Intelligence: Individual interactions across cultures. Stanford Business Books

ECRI Report on the United Kingdom (fourth monitoring cycle) Adopted on 17 December 2009 Published on 2 March 2010.

Efland, A. D. (2002) Art and Cognition: Integrating the Visual Arts in the Curriculum. NY: Teachers College Press.

Eisner, E. W (2002) The Arts and the Creation of Mind. New Haven: Yale University Press.

Esses, VM and Dovidio, JF (2002) The role of emotions in determining willingness to engage in intergroup contact. Personality and Social Psychology, 28, 9: 1202-1214.

European Institute for Comparative Cultural Research Executive Summary of a study prepared for the European Commission by the European Institute for Comparative Cultural Research (ERICarts):12 ExeSum_Sharing_Diversity.pdf

Gee, J. P. (1990). Social linguistics and literacies. Bristol: Taylor & Francis.

Gibbs' (1988) Reflective Cycle http://www.cumbria.ac.uk/public/liss/documents/skillsatcumbria/reflectivecyclegibbs.pdf

Gil, E. (1991). The Healing Power of Play: Working with abused children. NY: The Guilford Press.

Goldsworthy, A. (2012). Video: Andy Goldsworthy speaks about his work. (Available from http://makingamark.blogspot.co.uk/2012/05/video-andy-goldsworthy-speaks-about-his.html. Last accessed 2/2/13

Greene, M. (1995) Releasing the Imagination: Essays on Education, the Arts, and Social Change. San Francisco: Jossey-Bass.

Higgs. G.E. (2008) Knowing the self through arts, in A.L. Cole and J.G. Knowles, (Eds.), Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues., Thousand Oaks: Sage: 545-556.

Huizinga, J. (1970) Homo Ludens: a study of the play element in culture, London : Maurice Temple Smith

Human Rights Commission, 'Parallel Report on the 18th and 19th Periodic Reports of the United Kingdom under the International Convention on the Elimination of All Forms of Racial Discrimination' (ICERD), June 2011 ACFC/OP/III(2011)006.

Ings, R., Crane, N. and Cameron, M. (2012) Be Creative Be Well. Arts, wellbeing and local communities: An evaluation Arts Council England. http://www.artscouncil.org.uk/media/uploads/pdf/BCBW_final.pdf

Intercultural city: governance and policies for diverse communities https://www.coe.int/t/dg4/cultureheritage/culture/Cities/Interculturality_en.pdf Accessed 10/09/15

James, M. (2008). Interculturalism: Theory and practice. Baring Foundation.

KEA European Affairs (2009) The Impact of Culture on Creativity: A Study prepared for the European Commission (Directorate-General for Education and Culture) June 2009. Available at http://ec.europa.eu/culture/documents/study_impact_cult_creativity_06_09.pdf

Koestler, A. (1964). The Act of Creation. London: Penguin.

Knight, S. (2009, 3rd Edition) NLP at Work: The essence of excellence. London: Nicholas Brealey Publishing.

Kochan, F. and Pascarelli, JT. (2012) Perspectives on Culture and Mentoring in the Global Age in S.J. Fletcher and C.A. Mullen (Eds.) The Sage Handbook of Mentoring and Coaching in Education 184-198.

Kolb, D.A. (1984) Experiential Learning: experience as the source of learning and development. Englewood Cliffs: Prentice Hall.

Krznaric, R. (2012) Six Habits of Highly Empathic People http://greatergood.berkeley.edu/article/item/six_habits_of_highly_empathic_people1

Lakoff, G. & Johnson, M. (1980). Metaphors we live by. Chicago: Chicago University Press.

Louth County Council 2007. Louth Anti-Racism and Diversity Plan Dundalk: social inclusion unit, Louth County Council.

Loveless, A.M. (2007) Report 4 Update: Creativity, technology and learning – a review of recent literature   FUTURELAB SERIES REPORT 4 UPDATE (Available at http://archive.futurelab.org.uk/resources/documents/lit_reviews/Creativity_Review_update.pdf. Last accessed 23/7/13

MacPherson, William. 1999. The Stephen Lawrence Inquiry: Report of an Inquiry by Sir William MacPherson of Cluny: advised by Tom Cook, the right reverend Dr John Sentamu, Dr Richard Stone. Presented to Parliament by the Secretary of State for the Home Department February 1999 Cm 4262-I.

Marshall, J. (2005). Connecting Art, Learning and Creativity: A case for curriculum integration. Studies in Art Education, 46 (3), 227-241.

Matarasso, F. and Chell, J. (1998) Vital Signs: Mapping Community Arts in Belfast (The social impact of cultural programmes)

McNiff, S. Art-Based Research. (2000) London and Philadelphia: Jessica Kingsley.

McVeigh, R. (2014a). Sectarianism in Northern Ireland Towards a definition in Law. April 2014.

McVeigh, R. (2014b). Good Relations in Northern Ireland – Towards a definition in Law. October 2014

Messick, D. M., & Mackie, D. M. (1989). Intergroup relations. Annual Review of Psychology, 40, 45-81.
Meyer, J ,& Land, M. (2006). Overcoming Barriers to Student Understanding: Threshold concepts and troublesome knowledge. .London: Routledge.

Miles, S. (2007). Feeling 10 feet tall: creative inclusion in a community of practice. British Journal of Sociology of Education, 28, 4, 505–518.

Moreno, J.L. (1994, Fourth Edition). Psychodrama and Group Psychotherapy. New York: Mental Health Resources

Moriarty, G. & Thiara, G. (2015) Opening Doors: An Arts-led Approach to Building Social Capital Evaluation Report, Arts Council of Northern Ireland Intercultural Arts Programme.

Mullen, C.A. (2009) Re-imagining the human dimension of mentoring: a framework for research administration and the academy. The Journal of Research Administration, XL, (1): 10-31.

Nahmad-Williams, L and Taylor, CA (2015) "Experimenting with dialogic mentoring: a new model" International Journal of Mentoring and Coaching in Education, 4, 3: 184 – 199.

NI Human Rights Commission 'Parallel Report to the Advisory Committee on the Third Monitoring Report of the United Kingdom on the Framework Convention on National Minorities, February 2011 paragraph 59.

NIAC (2015). 'Intercultural Arts' http://artscouncil-ni.org/the-arts/participatory-arts1/intercultural-arts

NICEM (2013). Race and Criminal Justice in Northern Ireland: Towards a Blueprint for the Eradication of Racism from the CJSNI Belfast: NICEM.

Northern Ireland Human Rights Commission, 'Parallel Report on the 18th and 19th Periodic Reports of the United Kingdom under the International Convention on the Elimination of All Forms of Racial Discrimination' (ICERD).

OFMDFM 2005. A Shared Future Policy and Strategic Framework for Good Relations in Northern Ireland Belfast: OFMDFM.

OFMDFM 2013. Together Building a United Community Strategy Belfast: OFMDFM http://www.ofmdfmni.gov.uk/together-building-a-united-community

OFMDFM 2014. Together: Building a United Community Belfast OFMDFM.

Open Spaces for Dialogue and Inquiry Methodology http://www.globalfootprints.org/osde

Osborn, A (1953) Applied Imagination.New York: Charles Scribner.

Paris, L.F. (2013) Reciprocal Mentoring: Can it Help Prevent Attrition for Beginning Teachers? Australian Journal of Teacher Education, 38, Article 9: 136-158

Parnes, SJ (1992) Sourcebook for Creative Problem Solving Buffa-lo, NY: Creative Education Foundation Press.

Parsons, M., (2007). Art and Metaphor, Body and Mind. In L. Bresler (Ed.), International Handbook of Research in Arts Education, (pp. 533-542). Dordrecht: Springer.

Phipps, A. (2014) 'They are bombing now': 'Intercultural Dialogue'in times of conflict, Language and Intercultural Communication, 14:1, 108-124

Piaget (1962) Play, dreams and imitation in childhood. New York: Norton Library.

PICAS (2013) Drawing Together Report. PICAS

Platform for Intercultural Europe Interculturalism: Art and Policy. Report on the Fourth Practice Exchange for Intercultural Capacity-Building 15th -16th December 2010, Sidcup, London, UK .

Platform for Intercultural Europe and Border Crossings in association with Rose Bruford College of Theatre and Performance. www.intercultural-europe.org/docs/201012-pa-london-report.pdf

Pope, R. (2005). Creativity: Theory, History, Practice. Abingdon: Routledge.

Priestly, C. (1992)Structures and arrangements for funding the arts in Northern Ireland: Report to Jeremy Hanley MP, Minister with responsibility for the Arts.

Racial Equality Strategy http://www.ofmdfmni.gov.uk/racial-equality-strategy

'Rocking Robins choir receive Certificate of Commendation from Lord Mayor of Belfast' http://www.brysongroup.org/index.php?option=com_alphacontent&section=1&cat=1&task=view&id=403&Itemid=72

Rowling, JK. (2008) Commencement Address, "The Fringe Benefits of Failure, and the Importance of Imagination," at the Annual Meeting of the Harvard Alumni Association http://news.harvard.edu/gazette/story/2008/06/text-of-j-k-rowling-speech/

Runco, M. A. (2007). Creativity – theories and themes: Research, development, and practice. Burlington: Elsevier Academic Press.

Schön, D. (1983). The Reflective Practitioner: How professionals think in action. London: Temple Smith.

Sheets-Johnstone, M. (2003) Child's Play: A Multidisciplinary Perspective Human Studies 26: 409-430.

Shklovsky, V. 'Art as Technique' in Russian Formalist Criticism: Four Essays (transl.), Ed. by L,T. Lemon and M, J. Reis, pages 3 – 24, available at: http://www.scribd.com/doc/36976839/Shklovsky-Viktor-Art-as-Technique#scribd

Staemmler, F-M. (2012) Empathy in psychotherapy: How Therapists and Clients Understand Each Other. Springer: New York.

Sullivan, G. (2005) Art Practice as Research: Inquiry in the Visual Arts. Thousand Oaks, London

Sutton-Smith, B. (2008). Play Theory: A Personal Journey and New Thoughts, American Journal of Play, 1(1), 80-123.

Tajfel, H. (1982). Social psychology of intergroup relations. Annual Review of Psychology, 33, 1-39.

Tracey, S (2007) Creative Reflection, Creative Practice: Expressing the Inexpressible'. Paper presented at a conference on Creativity or Conformity? Building Cultures of Creativity in Higher Education Cardiff January 8-10 2007

Tracey, S. (2012) The Role of Mentoring in Adult Literacy and Numeracy in Northern Ireland, in S.J. Fletcher and C. A. Mullen, Eds., The SAGE Handbook of Mentoring and Coaching in Education Los Angeles, SAGE: 430-456

Tracey, S (2014) Making Spaces for Teachers to Explore Creativity: An arts-based inquiry. Unpublished. Dissertation. Queen's University Belfast.

Tracey, S (2015) 'Counting ourselves into the equation': supporting teacher play in professional development . Creative academic magazine, Exploring Play in Higher Education Issue 2B: 30-32 http://www.creativeacademic.uk

UNESCO 1978. Declaration on Race and Racial Prejudice Adopted and proclaimed by the General Conference of the United Nations Educational, Scientific and Cultural Organization at its twentieth session, on 27 November 1978.

Vygotsky, L. S. (1967). Play and Its Role in the Mental Development of the Child, Journal of Russian and East European Psychology, 6-18.

Wallas, G (1926) The Art of Thought. New York: Harcourt Brace.

Walsh, A. (2014) Future Stages: Discussion Documents Creating Change, Imagining Futures: Participatory Arts and Young People 'At Risk' Creating Change http://creating-change.org.uk/resources/creating-change-imagining-futures-participatory-arts-and-young-people- Accessed 24/8/15.
Wenger, E., (1998). Communities of Practice. Learning, Meaning and Identity. Cambridge: Cambridge University Press: 41.

Wigfield, A. and Turner, R. 2010. Good Relations Measurement Framework Policy Evaluation Group London: Equality and Human Rights Commission.

Wikström BM (2001) Work of art dialogue: An educational technique by which students discover personal knowledge of empathy, International Journal of Nursing Practice 7:24-29

Wood, E. (2008). Conceptualizing a pedagogy of play: International perspectives from theory, policy and practice, in D. Kushner (ed.) From Children to Red Hatters: Diverse Images and Issues of Play, (pp. 165-175).Westport, MD: University Press of America.

CONTACTS

Community Arts Partnership
 (+44) 28 9092 3493
www.comartspartner.org

Arts Council of Northern Ireland
 (+44) 28 90385200
info@artscouncil-ni.org
www.artscouncil-ni.org

ArtsEkta
 (+44) 28 9023 1381
info@artsekta.org.uk
www.artsekta.org.uk

Beyond Skin
 (+44) 7877756987
www.beyondskin.net
www.twitter.com/BeyondSkin
www.facebook.com/beyondskin.homelyplanet

Love Music Hate Racism NI
 (+44) 28 9031 0845
lovemusichateracism.com/tag/belfast
www.facebook.com/lmhrni

Terra Nova
 (+44) 28 9543 8956
www.terranovaproductions.net

WheelWorks
 (+44) 2890 244063
www.wheelworks.org.uk

INDEX

SPONSORS

Supported by
The National Lottery®
through the Arts Council of Northern Ireland

arts council of Northern Ireland

Belfast City Council

Community Relations Council
Equity Diversity Interdependence

LOTTERY FUNDED
BIG LOTTERY FUND

Building Change Trust

LLOYDS BANK FOUNDATION
for Northern Ireland

Enkalon Foundation

community arts partnership
www.comartspartner.org