MAPPING INTERCULTURAL ARTS IN NORTHERN IRELAND

THE REPORT

INTRODUCTION

1.1.   Community Arts Partnership: Connecting Creativity and Community

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.

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1.2.   PICAS work - what we do

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. PICAS through the lenses of the social and political context from which it emerged, platforms and advocates for interculturalism and has developed models which inform practice, and implementation in community arts projects, artist support, and intercultural arts facilitation training.

We want to help people, communities, and the organisations that serve them turn equality into reality, through the agency of intercultural arts.

1.3.   Mainstreaming interculturalism

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)

1.4.   Purpose of this Mapping

In the 'Opening Doors' evaluation report, carried out by Gerri Moriarty, of Phase I of the ACNI Intercultural Arts Programme, the range and diversity of the arts in confronting many challenges has been identified. Activity had taken place across all council areas, with projects funded directly in nine of the eleven new council districts. Participants came 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.

ACNI's Intercultural Arts Programme awarded 31 grants to 27 organisations and a further 20 awards to artists in Phase I alone. In Phase II, individual artists were further supported, with funding for the principal support organisation Community Arts Partnership's PICAS programme.

The Arts Council of Northern Ireland, in responding to recommendations within that report and also the local policy environment, charged Community Arts Partnership's Programme for Intercultural Arts Support (PICAS) to continue to explore ways to support this area of creative activity and increase the awareness of intercultural practice, in order to support the fullest opportunity within mainstream arts processes and practices across the region. This Mapping of Interculturalism marks another staging point in tracking a path towards the mainstreaming of interculturalism within our creative sector and the agencies that support it.

PICAS developed this process, to audit and map current provision and reception of an intercultural approach to arts development in communities, councils and arts organisations, set against an Arts Council of Northern Ireland's Opening Doors policy recommendation to support mainstreaming.

In turn, this will amplify both policy and practice in supporting the most inclusively pluralist community and encourage the integration of minority ethnic communities in accessing and participating in the arts in Northern Ireland and further afield.

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".*

CONTEXT

2.1. Local Government Reform

On 1st April 2015 the Local Government Reform saw the replacement of 26 district councils into 11 super councils. This structural change was significant for a number of reasons, not least the new statutory power of community planning, which can be best described as 'nothing about us without us'.

"The council becomes a 'junction box' for the locality, seeking to integrate and join up public service delivery for the benefits of all people, and the long-term success and sustainability of the area. In short, community planning is about improving the quality of life for people living in council areas through public service providers and people working together." [1]

This is important for the intercultural audit as a key focus of community planning is public authorities taking the time to engage, listen and understand the issues and needs of citizens in the Council area, particularly those whose voices are sometimes least heard.

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[1] Local government reform: Community planning and the quality of life in Northern Ireland

Colin Knox, Institute for Research in Social Sciences, Ulster University, Paul Carmichael

Institute for Research in Social Sciences, Ulster University, Administration, vol. 63, no. 2 (2015), pp. 31–57 doi: 10.1515/admin-2015-0009

2.2.   'Brexit'

On Thursday 23rd June 2016, the UK voted to leave the European Union. Northern Ireland voted to remain with 55.8% of the poll. There is evidence that there have been consequences to this vote for BME communities and in particular citizens from Eastern Europe, of a Muslim background, and Asian and black citizens.

"More than 6,000 hate crimes have been reported to police in England, Wales and Northern Ireland in the wake of the EU referendum, figures show. There was a slight fall in reports in the first half of July compared with an initial spike in the days before and after the 23 June vote, the National Police Chief's Council said. But the overall level was up 20% on the same period in July 2015. Police chiefs said the figures were "still far too high".

There were 3,192 alleged hate crimes reported between 16-30 June this year and a further 3,001 reports between 1 and 14 July - equivalent to more than 200 every day, updated figures show." [2]
 Arlene Foster and Martin McGuinness, as First & Deputy First Ministers, issued a joint statement on 27th June 2016:

 "We are very concerned at reports of racially motivated attacks in England following the referendum." "Regardless of your views on EU and the outcome of the recent referendum, there is absolutely no place for intimidation or threats. "Everyone regardless of racial, ethnic or religious background are entitled to live their lives free from fear. "Migrants make a valuable contribution to our society, they enrich our lives and will continue to make a considerable contribution to our society in the future."[3]

Other political leaders reinforced these views across a number of local authority areas such as Councillor Audrey Wales MBE, Mayor of Mid and East Antrim Borough:

 "We know that these are unsettling times for many in our community and we wish to reassure ethnic minorities living in Mid and East Antrim Borough that we value the contribution of each of our diverse communities. The ethnic minority community has made a significant contribution to the economic, civic and cultural life in our Borough, and they are welcome here. "[4]

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[2] http://www.bbc.co.uk/news/uk-36869000
[3] http://www.newsletter.co.uk/news/foster-and-mcguinness-tell-migrants-you-re-welcome-in-ni-1-7451799
[4] http://www.ballymenatimes.com/news/ballymena-news/mayor-condemns-racism-and-highlights-importance-of-a-diverse-community-1-7461024

Whilst political statements can only do so much they are important in establishing a standard for how we should treat each other as citizens.

As BRAP put it:

> *"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[5]".*

2.3.   Policy Context

Underpinning the political statements there exists a number of government strategies and commitments which are important to this piece of work:

Good Relations – Section 75

Section 75 of the 1998 Northern Ireland Act, Section 75 introduced a new good relations duty on public authorities:

"Without prejudice to its obligations under subsection (1), a public authority shall in carrying out its functions relating to Northern Ireland have regard to the desirability of promoting good relations between persons of different religious belief, political opinion or racial group."

Towards Building a United Community Strategy (TBUC)

In May 2013, the NI Executive published "Together: Building a United Community" Strategy.
The Together: Building a United Community Strategy outlines a vision of "a united community, based on equality of opportunity, the desirability of good relations and reconciliation - one which is strengthened by its diversity, where cultural expression is celebrated and embraced and where everyone can live, learn, work and socialise together, free from prejudice, hate and intolerance".
The Strategy explains how government, community and individuals will work together to build a united community and achieve change with the following priorities:

- children and young people
- our shared community

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[5] http://www.brap.org.uk/brap, 2012: 5.

- our safe community
- our cultural expression

Racial Equality Strategy:

The Racial Equality Strategy was finally published in 2015 with its purpose stated as:

This strategy establishes a framework for action by Government departments (and others):

- to tackle racial inequalities and to open up opportunity for all;
- to eradicate racism and hate crime; and
- along with the *Together: Building a United Community* policy, to promote good race relations and social cohesion.

Draft Programme for Government Framework: 2016 – 2021

This document sets out the Northern Ireland Executive's ambition for Northern Ireland over the next five years and the key societal changes it wishes to bring about, with others including local government. Its key mission is to:

"Improve well-being for all – by tackling disadvantage and driving economic growth."

There are a number of different outcomes in the document which are relevant to this report including:

- A more equal society;
- A safe community;
- A confident, welcoming and outward looking society;
- A shared society that respects diversity.

METHODOLOGY

- **Stage 1**

The team shaped the questionnaire using Survey Monkey. It was decided that it was important to define Intercultural arts at the outset and ensure it was in the front of the questionnaire. The types of questions to be asked were discussed and decided on. The aim was to make the questionnaire as user friendly as possible, while still getting both the breadth and depth of current practice. The majority of questions were a single word answer or filling in a scaled response.

- **Stage 2**

The next step was determining who to contact and setting up a database of organisations and contact names for people to be approached.

A letter and link for the questionnaire was sent to the 11 councils and to all the Art Organisations listed in the Arts Council database.

Reaching to the 11 councils: The aim was to reach at least three council representatives for each council area: Good Relations, Arts officer and Community Planning officer. We managed to access a list of Good Relations officers provided by the OFMDFM administrative unit.

It was hard to access contact details for the Arts Organisations. Data Protection restricted the sharing of information between ACNI and PICAS.
Contacts were included for at least two arts organisations in each council area to ensure a spread across the province. As expected Derry/Londonderry and Belfast had a greater quota of arts organisations approached, being the hive of activity in their areas.

- ➔ We got 53 responses. Of these, 22 responses were submitted by Arts officers and/or Good Relations officers from 11 Borough councils in N.I. 31 responses from Arts and other organisations. A total of 220 initial emails were sent - 90 to councils and 130 to organisations. The 53 respondents comprise 24% of those with whom we made contact.
- ➔ In Councils: 90 emails were sent and we received 34 back -38%. These respondents worked out as at least 2 replies from each of the 11 councils; from the Good Relations officer and Arts officers.

➜ For Arts Organisations 130 were contacted, with 52% response. The response rate is somewhat below what we had anticipated however it represents more than half of the regularly funded organisations.
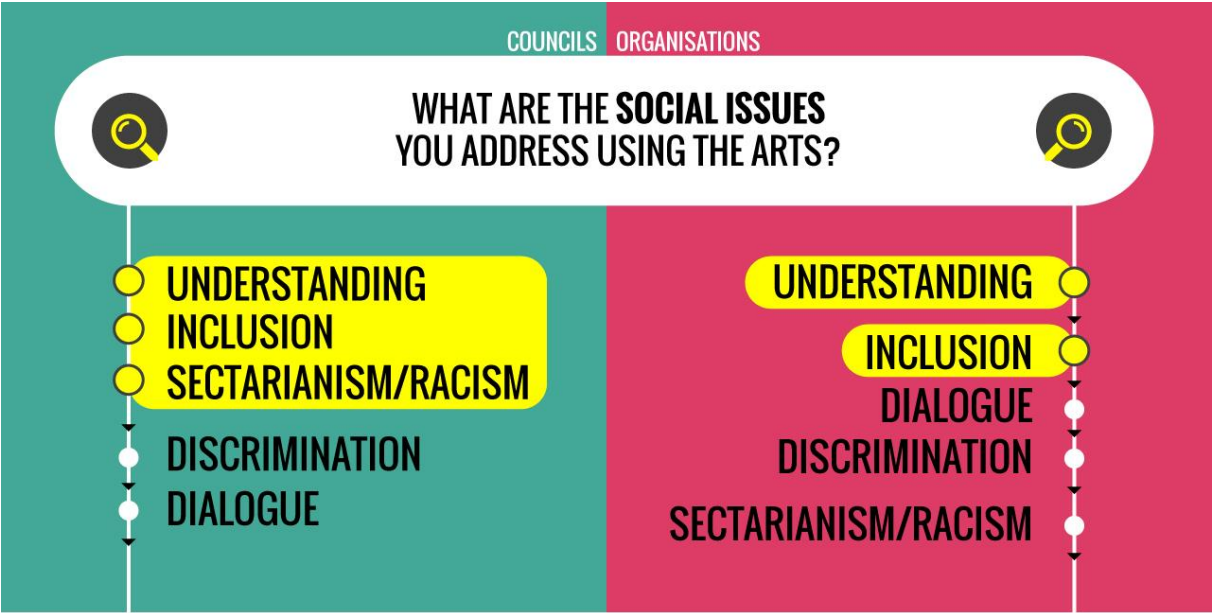
- **Stage 3**

Once this was completed emails were sent to the contacts identified, encouraging them with a follow up phone call to complete and return them promptly,   This was the longest phase of the project, and revealed issues like the transitioning of the local government officers, some amount of isolation of different departments and a very scripted approach to dealing with enquiries which may be challenging for speakers of other languages.

- **Stage 4**

Once the surveys were returned, the team began working on the analysis of responses. With follow up discussion around incongruences, gaps, eliminating unhelpful categories, segmentation, and clarification between councils and respondents, etc. How to present findings was discussed, and it was agreed a visual presentation, an infographic and a report would be prepared. Respondents would all receive a thank you email with a summary of the findings. Roles were assigned to the tasks identified and deadlines drawn up. It must be noted that in order to get full representation of all councils across N. Ireland, repeated phone calls and emails continued during this stage to the council that had not yet responded. This eventually came in and data was reviewed with the additional information. One council respondent supplied an additional full response when the findings were almost complete. This response was too late to be included in the data.

FINDINGS

4.1. What we learned

WHAT ARE THE **SOCIAL ISSUES** YOU ADDRESS USING THE ARTS?

COUNCILS

UNDERSTANDING
INCLUSION
SECTARIANISM/RACISM
DISCRIMINATION
DIALOGUE

ORGANISATIONS

UNDERSTANDING
INCLUSION
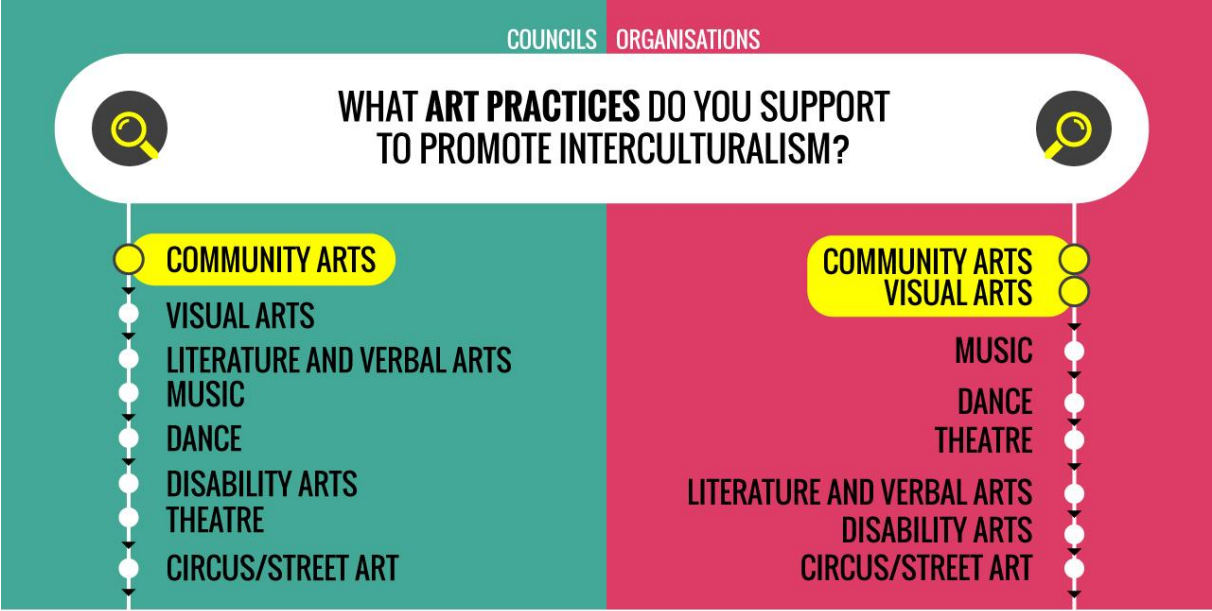DIALOGUE
DISCRIMINATION
SECTARIANISM/RACISM

Arts, as used here by councils and arts organisations, promote mostly **understanding and inclusion**. In addition, councils stated that they also use arts to **address racism and sectarianism**.

It should be noted that councils' respondents were not necessarily speaking on behalf of the council but often on behalf of their departments or units.

COUNCILS | ORGANISATIONS

WHAT **ART PRACTICES** DO YOU SUPPORT TO PROMOTE INTERCULTURALISM?

Councils
COMMUNITY ARTS
VISUAL ARTS
LITERATURE AND VERBAL ARTS
MUSIC
DANCE
DISABILITY ARTS
THEATRE
CIRCUS/STREET ART

Organisations
COMMUNITY ARTS
VISUAL ARTS
MUSIC
DANCE
THEATRE
LITERATURE AND VERBAL ARTS
DISABILITY ARTS
CIRCUS/STREET ART

Councils and arts organisations mostly use and/or support **Community Arts** to promote interculturalism. Arts organisations equally employ Visual Arts practices.

For both council and arts organisation respondents, community arts and visual arts were the most popular art forms used or supported in the promotion of interculturalism. Music and Dance (two from the performance arts sector) featured highly with both, while literature and verbal arts, theatre and disability arts ranked together but with differing prioritisation from council and arts organisation respondents.
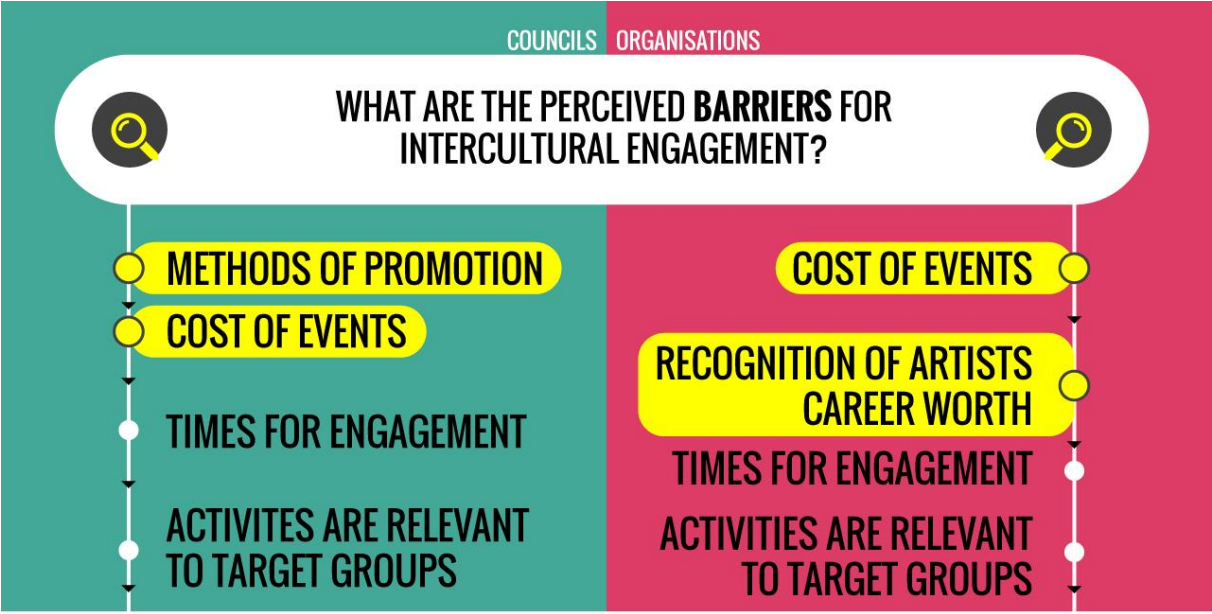
The language groups supported by councils and arts organisations **reflect the statistical prevalence of the migrant population living in Northern Ireland** (Polish, Chinese, Portuguese).
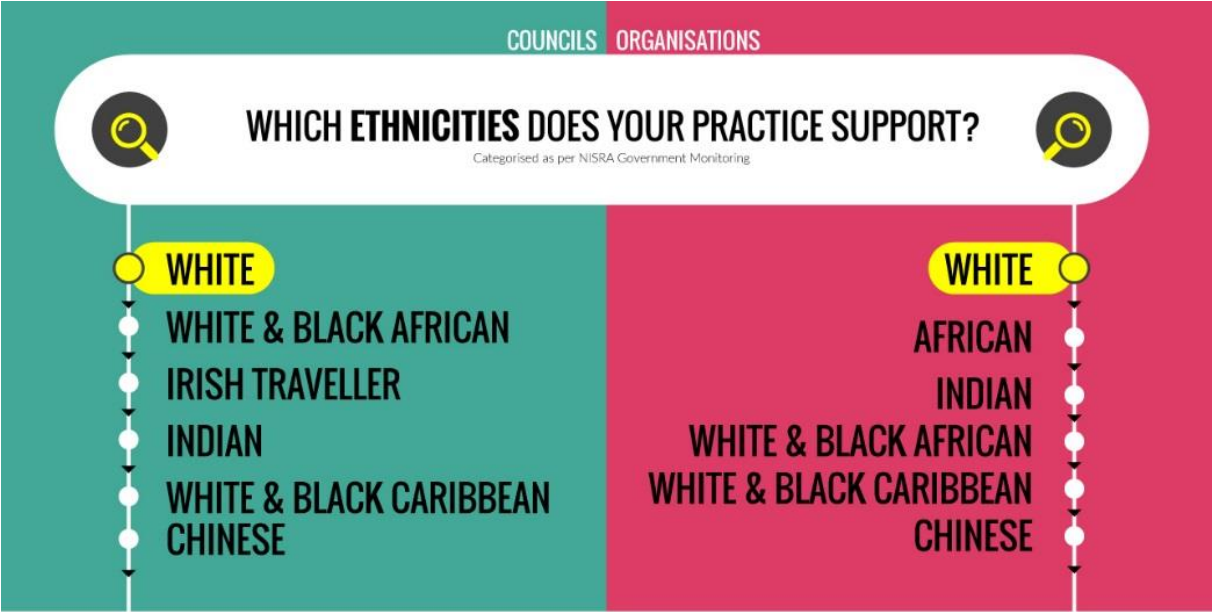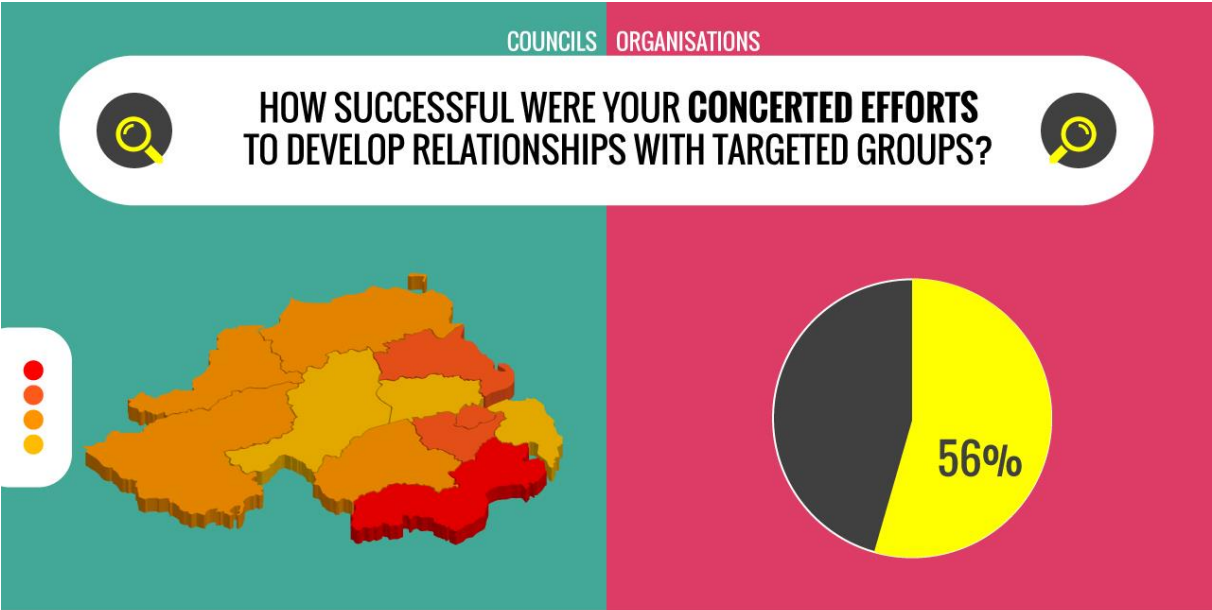

Councils and arts organisations work with a variety of ethnicities, however, given NI population make-up, it was stated that their work is mainly with the **white population**.

In line with population demographics, the majority of respondents cited work mainly with white audiences. The ethnicities supported by council and arts organisation respondents, show very little other similarities, except that the Chinese community, though the oldest ethnic minority community in Northern Ireland, features least often for both councils and arts organisations. The reasons for these choices would be worth exploring in future research.

COUNCILS | ORGANISATIONS

WHAT ARE THE PERCEIVED BARRIERS FOR INTERCULTURAL ENGAGEMENT?

COUNCILS	ORGANISATIONS
METHODS OF PROMOTION	COST OF EVENTS
COST OF EVENTS	RECOGNITION OF ARTISTS CAREER WORTH
TIMES FOR ENGAGEMENT	TIMES FOR ENGAGEMENT
ACTIVITES ARE RELEVANT TO TARGET GROUPS	ACTIVITIES ARE RELEVANT TO TARGET GROUPS

Councils perceive that **methods of promotion and cost of events** are the main barrier for people to engage with intercultural arts. Arts organisations perceive cost of events and the **recognition of artists skills** as the main barriers.

COUNCILS | ORGANISATIONS

HOW SUCCESSFUL WERE YOUR **CONCERTED EFFORTS** TO DEVELOP RELATIONSHIPS WITH TARGETED GROUPS?

56%

All councils and arts organisations have made a coordinated effort to develop relationships, however there have been variable levels of success in these efforts.
Councils: Only one council reported 100% success, three councils reported 50% and four between 16% and 25%. Arts organisations: Most organisations reported over 50% success.

COUNCILS | ORGANISATIONS

HAVE YOU RECEIVED ANY **TRAINING** IN INTERCULTURAL ARTS?

While all respondents from councils and arts organisations report having made concerted effort to develop relationships with targeted groups, the level of success varied significantly. Most of the arts organisation respondents report great success rates, while for most council respondents, the success rate was low.
Interestingly, **the level of training accessed by the two cohorts seem to correlate to the levels of success**. For council respondents whose levels of success are low, levels of training in Intercultural arts are also low.

COUNCILS | ORGANISATIONS

WHO **DELIVERED** THE TRAINING?

INTERNAL

COMMUNITY ARTS PARTNERSHIP

DERRY CITY COUNCIL

ARTS EKTA
BEYOND SKIN
TERRA NOVA
STEP/STRONGER TOGETHER

From the organisations that received training, most refered to the **PICAS training** programme offered by Community Arts Partnership and also ArtsEkta, Beyond Skin, Terra Nova and Step.

TRAINING AVAILABLE

COMMUNITY ARTS PARTNERSHIP - PICAS

Rights and responsibilities.

1 Day Introduction to Intercultural Arts Practice.

2 Day Residential: 'Deepening Intercultural Arts Practice'.

Training and Development Programme.

'Use It': Mentoring Programme.

BEYOND SKIN

Interactive music and movement experience

Understanding Diversity
through the World of Music Arts & Dance (OCN accreditation)

TERRA NOVA

Arrivals 1

Arrivals 2

Arrivals 3 (Inmersive theatre)

Arrivals 4

ARTS EKTA

Training on Professional Development: Training and Facilitation. (OCN accreditation.)

Cultural Coach 2015/2016: 'One Wold Day' and 'Journey Around the World'

COUNCILS | ORGANISATIONS

HOW **AWARE** DO YOU FEEL ABOUT THE NATURE OF INTERCULTURAL ARTS PRACTICE?

Council responses show relatively little awareness of interculturalism. **Arts organisations report to have more awareness**.

COUNCILS | ORGANISATIONS

HOW MUCH DO YOU **VALUE** AN INTERCULTURAL APPROACH?

Councils and arts organisations do value an intercultural approach. According to our survey, there is a **slightly higher value reported by arts organisations.**

For both council and arts organisation respondents, value for an intercultural approach has not yet translated into an intercultural statement which is communicated with the general public. 81% of arts organisation respondents and 73% of council respondents said they do not have a webpage or publication to communicate an intercultural statement to the public. Some council respondents however, reported having policies for intercultural engagement, whereas arts organisation respondents do not. Both cohorts attest to making reference to intercultural engagement in planning processes with 78% of council respondents and 58% of arts organisation respondents saying yes. The study did not request evidence for this.

While some council respondents report having a dedicated body for the intercultural strategy and a formal process for evaluating the impact of the intercultural strategy, as above arts organisation respondents did not. The research did not seek to establish whether the dedicated body referred to by council respondents is the Good Relations Team, or exactly what the formal process for evaluating the impact of the intercultural strategy is Arts organisations seemed uninformed about school based intercultural projects as well as the Racial Equality Strategy, but council respondents report being familiar with both.
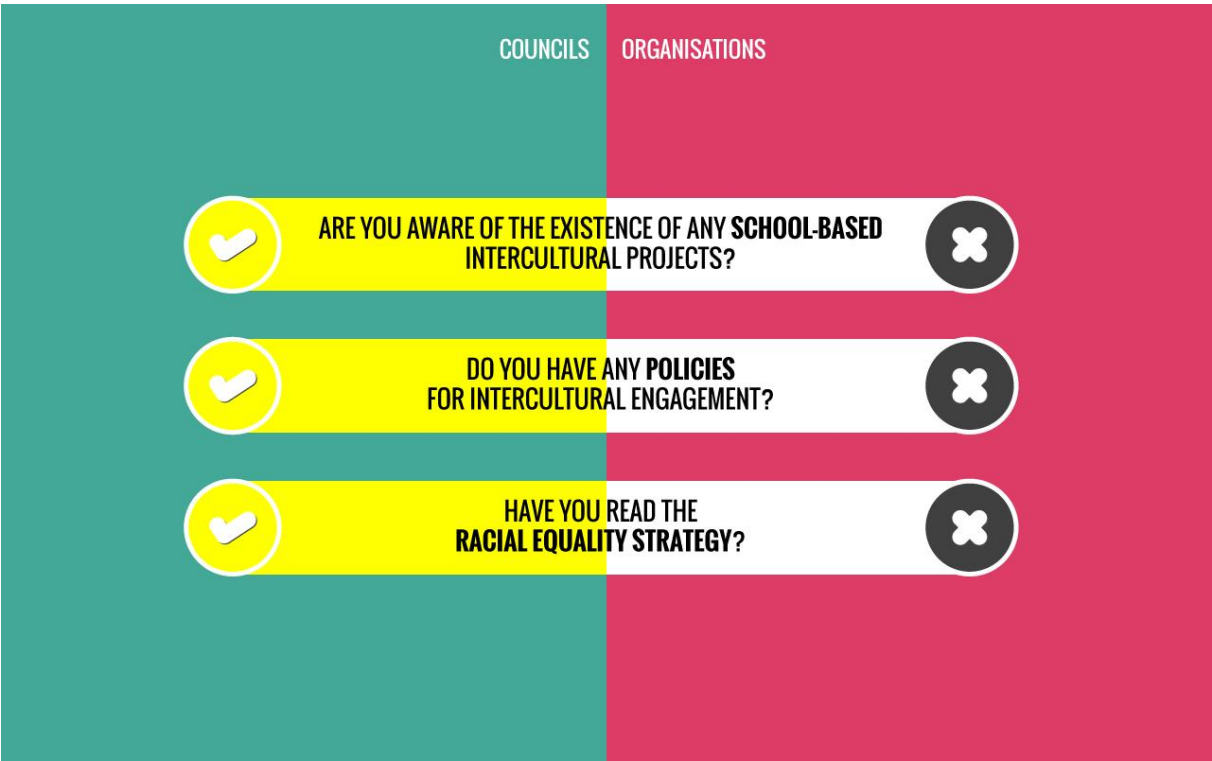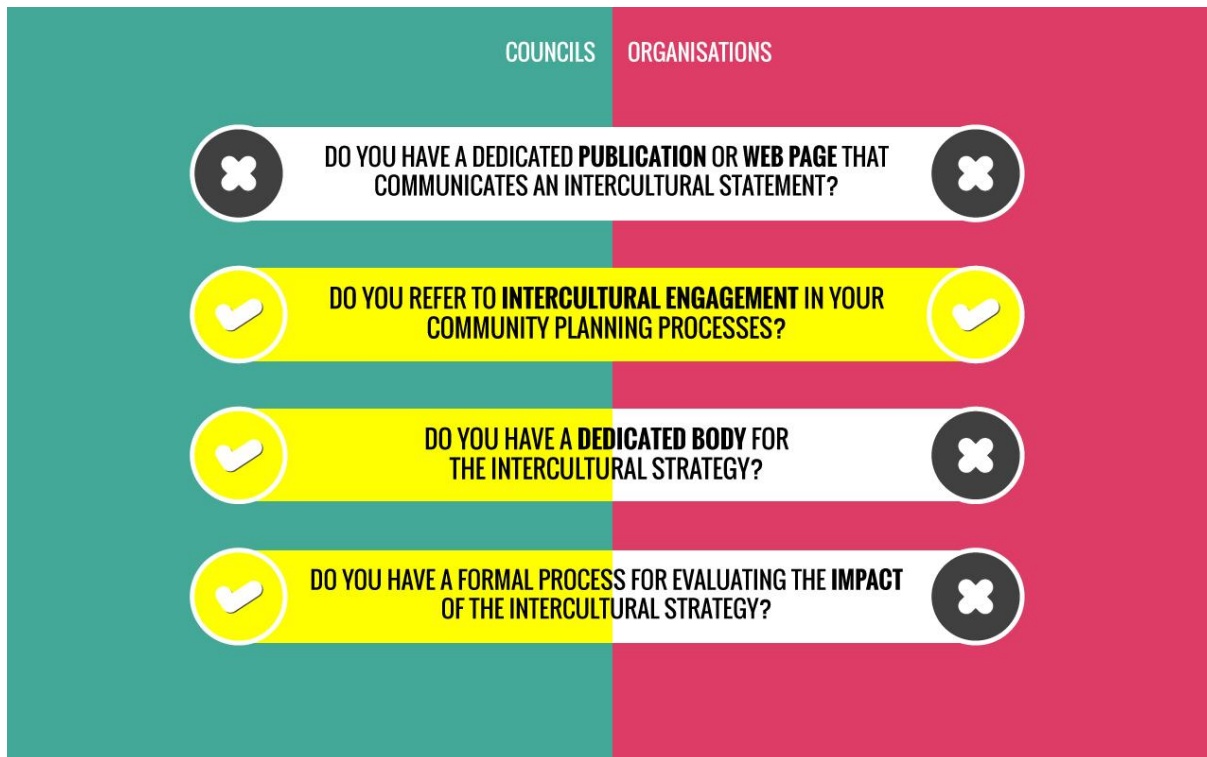
4.2.   Current Provision

"Give us an example of how you support intercultural arts practice (as a funder, artist, co-ordinator) these could take the form of a video, photo, paragraph explaining, etc."

In consideration of what is currently taking place in relation to intercultural arts across Northern Ireland, responses to the above question were collated and listed. They were then categorised in order to understand the picture that was beginning to emerge. To do this, similar activities were grouped and the nucleus of the similarity identified. It is important to recognise that the question asked for examples of current practise, not for a list of everything that is taking place. The examples then that have been listed in Appendix 1 are not exhaustive of current practice in the province, nor even a complete descriptor of the cohort of respondents. Moreover, it is important to view the picture that emerges in the context of 25% of council responses from all 11 councils (Arts and Culture, Good Relations, Community Development) and 23% of organisations. Council respondents may not necessarily reflecting the current practice of the council, but speaking in relation to practice in their own departments. Nevertheless, this snapshot is an important beginning in viewing the landscape at this time.

The events described by the arts organisations and council departments can be grouped/categorised as:

1. One off events of a general nature - open to all but **not specifically targeting intercultural audiences or addressing intercultural themes**. Arts Events.
2. One off events **targeting intercultural audiences** or exposing different cultures
3. Annual one off events however very **focussed on using the arts to tackle** social exclusion, or providing opportunity for discussion
4. Programmes or projects which allow for **repeated opportunities for people from different cultures to engage** with each other.
5. Activities which **seek to make a change in perspective, attitude or behaviour, or seeks to value** intercultural artists and their contributions
6. Changed operational culture - demonstration that the way an organisation operates has begun to change and now includes, for example, an intercultural filter for practice as the modus operandi, or that provision is made systematically to minimise barriers to engagement, such that **interculturalism is embedded in operation at various levels.**
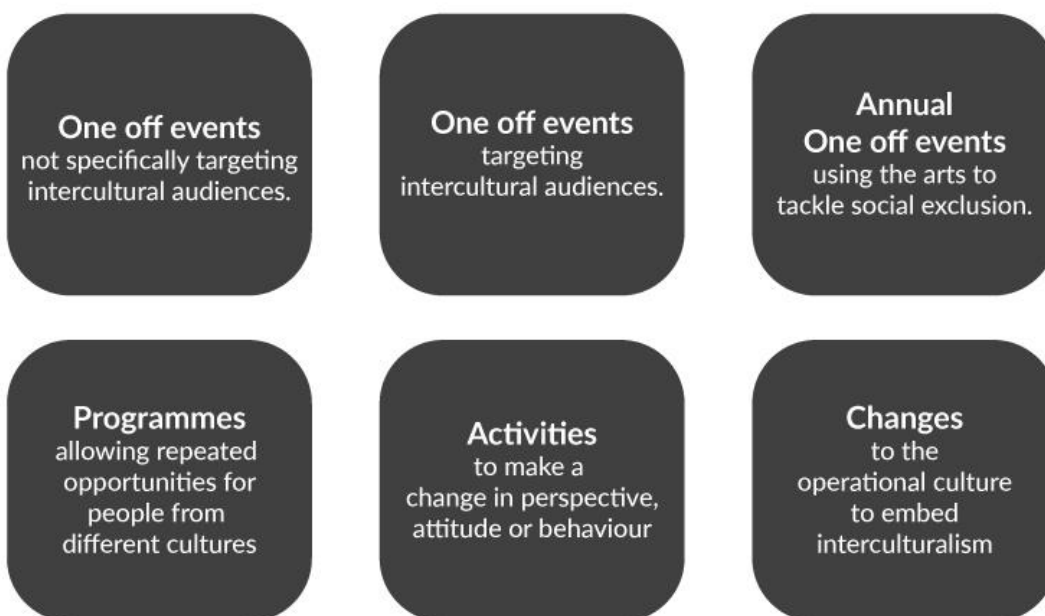
4.3. Training provision

- **Beyond Skin**

  o Interactive Music & Movement Experience
    Designed and developed by Beyond Skin and supported by the Arts Council of Northern
    Ireland since 2012, The iME is a high impact diversity learning workshop through world
    music a dance delivered by a professional team of local & international artists.
  o Understanding Diversity through the World of Music Arts & Dance – OCN accreditation
  o To integrate a mentoring programme for new artists based in Northern Ireland & assist
    in building the professional capacity of the Intercultural Arts Sector in relation to
    assisting Community Relations.
  o Each OCN course is delivered by professional artists from the WOMAD Foundation and
    shadowed by new artists and official OCN facilitators.
  o OCN level 1 Qualification in 'Understanding Diversity through the World Of Music, Arts &
    Dance' - average programme is 16 hours contact time through a series workshops.

- **Terra Nova**

Terra Nova has evolved their style of intercultural workshops.

  o Arrivals 1
    The first Arrivals, the model was to work on story telling empowerment workshops with
    the community contacts in Northern Ireland's new immigrant communities, and thereby
    to discover the individuals who were willing to work more intensely with us to get their
    stories on stage.

  o Arrivals 2
    Arrivals2, the second in Terra Nova's trilogy of cross generational projects about
    immigration, was developed over months of workshops with professional artists and
    members of Northern Ireland's visible minority communities.
    The process was supported by an intercultural steering group and also offered payment
    and enhanced mentoring to 'emerging intercultural artists' who took part throughout
    and added their expressions in poetry and music to the project as a whole. (Supported
    by PICAS)

- o Arrivals 3 – Immersive Theater
  Designed for audiences of 20-25 at a time, the experience takes audience on a two-part journey: an immersive performance and an interactive workshop.
  In the second part of the experience, an intercultural facilitator leads audience members to compare notes and debate. Effectively this was warm and engaging masterclass in our social responsibilities as human beings.

- o Arrivals 4
  Currently working progress. It's going to be about identity, race and belonging.
  Terranova is inviting organisations for a 10 free drama-based intercultural workshops to explore the themes of the play. They also offer opportunities to craft the play at two intensive free masterclasses

- **ArtsEkta**

  - o Training on Professional Development: Training and Facilitation OCN accreditation. 2 ½ days. Purpose: support artists and trainers to further develop their practice therefore providing increasingly professional interventions. Supported by the Esmée Fairbairn Foundation.

  - o Cultural Coach:
    - o One World Day.
      One World Day delivers short arts workshops in one day or half day sessions. Topics covered are varied and range from traditional crafts, music, dance, drama and visual arts. The One World Day programme links diversity, community relations and equality through learning. The session serves to support and enhance the curriculum requirements under the citizenship and personal development modules, giving students and participants a well-rounded introduction to a given country.

    - o Journey Around the World
      The programme is scheduled around key countries and learning targets. The group receives an introduction to a country each session and learns elements of the country's culture in more detail.

- **PICAS - Programme for Intercultural Arts Support (Community Arts Partnership)**

  o Rights and Responsibilities – Introduction to Commissioning, Supporting and Developing Intercultural Arts (3 hour)

  o 1 Day Introduction to Intercultural Arts Practice – council, arts orgs, community, agencies, individuals.

  o 2 day Residential – 'Deepening Intercultural Arts Practice' – Reflective Practice and Hybridisation and Cultural Empathy (Based on Between Ourselves Reader)

  o Training and Development Programme – Training and Supporting Arts Organisation to develop and embed intercultural practice (2 months)

  o 'Use It' - Mentoring Programme developing experienced Intercultural Practitioners with mentored individuals and arts organisations – developing and embedding practice (2 Months)

CASES IN POINT: PICAS 'USE IT' PROGRAMME FROM CAP

The "Use It" Programme funded by Belfast City Council, through the Good Relations cultural expression scheme builds on PICAS own training, further supporting:

Community leaders, artists/arts facilitators and participants to work towards creating art interculturally.

Focus on developing intercultural practice to navigate through difference.

To develop empathy skills, creative and interpersonal skills and intercultural competencies.

'USE IT' brings together 6 artists, from different backgrounds and artforms (dance and visual arts) with 3 community groups deepening intercultural training, understanding and embedding across all.

4.4. Examples of Intercultural Arts Engagement:

- **Information provided by Council Respondents**

1	2	3	4	5	6
	Events for Schools Youth	Global Days Culture Nights/Days Children's Day	Programmes for Schools	Hosting Intercultural Artists for Exhibitions etc	Community Planning work is screened by equality and diversity officer
	Disability Arts	Events facilitated by Intercultural arts groups	Annual School arts projects	Funding, supporting, Producing Commissioning Intercultural Arts projects	Promoting Intercultural groups' events in different languages & providing interpreters for crucial sections
		Cross Community Arts Group	Intergenerational Arts projects	Facilitating Intercultural Training	Facilitate international links and exchanges
		Annual Town Day Fair		Diwali/ Ubuntu/ Independence Celebrations	

- **Information provided by Arts Organisations Respondents**

1	2	3	4	5	6
Arts events open to all the public	Events providing exposure to different cultures through arts, dance, crafts, music and food	Using The Arts to break down barriers, explore diversity and ensure a more inclusive and understanding society	Annual Intercultural Arts Programmes of Events	Accredited Training in addressing issues (e.g.Hate Crime)	
Supporting the projects/initiatives of other groups	Outreach events, including those focussed on health issues Regular Arts events which focus on particular groups/ demographics	Events that include a panel discussion on intercultural issues	Community Development and Capacity Building activities Intercultural theatre performances / film screenings Programmes with school, youth and older people's groups	Developing Talent/skills/ businesses of Intercultural Artists Making international connections through projects Displaying intercultural arts alongside mainstream arts	

Arts Organisations provided examples of themes addressed through the arts:

- o Genocide
- o Immigration
- o Culture and Identity
- o The Ethnic Minority experience in N.I.
- o Living with conflict in other parts of the world

It is interesting to see the similarities and differences in the activities carried out by the arts organisations and the council respondents. Most activities listed by the arts organisations cluster around the programmes, projects and activities which allow for engagement of different cultures and activities which seek to make a change, or to value the intercultural artist. For council respondents activities also focus around making a change in perspective/attitude or behaviour, or valuing artists, as well as for a few, changes in operational culture. It is worth recognising that the new Community Planning Office, now mandatory in councils, provides an opportunity for this level of change in operational culture.   Arts organisations are not mandated to develop and operate by policies and strategies. Micro and small enterprises may find their capacity to operate in this way, a challenge. The research did not seek to establish the size of the arts organisations approached or whether size should correlate to capacity to change operational culture. This is a matter for further consideration.

By and large, the majority of the activities - as cited by both council and arts organisation respondents seem intentional about their intercultural aims.

Intentionality demonstrated in the examples cited by council respondents focussed around the targeting of audiences. Arts organisation respondents cited targeting of audiences, but focussed more on engaging different cultures.

Where respondents addressed social exclusion issues or sought to provide opportunities for discussion, through the use of intercultural arts, council respondents cited a higher frequency of annual stand alone intercultural events, than arts organisation respondents. Arts organisation respondents cited more events which allowed for discussion.

When respondents cited programmes or projects (as against one-off or stand alone events) which used intercultural arts to tackle social exclusion, council respondents' examples once again targeted audiences. Arts organisation responses cited programmes which focussed more on the opportunities for engaging different cultures than on the specific groups with which they worked.

Regarding activities which seek to make a change in perspective, attitude or behaviour or to value intercultural artists and their contribution, both council and arts organisation respondents utilise intercultural training, however the statistical data is revelatory about the extent of the use of intercultural training by each cohort and the correlation between training, value and a sense of awareness about intercultural issues. Both council and arts organisation respondents cite working with artists from a range of cultures; hosting/exhibiting, supporting, commissioning, funding, their

work. Council respondents report getting behind projects/ events organised by intercultural community groups and facilitating these events in different ways. Arts organisation respondents cite support for intercultural artists as they develop their skills talents and businesses, as well as exhibiting intercultural artwork alongside mainstream artwork.

Whilst council respondents do, no arts organisations mention ways in which operational culture has been changed to systematically reduce barriers to intercultural engagement, or to factor in intercultural engagement as standard in operating practice. Where a council respondent mentions such a concept, it is important to note that it is within the context of an admission of no intercultural ARTS practice. At the very best interpretation, this is 'best practice' which has not yet filtered through to use in intercultural arts.

No evidence was presented that demonstrates that respondents - in councils or arts organisations - operate in ways that are intercultural at various different levels of organisational structure, such as at steering group or board level, which are not bound by equal opportunities legislation the way staff recruitment is.

Nor was the study able to measure for instance, whether engagement of intercultural artists reflects demographic trends, or whether the subject of intercultural arts aims to lobby for interculturality or simply explores the artists' tastes.

The research has not captured whether arts management or arts services like lighting, sound, set and stage design, or even choreography, costume and music production in Northern Ireland includes interculturality. This is key in establishing intercultural arts as part of the mainstream of other areas of the creative industries.

Overall, the intercultural arts journey in Northern Ireland is underway. As expected, different organisations are at different points on the journey and the quantity and quality of intercultural arts and their supporting practices vary. Even within organisations - councils as a prime example demonstrated in the data - levels of awareness, value, training, and practice differs hugely. Current practice seems to point toward the majority of respondents addressing the need to have recurrent activities, various opportunities for discussion and cross cultural engagement, as well as activities which seek to change perspective, attitude and behaviour.

4.5.   How intercultural are the councils and their services?

Having looked at the picture that is emerging, it was felt there is a need to assess the quality of current practice taking place. To do this, it was felt that there needed to be a framework from which to determine what the quality of current practice was like.

This framework at the moment is simplistic, in that it does not look deeply into the various aspects of the councils or arts organisations, at say organisational management, communication, and external connections as well as the products that are delivered. This initial research reveals the need for a more comprehensive and perhaps ongoing evaluation of current practice and a need for a more robust framework for assessment, and ideally, comparative self-assessment too. While it begins to delve into how intercultural councils see themselves or appear to be, the responses are not necessarily backed up with examples of practice which demonstrate reasons for such perceptions. Nevertheless, even at this simplistic level, this framework makes clear that interculturalism is a journey, on which councils and arts organisations in Northern Ireland have embarked and are making progress.

To apply the framework, the examples of current practice provided needed then to be looked at in terms of where activities lay on the continuum. Overlaying the categorisation of current practice presented in the findings section onto this level descriptor, the picture presented is as follows:

1. One off events of a general nature - open to all but **not specifically targeting intercultural audiences**. **Disengaging**
2. One off events **targeting intercultural audiences or exposing different cultures** matches with **Recognising**
3. Annual one off however **focussed on using the arts to tackle** social exclusion issues, or **providing opportunity for discussion** equates to **Adopting**
4. Programmes or projects which allow for **repeated opportunities for different cultures to engage with each** other aligns with **Adopting**
5. Activities which seek to make a **change in perspective, attitude or behaviour, or seeks to value** intercultural artists and their contributions matches with **Developing**
6. Changed operational culture - that is, demonstration that the way an organisation operates has changed and now includes an intercultural filter as the modus operandi, such that **interculturalism is embedded in operation at various levels**, relates to the **Mainstreaming**

Based on the evidence supplied by councils, a 'best fit' level was assigned to each council area. The evidence provided is indicated first, in quotation marks with the 'best fit' level and reasoning indicated below. It should be noted that there is a difference between the examples of current provision cited and council respondents' self-assessment. Furthermore, we are aware of additional activities and impacts that have not been quoted in this survey process.

Mapping in the activity of PICAS alone sees the range of council-based (but not council-led activity) rise. With an assessment of other agencies and arts organisations, greater insight can be achieved. Reflecting against the Bennett Model of Interculturalism, the position of 'mainstreaming' would appear to be supported by activities that respond to descriptors 5 & 6: Adaptation and Integration.
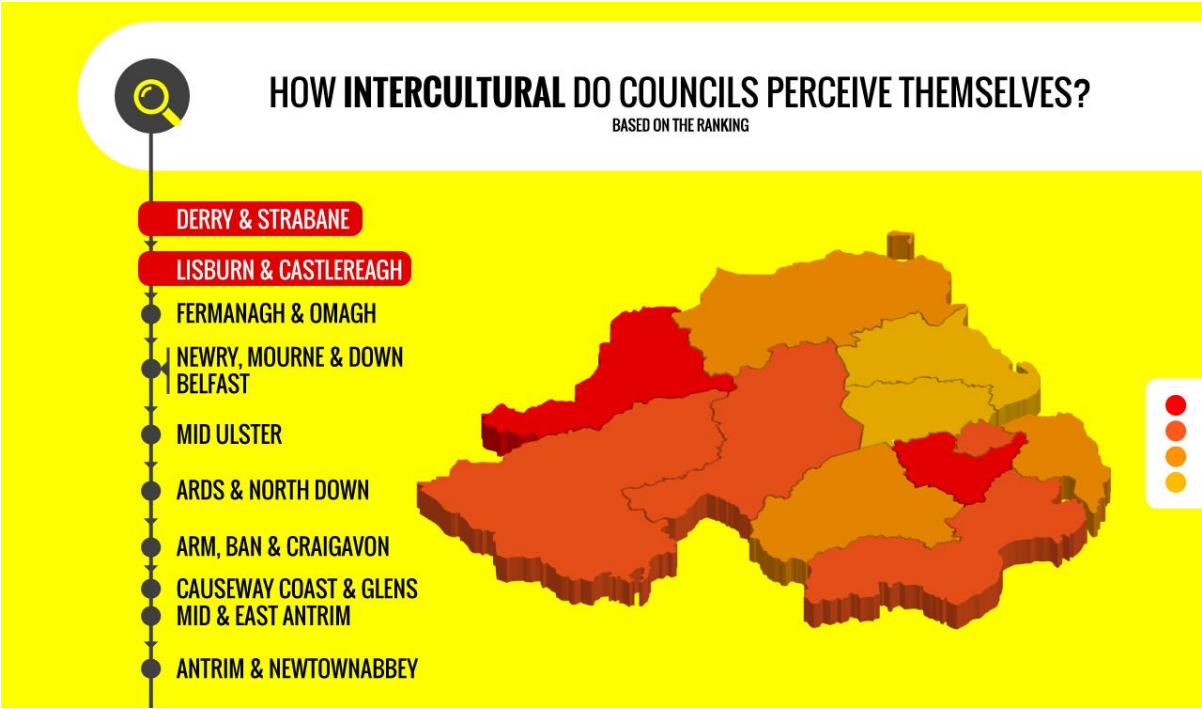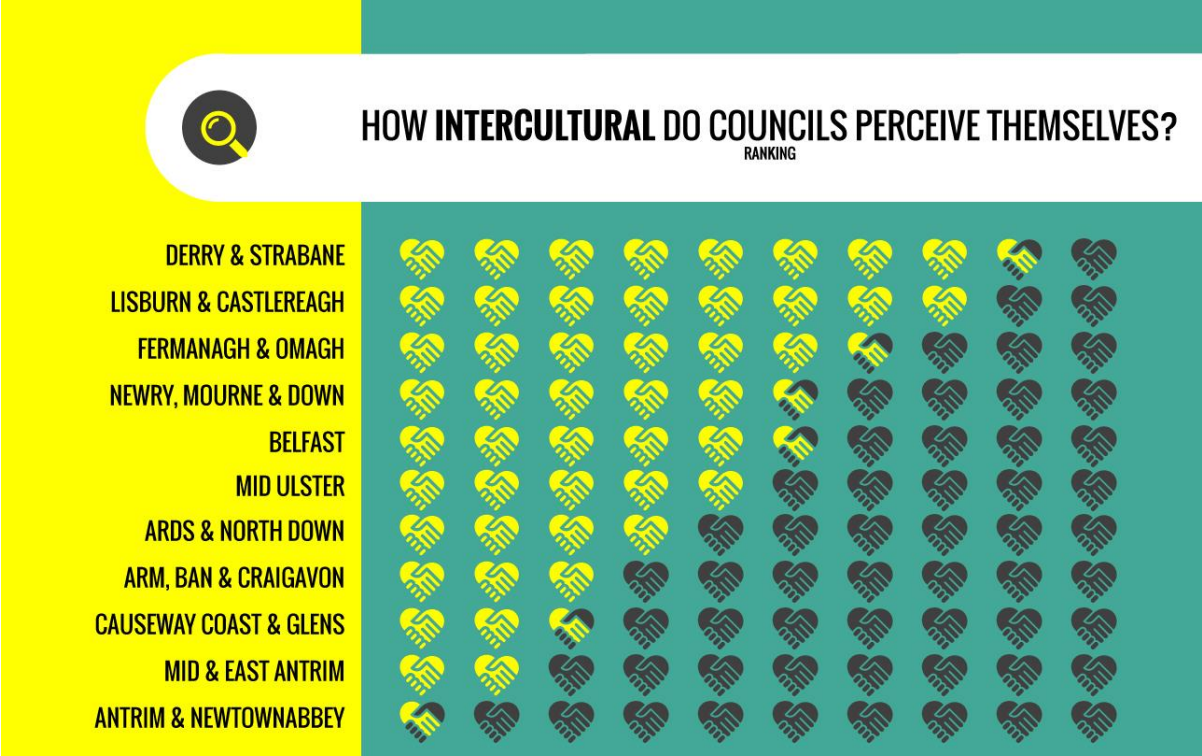
o **Antrim and Newtownabbey Council**

Antrim and Newtownabbey "...*support intercultural arts practice through financial and in kind support for a youth drama group which works alongside groups from different community backgrounds and in ROI on delivery of joint projects and exchange visits*"

This demonstrates intercultural practice with an international element in one art form, over a prolonged period for the youth demographic. Antrim and Newtownabbey would appear to be operating at a developing level of Intercultural Arts practice.

o **Arts & North Down**

In Ards & North Down support for Intercultural Arts practice varies, from no uses cited (CDO) through one-off events like a Culture Night (GR) to a range of 'multicultural' events (CADO).

There is an annual element to intercultural practice in AND Council, as well as a supply of current, intercultural practice available for citizens to partake of. This suggests that interculturalism is operating at a recognizing level. There is no indication that intercultural practice from within is as yet taking place. Most events seem to utilise a facilitator.

o **Armagh Banbridge and Craigavon Council**

Armagh Banbridge and Craigavon Council "*operates a number of intergenerational arts projects and annual schools programmes for dance and music. They fund artists to develop and deliver projects and they operate as producer for visual artists*".

The Council seem to be operating at a adopting level of Intercultural Arts practice. Overall, there is a range of art forms being promoted in an Intercultural way in this council, but this could be wider. At the moment different departments seem to operate in set ways (GR - intergenerational murals and schools dance and music programmes, ADO - visual arts).

o **Belfast City Council**

"*Belfast City Council as a funder has commissioned Intercultural Arts projects to enable dialogue and promote opportunities for engagement between racial and sectarian groups, and projects which have delivered these outcomes. It partnered to fund a project and annually core funds a performing arts group which delivered a high profile intercultural arts piece which ranked on the world stage. Small grants are available for intercultural projects.*"

It would appear that BCC is operating at a developing level of Intercultural Arts practice, although the response was not full enough to determine, for instance, the range of art forms supported, frequency of Intercultural Arts activity or coverage of communities through Intercultural Arts activity.

o **Causeway Coast and Glens Council**

Causeway Coast and Glens Council "*give grants to local groups and build projects into the Good Relations programme".*

Without greater detail it is difficult to determine what level of Intercultural Arts practice is taking place here. It would appear that at least this council is operating at least at a recognizing level. Interestingly, in one department a distinction is made between intercultural practice and Intercultural Arts practice, and this department admits that at the moment Intercultural Arts is not currently integrated into work practice although intercultural practice exists - work is screened by equality and diversity officer. This sounds like an example of good practice which could be recommended elsewhere

o **Derry and Strabane Council**

Derry and Strabane Council "*utilise arts organisations to deliver workshops, performers, artists, etc to address social issues ...deliver an annual schools dance project initially in the Strabane area, and now extending to the Derry City area... operate disability arts, Intercultural theatre projects (and mention, not very clearly or in much detail) the Strabane Ethnic group children, the Chinese, Polish and Traveller communities... run an annual Strabane Day Fair, Diwali Festival, Ubuntu Festival, and Primary School Programmes.*

It appears that DSC are operating at the developing level of Intercultural Arts practice, although the range of arts mentioned is restricted to performing arts, and the depth of engagement is not clear.

o **Fermanagh and Omagh Council**

Fermanagh and Omagh fund, coordinate and deliver events and projects.

Without an example of what kind of event or project, it is difficult to determine at what level of Intercultural Arts practice this Council is operating. If the events and projects mentioned are intercultural, then the council is operating at the recognizing level and beyond.

o **Lisburn and Castlereagh**

Lisburn and Castlereagh "facilitate at training events".

It is difficult to determine at what level of Intercultural Arts practice the Coucil is operating by this statement only. The ability to facilitate intercultural training events, however, suggests that this Council is operating at the adapting level or beyond.

o **Mid and East Antrim Council**

Mid and East Antrim is a "*funder to variety of projects through small grants scheme. The Good Relations Action Plan has included drama, exhibitions, creative workshops etc*".

Mid and East Antrim cite a range of arts as a part of the Good Relations Action Plan. It is unclear whether these are facilitated by Intercultural arts organisations, or run by intercultural artists within the council. The depth of engagement and the range of the population addressed is also unclear, so it can only be said that this Council is operating at the recognizing level or beyond.

o **Mid Ulster**

Mid Ulster's initiatives include " *International Children's Day 2013 World Culture Day 2014 & 2015 Belonging Exhibition 2015. The council also promotes Ulster Scots and Irish as part of their on-going programmes. MUDC also run a series of Global Days in schools and youth groups. The Arts Office host international celebrations art exhibitions, craft fairs and performances. Recently there was a celebration which was broadcasted internationally and included an international skype linkup. Multicultural dance event promoted in 5 different languages and with interpreters on hand on the day to translate interviews*".

It appears that different departments are unaware of what others practice, and the level of engagement varies from the different departments. Where departments offer one-off events, the scope for depth of intercultural engagement is minimised. The promotion of Ulster Scots and Irish as part of the on-going programme has intercultural merit, however the arts element of that is unclear. There is an annual element and an international reach to the Intercultural practice, with a range of art forms mentioned and the council is responding in support of ethnic minority groups' initiatives and needs. This Council seems to be operating at a developing level of Intercultural Arts practice.

o **Newry Mourne and Down**

"*Support is provided through: - Provision of funding towards intercultural arts. - Engaging artists, facilitators etc from different BME communities. - Programming intercultural arts events, activities, exhibitions. - Promoting/publicising intercultural arts activity and services offered by other organisations.*"

Newry, Mourne and Down Council is intentional in its use of intercultural arts. It programmes activities and promotes/publicises intercultural arts activity. Without greater detail into the range of art forms, and audiences, whether there is an annual or international element to its activities, and an indication as to whether the promotions and publicity is ad hoc or systematic, the best fit level assigned is developing towards the start of mainstreaming.

4.5.1. Level of Intercultural Arts Practice Evidenced

Council Area	Level of Intercultural Arts Practice Evidenced
Antrim and Newtownabbey Council	Developing
Ards & North Down	Recognising
Armagh Banbridge and Craigavon Council	Adopting
Belfast City Council	Developing towards mainstreaming
Causeway Coast and Glens Council	Recognising towards adopting **
Derry and Strabane Council	Developing
Fermanagh and Omagh Council	Recognising towards adopting **
Lisburn and Castlereagh	Adopting towards developing **
Mid and East Antrim Council	Recognising towards adopting**
Mid Ulster	Developing ^
Newry, Mourne and Down	Developing towards mainstreaming
** Insufficient detail **^ Departmental difference. Best fit shown**	
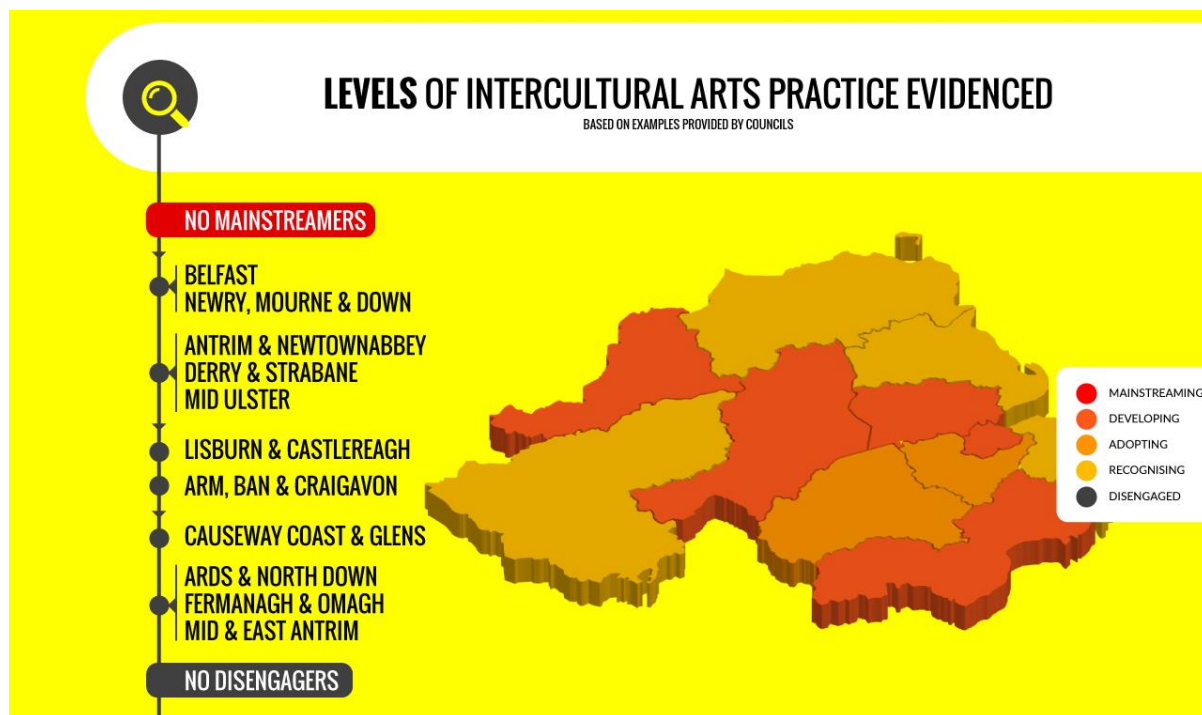
- **Arts Organisations**

The same principle applied to the council respondents was applied to the Arts Organisation respondents. The responses were filtered by art forms list and evidence is indicated first in speech marks with the 'best fit' levels below in italics. A best fit level was then assigned to each sector - Performing Arts, Visual Arts, and Community Arts.

  o **Dance organisations**

Six arts organisations commented on dance. Their examples of current practice included the following comments:

'creating experiences and events where locals get to experience various cultures'

'balanced both outward (participants involved in our projects) and inward ensuring artists who work with us (not for us - is an important point - we are a team), are giving the resources they need and are given assistance to develop their own projects, skills and businesses.'

'linked schools plus in individual schools....pupils are encouraged to partner with someone they are not familiar with. Together they learn dances familiar to Ireland and Scotland plus some European dances...Alongside the main activities, young people find out more about each other ...'

'using dance to facilitate personal and social development. Our aim is to build community connections and foster tolerance and respect. '

'support our members in their dance practice which may include intercultural elements and we signpost them towards training. A number of our members come from a minority ethnic background and their experiences are fed into the work that we do'
'dance, interactive workshops '
'projects and programmes with people/artists/facilitators from ethnic-minority background'

There are elements of early engagement practice where people are coming in contact with other cultures. There is a higher frequency of opportunities for conversation with people from other cultures. Amongst these, a few refer to issues being addressed or attitudes altered. Respondents in the dance sector on a whole, seem to be operating at a defining level of intercultural arts practice.

o **Theatre organisations**

Comments made about theatre came from 4 respondents. These included:

'Our purpose is to build greater understanding of the positive intercultural nature of modern Northern Ireland through excellence in drama. We engage in global partnerships to develop creative inspiration and opportunity….looked at five new second generation stories…This development history has encouraged us to think carefully about how we honour the engagement we have to provide increasing opportunities for Northern Ireland's' immigrant and visible minority communities in the creative industries…offers development opportunities to intercultural artists who may not yet be fully professional, and a network of workshop opportunities and detailed masterclasses that are knit into the fabric of our projects. '
'productions with strong 'Irish' themes to our predominantly Unionist audience'
'making theatre on social and public issues…actively seek artists from ethnic minorities to work on our projects…explored the ethnic minority experience in Northern Ireland…looks at the situation in Israel / Palestine through the dialogue of two Palestinian women…'
'We use drama and the arts to explore diversity, to break down barriers and to ensure a more inclusive and understanding society.'

In the theatre sector respondents demonstrate that they create opportunities for conversations with people from other cultures. They also refer to issues being dealt with and attitudes altered. There is evidence of an international dimension as well. Theatre respondents seem to be operating overall at an expanding level of Intercultural Arts practice.

- o **Music Organisations**

6 organisations referred to music (instrumental and vocal) however, only two give details about their activity.

'as a musician and facilitator at events held with children, young people, adults and senior citizens from all cultural, national and social backgrounds...very effective way for the different audience groups to engage with music and cultural expression interactively...events provide a genuine opportunity to challenge misconceptions about the essence of music and musicality. ..The respectful, non-judgmental approach to everybody's ability to make music is disarming...provide participants with interactive access to a rainbow of cultural, national and artistic expression which strongly challenges the stereotypes that perpetuate racism and bigotry...programme exposes audiences to music styles from all over the world, performed and explained by artists who are able to complement their musical story with a personal story of migration, which inevitably enriches people's perceptions of art, music and cultural diversity in their own communities. '
'brings people from a variety of cultures and ethnic backgrounds together...They have the opportunity to learn and perform together.'

There is evidence of opportunities for conversation with people from other cultures, issues are raised and there are opportunities for attitudes to be altered. This suggests organisations operating at the expanding level.   At the same time, there is equal frequency of organisations operating at the defining level with people from different cultures learning together.

- o **The Performing Arts Sector**

In summary, As a whole, the respondents in the Performing arts sector, comprising dance, theatre and music seem to be operating at the defining to expanding levels of Intercultural Arts practice.

- o **Craft Organisations**

Two respondents commented on craft, with only one giving details about activities.

'through all of the activities we promote and facilitate we 100% encourage all crafts people, makers and designers from any part of the community to become involved and work together...This programme has the intent of promoting the importance of craft within communities by bringing them together through workshops, events, exhibitions, festivals and other activities....As ... is an inclusive craft programme through which all of NI is included it is hoped a craft/making community can be encouraged and a dialogue can be created with the intent of supporting each other '

With the lack of intentionality it would appear that the respondent in the Craft sector is operating at the non-engaging level of intercultural Arts practise, not yet contemplating issues such as language barriers which might preclude awareness and involvement.

- o **Film**

2 respondents gave details of activities which incorporate film. Their comments included:

'Film - Screening of Wingnut and Spring with talk re. anti-sectarianism - partnered with specific community groups. Screening of To Kill a Mocking Bird with Love Music Hate Racism panel discussion. Polish Cultural week films and talks. And lots more. Bollywood Screenings...film making workshops with targeted community groups, during the course of which issues around inclusivity are addressed...

' 5 x 5 minute films exploring invisible barriers groups were created by artist/film-maker, with participants from ... Youth Project,.... Summer School, Adults group and the Participation and Practice of Rights group's... The process of making the films used the arts to question and explore invisible barriers identified by the groups themselves. The films were promoted as special event cinema in outdoor venues. And screened alongside moving image artworks and mainstream films that also looked at invisible barriers.

There is evidence of opportunities for conversation with people from other cultures, issues are raised with opportunities for attitudes to be altered. There is a conscious attempt to place the art produced from grappling with intercultural issues in parallel with what is currently considered mainstream. This suggests organisations operating at the expanding or perhaps moving to the embedding level, although without an indication of the frequency of work at this level, it is difficult to determine if intercultural arts practice is embedded in the way the film respondents work..

- o **Galleries**

Comments below refer to 2 galleries:

'Many of the exhibitions we programme have strong social justice issues at their core and our learning programme Void Engage, mirrors that with art as activism style learning programmes. We support intercultural arts practise in a variety of ways - by using the themes of the exhibition as a jumping off point to devise learning opportunities that are relevant to intercultural groups, by offering workshops and guided tours free of charge to intercultural groups and by working in partnership with local community and statutory groups.'

' a partnership between …. Interface Network, Community Association and …Gallery. 5 x 5 minute films exploring invisible barriers groups were created by (the) artist with participants from …Youth Project, Youth Club, Gallery Summer School, Adults group and the Participation and Practice of Rights groups.. The process of making the films used the arts to question and explore invisible barriers identified by the groups themselves… screened alongside moving image artworks and mainstream films that also looked at invisible barriers.

The Galleries address issues, working with participants from mixed cultural backgrounds. There is an overt intention to provide knowledge/ understanding surrounding these themes, as well as to position intercultural arts in a way to attract the attention of mainstream audiences. It appears that the gallery respondents are operating at the expanding level of Intercultural Arts practise.

- o **Visual Arts**

'As a promoter…promote its … Monthly meeting as an open art form, open to anyone who wishes to engage in a visual dialogue.

Whilst it is good that the art forum is open to everyone, the lack of intentionality in making this accessible through say promotional means, and considering ways of encouraging targeted audiences, suggests that this respondent is at the disengaging level of intercultural arts practice.

- o **The Visual Arts Sector**

The visual arts sector here incorporates craft, film, galleries and visual arts. The level of interculturality ranges widely from non-engaging to expanding /embedded, however the best fit for the sector based on the evidence presented is that of expanding level of operation.

- o **Community Arts**

' a range of performance and plastic art forms which we incorporate as part of our capacity building and community development work in a range of communities throughout the North, eg working on a poetry publication with Travellers. We currently have a 7' stained glass window exhibited at the… Arts Centre which was created by 20 individuals from an intercultural community group and which addresses global genocides and the Conflict in Northern Ireland. It was previously exhibited at London. We provide accredited training (OCN levels 1 & 2) addressing Hate Crime, Culture and Identity of which the arts is a large component.'

'Our purpose is to build greater understanding of the positive intercultural nature of modern Northern Ireland through excellence in drama. We engage in global partnerships to develop creative inspiration and opportunity… In 2015- 2016, the…, included 40 professional artists, 36 from NI, plus 180 community

and volunteer participants…. This development history has encouraged us to think carefully about how we honour the engagement we have to provide increasing opportunities for Northern Ireland's' immigrant and visible minority communities in the creative industries. This has led to the establishment of the… Steering Group, who guide our connections into a range of communities; our intercultural… programme, which offers development opportunities to intercultural artists who may not yet be fully professional, and a network of workshop opportunities and detailed masterclasses that are knit into the fabric of our projects'

'…Dance works with young people using dance to facilitate personal and social development. Our aim is to build community connections and foster tolerance and respect…arts programmes designed to bring people from different cultural backgrounds together and an ongoing intercultural Youth Engagement Project…'

'Film - Screening of Wingnut and Spring with talk re. anti-sectarianism - partnered with specific community groups. Screening of To Kill a Mocking Bird with Love Music Hate Racism panel discussion. Polish Cultural week films and talks. And lots more. Bollywood Screenings. Workshops - music production and filmmaking workshops with targeted community groups, during the course of which issues around inclusivity are addressed. Theatre - … Arrivals II. Also … Holy Holy Bus and Che's Night Off brought productions with strong 'Irish' themes to our predominantly Unionist audience.'

'One recent project -…would be relevant to this - the project was …- a partnership between … Interface Network, … Community Association and …Gallery. 5 x 5 minute films exploring invisible barriers groups were created by artist/film-maker, … with participants from …Youth Project, … Youth Club, …Gallery Summer School, …Adults group and the … group's …. The process of making the films used the arts to question and explore invisible barriers identified by the groups themselves. The films were promoted as special event cinema in outdoor venues … and screened alongside moving image artworks and mainstream films that also looked at invisible barriers.'

'….don't currently have a exceptionally specific focus on intercultural arts, through all of the activities we promote and facilitate we 100% encourage all craftspeople, makers and designers from any part of the community to become involved and work together with the core aim of supporting the growing craft sector in NI…. one of our more publicly engaging programmes which is inclusive of all craft/art/design disciplines across the entirety of Northern Ireland. This programme has the intent of promoting the importance of craft within communities by bringing them together through workshops, events, exhibitions, festivals and other activities.'

'Working with young Roma men to dispel misguided judgements on their life style, enable the young men to use Photography to communicate to a wider audience. The Exhibition has toured showing in Belfast ..., Stormont,... Strabane, BELB HQ and the NI libraries network.'

'Many of the exhibitions we programme have strong social justice issues at their core and our learning programme..., mirrors that with art as activism style learning programmes. We support intercultural arts practise in a variety of ways - by using the themes of the exhibition as a jumping off point to devise learning opportunities that are relevant to intercultural groups, by offering workshops and guided tours free of charge to intercultural groups and by working in partnership with local community and statutory groups.'

'At different levels for example with younger groups we raise awareness of different cultures through arts at a very surface level. With other groups we may use arts facilitators from different cultural backgrounds. We have several minority groups using our centre on a regular basis and we are currently working with their leaders on developing links with our more mainstream groups, for example skills sharing, workshops, cross cultural cross community projects'

'In short it is simply facilitating a shared safe non-threatening exciting creative space for people in their own way to learn about cultures different than their own. The focus is balanced both outward (participants involved in our projects) and inward ensuring artists who work with us (not for us - is an important point - we are a team), are giving the resources they need and are given assistance to develop their own projects, skills and businesses. See video link for examples of the visible connections and conversations through music and dance... ".the passionate commitment with which ... promote and respond to ever-increasing interest by community and voluntary organisations, schools and youth clubs all over Northern Ireland to host one of these events....Second, ... provide participants with interactive access to a rainbow of cultural, national and artistic expression which strongly challenges the stereotypes that perpetuate racism and bigotry. The ... programme exposes audiences to music styles from all over the world, performed and explained by artists who are able to complement their musical story with a personal story of migration, which inevitably enriches people's perceptions of art, music and cultural diversity in their own communities.'

Within the community arts sector, the majority of respondents (70%) demonstrate that they are working with groups from a range of cultural backgrounds interacting together. 50% cite a range of issues which are being proactively addressed.   50% indicate ways to manage mainstreaming (alliances with mainstream groups/artwork, providing routes of development for migrant and other artists, showcasing work in mainstream venues.) There is an international element to the work of

20% of respondents. There is also some training being offered by one respondent. At the same time, there is still some non-engagement with a respondent who is not intentional about intercultural considerations. It would appear that the Community Arts Sector overall is operating at the expanding level of Intercultural Arts Practice.

NEW PATHWAYS

5.1   Key learning from this mapping

Arts Organisations are involved in Intercultural Arts, "they are doing something", however they do not always called it or recognise it as Intercultural Arts. However, they clearly recognise that their work promotes dialogue and inclusion. Arts Organisations have experience and knowledge in "how to do it" but less understanding and clarity in how this fits in the rest of the work they do. Responses show that very little of the intercultural practice is linked with their organisational strategy and they have little or none knowledge and understanding of the current policy context in N.I such as the Racial Equality strategy

According to Arts Organisations, they require support on two areas: Strategic design and more practical ideas.

Seminar/Training for Arts Organisations staff and board members to explain what is intercultural arts, the current policy context and how it is linked with interculturalism. Practical examples on how to implement these approach in their strategies:
- Continue sending the message that Intercultural Arts is part of an Intercultural Approach
- Provide practical ideas about intercultural engagement to Council staff (how, to whom)
- Argue that training is needed for awareness, value and real implementation.
- Provide intercultural training to council staff (2 or 3 hour session with practical ideas)
- Provide training around strategies for an intercultural approach for Arts Organisations (½ day)
- Organise an exchange between councils and Arts Organisations
- Share examples of good practice collected in this survey - maybe follow up with a short phone call interview - what worked?
- Develop a tool to support councils in their intercultural self-assessment.

5.2   Pathways to development change

The arts open up our capacity for reflection. The arts, and community arts practice in particular, have the potential to foster intercultural dialogue. In identifying aspects of theory and practice on which others can draw, PICAS and other process driven practical resources, can enable greater awareness and a developmental step change for councils, arts organisations and practitioners – this enabling a wider societal impact.

Looking always to the practical, what avenues might be pursued to bridge gaps identified in this research?
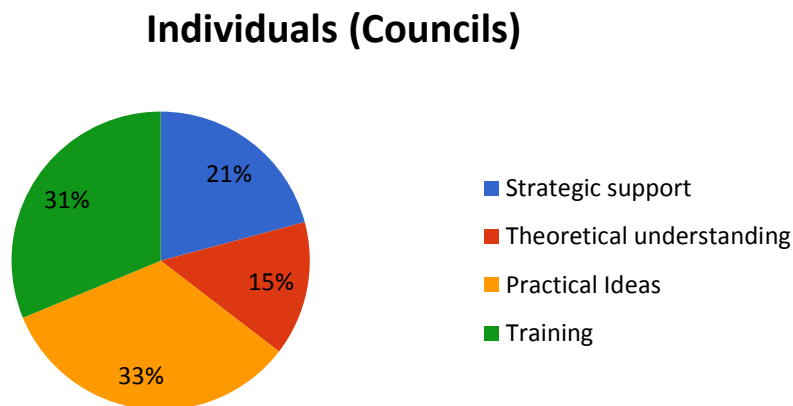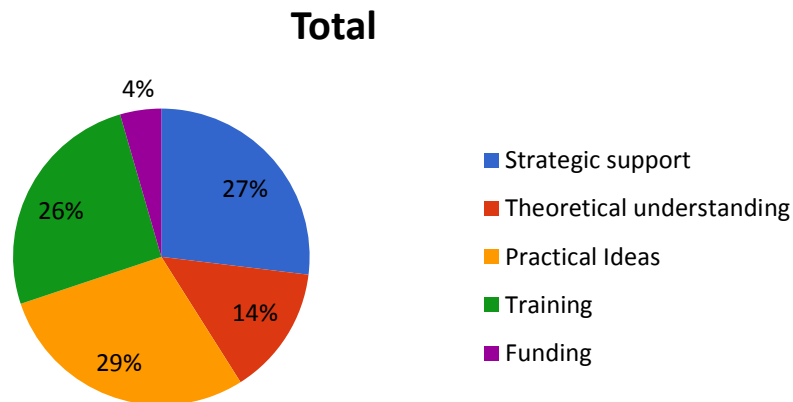
This approach also suggests that two issues need to be foregrounded in how we address any intercultural and artistic intervention. First, racism and sectarianism – these cannot be abstracted from intercultural practice. Second, the point of art practice itself – particularly obviously in this context of community arts practice – has to be made practicable and accessible to new audiences.

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. In other words we should look for an intervention that doesn't regard racism and sectarianism as 'separate', but rather integrates the positive benefits of interculturalism across these and other identities and boundaries.

This is the summary of all the respondents to the question:

What type of support do you require to develop and use an Intercultural Arts approach for planning, programming or producing the arts with your target groups?

Total

- Strategic support
- Theoretical understanding
- Practical Ideas
- Training
- Funding

Individuals (Councils)

- Strategic support
- Theoretical understanding
- Practical Ideas
- Training

Most responses are around Practical ideas, Strategic support and training

Councils have expressed the need for practical ideas and training. Considering the other responses, it seems that the councils are quite clear in incorporating interculturalism in their policies and their community planning programme, they know the existence of government strategies. In other words, they know they need to address inclusion, understanding, racism etc, they understand that that is their job, however, they need practical ideas in how to do it.

Practical Ideas - Processes that promote
- How to incorporate the creative arts in their community development work and their community planning. for
- How to grow our capacity to live in diversity.

Possible solutions:

Community Arts Partnership's USE IT programme approach:
- Speak with decision makers at councils (good relations unit/tourism culture and arts) and offer the model of USE it. As evidenced previously

Seminars:
2 hour seminars to council staff working with community development/good relations work. Purpose: practical ideas and examples of creative arts and interculturalism to include in their practice when working with citizens. For example, could councils do a creative intercuktural community consultation? This could assist guiding each and every council to see and respond to intercultural need and diversity.
Provide practical ideas focussing in the specific situation of each council – so it is tailored to their specific needs. (How to include interculturalism through the arts in their practice)
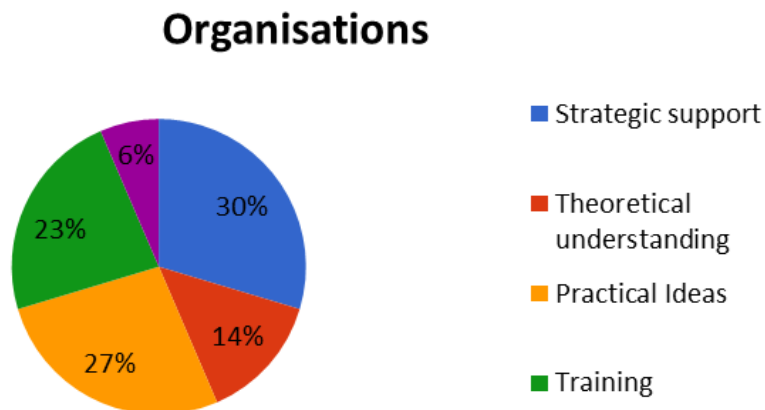
Organisations

To the same question, arts organisations express the need for strategic support and practical ideas.

Possible ideas:

2 hour seminars for Board members and heads of organisations. This process explores how they can relate more deeply to TBUC and Racial Equality Strategy context, community planning, etc   and of course, a global context . This can assist organisations in development of their strategy and aligned to their internal policies and procedures. These standalone seminars cover all the topics connected but you can pick and choose from areas principally connect with:

- Understanding the local and global context
- Developing a Leadership role
- Importance of a clear strategy internally in response

Establish a kite-mark programme; charting and supporting development across organisations, arts centres, councils and practitioners – affording a basis for recognition of intercultural training and development that has been achieved. In seeking to mainstream activity, this action would raise profiles and stimulate demand simultaneously.

Advocate for a task-force to be established to take forward all learning and urge resourcing and engagement at strategic levels to enable improvement of intercultural development and mainstreaming of priority areas. Beyond merely a steering group, that such an action-based forum, could energise intervention, training and peer to peer development in arts based programme and organisations, dovetailing with councils, government departments, practitioners and funders.

APPENDIX

6.1.   Examples of Intercultural engagement

Examples given by Arts Organisations

- Open Arts Forum - open to all the public
- Events providing exposure to different cultures through arts, dance, crafts, music and food
- Accredited Training in addressing issues (e.g.Hate Crime)
- Annual Intercultural Arts Programme of Events from small group workshops to large scale events
- Performances and plastic art forms as part of community development and capacity building e.g. poetry by Travellers, Stained glass exhibited in Ards Art Centre made by an intercultural group
- Theatre performances which highlight the positive intercultural nature of Northern Ireland, utilising artists from a range of cultures and addressing issues pertinent to Interculturalism. These include large scale productions like The Tempest.
- Emerging Artists Programme aimed at developing intercultural artists who are not yet fully professional
- Facilitating safe, shared spaces for people to learn about cultures different than their own; ensuring intercultural artists are given the resources they need to develop their own skills, projects and businesses.
- Supporting others' projects and initiatives as well
- Schools programmes
- Programmes with older people
- Programmes with young people
- Using Drama and The Arts to break down barriers, explore diversity and ensure a more inclusive and understanding society
- Showing international films (Polish, German, Indian, African American) with targeted community groups
- Love Music Hate Racism panel discussion
- Workshops on filmmaking with targeted community groups
- Hosting intercultural theatre productions eg Arrivals, Holy Holy Bus, Che's Night Off which brought 'Irish' themes to a predominantly unionist audience.
- Promoting intercultural events eg. Afro-Celt Sound System
- Annual Outreach events focussed on Mental Health, ADF etc.

- Using a multicultural cast to provide alternative versions e.g. Snow White Remix
- Using theatre to explore the ethnic minority experience in Northern Ireland, eg Did You Come By Boat?, realities in other parts of the world e.g. Clouds on a Mountain Road (Israel/Palestine)
- Intercultural Youth Engagement Dance project

Examples given by Councils

- Schools events
- Youth events
- Global Days
- Hosting intercultural Artists for exhibitions etc
- Culture Nights/Day
- Multicultural events
- Events facilitated by Intercultural arts groups
- Annual school dance and music projects
- Intergenerational Arts projects (murals)
- Artists funded to develop and deliver projects with an Intercultural approach
- Producing intercultural visual art
- Commissioned intercultural arts projects
- Supported projects which deliver intercultural outcomes
- Co-fund high profile large-scale intercultural production
- Core fund intercultural arts group
- Grants for projects in Good Relations programme
- Community Planning work is screened by equality and diversity officer
- Utilise intercultural artists/ organisations for workshops, performances, etc
- Disability Arts
- Intercultural Theatre projects
- Annual Town Day Fair
- Diwali Festival
- Ubuntu Festival
- Primary schools programme
- Facilitating intercultural Arts training
- International Children's Day
- Ethnic minority community's independence day celebrations
- International skype link up during event
- Events promoted in different languages

- Interpreter present at event to translate interviews
- Fund a cross community drama group
- Facilitate international joint projects and exchange visits

6.2.   Arts Council of Northern Ireland Phase 1 Awards.

Council	Number of ICAP awards	%
Belfast City Council	14	43.8%
Derry City and Strabane District Council	4	12.5%
Mid Ulster District Council	4	12.5%
Fermanagh and Omagh District Council	3	9.4%
Armagh City, Banbridge and Craigavon Borough Council	2	6.3%
Newry, Mourne and Down District Council	2	6.3%
Antrim and Newtonabbey Borough Council	1	3.1%
Causeway Coast and Glens District Council	1	3.1%
Lisburn and Castlereagh City Council	1	3.1%
Ards and North Down Borough Council	0	0.0%
Mid and East Antrim Borough Council	0	0.0%
Total	**32**	**100.0%**

6.3. Questionnaire

Personal Information

Name:

Organisation:

Role:

1.a) Do you use any form of arts to address social issues?

Yes

No

1. b) If yes, for what purpose? Please rank every option from 1 (Fully relevant) - 5 (No relevance)

	1	2	3	4	5
To counter sectarianism/Racism					
To counter discrimination					
To promote inclusion					
To promote understanding					
To promote dialogue					

2. How much do you value an intercultural approach?

Not at all

A little

More or less

Very much

Totally

3. How aware do you feel about the nature of intercultural arts practice?

Not aware

Little aware

More or less aware

Very aware

Totally aware

4. Give us an example of how you support intercultural arts practice (as a funder, artist, co-ordinator) these could take the form of a video, photo, paragraph explaining, etc.

5. Have you received any training in Intercultural Arts?these could take the form of a video, photo, paragraph explaining, etc.

Yes	
No	
If yes, who provided?	

6. a) Do you provide any training in Intercultural Arts?

Yes	
No	

6. b) If yes, is it:

Accredited (if so to what level by which agency?	
Multi-sessional? If so how many?	
Unaccredited?	
Self-accredited?	
Other	

7. What type of support do you require to develop and use an Intercultural Arts approach for planning, programming or producing the arts with your target groups?

Strategic support	
Theoretical understanding	
Practical ideas	
Training	

8. a) Have you or your organisation made a concerted effort to develop relationships with targeted groups to improve awareness and recognition, to help meet needs, or to create/ sustain networks across culturally or ethnically diverse communities?

Yes	
No	

8. b) Have these efforts been successful?

Not successful

Little successful

More or less successful

Very successful

Totally successful

8. c) Will you be repeating these processes again?

Yes

No

Not decided

9. a) Which age group/ migrant generation does your practice support?

9. b) Which ethnicities does your practice support?

White

Irish Traveller

White and Black Caribbean

White and Black African

White and Asian

Indian

Pakistani

Bangladeshi

Chinese

African

Caribbean

Arab

Other

9. c) Of these ethnicities, please indicate, if you can, which language group you have assisted or targeted in your engagement:

English

Polish

Lithuanian

Irish (Gaelic)

Portuguese

Slovak

Chinese	
Tagalog/Filipino	
Latvian	
Russian	
Malayalam	
Hungarian	
Other	

9. d) What art practices do you support/do you use? Tick all the relevant

Visual Arts
Theatre
Dance
Community Arts
Literature and Verbal Arts
Music
Circus/street spectacle
Disbility Arts
Other

10. To what extent are the following seen as barriers to intercultural engagement? Please Rank 1- 5 (1 being the most relevant barrier and 5 the least relevant barrier)

	1	2	3	4	5
Times for engagement					
Appropriate venues					
Concerns about security					
Cost of events/special incentives for target group					
Activities are relevant to interests/culture of target group					
Activities utilise the artists/ talent of the target group in a way that recognises their career worth.					
Methods of promotion (for participation) suit target groups					

11. Do you have a dedicated publication or webpage etc that communicates an intercultural statement, strategy, and/or action plan?

Yes
No

12. Do you refer to intercultural engagement in your community planning processes or strategy?

Yes

No

13. Do you have a dedicated body or a co-ordination group with responsibility for the intercultural strategy?

Yes

No

14. Do you have a formal process for evaluating the impact of the intercultural strategy/processes?

Yes

No

15. Are you aware of the existence of any school-based intercultural projects?

Yes

No

If yes please tell us more details

16. a) Do you have any policies for intercultural engagement?

Yes

No

16. b) If yes, what policy areas have you in place to encourage inter-ethnic interaction in neighbourhoods/targeted groups? Tick all the relevant

Advocacy

Governance

Operations

Programme delivery

Other

17. a) How do you encourage agencies/organisations/artists from ethnic/cultural minorities to move beyond localised/ethnic activities and enter more mainstream activities?

17. b) How do you monitor this?

18. a) Have you read the Racial Equality Strategy?

Yes
No

18. b) What recommendations have you adopted formally?

19. a) How intercultural are council services?

Not at all
A little
More or less
Very Much
Totally

19. b) How do you monitor and analyse this? ** (question only for councils)

20 a) As a council, do you use interculturalism as a criterion when allocating grants to associations, artists and projects? ** (question only for councils)

Yes
No

20. b) What percentage of such arts grant-aid respond to this criteria of the total grants made? ** (question only for councils)

0 - 20%
20% - 40%
40% - 60%
60% - 80%
80% - 100%

This report was commissioned as part of PICAS Phase II by the Arts Council of Northern Ireland. It was meticulously researched, evaluated and produced over 7 months, with updates and check-ins with peers and our commissioner alike. The work could now have been achieved without the sensitivity and determination of
  o Charo Lanao-Madden, PICAS Co-Ordinator and principal trainer
  o Raquel McKee, Researcher and Evaluator, arts facilitator and producer, actor and poet
  o Gabri Gomez Fernandez, CAP Information and Policy Assistant

Many thanks on behalf of all involved in the PICAS programmes over the years. This is a fitting culmination alongside the Between Ourselves publication, co-authored with Dr Shelley Tracey, Dr Robbie McVeigh, Charo Lanao-Madden and myself Conor Shields.

On behalf of all the agencies, organisations and individuals that have assisted PICAS over the years, it has been one of community arts greatest achievements to have responded with such energy, vision and theorised practice and in so doing translating the Intercultural Arts Strategy from ACNI, ground-breaking in its inception, into a workable, developmental framework within which a host of programmes and organisations have flourished.

In Community Arts Partnership, we want to help people, communities, and the organisations that serve them, turn equality into reality, through the arts. Thank you for the opportunity to try.

Milé buíochas

Conor Shields, CAP CEO
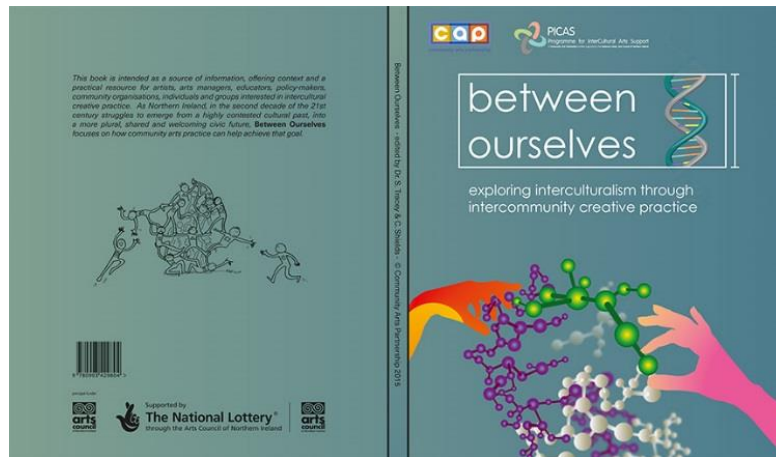
To receive copies of the presentation, or a copy of the definitive guide to inter-community and intercultural arts practice Between Ourselves, just contact CAP at info@capartscentre.com