

UNESCO RILA SPRING SCHOOL 2020: THE ARTS OF INTEGRATING



United Nations
Educational, Scientific and
Cultural Organization



• UNESCO Chair in Refugee Integration
• through Languages and the Arts,
• University of Glasgow,
• United Kingdom of Great Britain
• and Northern Ireland

**TUESDAY-THURSDAY
5-7 MAY 2020**

Heart of Scotstoun Community Centre
64 Balmoral Street, Glasgow G14 0BL

UNESCO RILA SPRING SCHOOL 2020: THE ARTS OF INTEGRATING



CONFERENCE THEME: MAYDAY

We've borrowed language to make the international radio distress signal.

The dictionary tells me that Mayday comes from the French: m'aider.

English gained the word from the French speaking helpers.

Help – Hilfe - it gained from German speaking assisters. Charity came via the Romans. There are ironies here. Multiple ironies. Multilingual ones.

At this year's Spring School we have welcomed proposals which...

♪ explore the ways in which the arts are used to express distress and in the questions of efficacy which are raised when artists engage in applied work or align their work with groups. Is this work exploitation or is it mutuality?

♪ address how we affirm dignity when dignity is stripped. What is the role of the arts and language and culture in dignifying human beings and their environments?

♪ explore multilingual dimensions and origins of words for 'help' or 'aid'. How do we avoid sentimentalising care or aid or hospitality? We are especially keen to open out critical discussions of humanitarianism and aid to human-centred understandings of the ethics of care.

♪ provide reflections and stories from those who help and have been helped in the creation of refuge, from those who understand their stories as those as people seeking sanctuary and those who understand themselves as aligned to and connected through critical reflection and practical or artistic work to the movements of people saying 'Refugees Welcome'.

♪ provide policy discussions of what help looks like pragmatically when delivered through services, councils, NGOs, and the absences around assistance.

♪ tell the many stories of those engaged in volunteering, art making, academic research who are ambivalent about the place of help, of 'white saviour complex' and humanitarianism and those who are focused on legal remedies. For more info see the Manifesto of RISE setting out guidelines for arts engagements with those seeking refuge.

TUESDAY 5 MAY 2020

Times	Main Hall	Flexi Learning Space	Yellow Room					
09:00	Doors open	<p>Key to colour codes:</p> <table border="1"> <tr> <td>Performance</td> </tr> <tr> <td>(Academic) presentation</td> </tr> <tr> <td>Participatory session/workshop</td> </tr> <tr> <td>Keynote speaker/listener</td> </tr> <tr> <td>(Panel) discussion</td> </tr> </table>		Performance	(Academic) presentation	Participatory session/workshop	Keynote speaker/listener	(Panel) discussion
Performance								
(Academic) presentation								
Participatory session/workshop								
Keynote speaker/listener								
(Panel) discussion								
09:15								
09:30	Welcome words							
09:45	Borderline Offensive							
10:00								
10:15								
10:30								
10:45								
11:00		Dr Angelika Mietzner & Prof Anne Storch WATCH/RELAX/REFLECT: A reply to mayday	Dr Jamie Rann, NACUSSO and Govan Community Project Help Lines: A Collaborative Poetry Translation Workshop					
11:15								
11:30								
11:45								
12:00								
12:15								
12:30	LUNCH							
12:45								
13:00								
13:15								
13:30	Gameli Tordzro UNESCO RILA Artist in Residence	Becky Duncan Well-being of the Woods: How creativity in nature enhances well-being	Effie Samara TAXI DRIVER - The Exile After Levinas					
13:45								
14:00								
14:15								
14:30	Ilona Richards & Paul Bristow Sharing Stories	Nazek Ramadan Feel At Home	Steven Ritchie Night Shelter Stories					
14:45								
15:00								
15:15								
15:30	Lucy Cathcart-Frödén & Rachel Morley Reimagining Rituals							
15:45								
16:00								
16:15								
16:30				Elwira Grossman				
16:45	Closing remarks							

WEDNESDAY 6 MAY 2020

Times	Main Hall	Flexi Learning Space	Yellow Room					
09:00	Doors open	<p>Key to colour codes:</p> <table border="1"> <tr> <td>Performance</td> </tr> <tr> <td>(Academic) presentation</td> </tr> <tr> <td>Participatory session/workshop</td> </tr> <tr> <td>Keynote speaker/listener</td> </tr> <tr> <td>(Panel) discussion</td> </tr> </table>		Performance	(Academic) presentation	Participatory session/workshop	Keynote speaker/listener	(Panel) discussion
Performance								
(Academic) presentation								
Participatory session/workshop								
Keynote speaker/listener								
(Panel) discussion								
09:15								
09:30	Welcome words							
09:45	Samson Kambalu Cinema and Praxis							
10:00								
10:15								
10:30								
10:45								
11:00		Bradley Smith & Filipa Tomas In The Beginning - Storytelling workshop	Dr Giovanna Fassetta, Esa Aldeghieri & Nihaya Jaber This Sea is Mine - Arabic Language Taster					
11:15								
11:30								
11:45								
12:00								
12:15								
12:30	LUNCH							
12:45								
13:00								
13:15								
13:30	Royal Society of Edinburgh with I.D. Campbell, Dr A. Hamdon, D. Kayembe & Prof A. Phipps At Risk Academic Refugees: A Portrait	Claudia Schneider & Joceline Berger-Kamel Let It Be Democracy	Pinar Aksu Creative Approaches to Raising Awareness: The Sea of Paperwork					
13:45								
14:00								
14:15								
14:30		Hyab Yohannes Stories of Refugee Trafficking: 'They raped and buried my friend alive'	Esyllt Lewis Y Gymraeg Mewn Celf: Art, Culture and Climate Anxiety					
14:45	Tesfalem Yemane Embedded Realism? Critical Examination of the EU's Development Aid in the 'Age of Migration'							
15:00								
15:15								
15:30	Victoria Bianchi Christmas Cakes: A reflective space to share stories, reflections and harisi							
15:45								
16:00								
16:15								
16:30	Iman Sharif							
16:45	Closing remarks							

THURSDAY 7 MAY 2020

Times	Main Hall	Flexi Learning Space	Yellow Room					
09:00	Doors open	<p>Key to colour codes:</p> <table border="1"> <tr><td>Performance</td></tr> <tr><td>(Academic) presentation</td></tr> <tr><td>Participatory session/workshop</td></tr> <tr><td>Keynote speaker/listener</td></tr> <tr><td>(Panel) discussion</td></tr> </table>		Performance	(Academic) presentation	Participatory session/workshop	Keynote speaker/listener	(Panel) discussion
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Participatory session/workshop								
Keynote speaker/listener								
(Panel) discussion								
09:15								
09:30	Welcome words							
09:45	ArtsTogether Inclusive Curriculum supporting integration of migrant children through intercultural arts educational strategies							
10:00								
10:15								
10:30								
10:45								
11:00		Sarah Cox Language Ecologies and Linguistic Repertoires	Vicky Mohieddeen & Sanaa Al Froukh Theatre of Healing / Theatre of Cruelty					
11:15								
11:30								
11:45								
12:00								
12:15		Asha Varadharajan The (ab)uses of dignity: Identity and affect in "refugeedom"	Mohamed Omar Voice and Visibility, The New Scots					
12:30								
12:45	LUNCH							
13:00								
13:15								
13:30								
13:45				Robert McNeil Art as Therapy	Deirdre MacKenna, Natalia Palombo, Jessica Carden & Tiffany Boyle Who decided what you see?	Tawona Sitholé UNESCO RILA Artist in Residence		
14:00								
14:15								
14:30								
14:45	Valentina Bonizzi Hospitalities of Love	Angela Massafra, Caroline Austin, Annette Reilly Drummond & Emily Breedon "Orient-ation" from "Disorient" at the GoMA	Ken Gordon Catching our breath - Making refugee podcasts					
15:00								
15:15								
15:30								
15:45	Alison Phipps Masquer'aide. Covering and Recovering.							
16:00								
16:15								
16:30								
16:45	Lucy Cathcart-Frödén							
17:00	Closing remarks							

KEYNOTES

BORDELINE OFFENSIVE

Tue, 5 May 2020, 9:45am

Abstract to follow soon.

Abduljabbar Alsuhibi is an actor and cultural activist from Sana'a Yemen. As part of the Rawabiit Cultural and Media foundation, he has produced plays, stand-up comedy, radio and TV shows. Abduljabbar was the first ICORN artist-in-refuge in Helsingborg, Sweden from 2016–2018. Within the Borderline Offensive artistic platform, he is a creator and performer in the collective work *Museum of Real History*, together with Ivana Satekova and Omar Abi Azar.



Abduljabbar Alsuhibi performing *Museum of Real History*

KEYNOTES

SAMSON KAMBALU

Wed, 6 May 2020, 9:45am

Cinema and Praxis

Samson Kambalu will present on the relationship between nyau masking, cinema, and the economy of the gift.



Samson Kambalu

Samson Kambalu (b. 1975) is an artist and a writer working in a variety of media, including site-specific installation, video, performance, and literature. His work is autobiographical and approaches art as an arena for critical thought and sovereign activities. Born in Malawi, Kambalu creates work that fuses aspects of the Nyau gift-giving culture of the Chewa; the anti-reification theories of the Situationist movement; and the Protestant tradition of inquiry, criticism, and dissent. His first book, an autobiographical novel of his childhood upbringing in Africa, *The Jive Talker*, was published by Jonathan Cape in 2008 and toured Europe for four years. He has been featured in major exhibitions and projects worldwide, including the Dakar Biennale (2014, 2016); Tokyo International Art Festival (2009); and the Liverpool Biennial (2004, 2016). He was included in *All the World's Futures*, Venice Biennale 2015, curated by Okwui Enwezor. Kambalu studied at the University of Malawi (BA, fine art and ethnomusicology); Nottingham Trent University (MA, fine art), and Chelsea College of Art and Design (PhD, fine art). Kambalu has won research fellowships with Yale University and the Smithsonian Institution, and he has recently been appointed associate professor of fine art at Ruskin School of Art and a fellow at Magdalen College, Oxford University.

ArtsTogether Inclusive Curriculum: supporting integration of migrant children through intercultural arts educational strategies

While United Nation's Universal Declaration of Human Rights (1948) cites participation in cultural, social, and scientific community life as an entitlement for all inhabitants, global destabilization generates complex intersectional challenges for migrant families and their host communities. Psychological trauma, low socio-economic status, language barriers, and public bias undermine integration into the social fabric of society (Population Europe, 2014). International research indicates that intercultural arts engagement fosters social cohesion between host and migrant communities, addressing linguistic and cultural barriers, and supporting education, health, wellbeing and economic growth (APPG 2017).

These findings informed the two-year ArtsTogether project, funded by the European Commission's Asylum Migration and Integration Fund. ArtsTogether's partnership of five European countries, promotes societal integration through expressive arts education, increasing third country nationals' participation in educational, cultural and social engagement, and challenging discrimination through shared intercultural experiences and dialogue. This presentation will disseminate ArtsTogether's ethos, research structure and data, development of intercultural pedagogy and resources, pilot studies and findings, advocating global strategies for supporting individual and social integration through the arts. It will outline the initial identification of migrant needs within Greece and Italy, presenting ArtsTogether's inclusive curriculum created at Bath Spa University, UK and trialed within EU migrant centres, camps, schools, nurseries, and community settings in 2019.

Following evaluation of the pilot tests and dissemination of the project at Parlamento Europeo Spazio Europa, ArtsTogether's Curriculum is available, supporting diversity, facilitating inclusive practice and initiating policy recommendations at all educational levels. The presentation will provide opportunities for delegates to practically engage with a sample of ArtsTogether's intercultural expressive arts resources and strategies.

<https://www.artstogether.eu/>



2019 ArtsTogether conference at Spazio Europa

Antonella Alessi is project manager at Centro per lo Sviluppo Creativo “Danilo Dolci” in the field of education and youth since 2015, with main focus on school education and promotion of social inclusion and active citizenship. She has a master degree in International Relations and European Studies and she has acquired expertise in research, need and competences’ assessment; data collection and analysis; development of training materials, curriculum and programs; implementation of trainings and workshops; project’s writing, management and coordination of European funded projects. She works as trainer, promoting innovation in education through new methods related with non-formal education, mainly addressing teachers’ and young people educational needs.

June Bianchi is an artist, lecturer, and researcher at Bath Spa University (BSU). June’s pedagogy and practice are based within the Artist, Researcher, Teacher model and she promotes wider participation, engagement and empowerment through the arts through her exhibitions, publications and educational practice. June coordinates and contributes to a range of courses across postgraduate Initial Teacher Education, undergraduate, Masters and continuing professional development programmes. She has developed national and international arts educational research projects and partnerships across a range of statutory and voluntary educational, cultural, and community sectors in Europe, USA, South and East Asia, and Africa. June recently coordinated the UK element of the two-year European Commission project ‘ArtsTogether: integrating migrant children through expressive arts.’

June’s exhibitions, publications and creative educational projects are internationally recognised through her work as: a Higher Educational Academy National Teaching Fellow; judge for the Children’s BAFTA Film awards; Evaluator for the Research Academy of Finland; Associate Editorships of international journals and educational publishers; External Examiner for a range of UK HEIs; charitable trusteeships. June’s research funders include: Arts Council, Arts and Business, British Academy, European Commission, Higher Education Academy. Her publications contribute towards BSU’s Research Excellence Framework 2014 and 2021.

KEYNOTES

ALISON PHIPPS

Thur, 7 May 2020, 3:30pm

Masquer'aide. Covering and Recovering.

*With acknowledgement to the
work of Annette Rose*

Masquer'aide.
M'aider, I had called.
One November day
And here was a m'aid.
With her masquer'aide.

You never know
who is listening
intently.

And even more
To the point
You never know
Who is hearing
Your voice.

A woman waits patiently
to speak to me
She presses a small gift
and card
into my hand.
And whispers.



I am spell-bound.

A surprise.
A charm
A moment out of time
as if a faerie has just
visited.

When I home I open it
Well....
There was a memory stick.

Do I open it?
What could be on it?

Masquer'aide.
M'aider, I had called.
One November day
And here was a m'aid.
With her masquer'aide.

Alison Phipps holds the UNESCO Chair in Refugee Integration through Languages and the Arts at the University of Glasgow and is Professor of Languages and Intercultural Studies. She was Distinguished Visiting Professor at the Waikato University, Aotearoa New Zealand 2013-2016, Thinker in Residence at the EU Hawke Centre, University of South Australia in 2016, Visiting Professor at Auckland University of Technology, Visiting Professor at Otago University, NZ and Principal Investigator for AHRC Large Grant 'Researching Multilingually at the Borders of Language, the body, law and the state' And now a co- Director of Co-Director of MIDEQ, a giant research hub funded by UKRI GCRF researching South-South Migration for Development and Equality (<https://www.mideq.org/en/>). She is an academic, activist and published poet.

KEYNOTE LISTENERS

Our keynote listeners listen-in to what is being said throughout the day. Our keynotes listeners will thus absorb, digest, repackage, and present all they've heard; to give you a nice bite-sized summary of the important parts of the day, ready for you to take away. They are critical thinkers in the fields of identity, migration and integration, who will not shy away from asking questions to stimulate discussion amongst our Spring School students. Their role is a supporting one: they are listeners, not speakers, and as such at the end of each day will present briefly what they have picked up during that day.



ELWIRA GROSSMAN

Tue, 5 May 2020, 4:30pm

Elwira Grossman has been Stepek Lecturer in Polish Studies at Glasgow University since October 1994. In 2004 she also became Comparative Literature Programme Director. Since then, she has been proudly convening the programme which has twice scored 100 per cent of students' satisfaction on the NSS (National Student Survey). From 2014 to 2017 she was part of the project Researching Multilingually at the Borders of Language, the Body, Law and the State (PI Alison Phipps) in the capacity of critical friend. Currently, she is co-applicant on the Royal Society of Edinburgh grant How to Talk About Migrations: Current Academic Research in Migration Studies and its Relevance for Schools (PI Mirna Solic) and co-director of ArtsLab on Migrations in Humanities.

Her current research activity focuses on migration studies as seen through the lens of humanities and creative arts/theatre with the focus on language and gender roles in multicultural communities of the United Kingdom. The questions that frame her research deal with the phenomenon of transnational art which escapes an easy definition in terms of nationality, linguistic belonging or a mono-cultural practice.

IMAN SHARIF

Wed, 6 May 2020, 4:30pm

Iman Sharif has recently completed her PhD in Education at the University of Glasgow. Originally from Syria, she worked at Damascus University as an academic instructor and teacher trainer from 2009 to 2013. Her research interests lie in the area of refugee education with a particular focus on pedagogy.

LUCY CATHCART-FRODÉN

Thur, 7 May 2020, 4:30pm

Lucy Cathcart-Frödén is a community development practitioner and musician who is currently in the final year of a practice-based PhD. Her doctoral research uses collaborative songwriting with people who have been forcibly displaced or have experience of the criminal justice system, as a way to explore how creative practice can help us connect with one another across difference.

PROGRAMME OVERVIEW

In order of appearance

DAY 1

Tuesday 5 May 2020



WATCH/RELAX/REFLECT: A REPLY TO MAYDAY

Prof Anne Storch and Dr Angelika Mietzner

University of Cologne

90-minute workshop

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HELP LINES: A COLLABORATIVE POETRY TRANSLATION WORKSHOP

Dr Jamie Rann with NACUSSO and Govan Community Project

University of Glasgow

90-minute workshop

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TAXI DRIVER - THE EXILE AFTER LEVINAS

Effie Samara

University of Glasgow & Red Woman Theatre

45-minute film screening and discussion

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WELL-BEING OF THE WOODS: HOW CREATIVITY IN NATURE ENHANCES WELL-BEING

Becky Duncan - *Open Aye*

45-minute workshop

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NIGHT SHELTER STORIES

Steven Ritchie

Ice and Fire's Actors for Human Rights

45-minute performance + discussion

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SHARING STORIES

Ilona Richards and Paul Bristow

Inverclyde Community Development Trust and Magic Torch Comics

45-minute presentation

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FEEL AT HOME

Nazek Ramadan

Migrant Voice

45-minute workshop

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REIMAGINING RITUAL

Lucy Cathcart-Frödén and Rachel Morley

Luma Words and University of Glasgow

60-minute workshop

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DAY 2

Wednesday 6 May 2020



IN THE BEGINNING - STORYTELLING WORKSHOP

Bradley Smith and Filipa Tomas

Single Shoe Productions

90-minute workshop

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THIS SEA IS MINE - ARABIC LANGUAGE TASTER

Dr Giovanna Fassetta, Esa Aldegheri and Nihaya Jaber

University of Glasgow

90-minute workshop

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LIT IT BE DEMOCRACY

Claudia Schneider and Joceline Berger-Kamel

wirsprechenfotografisch

60-minute presentation and discussion

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AT RISK ACADEMIC REFUGEES: A PORTRAIT

Royal Society of Edinburgh, with I.D. Campbell, Dr Alaa Nabeel Hamdon, Deborah Kayembe and Prof Alison Phipps

The Royal Society of Edinburgh, University of Mosul and University of Glasgow

60-minute panel discussion

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CREATIVE APPROACHES TO RAISING AWARENESS: THE SEA OF PAPERWORK

Pinar Aksu - *Maryhill Integration Network*

60-minute discussion

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STORIES OF REFUGEE TRAFFICKING: 'THEY RAPED AND BURIED MY FRIEND ALIVE'

Hyab Johannes - *University of Glasgow*

30-minute presentation

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EMBEDDED REALISM? CRITICAL EXAMINATION OF THE EU'S DEVELOPMENT AID IN THE 'AGE OF MIGRATION'

Tesfalem Yemane - *University of Leeds*

30-minute presentation

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Y GYMRAEG MEWN CELF: ART, CULTURE AND CLIMATE ANXIETY

Esyllt Lewis

Glasgow School of Art

30-minute presentation

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CHRISTMAS CAKES: A REFLECTIVE SPACE TO SHARE STORIES, REFLECTIONS AND HARISI

Victoria Bianchi - *University of Glasgow*

60-minute workshop

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DAY 3

Thursday 7 May 2020



LANGUAGE ECOLOGIES AND LINGUISTIC REPERTOIRES

Sarah Cox and guests

University of Glasgow

60-minute workshop

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THEATRE OF HEALING / THEATRE OF CRUELTY

Vicky Mohieddeen and Sanaa Al Froukh

Independent artist and clinical psychologist

60-minute presentation

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THE (AB)USES OF DIGNITY: IDENTITY AND AFFECT IN "REFUGEEEDOM"

Asha Varadharajan

Queen's University, Canada

30-minute presentation

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VOICE AND VISIBILITY, THE NEW SCOTS

Mohamed Omar

Mental Health Foundation

30-minute presentation

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ART AS THERAPY

Robert McNeil, MBE

Remembering Srebrenica UK

45-minute workshop

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WHO DECIDES WHAT YOU SEE?

Deirdre MacKenna, Natalia Palombo, Jessica Carden and Tiffany Boyle

Cultural Documents, GRAMNet, Many Studios and Mother Tongue

45-minute panel discussion

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CATCHING OUR BREATH - MAKING REFUGEE PODCASTS

Ken Gordon

Refugee Voices Scotland

45-minute workshop

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"ORIENT-ATION" FROM "DISORIENT" AT THE GOMA

Angela Massafra, Caroline Austin, Annette Reilly Drummond and Emily Breedon

Gallery of Modern Art

45-minute discussion

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HOSPITALITIES OF LOVE

Valentina Bonizzi

GRAMNet

45-minute performance and presentation

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CONTRIBUTORS

List of presenters

Alaa Nabeel Hamdon, Dr (University of Mosul)
Alison Phipps, Prof (University of Glasgow)
Angela Massafra (GoMa)
Angelika Mietzner, Dr (University of Cologne)
Anne Storch, Prof (University of Cologne)
Annette Reilly Drummond (GoMa)
Asha Varadharajan (Queen's University, Canada)
Becky Duncan (Open Aye)
Bradley Smith (Single Shoe Productions)
Caroline Austin (GoMa)
Claudia Schneider (wirsprechenfotografisch)
Debora Kayembe (human rights lawyer)
Deirdre MacKenna (Cultural Documents and GRAMNet)
Effie Samara (Red Woman Theatre & University of Glasgow)
Emily Breedon (GoMa)
Esa Aldegheri (University of Glasgow)
Esyllt Lewis (Glasgow School of Art)
Filipa Tomas (Single Shoe Productions)
Giovanna Fassetta, Dr (University of Glasgow)
Hyab Johannes (University of Glasgow)
I.D. Campbell (painter)
Ilona Richards (Inverclyde Community Development Trust)
Jamie Rann, Dr (University of Glasgow)
Jessica Carden (Mother Tongue)
Joceline Berger-Kamel (wirsprechenfotografisch)
Ken Gordon (Refugee Voices Scotland)
Lucy Cathcart-Frödén (University of Glasgow)
Mohamed Omar (Mental Health Foundation)
Natalia Palombo (Many Studios)
Nazek Ramadan (Migrant Voice)
Nihaya Jaber (University of Glasgow)
Paul Bristow (Magic Torch Comics)
Pinar Aksu (Maryhill Integration Network)
Rachel Morley (clinical psychologist)
Robert McNeil, MBE (Remembering Srebrenica UK)
Sanaa Al Froukh (clinical psychologist)
Sarah Cox (University of Glasgow)
Steven Ritchie (Ice and Fire's Actors for Human Rights)
Tesfalem Yemane (University of Leeds)
Tiffany Boyle (Mother Tongue)
Valentina Bonizzi (independent artist and GRAMNet)
Vicky Mohieddeen (theatre maker)
Victoria Bianchi (University of Glasgow)

List of organisations

Cultural Documents
Gallery of Modern Art, Glasgow
Glasgow School of Art
Govan Community Project
GRAMNet
Ice and Fire's Actors for Human Rights
Inverclyde Community Development Trust
Luma Words
Magic Torch Comics
Many Studios
Maryhill Integration Network
Mental Health Foundation
Migrant Voice
Mother Tongue
NACUSSO
Open Aye
Queen's University, Canada
Red Woman Theatre
Refugee Voices Scotland
Single Shoe Productions
The Royal Society of Edinburgh
University of Cologne
University of Glasgow
University of Leeds
University of Mosul
wirsprechenfotografisch
+ independent artists and professionals

ABSTRACTS AND DESCRIPTIONS

In order of appearance

Tue, 5 May 2020, 11am

WATCH/RELAX/REFLECT: a reply to mayday

Prof Anne Storch and Dr Angelika Mietzner (University of Cologne)

In a world in which, to speak with Walter Benjamin (2019 [1940]: 697), the emergency state is the normal state, the call for help is what we get to hear on a daily basis, without much notice, all the time. Besides the disturbing images of shipwrecked people saved or not in the Mediterranean which we are shown on tv, there are many other instances of catastrophe, disruption and crisis that should concern us: the precariousness of migrants, loneliness of foreigners, fragility of the elderly, the desperation of the poor. There are, in a fundamentally disruptive world, uncountable contexts and situations in which a call for help needs to be received with action – of any kind. This is, as Benjamin observes, not at all a recent, or merely contemporary, experience, but one that has been made by people throughout history.



Spilling palm wine for the ancestors. Kenya 2019

And it is in ancient gardens, politeness strategies, ritual exchange of gifts, communal work, the arts of friendship and conversation that the knowledge about the emergency state and our task or responsibility to reply to it is inscribed into cultural concepts of time and space. The well in the Persian garden offering refreshment of body and mind, as well as East African cultural concepts of reciprocity are but two examples for how philosophies and cultures of hospitality and consciousness reflect the need to react to the mayday. In the capitalist and imperial world in which we now live, the monuments and practices of hospitality have all too often been transformed into tourism attractions, UNESCO heritage sites or folklore that only seems to interest specialists.

In this workshop, we provide an introduction to living and healing knowledge and practices of salvation, hospitableness and conviviality that remain to be meaningful to many who hail from colonised and marginalised societies. We offer screening of short videos and soundscapes which are nothing but meditative and give way to our own reflections. We invite the participants to share with us their experiences of receiving or giving in terms of communicative actions – in conversation, gesture, storytelling, silence. The workshop is intended to result in insights into how such actions and shared experiences turn into gifts: spiritually, linguistically and materially.

Benjamin, Walter. 2019 [1940]. Über den Begriff der Geschichte. *Gesammelte Schriften* 1.2, pp. 691– 704. Berlin: Suhrkamp.

Dr. Angelika Mietzner is a senior lecturer and research fellow at the Institute for African Studies and Egyptology, University of Cologne. Her research interests cover descriptive and sociolinguistic aspects of Nilotic languages, language styles in fleeting relationships and tourism, and critical heritage studies. Her main research was conducted in Kenya where topics of all research interests can be met. Her book on Language and Tourism in Postcolonial Settings, co-edited with Anne Storch, is in press. She is co-editor of the journal *The Mouth* (<https://themouthjournal.com/>).

Prof. Anne Storch is Professor of African Linguistics at the University of Cologne. Her work combines contributions on cultural and social contexts of languages, the semiotics of linguistic practices, colonial linguistics, heteroglossia and register variation, epistemic language and metalinguistics, as well as linguistic description. Her publications include *Secret Manipulations* (2011), *A Grammar of Luwo* (2014), and several other volumes. A book on linguistics and tourism written by her and Ingo Warnke and a volume on colonial linguistics, co-edited together with Ana Deumert and Nick Shepherd, are forthcoming. She is co-editor of the journal *The Mouth* (<https://themouthjournal.com/>).



Anne Storch and Angelika Mietzner in Kenya, 2019

Help Lines: a Collaborative Poetry Translation Workshop

Dr Jamie Rann (University of Glasgow), with NACUSSO and Govan Community Project

This workshop is dedicated to exploring translation not in its everyday function as a vital tool for communication, but as a space for creativity, self-expression and connection, celebrating the poetry of translation through the translation of poetry.

In an ideal world, translation is a way of overcoming 'language barriers', allowing different communities and cultures to speak to each other as equals. But this is not an ideal world and translation is inevitably bound up in power dynamics: for many refugees and asylum seekers the very necessary act of translation reinforces the hegemony of English and suppresses their diverse linguistic skills and creativity.

In this workshop, in contrast, we invite participants to come together, bringing their own language(s), and, if they like, some poetry in that language, and to help each other in the creative challenge of translating poetry from and into many different languages, not just English. The goal is not to produce beautiful translations but to share worlds by sharing words, overcoming linguistic and other barriers between people, and in so doing showcasing poetry translation as a methodology for working with linguistically diverse communities of all kinds.

The number of participants in the workshop will be capped at 16.

Dr Jamie Rann is Lecturer in Russian at the University of Glasgow. As well as researching questions of language and identity in early-twentieth-century Russian poetry, he is a literary translator and teacher of literature, language, translation and translation studies.



Dr Jamie Rann

NACUSSO is a cultural, learning and research organisation, based in Edinburgh and Athens. NACUSSO works with an array of interdisciplinary partners to develop sound and story-telling related projects ranging from experimental city-walks and interactive digital applications to educational programmes and museum & heritage resources. Moreover, NACUSSO uses soundscapes and storytelling as a means of delivering accessible programmes for everyone. Most notably the recent year-long, SRC-funded, peer education project Bring Your Own Language, works with a group of asylum seekers and refugees in Glasgow, supporting them to make a new start in the city and encouraging them to share their stories in creative ways.

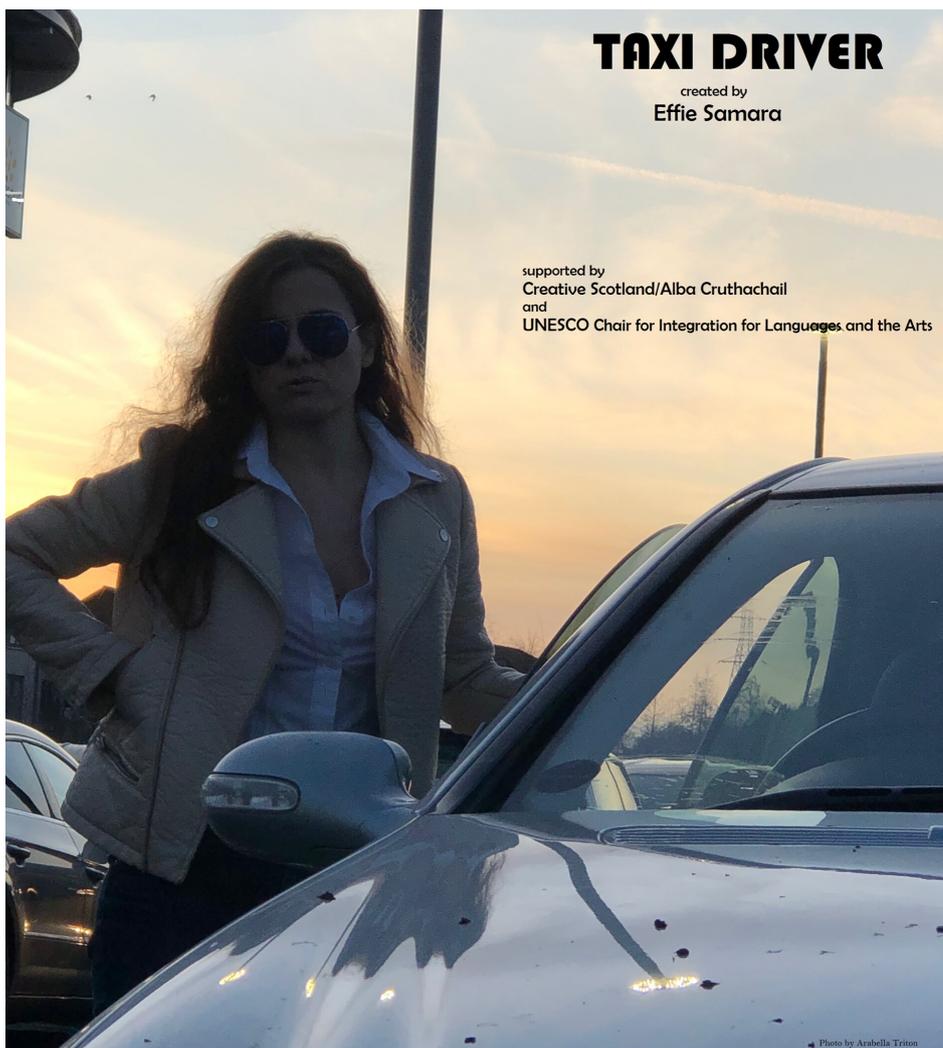
Govan Community Project is a community-based organisation working in the south of Glasgow. Originally a response of community and church members to the needs of newly arrived asylum seekers, it has become a local charity working with and for all the diverse communities of the Greater Govan area and beyond.

Taxi Driver – The Exile After Levinas

Effie Samara (University of Glasgow and Red Woman Theatre)

TAXI DRIVER explores women's restless labouring in a time of seismic shifts in political rhetoric. As an installation with moving image, it will invite you to energise your creativity and imagination in an immersive experience. As a film, it will ask of you to tell us about exile, misogyny and marginalisation with playfulness, dialogue, silence against the background of beauty and darkness that is the West of Scotland. TAXI DRIVER is a piece of activism but mostly an image of poetic realism, and an examination of freedom as our existential need for survival.

This presentation will feature a short film created, written and co-directed by Effie Samara and produced by Jarvis Gray and the invitation to the audience to debate the TAXI DRIVER's presentation of Levinas' giving of the ear and her passengers' reception of what freedom of movement actually means and how its curtailment threatens our very existential need for survival.



Poster for Effie Samara's latest film *Taxi Driver – The Exile After Levinas*

Effie Samara is a UNESCO Affiliate Artist and academic researcher at Glasgow University. For her theatre work she has received the Tom McGrath Award for Playwrights and in 2017 the Playwrights' Studio Scotland Award and the Collaborative Research Award by the University of Glasgow. She has curated Symposia and political platforms, most notably Spaces of Exile and the Scottish Refugee Council Festival and has worked in association with Creative Scotland, Arts Council England and the Glasgow Science Centre. She is published in the field of Human Rights, Women's Rights and European anthropology and is a regular contributor to Scotland's constitutional debate. In May 2019, Effie founded Thinking Scotland under the auspices of the European Cultural Foundation and the University of Glasgow's Chancellor's Fund.

Well-being Of the Woods: how creativity in nature enhances well-being

Becky Duncan (Open Aye)

Join us for an exhibition viewing and discussion on the Well-being Of the Woods project.

“Look Deep Deep into nature, and you will understand everything better.” – A Einstein.

Open Aye has been running the WOW Project for many years (funded by Scottish Forestry) to provide urban forest based participatory photography workshops, specifically designed to make people feel good! The service was established for people with experience of sanctuary, although everyone can benefit from the methodology. To date, around 200 people, from 20 countries, have taken part in 250 visits to green spaces.

This session will showcase some of the images of nature taken by participants and will consider how the process enhances people’s creativity, social connections and relatedness to their environment.

Come and be inspired by others’ visions. Interaction is encouraged. Participation is welcomed. Feeling good, by the end, is likely!

Becky Duncan runs Open Aye, a community interest company which provides photos, videos and participatory workshops, with the aim of progressing positive social change. Working with social enterprises and charities across Scotland, within the social documentary & humanist genre, Open Aye documents folk doing good work. But it’s social impact lies in the participatory photo workshops. Over 50 major projects since 2010, with issues ranging from housing, to human rights, to environmental stewardship, Open Aye runs advocacy campaigns, therapeutic programmes and social action research projects which puts those with relevant experience at the heart of the work.

Becky has an Honours degree in Film & Media / Documentary and a PDA in Professional Photography & Digital Imaging. After working for 8 years in advertising media strategies, Becky was trained in participatory photography facilitation. In addition Becky has been enriched by 18 years of experience with refugee support organisations. As a result Becky has had training in citizen analysis, communication strategies, humanitarian education, and assisting groups with specific needs.



Becky Duncan

Night Shelter Stories

Steven Ritchie (Ice and Fire's Actors for Human Rights)

As a project which is currently developing and being written, Night Shelter Stories addresses the severe issues that destitute asylum seekers face. With no recourse to public funds and no access to homeless support services, due to their immigration status as non EU migrants, our work will represent the stories of night shelter guests as told in their own words.

As with all of our Actors For Human Rights work, 'Night Shelter Stories' are to be a series of verbatim scripts which will share the stories of some of the most marginalised, disempowered and vulnerable groups of people in society. The night shelter offers an essential lifeline for those who stay there and our project looks to communicate their experiences to a broader community who may be otherwise unaware that such a situation exists.



Steven Ritchie and Chris Alexander at Solas 2019

Ice and Fire's Actors for Human Rights outreach project is dedicated to exploring human rights concerns through the creation and performance of documentary scripts. For more information, contact Steven Ritchie (stevie@iceandfire.co.uk) or visit: <http://iceandfire.co.uk/project/actors-for-human-rights/>



Steven Ritchie and Sarah McCardie at Solas 2019

Sharing Stories

Ilona Richards (Inverclyde Community Development Trust) and Paul Bristow (Magic Torch Comics)

Inverclyde Community Development Trust (ICDT) uses a combination of community development, enterprise and creativity to improve the quality of life for local people. In helping to create a welcome for families fleeing conflict in Sudan and Syria, and support their integration into Inverclyde, the Trust has worked with refugee families and local partners to create Sharing Stories, alongside our refugee befriending project, Supportive Communities. These families have lost so much, yet bring us many gifts. We hope our projects honour that.

Through previous work of ICDT, we learned that one of the many things that can get lost when people are displaced are stories, which led to the creation of new project: Sharing Stories. Sharing Stories gathers and shares traditional stories from refugee homelands, alongside traditional Scottish stories. We are creating a multilingual illustrated storybook, that will be available in libraries, used in early years storytelling sessions through the Bookbug scheme, and be part of the welcome pack for refugee families arriving in Inverclyde. It will include Syrian, Kurdish, Sudanese and Scottish stories that we have been told by project participants. We hope that the project and the book will help people remember and share their heritage of stories with their families and with the wider community. In this session, we will reflect on the project and tell some of the stories we collected.

Author **Paul Bristow** works alongside artist Mhairi Robertson at **Magic Torch**, specialising in creating comics and graphic novels exploring the history and heritage of specific communities, including their oral tradition and folktales. They have many years of experience in research and creative interpretation and believe that heritage is an integral part of genuine community regeneration and cohesion, and that understanding, celebrating and respecting those identities is more important now than ever.



Book cover for the Sharing Stories project

Feel at Home

Nazek Ramadan (Migrant Voice)

Migrant Voice to present their 'Feel at Home' project exploring integration and belonging from migrants' own experiences and perspectives using creative tools. Over the past year, Migrant Voice organised a series of training sessions bringing migrants and host community individuals together to develop their skills in video making and create video messages around home, integration and belonging.

Through the project, individuals expressed their views on the theme of feeling at home and on integration, what helps and hinders integration, and how the concept of integration is used and mis-used. Ideas discussed also included challenging stereotypes and embracing diversity and how host communities can support integration. The project activities were delivered in London, Birmingham and Glasgow.

The workshop will screen a number of the videos produced by participants in the Feel at Home project followed by a discussion on 'integration; reclaiming the narrative'.



Nazek Ramadan, director of Migrant Voice

Migrant Voice is a migrant-led organisation established to develop the skills, capacity and confidence of members of migrant communities, including asylum seekers and refugees. We work to amplify migrant voices in the media and public life to counter xenophobia and build support for our rights.

Migration brings a wealth of benefits to Britain. But public and media debate routinely leaves out migrant voices, and can be toxic, misleading, and damaging to community cohesion. We believe the best antidote to divisive rhetoric is real stories, told by real people.

These can be stories like that of Irene, forced away from her British family by Home Office bureaucracy; Dawoud, who found sanctuary here only to be sent back to a country that tortured him; or Sabrina, who like other Europeans in the UK, faces a question mark over her future. Or they can be positive stories about the contributions made by the migrants who keep our schools and hospitals running or give up their time to help those in need.

We bring migrants from all backgrounds together, discuss our concerns and translate them into innovative campaigns, or research projects to ensure these important issues are not forgotten.

We offer professional media training, support and connections with the media.

Our work makes national headlines in the dailies and on TV, on local radio and in newspapers and magazines, and we've branched out into digital media. The coverage we generate moves popular opinion, influences policymakers and provides resources for those doing frontline work.

People should never have to feel voiceless. We provide new ways to speak out - and we believe our work makes a tangible difference to the welfare of our communities and the strength of society in Britain and beyond.

Migrant Voice has regional hubs in London, Birmingham and Glasgow. Membership is open to all migrants and non-migrants wanting to engage in creating positive change. To get involved, please contact us.

Reimagining ritual

Lucy Cathcart-Frödén (Luma Words and University of Glasgow) and Rachel Morley (clinical psychologist)

Rituals are an important part of community life in almost all cultures. Sometimes marking a rite of passage, a transition to a new chapter of life, and sometimes a temporary disruption to the established order, rituals can help us celebrate, mourn, connect, or grow.

The glaring inequality, climate chaos, political turbulence and constant stress of our modern world fuel increasing disconnection. As stable, supportive communities slowly disintegrate and we are all propelled towards greater uncertainty – through forced migration, precarious employment, social isolation – we may lack opportunities to grieve, to celebrate, to welcome and to collectively disrupt.

This workshop will begin by offering some background thinking on traditional rituals and their social function, and sharing stories of new and creative approaches to ritual. We will then spend some time discussing our own experiences of rituals, and work together to create our own short ritual based on the Spring School theme of 'MayDay'. There will be opportunities (but no pressure) to participate in different creative ways – contributing ideas, words (all languages welcome) or music.



Lucy Cathcart-Frödén

Lucy Cathcart-Frödén is a community development practitioner and musician who is currently in the final year of a practice-based PhD. Her doctoral research uses collaborative songwriting with people who have been forcibly displaced or have experience of the criminal justice system, as a way to explore how creative practice can help us connect with one another across difference.

Rachel Morley has worked as a clinical psychologist for the last 30 years in health, educational and community settings with survivors of violence and human rights abuses. Since 2006 this has been with asylum seekers and refugees in Glasgow. She is committed to the links between psychological well-being, social justice and violence prevention and is interested in exploring more how creative ritual practices can support hospitality, peacemaking and belonging.



Rachel Morley

In The Beginning – Storytelling workshop

Bradley Smith and Filipa Tomas (Single Shoe Productions)

We are a very small spec in an infinite galaxy. What if we could hold the earth? A continent? A country? A town? A house? Our own shell? What would we find there? We all wonder where we belong. While the tectonic plates of our identity may shift, our desire to belong remains.

In this workshop participants will playfully explore their own stories of belonging and identity, exploring what there was in the beginning and what one is now. Participants will engage with the company, exploring visual storytelling through games and exercises focused on group communication, play, improvisation and object manipulation. Together, we will closely observe physical objects, animate them and discover how they can inspire compelling characters, detailed environments and personal stories.

Inspiration for this workshop stemmed from a research & development phase with UNESCO RILA and National Theatre of Scotland in Glasgow, where the company held conversations with immigrants, refugees, artists and scholars on the topic of belonging; and a partnership with The University of Oxford's Centre on Migration, Policy and Society (COMPAS). In 2021, Single Shoe will pair this workshop with a tour of their latest work, *A Wall Between Us*.

Single Shoe Productions is a London-based international theatre company founded by immigrants whose mission is to create accessible theatrical experiences that challenge boundaries, explore the connections that hold us together and celebrate our common humanity, regardless of where we come from.



Filipa Tomas and Bradley Smith

Originally from Portugal and the United States, **Filipa Tomas & Bradley Smith** are two immigrants committed to the belief that we all share a human connection that is greater than our differences. They strive to reaffirm this connection by questioning our preconceived notions and those of our audiences. Through an ever-evolving array of visual theatrical forms, including mime, projections, physical comedy and magic, they channel our love for the absurd into original theatre works and workshops that we tour for universal audiences.

We believe we are living in a time of increased polarisation perpetuated partly by social stratification. This is why we endeavour to share our work far and wide, both nationally and internationally, to urban and rural communities, to open up ourselves and our audiences and spark conversations across dividing lines. From Cornwall to John O'Groats, all of our tours have reached remote rural communities where there is limited provision and reduced access to high quality contemporary theatre. Alongside these performances we have led 1000+ hours of theatre-making workshops for communities, students and performers. Our work has received the generous support of Arts Council England, Creative Scotland, Arts Council of Northern Ireland, British Council, greenhouse seed funding and Esmée Fairbairn.

This sea is mine – Arabic language taster

Dr Giovanna Fassetta, Esa Aldegheri and Nihaya Jaber (University of Glasgow)



Sea in Gaza. Credit: Sahar Alshobaki

In this workshop we will introduce/revise some Arabic words and sentences we presented in the previous two editions of Spring School. We will briefly introduce the Online Arabic from Palestine language course for beginners and will tell you a bit about how this course came to be. You will then learn to introduce yourself and to talk about the sea and boats and, time permitting, we also hope that you will join us for a spot of Palestinian dancing!

Whether this is the first time you approach the Arabic language or whether you have joined us before in the Arabic taster workshops, you will find something new, stimulating and also fun.

Giovanna Fassetta is Lecturer in Intercultural Literacies and Languages in the School of Education. She is a qualified teacher with over 20 years' experience of working with young people and adults in Italy, Eritrea and the UK both as a class teacher and as a specialist language teacher. Giovanna also taught adult migrants in literacy classes in Italy and has trained primary teachers of Italian as a foreign language for Edinburgh and Glasgow City Councils. She holds a Master's Degree in Education (Applied Linguistics) and a PhD in Sociology. Her interest and expertise are in the areas of intercultural communication; multilingualism; education and inclusion; indigenous and decolonial research; visual and arts based methods.

Nihaya Jaber, Palestinian from Gaza. I am a PhD student at the school of Education at University of Glasgow. My area of research is related to how Syrian refugees are adapting to their new setting in Scotland, and how that can affect their children's identities especially at schools.

Esa Aldegheri is from Scotland and Italy. She studied Arabic at Edinburgh University, then travelled and worked in the Middle East and Europe. She now works multilingually as a researcher at the University of Glasgow in the field of migration, integration and story exchange and is Chair of Edinburgh City of Sanctuary. Esa's writing has been published by the Dangerous Women Project, Coracle Magazine, Granta and others. From 2006 to 2008, Esa and her partner Gavin Francis travelled from Orkney to New Zealand on a shared motorbike. In 2018, they jointly wrote one of the Freedom Papers – a series of essays exploring freedom, commissioned by the Edinburgh International Book Festival – inspired by reflections on that journey.

Let It Be Democracy

Claudia Schneider and Joceline Berger-Kamel (wirsprechenfotografisch)

"We want to risk more democracy," said German Chancellor Willy Brandt in his government statement in 1969. However, current developments in Europe towards populism and nationalism make it clear, that democracy cannot be taken for granted. Constant political and civil society engagement is necessary to promote and secure democratic developments. Come and discuss with us!



One of the project photos

Who we are...

Encountering and dialogue with the universal language of photography, that is what we, as initiators of '**wirsprechenfotografisch**', have been passionate about for five years. For about a year now, our association has been working with refugees and students from Hamburg under the motto 'let it be democracy', photographically and literarily on the topic of democracy and human rights. In our workshop we present the most interesting photographic results of the project and invite you to an interactive discussion and writing workshop, which provides insights into our versatile working methods. Our aim is to develop new ideas and strategies with you to strengthen networking and civil society.

Joceline Berger-Kamel studied Middle Eastern studies and Political Sciences at the University of Hamburg. She has also been working as a photographer and documentary filmmaker since 2012. In 2015 she started the project 'wirsprechenfotografisch' and carried out numerous photo projects with refugees including exhibitions and workshops with students in Hamburg.

Claudia Schneider studied German Literature at the University of Hamburg and creative writing. She is working as an author and is leading workshops for creative writing and political education with young people. She is working in the project 'wirsprechenfotografisch' from 2016 on and here responsible for networking and fundraising.



Participants of *wirsprechenfotografisch*

At Risk Academic Refugees: a portrait

The Royal Society of Edinburgh, with I.D. Campbell (painter), Dr Alaa Nabeel Hamdon (University of Mosul), Debora Kayembe (human rights lawyer) and Prof Alison Phipps (University of Glasgow)

‘When I reached the border, I read the welcome banner on the road stating “Welcome to Scotland, the land of the brave”. I said to myself: “I am one of them, let’s go.”’ – Debora Kayembe, Lawyer, Linguist and Human Rights Campaigner.

In 2016, the Young Academy of Scotland (YAS) launched its At Risk Academic Refugees (ARAR) initiative to recognise talented young professionals from Scotland’s refugee and displaced migrant communities. This initiative provided encouragement to outstanding members of the refugee and displaced migrant communities to apply to YAS and provided them with support with their applications, and YAS is today proud to include seven ARAR members in its cohort. The Royal Society of Edinburgh commissioned Glasgow-based portrait painter I.D. Campbell to produce portraits of five YAS ARAR members, to celebrate their involvement with the RSE and to raise their profiles.

This talk will offer an in-depth discussion that aims to raise awareness of Scotland’s refugee and displaced migrant communities, how these individuals have established themselves as ‘New Scots’, and how they are now contributing to the future prosperity of Scotland.



Deborah Kayembe, painted by I.D. Campbell



Dr Alaa Nabeel Hamdon, painted by I.D. Campbell

Prof Alison Phipps is the UNESCO Chair in Refugee Integration through Languages and the Arts at the University of Glasgow, Professor of Languages and Intercultural Studies.

Dr Alaa Nabeel Hamdon is Director of remote sensing centre / University of Mosul. He is also senior lecturer in structural geology and remote sensing at the university. He is a member of various councils and committees including Leadership of Iraqi Geologists Union; ArabSTAG; ICOMOS and Iraqi national committee of Sendai framework for disaster risk reduction.

Debora Kayembe is a leading Human Right lawyer and linguist; she was activist and politically involved in D.R Congo. She is a former refugee and works as a Lawyer – Linguist for various International Organisations. Debora served for 3 years at the Scottish refugee Council

I.D. Campbell is a Glasgow-based portrait painter and an Affiliate Artist of the UNESCO Chair in Refugee Integration through Languages and Arts at the University of Glasgow. His work focuses on bold portraits, exploring life to the face of adversity.



I.D. Campbell in front of his painting of the Last Supper

Creative Approaches to Raising Awareness – The Sea of Paperwork

Pinar Aksu (Maryhill Integration Network)

“Follow the journey of the Swallow family and the Wee One as they are forced to leave their nest for a safer place”. The Sea of Paperwork is an illustrated book written and devised following a series of storytelling and visual arts workshops with young people across Glasgow. Coordinated by Maryhill Integration Network (MIN), the workshops encouraged participants to explore their feelings about, and experiences of, asylum and migration. In this session we will look critically at the process of the creation of the book, as well as at the final product. Participants will be invited to reflect on and respond to the discussion and the art work in the book.



The Sea of Paperwork, fresh from the printer



Pinar Aksu



Image created during the making of *The Sea of Paperwork*

Pinar Aksu is Development Officer at **Maryhill Integration Network**. Pinar developed and delivered the workshops which led to the final publication of *The Sea of Paperwork*. She also co-ordinates MIN's Family Nest Group and MIN Voices Project.

Stories of refugee trafficking: 'They raped and buried my friend alive'

Hyab Johannes (University of Glasgow)

Buried in realms of structural invisibility, refugee trafficking has become a de facto regulator of the (im)mobility and carcerality of refugees across the deserts from the continent of Africa to Europe. Often, among other inhuman treatments, refugee trafficking involves torture that results to death; extortion of ransom through torture, rape and forced labour; and commodification of refugee in a clandestine human market (Fisseha, 2015; Reisen et al., 2012; Simpson, 2014).

Eritrean refugees are among the many African refugees who suffer in torture camps in Libya, in Egypt and in Sudan. In this short presentation, drawing from fieldwork conducted in Egypt and phone interviews with victims of trafficking in Libya and in Sudan, I hope to briefly present the clandestine business of trafficking Eritrean refugees in the region. The presentation will focus on routes of trafficking, treatment of Eritrean refugees by the traffickers and the challenges faced by survivors.



Hyab Johannes

Hyab Yohannes is a researcher at the University of Glasgow and holder of the UNESCO RILA PhD Scholarship. He formerly worked for local charities and international organisations in Egypt including UNHCR, IOM, Africa and Middle East Refugee Assistance (AMERA) and Saint Andrew's Refugee Services (StARS). In the UK, Hyab worked as a community organiser and refugee education and training adviser. Hyab is currently a refugee in the UK.

Embedded Realism? Critical examination of the EU's development aid in the 'age of migration'

Tesfalem Yemane (University of Leeds)

Despite its geographical proximity to Europe, Africa has not always assumed the highest place in the European Union's (EU) list of priorities (Taylor, 2004). But with population movements from Africa to Europe increasing in the 1990s, the EU began to attach significant importance to Africa, resulting in the tripartite marriage of development aid, migration and security (Yemane, 2016). In recent years, the EU has formulated three-pronged approach to migration control which revolves around the Common European Asylum and Migration Policy- which seeks to achieve migration control at the external frontiers of Europe by cooperating with the peripheral member states, soliciting cooperation from third countries in West- and North Africa, through its European Neighbourhood Policy Action Plans and mainstreaming issues of migration with development cooperation. A growing number of studies have highlighted the external dimension of EU action on migration to achieve 'non-entrée regime' (Orchard, 2014) by cooperating with peripheral member states and/or African coastal states.

However, less attention has been given to EU's new drive beyond its outer perimeter and further inland in Africa. In this presentation, I show that, in the wake of an increased upstream movement of refugees and asylum seekers from the Horn of Africa region and the inability of African coastal states like Libya, Tunisia and Egypt to curb upstream migration, the EU expanded its external border control measures to what can be called, 'pre-frontier' countries in region by constructing 'wall of money' (Smith 2019) under the cloak of development aid. In this context, I investigate the Cotonou Partnership Agreement (CPA) between African, Caribbean and Pacific group of states and the EU and its member states. By way of a case study, the research seeks to problematize EU's financial support to an authoritarian regime in Eritrea. Of particular relevance to this paper are the conditionalities for development aid dispersals to recipient countries as stipulated in Articles 6-9 and 96 of the CPA.

In December 2015, following a marked increase in the number of Eritrean refugees and asylum seekers entering Europe, the EU decided to give the Eritrean government €200 million under its 11th European Development Fund (Yemane, 2016). And in June 2016, a report by the UN Commission of Inquiry on Human Rights in Eritrea found out that crimes against humanity were committed by Eritrean officials but the EU did not invoke Article 96 on consultation procedures and appropriate measures in situations of human rights violations and/or abrogation of democratic principles by aid recipient country. In order to critically examine EU's development aid to a rights violating state in Eritrea, I build on Freeman's (1995) and Hansen's (2002) concept of 'embedded realism' and Brown's (2002) view of 'political conditionality' in the context of CPA.

This paper contributes to our understanding of the conflation of development aid, mobility containment and aims to expand Orchard's (2014) 'non-entrée regime' to what I would like to refer to as 'non-exit regime' by courting dictatorial regimes. In conclusion, I reflect on EU's position in regards to the causes of mass exodus from Eritrea in light of neoclassical theory of migration and the practicality of aid as positive-influence attempt on Eritrea in achieving what Amartya Sen (1999) calls 'Development as Freedom'.

Tesfalem Yemane is a refugee from Eritrea. He holds MA in International Relations from Tsinghua University in China and another MA in African Peace and Conflict Studies from the University of Bradford. In the UK, he worked as Employment and Education Advisor with Refugee Education, Training and Advice Service (RETAS Leeds). He is currently doing his PhD on destination preference of Eritrean refugees and asylum seekers who arrive in the UK by drawing on 'British soft power' as term 'soft power' is conceptualized by Joseph Nye and modified by Simon Anholt's notion of 'nation branding'. This is the first step in the literature about asylum destination transmuting the notion of soft power in critically examining the role of the state in influencing the destination preference of asylum seekers. Tesfalem also works as the Operations Director of Growing Points, a charity that works with migrants across England and Wales. His co-authored book chapter, 'Steps to Settlement for Refugees: A Case Study' (2019) traces the refugee journey towards citizenship in the UK.



Tesfalem Yemane

Y Gymraeg mewn celf: art, culture and climate anxiety

Esyllt Lewis (Glasgow School of Art)

Through the prism of art, language and creativity, this bilingual presentation is an opportunity to think about the connections between the erosion of land and the erosion of language, and how the relationship between powerful languages and minority languages echoes the effect of capitalism on our natural landscapes. Presenting in both Welsh and English, artist Esyllt Lewis will discuss her methodology for practice as a masters student at Glasgow School of Art, discussing her research into the relationship between an historically oppressed minority language living next door to the most powerful language on the planet, the language of capital, empire and homogeneity. Her use of Welsh in this presentation highlights her hope to diversify the world of academia and the world of art, in order to truly reflect issues surrounding cultural anxiety and climate anxiety. By examining our differences through creative means, we can begin to celebrate the variety of nature and human life.



Esyllt Lewis

Esyllt Angharad Lewis is a Welsh artist and writer, currently studying a Master of Letters in Drawing at Glasgow School of Art, after completing a BA in Welsh and Philosophy at Cardiff University, and working for a period as a translator. She is interested in writing and drawing, and bringing these things together in order to explore identity, language, translation and minority culture in the context of global warming and global capitalism. She is interested in making playful, challenging, site-specific artwork which allows the viewer to experience the joy of its making. She is an editor for the Welsh language arts magazine *Y Stamp*, an independent publication that encourages creativity amongst the public; her special focus is on the visual art strand of the magazine and website. After spending two months working as a senior invigilator for the Welsh pavilion at the Venice Biennale in 2019, she hopes to develop her artistic practice in Wales and beyond, sustaining connections and collaborations with other artists from all over the world. Working and making with others is very important to her, and she hopes to develop a strong network for Welsh artists in the near future. Her favourite paint is meringue.

Christmas cakes: A reflective space to share stories, reflections and Harisi

Victoria Bianchi (University of Glasgow)

This is a storytelling workshop inspired by experiences I have had in my role as Local Coordinator for Children's Neighbourhoods Scotland (CNS) in Clydebank. In 2016, a group of Syrian families were resettled in the Radnor Park area of Clydebank, many of whom still live there today. While reports from What Works Scotland stated that the first stages of resettlement went well, when I started working in the area in late 2019 it was clear that efforts to integrate these families into the local community had achieved limited levels of success. A range of individuals from the community (Scottish and Syrian), education services, and the third sector all had stories to tell of failed promises, divisive decisions, and racist incidents.

One particular sticking point was the 2018 Radnor Park Christmas party, for which a number of Syrian families had requested and been denied tickets. Different individuals had different stories to tell; some blamed those organising the event, others blamed various organisations working with the refugee families for only returning ticket orders a day or two before the event. In my new capacity with CNS, I was certain that this was a problem I could easily remedy for the 2019 event. I would work with some Syrian families and local organisations, invite them to be involved in contributing to the party, perhaps by making desserts or sweets. I would give those resettled here a sense of ownership of the event, and make sure that ticket requests were submitted on time. While this plan did come to fruition (in terms of tickets and cakes at least), my journey through facilitating it was rife with mistakes, pitfalls and roadblocks.

This workshop will take the form of a cafe, where participants will be provided with homemade Harisi and black tea. It will begin with a 15 minute storytelling session, where I will share my experiences working with Syrian refugees in Clydebank, particularly focusing on the input of local gatekeepers, the communicative lapses and my own assumptions that rendered a seemingly simple task so complex. Participants will then be invited to share their own experiences of the journey towards creating something collaborative – as a facilitator, participant or gatekeeper – in an informal, open space. Participants can be provided with a number of resources to facilitate this discussion, including prompts, writing materials, and items that can be passed around the circle. The aim is not to create a list to feedback to the group, but instead to offer individuals a space to reflect on their own experiences of working with/as a facilitator in such circumstances. It borrows from the format of the Moments of Freedom women's group in Clydebank, where sessions are comprised of facilitated and social time.



Dr Victoria Bianchi

Dr Victoria Bianchi is a facilitator and academic whose work is concerned with feminism, community and social justice. She has presented her work at performance events and conferences across the UK. Her PhD thesis 'Ayrshire Herstories' explored the interplay between space, gender and heritage in site-specific performance practice. As a theatre maker, she has written and performed work for, amongst others, the National Trust for Scotland, Camden People's Theatre and Assembly (Edinburgh). She currently works with Children's Neighbourhoods Scotland as their Local Coordinator for Clydebank. As a part of this project, she works with diverse community groups and organisations to explore creative approaches to improving outcomes for children and young people living in areas of poverty.

Language ecologies and linguistic repertoires

Sarah Cox (University of Glasgow)

Come and build your own linguistic repertoire from clay!

In this interactive workshop we will explore some of the key themes of an ecological and multilingual approach to language learning. How does existing knowledge impact learning a new language? What significance does this have for language learning support for refugees?

The background to this workshop is my PhD fieldwork which included a six-month exploratory teaching study delivered in collaboration with a small group of refugee women and children who have come to Glasgow through the British Red Cross Family Reunion Integration Service. The study explored the key themes of the impact of the recognition of refugees' own languages in terms of identity and empowerment and the interrelationship between context and knowledge of other languages within the process of learning a new language.

In this session we will explore the language ecology of our workshop group and highlight the significance of co-collaboration, dignity and multilingualism within language learning. We will consider how it feels and what resources we need to work in a new language with an unknown script. We will also creatively explore the idea of 'linguistic repertoire', building a visual representation of our own repertoire to consider how our own linguistic knowledge interacts.



Sarah Cox and some of her research participants

Sarah Cox is a PhD researcher at Glasgow University. Her research project 'Language Ecologies' focuses on how we can better support reunited refugee families with language learning through the use of multilingual and intergenerational language learning methods. She has over twenty years' experience in the development and delivery of English language teaching programs in the UK, Japan and Germany.

Theatre of Healing / Theatre of Cruelty

Vicky Mohieddeen (theatre maker) and Sanaa Al Froukh (clinical psychologist)

When real people share real stories when does theatre become therapy?
When does catharsis become retraumatisation?
When does healing become cruelty?



Sanaa Al Froukh

Creative producer, facilitator and trainee therapist Vicky Mohieddeen and Syrian clinical psychologist and community actor Sanaa Al Froukh deftly and continually switch roles in this challenging presentation dissecting and deconstructing their shared experience as Assistant Director and Cast Member respectively of recent theatrical production *The Trojans*.

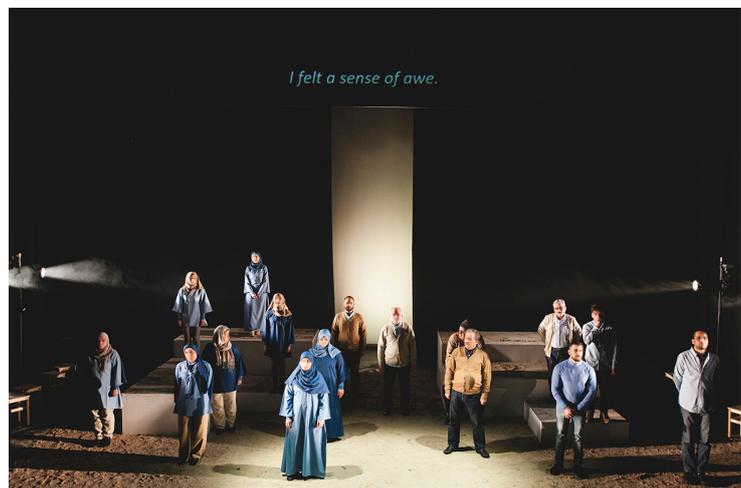
Vicky Mohieddeen is a Glasgow-based drama worker, video editor and creative producer. Based in Beijing from 2008 - 2017, in 2009 she founded Electric Shadows, a nonprofit film collective, which has played a key role in helping shape the evolution of public cinema in Beijing.

From 2013 - 2016, Mohieddeen worked as Creative Projects Manager for Koryo Tours, the world's leading North Korean travel specialist, producing video content and organising cultural engagement events between international artists and their North Korean counterparts. Her work with Koryo Tours has taken her to North Korea more than 20 times and ranges from co-ordinating overseas submissions to the Pyongyang International Film Festival, to producing ground-breaking work within the country itself, such as the viral time-lapse video *Enter Pyongyang*. 3DPRK saw her work with 3D photographer Matjaz Tancic, the most wide-ranging portraiture series ever undertaken in North Korea, and became part of the first international photography exhibition ever to be shown in Pyongyang, curated and produced by Mohieddeen with colleagues from the North Korean Korean Cities Federation.

Since relocating back to the UK, Vicky has volunteered with a number of charities, including regular visits to Dungavel Immigration Removal Centre, and has worked with National Theatre of Scotland, Scottish Youth Theatre and Terra Incognita on a range of projects including Danny Boyle's armistice commemoration, *Pages of the Sea*. Mohieddeen is currently training to be a dramatherapist at Roehampton University and works for Glasgow Night Shelter for Destitute Asylum Seekers.

Sanaa Al Froukh is a Syrian clinical psychologist based in Glasgow since 2017 after time spent working with refugee communities in Jordan, Syria and Turkey. Since moving to Scotland Al Froukh has worked with a number of organisations including the University of Liverpool's Re-Define project and currently serves as the Chair of the Jasmine and Thistle Community Group and is the Chair and co-founder of Syria Bright Future Organisation.

In 2020 Al Froukh will commence a clinical health psychology masters course at Strathclyde university and is currently studying global language and interpreting. In 2019, Al Froukh took a central role as actor and as part of the interpreting and writing team of *The Trojans*, a modern interpretation of the ancient Greek play, *The Trojan Women*. The production was a culmination of 9 months of acting workshops with Syrians living in Glasgow and blended classical Arabic translations of the original text with verbatim stories of the lives of Syrian refugees living in Scotland.



Courtesy of The Trojans

The (Ab)uses of Dignity: Identity and Affect in “Refugeedom”

Asha Varadharajan (Queen’s University, Canada)

This academic presentation responds to and puts in conversation two of the prompts that appear in the Call for Papers advertised by Spring School 2020—“The Arts of Integrating: MayDay.” I hope to address the question of how to affirm dignity in the context of the ambivalences of humanitarian intervention—the casting of refugees as objects of care and concern or “bottomless pit[s] of need” (Malkki) because they have been abandoned by polity—in order to adumbrate a politics rather than an ethics of rescue.

I choose Elie Wiesel’s memoir about Auschwitz and Buchenwald Night (1956), the short fiction of Adnan Mahmutović, a refugee of the Bosnian War, particularly his how to fare well and stay fair (2012), Dina Nayeri’s partly autobiographical *The Ungrateful Refugee: What Immigrants Never Tell you* (2019), Gaim Kibreab’s acerbic challenge to Barbara Harrell-Bond’s “Weapons of the Weak” (2004) on refugee behaviour in camps and the collapse of moral and social order, and Nicholas de Genova’s mordant reflections on refugees’ altered relationships to temporality.

All these works share a challenge to permissible affect and behaviour in the context of violations of dignity. None of the figures described in these works behaves in predictably virtuous ways, embodying, instead, what Arendt described as not only the destruction of the juridical person, but also the moral person in the face of his/her deprivation of a place in the world. I look not only at the resources genre/mode provide to articulate dignity in conditions of extremity, but also at the fascinating ways in which these authors manipulate readerly expectations to present a version of humanity that exudes dignity in and through mockery and betrayal of conventional forms of moral and social values.

My aim is to determine how we might alter the terms of the conversation about dignity and rescue to take seriously Arendt’s claim that the refugee, while a product of historical and political circumstances, is nevertheless a new category of being.



Asha Varadharajan

Asha Varadharajan <http://ashavaradharajan.com> is Associate Professor of English at Queen's University, Canada. She is the author of *Exotic Parodies: Subjectivity in Adorno, Said, and Spivak*.

Her writing and public speaking engage the broad sweep of postcolonial, cosmopolitan, global, secular, rights, migration and development debates. Her most recent essays appear in *Critical Arts: South-North Media and Cultural Studies*, *Cultural Studies*, *College Literature*, *Kunapipi*, *University of Toronto Quarterly*, *TOPIA*, *CSSAAME*, and *Modern Language Quarterly*. She has contributed chapters to books on human rights, biopolitics, decolonizing pedagogy, intercultural discourse, and *The Frankfurt School*. The most fun she has had writing was while composing her chapter on Eric Idle for the *Dictionary of Literary Biography*. The most chuffed she has been lately was when her students nominated her for the W.J. Barnes award for excellence in undergraduate teaching.

Voice and Visibility, The New Scots

Mohamed Omar (Mental Health Foundation)

It is estimated that there are over 20,000 refugees and asylum seekers residing in Scotland. Studies have identified a worsening of mental health problems among refugees upon arrival in the UK. Reasons include pre-migration trauma effects, pressures on arrival in a new country, isolation and loneliness caused by “dislocation from home and culture”, the status of being an asylum seeker and stress due to the asylum processes. This presentation will provide insight into our approaches to improve the mental health and well-being of refugees exploring projects across Scotland.

Following the implementation of the Syrian Vulnerable Person Resettlement Programme across Scotland, we are working strategically with the Scottish Government and local authorities.

The Refugee Health Policy and Strategy Action Group has been designed to increase awareness and subsequent engagement of refugees with the wider health & social care and integration policy landscape. Through a programme of training and resource development we are engaging volunteers from refugee backgrounds to enable them to consider their own lived experience and place it in a wider policy context where their personal experience can be harnessed to advocate for informed policies reflecting the lived experience of refugees. Specifically, the focus is influencing how refugee mental health and well-being are understood and provided for. Evolving from this are opportunities for volunteers to engage with national health and social policy forums as well as refugee specific groups within statutory agencies. Central to all of this is the need to increase participation of people from refugee backgrounds in mental health and well-being as well as in wider society.

Mohamed Omar is the Policy and Development Officer for Scotland's Refugee Programme at the Mental Health Foundation. Mohamed leads multiple capacity building projects to raise the visibility and voice of refugees at a national and strategic level across Scotland.



Meeting of The Refugee Health Policy and Strategy Action Group

Art as Therapy

Robert McNeil, MBE (Remembering Srebrenica UK)

Hate crimes, intolerance, prejudice, and sectarianism in societies throughout the world are steadily increasing. I feel it is important that people seeking refuge in this country, are aware that in Scotland, this is recognised, acknowledged and challenged.

As a starting point, I will present on my work as a forensic specialist for the UN, gathering evidence against the perpetrators of war crimes, crimes against humanity and genocide in the Balkans as well as including a short history of the war of aggression against Muslims in Bosnia and Kosovo. I will use the genocide that took place in Srebrenica in 1995 as a prompt for discussion on hate crimes and how they can escalate.

In this workshop, I will use The 'Ladder of Prejudice' by Gordon W. Allport as an example of how quickly hate crimes can descend into exclusion, violence and genocide. I will show examples of my art-works to illustrate my experience of prejudice and violence, and how I found it helpful when dealing with PTSD. The audience will then be encouraged to express their feelings through art, or other media (e.g. poetry/music etc.).



Robert McNeil in front of some of his paintings

From 1996 until 2009, **Robert McNeil** was invited by the Foreign & Commonwealth Office and the UN to form part of National and International Forensic teams, tasked with gathering physical and scientific evidence from mass graves in the Balkans, and in other areas of conflict.

He volunteer supports, and acts as an ambassador for the charity Remembering Srebrenica UK to help build a cohesive society and challenge exclusion.

Who decides what you see?

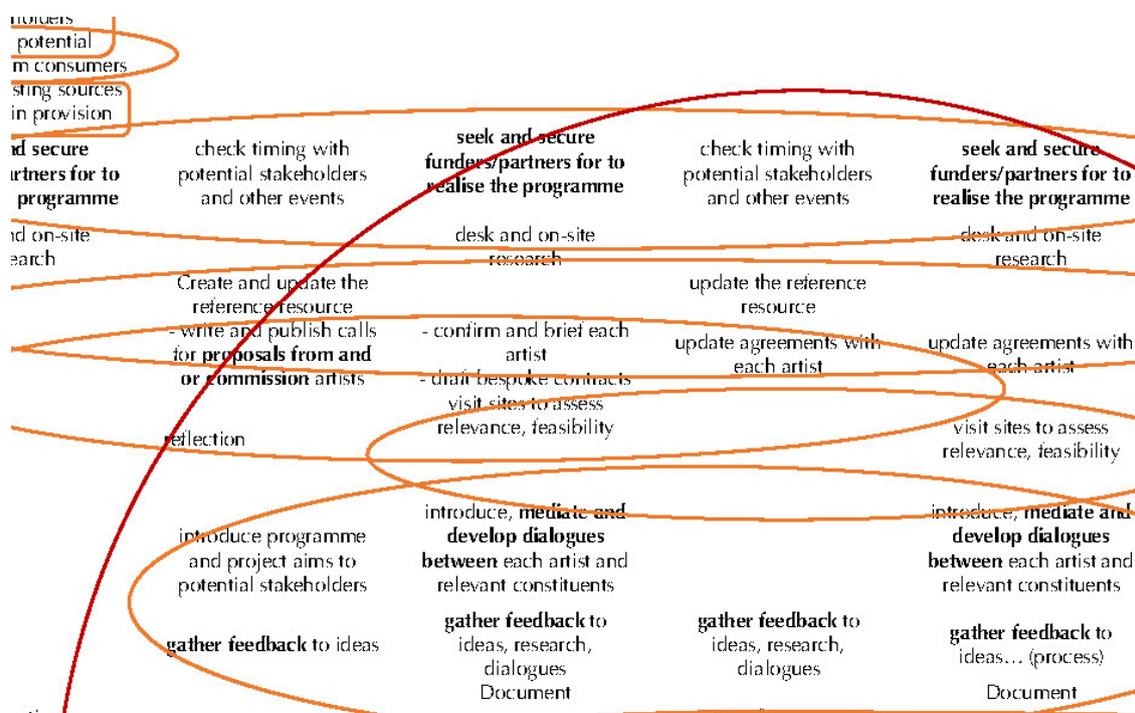
Deirdre MacKenna (Cultural Documents and GRAMNet), Natalia Palombo (Many Studios), Jessica Carden and Tiffany Boyle (Mother Tongue)

The UNESCO RILA Spring School, GRAMNet, Refugee Festival Scotland and many other initiatives have substantially strengthened arenas for arts-based methods to represent the transcultural and transtemporal experiences of people caught up in human migration in Scotland.

This event is primarily for those undertaking or working towards evolved practices as producers, curators, commissioners and artists who initiate programmes and projects, and are responsible for their development and impact, whether as individuals, collectives or institutions.

The aim is to move away from promotion of difference to positioning practices and narratives within relevant discourses, practices and themes. By further opening up the arena to include consideration of the impact of policies on the processes of culture-production, we will discuss what constitutes an example of good/progressive practice (in local and international) and encourage collaboration.

The workshop will comprise introductory presentations and a semi-structured Q+A in order to raise issues from both presenters and attendees, contributing to the evolving Spring School Agenda and the sector in general.



Deirdre MacKenna holds a PhD from the University of Dundee, where her AHRC-funded research explored 'Duration, Cultural Programming and Sensemaking'.

She has been a programmer of contemporary visual art for 25 years, in Scotland, Italy and throughout Europe, developing cultural programmes which activate knowledge systems and expand existing arenas to connect people through transdisciplinary dialogues and exchange.

She is GRAMNet 'Culture-Programmer in Residence' and Founding Director of Cultural Documents, an independent community interest company which activates arenas of common interest through contemporary art research and presentation processes.

Her main research interests investigate social and environmental change and new methods and models of culture production through field research, commissioning programmes and projects of contemporary art, writing, translanguaging and curating/producing/presenting exhibitions, film screenings, responsive evaluation and dialogues. <http://www.culturaldocuments.net/contributor/deirdre-mackenna2/>

Natalia Palombo is an arts producer with specialism in contemporary visual art and film. Her research is centred on critical and convivial conversation in the arts, addressing issues of access to creative and cultural activity, expectations within arts practice, and creative outcomes in areas of regeneration. She has worked collaboratively in my practice, building partnerships and links to traverse critical subjects and activity within the sphere of contemporary art, its market, institutions and independent art spaces.

In 2011, she co-founded The Telfer Gallery, and sat on the curatorial team until 2013. From 2013 – 2016, she worked in a freelance capacity as an arts producer collaborating with organisations internationally, including; British Council, World Design Capital, Connect ZA, The Ar(t)chive, Bushveld Labs, Department of Arts and Culture South Africa, National Film and Video Federation (South Africa), Ministry of Arts and Multiculturalism (Trinidad and Tobago), Visiting Arts. During this period she was also part of the managerial and directorial team at Africa in Motion Film Festival.

In January 2016, she took up the position of Managing Director at Many Studios, where she curates an international arts programme at The Gallow Gate. The Gallow Gate is a multi-disciplinary project space in the East end of Glasgow which challenges social commentary within the arts sector, and wider society in the UK.

Tiffany Boyle is lecturer in Design History & Theory, she is a curator, researcher and writer. Associate Faculty of the MLitt Curatorial Practice programme. She is a recent recipient of a Paul Mellon Centre Research Support grant, and an Art Fund New Collecting Award, in affiliation with Glasgow Museums. In March 2019, she received a Postdoctoral and Senior Scholar research fellowship from the Hauser & Wirth Institute NY.

Together with **Jessica Carden**, she founded the curatorial project Mother Tongue. Since 2009, they have together produced exhibitions, film programmes, discursive events, essays and publications, working with galleries, museums, archives, festivals and national organisations, primarily in Scotland.

Mother Tongue is a research-led, independent curatorial practice working locally and internationally, formed in 2009 by Tiffany Boyle and Jessica Carden. We have since then collaboratively produced exhibitions, film programmes, discursive events, essays and publications, working with galleries, museums, archives, and festivals. We have undertaken residencies in Scotland, Sweden, Finland and Barbados, and participated on the 2011/12 CuratorLab programme at Konstfack University College of Arts, Crafts and Design, Stockholm.

Catching our breath – making refugee podcasts

Ken Gordon (Refugee Voices Scotland)

The decision to make a podcast raising awareness of refugee stories was easy. All we have to do is record stories from people seeking sanctuary. Stories from those who help. Stories from Scottish refugee support organisations. Art is not neutral. What biases and intentions, even if these are ‘good’ intentions, do we have? And does that lead to a good or bad interview? Should there be any edits? How do we avoid causing offence and worse? And what effect does more than 40 person to person interviews have on the interviewer? This workshop will include clips from the most inspiring interviews. It will also touch on the basics of how to make a podcast. Presented by Ken Gordon of Refugee Voices Scotland podcast.

Ken Gordon is in his tenth year making podcasts for work and for personal projects. In total, approaching 150 podcasts. He is UNESCO RILA affiliate podcaster. He performs improvised comedy and facilitates communications workshops for public and third sector organisations. In his day job, he supports Scottish companies in the Space and Creative Industries.



Ken Gordon recording a podcast



Refugee Voices Scotland make podcasts that capture refugee stories. Their podcasts amplify refugee stories to counteract distortion of their situation in the media. They give refugees and refugee support organisations a voice. They aim to make a difference to public attitudes to refugees in Scotland and the UK. Their podcasts are a way for refugees and refugee support organisations to tell their story. They support all efforts to make refugees feel safe, secure and welcome in Scotland.

“Orient-ation” from “Disorient” at the Gallery of Modern Art

Angela Massafra, Caroline Austin, Annette Reilly Drummond and Emily Breedon (Gallery of Modern Art, Glasgow)

In this session, the learning team from GoMA will present the different strands of “Orient-ation”, a multi-layered programme which ran for six months, June – December 2019. Through “Orient-ation”, we used the arts to develop working practices with isolated and vulnerable communities of migrants, refugees, and asylum-seekers in Glasgow, based around “Disorient” by contemporary artist Fiona Tan.

After a short presentation of our initiative, we will facilitate a creative discussion on topics such as cultural diversity and representation in cultural institutions, and enabling conversations around migration in a museum setting.

Angela Massafra is Learning and Access Curator at GoMA (Gallery of Modern Art). After studying archaeology and art history in Rome, Angela has earned a PhD from the University of Glasgow in 2018, researching cultural encounters as reflected by museum objects. Her research interests relate to the fluidity of cultures and the mutuality of the cultural exchange process.

Caroline Austin is Learning Assistant at GoMA. Caroline studied Ceramics at the Glasgow School of Art. A practising artist, mother and creative art tutor, she has worked at the Gallery of Modern Art in Glasgow since 2014.

Annette Reilly-Drummond is Learning Assistant at GoMA. Maker, freelancer, and designer of her own label collection, Annette has worked in the learning team at GoMA after earning a Master’s in Fashion at Saint Martins College, London.



The GoMA team and workshop participants

Emily Breedon is Learning Assistant at GoMA. Emily completed a Master’s degree in Museum Studies at Glasgow University in 2018. She volunteered at GoMA whilst studying, became a Gallery Assistant after graduating, and now is GoMA’s newest Learning Assistant! Her interests are history, mental health and feminism.

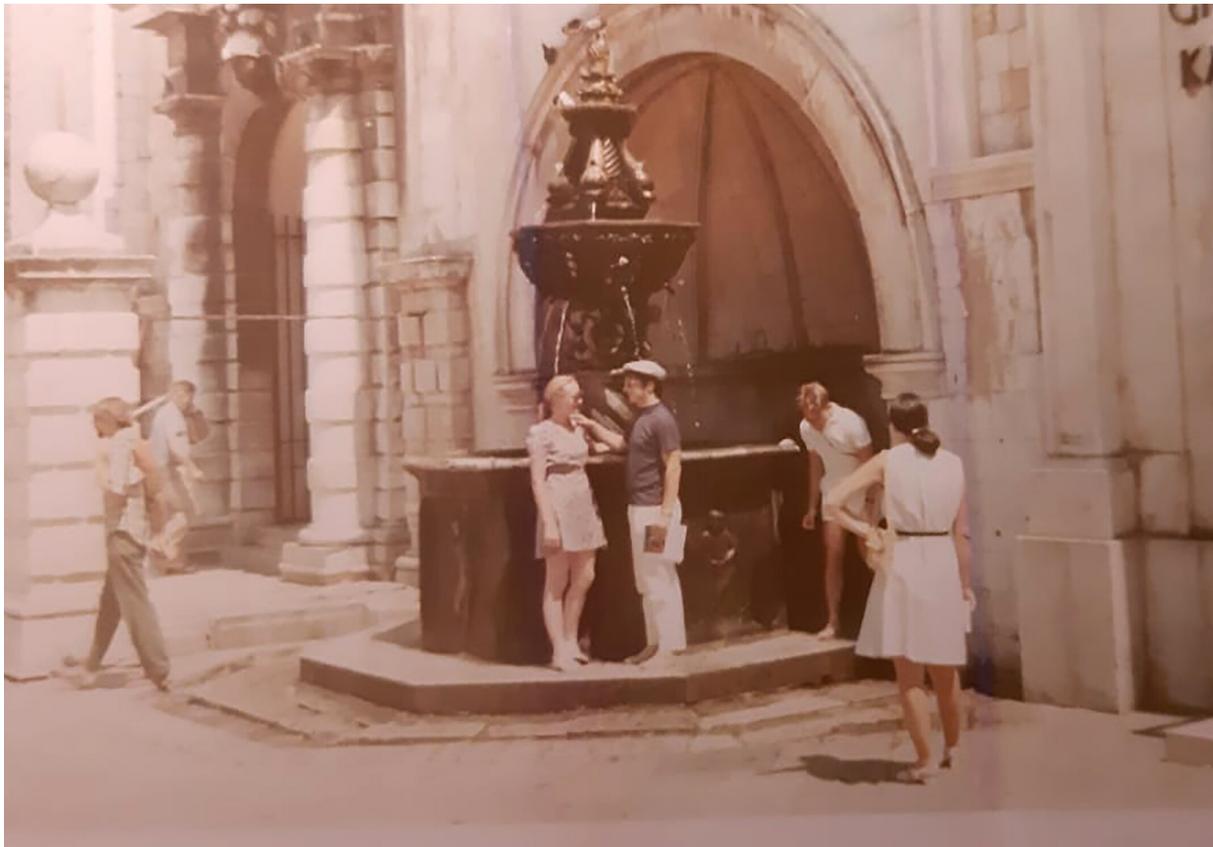
Hospitalities of Love

Valentina Bonizzi (GRAMNet)

Hospitalities of Love is a presentation that involves an intertwining of images, stories, facts, fictions and music which attempts to propose how we could take care of the love that remains.

In November this year I visited for the first time Sarajevo and I learned that my parents were still saving in their house a series of slides together with their projector – which I did not know it existed – of their trip to Yugoslavia. In 1968 my parents were in love and subscribed to the Communist Party (PCI). In 1970/1971, they decided to visit Yugoslavia since they wanted to see how it was to live in a socialist country. They started their trip of twenty days by car from Italy in which they visited places and slept in people's houses. Taste of Salt is a song written by Italian singer Gino Paoli in 1963 – and later sang together with Bosnia popular singer Arsen Dedić – and which inspired the title of the film *Taste of Sea* by Carlo Vanzina, in 1983. The film speaks about summer, friends, loves and betrayals and it ends when the character meet after 15 years in the same place where they used to go to the beach. Each one pursuing their own lives, in monotony or in excess, they fill the place with the melancholy of those who think of the 'great old times'. One of the love affairs in the film, almost deteriorated by time and memory, makes us understand that although things did not go as they wished or they expected, something has remained, while not being declared.

Valentina Bonizzi is an artist working with a range of media, including film, photography, sound and performative actions in public spaces. She has presented her work internationally and she holds an MRes from Glasgow School of Art and a PhD (AHRC) from the University of Dundee.



Sapore di Sale, chapter I Hospitalities of Love | courtesy Valentina Bonizzi

ACKNOWLEDGEMENTS



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And of course all the contributors and volunteers who are putting in their time to make the event a success.

Tapadh leat!



United Nations
Educational, Scientific and
Cultural Organization



- UNESCO Chair in Refugee Integration through Languages and the Arts,
- University of Glasgow,
- United Kingdom of Great Britain and Northern Ireland