

FORUM, Rua Red, April 2018

- **Purpose:** We set up Centre for Creative Practices back in 2009 with the aim to identify and help to utilise the artistic potential brought to Ireland by migrants – initially to integrate, promote, mentor and support migrant artists in Ireland. In practical terms giving them hands-on experience in a professional multidisciplinary artistic venue where they could showcase their work and get visibility among the local arts scene and audiences.
- **Our approach:** We understand cultural diversity as a responsibility, opportunity or challenge to contemporary cultural practice in Europe.
- **Committed to all types of differences between cultures, exploring both the ‘big’ and ‘small’ or ‘close’ or ‘distant’ cultures.** All these different degrees of diversity were and are reflected in the work of our organisation.
- **Format: Open door, flexibility and accommodating = welcoming!!!** We focused on finding out through submissions and going to their events what is being produced and on showcasing the best productions (visual arts, music, small performances, readings, screenings etc.).
We put out open calls for artists to respond to a topic we are planning to present (New Voices of Ireland series) and also collaborated with the embassies to see what is their “official” cultural line.
- **Cross-cultural approach** reflected in the structure of our organisation (migrant lead, working with the local arts professionals)
- **Numbers:** 15 events per month, in total over 700 events, 1,500 artists engaged and over 16,000 audiences. The last survey on migrant and culturally diverse artists we did took place in 2013 and was completed by Survey, completed by 275 artists.
- **Intercultural collaboration and cross-pollination** - Interesting development – during the 1 and 2nd year of our activity we have been approached by various local experimental and emerging artists who wanted to be included into our programme as they felt they could benefit from the service CFCP offers and we also felt that working with the local artists will better fulfil the purpose of intercultural integration.
- **Our audiences** - multi-lingual, cross-disciplinary public. The interactions we held were kept largely at the level of human relationships and the challenges and opportunities for artistic encounters between artists of different cultural backgrounds. Indeed one possible learning from this is to try and make more explicit the links between Cultural diversity at the organisational and practice level and the issues in wider society.

QUESTIONS/POINTS TO BE MADE:

- **Cultural diversity is not ethnicity** – cultural diversity encompasses so much more than skin colour and ethnical differences.

- **A gap between commitment and action, philosophy and practice** - the topic of cultural diversity is well represented in various Arts Council and DCC strategic publications. Finally, there is a will that it also translates into visible and regular artistic programme. However, financial resources allocated are still very scarce.
- **Understanding of cultural diversity will remain fluid**
- **True and not current policy or funding opportunities driven commitment to the topic**
- We also believe that the diversity issue **will grow in importance over the next years.**
- **Mapping exercise and needs assessment** and encouraging environment are of the essence.
- Dealing with minorities or, in some cases with larger groups of immigrants, Of course, poses new types of cultural conflicts potential in which policymakers increasingly often see **cultural activities as an instrumental tool to promote social cohesion and weaken potential conflicts.**
- Need for contextualisation,
- fight for equal opportunities within existing social frameworks
- developmental value of a Cultural Diversity practice – it challenges, questions and at times threatens pre-established convictions, and that this **risk-taking lies at the heart of the cultural diversity project**
- A programme of work might include more research, promotion of existing information, training, development of best practice models or policy recommendations.
- **Instrumentalisation of the artistic practice??** - Cultural operators are somewhat wary in defining their work only in operative terms (i.e. Cultural Diversity as a nexus of techniques to realise human rights and fundamental freedoms as defined by the Universal Declaration of Human Rights). Even where they recognise that globalising trends have an impact on their audiences, staff and programming, they frequently do not want to see their activities ‘instrumentalised’.

“Intercultural dialogue is a continual process of trying to explain your point of view and have then to give up on your point of view to understand the Other. It is a process of negotiation”; “It is a topic of study and research, more than an issue for the structure and the development of the organization. We study it, more than putting it into practice ourselves”; “We deal with cultural diversity in population and work through the engagement of artists representing new communities. We work on public confrontation. We established a new strategy aiming at valorising cultural diversity [...] We have planned funding and supports in theory, but it is difficult to put it into practice”.

The interviewees in this category use such words as “multiethnic cities”, “new communities”, “different ethnic communities”, “minorities”, “linking different cultures”,

“migrant population”, “citizenship”, “intercultural dynamics and dialogue”, “cultural identities”, “emerging ethnic groups”.

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- Currently, 25% of Irish society are migrants.
- Many sectors like Technology and Finance have identified, attracted and employed thousands of highly educated young professionals from other countries and harvested their potential. In the arts sector – we still do not know how many professional migrant artists live and work in the country. The only official report on this, published in 2013, was referring to 23 people.
- Facilitating development of the artistic practice of promise by MIGRANT, EXPERIMENTAL AND EMERGING ARTISTS through yearly, themed, professionally planned and implemented the artistic programme, supporting artists throughout their entire process from conception through production to public presentation

CFCP combines some measures ensuring that ARTFORM DEVELOPMENT is supported throughout ALL OUR ACTIVITIES:

1.) SUPPORT OF NEW PRACTICE BY ARTISTS AT ALL STAGES OF THEIR CAREERS

OPEN CALL FOR SUBMISSIONS - Each year, CFCP selects challenging, socially relevant topics and through an **OPEN CALL** engages **MIGRANT, EXPERIMENTAL AND EMERGING ARTISTS OF ALL DISCIPLINES AND AT ALL STAGES OF THEIR CAREER** to submit their proposals. Selected artists (up to 10 per year) get an opportunity to take part in **a paid, multidisciplinary and intercultural programme of collaborative workshops and participatory event series called New Voices of Ireland (NVOI)**, presented in various locations in Ireland. Since 2013 over **100 artists**, representing all art forms took part in the New Voices of Ireland Series. The total number of received submissions exceeded **400**. The high artistic quality of the developed projects can be seen in the catalogues published yearly for the Series (supporting materials).

Topics selected for the New Voices of Ireland Series by year:

2017 – Migration - from Burdens to Opportunities

2016 – Divisions in our Cities - how can culture help to overcome these divisions.

2015 – Beyond the obvious, beyond the familiar - from producing things to nurturing the social capital.

2014 – Hybridisation of Social Identities and New Blends.

2013 – Migrant artists on Ireland

COLLABORATIVE, DEVELOPMENTAL WORKSHOPS (2 workshops per year for artists selected for NVOI) – these workshops allow artists to discuss, further develop their projects. This

curated process supports getting and receiving constructive feedback, exchanging thoughts, questions and concerns and overcoming challenges, mental blocks and technical obstacles.

1-2-1 AND GROUP MENTORING - artists who take part in the NVOI have access to a dedicated mentoring programme that supports their practice and creating new work at any stage.

Other artists of all disciplines and at all stages of their career can access **MENTORING** with CFCP staff as a payable but affordable service.

PROMOTION - throughout CFCP's professional network of events & festivals organisers and artists in other EU countries who might be interested in collaboration with them.

2.) SUPPORT FOR EMERGING & MIGRANT ARTISTS

Emerging artists are one of the main, target groups for CFCP. Similarly to migrant artists, do not know how to access the existing arts scene, feel intimidated and lack practical "how to" experience.

Throughout the years and activities ranging from exhibition preparation, events curating, theatre performances development, readings, concerts, 1-2-1 mentoring, promotion etc. CFCP successfully supported over 300 of emerging and migrant artists.

Some of the emerging artists supported and promoted by CFCP:

Kirsti Kotilainen – installation; Nina Panagopoulou – visual artist; Deepa Mann-Kler – light installations, visual arts; Jarek Dobrzanski – jazz-trad; Talise Mau – visual arts, Magdolna Toth – ceramics, recycling art, Liadain Speranza – dance, Svetlana Sobcenco – animation, Nasrin Saadat – photography; Kasia Zimnoch & Pawel Kleszczewski – animation, visual arts, Justyna Gruszczyk – olfactory arts, Dorone Paris – composition & performance, la Cosa Preciosa – sound installation

1.) ENGAGEMENT WITH AUDIENCE MEMBERS

CFCP's main strategy to constantly engage and grow its audiences is presenting socially relevant programme at the highest artistic level that is of significance to our target audiences - **MIGRANT COMMUNITIES, MINORITY GROUPS, LOCAL AND NATIONAL PEOPLE INTERESTED IN EXPERIMENTAL, INTERCULTURAL AND MULTIDISCIPLINARY ARTS, ARTISTS.**

CFCP believes that promotion and integration of migrant, experimental and emerging artists would not be possible without the participation of the broad public in our events and debates which the selected artists are always a part of.

Since 2009 CFCP has attracted over 20,000 audiences to our events and programmes (number based on the number of tickets, online registration, headcount at the events).

This number does not include the ambient passers-by in the DART Station during our urban art project “Everything is Going to be fine” – seen by approximately 100,000 people.

CFCP constantly works on growing our audiences numbers through direct promotion, social media as well as through **strategic planning of the dates and partners** for our events and presenting them in collaboration with **significant multipliers i.e. Culture Night, Electric Picnic, Fringe Festival, St. Patrick’s Festival, Dublin International Theatre, Festival Blufire Festival etc.**

CFCP Audience numbers for 2017 (as per 05.09. 2017)

- **EU – Funding for Creative Organisations, Projects & Businesses – 109** (measuring tool – Eventbrite, specific audiences – Artists and Creative Freelancers and Organisations based in South-East. Participating Migrant artists & creatives – 15%)
- **Introduction to Mentoring for Artists, Creative Frame, Co Leitrim – 20** (measuring tool - email registration, the specific audience – artists, members of the Creative Frame)
- **1-2-1 Mentoring – 20** (measuring tool - email registration, the specific audience – artists, 50% migrant artists; artists in unemployment and looking for help with sustaining their careers)

Expected Audience Number at the New Voices of Ireland 2017 public events:

Bluefire Streetfest, Smithfield, Dublin – 3,000 (measuring tools – programmes & event sitemaps, head-count, audience – 60% migrants, 20% - people living in the local area, age group: 25-40 – all data based on the Bluefire records)

Culture Night, Dublin Institute of Design, Kildare – 1,000 (stickers and if available/affordable the eco-counter mat)

TOTAL AUDIENCES EXPECTED FOR 2017 PROGRAMME - 4,150

80% of all audiences in 2017 are new audiences! This is related to the fact that CFCP concentrates on operations in Wicklow area and collaborates with new organisations (Bluefire, Creative Frame etc.)

CFCP’s ARTISTIC POLICY

In all our dedication to supporting and developing strong and sustainable artistic careers we declare to be strongly committed to the following:

1. Committed to integrating, promoting, fostering **MIGRANT, EXPERIMENTAL AND EMERGING ARTISTS of promise** offering them support through our the whole process of their art making – from conception through production to public presentation.

2. Committed to providing a selective, professionally planned support of **EXCELLENT, INTERCULTURAL AND MULTIDISCIPLINARY ARTISTIC PRACTICE.**
3. Committed to supporting **AMBITIOUS, ORIGINAL AND EXPERIMENTAL WORK AND MAKING CONDITIONS FOR CREATING NEW< ENGAGING WORK.**
4. Committed to **EDUCATING THE NEW GENERATION OF ARTS PROFESSIONALS – CURATORS, MANAGERS, PRODUCERS, MARKETERS**
5. Committed to nourishing social fabric of our society through support of **SOCIALLY RELEVANT ARTISTIC WORK.**
6. Committed to fostering the **SPIRIT OF ENTREPRENEURSHIP AND ECONOMIC SUSTAINABILITY** among all artists, creative practitioners, organisations and projects we work with
7. Committed to promoting artistic work that is **INCLUSIVE, ENGAGING, PARTICIPATORY AND ACCESSIBLE to the wide public**
8. Committed to **ARTFORM DEVELOPMENT** through **MULTIDISCIPLINARY, INTERCULTURAL PROJECTS**
9. Committed to **CAPACITY BUILDING - INCLUDING MENTORING, COLLABORATIVE WORKSHOPS, TRAINING, INFORMATION SERVICES**

Recent EXAMPLE: “New Voices of Ireland Series 2017 – Migration from Burden to Opportunities.

PROCESS:

- Two collaborative workshop
- 1-2-1 mentoring
- Each artist preparing an essay on migration for the catalogue
- Two public events
- Touring planned for 2018 (Galway 2020, Fringe Festival – Dublin; Wertep Festival, Poland)

PARTICIPATING ARTISTS in 2017

(The selection criteria – intercultural, multidisciplinary, collaborative and participatory projects and artists from various backgrounds)

El Putnam (Delmar, NY, USA/Dublin) – a multidisciplinary performer, visual artist and philosopher presenting a participatory installation/interactive performance focused on connotations on Blood – Soil, “to undermine the assumption of a national cultural myth of origin”.

Eleonor Lawler (Dublin/UK) – a textile artist and performer investigating the inherent narrative qualities of textiles, whether they are of familial heritage or a seeming convenience. Many textile skills are inherited or inculcated, sharing them is powerful. The happening involves audiences in holding and presenting different fabric pieces.

Mark Lawlor (UK/Dublin) – a visual artist and author will present his project “Traffic” featuring 1,300 pairs of shoes made of cardboard and maps, involving audiences in making these cardboard shoes and walking in them.

Mirjana Reneduzic (Croatia/Dublin) - a drama facilitator; presenting a participatory bilingual piece reflecting the perspective of a migrant artist

Olga Dziubak (Garwolin, Poznan, Poland/Belfast, Northern Ireland) – visual, socially engaged installation artist is presenting an audio-visual installation about “How love overcomes borders” based on interviews and chats with audiences and preparatory work with migrant communities.

Kiera O’Toole (Wicklow, Australia, Sligo) – a visual artist and performer presenting an interactive happening on the topic of insider/outsider investigating migration as a universal and shared experience

Csilla Toldy, (Hungary/Northern Ireland) – a bilingual poet will engaging audiences in the Erasure technique for creating poetry.

1.) CAPACITY BUILDING for Artists - helping them develop their practice, their ideas and their approach to creating art and sustainable, rewarding careers.

MENTORING

- Artists participating in the New Voices are offered two 1-2-1 mentoring sessions.
- Mentoring is offered to individual artists, organisations and projects in the form of personal meetings and online

Examples:

- **South-Eastern Creative Corridor, Co Wicklow + 5 South-Eastern Counties** 1-2-1 mentoring – 5 sessions per participant (video and foley artists)
- **Creative Frame, Co Leitrim** – Introduction to Mentoring for artists (workshop for 20 artists of all disciplines)
- **Mentoring services for unemployed artists** – in collaboration with the Local Employment Services

GENERAL INFORMATION SERVICES FOR ARTISTS AND ARTISTIC PROFESSIONALS (Curators, Festival Directors)

- 1.) Information service and brokering service** - facilitated by Skype, phone or email during the standard office hours this service has replaced our initial drop-in services and includes **venue recommendations, acts and partners recommendations, curatorial recommendations, technical equipment recommendations, show installing, practical questions** (art shipping, insurance). **Availed of by** artists,

creative practitioners, arts managers and events' organisers or facilitators. If we cannot answer the questions, we direct the person to somebody who can help.

Examples:

- Information services – (Migrants Artists Project - MAP) – registering migrant artists and connecting them with suitable opportunities
- Immigrants Council Ireland – curatorial support

TRAINING

1.) Creative Entrepreneurship Training Programmes

2.5 days, one day and half-day workshops for Creative Entrepreneurs how to set up, develop and sustain a creative career or a creative business

Example:

- Creative Entrepreneurs Bootcamp – 2.5 days
- Value Proposition Design – 1 day
- Creative Business Model Development – 1 day

2.) EU-Funding and application writing clinics

EU –Funding for Creative Projects, Organisations and Businesses – 08.09. 2017

HOW WE MEASURE ACCOMPLISHMENT IN THIS AREA?

- **Feedback from the participants** - each service or event finishes with participants being asked to fill in a feedback form
- **Feedback from the funding bodies and sponsors** – with each funder a list of goals is set before each event and an evaluation is carried out in regular intervals to make sure that the agreed goals and milestones are reached.

Project scope (artistic goals, timelines, number of participating artists, audiences and participants, budgets) – defined at the beginning of the project and regularly reviewed to make sure that all milestones are met.

The theme of the year: **“Belonging & Becoming: Culture, Heritage & Our Future**

Inspired by the Culture Action Europe and recognising European Year for Cultural Heritage 2018, CFCP is proposing to concentrate our Artform/artists development programme on the themes of belonging and becoming.

Narrative:

We aim to investigate how through a participatory, artistic programme can we create an understanding of BELONGING AND BECOMING based on diversity and inclusion?

We all long to belong. BELONGING to communities, cultures, territories gives all of us an anchor in our lives and allows us to remain active players in our environments.

However, as our BELONGING is not a passive state and undergoes constant changes and allows us to BECOME active CREATORS of our society, country, environment and communities.

Through highlighting the process of BECOMING we want to connect the past and the future in the form of a cohesive cultural force, working against simplified, divisive rhetorics.

We aim to engage artists, cultural operators and first of all our communities to join this creative process of building an inclusive BELONGING for all of us that supports civic participation, intercultural exchange and societal growth.

We will connect our cultural heritage with the contemporary artistic creation to shape new images for our futures.

This time we want, artists not only to work together and engage the wide public in their process.

This time we want artists to enlighten us all, allowing for the development of creativity and curiosity, and reaching out to people of all ages in our evolving society. We want to facilitate an active 'becoming' process that will be co-created by many citizens.

One part of our programme will be our New Voices of Ireland process based on an open call, selection of the artists, collaborative development of work finished with the public presentation.