



COLLABORATIVE INCUBATOR BERLIN



BERLIN

24,25 & 26 JANUARY 2023

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INCUBATOR
23 November 2022

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INCUBATOR
15 December 2022

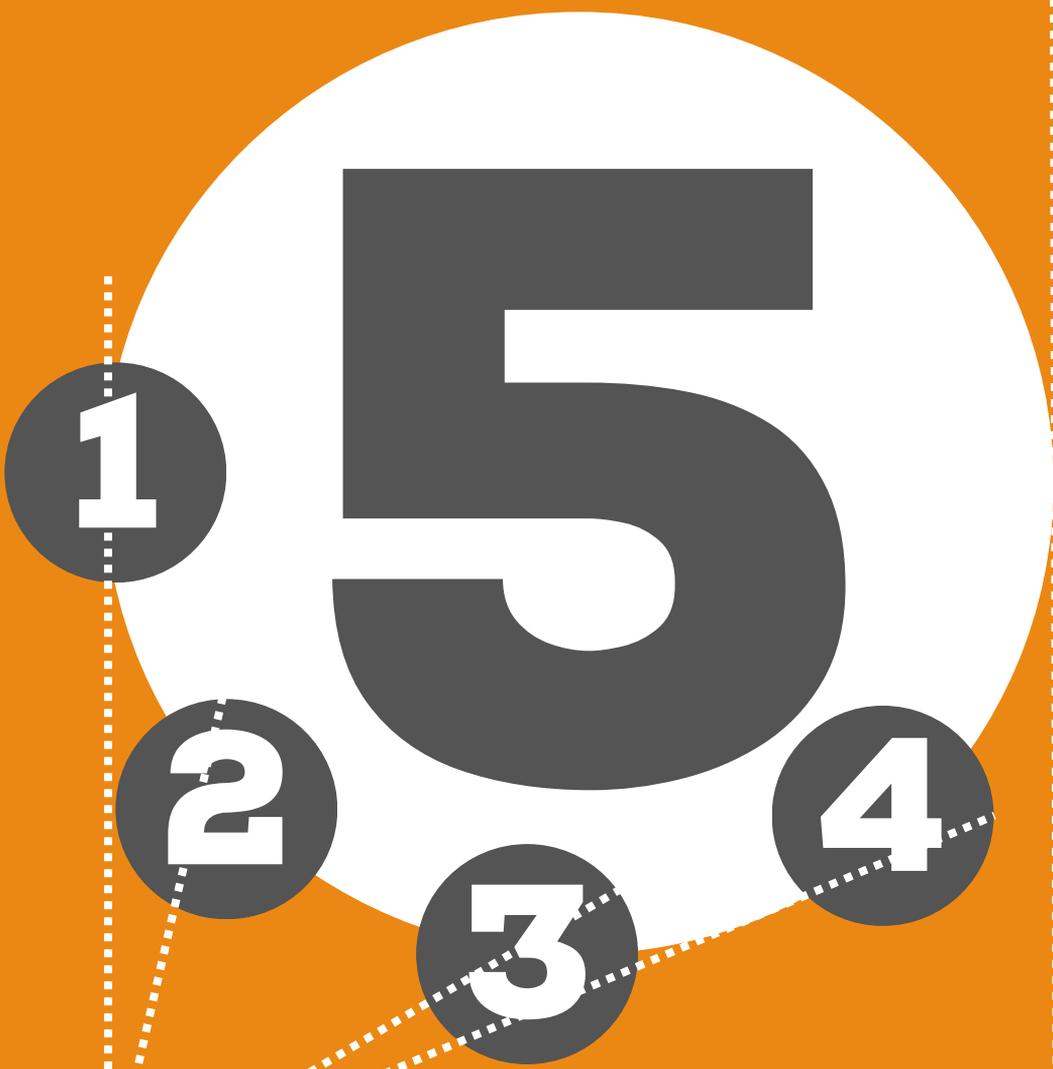
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INCUBATOR
BERLIN

4

INCUBATOR
COMMISSIONS





TOOLKIT

"JOURNALISM
AS AN
ENCOUNTER:
THE USES AND
LIMITS OF
REPORTING"

DANIEL TRILLING



Welcome to Collaborative Incubator 3, designed by Beyond the Now in the context of Re-framing Migrants in the European Media.

Our collective aim in the next three days in Berlin is to bring socially engaged artists who are shaped by migration and displacement into a collaboration with investigative journalists and digital activists - to match and integrate the place-based skills of socially engaged art with the forensic skills of journalism and the storytelling practices of digital activists.

The premise of the 'collaborative incubator' is to facilitate experimentation and risk-taking (mixing methodologies and approaches to storytelling), for new alliances to be formed.

To think and reflect together, to (un)learn practices and ways of working with the aim of co-designing a series of collaborative commissions running from February – April 2023.

The Collaborative Incubator is a space for co-creation and ideation; to pose challenging questions, to collectively imagine new ways of telling the story of migration through the lens of creative practitioners who have lived-experience of migration and choose to work with allies exploring migration through a range of storytelling mediums and platforms.

The incubator specifically supports practitioners and actors who have lived experience of displacement or are diversely shaped by inter-generational histories of migration.

Why bring socially engaged artists into a collaborative conversation with investigative journalists?

Socially engaged artists are often agile at accessing spaces, developing relationships, and engaging with communities on the ground and at the margins. Artists use a variety of innovative place-based methodologies and skills in their projects to nurture participation and cooperation with communities and audiences. Such as, the process of deep listening, the implementation of visual, oral and performance ethnography, in addition to the use of drama and non-fiction conventions developed through a mix of art forms and media, including social media and digital curation.

Investigative journalists, on the other hand, use methods that are systematic and in-depth, resulting in original research and the reporting/unearthing of information that has been concealed to the public. The journalistic method often pioneers new techniques in its embrace of digital platforms and data. Using public records, social media, and data with a focus on social justice and accountability and a form of storytelling characterized by depth and the need for accuracy. Generally, the journalistic method is reliant on primary sources to test hypotheses by way of rigorous fact-checking and verification of sources.

The aim is to bridge and integrate these clearly different yet complimentary ways of working. To learn from each other through a mutual exchange of methodologies, evidence, content, and different forms of media, including social media and virtual platforms.

A key **methodological goal** is to move beyond narrowly humanistic stories (often presented as individualistic morality tales) about migrants and community displacement, to research, map and communicate a more interconnected, systemic story. A story about displacement that is shaped by multiple points of entry across a complex ecosystem, featuring many actors, places, structures, and sectors. A story that is inter-sectoral/sectional, comprising intricate relationships between the spheres of health, education, human rights and crimes against humanity, environmental destruction, housing, family and community.

To this end, we've framed the next few days around the following themes and areas:

- Investigative practices and trauma-based storytelling (case studies of mixed methodologies)
- Place-based socially engaged art practice (case studies of situated knowledge and neighbourhoods)
- The relevance of history - colonialism, migration, and Europe (reparative perspectives)
- Digital platforms and open source (case studies of current practices)
- Amplifying stories and new digital platforms (case studies of current practices)
- Truth-telling & crafting new narratives (sources, verification, and evidence)
- Embedding evaluation as part of the storytelling process
- Archive of mixed practices (who is doing what and where?)

The Collaborative Incubator 3 programme comprises a mix of presentational formats - thought-pieces, provocations, case studies and workshops - allowing for a range of contributions. Our goal by day 3 is to have co-designed and be ready to launch a series of collaborative commissions between socially engaged artists, investigative journalists and digital activists. Running from February - April 2023 these commissions will then provide content for a final Resource Kit to be disseminated through wider networks.

This pilot project is designed around 3 inter-linked activities: **a) the delivery of a collaborative incubator space; b) place-based pilot commissions between socially engaged artists, investigative journalists and digital activists; c) and the production, showcasing and launch of an online resource kit.**

Beyond the Now aims to open up new creative cultural and political affinities/solidarities for a post-pandemic world. We comprise small to medium arts, civic, research and digital organizations: co-culture (Berlin) <https://www.coculture.org/>); Counterpoints Arts, (London, UK: <https://counterpointsarts.org.uk/>); Mozilla Festival (Amsterdam) <https://www.mozilla.org/en/festival/>); Ettijahat-Independent Culture (Beirut and Brussels) <https://www.ettijahat.org/site/index>); CREATE (Ireland <https://www.create-ireland.ie/>); in addition to individual researchers and producers working at: Open University (UK <https://www.open.ac.uk/>); Arts University Plymouth (UK <https://www.aup.ac.uk/>).

Re-framing Migrants in the European Media - comprises a cluster of media practitioners, activists, digital researchers and foundations: including, Here to Support (Amsterdam); Zemos98 (Madrid); Gazeta Wyborcza (Warsaw); Eticas (Barcelona); European Cultural Foundation (Amsterdam) and Beyond the Now (Berlin, London, Brussels/Beirut, Dublin).

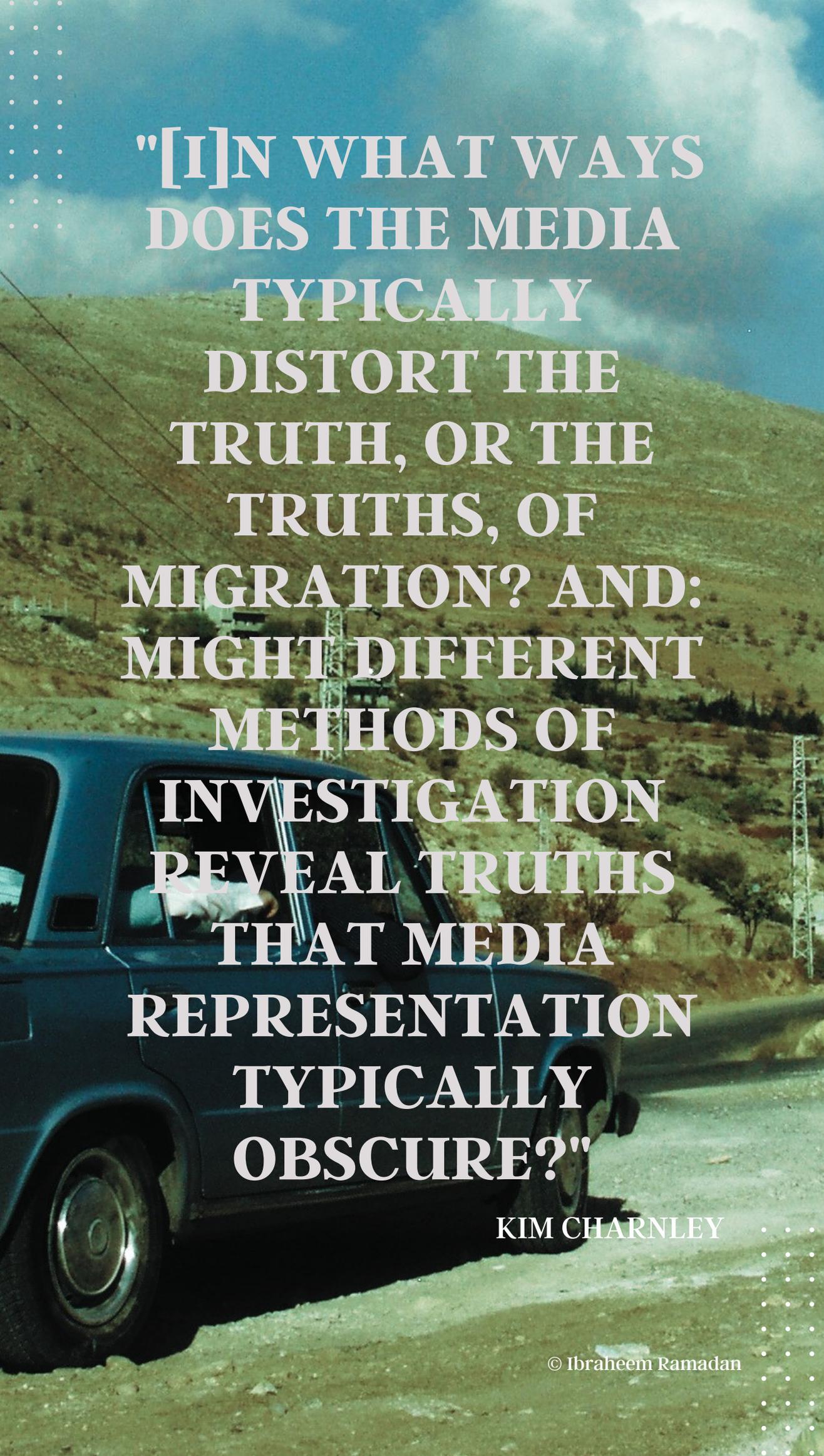


coculture

COUNTERPOINTS.



Co-funded by the European Union



**"[I]N WHAT WAYS
DOES THE MEDIA
TYPICALLY
DISTORT THE
TRUTH, OR THE
TRUTHS, OF
MIGRATION? AND:
MIGHT DIFFERENT
METHODS OF
INVESTIGATION
REVEAL TRUTHS
THAT MEDIA
REPRESENTATION
TYPICALLY
OBSCURE?"**

KIM CHARNLEY

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24 JAN

10:00 - 10:15 Arrive and settle in

10:15 - 10:30 **Welcome/introductions:** Daniela Nofal

10:30 - 10:45 Introduction to **Wolf Kino Venue**

10:45 - 11:00 **Framing Questions:** Áine O'Brien

11:00 - 11:15 Break

11:15 - 12:30 Thought-piece: **Journalism as an Encounter - The Uses and Limits of Reporting**, Daniel Trilling + Q/A

12:30 -13:30 Lunch

13:30 - 14:45 Thought-piece: **Socially Engaged Art - Desperately Seeking Solidarity**, Dana Olărescu + Q/A

15:00 - 15:20 Provocation: **Migrant Artists as 'Historians, Reporters and Storytellers'**, Abdullah Alkafri +Q/A

15:30 - 15:40 Coffee Break

15:40 - 16:10 Provocation: **Transformative Space - 'Momentography of a Failure'**, Nafiseh Fathollahzadeh + Q/A

16:10 -17:30 Reflections/Wrap up and Summary

17:30 -20:00 Rest

20:00 -21:00 Dinner

25 JAN

10:00 - 10:15 Arrive and settle in

10:15 - 10:45 **Rapporteurs:** Dominik Czechowski,
Ailbhe Murphy and Ashish Ghadialli

10:45 - 11:30 Longform Case Study: **The Migrant
Farm Workers on the Frontline of
Europe's Climate Crisis,**
Ismail Einashe + Q/A

11:30 - 11:45 Break

11:45 - 12:30 Longform Case Study: **"Accidental
Death" of a Young Black Londoner,
The Case of Rashan Charles,** Rebecca
Omonira-Oyekanmi and Ismail Einashe
in conversation + Q/A

12:30 - 14:00 Lunch

14:00 - 14:30 Provocation: **Socially Engaged
Practice and Displacement - What is
Europe?,** Khaled Barakeh + Q/A

14:30 - 15:00 Digital Case Study: **'Growing an
Interdisciplinary Virtual Community'**
Sarah Allen and Kit Braybrooke in
conversation + Q/A

15:00 - 15:15 Coffee Break

15:15 - 17:00 Collaborative Workshop: **Truth,
Displacement, Migration: Questions
for Practice,** Kim Charnley

17:00 - 17:30 Next steps in **Re-framing Migrants in
the European Media,** Liza Saris

17:30 - 19:30 Rest

19:30 - 21:00 Dinner

26 JAN

10:00 - 10:15

Arrive and settle in

10:15 - 10:30

Rapporteurs: Dominik Czechowski,
Ailbhe Murphy and Ashish Ghadialli

10:30 - 11:30

**Communicating and Performing Hard
Stories: Craft, Ethics and Social
Media,** Juliana Ruhfus + Q/A

11:30 - 13:00

Collaborative Workshop: **Shape and
Form of the Collaborative
Commissions**

1:00 - 14:00

Lunch and Goodbyes



**WHAT DOES
FREEDOM OF
EXPRESSION MEAN
IN PRACTICE AND
FOR WHOM?**

ABDULLAH ALKAFRI

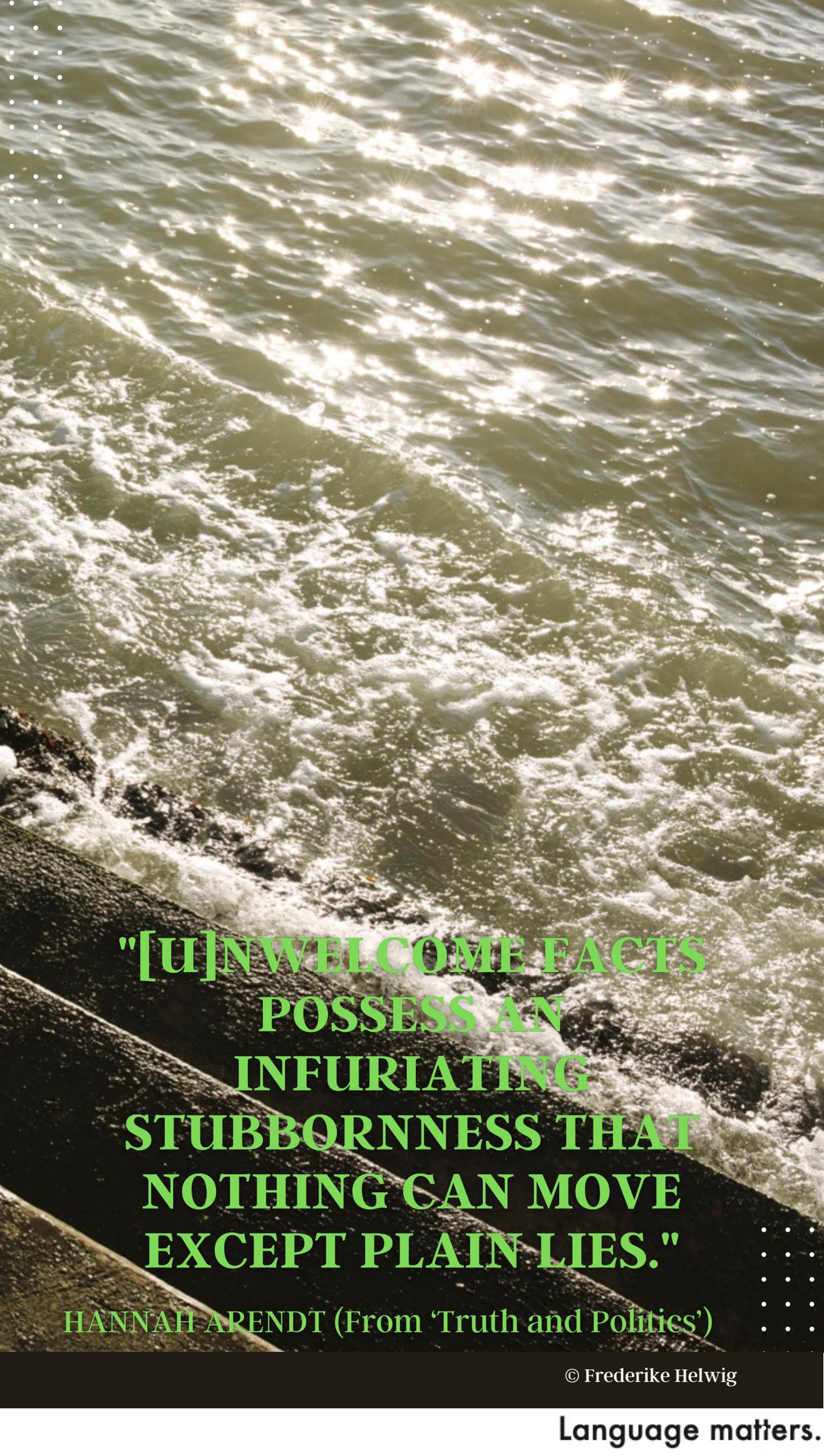


A Provocation

Abdullah AlKafri

What is the role of dramaturgy in exploring (retrieving and re-imagining) values of democracy and freedom of expression? How does public storytelling in the form of performative and experimental methodologies counteract (challenge and critique) increasingly authoritarian discourses and regimes? What does freedom of expression mean in practice and for whom? To what extent have Syrian artists taken on the entwined role of 'historians, reporters and storytellers', as witnesses to a complex set of public spheres that are played out in an everyday reality beyond borders?





**"[U]NWELCOME FACTS
POSSESS AN
INFURIATING
STUBBORNNESS THAT
NOTHING CAN MOVE
EXCEPT PLAIN LIES."**

HANNAH ARENDT (From 'Truth and Politics')

© Frederike Helwig

Language matters.

A Workshop

Truth, Displacement, Migration: Questions for Practice – Kim Charnley

‘Unwelcome opinion can be argued with, rejected, or compromised upon, but unwelcome facts possess an infuriating stubbornness that nothing can move except plain lies.’

Hannah Arendt (From ‘Truth and Politics’)

Truth is a difficult concept. Even so, it commands a moral heft appropriate to the project at hand, of rethinking the representation of migrants in the European media. It is a powerful concept not least because it allows straightforward questions to be posed. For example: in what ways does the media typically distort the truth, or the truths, of migration? And: might different methods of investigation reveal truths that media representation typically obscure?

Investigative journalism and socially-engaged art are two disciplines that share a professional commitment to truth, via exploration of social life. They are also disciplines that employ different methods, with contrasting relationships to the public sphere. This workshop will use the concept of ‘truth’ as an opportunity to explore how collaboration between investigative journalists, artists and digital activists might productively explore the representation and lived experience of migrants.

The aim of the workshop will be to formulate: ‘questions for practice’. These questions will be posed not in the abstract, but as propositions and prototypes to be explored, developed and challenged in collaborative commissions that will follow from this incubator.



**"[E]VERY
CONVERSATION
REVEALS
ALTERNATIVE
NARRATIVES...
SLOWLY
WEAV[ING]
NEW TRUTHS."**

Dana Olărescu



A Thought Piece

Desperately seeking solidarity - Dana Olărescu

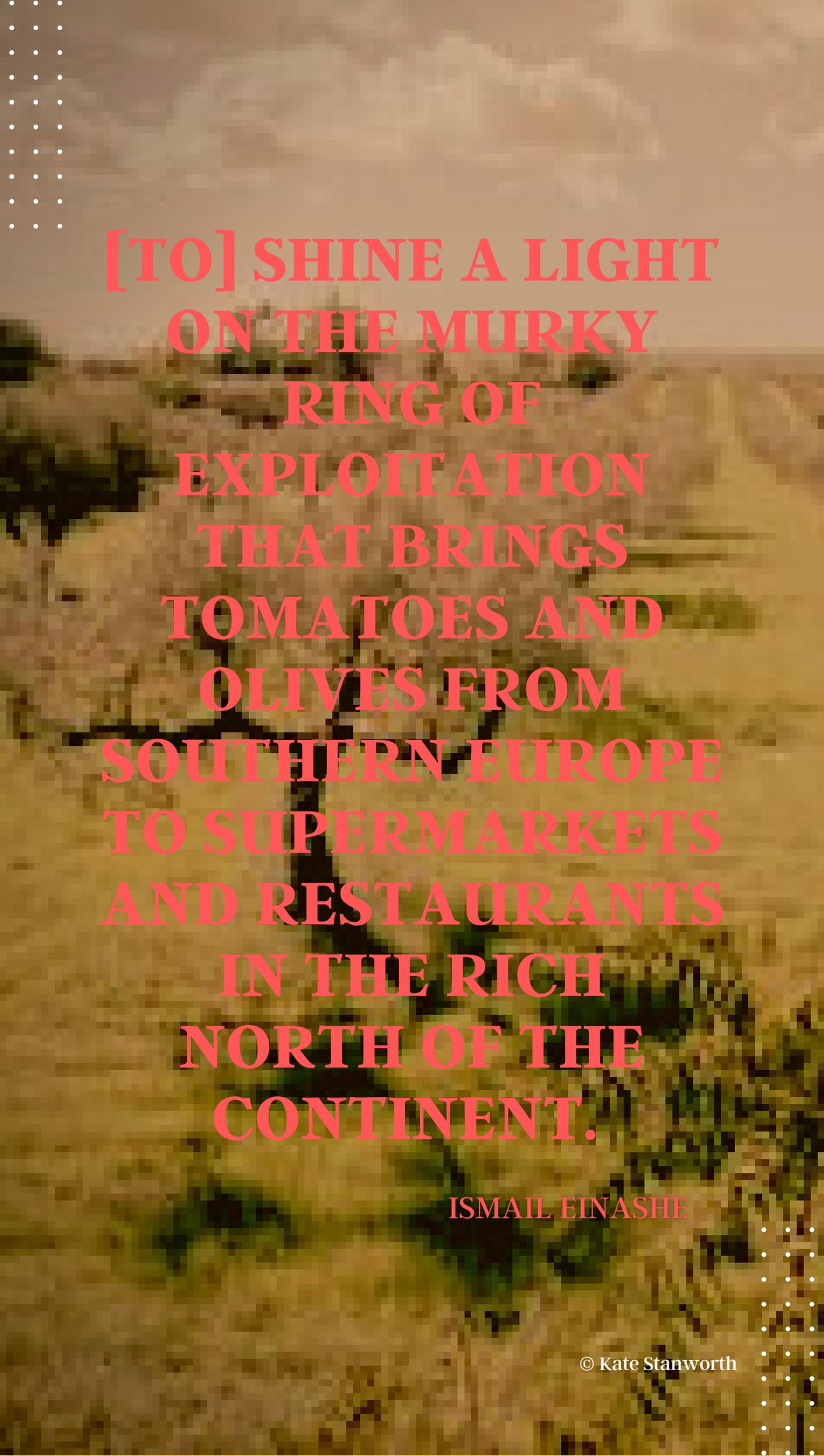
In spite of appearances, socially engaged art is a solitary practice. You stand alone amid the contradictory opinions of statutory bodies, or even disgruntled individuals who demand that money for socially engaged art be deployed to other sectors which are perceived to have greater impact.

But inadequate support and misunderstanding of the practice does not diminish the privilege of engagement; every conversation reveals alternative narratives, and allows side-lined stories to take centre stage or slowly weave new truths.

But can we use the material gathered in this way to help generate communities of interdependence, solidarity, and power for all those involved? And how can we maintain momentum and the promise of change beyond projects' scheduled end point?

Using these questions as a starting point, Dana will talk through projects of place, displacement, and social justice to interrogate how we may find more equitable ways of documenting, storytelling and working.





**[TO] SHINE A LIGHT
ON THE MURKY
RING OF
EXPLOITATION
THAT BRINGS
TOMATOES AND
OLIVES FROM
SOUTHERN EUROPE
TO SUPERMARKETS
AND RESTAURANTS
IN THE RICH
NORTH OF THE
CONTINENT.**

ISMAIL EINASHE

A Case Study

The Migrant Farm Workers on the Frontline of Europe's Climate Crisis - Ismail Einashe

An investigation into migrant olive pickers living in squalor and working for gangmasters for little pay in Italy. Bearing the brunt of deadly heat waves and extreme weather, migrant farm workers in Italy are on the frontline of Europe's climate emergency. While the media has focused on the impact of rising temperatures on European citizens, hundreds of thousands of migrant labourers in Italy and Spain toil away in 45°C temperatures picking olives, harvesting tomatoes, planting seeds, and irrigating crops....

Squeezed between low pay and smothering heat, they are also forced to live in overcrowded, filthy rural settlements known as 'ghettos', which resemble refugee camps - such as the makeshift encampment in Campobello di Mazara in Sicily, home to hundreds of African migrant farm workers, most of whom are from The Gambia, Senegal and Tunisia.

Meanwhile, consumers in the Netherlands or UK do not question the source of their tomatoes or olives. The aim of this investigation is to shine a light on the murky ring of exploitation that brings tomatoes and olives from Southern Europe to supermarkets and restaurants in the rich north of the Continent.

Ismail Einashe- Investigative Methods and Ways of Working

What is your first instinct when you begin a project – how do you begin to move into a ‘story’ – how would you describe your way of working (method). Do you draw on ‘instinct’, or ‘research’. How do you move into and orientate yourself to the people and the place where you think the potential storylines or situations lie?

As an investigative journalist, you often work alongside and with communities and people who are vulnerable and in some instances traumatised because of displacement. How does an awareness of human trauma play a conscious part of your method and mode of storytelling?

As an investigative journalist, do you think you have anything to learn from and share with methods practiced by socially engaged artists and digital designers and activists?



**INCUBATOR
23 November 2022**

Dana Olărescu- Place-based, Socially Engaged Artist and Designer

What is your first instinct when you begin a project – how do you begin to move into a ‘place or anticipated story’ – how would you describe your way of working (method). Do you draw on ‘instinct’, or ‘research’. How do you move into and orientate yourself to the people and the place where you think the potential storylines or situations lie?

As a socially engaged artist, how do you define the notion of ‘place’ when working with and alongside people and communities who have been displaced? As an artist working in a socially engaged context and methodology, what is the relevance (or not) of place and ‘displacement’ in your work?

As a socially engaged artist, do you think you have anything to learn from and share with methods practiced by an investigative journalist or digital designer?



INCUBATOR
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**Hossein Derakhshan- Artist,
Researcher, Information
Designer**

**What is your first instinct
when you begin a project –
how do you begin to move
into a ‘place or anticipated
story’ – how would you
describe your way of working
(method). Do you draw on
‘instinct’, ‘or research’. How
do you move into and
orientate yourself to the
people and the place where
you think the potential
storylines or situations lie?**

**What role does the
investigative method play in
raising the invisible
storytellers? And how do you
re-gain a sense of identity in a
colonised space – both virtual
and non-virtual? How do you
bring a sense of place into
your practice?**

**As an artist, researcher and
information designer, do you
think you have anything to
learn from and share with
methods practiced by an
investigative journalist or
socially engaged artist?**

Ashish Ghadiali: Reparative Stories

How do you navigate the spaces between fiction and non-fiction in your practice (whether art production, writing or curatorial) and by association the concept and notion of 'truth' and process of 'verification'?

As an artist and activist, what role does history, displacement and 'reparative justice' play in your writing and storytelling?

How does the intersection of racial and environmental justice inform and shape how you tell the story of a space or place (or the concept of the planetary)?



**INCUBATOR
15 December 2022**

Kim Charnley: Boundaries of Fiction/Non-Fiction

How do you navigate the spaces between fiction and non-fiction in your practice (whether art production, writing or curatorial) and by association the concept and notion of 'truth' and process of 'verification'?

What do you perceive to be the 'ethical expectations' surrounding notions of 'truth' and the phenomenon of displacement in relation to socially engaged art?

**How do the institutions that govern the relationship between art and the truth differ from those that govern investigative journalism?
How, for example, is fiction licensed as a creative strategy in the space of socially engaged art?**



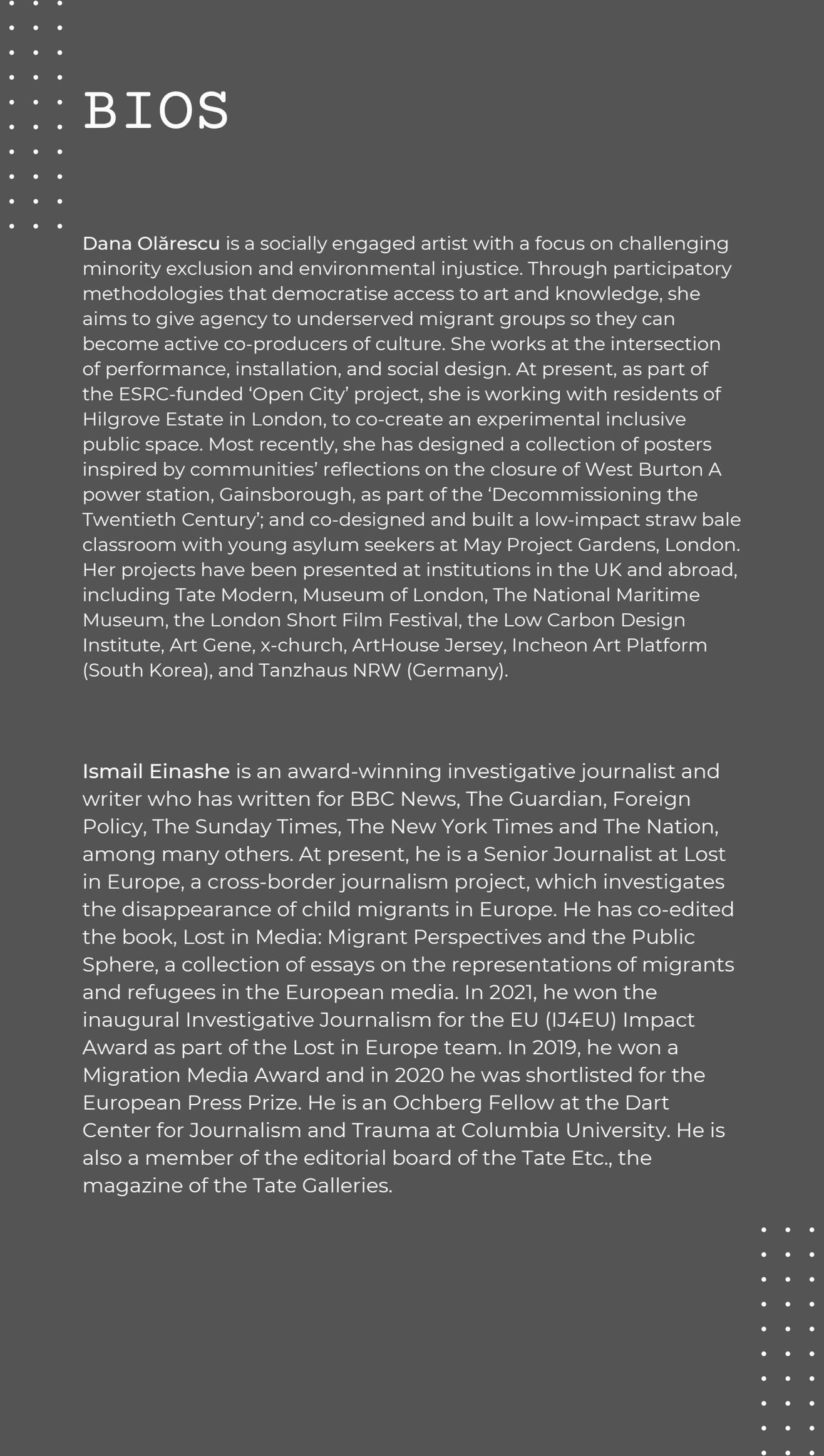
INCUBATOR
15 December 2022

**Dominik Czechowski:
Curation and Contested
Spaces/Places**

How do you navigate the spaces between fiction and non-fiction in your practice (whether art production, writing or curatorial) and by association the concept and notion of 'truth' and process of 'verification'?

What role might the concept and logic of a public sphere play in curating stories of migration and displacement?

What are the challenges (opportunities) of curating in contested spaces - spaces and places shaped by (at times hidden) colonial histories and everyday experiences of migration and displacement?



BIOS

Dana Olărescu is a socially engaged artist with a focus on challenging minority exclusion and environmental injustice. Through participatory methodologies that democratise access to art and knowledge, she aims to give agency to underserved migrant groups so they can become active co-producers of culture. She works at the intersection of performance, installation, and social design. At present, as part of the ESRC-funded 'Open City' project, she is working with residents of Hilgrove Estate in London, to co-create an experimental inclusive public space. Most recently, she has designed a collection of posters inspired by communities' reflections on the closure of West Burton A power station, Gainsborough, as part of the 'Decommissioning the Twentieth Century'; and co-designed and built a low-impact straw bale classroom with young asylum seekers at May Project Gardens, London. Her projects have been presented at institutions in the UK and abroad, including Tate Modern, Museum of London, The National Maritime Museum, the London Short Film Festival, the Low Carbon Design Institute, Art Gene, x-church, ArtHouse Jersey, Incheon Art Platform (South Korea), and Tanzhaus NRW (Germany).

Ismail Einashe is an award-winning investigative journalist and writer who has written for BBC News, The Guardian, Foreign Policy, The Sunday Times, The New York Times and The Nation, among many others. At present, he is a Senior Journalist at Lost in Europe, a cross-border journalism project, which investigates the disappearance of child migrants in Europe. He has co-edited the book, Lost in Media: Migrant Perspectives and the Public Sphere, a collection of essays on the representations of migrants and refugees in the European media. In 2021, he won the inaugural Investigative Journalism for the EU (IJ4EU) Impact Award as part of the Lost in Europe team. In 2019, he won a Migration Media Award and in 2020 he was shortlisted for the European Press Prize. He is an Ochberg Fellow at the Dart Center for Journalism and Trauma at Columbia University. He is also a member of the editorial board of the Tate Etc., the magazine of the Tate Galleries.



BIOS

Ashish Ghadiali is a filmmaker and activist who works for racial justice and environmental justice in diverse contexts. He is Strategic Advisor on Climate Justice at the University of Exeter's Global Systems Institute, co-chair of the Black Atlantic Innovation Network at UCL's Sarah Parker Remond Centre for the Study of Racism and Racialisation, advisor to the Decolonisation and Representation Process at The Box in Plymouth and Co-Founder/Co-Director of Radical Ecology, a new CIC that works across culture, research and policy to build community and advance climate justice. His 2016 feature documentary, *The Confession*, explored the geopolitical arcs of the War on Terror through the testimony of former Guantanamo detainee Moazzam Begg, and was described by *The Guardian* as "a documentary of great clarity and gravitas" and by *Sight and Sound* as "an interrogation of the very nature of truth-telling, freedom and responsibility". Ghadiali is also a regular contributor to *The Guardian* and *The Observer*, was a member of the co-ordination committee of the COP26 civil society coalition and part of the team that set up the Freedom Theatre in Jenin Refugee Camp in 2006. More recent projects include the public gatherings *Sensing the Planet* (2021) and *Equilibrium* (2022). He is currently working a narrative non-fiction book about walking that explores the entanglement between migration, landscape and empire.

Dominik Czechowski is an independent curator, lecturer and writer. He has held curatorial positions at a number of public arts institutions including Modern Art Oxford, Hayward Gallery, Arnolfini Gallery, and Barbican Art Gallery and has curated exhibitions, performances and contextual events independently for institutions such as Freud Museum and Liverpool Biennial. He is an editor of and contributor to artist publications and exhibition catalogues as well as periodical publications such as *MAP*, *Postmedium*, *Foam*, *Contemporary Lynx*, and *Art Monthly*. He is Associate Lecturer in Critical Theory and Practice at the UCA Canterbury and a member of AICA-UK (Association of International Art Critics).



BIOS

Ailbhe Murphy is a socially engaged artist based in Dublin. From 2015 to 2022 she was the Director of Create, the national development agency for collaborative arts in Ireland. At Create she was responsible for organisational strategy and programme which traversed research and learning initiatives, advocacy, professional development, commissions and project opportunities. These included the development of Create's current strategy Connect Create Change, Leading Collaborative Arts in Ireland 2022-2025, leading the EU-funded Collaborative Arts Partnership Programme (CAPP), a four-year, nine-partner Creative Europe project, as well as securing Create as the manager of the Arts Council's three-year pilot Creative Places project in Tuam and as provider of the Network Services for the national Creative Places programme (2021-2024). Ailbhe is a co-founder of the interdisciplinary platform Vagabond Reviews which combines socially engaged art and research practice where questions of agency, knowledge production and representation are central.

Abdullah Alkafri is an award-winning playwright and theatre director. He has also collaborated with arts organisations including LIFT (UK), the Royal Court Theatre (UK), IEVP (Norway) and Lark (USA). He also works as a trainer, strategic planner, fundraiser and designer for arts intervention initiatives, working with Culture Resource (Al Mawred Al Thaqafy) and the Friedrich Ebert Stiftung among many others in Lebanon, Syria, Tunisia, Yemen and elsewhere. He is a member of the Advisory Board of the Arab Council for Social Sciences, the Artistic Committee of Sundance Institute's MENA Theater Lab and the board of the 10th Summit on Arts and Culture. In 2014. As a member of Ettijahat – Independent Culture, Abdullah was chosen to succeed Rana Yazji as Executive Director of the non-governmental organisation. Ettijahat is dedicated to supporting Syrian artists and cultural practitioners and their peers across the Arab region and Europe, providing capacity-building and educational opportunities to artists, cultural practitioners and academics, as well as financial and legal support. He also teaches MA Theatre at l'Université Saint-Joseph, Beirut, where he was awarded a PhD in performing arts in 2022.

BIOS

Isabel Lima is a socially engaged artist, researcher whose practice addresses the overarching themes of Identity, culture and place. Her own family history of displacement is the catalyst for her research interests. Lima develops artist-led projects in collaboration with groups of people who have systematically suffered injustice and/or oppression caused by capitalism and colonialism. Her work is (un)disciplinary aiming to dissolve fragmentation to pursue community-led wishes and objectives.

Daniela Nofal is a cultural organiser and arts practitioner. Daniela has produced numerous artistic projects and creative interventions, sitting at the intersection of art, arts education and social engagement. She has collaborated with a number of organisations across the UK and internationally, including Counterpoints Arts, Beyond the Now and Ettijahat. Central to her artistic practice is experimenting with forms of organising and collectivising to reimagine models of assembly and solidarity. Daniela is a member of several arts collectives including Cross Commons Collective, Sadaa Sound Syndicate and Makkam. In 2020 she co-founded Zamakan, a nomadic arts organisation that aims to collaborate with artists, curators and creatives from across the SWANA region. She is also one of the initiators of SACF, London's Syrian Arts and Culture Festival.

Ala Buisir is an award-winning visual artist & journalist. Born in Ireland with Libyan roots, Ala is a graduate of the Photography programme in TU Dublin and an MA in Journalism from Dublin City University. She is currently undertaking a PhD by practice at the University of Limerick, in which she investigates the 'othering' of Muslim women in the western world by societal Islamophobia and western tropes of Islam. She aims to use this research to inform participatory arts-based interventions that challenge Islamophobia against Muslim women by amplifying Muslim women's voices and creating avenues for digital storytelling in which these voices are agents in their narrative. She is the co-founder of Gorm media. An impact-focused digital media start-up with a mission of unifying across differences and advancing belonging for marginalised communities. And a board member of the Amal Women's Association. A Muslim women-led organisation. It provides front-line services to Muslim women.

BIOS

Juliana Ruhfus is an award-winning broadcaster and investigative journalist who leads the European work of the Dart Centre for Journalism and Trauma. Having worked in international TV production for well over two decades (Al Jazeera, BBC, and many others) and with a background of in-depth reporting on pressing global issues (e.g. conflict, terrorism, trafficking). Juliana, a former Dart Centre Ochberg Fellow, trainer, and Dart Centre board member, now focuses on the expansion of Dart Centre Europe.

Rebecca Omonira-Oyekanmi is an independent investigative journalist. Her work has been twice shortlisted for The Orwell Prize for political writing and her reporting (as part of a UK-wide investigation on the treatment of migrant women fleeing domestic violence) won a Refugee Council award and a Write to End Violence Against Women award. She has written for a range of publications over the course of her career including the Guardian, the Washington Post, the New Statesman, the Independent, and Prospect magazine. She co-edits Shine A Light, an award-winning investigative journalism and storytelling project, which publishes on openDemocracy.net, and is writer-in-residence at Lacuna, a human rights magazine. Rebecca sits on the Women's Budget Group Gender Commission and is a trustee of the Orwell Youth Prize. She has written, produced and presented the Migrants' Law Project podcast, It Can Be Done. Rebecca was appointed the 2020 Stuart Hall Fellow at Sussex University. Alongside her own work, Rebecca has developed a Writing Wrongs project for local sixth-formers from backgrounds under-represented in journalism.

Daniel Trilling is a journalist, author and editor based in London. He spent 10 years covering the experiences of refugees and migrants in the UK and Europe for publications including the Guardian, London Review of Books, New Statesman and others. His books include "Lights in the Distance: Exile and Refuge at the Borders of Europe" (2018) and his work on migration was shortlisted for the 2022 Orwell Prize, Britain's leading journalism award.



BIOS

Áine O'Brien is Curator of Learning and Research/Co-Founder, Counterpoints Arts. She has worked across the arts, education and activism in the US, Ireland and the UK and was co-director of Counterpoints Arts 2012- 2020. Áine runs Learning Lab, a platform supporting cooperative (un)learning through socially engaged art (SEA). She directs the Summer School on Cultural Diversity and Collaborative Practice (in partnership with Create - National Development Agency for Collaborative Arts). A recent collective learning initiative includes Mutual Affinities 2022 (commissioned by Creative Scotland) and the publication Art, Migration and the Production of Radical Democratic Citizenship (co-edited with Agnes Czajka, Rowman International - Frontiers of the Political Series, 2022).

Khaled Barakeh is a Syrian-born Berlin-based conceptual artist, cultural activist, and creative facilitator. Originally trained as a painter, he graduated from the Faculty of Fine Arts in Damascus in 2005 and received his MFA from Funen Art Academy in Odense in 2010. The geographical shift and the course of his studies spurred a transition into his current conceptual approach. In 2013, he completed a Meisterschuler study at the Städelschule Art Academy in Frankfurt a.M. Barakeh's practice is based on reframing moments of dissonance and often outright injustice in political and social structures. Khaled's Studio engagement is driven by what he calls The Practice of Necessity, an ethos that dictates responses to the urgencies of ever-changing realities. That led him to found coculture, a non-profit organization rooted in the intersectionality between art, activism, and community building, to support exiled culture and cultural producers. Barakeh's work has been exhibited internationally at museums, Biennales, and other institutions and venues.



BIOS

Sarah Allen is an Event Director, community organiser and art curator. Passionate about bringing art and culture into conversations on the future of an open and free internet. 14 years leadership experience in global large-scale festivals, exhibitions, sports marketing events and immersive cinematic shows in the UK and globally. Sarah specialises in strategic practices and frameworks that translate high-level organisational and programme objectives into mobilised and engaged communities of practice that support emergent leaders to address real life issues that impact our collective online lives. As Director of Mozilla Festival, her role manifests Mozilla Foundation's strategy on Trustworthy AI in a series of global convenings architected to grow and support our geographically diverse range of stakeholders in activism, building new policies, innovative open technology, and art.

Kit Braybrooke is a postdigital anthropologist and artist-designer in Vancouver whose work explores new ecologies in between technological and material worlds. They are Director of Wê & Üs, a FLINTA-run creative lab exploring the possibilities of community co-creation for systems change. They have published research on postdigital cultures, decolonial technologies, experimental public spaces (from hackerspaces and libraries to living labs) and emergent sites of more-than-human collaboration (animal, vegetal and algorithmic) across Europe, Asia and Canada. Web: studiowe.net | drkitkat.com

Kim Charnley is author of *Sociopolitical Aesthetics: Art, Crisis and Neoliberalism* (Bloomsbury, 2021) and lecturer at the Open University. He is a theorist and art historian who researches socially-engaged art, social practice, art activism and institutional critique. He is also a member of 'Beyond the Now', a platform that explores the role of socially-engaged art in a post-pandemic world.

BIOS

Liza Saris currently works as a freelance project coordinator with a focus on cross-border and European collaborative (activists and grassroots) projects. In 2019 she joined the team of Here to Support, an Amsterdam-based organisation supporting undocumented migrants in the city. She coordinated and facilitated the 2-year-long Network of Towns project: City Rights United, which launched its Toolkit for Inclusive Cities in May 2022. She is also the coordinator and producer of the Re:Framing Migrants in European Media project for Here to Support. Before Here to Support she was a programme assistant at the Amsterdam Centre for European Studies and engaged in various European-wide, cross-border activist groups like European May (as founder) and the School for Transnational Activism. She graduated in 'European Identity and Integration' at the University of Amsterdam in 2017.

Nafiseh Fathollahzadeh is an artist and researcher from Iran, based in Berlin. They are art director and co-editor of Momentography of a Failure, a multidisciplinary artistic and urban research platform for collaborative thinking, artistic collaborations, digital mapping and publishing. Fathollahzadeh works at the intersection of artistic research, video art and photography. They are a postdoctoral fellow researcher in the Rosa Luxemburg scholarly program on Authoritarianism and Counter Strategies and affiliated with EUME: Forum Transregionale Studien in Berlin. They were awarded the Deutsche Gesellschaft für Fotografie prize for their project Momentography of a Failure. They were the recipient of DAAD International Scholarship for Artists. Their work has been exhibited in Folkwang Museum, Akademie der Künste der Welt, Zeche Zollverein, Lehmbruck Museum, Husemannplatz, Depot Dortmund, Fotoraum Köln, Gublia Galerie, Quergalerie, Silk Road Gallery, Ahwaz Contemporary Art Museum and published by Archive Books and Zeit Magazine.

ITINERARY

Accommodation

- We will all be staying at Mercure Hotel Tempelhof
- Address: Eingang, Hermannstrasse, Rollbergstraße 214-216, 12049 Berlin, Germany
- Telephone number: +49 30 627800
- You will each have a booking under your name. Please note that this is for a single room.
- Check-in: 3 p.m.
- Check-out: 12 p.m.
- Breakfast will be served at the hotel and is included in your booking:
 - Monday – Friday: 06:00 – 10:00
 - Saturday – Sunday: 06:30 – 11:00

How to get to hotel from airport

- It will take approximately 50 minutes to get to the hotel from the airport
- The fastest way is to take the S45 train (in the direction of Südkreuz Hauptbahnhof). Change at Hermannstraße station, where you will then take the U8 (in the direction of Wittenau). Get off at Bodinstraße station, and the hotel will be a 2 minute walk from the station.

ITINERARY

Location of Collaborative Incubator

The Collaborative Incubator will take place at Wolf Kino.

About Wolf Kino:

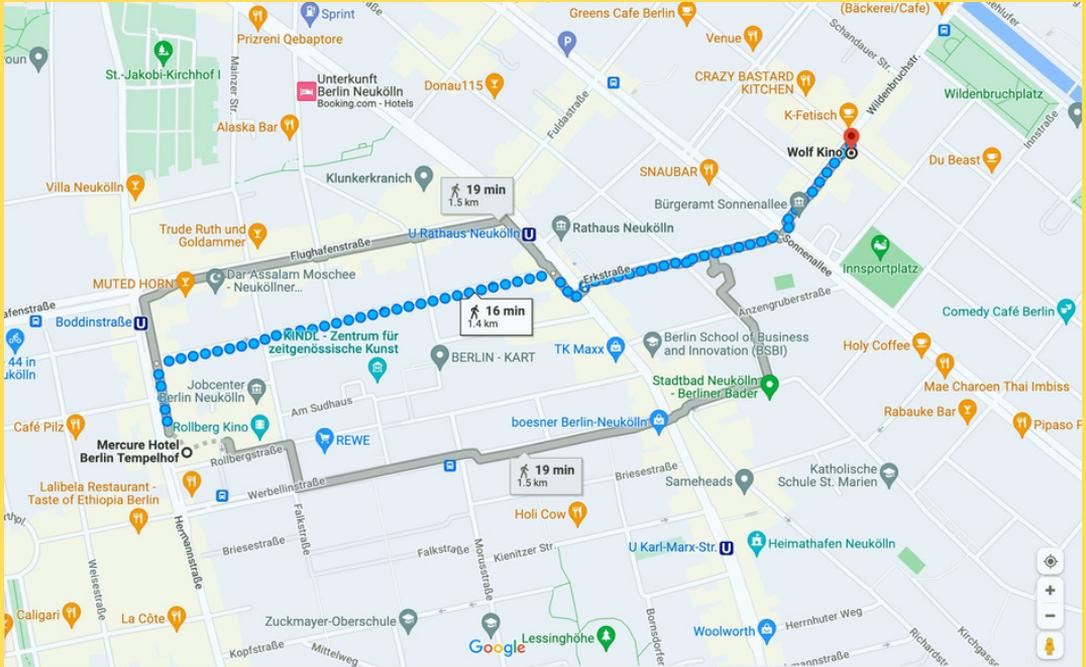
Wolf Kino is an independent art house cinema in Berlin-Neukölln with two halls, a flexible studio and a café-bar. The programme focuses on contemporary artistic filmmaking. All films are shown in their original version. The connection to our immediate neighbourhood is just as important to us as the connection to the scene of local and international film and cultural creators. To this end, we offer numerous film festivals, artists and initiatives a stage and a place for encounters and exchange. We also implement our concern for a lively mediation of international film culture and an examination of and about film within the framework of various film education projects with children and young people. In addition, we distribute selected films through our own distribution company Steppenwolf. Under the same roof we also host the postproduction office Planemo, co-founded with Marcin Malaszczak.

- Website: <https://wolfberlin.org/en>
- Address: Wolf Kino, Weserstrase 59, 12045 Berlin, Germany

ITINERARY

How to get there

Wolf Kino is a 17 minute walk from the hotel



Meals & Hospitality

- Breakfast will be on offer every morning at the hotel
- Lunch will be provided on-site at Wolf Kino
- Dinner reservations will be made for 24 & 25 January. Please let Daniela know if you are unable to join for dinner, so she can amend any dinner reservations made.
 - Details on dinner reservations to be shared closer to the date

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Weather & what to pack

- Berlin will be cold, so make sure to pack warm clothes and lots of layers and waterproof clothing
- Notebook and pen
- Adapters (EU)
- Face Masks as they are still a requirement to wear on public transport

Key contacts and communication

- Daniela Nofal - Producer & Coordinator
- Email: daniela@counterpointsarts.org.uk

- Áine O'Brien - Curator of Learning and Research and Co-Founder Counterpoints Arts
- Email: aine@counterpointsarts.org.uk

- WhatsApp Group:
- We have set up a WhatsApp group to facilitate communication for the duration of this trip. We will send a link to the whatsapp group in a separate email.



COLLABORATIVE INCUBATOR BERLIN



BERLIN

24,25 & 26 JANUARY 2023