



Arts-based and Artistic Research in Migration and Integration

Workshop

21-22 May 2024

Malmö University, Sweden

Location: Niagara Building, MIM conference room at the 9th Floor (C-Elevator)

Join Zoom: <https://mau-se.zoom.us/j/8570893639>

PROGRAMME

Welcome to our workshop about the use of arts-based and artistic methods. Within the field of migration and integration, scholars have increasingly applied arts-based methods and co-creative, participatory, and artistic methodologies in their studies and research with migrants and refugees to create knowledge. This workshop provides an opportunity to exchange experiences, knowledge and expertise. The initiative is aimed to start a meaningful conversation on the value of applying arts-based, practice-based and artistic research within this field, bringing together a group of interdisciplinary scholars and artists both within the humanities and social sciences.

There will be short presentations about scholarly work, either ongoing or recently completed, where artist-scholars have applied arts-based, or artistic research methods, from body mapping, comics, drawing, video, performance, visual arts, immersive, theatre or music.

The workshop takes place in English at the Malmö Institute for Studies of Migration, Diversity and Welfare (MIM).

The workshop is a collaborative effort between the School of Arts and Communication (K3), the K3 Artistic and Arts-based Research Group, the Malmö Institute for Studies of Migration, Diversity and Welfare (MIM) at Malmö University and the Centre on Global Migration (CGM) and the Academy of Art and Design at Gothenburg University within the framework of the Swedish Research Council funded Research Environment "Social institutions, political governance and integration of refugees - SIPGI"¹

¹ <https://www.vr.se/english/mandates/funding-and-promoting-research/research-on-migration-and-integration/research-projects-about-migration-and-integration/refugee-migration-and-cities.html>



PROGRAMME

Day 1

12:00	<i>Lunch</i>
13:00	Keynote Tintin Wulia
14:00	Ka Lai Chan
14:30	Gregg Bucken-Knapp
15:00	Coffee break
15:15	Josepha Wessels
15:45	Ebba Tellander
16:15	Katrin Ahlgren
16:45	Florian Schedin
17:15	Yafa Shanneik
17:45	Visit body mapping exhibition
18:15	

19:00 *Participants Dinner at Mahale, Adelgatan 4, Malmö*

Day 2

09:00	Negar Elodie Behzadi
09:30	Maria Hellström Reimer
10:00	Erin Cory
10:30	Simón Palominos
11:00	coffee break
11:15	Catherine Gillo Nilsson
11:30	Synergies and Exchange
12:30	Closing Plenary
13:00	<i>Lunch</i>
14:00	Goodbye



Keynote

A lecture by Dr. Tintin Wulia, an artist and Senior Researcher at HDK-Valand/Academy of Art and Design at Gothenburg University. She is the Principal Investigator of an ERC Starting Grant 'Things for Politics' Sake: Aesthetic Objects and Social Change (THINGSTIGATE)' and the initiator of the participatory art project "Make Your Own Passport" (2014-) that entails a series of workshops in public spaces aiming to support the access to lifelong learning on citizenship.

Scholartivism in migration and integration? Creativity, aesthetic objects, and collective agency amidst culture wars

In this keynote, I will delve into the potentials and pitfalls of scholartivism, particularly in its engagement with the fields of migration and integration. The resurgence of debates around scholar activism provides a pertinent backdrop. In constitutional studies, for instance, anti-discrimination scholar Tarunabh Khaitan has sparked a multi-year debate since 2021 with his opposition to scholactivism. In 2023, gender studies and social movement scholar Martha McCaughey similarly adopted this stance, upholding academic freedom. Meanwhile, proponents of scholar activism argue for its critical importance, emphasizing that knowledge carries ethical responsibilities: knowledge is power, which cannot exist in a vacuum.

While academia traditionally values objectivity, art is considered inherently subjective, imaginative, and emotional. Consequently, the longstanding presence of artistic activism, or 'artivism,' has sparked relatively little controversy compared to scholar activism. Artistic research—a relatively young field—can bridge these two worlds by setting the stage for scholartivism, where artivism is coupled with academic rigor. With the current cultural policy debates in Sweden, the discourse on scholartivism becomes increasingly imperative.

Drawing from the bodies of literature on artistic research, scholactivism, and artivism, as well as from practice, I will examine the role of creativity in driving transformation, the function of aesthetics in the public sphere, the power of objects in understanding migration and other cross-border mobilities, and how these all shape collective agency. As cultural policy is becoming a metaphoric battleground for debates over national identity—intersecting with integration—and the societal role of art, these explorations into scholartivism are crucial in shaping our collective narratives.

Audiovisuals

Ka Lai Chan

HDK Valand – Academy of Art and Design at the University of Gothenburg, Sweden.

In this presentation, Ka Lai will share insights from her recently completed PhD project about artist-activists in Hong Kong. This auto/visual bricolage ethnography, undertaken during the pandemic and political unrest in Hong Kong, addresses the relationships between art, activism, and post/colonial subjectivities. The study explores recent creative and collective responses to the erosion of freedoms through the perspectives of six artists. Drawing on their and Ka Lai's researcher narratives, the project traces an emergent contemporary Hong Kong subjectivity. This talk, including short clips of the ethnographic film, drift (embargoed), draws attention to Ka Lai's reflections on making ethnography work during multiple crises.

Ka-Lai (Kelly) Chan is a visual ethnographer and educator. She is a Postdoctoral Researcher at HDK-Valand - Academy of Art and Design at University of Gothenburg in Sweden. Ka-Lai's research focuses on art, activism and urban space; subjectivity and post-coloniality; and displacement and social justice. She specialises in arts-based and digital methods for transdisciplinary research and education. Ka-Lai completed her practice-based PhD at the Digital Ethnography Research Centre at RMIT University in Australia in 2023. See more of her work here: <https://www.kellychan.info/>

Gregg Bucken-Knapp

School of Public Administration, University of Gothenburg, Sweden.

Comics and zines and sound collages and serious games, oh my! Arts-based methods for migration and integration in research, teaching and collaboration with practitioners.

This presentation provides a rapid overview of four recent projects where arts-based methods shed light on migration and integration dynamics in research, teaching and practitioner collaboration. Messages from Ukraine is an example of comics-based research in which the words of Ukrainians from the opening weeks of Russia's full-scale war against Ukraine are transformed into brief short graphic vignettes, allowing readers to engage with the experiences of others more directly. RE/DOCUMENTING MIGRATION & INTEGRATION is a zine showcasing blackout poetry, cut-up, collages and other arts-based methods as used by a diverse group of early career migration professionals from Eastern Europe to reflect on their profession and migration/integration challenges facing their countries. Soundscape Reading Reflection Response is an audio collage exploring how international university students grappled with the question: What do migration and integration sound like? It features soundscapes recorded across the world in answer to this question, the voices of students reading quotes from research literature and reflections on the process. At The Crossroads is a serious game collaboratively developed by forcibly displaced Ukrainians and a migration researcher, immersing players in real-life experiences of displaced Ukrainians refugees and displaced persons, emphasizing difficult choices they face. Through the visual elements of the game board and details provided in the scenario book, the game serves as an important platform for initiating dialogue about the consequences of forced displacement during wartime. Underlying these projects

is an emphasis on arts-based methods as a setting where learning by doing and collaboration are guiding principles.

Josepha (Joshka) Wessels

Associate Professor, School of Arts and Communication (K3), Malmö University, Sweden.

For this presentation, Joshka will screen sensory ethnographic and co-creative audiovisual work produced together with Syrian refugees in Adana (Turkey), Irbid (Jordan) and Gothenburg (Sweden). Working on the boundaries between re-enactment, documentary, visual art and anthropology, Joshka has applied the use of immersive 360 cinematic VR in her urban multimodal sensory ethnography to document the mundane and the everyday of lives of Syrians in urban areas of these three sites. Inspired by works of Paravel & Castaing-Taylor for example, Joshka's immersive installations and the co-created work emphasize sensory perception above analytical perspectives. The VR360 short films are aimed to experience the mundane and the everyday of Syrian lives up and close through audiovisual immersion. This arts-based work is part of a research environment entitled Social institutions, political governance and integration of refugees (SIPGI) hosted by The Centre on Global Migration (CGM) at the School of Global Studies, University of Gothenburg. Supported by the Swedish Research Council, SIPGI aims to expand and strengthen the knowledge about integration and social cohesion in cities.

Joshka is an award-winning documentary filmmaker, visual anthropologist and Associate Professor in Media and Communication Studies at the School of Arts and Communication (K3). Her interests are in sensory ethnography, communication and media for change, citizen media and social movements and she has expertise in environmental issues. Next to social and environmental documentaries, she has also produced award winning VR360 experiences. She is keen on exploring the use of video and immersive media in research and combining her scholarly and media production skills in her innovative arts-based methods.

Performance

Ebba Tellander

Researcher Peace Research Institute Oslo, Norway.

Valuing personal stories of resistance towards oppression in Somali history: The co-creation of a comic, an animation and a TV-programme. This study focuses on the co-creation of knowledge with a group of teachers, doctors and other professionals who came together to restore a hospital and volunteer in schools in northern Somalia in the 1980s. Their actions were part of the early non-violent resistance against the Siad Barre regime. Today, the professionals live dispersed around the Global North as well as in Somaliland. The co-creation involves the production of a comic, an animation and a TV-programme, all three available in the Somali language. The comic and the animation can tell complex stories that honor people's subjective experiences. The TV-programme literally passed the mic to the research participants, who got to tell their own stories in their own words. These methods foster empathy, self-reflection and increased awareness.

Oral history and co-creation of knowledge regard research participants as active agents in the construction of knowledge. The approaches recognize that people who have themselves experienced repression will have unique insights that may be different from the expertise of a trained scholar. The accessibility of the approaches further counter the injustices that occur whenever research participants cannot access – or make sense of – the research they have substantially contributed to.

These approaches further counter forgetfulness of significant history among the younger generation, both in Somaliland and in the diaspora. After having heard the story, young women in Hargeisa highlighted that it was the first time that they heard stories from their history that emphasized courage, resistance and communal solidarity and not just one-dimensional stories of victims, perpetrators, and divisions.

Katrin Ahlgren

Associate Professor of Language Education at Stockholm University and a member of the international multidisciplinary Research Centre MIRCo (Multilingualism, Discourse and Communication) at Autonomous University in Madrid, Spain.

Ahlgren's research encompasses sociolinguistics, linguistic anthropology and applied linguistics, with a particular focus on multilingualism, migration, social justice and arts-based methods. Her research have received funding from the Swedish Research Council and the Swedish Foundation for Humanities and Social Science Research. In recognition of her literary-inspired work on poetic representation, Ahlgren was awarded the Bernadotte Scholarship by the Swedish Academy for the years 202–12022. Ahlgren also works as a translator of dramatic texts and has contributed to performances at theaters such as the Swedish Royal Dramatical Theatre and La Comédie Française. In the spring of 2024, her translation of Wadji Mouawad's *Bränder* (Incendies) plays at Malmö City Theatre.

Writing nearby: Poetic representation of lived experience of language in exile

Her work on poetic representation is based on a longitudinal linguistic ethnography, performed in Sweden (2001–2024). In this presentation, she will focus on biographical trajectories of foreign-born adults, and their language practices and living conditions after their arrival in the country at the beginning of the 21st century. An argument for using poetic representation is that literary-inspired approaches have the potential to emotionally engage readers with the voices of speaking subjects, appealing to their sense of imagination. Moreover, this kind of poetic representation, referred to as a practice of writing nearby, emphasizes the researcher's subjectivity in knowledge production and makes visible the multilayered process of interpretation that oral narratives undergo to become written poetic texts. In alignment with an aesthetic of resistance, she argues that poetic transcription can foster linguistic creativity and challenge normative monolingual values by suggesting alternative and more inclusive models of speakerhood, where a monolingual norm does not serve as the only legitimate model.

References

Ahlgren, K. (2021). Poetic representation: a process of writing nearby. *Journal of sociolinguistics*, 5, 832–851. doi.10.1111/josl.12493

Ahlgren, K. (2019). Art as a Trigger for Reflection in Sociolinguistic Migration Research. *Journal of Mediterranean Knowledge-JMK*, 4(2), 203–222., Special Issue: Artistic Strategies of Migration: Art as a Resistance or as a Reinsurance?

Florian Schedin

Director of Teaching in Music, Senior Lecturer in Music, University of Bristol, UK.

Florian will introduce his current research project on refugee cabaret in 20th-century Britain. While migration has long been at the forefront of public debates, the voices of refugees are frequently absent. But migrants have a long history of making themselves heard. In mid-20th-century Britain, numerous refugee organisations staged hundreds of cabaret performances to audiences totalling thousands. In a hostile wartime environment that sought to prevent refugee voices from participating in public discourses, cabaret was uniquely positioned in providing entertainment and escapism while also allowing refugees to make their political voices heard. Combining musicology, exile, migration and theatre studies in a chronologically and geographically focussed and multi-lingual manner, Florian will uncover a hidden aspect of 20th-century culture that had a considerable creative output and socio-cultural reach, but that has been absent from historical investigation.

Bodies

Yafa Shanneik

Visiting professor, History of Religions and Religious Behavioural Science, Researcher, Centre for Advanced Middle Eastern Studies (CMES), Lund University, Sweden.

Art, Immersive Technologies and the Power of Resistance of Syrian Female Refugees

This paper examines the intersection of art, immersive technologies and refugee experiences. It focuses on the use of body mapping, augmented reality (AR) and virtual reality (VR) as artistic tools to empower Syrian refugees in expressing their experiences of state violence and forced displacement. Whereas body mapping serves as a central tool in articulating the refugees' experiences of war, persecution and displacement, immersive technologies offer additional layers of communication.

Drawing on research conducted with Syrian refugees in the United Kingdom, Germany and Jordan since 2017, this paper critically examines the role of art and immersive technologies in enabling refugees to co-produce research outcomes and shape viewers' perceptions during exhibitions. It argues that these innovative research methodologies expand the scope of understanding about refugee experiences, offering alternative perspectives on conflicts, resistance and displacement articulated by refugees. Additionally, by empowering female refugees to co-generate knowledge, these methods challenge gender-based narratives that often portray them as vulnerable victims.

Yafa Shanneik is Visiting Professor of Islamic Studies at the University of Lund/Sweden. She researches the dynamics and trajectories of gender in Islam within the context of contemporary diasporic and transnational Muslim women's spaces. She has worked on a project, which explores women's narratives of transnational marriage practices performed by Iraqi and Syrian women who have settled in Europe and other countries in the Middle East since the 1980s. She has published several articles and books on gender and Islam. Her monograph: *The Art of Resistance in Islam. The Performance of Politics among Shi'i Women in the Middle East and Beyond* was published by Cambridge University Press in 2022.

Négar Elodie Behzadi

Lecturer, School of Geographical Sciences, University of Bristol, UK.

Danced memories: Living archives of migration.

Director/Researcher: Dr Négar Elodie Behzadi

Choreographer/Dancer: Ingrid Keusemann

Camera/ Edition/Artistic co-direction: Caroline Henry

Négar's presentation introduces an ongoing research/film project on memory work and migration which traces my own autoethnographic journey with my mother through dance and poetry. The project is a reflection on the 'body as an archive of intergenerational memories of migration' and the power of dance and poetry in unlocking narratives of migration. Négar's presentation includes footage from the film and an introduction to the project.

Synopsis

In a world where memory is often scattered and fragmented, where stories of migration and exile intertwine with the perpetual search for one's identity, a mother and daughter embark on an emotional and poetic journey through time and space. Négar Behzadi, who arrived in France from Iran in 1985 at the age of 14 months, grapples with a fundamental question: where does memory reside when everything has been left behind? How can one remember when they do not recall? Accompanied by her mother, Fourough Behzadi, they start an introspective journey to uncover traces of their past within the movements of their bodies and the verses of Iranian poet Sohrab Sepehri. Guided by Ingrid Keusemann, a dancer and choreographer who has known the two women for over 30 years, their exploration leads them to revisit key moments of their lives through dance and poetry. From childhood memories in the Parisian suburbs and Négar's first steps into dance alongside Ingrid, to their arrival in France, they immerse themselves in narratives, danced archival images, and gestures, seeking to understand how migration and exile have shaped their bond and identity. Through this autobiographical documentary, the three women invite us on an intimate journey where dance and poetry become the universal language to express buried memories and intergenerational narratives.

Maria Hellström Reimer

School of Arts and Communication (K3), Malmö University, Sweden

DNA AT PLAY

Over the past decade, direct-to-consumer DNA analysis services have become very popular, combining medical and data collection technology with a seductive and entertaining design.

Various platforms offer what is referred to as "recreational DNA", i.e. the possibility to relive our past, trace our genetic origins, travel in time, build genealogical networks and even reclaim our bodies and our health. DNA in Play is an artistic research project that intervenes in this emerging and highly controversial field. The aim is to critically explore the preconditions and logic behind this mixing of data and bodily fluids. We ask ourselves: What's so funny about genetic testing? What vision do the results convey about families and 'tribes'? Why would we pay to provide samples of our bodies to foreign companies? Could they then be used against us? More broadly, what are the consequences of the quantification and medicalisation of bodies, identities, life stories and origins? In parallel, we also raise the question about arts-oriented research. When we speak of "artistic research" we are not seeking to define it, but to participate in questioning exploratory forms of practices. In the context of this project, we are approaching fundamental questions about the relationship between social media phenomena and scientific representations. While research in the humanities and social sciences can address the same representational issues there is a significant difference in terms of outcome, a difference drawing attention to questions of visibility and sayability.

Maria Hellström Reimer is Professor of Design Theory at the University of Malmö, Sweden. An artist by training, with a PhD and Readership in landscape architecture, her interdisciplinary research focuses on the aesthetics and politics of art and design in the broadest sense, including issues of social mobilisation. The project is a collaboration with Tania Ruiz, Associate Professor in Arts, AIAC

Laboratory, TEAMeD Team, University of Paris 8. She is also an artist interested in forms of artistic intervention in public space.

Sound and Music

Erin Cory

School of Arts and Communication, Malmö University, Sweden.

Erin Cory is a media scholar committed to arts-oriented activist media praxis. She has taught and researched in the US/Mexico border region, Denmark, Sweden, and Lebanon, and earned her PhD in Communication from the University of California, San Diego (2015). After a postdoc in Media Studies and Refugee Migration at Malmö University, she won a solo grant from Riksbankens Jubileumsfond. Her work related to this project included a transmedia storytelling project. With interlocutors from Konstkupan Malmö and the surrounding community, she facilitated a series of online arts workshops during the COVID-19 pandemic, and produced a podcast called Picturing Home. She has recently partnered with The Cultural Avenue Uganda to carry out a digital storytelling project for refugee and host communities, funded by Svenska Institutet's Creative Force Initiative. Currently she is publishing work on podcasting as a community-building practice and as a decolonial method, as well as work on tattooing and migration. She is co-director of the MA programme in Media & Communication Studies, and co-director of Medea Lab, a research group dedicated to work at the intersection of media, art, and design. Medea Lab exhibited *Tender Time*, an installation on Voyager's Golden Record, at the 2023 Time Space Existence Biennale in Venice, and has recently staged a workshop for children on this same theme at Konsthallen Malmö.

Simón Palominos

PGR in Music, University of Bristol, UK.

I am a Chilean sociologist and musicologist. My work focuses on cultural policy, popular music and migration studies. I have taught and researched these subjects at several universities in Chile and worked in public institutions in the Chilean cultural field, such as the Ministry of Cultures, Arts and Heritage and the National Council for Television. I have written on inequalities in cultural participation, the definition of popular culture, the music industry in Chile, and policy approaches to migration in the country.

My current research addresses the musical practices of migrant artists in Chile and the diverse narratives, representations and performances built around these practices. Latin American and Caribbean migration to the country has grown substantially in the last thirty years. Two key – seemingly contradictory – responses to this demographic change have been the persistence of nationalism and racism as well as the celebration of cultural diversity in the country. My work explores the role that music plays in these processes. It delves into the interactions between diverse agents of the Chilean cultural field, namely musicians, producers, audiences, public officers, and

authorities, among others. These interactions both reinforce and challenge notions of nationality, race, and border, and require a critical reading of the transnational, postnational, and intercultural approaches to cultural diversity and exchange, especially in the context of global and regional migration flows.

At the workshop I will share some highlights of my current research and some methodological reflections at the intersection of music, migration, and personal experience.

Catherine Gillo Nilsson

University of Gothenburg, Sweden.

Catherine is currently coordinating the Inclusion Group of EUTOPIA alliance of 10 European Universities. The EUTOPIA Inclusive action aims to ensure that higher education is open, accessible and inclusive to all students. She has been coordinating the university's mission on widening access and participation in higher education since 2003. Collaborating with society and efforts to integrate migrants/refugees has been part of that task. She has set up peer support programmes and mentoring schemes (e.g. for migrant students, professionals with foreign artistic qualifications). She has facilitated interactive, experiential training workshops (including Train-the-trainer workshops) in the area of peer support, study and career counselling, intercultural communication and stereotype reduction. The training relies on the experiential learning process and exercises aimed at personal insight for the conveying of information. These training workshops were designed and developed through amongst others, close collaboration with Nelson Mandela University in South Africa, within her mission as the project leader for Sweden in the tertiary sector of the Gothenburg-Nelson Mandela partnership during the period 2003-2009. Since 2019, she has also been part of the CGM's Make your own Passport (MYOP) network and has facilitated MYOP-workshops at high schools, community centers and Gothenburg Science Festivals. In 2020, she started working as GU:s coordinator for the Inclusion team of EUTOPIA's pilot phase, which resulted in the EUTOPIA Inclusion Framework and the EUTOPIA Inclusion Manifesto. EUTOPIA's approach emphasizes amongst others, inclusive practices involving people with first-hand experiences of exclusion in the planning and implementation of policies.