

COST Action CA18136 Training School 2020

Call for trainees

“Migration, Media and Ecology: Advanced Practices”

Date and location: 8-12 June 2020, Valletta, Malta

Local host: University of Malta, Faculty of Media & Knowledge Sciences
(<https://www.um.edu.mt/>)

Venue address: MUZA, Auberge D'Italie, Merchant Street, Valletta VLT 1170, Malta

About this training school

This training school enables participants to understand the relation between media, migration and ecology, through frames of creative knowledge practices and artistic research. Participants will be undertaking public study of migration, media and ecology through theoretical, historical and empirical analyses, along fieldwork visits, artistic and practice-led research, and the production of (counter-)histories and (counter-)narratives.

The Training School will take place in Malta, an island and country where the urgencies of interrelationships between migration, media and ecology are tangible and materially transformative. The program will take place June 8-12th, 2020, and is co-organised by the Global Emergent Media (GEM) Lab (Concordia University), Critical Media Lab (Fachhochschule Basel), and the University of Malta, in partnership with MUZA and Spazju Kreattiv within the framework of the COST Action “European Forum for Advanced Practices” (CA18136), by Working Group 1 (Special Interest Group for Contexts). Participants will interact with and learn from scholars and practitioners in the fields of art, activism, design, policy, media and critical social theory, and develop collaborative research and creation projects related to political-ecological migratory dynamics.

The program addresses migration through media, aesthetic, cultural, ecological, and practice-led research and methods. It is organized around three interrelated axes:

1. Migration
2. Media
3. Ecology

At present, the political, ecological and ideological significance of migration far exceeds the magnitude of migration as an empirical phenomenon. While international migrants number between 200 and 300 million, and internal migrants perhaps another 800 million, this process radically marks all facets of society, culture and natural worlds. At the crux of contemporary discussions of the future of globalization, the migration of peoples, materials and labour have become key to our geopolitical imaginaries, realities, collective identities and survivabilities. At the same time, the

dominant models for representing these migratory patterns are deeply embedded in the legacies of colonialism, neo-imperialism, and neoliberal dynamics of global racialized capitalism. Understanding shifting territories, critical inquiries and altering tools for representation is, therefore, a necessary step towards a multilayered reading of specific forced migration processes. The primary objective of this Summer School, then, is to develop new models for the collaborative and comparative study and creation of counter-narratives and counter-histories to the impressions given and public imaginaries composed by contemporary media regimes, and the infrastructures constitutive of these regimes.

Learning Communities

Media forms and practices do not merely reflect but constitute aspects of global material processes – popular media, from news to movies to memes, are often directly responsible for shaping public expectations and the reception of migration and ecology; an array of sensing, tracking and portable digital media devices are used by people crossing borders, to monitor the environmental and economic circumstances that impel them, and by those controlling and managing these flows; governmental agencies rely on media as both means of informing and training, and also tools for management, logistics and the maintenance of social license.

This study programme collaborates with local communities as ‘co-inquirers’, engaging with local institutional and public resources to locally situate the programme and the knowledges and practices arising from our time together (e.g.: Fieldwork tours, lectures from local experts / community leaders who are involved with relevant issues.).

Learning Resources and Outcomes

A collectively compiled a ‘reader’ will be shared with the participants before our shared time in Malta in June. This reader will frame references and projects relevant to the topics of “migration,” “media,” and “ecology.” Participants will also collaboratively produce a collection of ‘open syllabi,’ amongst other outcomes, focused on the idea of experimental and expansive critical migration studies, as an intersection with media and environmental studies.

Learning Outcomes

1. Engage the multi-disciplinary field of migration studies and consider what aesthetic, cultural, and media approaches can contribute current understandings (and vice versa).
2. Develop collaborative counter-narrative projects through workshops, policy and activist research, curation, screenings and artistic and media-making projects.
3. Develop new directions for media-specific study of migration, including questions of representation, environmental concerns, infrastructures, circulatory networks, logistics, and related issues.
4. Understand differences and similarities as well as the complexities of research, in particular also artistic research and advanced practices.
5. Develop competencies in using quality criteria for research, and in particular artistic research and evaluate the research of others (practice-led, literature, peer review, etc.).

About European Forum for Advanced Practices¹

The European Forum for Advanced Practices (EFAP) is an open and inclusive research network originating from universities, NGOs and community-based organisations, independent research entities, museums, and a wide range of arts academies. EFAP's broad goal is to establish a dialog across the boundaries that often separate these contexts and to promote exchange with a focus on emergent forms of artistic- and practice-based research. EFAP proposes an open notion of Advanced Practices that deliberately combine methods and practices from numerous disciplines. The goal of EFAP is to respond to two sets of urgencies:

- Ever-more complex societal challenges across Europe demand new forms of knowledge exchange and transfer, as new research forms gain ground and new modes of research output has become increasingly prominent.
- This requires multidisciplinary and comprehensive methods to capture and assess their quality and impact in advance rather than retrospectively.

The initial proposers of EFAP have actively shaped contemporary research in the fields of visual art, art history, philosophy, music, theatre, dance and performance studies, architecture, design, and engineering. EFAP's mission is to broaden and deepen the range of settings, forms, and fields that can be identified or understood in terms of Advanced Practices.

About Global Emergent Media (GEM) Lab at Concordia University²

The GLOBAL EMERGENT MEDIA (GEM) Lab is a research community based in the graduate program in Film and Moving Image Studies, Faculty of Fine Arts, Concordia University (Montréal). Its mission is to examine new media technologies, spaces, and practices in a global context, and to develop historical and theoretical accounts of media outside of dominant Western contexts and epistemologies. GEM research aims to establish new and critical perspectives for understanding the actually existing media cultures and politics shaping our world—in North America and globally—asking us to reconsider how we produce and disseminate knowledge, teach students, and engage policy and policymakers. The Lab serves as a dynamic platform for research and student training, housing a range of equipment for media production and postproduction projects, and leading critical studies research initiatives. Each year, GEM researchers collaborate on a wide range of projects, including the Seminar in Media and Political Theory, the Digital Ethnography Workshop, and international Summer Institutes. In 2019-20, GEM research is centered on problems of Media and Migration—with a particular focus on (post)socialist and (post)colonial legacies. This theme will be collaboratively developed at an international conference in Montreal (April 2020), the 2020 Summer Institute in Malta, and as part of a larger research grant (in development).

About Department of Digital Arts at the University of Malta³

The Department of Digital Arts bridges contemporary artistic practice and digital technology. Its students are led to develop a refined, critical and unique voice through developing a practice

1 <https://advancedpractices.net/>

2 <https://www.globalemurgentmedia.com/>

3 <https://www.um.edu.mt/maks/digitalarts/aboutus>

founded on historical and theoretical grounding, contemporary conceptualization and aesthetics, and technical accomplishment in order to help them launch their careers in the Digital Arts. The Department offers courses at Undergraduate and Postgraduate Level:

The Bachelor of Fine Arts (BFA) Honours in Digital Arts is a practise based degree which integrates practice and theory and covers the interdisciplinary areas of Graphic Design, Photography, Illustration, Animation and Moving Image. This three-year, full time, single honours degree is aimed at students who aspire to become image-making professionals within the Graphic Design and Illustration industries, the Digital Games industry, the Web Development industry, the Animation and Broadcast industries and Photography. The course provides students with a holistic artistic education, based in traditional studio practice combined with art and design history and theory, with the possibility of specialising in the following two main routes in the second and third years: a) Design (Graphic Design, Web and Screen Design, Photography and Illustration) and b) Animation (Animation for web, Television broadcast and Digital Games, and Digital Video Art).

Local and foreign artists and academics together with industry practitioners deliver a practice-based Master of Fine Arts (MFA) in Digital Arts with routes in digital fine art, lens-based media and visual communications. This award combines digital art practice with art and visual theory and focuses on conceptual articulation within a creative and experimental research environment. The course not only recognizes the potential of emerging technologies to give rise to new processes that pose new creative and conceptual challenges, but also present the same technologies as a cultural construct capable of being altered, enhanced or challenged by artists. The curriculum is grounded in a visual arts tradition and is enriched by opportunities to work in an interdisciplinary fashion with other departments on campus. The Department also offers a Master by Research degree (as full-time or part-time studies) and Ph.D. research in areas of Digital Art and Visual Communications. Anyone interested is to contact the Department prior applying.

About Critical Media Lab Basel at Academy of Art and Design Basel⁴

The Critical Media Lab is an integral part of the Institute of Experimental Design and Media Cultures (IXDM) at the Academy of Art and Design FHNW in Basel. It not only serves both as a physical lab space and a conceptual vehicle to develop a contemporary notion of criticality towards design, media practices and their cultures, but also aims for a playful and experimental proximity of practice and theory.

In a time when we are realising that the former new media have not lived up to their oftentimes promising radical power, the laboratory is a place where the potentials and limitations of old and new media are used in service of critical questioning and experimental thinking.

Critical practice intends a set of objects (physical and otherwise) more readily open to scrutiny, more available to thought. The use and reflection on the technological, the shaping of material complexes, ignites a potential for critique that is as fundamental and intrinsic as it is disruptive or incisive: the critical knowledge of a system, the critical moments of a process or critical states of a material; along with criticism of ideology or opaqueness in the world.

About MUZA⁵

MUZA is the chosen name for Malta's new museum of art and is a flagship project for the Valletta European Capital of Culture in 2018. The community-oriented project is a national museum, the

4 <https://www.ixdm.ch/critical-media-lab/>

5 <https://heritagemalta.org/muza-national-community-art-museum/>

first of its kind, which shares a common vision with the Foundation's objectives in promoting art and museums as a tool for social transformation. MUŻA shall be housed at the Auberge d'Italie, a historic building originally dating to the late sixteenth century and used as the seat and residence of the Italian knights of the Order of St John. This is where the original nucleus of what was later to become the National Museum of Fine Arts was first exhibited.

MUŻA shall present stories through objects and displays. The first three stories concern the Mediterranean, Europe and Empire, all of which are associated with the geography and history of Malta. The fourth story shall present the artist. The four stories will be presented in innovative ways – in gallery spaces overlooking a courtyard that will be a public space for all visitors to access. The courtyard and the creative activities that shall happen within that space shall be the beating heart of the museum as a space accessible to all. The project is being designed “with people for people”. Indeed, MUŻA is a community project in which people can participate while the museum provides the tools for interaction.

MUŻA, which will be three times larger than the existing Fine Arts Museum in South Street, Valletta, will make it easier for people to have reason to visit the museum and appreciate its artefacts. The idea is for visitors to experience the museum, to be critical and ask questions during organised activities. This will be possible with the aid of immersive technology but also thanks to the stories that MUŻA shall present and the ways and means used to exhibit the objects on display. Particular attention is being given to younger generations, specifically school children, who will be encouraged to be inquisitive and respond to art through innovative ways.

About Spazju Kreattiv⁶

Spazju Kreattiv is a programme of creative arts and culture events that take place primarily across Malta and Gozo. Established by Fondazzjoni Kreattività in the year 2000, our home is in St James Cavalier, Valletta, a 16th century fort converted into the National Centre for Creativity. We host a range of exhibition spaces, a cinema, a theatre in-the-round, an artist in residence programme, and operate a number of festivals, including ŻiguŻajg and VIVA (Valletta International Visual Arts Festival).

The Spazju Kreattiv Programme is led by artistic director Toni Sant and developed by a team of programme, operations and technical staff. The Programme is composed through a combination of projects and events submitted through an open call and from others specifically created, commissioned or co-produced with us.

About COST⁷

COST is the longest-running European framework supporting transnational cooperation among researchers and scholars across Europe. It was created in 1971 to bridge the gap between science, policy makers and society. The framework supports the mobility of researchers across Europe and fosters the establishment of scientific excellence. COST also plays an important role in building a European Research Area.

6 <https://www.kreattivita.org/en/>

7 <https://www.cost.eu/>

Practical Details

The summer school will last 5 days starting with an introductory get together on Monday (8 June) afternoon, and finishing on Friday at noon (12 June).

A grant of up to 830 EUR will be provided for accepted participants as a contribution to the travelling costs, accommodation during the Training School. For queries please contact Adnan Hadzi at ahadz01@um.edu.mt

Venues:

MUŻA <https://heritagemalta.org/muza-national-community-art-museum/>

Spazju Kreattiv <https://www.kreattivita.org/en/>

University of Malta - Valletta Campus <https://www.um.edu.mt/campuses/valletta>

Application Process

Researchers and Artists at different ranks are eligible to apply for the training school, including graduate and PhD students, postdoctoral researchers, research managers and administrators, etc. However, priority will be given to early career investigators (PhD + 8), as well as to trainees from inclusiveness target countries (see COST ITC). Researchers from any branch of humanities and social sciences are welcome to apply, provided that they have an interest in artistic research and advanced practices and can participate actively during the whole training school.

Applicants to the training school asking for funding should submit:

1. A motivation letter, not exceeding one page that provides a clear indication of experience relevant to the topic of the training school; provide a rationale of why you are interested in the training school and how you envisage the training school to contribute to your learning, career and research objectives.
2. A short reflection on research evaluation procedures' impact on your career decisions (1 page).
3. A short CV (2 pages max, including images of personal work)

Please submit the applications to:

Adnan Hadzi <ahadz01@um.edu.mt> and Catherine Willems <catherine.willems@hogent.be>

Closing date for applications:

27 March 2020

The applicant will be informed about acceptance for a grant via email.

This Training school is supported by COST (European Cooperation in Science and Technology).

Preliminary Programme

Monday (8 June 20): Introduction Training School

09:00	Coffee	
10:00	Welcome & Registration	
12:00	Lunch	
13:00	Opening Session: Introduction Local Context	MUZA & University of Malta
	African Media Association Malta (AMAM)	Regine Psaila
	Privatised Push-Back of the Nivin	Forensic Oceanography, Charles Heller
	Integra, Kopin, Aditus NGOs	Dominik Kalweit, Jamie Bonici, Maria Pisani
15:00	Coffee	
16:00	Advanced Practices in context of Migration, Media & Ecology: Pop-Up Exhibition	European Forum for Advanced Practices
	Accidental Territories: surviving the post-mining toxic landscapes of Brazil	Inês Moreira & Orlando Vieira Francisco
	'On walking tracks'	Catherine Willems
	Immigrant & Knot	Vince Briffa
	Bodyless	Glen Galleja
	No Man's Land	Kristina Borg (artist) Maren Richter (curator)
	EFAP MAZI zone	Adnan Hadzi
18:00	Dinner	

Tuesday (9 June 20): Media

09:00	Coffee	
10:00	Stream Media:	Global Emergent Media (GEM) Lab
	Overview of key issues in Critical Migration Studies	Masha Salazkina
12:00	Lunch	
13:00	Stream Migration:	European Forum for Advanced Practices
	Migration and media framing	Stavros Assimakopoulos,
	Stream Media:	Global Emergent Media (GEM) Lab
	Overview of key issues in Critical Migration Studies	Masha Salazkina, Joshua Neves
	Stream Ecology:	Critical Media Lab
	Intro, discussion, cycles walk	Jamie Allen, Sria Chatterjee, Sobecka Karolina, Michaela Büsse
15:00	Coffee	
16:00	Stream Migration:	European Forum for Advanced Practices

	Sarobmed & boattr.eu	Violeta Moreno-Lax & Adnan Hadzi
	Stream Media:	Global Emergent Media (GEM) Lab
	Overview of key issues in Critical Migration Studies	Masha Salazkina, Joshua Neves
	Stream Ecology:	Critical Media Lab
	Cycles, carbon, commodities	Jamie Allen, Sria Chatterjee, Sobecka Karolina, Michaela Büsse
18:00	Debrief Dinner	

Wednesday (10 June 20): Ecology

09:00	Coffee	
10:00	Stream Ecology:	Critical Media Lab
	Cycles of Circulation	Jamie Allen, Sria Chatterjee, Sobecka Karolina, Michaela Büsse
12:00	Lunch	
13:00	Stream Migration:	European Forum for Advanced Practices
	Zona Autónoma Militarizada	Miguel Oliveros Mediavilla
	Stream Media:	Global Emergent Media (GEM) Lab
	Underglobalization	Joshua Neves, Ishita Tiwary
	Stream Ecology:	Critical Media Lab
	Tracing, abstracting, diagramming	Jamie Allen, Sria Chatterjee, Sobecka Karolina, Michaela Büsse
15:00	Coffee	
16:00	Stream Migration:	European Forum for Advanced Practices
	Narrative strategies for counter narratives	Nicolò Ceccarelli
	Stream Media:	Global Emergent Media (GEM) Lab
	Underglobalization	Joshua Neves, Ishita Tiwary
	Stream Ecology:	Critical Media Lab
	Tracing, abstracting, diagramming	Jamie Allen, Sria Chatterjee, Sobecka Karolina, Michaela Büsse
18:00	Debrief Dinner	

Thursday (11 June 20): Migration

09:00	Coffee	
10:00	Stream Migration:	European Forum for Advanced Practices
	'Righting victim participation in transitional justice'	Tine Destrooper
	'Countering erasure'	Brigitte Herremans
12:00	Lunch	
13:00	Stream Migration:	European Forum for Advanced Practices

	Narrative strategies for counter narratives	Nicolò Ceccarelli
	Stream Media:	Global Emergent Media (GEM) Lab
	Moving Images: Mediating Migration as Crisis	Krista Lynes
	Stream Ecology:	Critical Media Lab
	Visualising, cycles of storytelling	Jamie Allen, Sria Chatterjee, Sobecka Karolina, Michaela Büsse
15:00	Coffee	
16:00	Stream Migration:	European Forum for Advanced Practices
	Narrative strategies for counter narratives	Nicolò Ceccarelli
	Stream Media:	Global Emergent Media (GEM) Lab
	Moving Images: Mediating Migration as Crisis	Krista Lynes
	Stream Ecology:	Critical Media Lab
	Mediating, making, presentations	Jamie Allen, Sria Chatterjee, Sobecka Karolina, Michaela Büsse
18:00	Debrief Dinner	

Friday (12 June 20): Environment

10:00	Closing Session	European Forum for Advanced Practices
	Environmental imaginaries and the concern	Arthur Mason
	Summer School Proceedings for Spheres Journal for Digital Cultures	Clemens Apprich
	X-Sprint and Open Climate Knowledge	Simon Worthington
12:00	Closing Lunch	