

Mirror II: Distance is a dual-screen video installation. It was produced as the result of two field trips to Pakistan in 2015 focussing on the heavily fortified diplomatic enclave of Islamabad. The research considered the objectification that can be fostered through protocols for risk management and the varied experience of distancing that occurs between international observers and communities that they are interacting with. Through the development of an experimental projection system and a scripted spatial soundscape, an allegorical representation of the sight-line between two observers was created. The installation was constructed to highlight a contextual polarisation of view and devised to challenge audiences' assumptions of authorship and power.

Cotterrell trialled the filming methodology with collaborators in Pakistan and then developed the final version of the project with an international cast through a commission from the Science Gallery, Dublin. The artwork was first publicly exhibited within the exhibition, 'Seeing' in September 2016. It was presented using an experimental form of collimated projection, developed in collaboration with the simulation engineer, Geoff Blackham and incorporated a script, co-written the playwright, Ruwanthie de Chickera.

The exhibition was accompanied by a catalogue and a public programme of talks. The artwork was later shown within Cotterrell's 2017 solo exhibition, 'Three Mirrors and a Wall' at Danielle Arnaud contemporary art gallery, London.

The underpinning research for Mirror II informed a series of public lectures including a paper, 'Empathy and Risk' presented at the Trust for History, Art, Architecture of Pakistan conference in Lahore and a presentation, 'Mirror' for World Theatre Forum, 18th Bharat Rang Mahotsav International Theatre Festival in Delhi. The underpinning research for Mirror II informed Cotterrell's evidence to the All Party Parliamentary Group, 'Building Resilience to Radicalisation in MENA' and led to Cotterrell's appointment to the interdisciplinary Community of Practice on Preventing Violent Extremism.



Above: Installation View (detail) of Mirror II at Science Gallery, Dublin, 2016.

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September 2016: 'Mirror II : Distance' is a two-screen video installation devised to provide insight into global communities that experience distancing and objectification. "Mirror" experiments with perspective in order to challenge common human assumptions and provide insight into nuanced personal and collective narratives. Mirror II – Distance examines the distances between individuals who occupy, protect and work in worlds that they may not own or belong to.

Above: Mirror II : Distance, 2016 (video content for collimated video installation/ 15minutes)

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David Cotterrell first visited Pakistan in February 2015 to consider the empathetic barriers that may be institutionalised within a landscape of perceived risk. Mirror II : Distance is inspired by observations of the Diplomatic Enclave in Islamabad - a gated ex-pat community living in the capital city of Pakistan.

This enclave is cut off from the rest of the country by high walls and heavy security. Inside the enclave is a network of country and organisational compounds further barricaded from each other. Entry into the enclave and then, within the enclave, entry into the various demarcated territories inside is monitored by local Pakistani guards. These men are privy to the culture, conversations and experiences of the international communities that they protect. In this installation, two such Pakistani guards stand watch over the expat compounds they are stationed over. The two men observe each other across a distance as they listen to the visitors, the experts and the specialists discuss Pakistan, its people and its future.

The work was produced through a series of field trips, extensive programme of interviews, and a period of studio development.

The aspiration of "Mirror II : Distance" is to record the sight-line between two observers and to explore a construct that will aspire to challenge an audience's assumptions of authorship and power.

The project involves a series of simple elements, which have been designed through the process of filming and presentation to allow the vantage point or perspective of a camera or viewer to dictate the shifting meaning applied to approaching or receding imagery.

The overarching reality of fear, suspicion and distance, which pervades the streets and everyday life of Pakistan provides the context for this second installation.

During his second visit to Pakistan, Cotterrell worked within the Joseph's Colony area of Lahore. Cotterrell used a cable mounted camera system that offered the possibility of filming both forward and rear views along a 100metre tracking shot.

The initial footage was produced using two compact HD cameras traversing at slow speed. They were orientated to offer forward and rear views along the same axis. The tensioned cable connecting the two points within the residential area, defined a line of sight between two individuals.

The camera rig advances 60m over a period of 22minutes 15seconds.

The result is two synchronised video recordings. One camera records the movement away from an observer and the second camera records the movement toward another.

The filming was later restaged at Cotterrell's London studio. A series of audio recordings were made with actors reading the transcribed conversations witnessed within Pakistan's diplomatic enclaves.

The assumption of the film's subject shifts as the portrait of an individual is overwhelmed by the depiction of context and the view of a distant figure becomes a close framed portrait. The image is continuously recontextualised through the audio narrative of overheard conversations and received prejudices.

In collaboration with the simulation engineer, Geoff Blackham, Cotterrell created an experimental form of dual screen projection to attempt to encourage an audience members to re-evaluate their relationship to the installation and its environment.

Collimation is the process of adjusting light waves so that they travel in a near parallel path. The light traveling from distant objects

behaves as if collimated as the waves that reach our eyes appear to have little angular distortion. Light from close objects (such as screens and printed images) has a perceptible angular distortion as the natural refraction of light may be recognized and calculated by the brain through its comparison of the dual optical images.

Military agendas and budgets, coupled with the engineering curiosity of the Burgess Hill researchers, have led to the creation of an optical system that appears to have an almost romantic point of convergence with art history's obsession with the 'sublime'. The optical distortion of collimation, refined to ensure that military pilots could suspend disbelief while rehearsing missions, provide the toolset for Mirror II, to explore the level to which perception can be affected by vantage points. The glowing spatially ambiguous views of distant observers are used to locate the viewer, but a sense of narrative understanding is conveyed through the spatial sound of the off-camera dialogues that are overheard by both the guards and audiences



In February 2015, Cotterrell gained support from British Council, Pakistan to make an initial visit to Islamabad, Karachi and Lahore. This field trip was to consider the institutional effect of risk management on international organisations working within landscapes of perceived threat.

CONFIDENTIAL : Indicative Itinerary for scoping visit to Pakistan February 2015

N.B. Itinerary is speculative and most meetings are unconfirmed. It is outlined as an illustration of an ideal potential scenario and is subject to revision and negotiation after arrival in Islamabad. Assistance with introductions to contacts within named and/or similar organisations would be very gratefully accepted.

Date	AM Include city, country, method of travel and how organised	PM Include city, country, method of travel and how organised	Evening/ Overnight Include city, country, method of travel, name of hotel and if stay alone or with other staff or other colleagues
04.02.15	Travel from home (in London) to London Heathrow Airport by taxi. Depart via Qatar Airlines at 08:00.	Journey Continues	Arrive at Doha at 17:45. Connecting flight to Islamabad departs at 19:40.
05.02.15	Arrive at Islamabad at 01:00. British council driver meets Cotterrell and escorts to Serena Hotel, Islamabad. Late morning driver collects and escorts	Security and background briefings. Introduction to local support, translators, drivers and British Council administrative staff. Discussion of itinerary.	Dinner at Hotel and rest.

Initial Travel Itinerary [View PDF](#)

Detailed itinerary reflecting the limits of mobility and measures of mitigation required for British Council visitors.



Diplomatic Enclave

Islamabad diplomatic area, originally conceived as a luxury suburb, is now a network of walled compounds and barriers.



British Council Islamabad

The British Council in 2015 had been required to significantly curtail its public profile to reflect heightened threats.



Travel

When travelling under the care of British Council, armoured vehicles and armed guards were provided.

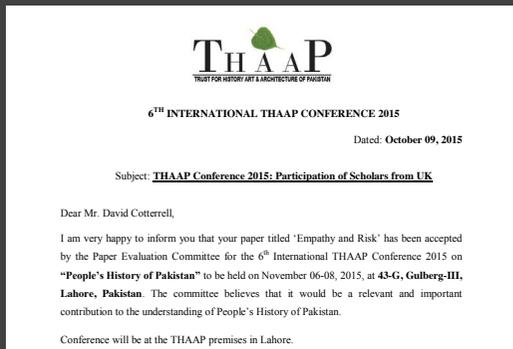


Fortified hotels

The Avari Towers, Karachi. Luxury hotels, that had the capacity to provide enhanced security became the homes, offices and meeting spaces for INGOs and government.

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In November, 2015, a return visit to Pakistan was facilitated through the contribution to the annual conference convened by THAAP (Trust for Heritage, Art & Architecture of Pakistan).



The Formal invitation [View PDF](#)

Acceptance of a paper, facilitated the negotiation of a visa for entry without UK government risk protocols



Line of Sight

With the support of a community which had been subject to threat and also viewed with suspicion a 60m path was identified as a potential site for filming.



Film Location

While in Lahore, a small crew was assembled and an experimental film project was undertaken.



Improvised Camera Rig

With a combination of locally sourced and imported components a simple autonomous filming rig was created.

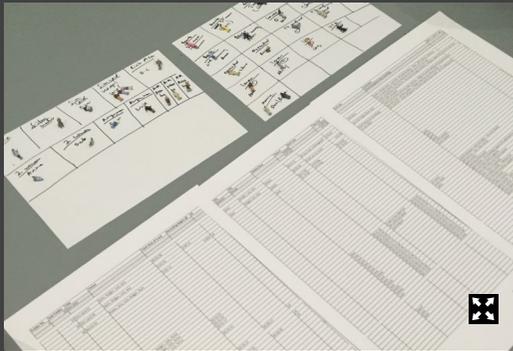


First test

The cameras traversed the route between two actors occupying the variable role as distant observer or principle subject (dependent on the location of the camera).

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In April, 2016, a script was developed based on transcripts of conversations in the diplomatic enclave. Casting took place in London for voice and video actors. Recording of spatial dialogue and tracked video was undertaken at Cotterrell's studio.



Script and Schedule [View PDF](#)

dialogue was recorded with awareness of time and space to enable spatial sound and sequenced ambient conversation.



Actors workshop

Actors were guided by theatre director Ruwanthie de Chickera through a devising session.



Recording

Actors were recorded, both in isolation and when traversing areas within groups.



Tracked camera rig

A development from the Lahore filming rig was installed to enable controlled tracking shots across the studio



Video capture

The actor, Akbar Merchant being filmed in multiple roles.



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CAD development

Detailed itinerary reflecting the limits of mobility and measures of mitigation required for British Council visitors.



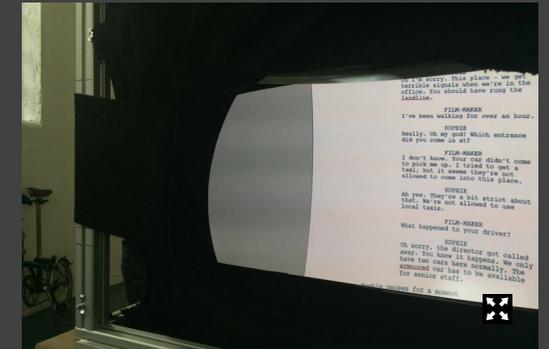
Focal Length tests

Islamabad diplomatic area, originally conceived as a luxury suburb, is now a network of walled compounds and barriers.



Prototype system

The British Council in 2015 had been required to significantly curtail its public profile to reflect heightened threats.



Focus test

When travelling under the care of British Council, armoured vehicles and armed guards were provided.



Footage demonstration

The Avari Towers, Karachi. Luxury hotels, that had the capacity to provide enhanced security became the homes, offices and meeting spaces for INGOs and government.

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During the preliminary research trip to Pakistan, Cotterrell presented to the People's History of Pakistan conference in Lahore. 06.11.15 - 08.11.15

Cotterrell's paper, 'Empathy & Risk' was accepted based on the following abstract:

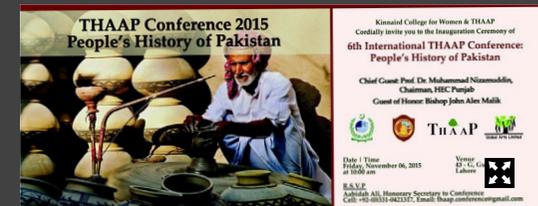
Late C20th historians suggested that the linear narrative of passive communities being defined and led by dynamic individuals was illusory. It was suggested that localism could be used to consider that the same moment had a different significance depending on the nation, county, town, tribe or family that you lived within. This offered the tantalizing promise of a potentially infinite pluralist contradiction of narratives.

The paper seeks to consider the staged challenges to pluralism within contemporary histories that are occurring prior to the descent into the polarised engagement of military forces. Where risk has been identified, and measures are variably employed as responsive protocols, a situation of distancing occurs – most obviously between the observer and the subject, but also between the perceptions of different observers. This paper will seek to explore the contradictory nature of mutually exclusive versions of truth, the way in which risk can be a catalyst to the creation of partial truths and the

possibility of the loss of pluralist narratives as communities and individuals are denied access to each others' vantage points.

The various and progressive acceptance of limitation of movement, compound walls, the frame of the armoured car, the company of security personnel and the adherence to defensive protocols, all contextualise environments and its communities as posing a threat. While engagement may well be maintained, potentially the nature of the communication and awareness of alternate perspectives is fundamentally challenged by the behavioural shift that has been displayed.

The paper will discuss the relationship between the mitigation of risk and loss of empathetic engagement. Perhaps this issue is of greatest relevance in contemporary areas of tension where a delicate balance between the maintenance of consent and the tolerance of risk to civilian, governmental and NGO representatives must be maintained.



Cotterrell presented at the World Theatre Forum hosted by the National School of Drama, Delhi. He discussed the development of Mirror II and the emergent Empathy & Risk enquiry. 20.02.16

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Cotterrell contributed a paper and presentation as part of a three day forum bringing together 30 academics, practitioners and theorists from 14 countries with a range of disciplinary backgrounds.

Over 2016, Cotterrell collaborated with actors and writers to create and propose the series of works titles, 'Mirror'. These had been devised to consider scenarios and locations that might encourage distance and objectification, whether through perceived risks, hierarchies or social barriers. Intrigued by the idea that the chaos of our lives may be told back to us as a causal sequence of events through the words of others, Cotterrell found himself driven to consider expanding his own vocabulary and working processes. This presentation described a twelve month journey of discovery from Ireland to India, and from visual to performing art. It is a personal reflection on a search was transcend perceived disciplinary and geographic boundaries and to establish a voice to engage with the empathetic challenges of conflict and the alienating concept of complexity.



Above: Event Poster;

ALLIED EVENT 18th to 20th Feb, 2016

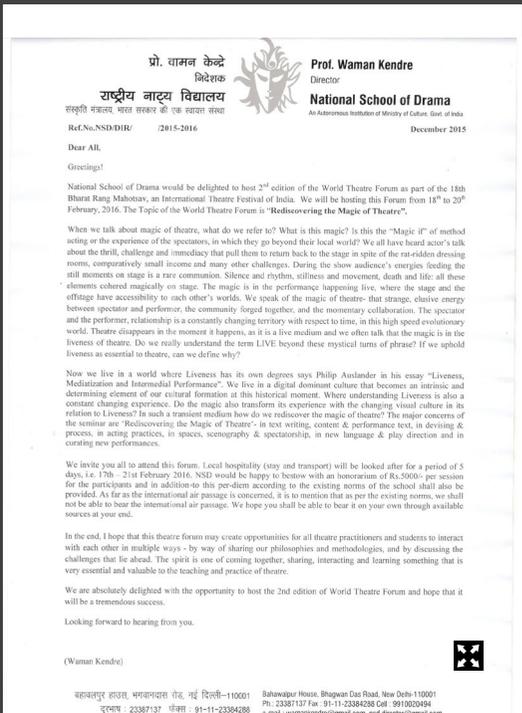
2nd WORLD THEATRE FORUM

Rediscovering the Magic of Theatre

18 Feb 2016	11am - 1:30pm	2:30pm - 5pm
<p>1. Introduction Welcome, Introduction of CCF and World Theatre Forum</p> <p>2. Keynote The Role of Theatre in Society</p> <p>3. Introduction of National School of Drama by Prof. Waman Kendre</p> <p>4. Introduction of Prof. Waman Kendre by Prof. Waman Kendre</p> <p>5. Introduction of Prof. Waman Kendre by Prof. Waman Kendre</p> <p>6. Introduction of Prof. Waman Kendre by Prof. Waman Kendre</p> <p>7. Introduction of Prof. Waman Kendre by Prof. Waman Kendre</p> <p>8. Introduction of Prof. Waman Kendre by Prof. Waman Kendre</p> <p>9. Introduction of Prof. Waman Kendre by Prof. Waman Kendre</p> <p>10. Introduction of Prof. Waman Kendre by Prof. Waman Kendre</p> <p>11. Introduction of Prof. Waman Kendre by Prof. Waman Kendre</p> <p>12. Introduction of Prof. Waman Kendre by Prof. Waman Kendre</p> <p>13. Introduction of Prof. Waman Kendre by Prof. Waman Kendre</p> <p>14. Introduction of Prof. Waman Kendre by Prof. Waman Kendre</p> <p>15. 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Venue- Bahumukh, NSD
Bahawalpur House, Bhagwandas Road, New Delhi 110001 Ph: 91 11 23031172, 23073647, 23387137 E-Mail: cepbrm@gmail.com

Above: Event Schedule



Above: Invitation Letter |View PDF

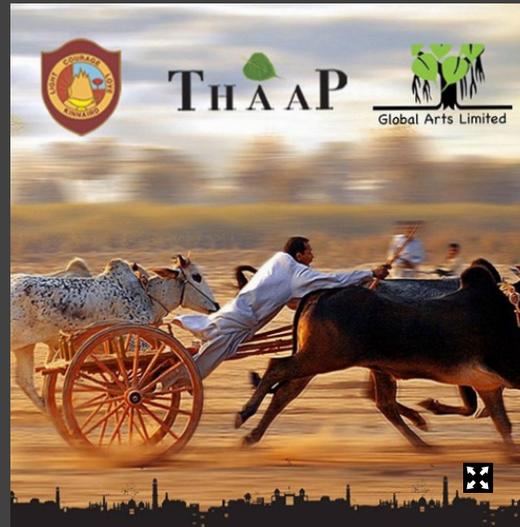
3/9

Cotterrell's paper,
'Empathy & Risk - A
Personal Response to
Managed Engagement'
was published in 2016
THAAP Journal. 01.03.16

The paper was published in 2016. It was based on the earlier presentation to the THAAP Conference in Lahore, Pakistan and was accepted for inclusion within the journal following an additional peer-review process..

Empathy and Risk, explored the "contradictory nature of mutually exclusive versions of truth"... when risk can be a catalyst to the creation of partial truths. He explored the possibility of the loss of pluralist narratives as communities and individuals were denied access to each others' vantage points. Cotterrell describes the cultivated paranoia that he had experienced when entering a country defined within his community by risk assessments and false assumptions of hostility.

The paper was developed at a time of heightened awareness of terrorism and based on a presentation to the Trust for History, Art & Architecture of Pakistan conference in Lahore.



Above: THAAP Organisation

60 | THAAP Journal 2016: People's History of Pakistan

Empathy and Risk: A Personal Response to Managed Engagement

Prof. David Cotterrell, PhD

Entering Pakistan

In 2015, before entering Pakistan (or any of the countries currently classified as 'high-risk') most UK academics were required by their university to comply with the travel insurance policies of the institution. It is interesting that Pakistan appears on a list which includes some of the world's most unstable countries but also countries which might not automatically be assumed to pose significant risk. At the time of writing these include Afghanistan, Brazil, Colombia, Cuba, Kenya, Iran, Iraq, Lebanon, Libya, Mali, Mexico, Nigeria (Niger Delta), North Korea, Pakistan, Philippines (Mindanao), Somalia, Sudan, Syria, Venezuela and Yemen.

Inclusion in the 'High Risk Travel' category has profound implications. The first is simply the official stamp of threat. While threats might legitimately be described, identified or anticipated in many inner-city areas of the United States or Europe, there is a difference when risk is no longer understood as personally mitigated through responsible responsive behavior but instead is something which must be fore-grounded in advance of permission being given to visit.

With the example of my own institution, the initial response was that it was impossible for an employee to be given permission to travel. This response was grounded in the fact that no representative from the University had visited Pakistan within the remembered experience of those administering the process. Despite recruiting students from the country and projecting the University's brand in international offices and literature within it, the categorization of the country within this list of dangerous places meant that institutional approval was impossible to attain.

The strange impasse of the situation of risk, once being institutionally determined, being no longer open to personal appraisal, affirmation or challenge, resonated with me.

Above: [View PDF of THAAP Journal Paper](#)

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Early research for Mirror II was included within the exhibition, 'Pilot 1' curated by Alan Bolden at the Brighton Gallery, 17.03.16 - 08.04.16

The exhibition was framed as a showcase for projects that demonstrated interdisciplinary collaboration and included works by Professor David Cotterrell and Professor Kelly Snook.

The following is an extract from the exhibition text authored by Professor Alan Bolden to contextualise the exhibition:

Pilot 1 begins a series of exhibitions and events planned to showcase research in progress. The aim is to initiate a public dialogue around the intellectual and creative enquiry of researchers from the university and its wider community of international research collaborators. The works are presented in a resolved state but each is part of an ongoing and open enquiry. The invitation to audiences and fellow researchers is to engage with the work as a discrete exhibition, installation, event or exposition of ideas, at the same time speculating as to where the research could lead.

Right: Documentation of installation and associated in-conversation event.



▶ [Mirror II :: Distance \(Protoype Filming, Pakistan\) : 4k](#)



Empathy and Risk

The wider project, Empathy and Risk, aims to provide a methodological framework for a diverse group of international artists to consider the relationships between observational experience and the strategic policies that govern human interaction and perception.

This research project is being developed to consider the robustness of existing reporting practices in areas where risk has been identified as imminent and measures of mitigation and protection are justifiably employed as a responsive protocol. In environments where the cyclic descent from civilian paranoia into polarised engagement of military forces is a real possibility, this project considers the shifting nature of empathic engagement and emerging challenges to observers' objectivity.

In situations of mandated detachment and distance, what is the role, responsibility and contribution artists can make? Artists, who are skilled at defending the subjective, who can identify distinction, patterns and pluralism in the subjectivity of others, could possibly provide alternative vocabularies and frames to reconsider the nature of remote observation and the complex relationship between empathy and risk. This research project is being devised to test the value of alternative methods of interpretation, engagement and intervention, in challenging the analyses and assumptions of policy makers, politicians, international organisations and the general public.

The project is being currently developed in consultation with government agencies, international NGOs, academic institutions, cultural venues and individual practitioners in Pakistan and other locations perceived to be 'pivotal states' and the subject of intense international observation.

Mirror II - Distance, was shown as part of the SEEING exhibition at Science Gallery Dublin. 24.06.16 - 25.09.16

5/9



SEEING featured the works of 24 artists, designers and technologists exploring the complex sensory experience of vision and perception. The works illuminated optics, perspective and comprehension while exploring enhanced and augmented ways of seeing, artificial eyes and radical alternatives to vision. Contemplating that 'vision' might be just one way to see, the exhibition explored the subjectivity of sight, the other senses that shape our view of the world and the unexpected parallels between human and machine vision whilst raising questions on how our brains interpret what is in front of our eyes, how machines understand what they're looking at, and if they might change how we look at the world.

SEEING was co-curated by Kate Coleman, Oculoplastic Surgeon and Founder of Right to Sight, Semir Zeki, Professor of Neuroaesthetics, Gerry Lacey, CEO and Co-Founder of SureWash, and Lynn Scarff, Director of Science Gallery at Trinity College Dublin.

Right: Documentation of installation within the exhibition, Seeing, at the Science Gallery, Dublin.



6/9

The underpinning enquiry for Mirror II and the field trips to Pakistan that led to the artwork were contextualised and discussed within the inaugural lecture, Empathy & Risk, 17.11.16

Inaugural lecture from Professor David Cotterrell at University of Brighton - For the past few years, Cotterrell has been embarking on an eclectic series of field trips and producing a series of experimental artworks to clarify his experience and understanding of fear, risk and empathetic failure.

Where risk has been identified, and measures are variably employed as responsive protocols, a situation of distancing occurs – most obviously between the observer and the subject, but also between the perceptions of different observers. This lecture explores the contradictory nature of mutually exclusive versions of truth, the way in which risk can be a catalyst to the creation of partial truths and the possibility of the loss of pluralist narratives as communities and individuals are denied access to each others' vantage points.



Above: Inaugural lecture (video documentation of presentation).

7/9

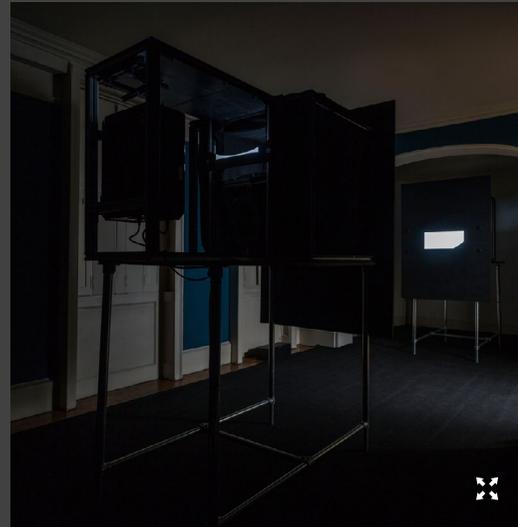
Mirror II was included within the solo exhibition, 'Empathy & Risk : Three Mirrors & A Wall' at the Danielle Arnaud contemporary art, London, 15.02.17 - 01.04.17

The solo exhibition was staged to consider the relationships between a series of discrete research projects reflecting on empathetic failure.

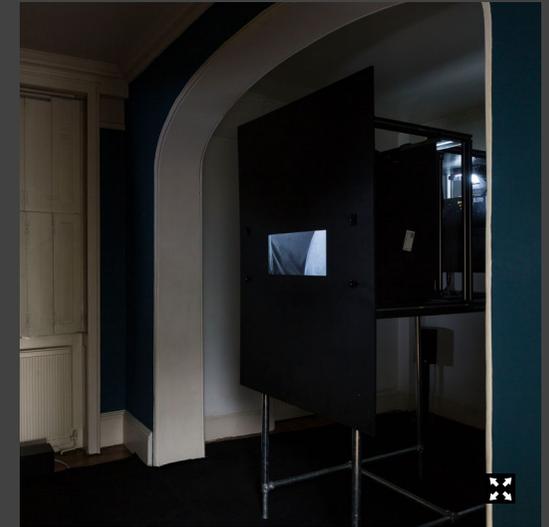
The following is an extract from the exhibition text:

David Cotterrell presents an ongoing series of visual and verbal installations produced in collaboration with the screen-writer, Ruwanthie de Chickera. Designed to explore, through the use of experimental formats, less than visible or rarely acknowledged truths between individuals, the art works Mirror and The Wall, together, reflect our current global preoccupations with barriers and the corresponding search for honesty in response to these barriers. Empathy and risk : three mirrors and a wall attempts to highlight the fragility and transparency of human fear and prejudice; while simultaneously drawing attention to the immense effort required to bring down a barrier, once it has been raised up.

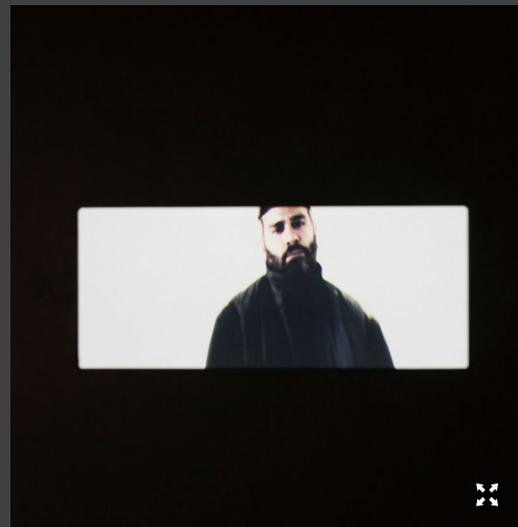
Right: Documentation of installation and in-conversation event with artists and curator



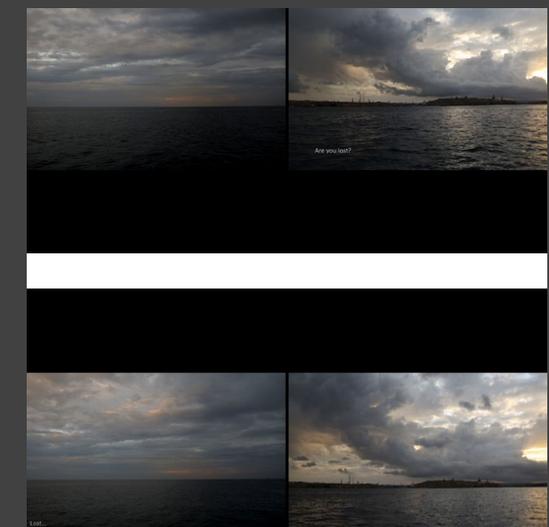
Above: Installation view



Above: Installation view (detail)



Above: Installation view (detail)



Above : Exhibition Leaflet [View PDF](#)

The underpinning research for Mirror II informed Cotterrell’s evidence to the British Council All Party Parliamentary Group.

24.01.17



Cotterrell was invited to present at the House of Commons to the fourth evidence session on the Inquiry into Building Resilience to Radicalisation in Middle East & North Africa (MENA).

The fourth formal evidence session focussed on the role of Arts and Culture in building resilience to radicalisation in MENA. Experts and organisations working in the areas of Arts and Culture considered the role of artists, the contribution that arts and creativity can make to the fight against radicalisation, and the role of Arts and Culture in the political sphere of this question. Expert witnesses also explored the role art and culture can play in strengthening civil society and building individual and community resistance.

The session was designed to inform the committee members of wider evidence being carried out in MENA (with any reference to relevant global case studies), using examples of successful initiatives and insights from the ground.

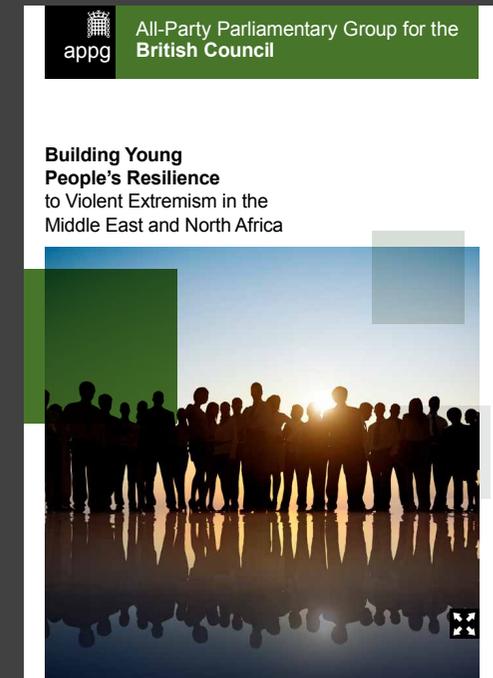


Above: Event publicity



Above: Minutes of evidence session

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Above: APPG Published Report

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Cotterrell was invited to join the Community of Practice (COP) on Preventing Violent Extremism. 20.08.18 - 17.02.20



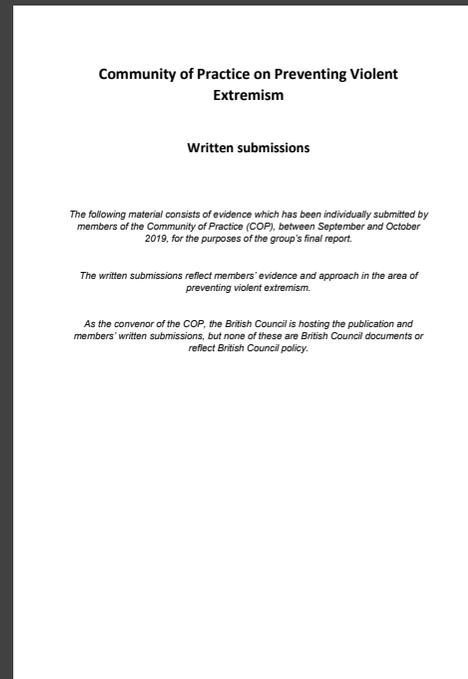
The 2017 All-Party Parliamentary Group report “Building Young People’s Resilience to Violent Extremism in the Middle East and North Africa” recommended that “witnesses, experts and organisations that informed the enquiry form a community of practice...”

Following the recommendation by the APPG, between 2018 and 2019, the British Council has convened the Community of Practice (COP) on Preventing Violent Extremism. The COP was formed by a range of experts in the sector – including practitioners, academics and officials from the UK government – and it aimed to gather information on best practices and lessons learned about the role of cultural, educational, and civil society programmes in increasing trust between citizens and the state and building the resilience of young people to violent extremism.

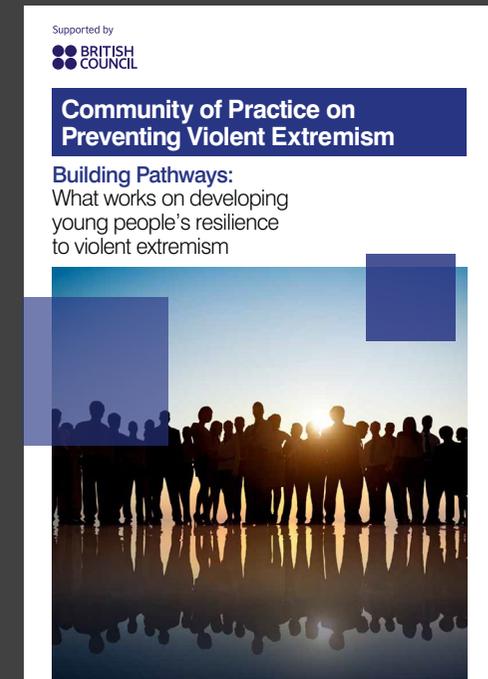
Cotterrell was invited to be a member of this group based on his evidence to the APPG and the research enquiry that was initiated within the development of Mirror II.



Above: Launch event



Above: Written submissions
[View PDF](#)



Above: CoP Published Report
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PDF documents linked to within other sections are also available for download here.

1/1

Travel Itinerary

A downloadable copy of the detailed itinerary reflecting the limits of mobility and measures of mitigation required for British Council visitors.

[View PDF](#)

World Theatre Forum

A downloadable copy of the National School of Drama, Bharat Rang Mahotsav invitation letter and event schedule

[View PDF](#)

APPG Evidence Minutes

A downloadable copy of the Minutes from the evidence sessions for the All Parliamentary Group.

[View PDF](#)

CoP Report

A downloadable copy of the Community of Practice Final Report.

[View PDF](#)

THAAP Invitation Letter

A downloadable copy of the formal letter gained through Acceptance of a paper. This facilitated the negotiation of a visa for entry without UK government risk protocols

[View PDF](#)

Empathy & Risk : A Personal Response to Managed Engagement

A downloadable copy of the article published within the THAAP Journal 2016

[View PDF](#)

APPG Report

A downloadable copy of the APPG Inquiry into Building Resilience to Radicalisation in Middle East & North Africa (MENA).

[View PDF](#)

Script and Schedule

A downloadable copy of the script and timeline. Dialogue was recorded with awareness of time and space to enable spatial sound and sequenced ambient conversation.

[View PDF](#)

3 Mirrors & a Wall

A downloadable copy of the Danielle Arnaud Contemporary Art gallery exhibition leaflet.

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Written Submission

A downloadable copy of the Written submissions to the Community of Practice on Preventing Violent Extremism

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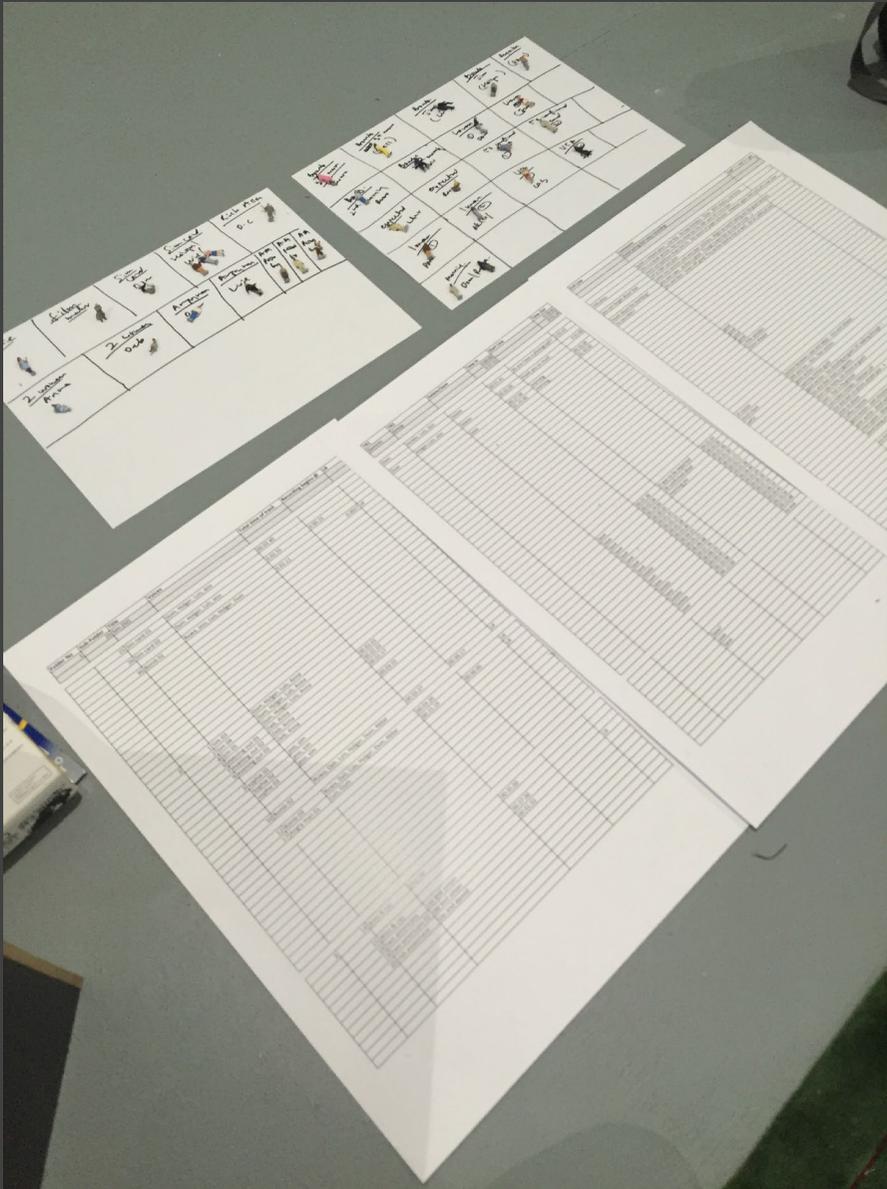
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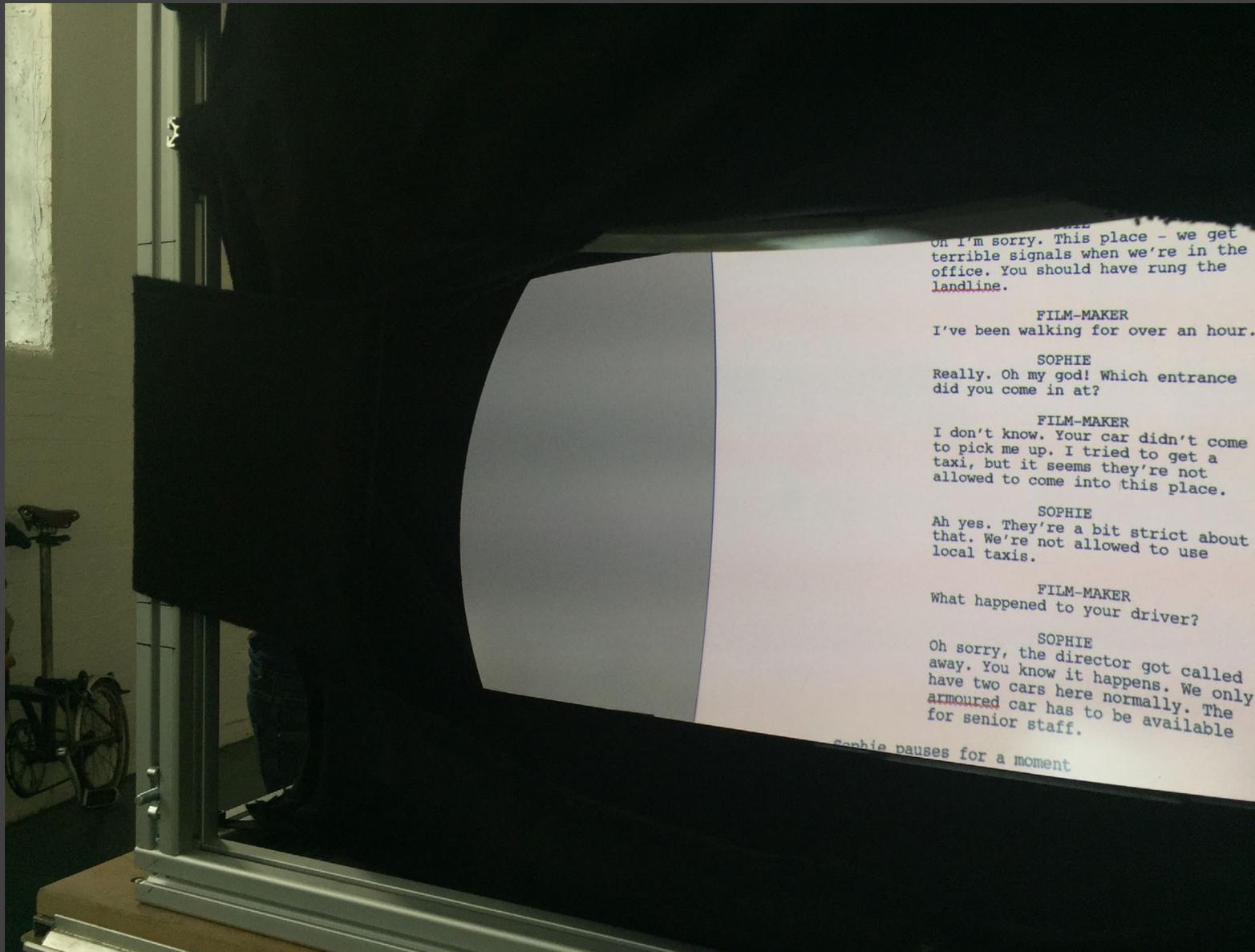
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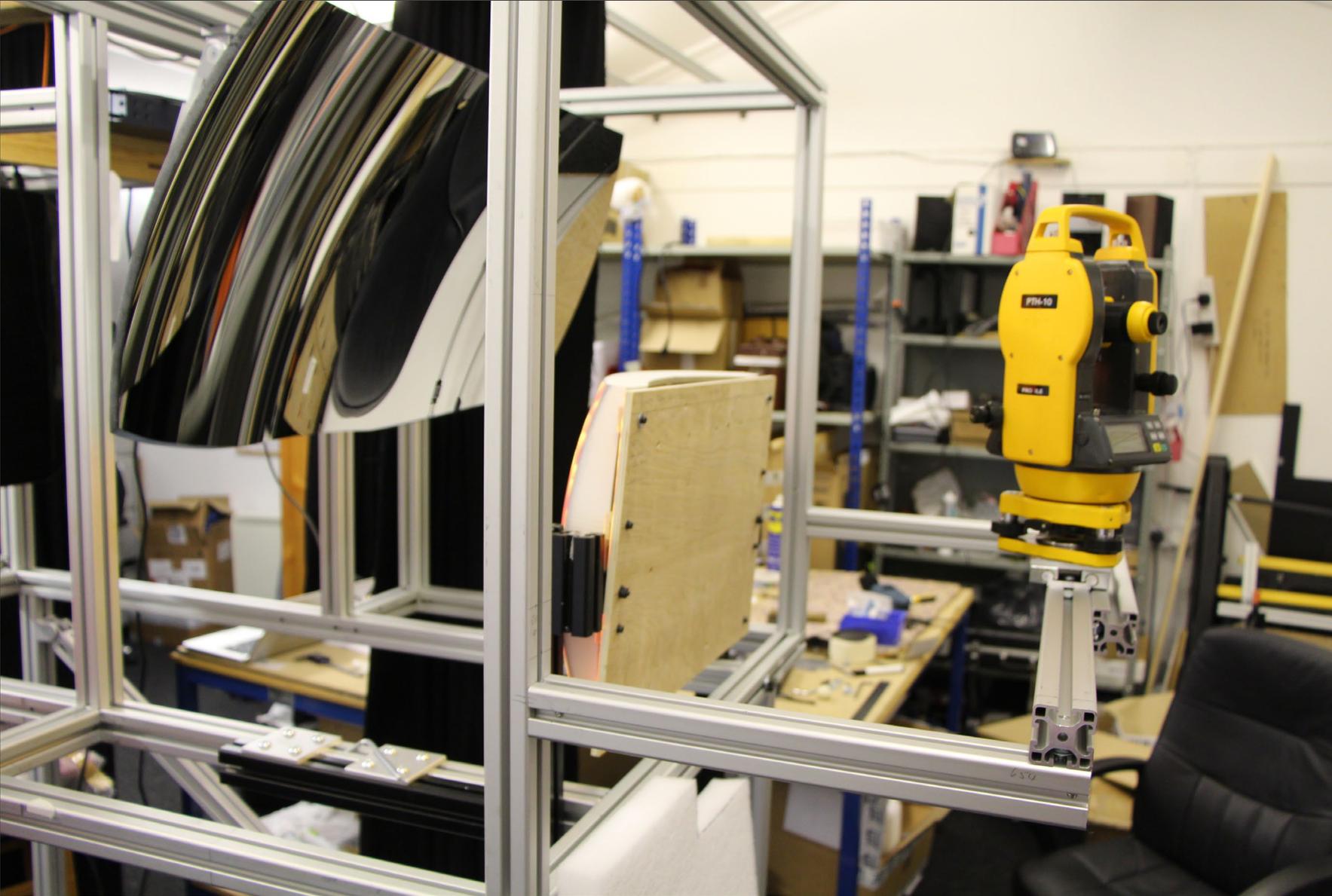


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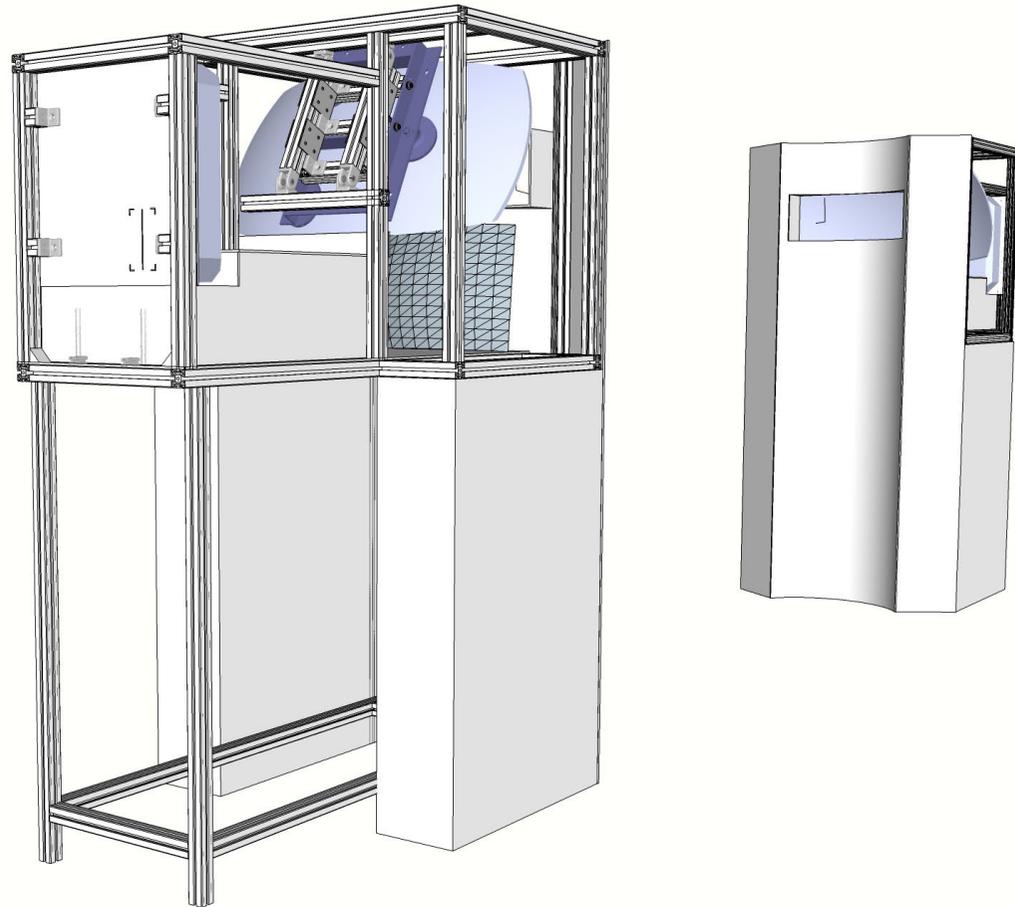


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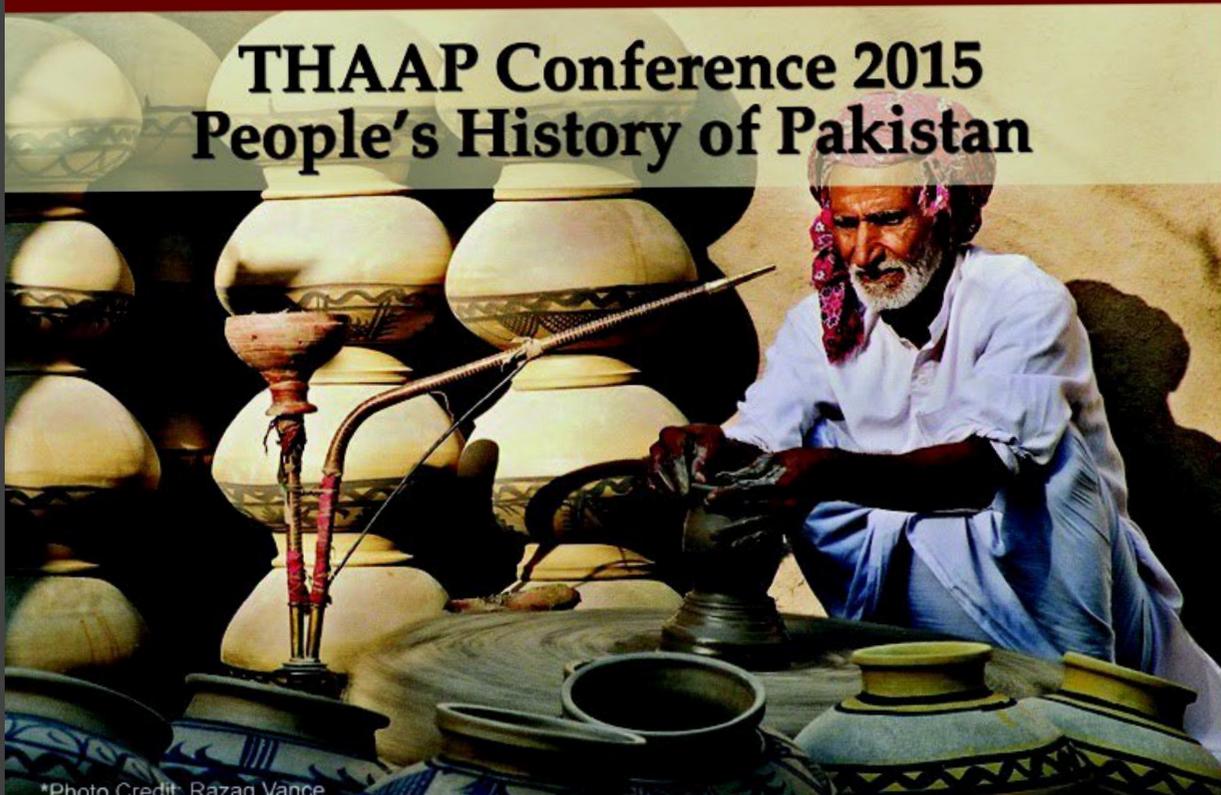


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THAAP Conference 2015 People's History of Pakistan



*Photo Credit: Razaq Vance

Kinnaird College for Women & THAAP
Cordially invite you to the Inauguration Ceremony of

6th International THAAP Conference: People's History of Pakistan

Chief Guest: Prof. Dr. Muhammad Nizamuddin,
Chairman, HEC Punjab

Guest of Honor: Bishop John Alex Malik



THAAP



Date | Time
Friday, November 06, 2015
at 10:00 am

Venue
43 - G, Gulberg III,
Lahore

R.S.V.P

Aabidah Ali, Honorary Secretary to Conference
Cell: +92-(0)331-0421317, Email: thaap.conference@gmail.com

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ALLIED EVENT

18th to 20th Feb, 2016

2nd WORLD THEATRE FORUM

2016



BHARAT RANG MAHOTSAV

महोत्सव

INTERNATIONAL THEATRE FESTIVAL OF INDIA

Rediscovering the Magic of Theatre

	11am -1:30pm	2:30pm-5pm
18 Feb 2016	<p>1. Welcome speech, introduction of CEP and World Theatre Forum by Dr. Abhilash Pillai</p> <p>2. Introduction of the Panelist & Chairs by Ms. Hema Singh</p> <p>3. Introduction of National School of Drama by Prof. Tripurari Sharma</p> <p>4. Keynote Address by Prof. Waman Kendre (Director, NSD)</p> <p>5. Key Speaker Dr. Kamlesh Dutt Tripathi</p> <p>6. Vote of thanks to all the participating members by Dean, Academics</p>	<p>Text Writing, Content & Performance Text</p> <p>Speakers</p> <ol style="list-style-type: none"> 1. Dr. Amanda Gay Morris & Mr. Stefanos Rassios (Singapore) 2. Ms. Corinne Maier (Switzerland) 3. Prof. Pomrat Damrhung (Thailand) 4. Prof. Shafaat Khan (India) 5. Mr. Qurban Ali Mirzaee (Afghanistan) <p>Chair Prof. Kirti Jain</p>
19 Feb 2016	<p>Space, Scenography & Spectatorship</p> <p>Speakers</p> <ol style="list-style-type: none"> 1. Mr. Christopher Loar (New York) 2. Prof. Robin Das (India) 3. Prof. Samar Nakhate (India) 4. Prof. Suresh Bhardwaj (India) <p>Chair Prof. Kumara Varma</p>	<p>New Language and Play Direction</p> <p>Speakers</p> <ol style="list-style-type: none"> 1. Mr. Amitesh Grover (India) 2. Smt. B. Jayashree (India) 3. Mr. Haukur J. Gunnarsson (Norway) 4. Dr. Narine Sargsyan (Armenia) 5. Dr. Zeca Ligiero (Brazil) <p>Chair Dr. Anuradha Kapur</p>
20 Feb 2016	<p>Acting Practices & Devising</p> <p>Speakers</p> <ol style="list-style-type: none"> 1. Ms. Mita Vasisht (India) 2. Mr. Nicola Pianzola (Italy) 3. Mr. Sampath Perera (Sri Lanka) 4. Mr. Vinod Nagpal (India) <p>Chair Prof. Tripurari Sharma</p>	<p>Magic of theatre in other mediums</p> <p>Speakers</p> <ol style="list-style-type: none"> 1. Ms. Anna Dora Dorno (Italy) 2. Prof. David Cotterrell (U.K) 3. Prof. K. S. Rajendran (India) 4. Mr. Santanu Bose (India) 5. Mr. Sudhir Mishra (India) <p>Chair Mr. Kumar Shahani</p>

Venue- Bahumukh, NSD

Bahawalpur House, Bhagwandas Road, New Delhi 110001 Ph: 91 11 23031172, 23073647, 23387137 E-Mail: cepbrm@gmail.com



राष्ट्रीय नाट्य विद्यालय
NATIONAL SCHOOL OF DRAMA

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प्रो. वामन केन्द्रे
निदेशक
राष्ट्रीय नाट्य विद्यालय
संस्कृति मंत्रालय, भारत सरकार की एक स्वायत्त संस्था



Prof. Waman Kendre
Director
National School of Drama
An Autonomous Institution of Ministry of Culture, Govt. of India

Ref.No.NSD/DIR/ /2015-2016 December 2015

Dear All,
Greetings!

National School of Drama would be delighted to host 2nd edition of the World Theatre Forum as part of the 18th Bharat Rang Mahotsav, an International Theatre Festival of India. We will be hosting this Forum from 18th to 20th February, 2016. The Topic of the World Theatre Forum is “Rediscovering the Magic of Theatre”.

When we talk about magic of theatre, what do we refer to? What is this magic? Is this the “Magic if” of method acting or the experience of the spectators, in which they go beyond their local world? We all have heard actor’s talk about the thrill, challenge and immediacy that pull them to return back to the stage in spite of the rat-ridden dressing rooms, comparatively small income and many other challenges. During the show audience’s energies feeding the still moments on stage is a rare communion. Silence and rhythm, stillness and movement, death and life: all these elements cohered magically on stage. The magic is in the performance happening live, where the stage and the offstage have accessibility to each other’s worlds. We speak of the magic of theatre- that strange, elusive energy between spectator and performer, the community forged together, and the momentary collaboration. The spectator and the performer, relationship is a constantly changing territory with respect to time, in this high speed evolutionary world. Theatre disappears in the moment it happens, as it is a live medium and we often talk that the magic is in the liveness of theatre. Do we really understand the term LIVE beyond these mystical turns of phrase? If we uphold liveness as essential to theatre, can we define why?

Now we live in a world where Liveness has its own degrees says Philip Auslander in his essay “Liveness, Mediatization and Intermedial Performance”. We live in a digital dominant culture that becomes an intrinsic and determining element of our cultural formation at this historical moment. Where understanding Liveness is also a constant changing experience. Do the magic also transform its experience with the changing visual culture in its relation to Liveness? In such a transient medium how do we rediscover the magic of theatre? The major concerns of the seminar are “Rediscovering the Magic of Theatre”- in text writing, content & performance text, in devising & process, in acting practices, in spaces, scenography & spectatorship, in new language & play direction and in curating new performances.

We invite you all to attend this forum. Local hospitality (stay and transport) will be looked after for a period of 5 days, i.e. 17th – 21st February 2016. NSD would be happy to bestow with an honorarium of Rs.5000/- per session for the participants and in addition to this per-diem according to the existing norms of the school shall also be provided. As far as the international air passage is concerned, it is to mention that as per the existing norms, we shall not be able to bear the international air passage. We hope you shall be able to bear it on your own through available sources at your end.

In the end, I hope that this theatre forum may create opportunities for all theatre practitioners and students to interact with each other in multiple ways - by way of sharing our philosophies and methodologies, and by discussing the challenges that lie ahead. The spirit is one of coming together, sharing, interacting and learning something that is very essential and valuable to the teaching and practice of theatre.

We are absolutely delighted with the opportunity to host the 2nd edition of World Theatre Forum and hope that it will be a tremendous success.

Looking forward to hearing from you.

(Waman Kendre)

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Mirror

Professor David Cotterrell & Ruwanthie De Chickera

As a discrete episodic precursor to the developing Empathy and Risk project, David Cotterrell and the Sri-Lankan screen writer Ruwanthie de Chickera have begun working on the collaborative installation Mirror.

Mirror is conceptualised as a series of two-screen works considering polarised perspectives, drawing alternatively on assumption and objectivity; the project is designed to explore the common human characteristics that could provide a stronger empathetic bridge between strangers than might be suggested from their contexts, roles and attire. Portraits of individuals are constructed in a manner that they transcend or challenge place, prejudice, projection, assumption and fear of the other – while at the same time providing insight into nuanced internal negotiations and narratives.

Mirror I, was devised to explore the anxieties and thought-processes of two protagonists in surgery – the patient and the surgeon. The installation considered the concerns and devices by which an impending operation is philosophically contextualised and the way the mind might wander under the catalytic pressure of approaching professional and/or personal risk.

Recorded in isolation from context, without revealing the categorising uniforms of scrubs or gown, the conversation offers an introverted and existential portrait of both the surgeon and the patient as they prepare for surgery. The outwardly simple video projection offers a snapshot of these complex internal negotiations of vulnerability and bravado.

The installation was produced in collaboration with the actor Simon Kunz and with the support of the Association of Medical Humanities.

Empathy and Risk

The wider project, Empathy and Risk, aims to provide a methodological framework for a diverse group of international artists to consider the relationships between observational experience and the strategic policies that govern human interaction and perception.

This research project is being developed to consider the robustness of existing reporting practices in areas where risk has been identified as imminent and measures of mitigation and protection are justifiably employed as a responsive protocol. In environments where the cyclic descent from civilian paranoia into polarised engagement of military forces is a real possibility, this project considers the shifting nature of empathic engagement and emerging challenges to observers' objectivity.

In situations of mandated detachment and distance, what is the role, responsibility and contribution artists can make? Artists, who are skilled at defending the subjective, who can identify distinction, patterns and pluralism in the subjectivity of others, could possibly provide alternative vocabularies and frames to reconsider the nature of remote observation and the complex relationship between empathy and risk. This research project is being devised to test the value of alternative methods of interpretation, engagement and intervention, in challenging the analyses and assumptions of policy makers, politicians, international organisations and the general public.

The project is being currently developed in consultation with government agencies, international NGOs, academic institutions, cultural venues and individual practitioners in Pakistan and other locations perceived to be 'pivotal states' and the subject of intense international observation.



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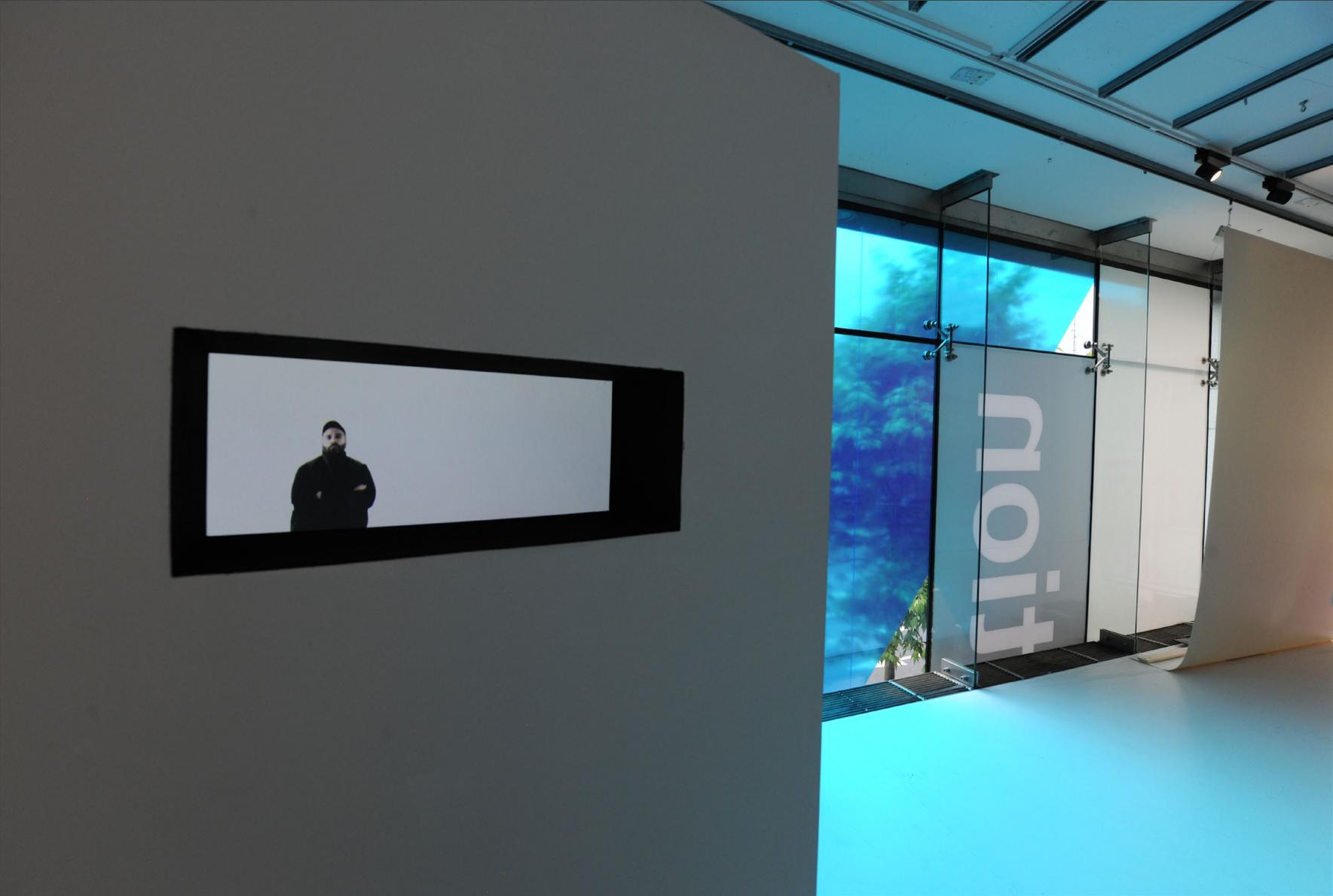
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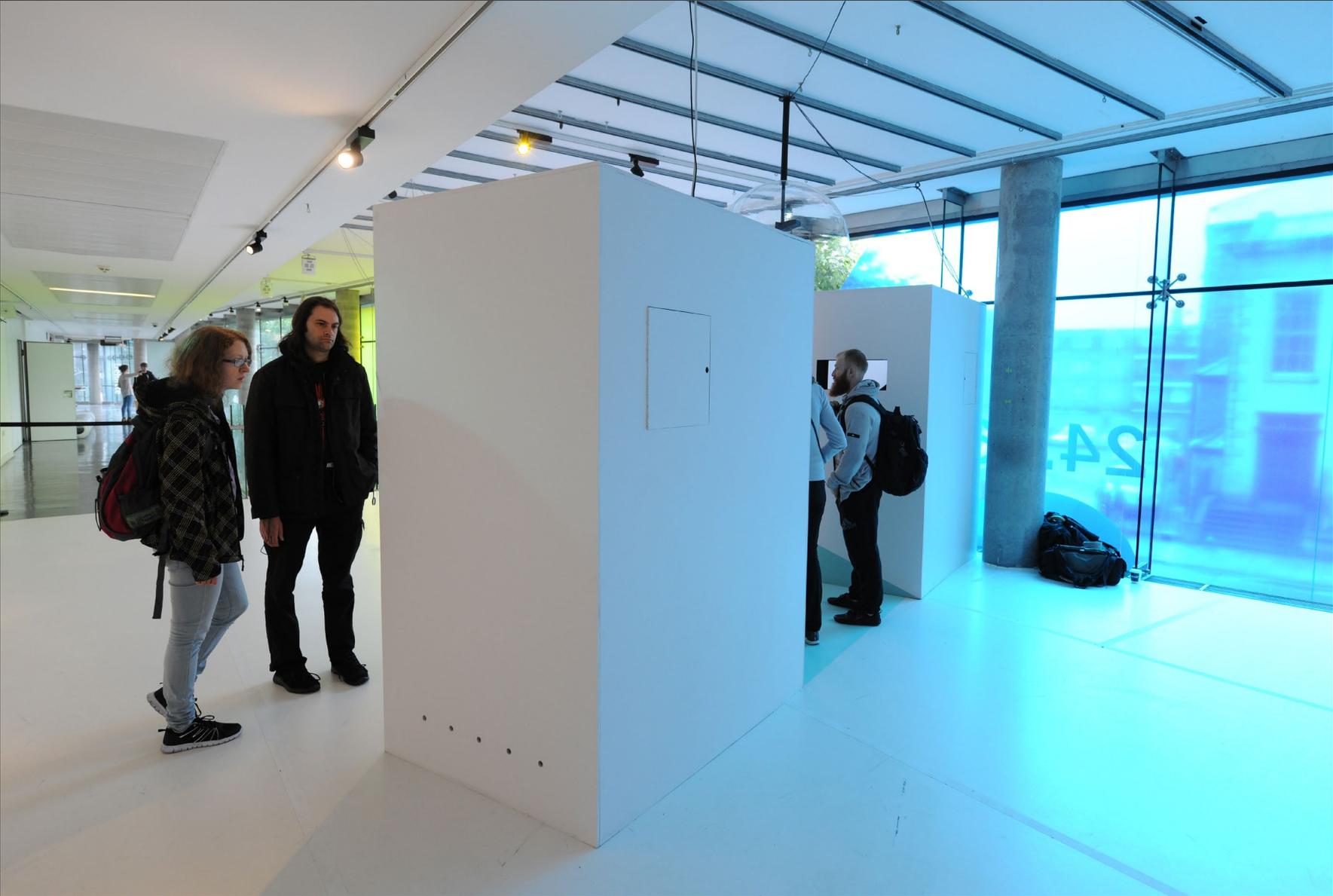
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All-Party Parliamentary Group for the
British Council

**Building Young
People's Resilience**
to Violent Extremism in the
Middle East and North Africa



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John Baron MP

will host a lunch

on behalf of the British Council

for the launch of the final report of the Community of Practice on Preventing Violent Extremism

in the Churchill Room on 4 March 2020 at 12.45

and requests the pleasure of your company

Entrance via Cromwell Green

Please allow 30mins. to clear security

Smoking/e-cigarettes not permitted

No parking facilities available

Admittance by invitation only. This invite is non-transferable

GUESTS SHOULD BRING PERSONAL PHOTO IDENTIFICATION

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