



Arts & Humanities
Research Council

AHRC

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Research Grants - Standard PROPOSAL

Document Status: With Council

AHRC Reference: [REDACTED]

Research Grants (open call)

Organisation where the Grant would be held

Organisation	The University of Manchester	Research Organisation Reference:	CARLA
Division or Department	Social Sciences		

Project Title [up to 150 chars]

Cultures of Anti-Racism in Latin America

Start Date and Duration

a. Proposed start
date

07 January 2019

b. Duration of the grant
(months)

36

Applicants

Role	Name	Organisation	Division or Department	How many hours a week will the investigator work on the project?
Principal Investigator	Professor Peter Wade	The University of Manchester	Social Sciences	6.56
Co-Investigator	Professor Mara Viveros-Vigoya	National University of Colombia	Anthropology	3.41
Co-Investigator	Professor Lucia Sa	The University of Manchester	Arts Languages and Cultures	6.56
Co-Investigator	Dr Ignacio Aguilo	The University of Manchester	Arts Languages and Cultures	6.56
Co-Investigator	Professor Ezequiel Adamovsky	National University of San Martin	Humanities	3.41
Co-Investigator	Dr Pedro Mandagará Ribeiro	University of Brasilia	UNLISTED	3.41

Data Management

Has this proposal been written in line with your organisation's and AHRC's data management policies? See Help for full details. Yes

Objectives

List the main objectives of the proposed research in order of priority [up to 4000 chars]

1. To explore how artistic and cultural production is being mobilised in anti-racism in Brazil, Colombia and Argentina; and to explore whether these contexts hold lessons for anti-racism beyond Latin America.
2. To identify a number of artists (broadly defined) in the three countries, who deal with themes of racial-ethnic difference, racism and/or anti-racism in their creative work; and to explore how their artistic creations mobilise narrative and non-narrative techniques to fight racism.
3. To include indigenous and Afro-descendant artists, and encompass anti-indigenous and anti-black racism.
4. To compare the different racial formations of Argentina, Brazil and Colombia to assess how generic or country-specific anti-racism strategies are.
5. To identify the representational and affective affordances offered by the artists' creations with respect to racial difference and racism and, using an approach to cultural analysis that sees affect and signification not as opposed but as co-articulated, analyse how these are related to the wider social and cultural context.
6. To trace how these creations circulate in the social world and explore what affective and emotional traction they gain there with respect to dominant and alternative perspectives on race and racism.
7. To assess to what extent the use of these affective elements addresses the co-existence of racism and post-raciality, which is a long-standing feature of Latin America and an increasingly relevant one beyond the region.
8. To assess how an appreciation of these affective dimensions might shape both our perception of racism and our ability to intervene in new ways in contexts outside Latin America.

Summary

Describe the proposed research in simple terms in a way that could be publicised to a general audience [up to 4000 chars]. Note that this summary may be published on the AHRC's website in the event that a grant is awarded

In a global context of persistent racism and racial inequality, alongside the growing "post-racial" denial of their importance, this project will explore the role of the arts in challenging racism. The project aims to investigate the sociality, practices and discourses of contemporary cultural producers working in literature and visual and performing arts who focus on issues of racial difference, racism and anti-racism in three Latin American contexts: Brazil, Colombia and Argentina.

Why the arts? We work on the basis that the arts have always played a crucial role in anti-racist movements, serving as important tools with which to protest against and educate about racism. The arts have the ability to mobilise emotions through narrative and performance, and this makes them well suited to deal with racism's dependence on an emotive logic. By combining expertise from the arts and the social sciences in a cultural studies approach, we seek to locate artistic practices that address racial inequality and racism in their social and cultural context; we aim to map how the producers, their practices and their products circulate in the social world and produce effects there that contribute to the struggle against racism. While rationally devised social policy addressing socio-economic conditions is vital to correcting racial inequalities, it can simply by-pass, be undermined by and even exacerbate the visceral emotions that racial difference produces in a racially hierarchical society. It is these emotions we seek to approach and address through the medium of art and performance.

Why Latin America? Because the region has a long history in which "post-raciality" - by which we mean the tendency to deny or minimise the significance of racism and racial inequality, invoking a colour-blind universalism - has co-existed with

marked racial inequality and with often veiled but still powerful racist attitudes. This paradoxical co-existence is becoming characteristic of other areas of the world, in the wake of post-World War II trends that made "race" politically toxic and made the denial of racism commonplace, while racial inequalities remain and even grow. We contend that the way struggles against racism in Latin America address this long-standing co-existence can hold lessons for anti-racism more widely. For example, the post-racial claim that increased inter-racial mixture indicates decreasing racism is belied by the fact that Latin American countries have often been majority mestizo (mixed-race) societies for over two centuries, without this having solved the problem of racial inequality and racism.

A notable feature of the project is that it encompasses anti-black and anti-indigenous racism in a region where practices and attitudes prejudicial to indigenous people are often not labelled as racism, but also at a time at which this label is becoming increasingly popular in struggles against such prejudice, highlighting the structural dimensions of indigenous disadvantage. A further strength of the project is its comparative approach, which seeks to use the rather different racial formations of Argentina, Brazil and Colombia to assess how generic or country-specific anti-racism strategies are.

Research teams in each country will bring together senior and junior, UK-based and Latin American researchers in the social sciences and arts to work with a range of artists and performers to explore diverse practices, including for example indigenous literatures, visual arts and cinema in Brazil, hip-hop music in Brazil and Colombia, Afro-Colombian art and an indigenous-black organisation that uses performance as a pedagogical tool, and street dance and commercial music forms alongside literature and political art in Argentina. Project researchers will work closely with artists and performers and will collaborate with them in project workshops, which will also have a public-facing component.

Outputs

The main outputs of the research

Book (co-authored)
Book (edited)
Book (chapter)
Journal article (refereed)
Journal article (non-refereed)
Conference paper
Website
Exhibition or installation
If Other,

Ethical Information

Are there ethical implications arising from the proposed research ?

Yes

Provide details of what they are and how they would be addressed [up to 1000 characters]

We will work with artists and cultural producers and with organisations (government, civil society). The usual ethical procedures governing social science and humanities research will be adequate for this project. Anonymity for specific individuals may not be realizable given the public profile of many artists, performers and activists, and some public officials, but where individuals request anonymity all efforts will be made to respect this. All participants in the research will be given written details of the research and the affiliations and contact details of the researcher and the project coordinator. Today the subjects of research are often highly educated and aware of the processes involved in research. They are not content with being the "objects" of research, for ethical and political reasons. Transparency and accountability are therefore critical, and participants will be apprised of developments and findings, via the workshops, the website and personal communications.

Does the institution have a policy on good conduct in research?

Yes

Academic Beneficiaries

Describe who will benefit from the research [up to 4000 chars].

A key feature of the project is its multidisciplinary scope, bringing three nationally and academically diverse teams into interaction over an extended period. The PI and the two UK COIs span social sciences (anthropology) and the arts (literature, film, music), while the three International COIs are based in anthropology, literature/visual culture, and history. Secondary Collaborators in each country include a lecturer in the decolonization of knowledge, an Afro-Colombian artist/activist/academic, and an anthropologist specialised in Afro-Argentinian culture. The External Advisor is a sociologist.

This means that academic beneficiaries will be diverse, including researchers with an interest in race and ethnicity who work in anthropology, sociology, politics, critical race studies, Latin American studies, feminist theory, cultural studies, communication studies, literary studies, popular music studies and visual culture studies. The project will benefit social science and humanities scholars interested in racism and anti-racism in Latin America, where anti-racism is becoming an increasing focus of interest and policy; and in many other areas of the world, which are confronting the persistence or growth of racism alongside the post-racial minimisation of racism.

The cross-disciplinary approach of the project and the inclusion of artists and their deployment of affect and emotion (by the use, for example, of narrative and visual techniques) will benefit social scientists who work on racism, who may be less familiar with these practices. On the other hand, the empirically-grounded aspect of the cultural analysis will be useful for arts-oriented scholars concerned with race and ethnicity, who are often more familiar with hermeneutic analysis of texts and visual arts. The concentration on the emotive, visceral aspects of racial difference and racism will bring a new dimension to the anti-racist scholars whose main focus has been on social policy and discrimination in the market place, and will suggest to them a wider range of strategies on which to draw.

The project will enhance international dialogue within Latin America, by building networks between the three countries, and between these countries and the UK, allowing a comparative perspective to emerge. The three-country focus will help to unpack the diversity of Latin America and its different racial formations, often seen from outside as a single type, typified in a long history of comparative studies of the United States and Brazil. The comparative dimension of the project will suggest to what extent anti-racist strategies need to adapt to a specific national context.

Dissemination to beneficiaries will be through academic publication and presentation at meetings, workshops and conferences, in Latin America, the UK and beyond; and through a project website and a project exhibition in Manchester.

Within each country, the International COIs and Secondary Collaborators will be important figures in bringing the findings and networks of the project to the local and national academic communities.

Impact Summary

Impact Summary (please refer to the help for guidance on what to consider when completing this section) [up to 4000 chars]

We have identified these non-academic beneficiaries and impacts:

i) Artists and cultural producers from Brazil, Colombia and Argentina whose work addresses issues of racial difference and racism. This project will raise awareness about the potential their productions have for exposing and confronting the persistence of racism in Latin America. Workshops and public events in each country, to which these artists will be invited, will give them the opportunity to discuss their production, and the relationship between culture and anti-racism, with other artists, as well as academics, social activists and civil servants. These events will build on the extensive networks of the PI, the UK-COIs and the International COIs and will foster the networking of practitioners across artistic disciplines and

national borders, enhancing anti-racist strategies in the region. The project's closing event in the UK will bring researchers and findings from the Latin American scene into exchange with British anti-racist artist/activists and, via feedback from the researchers to artists in Latin America, will enhance integration between the UK and Latin America with regards to these critical issues. This closing event will also launch an online exhibition of some of these artists' works, which will allow them to reach a broad public, thus enhancing their international status and visibility.

ii) Indigenous, Afro-descendant and other organisations from the third sector whose work focuses on race and racism will also benefit from the project. Its analysis of the role of affect in, and the potential of the arts for, articulating anti-racist practices will contribute to their capacity building, helping them design and develop more innovative action and strategy aimed at social inclusion.

iii) Governmental agencies dedicated to racial issues will draw on the results of this project to implement anti-racist initiatives in which the arts and emotions have a central role (for example, art festivals, competitions, educational initiatives). In order to engage these agencies, we will invite their representatives to the public event in each country.

iv) British cultural practitioners will also benefit from the Latin American experience. The coexistence of racism and 'post-raciality' is a relatively new development in the UK, yet it is a long-standing condition in Latin America. How Latin American artists navigate this particular racial dynamic through cultural production can provide learning points for their British counterparts. Furthermore, bringing these British and Latin American contexts together - something that is rare both in scholarship on race and in concrete anti-racist work - will help illuminate their shared features, usually neglected. The final symposium and impact event, which will put British and Latin American artists in dialogue, will create a platform for these exchanges.

v) Local communities that are the target of racial violence will benefit indirectly, since the project will build capacity and transfer knowledge to NGOs and state agencies, thus improving the quality and impact of their social work with these communities.

vi) Finally, the research could be appealing to a wider public, in Latin America and the UK, with an interest in Latin American art (who would learn about contemporary and groundbreaking cultural production from Brazil, Argentina and Colombia), the state of racial difference and anti-racism in Latin America, the relationship between art and race, and the possibilities of culture for fighting discrimination and strengthening of racial inclusion. The website and the online exhibition will allow access to material on the project and the artists featured. The public events in Argentina, Brazil, Colombia and Manchester and the online exhibition will offer the possibility of experiencing anti-racist cultural production first hand.

Summary of Resources Required for Project

[illegible][illegible]

Other Support

[illegible]

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Travel and Subsistence

Destination and purpose		Total £
Outside UK	Post-doc Research Assistant One - Fieldwork in Argentina (base city) 240 days @ £30 per day	7200
Outside UK	Post-doc Research Assistant One - Fieldwork in Argentina (Other cities) 30 days @ £80 per day	2400
Outside UK	Post-doc Research Assistant One - Fieldwork in Argentina - Two internal flights Argentina @ £350	700
Outside UK	Post-doc Research Assistant One - Fieldwork in Argentina - Internal travel bus/taxi	800
Outside UK	Post-doc Research Assistant One - Fieldwork in Argentina - Return flights UK to Argentina	1300
Outside UK	Post-doc Research Assistant Two - Fieldwork in Brazil (Base city) - 150 days @ £40 per day	6000
Outside UK	Post-doc Research Assistant Two - Fieldwork in Brazil (Other cities) - 30 days @ £100 per day	3000
Outside UK	Post-doc Research Assistant Two - Fieldwork in Brasil - Four internal flights @ £200	800
Outside UK	Post-doc Research Assistant Two - Fieldwork in Brazil - Internal travel bus/taxi	550
Outside UK	Post-doc Research Assistant Two - Fieldwork in Brazil - Return flights UK to Brazil	1300
Outside UK	Post-doc Research Assistant Three - Fieldwork in Colombia (Base city) - 240 days @ £20 per day	4800
Outside UK	Post-doc Research Assistant Three - Fieldwork in Colombia (Other cities) - 30 days @ £80 per day	2400
Outside UK	Post-doc Research Assistant Three - Fieldwork in Colombia - Four internal flights @ £180	720
Outside UK	Post-doc Research Assistant Three - Fieldwork in Colombia - Internal travel bus/taxi	800
Outside UK	Post-doc Research Assistant Three - Fieldwork in Colombia - Return flights UK to Colombia	1200
Outside UK	PI - Fieldwork in Colombia - 30 days @ £80 a day	2400
Outside UK	PI - Fieldwork in Colombia - Flights UK-Colombia	1200
Outside UK	UK-COI One - Fieldwork in Brazil - 45 days @ £100 per day	4500
Outside UK	UK-COI One - Fieldwork in Brazil - Flights from UK to Brazil = £1300 x 2 return trips	2600
Outside UK	UK-COI One - Fieldwork in Brazil - Internal Flights in Brazil	200
Outside UK	UK-COI Two - Fieldwork in Argentina - 30 days @ £80 per day	2400
Outside UK	UK-COI Two - Fieldwork in Argentina - Flights UK to Argentina	1300
Within UK	Final Symposium: External advisor - Accommodation £700 (5 nights @ £140), Travel £120	820
Within UK	Final Symposium: International Invitees - Accommodation/subsistence £700 (5 nights @ £140), Flights £1300 = £2000 per person x 6 people	12000
Within UK	Final Symposium: National Invitees - Accommodation £700 (5 nights @ £140), Travel £120 = £820 per person x 6 people	4920
Within UK	Final Symposium: National Invitees for Impact Day - Travel £120, accommodation/subsistence £140 = £260 x 6 people	1560
Within UK	Final Symposium: Project Team - Accommodation/subsistence (5 nights @ £140) = £700 x 12 people (PI, UKCo1, UKCo2, PDR1, PDR2, PDR3, I-COI1, ICO2, ICO3, SC1, SC2, SC3)	8400
Within UK	Workshop Manchester: Accommodation/subsistence £420 (3 nights @ £140 per night) x 2 people (Ext Advisor, PI))	840

Within UK	Workshop Manchester: Accommodation/subsistence £280 (2 nights @ £140 per night) x 5 people (PDR1, PDR2, PDR3, UK-COI1, UK-COI2)	1400
Within UK	Workshop Manchester: External Advisor - Travel	120
Within UK	Workshop Manchester: International flights/transfers £1,300 x 6 people (I-COI1, I-COI2, I-COI3, SC1, SC2, SC3)	7800
Within UK	Workshop Manchester: Train/transfers £25 x 6 people (PDR1, PDR2, PDR3, PI, UK-COI1, UK-COI2)	150
Outside UK	Workshop Colombia: Flights and Transfers - PDR1 £600 (Argentina to Colombia), PDR2 £700 (Brazil to Colombia), PI £1300 (UK to Colombia), UK-COI1 £1100 (UK to Colombia), UK-COI2 £1100 (UK to Colombia)	4800
Outside UK	Workshop Brazil: Flights and Transfers - PDR1 £700 (Argentina to Brazil), PDR3 £700 (Colombia to Brazil), UK-COI1 £1300 (UK to Brazil), UK-COI2 £1300 (UK to Brazil), PI £1300 (UK to Brazil)	5300
Outside UK	Workshop Argentina: Flights and Transfers - PDR2 £700 (Brazil to Argentina), PDR3 £600 (Colombia to Argentina), PI £1300 (UK to Argentina), UK-COI1 £1300 (UK to Argentina), UK-COI2 £1300 (UK to Argentina)	5200
Within UK	Workshop Manchester: Accommodation/subsistence £560 (4 nights @ £140 per night) x 6 people (I-COI1, I-COI2, I-COI3, SC1, SC2, SC3)	3360
Outside UK	Conference attendance LASA2021, 3 nights hotel for 3 PDRAs @ £180/night	1620
Outside UK	Flights to attend LASA2021 in USA for 3 PDRs @ £900	2700
Total £		109560

Other Directly Incurred Costs

Description	Total £
Post-doctoral Research Assistant Laptop @ £800 (one for each of the three assistants)	2400
Local Admin Assistant Argentina: Salary part-time 9 months £5,500, travel in Argentina £300 (UNIVERSITY OF SAN MARTIN COST)	5800
Local Admin Assistant Brazil: Salary part-time 9 months £5,500, travel in Brazil £400 (UNIVERSITY OF BRASILIA COST)	5900
Local Admin Assistant Colombia: Salary part-time 9 months £5,500, travel in Colombia £300 (UNIVERSITY OF COLOMBIA COST)	5800
Post-doc Research Assistant One - Fieldwork in Argentina - transcription of field work - 40 hours @ £35 per hour	1400
Post-doc Research Assistant One - Fieldwork in Argentina - visa/permit for research	400
Post-doc Research Assistant Two - Fieldwork in Brazil- transcription of field work - 40 hours @ £35 per hour	1400
Post-doc Research Assistant Two - Fieldwork in Brazil - visa/permit for research	400
Post-doc Research Assistant Three - Fieldwork in Colombia - transcription of field work - 40 hours @ £35 per hour	1400
Post-doc Research Assistant Three - Fieldwork in Colombia - visa/permit for research	400
Final Symposium: International Co-I One - Flights Argentina to UK £1300 (UNIVERSITY OF SAN MARTIN COST)	1300
Final Symposium: International Co-I Two - Flights Brazil to UK £1300 (UNIVERSITY OF BRASILIA COST)	1300
Final Symposium: International Co-I Three - Flights Colombia to UK £1200, visa costs £200 (UNIVERSITY OF COLOMBIA COST)	1400
Final Symposium: Simultaneous translation service for Impact Day	3200
Final Symposium: Venue hire for Impact Day	500

Final Symposium: SC3 - Flights/transfers £1300, visa costs £200 (UNI OF COLOMBIA COST)	1500
Final Symposium: Visa costs for Colombian invitees (UNI OF COLOMBIA COST)	400
Public event Argentina: Artists - Accommodation/Subsistence £360 (3 nights @ £120 per night), travel £50 = £410 x 5 people (UNIVERSITY OF SAN MARTIN COST)	2050
Public Event Brazil: Artists - Accommodation/Subsistence £390 (3 nights @ £130 per night), travel £150 = £540 x 5 people (UNIVERSITY OF BRASILIA COST)	2700
Public Event Colombia: Artists - Accommodation/Subsistence £360 (3 nights @ £120 per night), travel £100 = £460 x 5 people (UNIVERSITY OF COLOMBIA COST)	2300
Public Event Argentina : Accommodation/Subsistence £240 (2 nights @ £120 per night) x 14 people (Ext. Advisor, ICol1, ICol2, ICol3, LAA1, PDR1, PDR2, PDR3, PI, SC1,SC2, SC3, UKCol1, UKCol2) (UNIVERSITY OF SAN MARTIN COST)	3360
Public Event Brazil: Accommodation/Subsistence £260 (2 nights @ £130 per night) x 14 people (Ext. Advisor, ICol1, ICol2, ICol3, LAA2, PDR1, PDR2, PDR3, PI, SC1,SC2, SC3, UKCol1, UKCol2) (UNIVERSITY OF BRASILIA COST)	3640
Public Event Colombia: Accommodation/Subsistence £240 (2 nights @ £120 per night) x 14 people (Ext. Advisor, ICol1, ICol2, ICol3, LAA3, PDR1, PDR2, PDR3, PI, SC1,SC2, SC3, UKCol1, UKCol2) (UNIVERSITY OF COLOMBIA COST)	3360
Public Event Argentina: Dissemination pamphlet printing costs £300, Refreshments £500 (50 people @ £10/person), venue hire £500 (UNIVERSITY OF SAN MARTIN COST)	1300
Public Event Brazil: Dissemination pamphlet printing costs £300, Refreshments £500 (50 people @ £10/person), venue hire £500 (UNIVERSITY OF BRASILIA COST)	1300
Public Event Colombia: Dissemination pamphlet printing costs £300, Refreshments £500 (50 people @ £10/person), venue hire £500 (UNIVERSITY OF COLOMBIA COST)	1300
Video cameras (including data cards, hard drives, tripods, microphones) = £970 x 3 cameras	2910
Voice recorders £150 x 3	450
Video Training for PDRAs	1000
Project website: University IT Department charge for development of bespoke website £1800, On-line exhibition curation £11,250 (45 days @ £250)	13050
Workshop Colombia: Accommodation/subsistence £480 (4 nights @ £120 per night) x 14 people (Ext. Advisor, I-COI1, I-COI2,I-COI3, LAA3, PDR1, PDR2, PDR3, PI, SC1, SC2, SC3, UK-COI1, UK-COI2) (UNI OF COLOMBIA COST)	6720
Workshop Colombia: Flights and Transfers = £600 X 2 people (I-COI1, SC1) (UNI OF SAN MARTIN COST)	1200
Workshop Brazil: Flights and Transfers = £700 X 2 people (I-COI1, SC1) (UNI OF SAN MARTIN COST)	1400
Workshop Brazil: Accommodation/subsistence £520 (4 nights @ £130 per night) x 14 people (Ext. Advisor, I-COI1, I-COI2,I-COI3, LAA3, PDR1, PDR2, PDR3, PI, SC1, SC2, SC3, UK-COI1, UK-COI2) (UNI OF BRASILIA)	7280
Workshop Brazil: Flights and transfers to Brazil - I-COI3 £700, SC3 £700(UNI OF COLOMBIA COST)	1400
Workshop Argentina: Accommodation/subsistence £480 (4 nights @ £120 per night) x 14 people (Ext. Advisor, I-COI1, I-COI2,I-COI3, LAA3, PDR1, PDR2, PDR3, PI, SC1, SC2, SC3, UK-COI1, UK-COI2) (UNI OF ARGENTINA COST)	6720
Workshop Argentina: External advisor - flights and transfers from UK to Argentina (UNI OF ARGENTINA)	1300

Workshop Argentina: Flights and Transfers - I-COI2 £700, SC2 £700 (UNI OF BRASILIA COST)	1400
Workshop Argentina: Flights and Transfers - I-COI3 £600, SC3 £600 (UNI OF COLOMBIA COST)	1200
Final Symposium: SC2 - Flights/transfers (UNI OF BRASILIA COST)	1300
Final Symposium: SC1 - Flights/transfers (UNI OF SAN MARTIN COST)	1300
Workshop Colombia: flights and transfers to Colombia - External advisor £1300, (UNI OF COLOMBIA COST)	1300
Workshop Colombia: flights and transfers to Colombia - I-COI2 £700, SC2 £700 (UNI OF BRASILIA COST)	1400
Workshop Argentina: consumables - printing, PR materials, posters, batteries (UNIVERSITY OF SAN MARTIN COST)	300
Workshop Brazil: consumables - printing, PR materials, posters, batteries (UNIVERSITY OF BRASILIA COST)	300
Workshop Colombia: consumables - printing, PR materials, posters, batteries (UNIVERSITY OF COLOMBIA COST)	300
Workshop Manchester: Printing costs, pen-drives, batteries	200
Workshop Brazil: flights and transfers to Brazil - External advisor £1300, (UNI OF BRASILIA COST)	1300
Conference Registration fees LASA2021 @ £180 x 3 PDRAs = £540	540
Total £	110480

Description	Total £
Pool staff costs	

Estates Costs

Amount (mandatory)	
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Indirect Costs

Amount (mandatory)	
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Proposal Classifications

Research Area:

Research Areas are the subject areas in which the research proposal may fall and you should select at least one of these. Once you have selected the relevant Research Area(s), please ensure that you set one as primary.

To add or remove Research Areas use the relevant link below. To set a primary area, click in the corresponding checkbox and then the Set Primary Area button that will appear.

Subject	Topic	Keyword
Languages and Literature	Ethnography And Anthropology	
Music	Popular Music	
Sociology	Cultural Studies	
Sociology	Ethnicity [Primary]	Racism
Sociology	Ethnicity [Primary]	
Visual arts	Ethnography and Anthropology	

Qualifier:

Qualifiers are terms that further describe the area of your research and cover aspects such as approach, time period, and geographical focus. Please ensure you complete this section if relevant.

To add or remove Qualifiers use the links below.

Type	Name
Approach	International Comparative
Collaboration location region	South America
Geographic Area	South America
Time Period	Contemporary

Free-text Keywords:

Free-text keywords may be used to describe the subject area of the proposal in more detail. It is particularly important that you provide these where the Research Area(s) you have selected are only defined to two levels.

To add or remove those previously added use the links below.

Free-text Keywords
anti-racism

Classification

Is your research multidisciplinary (i.e. involves researchers from two or more different disciplines)?

☒ Yes ☐ No

Is your research interdisciplinary (i.e. applies methods and approaches of several disciplines)?

☒ Yes ☐ No

Pathways to Impact (Cultures of Anti-Racism in Latin America)

Our project aims to make a substantial impact on debates about racial difference and racism in Latin America and more widely by: 1) raising the profile of artists-activists whose works denounce discrimination and foster forms of social and racial inclusion; 2) proposing that anti-racism in Latin America can be instructive for other regions facing similar scenarios of “post-raciality”; 3) raising awareness about the relationships between affect and race to show that successful anti-racist initiatives cannot rely purely on educational and pedagogical approaches but need to incorporate the affective plane through the arts.

Potential non-academic beneficiaries (in order of priority):

- i) The Brazilian, Colombian and Argentinian artists whose work deals explicitly with racial difference, racial inclusion and anti-racism, and who will be the main subject of analysis: they will benefit from further visibility on their work and the possibility of exchanges and discussion with other artists, academics, civil servants and social activists in planned workshops (see point 1 of “Planned activities”).
- ii) Indigenous, Afro-descendant and other organisations from the third sector working on these issues: they will benefit from the project’s findings on how the arts can articulate anti-racist initiatives, and also from the opportunities for exchanges and discussion in the workshops. Examples of these organisations are: Cimarrón, Chao Racismo, and Conferencia Nacional de Organizaciones Afrocolombianas (Colombia); Diáspora Africana en la Argentina, Asamblea Permanente de Organizaciones Afrodescendientes de Argentina, and Red de Acción e Investigación Antirracista (Argentina); Núcleo de Cultura Indígena and Instituto UKA - Casa dos Saberes Ancestrais (Brazil).
- iii) State agencies: as with third-sector organisations, the project will contribute to the capacity building of governmental institutions that work with race. Potential beneficiaries of this research are: in Colombia, the Directorate of Affairs for Black Communities and the Directorate of Indigenous Affairs; in Brazil, Secretariat for Promotion of Policies of Racial Equality and the National Indian Foundation; in Argentina, National Institute against Discrimination, Xenophobia and Racism (INADI). The project will contribute to the enhancement of state programmes that use the arts to promote racial inclusion and fight racism.
- iii) Cultural practitioners addressing similar problems in the British context, such as writer Benjamin Zephaniah, poet Lemn Sissay (University of Manchester’s Chancellor) or artist Gil Muallem Doron: they will increase their knowledge of anti-racist art in Latin America through the final workshop (see point 3 of “Planned activities”).
- iv) Indigenous and Afro-descendant communities: the project will indirectly benefit these social actors via the knowledge transfer to and capacity building of the aforementioned NGOs and state agencies that work directly on improving these communities’ conditions of living.
- v) The wider public in Latin America and the United Kingdom with an interest in Latin American art, racial inclusion, and the possibilities of culture as an anti-racist tool: they will benefit from the information and reports available from the project’s website (see points 2 and 3 of “Planned activities”), and from attending the public events in Argentina, Brazil, Colombia and Manchester (see points 1 and 4 of “Planned activities”).

Established networks

To engage these stakeholders, we will draw on established networks in each Latin American country. The PI Wade is currently leading the ESRC-funded project “Latin American Antiracism in a ‘Post-Racial’ Age” (LAPORA). The proposed project will build on the networks and expertise being developed by LAPORA in Colombia, for example working with Chao Racismo and Cimarrón. Sá’s partners in her current AHRC/GCRF-funded project titled “Racism and Anti-Racism in Brazil: the Case of Indigenous Peoples”, will be important nodes of impact for this project too. For example, the Brazilian SC Felipe Milanez is already collaborating with Sá’s AHRC/GCRF project. He has worked as a journalist-activist and has links with Brazilian indigenous leaders and with the press. Another collaborator involved in Sá’s project, indigenous leader Ailton Krenak, will ensure the project reaches indigenous communities, indigenous artists and art organisations. In Argentina, the project will benefit from Aguiló’s previous experience as Project Officer for the British Council branch in Argentina, where he developed contacts in the local artistic community, third sector and the state. For example, he was one of the coordinators of “La mirada justa”, a British Council project on racism and social discrimination that included a photo competition, a book and a public exhibition, done in collaboration with NGOs and the Buenos Aires government. The External Advisor, Mónica Moreno Figueroa, will also contribute with her experience as Race Inclusion Champion at the University of Cambridge and as an activist working in antiracism in Latin America (for example, as founder member of the collective against racism COPERA, <https://colectivocopera.org/>). Furthermore, new contacts developed through the local work of the PDRAs in each country, as well as the input of the

International COIs (including Mara Viveros, the International COI of the PI's current ESRC project) will contribute to establishing and enhancing relationships with stakeholders.

Planned activities to benefit stakeholders

1. We will hold two consecutive impact events in each Latin American country. First, a day of activist-artist-academic exchange, using a structured workshop format, to involve the project's key partners (stakeholders i). Funding will be allocated to cover transport and accommodation for the invited artists. Second, a half-day event open to the public and located in a non-university setting, in which we will present the project and cultural products by some of these artists. To guarantee continuous involvement with the project, ahead of each workshop and public event we will ask cultural producers what activities they would like to include in these events and, afterwards, what they thought of them. For the public events, we will invite key contacts from state and third sector organisations (stakeholders ii and iii), along with members of the media. Some of the issues that will be discussed in these public events are: how can we capitalise on the activities of these artists to design more innovative approaches to the fight against racism? What initiatives are in place to engage the local communities, especially those that suffer racism, in cultural activities that allow creative acts of self-representation? Press releases will be prepared and distributed ahead of these events. Tentative venues are: the Memorial dos Povos Indígenas in Brazil; the INADI in Argentina; the National Museum in Colombia. We aim to elicit feedback from audiences during these open days and we will film some interviews in which we ask members of the public how the events have enriched their thinking about anti-racism and the arts. The timeline of these workshops is: month 5, Colombia; month 7, Brazil; month 9, Argentina. Wade, Sá and Aguiló, respectively, will coordinate the organisation of each workshop with the support of each country's International COI and PDRA. The local Administrative Assistant will deal with logistical aspects. A report on each event, along with photos, audios and videos, will be uploaded to the project's website (see point 2 below) so they can be accessed widely. This material will include interviews with the artists and descriptions of their creations to enhance their international and national profiles.
2. We will develop a website with information in English, Spanish and Portuguese about the project and the researchers, organisations and cultural producers involved. It will be accessible to researchers, stakeholders, educators and activists working on anti-racism, as well as the wider public. It will be promoted via the team members' social media profiles, at the impact events and in the communication with the various stakeholders. The project will have a Twitter account and Facebook page managed by the PI and COIs. We will use social media analytics to track the impact of the project's online presence.
3. The project's final symposium (to take place in Manchester in month 23) will be followed by a one-day workshop, to which we will invite six Latin American artists featured in the project and six British artists-activists (stakeholders iv) working on racial issues. We will present the findings of our research to the British artists and will discuss common features between the UK and Latin America, along with ways in which anti-racist cultural strategies can be shared across both sides of the Atlantic. A summary of the discussions will be circulated among participants and published on the project's website as an ebook in pdf. We will also encourage the establishment of a network, managed by these British and Latin American artists, so they can maintain contact and work on joint initiatives once the project ends.
4. We will curate a tri-lingual online exhibition that will feature a selection of artworks by the artists who have been involved in the project. This exhibition will promote the project by showcasing examples of the cultural products it has considered and examined, and it will enhance the exposure of the artists with whom we have collaborated. A digital exhibition is preferable to a material one because it can reach a much wider audience, including audiences in Latin America. We will promote the exhibition in the UK and in Latin America using social media and the press.

Media strategy

The project will benefit from the International COIs' public profile to gain access to the media. The Argentinian COI Ezequiel Adamovsky has a steady presence in Argentinian television, being a regular guest on political programmes. In Colombia, the Secondary Collaborator (Liliana Angulo) is an Afro-Colombian artist/activist with a good public profile. At each country workshop we will discuss strategies for non-academic dissemination with the aim of constantly improving the project's impact and communication activities.

Case for Support (Cultures of Anti-Racism in Latin America)

Research questions

The arts have always played a crucial role in anti-racist movements. From 19th-century abolitionist poetry and early 20th-century *capoeira* to contemporary literature, protest theatre and hip hop, the arts have served as important protest and educational tools against racism. The arts have the ability to mobilise emotions through narrative and non-narrative language, which makes them particularly suited to deal with racism's visceral character and its dependence on an emotive logic. This project aims to investigate the sociality, practices and discourses of contemporary artists and cultural producers working in literature and visual and performing arts, who focus on issues of racial difference, racism and anti-racism in Brazil, Colombia and Argentina. These countries exemplify, in different ways, how colour-blind universalism coexists with the persistence of open and disavowed or veiled racism. This dynamic of coexistence is a recent development in the Euro-American world, signalled through claims of a "post-racial" era. But it has long been present in Latin America, making it a productive site for the analysis of racism and providing the rationale for this project's regional focus. In each country, we will identify a number of artists (broadly defined), who deal with themes of racial-ethnic difference, racism and/or anti-racism in their creative work. We aim to study how their artistic and performative practices articulate anti-racist strategies that address how racial discrimination and racial democracy are intertwined in Latin America and, particularly, how these practices address the affective nature of race and racism, and mobilise affect and emotion through discourse and performance. Three teams innovatively integrating senior and junior, UK-based and Latin American researchers across the social sciences and the arts will explore these research questions:

1. How do artistic creations mobilise narrative and non-narrative language to fight racism? What kinds of linguistic, performative, and visual techniques are used by artists to oppose racism?
2. What are the motivations and perspectives of the creators, with respect to race and racism?
3. What are the representational and affective affordances offered by their artistic creations with respect to racial difference and how do these relate to the wider social and cultural context?
4. How do the creations circulate in the social world and what affective traction do they gain there with respect to dominant and alternative perspectives on race and racism?
5. In what ways can an understanding of race and racism as affective forces address the long-standing co-existence of racism and post-racality in Latin America and beyond? How might an appreciation of affective dimensions of artist production shape both our perception of racism and our ability to intervene in new ways in contexts outside Latin America?

These questions will entail a combination of close readings of texts, films, visual arts, theatrical and musical performances; interviews with creators and consumers of artistic products; and a tracking of the social lives of the cultural objects and their creators. Thus, the project will combine social-science expertise (the PI, the Colombian COI and the Argentinian and Brazilian Secondary Collaborators) with arts-humanities backgrounds (the UK-COIs, the Argentinian and Brazilian COIs, and the Colombian Secondary Collaborator).

Research context

Anger, fear, hate, suspicion, desire, fascination, trust, hope - all these are deeply implicated in racism and the experience of racial difference. Yet there is a mismatch between, on the one hand, the affective traction of racism and perceptions of race and, on the other, the reasoned argument of much anti-racist policy and discourse. The logical statement that "race is a social construction" has proven a weak anti-racist strategy. The formulation only hints at the power of "social constructions" as structuring forces in society, but a graver problem is that it provides little leverage with which to address the fact that social constructions get deep into the psyche (Moore 2007), as well as the biological body (Hartigan 2013; Wade 2002), where they tap into affective intensities. One way into this realm of sentiment is via literary, artistic and performative practices, whether textual or "beyond text" (Cox, Irving, and Wright 2016). These practices, while engaging logical thought, also seek to engage - and potentially transform - the receiver affectively. Due to their potential for affective intensity, cultural agency and artistic interventions have been identified as having particular creative potential in the political and civic domains (Beasley-Murray 2010; Flynn and Tinius 2015; Moya 2015; Sommer 2014, 2005; Thompson 2014). Our project will explore the way artists, writers and musicians address racial difference in their work, and how they deal with and challenge Latin American styles of racism. This means using cultural studies and anthropological approaches together to identify the affective affordances and signifying practices offered by the artistic creations, the motivations and perspectives of their creators, the way the creations circulate in the social world, and the traction they gain in

an affective economy. Combining close reading of texts, films, visual arts, theatrical and musical performances, with interviews with creators and consumers of artistic products, and with a tracking of the social lives of the cultural objects and their creators, the project seeks to understand not only the way in which artistic creations attempt to analyse racism or impact on consumers' awareness about practices of anti-racism, but also how they do this by mobilising and targeting affect.

When looking at how cultural production can articulate anti-racist strategies that address the affective dimensions of racism, Latin America emerges as a productive site of cognition. Many regions of the world are currently torn between, on the one hand, claims of "post-raciality" (that typically deny or minimise racism) and, on the other hand, evidence of persistent and even increasing racial inequality and of the intensifying racialisation of social life (e.g. in questions of immigration and national identity, violence and security, genetics and medicine) (Da Costa 2016; Goldberg 2008; Gilroy 2000; Lentin 2011, 2014). In Euro-America, this tension has produced a situation in which anti-racism is said to be in crisis (Bonnett 2000; Gilroy 1990; Lentin 2004). Latin America presents us with a combination - racism plus "post-raciality" and variations of multiculturalism - that is characteristic of other areas of the world. Yet rather than being a recent development, as it is seen to be in other regions, Latin America has experienced for many decades a tension between a prescient, *avant la lettre* "post-raciality" - which denies or mis-recognises racial difference and racism, and/or evokes colour-blind or tolerant cosmopolitan universalism - and the enactment of racial hierarchy through direct, indirect and structural racism. This scenario is structured by ideas of bio-cultural mixture (*mestizaje* in Spanish, *mestiçagem* in Portuguese). *Mestizaje* refers to "inter-racial" mixture and to the social recognition of mestizos as a category of people, seen as neither black, nor white nor indigenous. *Mestizaje* also describes the political ideology - variants of which emerged in Latin America from the late 19th century and remain current today - that claims mixture and mestizos as the essence of a national identity in which racial differences and hierarchies have been minimised or transcended (or will be transcended in the future), thanks in part to affective practices (Appelbaum, Macpherson, and Roseblatt 2003; Freyre 1933; Holanda 1936; Moreno Figueroa and Saldivar 2015; Skidmore 1974; Wade 2017). However, *mestizaje* as an ideology of nationhood is necessarily premised on racial difference and racial hierarchy, since it was assumed that, in this process of mixing, whiteness would always be more valuable than blackness and indigeneity, being linked to superiority and modernity (Goldstein 2003; Hordge-Freeman 2015; Moreno Figueroa 2012; Smith 1997). The post-1990 multiculturalist turn, in which most countries in the region have officially recognised rights for indigenous and, to a lesser extent, Afro-descendant minorities, has been hailed as departing from the hierarchies of *mestizaje* and moving towards racial equality. In practice the ideals and hierarchies of *mestizaje* remain and are even reinforced.

Brazil, Colombia and Argentina have been chosen to represent historical variations on regional themes of *mestizaje* and multiculturalism; and to allow a comparative approach that teases out the relation between national and transnational racial formation, and anti-racist strategies.

In the regional context, Brazil is seen as relatively "black": although about half the population identifies as white in the census, the other half identifies as black and brown, while indigenous people are less than 1% of the total. Consequently, after the 1988 multiculturalist constitutional reform and the 1995 presidential admission that the once official image of Brazil as a mestizo "racial democracy" was the illusion critics had long claimed it to be, the main thrust of anti-racist policy in Brazil has been directed at Afro-descendants. In contrast, racism against the indigenous population is rarely named as such and is marginal to the political agenda, despite the importance of "the Indian" in the national imaginary. Yet, there have been numerous cases of overt (and illegal) discrimination against indigenous people in urban markets and services, while land conflicts have dramatically increased violence against the indigenous population, with assassinations and displacements. This mode of racism has become so open that politicians feel free to make disparaging comments about indigenous people on live television, and a 2018 presidential candidate has promised to abolish all indigenous reservations if elected.

At the same time, indigenous activism is now stronger than ever, with Brazilian Amerindians increasingly making use of art to counter racism. There has been a surge of cinema and literary production by indigenous filmmakers and authors, and an increasing number of visual artists and musicians who use Western media to express themselves and educate non-indigenous people about their lives. This project will buck the trend of anti-racism in Brazil by foregrounding anti-indigenous racism and challenges to it. What particularities of anti-racist practice and post-racial discourse, especially in terms of affect, emerge from the context of a small but highly visible and artistically very active minority?

Colombia's indigenous population (about 3% of the national total) has a long-standing ethnic movement; the Afro-Colombian population (about 11%) has a more recent and less consolidated movement. From 1991, legislative reforms extended rights for indigenous people and for the first time accorded rights to

Afro-Colombians, defined primarily as a regional, cultural group. Afro-Colombians initially embraced this culturalist and regionalist definition, despite the fact that it excluded most urban blacks. Recently some sectors have tried to expand the definition include urban blackness and address exclusion from education, housing and job markets. There is a growing emphasis on racism, initially a marginal concern for the state and the black movement. The increasing impact of violence and displacement on black communities is now often seen by them as a mode of racism, and anti-racism can include adopting the structural position of victim.

The shift from a culturalist, indigenist-style concept of blackness, which focuses on land/cultural rights and backgrounds racism, towards a Brazilian-style racialised definition of blackness, which is based on criteria of appearance/ancestry and foregrounds racism, creates an interesting conjuncture. What happens to anti-racist practice and claims about post-raciality during a shift of this kind? What are the affective dimensions of these different views of blackness?

In the 20th century, narratives portrayed Argentina, internally and abroad, as a mainly white/Europeanised country, created by mass European immigration and the supposed extinction of indigenous and Afro-descendant populations at the turn of the 20th century. Spurred by the 2001 economic crisis and the progressive turn of the Kirchner governments, revisionist historians are questioning this exceptionalist portrayal, with evidence that people of indigenous, African and mixed background were not erased but instead forced to incorporate into an allegedly uniform population. Attention has been drawn to the way that, in everyday life, racialised differences contribute to social hierarchies. The term *negro* is used in everyday interaction not to refer to African background but to provincial and working-class background and, implicitly, mixed-race origins. Recently it has also been used to describe Andean immigrants perceived as phenotypically dark.

The 21st century has seen an explosion of forms that denounce the oblique ways in which race is written into the scripts of national identity and that push for a more diverse definition of national identity. In this context, the popular sectors have been developing cultural expressions that challenge the stigmas historically associated by the white middle class with *negro* identity and other non-white subjectivities. How does anti-racist practice adapt to a racialised formation in which both phenotypical and cultural differentiation are relatively subdued? What affective links are used?

Studying Latin America can provide understandings of the co-existence of racism, “post-raciality” and multiculturalism that will prove useful in informing anti-racist practice there and elsewhere. Observing how Latin American artists, writers and performers, through their artistic practices, choose to address race and challenge racial inequality and racism in ways attuned to the region’s realities can serve as a lesson for anti-racism today more widely.

Research methods

The affective turn in social and cultural theory helps us address these issues. Following the work of theorists such as Deleuze and Guattari (1988) and Massumi (1995), we understand affect, on the one hand, as an impersonal, pre-subjective and immanent force that binds (not exclusively human) bodies together or apart; a force that resides in neither the subject nor the object, but in between them, in the measurement of their potential to affect and be affected. At the same time, we also use affect in this project in the more usual sense of “emotions”, which, defined as socially constructed feelings, provide a means to “reread” back to affect and insert it into history and politics (Beasley-Murray 2010). This two-pronged, interlinked way of looking at affect will allow us to examine race and racism simultaneously as affective forces or “currents that reconstitute and reassemble [themselves] in response to their own internal rhythms and to changing social and political conditions” (Mawani 2015) and as embodied experiences that inhabit “the non-rational, visceral, vibrant core of the social” (Laszczkowski and Reeves 2015), emphasising the importance of history and context for understanding viscosity, and seeing affect as part of “the substance of politics” rather than an embellishment of it (Stoler 2004). This empirically-inclined approach will involve, for example, analyses of how artworks mobilise and embody sensations that shock their consumers into thought (Deleuze 1964) and transformation (Moya 2015; Van Alphen 2008); the mapping of “economies of emotion” provoked by and represented in artworks (Ahmed 2015); and the identification of “affective alliances” created by particular cultural products (Grossberg 2010). Although our emphasis will be on sensations, we see affect and signification not as separate and antinomic but as articulated together (Harding and Pribram 2004).

Methodologically we will approach artworks as networks: that is, as singular objects and as sets of interconnected nodes (Castells 2009), open-ended assemblages that affect and are affected by other networks, and are subject to rhythms of rupture and stability (Latour 2005; Delanda 2006; Moya 2015; Reestorff 2017). To address this, we will study social media responses to the circulation of cultural products.

For example, we will engage with dance and music as bodily and rhythmic experiences invested with affect and capable of affecting, by analysing user-generated audiovisual texts (e.g. YouTube videos of performances) and tertiary texts (e.g. users' comments on social media, such as Twitter and Instagram). For literary texts, our reading of content will be complemented with an analysis of style, in order to see how formal elements (hyperbole, irony, repetition, refrains) aim to produce sensations and emotional responses of anger, laughter, sadness, and, in the context of racism and anti-racism, "shock into thought" (Deleuze 1964).

All three teams will use a common set of methods to pursue a common set of activities in each country:

1. We will explore the art worlds in which the artists operate, mapping their activities, career trajectories and social networks, tracing what/who gets funded by whom, and where/how products circulate in formal and informal settings.
2. We will map the (affective) traction of the artists and their creations, finding out
 - What objects are produced and in what institutional contexts (observation, interviews)
 - What they mean to the artists, what sensations they are meant to provoke, and what they are intended to achieve (interviews)
 - What techniques are used and how the objects can be interpreted (close readings and viewings in hermeneutic mode, using narrative and visual analysis that focuses not only on meaning but also on the mapping of sensations, atmospheres, and refrains)
 - How they circulate and are received in different contexts (places, times), such as the mainstream and alternative art worlds, social media, mainstream media, reading/viewing/listening groups and other special interest groups (e.g. fan or enthusiast groups, amateur practitioner groups, etc.), and audiences at events (e.g. installations, showings, performances, readings, festivals); what narratives (e.g. of self-discovery) consumers use to tell of their encounters with art products (mixed methods, including interviews, observation and participant-observation, and analysis of websites and other media)
 - How they relate to discourses of multiculturalism, racial democracy and anti-racism in a national and transnational context? (interviews, analysis of documents and social media)

The work-packages for each country have been planned around the expertise of the existing team members; three Post-Doctoral Research Assistants (PDRAs) will be selected to complement each team's profile and this will introduce a controlled element of diversification. Overall, each country and team has a distinctive profile in terms of the types of cultural production covered. Particular questions emerge from the context of each country (see above), and these will be brought into comparative perspective.

1. Brazil

This work-package will focus on anti-indigenous racism and anti-racism as an interesting test of the limits of the co-existence of post-racality with racial hierarchy and overt racist violence. Building on the expertise of Sá and COI Mandagará in indigenous and indigenist literatures (for details of country teams, see Project Management, below) and by hiring a PDRA with complementary expertise, this team will examine a selection of contemporary native cultural products in various media (including literature, visual arts, and music), and will interview artists and cultural producers, as well as attend festivals, literary readings and fairs in order to find out how indigenous artists and their publics analyse their fight against racism, paying particular attention to how they mobilise emotion and affect. The artists to be included are (among others):

- Literature: Sonia Guajajara, Davi Kopenawa, Ailton Krenak, Daniel Munduruku, Eliane Potiguara, and Alvaro Tukano. Sá and Mandagará will treat the works as aesthetic products (constructed by choices of imagery, voice, characters, descriptors, etc.) and as tools that "provoke thought" (Deleuze 1964) and "shape people's views of rationality, of objectivity, of morality, and of their conceptions of themselves and others" (Bennett and Edelman 1985).
- Visual arts: Jaider Esbel, Ibã Huni Kuin, and Arissana Pataxó. These artists combine traditional native visual language with Western materials in works that question what it means to be "Indian" today. Sá and Mandagará will analyse the anti-racist potential of their works, paying particular attention to how they mobilise sensations and affect. As their works often use stories, narrative theories will be employed in their analysis alongside an analysis of non-narrative elements (forms, colours, materials, etc.).
- Music: Building on her work on São Paulo hip-hop, Sá will examine the specificities of indigenous rap as practised by the Guarani hip-hop group Brô MCs. Clearly political and anti-racist, the group has encountered opposition from non-indigenous Brazilians and some Guarani for their use of a non-native, imported music genre. Besides interviewing the musicians and members of their community, Sá will analyse their lyrics and music in the broader context of rap. A key question will be: how do we analyse indigenous rap in the context of a music genre usually associated with transnational black culture?

- Cinema: There has been a vast production of films by native directors, mostly (but not only) as part of the project Video nas Aldeias, conceived by Vincent Carelli. This strand may be a focus for the Brazil PDRA, who will work with Sá and Mandagará comparing analyses and findings. A suitable PDRA will spend time interviewing directors and producers and selecting materials that s/he will analyse, as part of her/his own individual project but according to the parameters developed by the rest of the team.

2. Colombia

This work-package builds on the expertise of Wade and COI Viveros in racism and anti-racism around blackness, tapping a rich vein of relevant cultural production. The data collection on the topics below will be undertaken by a suitably qualified PDRA and/or Viveros, in liaison with Wade, who will take a secondary role in fieldwork.

- Music: hip-hop is a vibrant field of Afro-Colombian and anti-racist expression. For example, Rap Contra el Racismo en Colombia (Rap against racism in Colombia) is a video production involving thirteen Colombian rappers, advocating a colour-blind approach, while also making connections across the African diaspora. The commercially successful band ChocQuibTown raises the question of the extent to which hip-hop expressions around race get aestheticized and their affective impacts confined to a political playing field defined by dominant norms.
- Visual and plastic arts: an entry point from this strand is Colectivo Aguaturbia, a collective of Afro-Colombian artists, who are committed “to critical artistic production and to tackling the problematic aspects of the racialized social order” (colectivoaguaturbia.org). Linked to this group are painters, sculptors, photographers and designers such as Carmen Maturana, Carlos Santos, David Solis, Adriana Mena and Malle Beleño, who all tackle issues of race/racism. A key example is Liliana Angulo whose art works address Afro-Colombian culture and identity and their representation in society, with affective impact produced by her challenging and ironic use of stereotyped imagery, provoking questions about the extent to which images can be read “against the grain”.
- Performance: dancers and dramatists include Mairén Valoyes, David Garcés and the group Diokaju. One focus will be Corp-Oraloteca, an organisation in Quibdó, which studies and performs black and indigenous oral, aural and dance culture. The analytic focus will include the significance attached to performance as an anti-racist pedagogical tool that depends on affective engagement.
- Literature: poets such as Francisco Amin, Marta Quiñónez and Dinah Orozco highlight the major importance, for Afro-Colombian culture, of poetry, the spoken word and oral traditions, which have been the subject of academic and activist attention, raising the issue of to what extent “traditional” cultural forms can be re-articulated to anti-racist ends.

3. Argentina

In this project strand, the PDRA, guided and assisted by Aguiló and COI Adamovsky, will lead the research on:

- Music: one case study will be *murga*, a street dance form developed by Afro-descendants in the 19th century that has experienced a comeback among the working-class youth of Buenos Aires. This study will look at how *murga* dancing groups establish parallelism between their status as *negros* – in Argentinian terms – and as “black” as defined in Afro-descendant political activism. A second case study will be *cumbia*, a Colombian dance music with African roots, which has also been an object of working-class consumption and appropriation, becoming a symbol of *negro* culture and hybridising with local musical forms and Peruvian genres introduced by immigrants. The PDRA and Aguiló will explore what kind of racialised affective, physical and imagined communities *murga* and *cumbia* create as they circulate through diverse social networks. Adamovsky will provide a historical perspective that considers *murga*’s original black roots and the reasons for their “invisibilisation” and the dance’s resurgence, and explores *cumbia*’s lower-class/*negro* development and identity.
- Visual art: the main case study will be Daniel Santoro whose art deals with the symbols and imaginaries embedded in Peronism, the populist party that since the 1940s has acted as the political articulator of the *negro* masses. Working with Adamovsky, who has done historical research on Peronism and the visual representation of the *criollo* (mixed person), the research will analyse to what extent anti-racism can be embedded in mainstream populist politics..
- Literature: the vindication of *negro* and other non-white forms of identity will be analysed in the works of new authors like Washington Cucurto and Oscar Farfina. Aguiló and the PDRA will analyse how these texts fixate positive and negative affects onto their racialised characters by means of formal

strategies and will explore how racial ambivalence operates as these texts circulate in social and traditional media.

Technical Summary

The project's digital research output will be a website and an online exhibition. The website will provide information about the project and the researchers, organisations and cultural producers involved. The website will serve as platform accessible to researchers, stakeholders, educators and activists working on racism and anti-racism, as well as the wider public. It will constitute an essential tool for impact and knowledge dissemination. The exhibition will feature a selection of artworks by the artists who have collaborated with the project. The purpose of this online exhibition is twofold: to enhance the visibility of the project by showcasing examples of the cultural products it has considered and examined, and to increase the exposure of the artists with whom we have collaborated. Both outputs will be in English, Portuguese and Spanish, be hosted on University of Manchester servers, where their development will be supported by technical assistance from the University's Digital Humanities team; they will conform to the University's data management, copyright and ethical protocols.

Project management

A key aspect of the project is its international and multidisciplinary team structure, which has been used before by the PI in two previous projects. It brings together the PI and UK-COIs, three senior-level International COIs (I-COIs), three Post-Doctoral Research Assistants (PDRAs), three Secondary Collaborators (SCs), and an External Advisor.

An integral part of the project are the **International COIs (I-COIs)**, experienced academics based at major universities who will provide an institutional base, support and mentoring for the PDRA. As researchers whose work is directly related to the project's themes, they will collaborate in the data collection, working in coordination with the PDRA and on agreed case studies of their own; they will participate in all the project workshops and will collaborate in analysis and the production of outputs. Ideally, their departments will provide desk space and facilities for the PDRA; at a minimum, they will provide library access and an academic network. The budget includes an element for the I-COI to hire a part-time Administrative Assistant in each country to help the PDRA and the I-COI with logistics (e.g. organising the project workshop, transcription, etc.). These I-COIs have agreed to participate:

- Brazil: Pedro Mandagará, Professor of Literary Theory at University of Brasília (UNB). He works on indigenous literature and visual arts, having taught the first Brazilian undergraduate module on indigenous literatures at UNB (and one of the first in Brazil) in 2017. He is coordinating the creation of a database of indigenous writers, which will be useful to this project, since books by native authors often have little national distribution.
- Colombia: Mara Viveros Vigoya, social anthropologist and Director of the School of Gender Studies at the National University of Colombia, Bogotá. She has worked on the intersection of race and gender and recently started researching cultural productions around racism and racial identity.
- Argentina: Ezequiel Adamovsky, Professor of History at the National University of San Martín and researcher at CONICET (National Scientific and Technical Research Council). He has researched historical aspects of the representation of black people in Argentina and he has a strong media presence, which will enhance impact.

The **Post-Doctoral Research Assistants (PDRAs)**, one for each country, hired by Manchester, will undertake much of the data collection and analysis. During the project, the PDRAs will be mentored by the team's senior researchers in the UK and Latin America to enhance their career progression. For the first three months they will work with Wade, Sá and Aguiló to develop a plan of work focusing on a number of case studies. With support from the PI and UK-COIs, the PDRAs will define a relatively autonomous plan of work, which they can lead, in coordination with and supported by their I-COI, and by the PI and UK-COIs as appropriate. The PDRAs will be selected to complement the skills of the PI, the UK-COIs and the I-COIs, but will anyway have proven skills in cultural analysis and data collection. The PDRAs will spend a period doing research in Latin America (9 months in Argentina and Colombia, and 6 months in Brazil, where Sá will take a bigger role in data collection). They will be mentored and advised there by the local I-COI, who will also be taking an active part in the research, and they will be in regular contact with the respective PI or UK-COI about the progress of the research. The PDRAs will also meet with the PI and UK-COIs at the project workshops, which will bring together the three project teams every 2-3 months during fieldwork (see below). Fieldwork will be carried out by Sá in Brazil (three 2-week trips to attend literary and cultural festivals and interview artists) and Aguiló in Argentina (one month-long visit to work with the PDRA and

the I-COI, as well as independently) and by Wade in Colombia (two 2-week trips to work with the PDRA and the I-COI). The PI will be responsible for the coordination of the project as a whole.

In each country, a **Secondary Collaborator (SC)** will advise the country team, participate in all the workshops and in the UK final conference. Chosen to complement the expertise and networks of the I-COI, this person will extend networks in the country and enhance impact. They are: Felipe Milanez, Lecturer in Decolonisation of Knowledge, Society and Environment, Universidade Federal do Recôncavo da Bahia, who has excellent networks with activists and the press; Liliana Angulo, an Afro-Colombian artist who works across activism and academia; and Alejandro Frigerio, Professor at the Universidad Católica Argentina and FLACSO, who is the leading figure in Afro-Argentinian studies in the country. We will also have an **External Advisor**, Mónica Moreno Figueroa (Sociology, University of Cambridge), who has experience in the study of (anti-)racism in Latin America and in directing a large ESRC-funded collaborative project, involving 14 researchers in four countries.

Central to project management will be regular **Project Workshops**, one in the UK (focused on planning) and one in each Latin American country. These will bring together the whole project team (PDRAs, PI, COIs and SCs), plus, in Latin America, some of the local research participants for that country. The workshops will provide a key mechanism for planning, monitoring, review of progress and support for the PDRAs. With advice from the PI and UK-COIs and input from the I-COIs, the PDRAs will lead the production of interim reports for these workshops, which will also act as the groundwork for later publications.

Timeline and milestones: The project will last for 36 months, starting on 1 Oct 2019. The PDRAs will be hired for 24 months, from the project start date. The first three months will be dedicated to planning, including a workshop bringing the international team together, and creation of website. The last 12 months will fund only the PI and the UK-COIs and will be dedicated to the completion of written outputs. *Months 1-3*: planning phase. *Month 2*: workshop 1, Manchester. *Months 4-11*: Fieldwork. *Month 5*: workshop 2, Colombia. *Month 7*: workshop 3, Brazil. *Month 9*: workshop 4, Argentina. *Months 12-24*: analysis and writing up with PDRAs. *Month 23*: final symposium and launch of online exhibition, Manchester. Months 24-36: Completion of outputs.

Dissemination and outputs

The Latin American workshops will be followed by special workshops with some of the artists and cultural producer project participants; and then a half-day public event, involving journalists, state officials and NGO people working on racism and antiracism, and members of the general public. These public events will involve presentations by the PDRAs, outlining the country projects, followed by presentations or other input from the artists, which will open up participation with the audience. This will enhance the PDRAs' experience with impact-oriented activities. A final symposium will be held in the UK, bringing together the project team and a wider academic audience, including some Latin American artist participants. The symposium will be followed by a special impact-oriented workshop, involving the project team, Latin American artists, and UK-based artists and activists. Activities during the workshop and interviews with participants will be filmed as short video-clips for dissemination purposes via the internet and social media. We will mount an online exhibition, hosted by the University of Manchester, showcasing the work of six of our Latin American artist participants and putting them in the relevant national/regional context regarding racism. There will also be a project website, in English, Spanish and Portuguese, which will act as a central location for information about the project and the artists, cultural producers and organisations we will work with. We envisage the following academic outputs, to be produced in years 2 and 3: a) a collective volume, edited by the PI and the UK-COIs, with collaborative contributions involving all members of the team (PDRAs, I-COIs, PI and UK-COIs), which will have chapters based on specific case studies, authored by the PDRAs, the I-COIs, and where appropriate the PI and UK-COIs, and chapters taking a broader view, bringing the three countries and the region as a whole into a comparative frame, authored by the PI and UK-COIs. More than an edited collection, this will be truly collaborative and collective volume that showcases in an integral way the project as a whole; b) during or after the project, the UK PI and COIs aim to produce a co-authored monograph, reflecting on the project in long-term perspective; c) at least six single-authored and collaborative journal articles, looking at specific case studies and countries, as well as wider comparative and general themes; these will be authored by combinations of the PDRAs, the I-COIs and the PI and UK-COIs, as appropriate. Target English-speaking journals include: Journal of Latin American Cultural Studies, Studies in Latin American Popular Culture, Latin American Research Review, Journal of Iberian and Latin American Studies, Revista Iberoamericana; there will also be relevant journals in each country. In all cases, we will encourage co-authored outputs on publications in English and Spanish/Portuguese to capitalize on

the project's collaborative character. However, it will be important to ensure the PDRAs emerge with some single-authored outputs to their name as well as gaining experience in collaborative outputs; d) presentations by members of the project team at the annual conference of LASA (Latin American Studies Association) in May 2021.

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Buenos Aires, 9 de marzo de 2018

A quien corresponda

Por la presente doy mi aval y apoyo para que el Prof. Ezequiel Adamovsky oficie como "International Co-Investigator" del proyecto "Cultures of Anti-Racism", que dirigirá el Prof. Peter Wade.

Es de nuestro mayor interés establecer vínculos de investigación internacionales como los que el proyecto propone. Nuestra Escuela tiene sólidos antecedentes en producción científica y, en particular, sostiene proyectos temáticamente emparentados con los que interesan al Prof. Wade. Los temas de investigación actuales del Prof. Adamovsky giran en torno de la dimensión étnico-racial en las identidades de clase en nuestro país, de modo que están bien en sintonía con el foco del proyecto. Tiene además una amplia experiencia dirigiendo grupos de trabajo y una intensa vinculación con otros académicos locales dedicados a estudiar la temática, por lo que descuento que podrá orientar al investigador posdoctoral que vendrá a la Argentina a llevar a cabo el capítulo local de la pesquisa y facilitarle los contactos que hagan falta.

Atendiendo a las clarificaciones que nos requieren, hago constar que nuestra Escuela está dispuesta a recibir al investigador posdoctoral y a darle el apoyo institucional que requiera mientras dure el proyecto. También, a recibir y administrar los fondos que ustedes remitan para la cumplimentación de las tareas previstas. Asimismo hacemos constar que el Prof. Adamovsky forma parte de la planta permanente de docentes de la Universidad, por lo que no hay motivos para pensar que su contratación pudiese concluir antes de la terminación del proyecto. Sin más, saluda a ustedes cordialmente,

Claudio Sergio Ingerflom
Director de la carrera de Historia
Secretario de Investigación de la Escuela de Humanidades


Dr. CLAUDIO INGERFLOM
Secretario de Investigación
Escuela de Humanidades
Universidad Nacional de San Martín



April 2nd, 2018

Dear Dr. Wade Peter
Social Anthropology
University of Manchester

I write to express my strong support for the participation of professor Pedro Mandagará Ribeiro in the project "Cultures of Anti-Racism". I understand that he will be acting as an International Co-Investigator on the project, and, in that capacity, will be conducting research and supporting a Post-Doctoral Research Assistant. It is my belief that professor Mandagará's expertise on indigenous studies will be of great help for the project. Besides publishing on indigenous studies, he has field experience on the matter, having previously worked with indigenous (Makuxi and Wapishana) academics in the state of Roraima. I believe that the project's objectives of addressing racism in Latin American culture (specifically anti-Indigenous racism in Brazil) will be well served by his participation.

As Director of University of Brasília's Literature and Linguistics Institute (Instituto de Letras), I can assure you that the University will provide the resources necessary to facilitate this project. Specifically, I can assure that professor Mandagará's contract will be in place for the duration of the project, since he is covered by "estabilidade", the Brazilian equivalent to tenure. During the duration of the project his full salary will be in place. He will be eligible to bid for financial support for small research expenses (such as international travels) from the University and several research funding programs, both local (FAPDF and FINATEC) and national (CAPES and CNPq). As for research space, professor Mandagará has an office with a computer on campus. The university has a good central library with an excellent collection of anthropology and indigenous studies and is close to Federal government libraries and repositories that should be of use to the project. Our unit, Instituto de Letras, has a history of good research on indigenous languages and holds the papers of the late Aryon Rodrigues, one of the most famed researchers on the field.

Best regards,

Rozana Reigota Naves
Diretora do Instituto de Letras
Universidade de Brasília

Director of the Institute of Literature and Linguistics
University of Brasília

Profa. Dra. Rozana Reigota Naves
Diretora do Instituto de Letras
UnB



Bogotá, march 6, 2018.

To Whom it may concern

This is to confirm, that the *Universidad Nacional de Colombia's* Faculty of Human Sciences supports the participation of Mara Viveros V., in the project titled "Cultures of Anti-Racism", which is being submitted to the Arts & Humanities Research Council of the United Kingdom, by Dr. Peter Wade, Dr. Lucía Sá and Dr. Ignacio Aguiló, Professors at the University of Manchester.

We understand that Mara Viveros, Full professor and the current director of the School of Gender Studies at the *Universidad Nacional de Colombia*, who has worked on the intersection of race and gender and recently started researching cultural productions around racism and racial identity, is formally named as an international Co-Investigator in the project.

We hereby confirm that we will support as Faculty of Human Sciences the participation of Mara Viveros in the activities specified in the project proposal during the lifetime of the project.

LUZ AMPARO FAJARDO URIBE

Dean of the Faculty of Human Sciences



[Página 1 de 1]
Elaboró:

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16224 -16222
Bogotá D.C., Colombia
dec_fchbog@unal.edu.co

**Patrimonio
de todos
los colombianos**

Data Management Plan (Cultures of Anti-Racism in Latin America)

This project aims to examine contemporary cultural products (literature and visual and performing arts) from three Latin American countries that focus on issues of racial difference, racism and anti-racism. We aim to investigate the capacity of the arts to mobilise affect and emotion and, in doing so, their potential contribution to anti-racist strategies that address the emotional and visceral nature of racism. We aim to analyse to what extent the historical co-existence of post-racality and racism in Latin America helps understand other regional and national contexts. The PI will have overall responsibility for data management.

1. Data types

There will be two types of research data. First, the artworks analysed in the course of the research; these are designed to circulate in the public sphere and do not per se raise data management issues. Second is the raw research data, which will include photographs and videos of the artworks and artistic performances analysed, recordings and transcriptions of interviews with key contacts, and audio-visual records of the project's various events. All individuals involved will be asked to sign a University's Request for Permission to Reproduce Copyright Material form, in accordance to the UK Copyright legislation (Copyright, Design & Patents Act 1988). Interviews will be either audio or audio-visual and carried out with standard informed consent. They will be passed to a third party for transcription. The raw format will be WAV for audio and MP4 for audio-visual. They will be transcribed into Microsoft Office Word, no more than three months after being recorded. The raw data will be removed from recording devices within four weeks. Consent about ownership and dissemination pathways will be sought from each participant and confidentiality and anonymity of participants protected during and after the research process, unless the participant prefers to be identified. To protect the confidentiality of participants who wish to remain anonymous, any identifiers will be removed from data to be shared with others (see below). For storage, we will use non-proprietary data formats to optimise accessibility and minimise quality loss: transcribed interviews will be stored in PDF; audios in WAV; videos in MP4; and photographs in TIFF. We expect the project to generate no more than 8TB.

2. Methodology

The bulk of data will be produced by the PDRAs, who will spend most time in the field. They will also be responsible for making audio-visual records of the project's impact events. All three PDRAs will take a short course in ethnographic documentary filmmaking at the University's Granada Centre for Visual Anthropology, to gain technical knowledge of camera use, editing and sound recording. Interviews will be semi-structured, with open-ended questions.

3. Storage – short-term and long-term

Researchers will use university-owned laptops, which will be encrypted and password protected, and subject to University data control policies. The data will be uploaded on a weekly basis to the University of Manchester Research Data Storage (RDS) via VPN:

<http://www.library.manchester.ac.uk/using-the-library/staff/research/services/research-data-management>. The university provides this service free of charge. All data will be stored uncompressed and with the appropriate metadata. Field notes will be uploaded as Word files. The RDS is guided by a series of policies in line with the RCUK Common Principles on Data Sharing to which the AHRC adheres. Data will be stored for five years. There is no need to make additional backups of files kept on the RDS as they are already backed up in a separate location from the original files. The online resource and published outputs will be registered in the University of Manchester Research Data Catalogue (RDC) and will be assigned a Digital Object Identifier for inclusion and dissemination via papers and websites. The registering of research outputs in the institutional RDC will ensure sustainability of the resources in line with the AHRC's and the University's Research Data Management policies and guidelines. Appropriate metadata will be published with the research data to enable other researchers to identify whether the data could be suitable for their own research.

4. Data sharing

The data will be shared through three channels using the following CC licence: Attribution-NonCommercial-NoDerivatives 4.0 International:

a. The stored data will be made available to other researchers and interested parties (like artists and activists working on anti-racism) on request via email and with the approval of the PI and COIs. The requests will be managed on an individual basis, with approval subject to an assessment of the rationale for accessing the data and their potential uses. In case the PI and the COIs leave the University of Manchester, the Head of School will make this decision. A selection of the stored data, or a catalogue of the data, will be made available on a data repository, like Mendeley Data or UK Data Archive, so others can see what materials are available. We will ensure appropriate references and links to the data in any publications using these materials.

b. A selection of images and videos of the project's public events will be also made available to the public via the project's website, which will be developed and maintained by the University's Central Communications and Marketing department using a Wordpress template. It will include information on the project's primary objectives, activities, outputs, members and the funding body. All this information will be available in English, Portuguese and Spanish. The site will also feature videos and photographs of the project's impact events. Some of these outputs will be deposited into the Mendeley Data repository to ensure the content is preserved even if the website cannot be.

c. An online exhibition that will feature a selection of artworks by the artists who have been featured in the project. It will also be in English, Portuguese and Spanish. The purpose of this online exhibition is twofold: to enhance the visibility of the project by showcasing examples of the cultural products it has considered and examined, and to increase the exposure of the artists with whom we have collaborated. A digital exhibition has been chosen over a material one because, through the web, we can reach a much wider audience, including people in Latin America. We will promote the exhibition in the UK and in Latin America using social media and the press. The exhibition will showcase roughly 21 images and six videos, which will be supplied by the artists. The videos will be video artworks or recordings of performances (music, dance and theatre). Images will be requested in TIFF format, with a definition of 300dpi, and videos in MFX, AVI or MOV format with a definition of 360p. Once we have the videos and images, we will also compress and transform them to MP4s and JPEGs for online access. We will keep a non-compressed version for preservation in the repository. All artists will be asked to sign a University's Request for Permission to Reproduce Copyright Material form, in accordance to the UK Copyright legislation (Copyright, Design & Patents Act 1988), to authorise us to reproduce their work. There will be an online catalogue record of the artworks and digital outputs available.

Both the online exhibition and the project's website will follow the University of Manchester's guidelines for design and accessibility of web pages to ensure content is also available to users with diverse requirements. These guidelines stipulate that content should reach at least level 2 (AA) of the W3C's Website Accessibility Initiative (WAI) Guidelines, and, as far as possible, level 3 (AAA). The project's website will be launched soon after the start of the project. The website's and exhibition's texts and their translations will be provided by the PI, COIs and PDRAs. The PI and COIs will elaborate the basic plan for the online exhibition site, with the assistance of the Faculty of Humanities' Digital Humanities team. A web developer will be commissioned for the production and population of the exhibition. The web platform for the exhibition may be Omeka, subject to a the University of Manchester's final choice of platform. Preparations for and the design of the online exhibition will occur between months 12 and 22, and the site will be formally launched during the final symposium on month 24. Both the website and the exhibition will be designed to display appropriately on a broad variety of mobile devices.

5. Ethical and legal considerations

This Data Management Plan will be revised each year during the award to comply with any changes in AHRC's and the University of Manchester's guidelines and expectations. The project will be assessed by the University Research Ethics Committee to ensure that it follows the University's guidelines on ethical research. Data management and handling will comply with the General Data Protection Regulation, following University policies:

Research Data Management Policy (<http://documents.manchester.ac.uk/display.aspx?DocID=33802>)

Data Protection Policy (<http://documents.manchester.ac.uk/display.aspx?DocID=14914>).

Note: The International Co-Investigators' (I-COIs) institutions will each receive a budget (via subcontracts with Manchester) to organise the national workshop and associated public event, to hire a Local Administrative Assistant, and to pay for the international travel of the I-COI and SC (Secondary Collaborator) to other workshops, etc. These costs are **Exceptions** and are listed as Other Directly Incurred Costs, even if they are Staff, and Travel and Subsistence costs.

2. Directly Incurred Costs Staff [REDACTED] The comparative nature of the project requires three appropriately qualified full-time independent **Postdoctoral Research Assistants (PDRAs)** who can carry out in-depth fieldwork research with an ethnographic component in Argentina, Brazil and Colombia. The PDRAs have been costed to attract experienced researchers who are knowledgeable about the country they are assigned to, have expertise in the subject area, have the experience to work with a high degree of independence during the fieldwork period and handle the complexity of the project (which includes managing relations with the International Co-Investigator (I-COI) and Secondary Collaborator (SC), taking a role in managing the Local Admin Assistant (LAA), consulting with the External Advisor (EA) and supporting the organisation of a national workshop with associated artist and public events. The PDRAs will need to speak fluently both English and Spanish/Portuguese.

The PI and UK-COIs will visit their respective countries for 30 days (Wade, Aguiló) or 45 days (Sá), to undertake fieldwork and/or work with the PDRA and I-COI there. Sá will go twice and in Brazil will take one internal return flight. Travel costs and a per diem (higher rate) have been included.

As specified in the **Pathways to Impact** document, after each project workshop there will be i) a **one-day workshop** of activist-artist-academic exchange, with five invited artists and the 14 project team members, who will stay on for two more nights; and ii) a **half-day event** open to the public in a non-

university location. So they can also participate in the public event, alongside the research team, the five artists' travel expenses will be covered, plus 3 nights' accommodation (**Exception**).

The **final two-day international symposium** will help locate the project's wider contribution to anti-racist practice and ideology in Latin America and beyond. It will be held in Manchester in month 23 and involve 13 team members, plus six Latin American artists and six UK academic guests. It will be followed by a **one-day impact workshop**, involving the project team, the artists, the UK academic guests, plus a further six UK invitees (artists/activists/policy people), who will stay overnight. This event will require simultaneous translation.

The costs of the workshops (WS) are as follows: included in each overseas institution's budget (**Exception**) are funds to 1) pay the travel (and, for Colombia, visa costs) of its I-COI to all events; 2) pay for the accommodation and catering of all participants in its WS; 3) pay for the travel of the External Advisor and the invited artists to its WS. Manchester will cover the travel to each of these workshops for the PI, UK CO-Is and PDRAs (when the PDRA has to travel outside his/her research country).

The same logic applies to the final symposium: the overseas institutions will cover the I-COIs' travel (**Exception**) and the Manchester budget will cover all other T&S costs (food; 5 overnights for 25 people; 1 overnight for six people).

Travel and subsistence costs are included for the 3 PDRAs to attend the annual **conference** of LASA (Latin American Studies Association) in May 2021 (location TBC), as part of their professional development and to enhance dissemination of the results. Other project members may also attend, using their own resources.

4. Other Directly Incurred Costs ()

As noted above, some of the Travel and Subsistence costs will be transferred to the I-COIs' institutions: these are **Exceptions**, and therefore listed under "Other DIC". Other items are:

- hire of one **Local Administrative Assistant (LAA)** per country, with a salary of [REDACTED] for nine months at 0.5 FTE, plus attendance at the national workshop and public event (**Exception**). The LAAs, hired through the national institutions, will support the PDRAs and I-COIs. The I-COIs in particular need support because they will be vital links for the PDRAs, as they and their institutions will participate in the research and host the PDRAs. As permanent salaried research-active staff in their institutions, their salaries are not costed but they have committed to participate in all the activities and in the production of outputs and the LAA is a vital support for them. The salary for the LAAs will attract applicants who have an MA or are PhD candidates and have English language skills and can take a lead role in providing logistical support for the research process and particularly for the national workshop and public event (which will involve international liaison).
- local travel costs for LAAs supporting I-COIs and PDRs in the base city with logistics and data collection (**Exception**).
- minor consumables for each Latin American country workshop (**Exception**)
- other costs associated with the public **impact events** in Latin America (venue hire, information pamphlets) (**Exception**)
- **transcription** of 40 hours of interviews at £35 per audio hour in each country (done locally to keep costs down), to make the fieldwork data available for analysis (**Exception**)
- venue hire and simultaneous translation costs for the final symposium's **impact event**;
- the project's **tri-lingual website**, which will act as an account of the project and a resource for anti-racist work, with country-specific materials; costed by the University IT services, using in-house resources and platforms, at £1800;
- the time needed to curate the **on-line exhibition** to a standard deemed suitable by its Digital Humanities service, estimated by the University to be 45 days @ £250/day;
- basic **training in video-camera use** for the PDRAs to be delivered by the University's Granada Centre for Visual Anthropology for £1000, which is needed given the visual nature of much of material being analysed and the use of video recording as an integral part of data collection;
- **consumables** for the PDRs' data collection: laptops, voice-recorders and video cameras, plus associated peripherals (data cards, tripods, cases, microphones, external hard drives);
- **visas** for the PDRAs to do research in each country; and for Colombian nationals to attend UK workshop and final symposium (latter is **Exception**);
- registration fees for the 3 PDRAs to attend the annual **conference** of LASA (Latin American Studies Association) in May 2021.