

CREATION AND DISPLACEMENT

*Developing new narratives
around migration*



*Annex:
listing of projects*

- update: June 2016



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IETM MAPPING

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Creation and Displacement - Annex

Mapping of Artistic Practices on Refuge and Migration

by IETM

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The publication you're looking at is presented as an Annex to the IETM mapping '[Creation and Displacement. Developing new narrative around migration](#)', and it lists around 100 artistic projects dealing with refuge and migration. This list is based on two main sources: a call circulated publicly in October/November 2015 and another call shared only with IETM members in April 2016.

Like many other European and international organisations in the field of arts and culture, in late 2015 IETM spread a call asking to describe artistic projects dealing with refuge and migration. We collected around 100 relevant submissions, that we initially shared only among those same artists and organisations having responded to the call, with the main aim to help them connect to each other if and when needed.

In early 2016 then IETM was invited to join other cultural networks and organisations at the meeting '[Voices of Culture](#)', taking place at the European Commission in Brussels in June. In order to prepare for the meeting we shared some preliminary questions with our members, getting over 100 replies in a few days and opening a discussion on our [Forum](#) that is still going on.

We decided to collect all this relevant material into **a single document that could be easily updated online** from time to time, keeping track of at least a part of the many initiatives happening around the world that use the arts in the processes of welcome and integration of migrants, refugees and asylum seekers.

This document is a work in progress. It lists **141 projects and initiatives**, listed in no particular order, apart for the alphabetical order of the countries. While we couldn't possibly explore them more in depth, some are presented with more details in the mapping '[Creation and Displacement](#)'. Whenever possible, we have included the official description of the projects/organisations as mentioned on websites; when this was not available we used the description provided by our members (not always involved directly in the projects). Please note that theatre productions are listed under the country where our reference link came from, while they may have been produced in other countries.

In spite of the limitations applying to this selection, we hope this material can be a useful additional step in **developing connections and collaborations inside and outside your own country**. As we aim to **keep the conversation open**, we invite you to use IETM's [members' forum](#) or the e-mail address ietm@ietm.org to share your thoughts and experiences on this topic at any time.

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Australia

The Australia Council for the Arts invests through its grants programs in artists that work with refugee communities, and refugee artists involved in art-making, and in working with professional artists and art-making organisations. Many of the projects that the Australia Council has supported use community arts and cultural development practice in working with refugees.

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| Organisation(s) / Artist(s) | Darwin Community Arts (DCA) |
| Description | DCA is one of a number of community arts and cultural development organisations funded on a multi-year basis by the Australia Council. DCA's mission is to democratise artistic production and distribution in the Darwin region. DCA has a range of programs that engage with migrant and refugee communities in Darwin. |
| Link | http://www.darwincommunityarts.org.au/ http://www.malak.org.au/ |

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| Project | Emerging Cultural Leaders (ECL) program |
| Organisation(s) / Artist(s) | Footscray Community Arts Centre |
| Description | This project works to support the next generation of Australia's arts and cultural practitioners and leaders from culturally diverse backgrounds, including refugees. The project works with up to 15 emerging artists on skills development and mentoring, exploring issues such as community arts practice, the politics of art and representation, project management, risk taking and meaning making, working within complex community settings. Participants are matched with mentors to provide professional development and support, and lead their own projects developed in the program. |
| Link | http://footscrayarts.com/artistic-program/ecl/ |

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| Project | Emerge program |
| Organisation(s) / Artist(s) | Multicultural Arts Victoria (MAV) |
| Description | Emerge is a mentoring and outreach program for emerging refugee artists and communities in Victoria. The program includes Visible: a music mentoring program to kickstart and support emerging musicians from refugee and Indigenous Australian backgrounds. Connect: provides mentoring, leadership and arts participation to young people from refugee and disadvantaged backgrounds – including through projects using storytelling, hip hop, spoken word and performance. Emerge is currently working with the Hazara community in regional Victoria to create new work across poetry, drama and music, with outcomes to be presented at the town's main performing arts centre. |
| Link | http://www.multiculturalarts.com.au/emerge.shtml |

Australia

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| Project | Outer Urban Projects (OUP) |
| Organisation(s) / Artist(s) | Zone 2 Linkages: A three year youth performing arts program |
| Description | The Linkages Program aims to support and generate a culturally diverse northern wave of new artists, arts workers and creative producers, assisting and supporting them to overcome social, cultural, economic and educational barriers. Linkages is the referral and 'plug in' program within Outer Urban Projects (OUP) that assesses and directs young people into internal and external creative and vocational opportunities. It aims to empower young people from refugee, migrant and disadvantaged backgrounds with arts, social, and collaborative skills and support them to express their lives, stories and aspirations. The project is based in the outer northern urban fringes of Melbourne where there are large recently-arrived refugee and migrant communities and over 145 nationalities reside. |
| Link | http://outerurbanprojects.org/program/linkages/ |

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| Project | Beyond Refuge |
| Organisation(s) / Artist(s) | Curious Works |
| Description | Beyond Refuge is a multi-sensory adventure into stories of migration, led by CuriousWorks' emerging artists, the Curious Creators, who collaborate with their communities to capture decades of experience, told in their own words and imagery. CuriousWorks will create Beyond Refuge by mentoring and facilitating work by artists from refugee backgrounds. They ask families and friends to creatively expand on the silence, trauma, humour and resilience of their communities and to bear witness to those who did not make it. |
| Link | http://www.curiousworks.com.au/project/beyond-refuge/ |

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| Project | Creating Australia's cultural future |
| Organisation(s) / Artist(s) | Powerhouse Youth Theatre |
| Description | PYT Ensemble: The PYT Performance Ensemble will focus on the training and development of outstanding emerging Australian theatre artists from the region. The program includes weekly drop-in and leadership program with young people from refugee and migrant backgrounds, and SPRING, workshops to develop an activist musical that traces the emergence of hip hop culture as a non-violent form of activism in the Middle East and North Africa in the wake of the Arab Spring. |

Australia

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| Project | Let it Be |
| Organisation(s) / Artist(s) | NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors (STARTTS) |
| Description | Let it Be was a project with refugee community choirs in the outer suburbs of Sydney. It provided ongoing professional repertoire development to five choirs with weekly rehearsals leading to a multicultural choral performance. Each choir rehearsed individually to develop new repertoire with STARTTS convening regular meetings of choirmasters – the aim of which was peer support and mentoring. |

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| Project | Mother's Spice |
| Organisation(s) / Artist(s) | Information and Cultural Exchange |
| Description | Mother's Spice engages with migrant and refugee mothers from South Asia, Central Asia, South East Asia and the Middle East in the creative development, production and presentation of a public performance/ceremony/feast that uses spice as a trigger to delicately unravel these mothers' unique personal narratives via multimedia presentation, interactive performance and degustation. The project will amplify these mothers' voices, their faces, their stories and their perspectives – all of which currently remain invisible to the wider community. |
| Link | http://ice.org.au/project/mother-spice/ |

Austria

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| Organisation(s) / Artist(s) | SILK Fluegge |
| Description | SILK company cooperated with two schools in upper Austria and worked with groups of new refugees, migrants from the first and second generation, and Austrian-passport holders. The youngsters where all 15 years old or more. The work lasted 6 months and led to the cocreation of a performance which included all approaches to the topic 'Rescue'. The base of the work was a mix of Berthold Brecht 'Flüchtlingsgespräche', Peter Handke 'Publikumsbeschimpfung', etc. and the students' own authentic approaches to this topic. |
| Link | http://www.silk.at/ |

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| Project | macht schule theater |
| Organisation(s) / Artist(s) | Federal Ministry for Education and Women and KulturKontakt Austria |
| Description | The Austria-wide theater initiative 'power school theater' is performed by the Federal Ministry for Education and Women and KulturKontakt Austria since a few years. For the school year 2015/16 the corse subject is 'make democracy with cultural education'. The collaboration of professional theater artists with students is an enriching and stimulating experience, especially for young people. The initiative aims to provide access to theatre to students with diverse cultural and social backgrounds. The focus is to promote the creativity and imagination of the students, their personal development, their social and communication skills and their artistic expression. Essential are also the artistic confrontation with themes appropriate to their age and the development of reflection on artistic processes. |
| Link | http://www.machtschuletheater.at |

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| Project | Baodo im Nil |
| Organisation(s) / Artist(s) | NIL |
| Description | The art space NIL was opened in March 2004 by Veronika Dreier and Eva Ursprung (Kunstverein BAODO) as a permanent, interactive social sculpture in public space. The NIL is a space for discussions, intercultural encounters and mutual cultural learning; space for advice for migrants; a youth, communication and cultural center with exhibitions, lectures, workshop, concerts, performances, discussions, presentations, video screenings ... The NIL is an African restaurant with free Internet access, serving African specialties daily. |
| Link | http://nil.mur.at |

Austria

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| Organisation(s) / Artist(s) | Brunnenpassage |
| Description | Brunnenpassage is a place where people from different backgrounds can meet and develop art projects together. It is based on the belief that access to art and culture is a human right. Art gives people an opportunity to define their identity and express themselves fully. Brunnenpassage is situated in Vienna's 16th district on a busy street market called Brunnenmarkt. Its goal is to encourage people from different nationalities, of all ages and with varying socio-cultural backgrounds to engage in community arts projects together. Cultural variety enriches every society by highlighting different perspectives and ways of life and questioning individual as well as social preconceptions. In order to foster mutual understanding and learning from each other, Brunnenpassage offers a wide range of activities for active participation as well as numerous performances and events. The events are open to everyone who is interested. Participation in all events is basically free of charge. |
| Link | http://www.brunnenpassage.at/home/english/ |

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| Project | Dance Empowerment |
| Organisation(s) / Artist(s) | Ulduz Ahmadzadeh |
| Description | The project 'Dance Empowerment' by Vienna-based dancer Ulduz Ahmadzadeh focuses on aspects and functions of the medium dance that are relevant for Social Design and depicts an approach to contribute to solving and transforming problematic conflictual social spaces using dancing strategies. The artist's chosen task was to develop reasonable methods in an appropriate frame that encourage participatory interaction between women who are seeking refuge, especially in the extremely special phase of arrival and initial reception. It is important to Ahmadzadeh to find methods that can support women in difficult situations and connect them with their cultural resources, inner strength and social values. A space should be created in which they feel seen, valued and respected and where they get their well deserved attention. One of the project's main goals is the demand and support of autonomy of the participants, the increasing self esteem and encouragement of social interaction in the group of residents. |
| Link | http://tanzlaborlabyrinth.neuesatelier.org |

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| Project | Songs of the water/Tales of the sea |
| Organisation(s) / Artist(s) | D.ID (Liz King, Magdalena Chowanec and Mani Obeya) |
| Description | It was a long and perilous journey. They have braved a passage which thousands so far, who were also on the run and in search of safety, had to pay for with their life. The choreographic platform D.ID has created, together with a group of refugees from Somalia, Côte d'Ivoire and Afghanistan, an intense piece about their respective odysseys. What does water signify for them now? Songs, dances and the words that make up their accounts serve the young men to extricate their bodies from the deadly force of the sea. The work is presented by Polish born dancer Magdalena Chowanec, who presented the notable 'Attan bleibt bei uns' ['Attan stays with us'] with refugees at last year's ImPulsTanz, and by Nigerian born Mani Obeya. Together they help us understand what many refugees have to endure before reaching Europe. |
| Link | http://magdalenachowanec.webs.com/apps/photos/ |

Belgium

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| Project | Die Schutzbefohlenen (The Subjects) |
| Organisation(s) / Artist(s) | Elfriede Jelinek (prod. by Toneelhuis) |
| Description | <p>Nobel prize-winner Elfriede Jelinek wrote 'Die Schutzbefohlenen' in 2013 as a reaction to the ever more harrowing refugee problem in Europe. Two years before the refugee crisis broke out in earnest, she wrote this play, which she continues to fill out and update with commentaries on her personal website. For Jelinek, the refugee is the perfect figure for examining the situation that Europe is in today and discussing standards and values, the place of religion, and the responsibility of politics.</p> <p>The main character of Jelinek's plays seems to be language itself. What she writes are 'blocks of text' which a director can freely assign to various actors. There are no real characters as such. Jelinek is less interested in classical dialogue than in the choral passages and messengers' announcements that she finds in Greek tragedies. For the greater part of the script, the refugees speak, but the perspective also sometimes switches to that of the fearful white European, when the subconscious elements of society come out in often aggressive language. It is as if Jelinek is putting capitalistic society on the psychotherapy couch and simply letting it speak its mind. In that flood of words we not only recognize references to great world literature but also to popular clichés and prejudices.</p> |
| Link | https://toneelhuis.be/en/production/grensgeval-borderline |

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| Project | Zielzoekers (Soul Seekers) |
| Organisation(s) / Artist(s) | Mokhallad Rasem (prod. by Toneelhuis) |
| Description | <p>There's no such thing as chance. Long before the 'flood of refugees' was presented as a crisis in the media in the summer of 2015, the asylum centre in Menen invited Theater Malpertuis and Mokhallad Rasem to work on an artistic project together. The centre also wanted to involve its asylum seekers in that project and to make outsiders aware of the refugee problem. In the meantime, the need for an initiative of this sort has only grown.</p> <p>Right from the outset Mokhallad Rasem chose an unusual approach: he wanted to compare life in an asylum centre to a waiting room. One's previous life has been interrupted, yet one's next life cannot really begin. In a state of limbo, the displaced oscillate between homesickness for the past, for what they have 'lost', and a desire for a new and invisible future that still has to be 'won'. For many that enclave feels like a paralysing prison, but Mokhallad Rasem argues that that fossilized attitude can be overturned. He speaks from personal experience, because between 2005 and 2006 he himself was in Zemst asylum centre. He believes that in that uncertain and suspenseful interim phase it is possible to open all the doors to a new world, a new life. A new soul... Mokhallad Rasem will live in the asylum centre for six weeks at the beginning of 2017. During that time he and the occupants will create and film material, which he will rework into a new site-specific project: Zielzoekers.</p> |
| Link | https://toneelhuis.be/en/production/zielzoekers-soul-seekers |

Belgium

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| Project | Absent Images |
| Organisation(s) / Artist(s) | Sarah Vanhee |
| Description | 'Absent Images' is a project by Sarah Vanhee that spreads via public canvasses in the city and throughout the country. Billboard panels, advertising spaces, empty walls or windows, they all become carriers of a political message. The message is written in a language that is not understood by most of the people in this country. It's the language of most of the people who fled their home country. The text wants to welcome them in their own language, and is an apology for the way this welcome happened so far. We apologize for not treating all humans equally. The questioning concerning the refugee-crisis is complex, but what is sure is that the political answer at this instance is insufficient, inept and in some cases inhuman. But what about our own politics? How do 'we' - people who live here, with or without papers- relate to these newcomers? How do we let ourselves be influenced by media and politics? We apologize for not speaking up. |
| Link | http://www.kfda.be/en/program/absent-images |

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| Organisation(s) / Artist(s) | Globe Aroma |
| Description | Globe Aroma is a socio-artistic organization in Brussels, working since 10 years on different levels: they have an open house policy where asylumseekers, newcomers and people from the neighborhood are welcome to work in the ateliers and the music studio; besides that they organize the 'Cultuurlijn', introducing newcomers to the cultural life of the city on a regular basis (in partnership with the Brussels office for social integration); once a year a professional artist makes a production or an installation together with a group of people who visit the open house of Globe Aroma and the Cultuurlijn, with the support of an arts centre in Brussels. The fact that Globe Aroma offers these 3 levels of participation makes it easier for someone to engage in this organization. They can choose for themselves in which way they want to relate to the network of people and other organizations Globe Aroma offers them. |
| Link | www.globearoma.be |

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| Project | WelcomeGohome |
| Organisation(s) / Artist(s) | Toma |
| Description | The installation is about the welcoming of migrants in Europe. They've been obliged to flee their country, the war, with the essential of their life in a suitcase or a plastic bag. A wish, coming back one day - but when? On the roads of Europe, they ask for asylum. From border to border they move from Welcome to Go Home, without understanding why. Often they discover the beginning of a new hope from the gates of a detention centre. A last step to overcome - welcoming. |
| Link | www.artomasbook.com |

Belgium

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| Project | 'Waiting' |
| Organisation(s) / Artist(s) | Mokhallad Rasem |
| Description | <p>How does an Arab theatre director view the world situation? What does 'waiting' mean? Toneelhuis theatre-maker Mokhallad Rasem takes a modern-day look at Beckett's 'Waiting for Godot' and creates a 20-minute show.</p> <p>Does your background play a role in what waiting means for you? Does waiting mean the same the world over? Does who or what you are waiting for make a difference? Under what circumstances do you wait? There are numerous forms of waiting: waiting for papers, waiting for insight, waiting for the pain to pass, waiting for a letter, waiting for the return of the one you love, waiting for death, for God, for better times.... 'Waiting': a play in word and image.</p> |
| Link | https://toneelhuis.be/en/production/wachten-waiting |

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| Project | 'The Voice of a City' |
| Organisation(s) / Artist(s) | Nada Gambier, Thomas Kasebacher and Mark Etchells |
| Description | <p>The project is currently being developed for 2017-19 and will consist of two phases. In the first year the artists will conduct case studies of specific local contexts in and around the borders of Europe. During one month residencies in different cities they will conduct interviews with local people in order to write texts in the form of testimonies and stories that will serve as raw material for the final artistic proposal in 2019. The discussions will revolve around the notion of change, time and poverty/ wealth. The aim is to dig into the different contexts to see how a perception of reality shifts from one place to another and how our experience of the past determines our ideas about a potential future. Along side this, the artists will collect audio and visual material (photography and video) from each place. Each residency will end with a public moment that can take the format of a reading, a dinner, an exhibition, a discussion, depending on the profile of the venue hosting the artists.</p> <p>In the second phase of the process they will then collect all the material and re-work it into a performance, an exhibition and a publication. The project has been structured in this way so as to allow to collect voices from south to north, from east to west. The artists will move from location specific information to look at the issues from a wider perspective whilst at the same time moving between public and private matters, mixing voices of strangers with their own. The project will be produced by a new structure that is currently in the making (Nada & Co.) based in Brussels.</p> |
| Link | www.actionscenique.be |

Bulgaria

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| Project | 'Mir Vam' ('Let peace be with you') |
| Organisation(s) / Artist(s) | Vox Populi |
| Description | <p>'Peace be with you' is a universal religious greeting that is found in Christianity and Islam. It comes from the Hebrew "Shalom lecha" and Arabic "Salâm Aleikum", which has the same meaning. In Arab tradition, the answer to this greeting to the other side is "Ye Peace!"</p> <p>The time is now and the place is Europe. Three Syrian refugees, man, woman and child, cross one of the external borders illegally (because there is no legal procedure in this case). They fall in Bulgaria - the country with the lowest standard in the EU. Customs in old Bulgarian tradition rob them and beat the man, then the family is closed in Elhovo, sharing a room with another 25 refugees. There they sleep without bedding, blankets, no glass windows.</p> <p>This is only the beginning of a story in which refugees are trying to escape from radical Islam, but understand that people consider them radical Islamists. They run away from terrorism and jihad, while they themselves are considered 'terrorists' and 'jihadists'. They make their first steps towards the light of the West and the possibility of a peaceful and happy life.</p> <p>What is the truth?</p> <p>From the first gaze, there are many truths: the truth of jihadists, the truth of refugees, the truth of Bulgarians, of the media, institutional truth, the truth of the Germans and so on. Perhaps the only sure truth often forgotten is that we are all human beings, most of whom, when greeting 'Peace be with you', would like to hear 'Ye Peace' in response, instead of 'Ye war'.</p> <p>'Mir Vam' is a project made of a documentary theatre performance, sociological research and new dramatic text. The project explores the subject of the Syrian refugee migration flows through Bulgaria. The main goal of 'Mir Vam' is to bring different perspectives to the problem of Syrian and Iraqi refugees in Bulgaria, to unite them and us in artistic integrity, and submit the feelings and considerations to the attention of the public by means of documentary theatre.</p> <p>The project aims to provide audibility of the most subtle and quiet voices in our society and to reinforce public awareness of their problems.</p> <p>The performance will be resolved in the emblematic verbatim approach of VOX POPULI - direct transmission of audio recordings of people interviewed on the subject, presented by the actors.</p> <p>The team conducted a field study at three of the Bulgarian borders (Macedonia, Turkey, Serbia) in January 2016, which are currently the most painful areas of the refugee problem in Bulgaria. The study involved undergraduate and graduate students in sociology, actors from VOX POPULI, film maker Andrey Getov and playwright Ivan Dimitrov. Subsequently the collected documentary material was processed, transcribed, classified and archived. Parts of it served to create a dramaturgical text of the play 'Mir Vam' and for the preparation of a sociological report of Sociology Students, whose participation in the project is their official service.</p> <p>The show is led by two actors (Mila Bancheva and Ricardo Ibrahim) who represent the voices of all the collected stories, perspectives and human destinies.</p> <p>'Mir Vam' is a trilingual project. Bulgarian, Arabic and English sound in the show, subtitled during the stage action.</p> |
| Link | http://www.studiovoxpopuli.org |

Czech Republic

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| Project | The All Star Refugee Band |
| Organisation(s) / Artist(s) | Archa Theatre |
| Description | The Allstar Refjúdží Band is a unique musical theatre project with significant social outreach. Its mission is to tackle topics connected with migration through music and theatre productions, and to explore possibilities for resolving social problems. Founded in 2008, the band has performed at important festivals in Czech Republic and abroad. The Allstar Refjúdží Band is resident project of the Prague based Archa Theatre. |
| Link | http://www.asrb.cz/asrb/ |

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| Project | 'Vadí névadi' |
| Organisation(s) / Artist(s) | Archa Theatre |
| Description | Documentary theatre with a powerful inner story. A drama of everyday life portrayed by real residents of the small East Bohemian town of Kostelec nad Orlicí and a pair of Belarussian refugees who lived in the local refugee camp. The production reflects the problems of our world against the backdrop of a small Czech town. The title of the performance is based on a common Czech children's game called 'vadí-nevadí'. |
| Link | http://www.vadi-nevadi.cz |

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| Project | 'Smooth Life' |
| Organisation(s) / Artist(s) | Dafa Puppet Theatre |
| Description | Solo autobiography, puppet and storytelling performance for 8 spectators. Stories and situations from family life of Palestinian man born and raised in refugee camp performed and directed according to his own history. |
| Link | https://www.facebook.com/media/set/?set=a.799741140073207.1073741827.173365636044097&-type=3 |

Czech Republic

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| Project | 'Sniper's Lake' |
| Organisation(s) / Artist(s) | Spitfire Company |
| Description | <p>Running away, fleeing, a mad dash that never stops. At least once in our lives we all experience the feeling of being a fugitive. We run. Five dancers fighting with their own power and one invisible sniper in the audience. The threat can come from anywhere and at any time. Spitfire Company is looking for a new language of the body built on running and its variations. The rhythmic structure recalling the choreography of act two of 'Swan Lake' in a piece by American composer Sivan Eldar.</p> <p>Since the Second World War there have never been so many migrants on the move as there are today. They aren't only running away from something, but to something. Fear and hope. The unseen threat is an inseparable part of our reality. It paralyzes us, but also triggers reactions, where one overcomes oneself.</p> <p>There are two Czech words for refugee 'uprchlík' and 'beženec' and they have their roots in verbs meaning to escape or to run. Running becomes the essence of choreography. Just as in our lives.</p> |
| Link | http://sniperslake.com/en www.spitfirecompany.cz |

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| Project | 'It is coming!' |
| Organisation(s) / Artist(s) | Juliana Höschlová |
| Description | <p>What does the influx of immigrants into Europe with Zombie-themed films have in common? Oddly enough, the images related by the media present them quite similarly. Countless photographs depict crowds of immigrants assaulting trucks, rolling over the road and bringing unknown and infectious viruses. Juliana Höschlová's exhibition highlights the tension and misunderstanding around the complicated situation of immigrants, caused mainly in the Czech media, which has become the main source to obtain photographs for the project.</p> |
| Link | https://www.flickr.com/photos/julianahoschlova/albums/72157660498355679/with/22622098287/ |

Denmark

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| Organisation(s) / Artist(s) | CAMP - Centre for Art on Migration Policies |
| Description | <p>CAMP (Center for Art on Migration Politics) is a nonprofit exhibition venue for art discussing questions of displacement, migration, immigration, and asylum. The center is located in Trampoline House, an independent community center in Copenhagen's Northwest district that provides refugees and asylum seekers in Denmark with a place of support, community, and purpose. CAMP produces exhibitions on displacement and migration with renowned international artists as well as less established practitioners, prioritizing artists with refugee or migrant experience.</p> <p>CAMP takes its point of departure in the fact that more people than ever before are displaced from their homes because of climate disasters, war, conflict, persecution, or poverty. The center works to increase insight into the life situations of displaced and migrant persons, and to discuss these in relation to the overall factors that cause displacement and migration to begin with. The objective is, through art, to stimulate greater understanding between displaced people and the communities that receive them, and to stimulate new visions for a more inclusive and equitable migration, refugee, and asylum policy.</p> <p>CAMP is the first center of its kind in Scandinavia and is directed as a self-governing institution by the Danish curatorial collective, Kuratorisk Aktion (Frederikke Hansen & Tone Olaf Nielsen), who has also founded the center.</p> |
| Link | http://campcph.org/ |

Egypt

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| Project | SyrianEgyptian project |
| Organisation(s) / Artist(s) | Outa Hamra |
| Description | <p>Outa Hamra theatre group created this theatre performance to stimulate social interaction and dialogue between Egyptian host communities and Refugees in the locations of East Cairo and Agamy, Alexandria. Between September and December 2014 the project created 22 theatrical evenings in the locations of East Cairo and Agami, Alexandria, involving 26 artists from Egypt, Syria, Sudan, South Sudan, Somalia, Eritrea, Central African Republic, Sweden, Spain and France. Outa Hamra has set up theatre's workshops in Cairo's quarters where refugees are facing huge difficulties about their integration. The aim is to make these displaced people able to connect with memories of happiness and positive feelings. This approach increases the ability to face daily problems, as well as recovering from traumas and experiences of war or moving, by creating new memories of bliss. This project fosters integration and social cohesion between communities by gathering them in a same place during the workshops.</p> |
| Link | https://www.youtube.com/watch?v=ZD6LCSXwGVg |

Finland

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| Project | Together - cultural communication without common spoken language |
| Description | Refugees from local Turku area camps etc. are invited to come to the culture historically valuable Kuusisto island to work in a retreat in Kuusisto Art manor. These workshops are guided by an artist, and the idea is communicate without a spoken language to make large scale inkdrawings together, which are then exhibited for 10 days in the 11 rooms of the manor. The invitations for the workshops and instructions including how to arrive to Kuusisto, will be given in many 'refugee' languages by kind help of volunteers via Red Cross and Univ of Turku. Besides Art manor and old fruit garden, in the beautiful Kuusisto rural area there are the old Kuusisto castle ruins and good possibilities picnic. |
| Link | www.kuusistontaidekartano.fi |

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| Project | 'Navigatio' |
| Organisation(s) / Artist(s) | Alpo Aaltokoski Company |
| Description | 'Navigatio' is a solo choreography for a dancer accompanied by two live musicians. In the memory of our bodies there is the history of our own and of mankind, the unique present moment and the possibility of tomorrow. <i>Navigatio</i> , Latin word for 'journey', refers to one of the most essential human needs: search for social cohesion and feeling at home also when far away. |
| Link | www.aaltokoskicompany.fi |

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| Project | 'Lampedusa' |
| Organisation(s) / Artist(s) | Teater Viirus |
| Description | A performance about a punk band called Lampedusa which is organising a demonstration against racism. Nobody shows up. The characters take turns in telling the stories of those who dreamt of Europe and those who are welcoming or rejecting them in Europe. A performance based on interviews with refugees, immigrants, volunteers, politicians and inhabitants. Dance, theatre and music. |
| Link | www.viirus.fi |

France

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| Organisation(s) / Artist(s) | PEROU - Pôle d'Exploration des Ressources Urbaines |
| Description | PEROU is a research laboratory-action on the hostile city designed to articulate advocacy and architectural work in response to the surrounding danger, and thus renew knowledge and expertise on the issue. Referring to the European fundamental rights and the 'right to the city' that follows, PEROU is a tool at the service of unwanted multitude, commonly recognized as ethnic or social phenomenon, but never considered as residents. With them, PEROU wants to experiment with new urban tactics - requiring renewal techniques such as imagination - to create hospitality against the hostile attitude of towns. |
| Link | http://www.perou-paris.org/Actions.html |

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| Organisation(s) / Artist(s) | L'Age de la Tortue |
| Description | L'Age de la Tortue is a French cultural organisation (based in Rennes) that implements arts projects in the fields of visual and performing arts. Their activities are based on current critical thought within our contemporary society and on investigating cultural rights. L'Age de la Tortue sets out to question our relationship to political and social representations to challenge our view of the world. They have developed various projects dealing with migrations: 'Partir - 50 témoignages de personnes migrantes en Europe' (2008-2011); 'Correspondances Citoyennes en Europe - France, Espagne, Roumanie (2010-2011), www.correspondancescitoyennes.eu ; currently they're working on the 'Migrants' encyclopedia' - 'L'Encyclopédie des migrants' (France-Espagne-Portugal-Gibraltar), www.encyclopedie-des-migrants.eu |
| Link | http://agedelatortue.org |

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| Organisation(s) / Artist(s) | Collectif État d'Urgence |
| Description | The artistic collective Collectif Etat d'Urgence is working with refugees in Calais. |
| Link | https://www.facebook.com/collectifetatdurgence/ |

France

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| Project | The Caravan museum |
| Organisation(s) / Artist(s) | Tania Magy - Association Art'Rom |
| Description | The Caravan museum was founded in 2004 by the visual artist Tania Magy (of the Art'Rom de Voyage non-profit association), in order to introduce the general public to contemporary art by Roma and gypsies. The caravan also encourages a dialogue about the concept of the "minority" and shows the way of life of gypsies, Roma, and other 'travellers', now and in the past. |
| Link | http://artrom.blogspot.fr/ |

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| Project | Corbeaux |
| Organisation(s) / Artist(s) | Bouchra Ouizguen |
| Description | In 'Corbeaux', Ouizguen tackles the themes of origin and sensation – the connection to the mother, earth, and love. 'Corbeaux' is an expression of femininity as it breathes life into a female Gregorian chant. Dressed in black with white headscarves, a troupe of silhouettes embark on a performance that combines repetitions and variations of vocal ranges and motions to draw in the audience, only to leave them ultimately with nothing but themselves. The project involves 40 migrant women as members of the choir. |
| Link | https://www.youtube.com/watch?v=FN2_PTieCmQ |

France

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| Project | 'Etranges Etrangers' |
| Organisation(s) / Artist(s) | Lililabel company |
| Description | <p>A project of invisible theatre in school environment.</p> <p>Two professional actors, a man and a woman, play the role of a couple of refugees and set up a tent with a few tools in the courtyard of a school, in collaboration with the teachers. They speak an imaginary language and come from a country in times of conflict. Since the opening of the school, the kids approach them freely and are able to get in touch with the refugees and to exchange with them (where do they come from? Why are they there? What do they need? ...). More formal exchanges can be organised in collaboration with the teachers.</p> <p>The presence of these refugees so close of the youngsters can reveal how we perceive the other, the stranger, that who is not exactly like us and yet, like us, drinks, laughs, speaks, sings, gets moved... and can suffer from being far from his country, exiled.</p> <p>Kids and youngsters are led to look, feel, think, express themselves, discuss. And above all, to act. Spontaneously they put in place some kind of solidarity to respond to the reguees' needs: eating, finding a house, a job...</p> <p>There is no performance and no audience, only actors. The emotion felt in front of a situation creates action, links, lets the unforeseen happen. It gives place to an experience which could be renewed when a similar situation happens in real life.</p> <p>The rule for this kind of theatre is never to say it's theatre, because it acts by revealing a solidarity that has to continue in the mid and long term.</p> |
| Link | www.lililabel.com |

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| Project | NoSelfLand |
| Organisation(s) / Artist(s) | Guillaume Barre |
| Description | <p>NoSelfLand is a duet for a dancer and a musician. It is an "all field" piece as it has been performed in theaters, gardens, museums, cafes...</p> <p>At first, one ignores the other and considers the space he is in as his own. He is not even aware of the other's existance. Then, he starts noticing him.</p> <p>After wanting to take control, possess ... they both realise they are going to have to let the other one a place in that space.</p> <p>Whether they want it or not, they have met and cannot ignore one another anymore.</p> <p>Will they accept it? Will they share? Will they reject? Is that space really their own?...</p> |
| Link | https://vimeo.com/138191595 |

France

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| Project | 'Samedi Détente' |
| Organisation(s) / Artist(s) | Dorothee Munyaneza |
| Description | <p>How to tell the unspeakable ? How to speak about leaving a beloved place ? About the circumstances in which you had to flee the cradle of childhood, one day, hiding, on roads scattered with bodies, blood, and silence ? How to tell the heat of a body under piles of clothing, 'mugondo', which we could not put in suitcases because they would have been too heavy and bulky to carry ? How to tell days of walking, of thirst, and hunger ? How to tell the fleas, nights on a tarpaulin in the middle of the forest or waking up under pouring rain in the middle of the night in the heart of a meadow ? How to tell the flight under the moonlight in coffee fields ? How to tell the laughs ? How to tell the songs ? How to tell the psalms and dances ? How to tell the honey so sweet and rare when meat costed a few pennies and flesh was rotting on a thousand hills ? How to tell whole months spent without seeing your mother ? How to tell those who were out there, far from us, where the informations were superficial about the genocide that was dissolving the whole of Rwanda ?</p> <p>I feel there has been so little said about this genocide and what has been said was badly said. I would like to put an artistic focus on this historical topic about which there is so much left to tell. It has been 20 years, 20 years of living far from my country, 20 years during which I have had the time to enjoy life again, to grow up, to reflect, and at last to be able to write. I returned to Rwanda on several occasions, I was able to see the members of my family who are still alive. I was able to live the emptiness left by those who had died. I was able to hear testimonies from my close friends or from those to whom you lend a listening ear. I recorded them. I was able to see the scars left by the machetes, and the ones from the wounds invisible to the eye but that you recognize when you meet someone who has lived what you have also lived. I want to speak though the eyes of those who have seen. I want to share the words of those who were there. And I will call it 'Samedi Détente' (Saturday Relief).</p> |
| Link | http://anahi-spectacle-vivant.fr/en/dorothee-munyaneza/ |

Note: this project is analysed in details in the publication '[Creation and Displacement](#)'

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| Project | Brigade d'auteurs en soutien aux réfugiés |
| Organisation(s) / Artist(s) | Brigade d'auteurs |
| Description | <p>'Brigade d'auteurs' is a professional writer team of women who are involved as citizen with the refugees. We will work with them to collect their stories, translate their trials, highlight successes in their careers, develop their talents and critical look, atypical, they may relate to our company. Of this amount of testimonials, we will develop different media such as radio creations, plays, book, films, etc.</p> |
| Link | http://marinadamestoy.com/ |

France

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| Project | 'Refus(ge)' |
| Organisation(s) / Artist(s) | Marina Damestoy |
| Description | A play with 28 characters in which a young woman in extreme nature, close to Antigone's one, chose civil disobedience against the outrage done to refugees in her own country. She commits with those she considers as her brothers in an original strength, enabling it to protect their bodies from the cold, hunger and police raids. |
| Link | http://marinadamestoy.com/ |

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| Project | 'Daral Shaga' |
| Organisation(s) / Artist(s) | Feria Musica |
| Description | To tell these routes and reveal the violences produced by exile and the difficulties of every individuals to preserve their own identity, Feria Musica uses a multiplicity of artists. The multidisciplinary on stage where circassians, opera singers and musicians meet finds its source in the birth of the project: alongside the co-founder of the company Philippe de Coen, Daral Shaga meets the writer Laurent Gaudé - who signs the booklet - the composer Kris Defoort - whose music unfold from baroque to jazz - and the young director Fabrice Murgia. Promising with its hybrid tone as well as its political approach, Daral Shaga recalls the subversive capacity of art, be it circus or opera. |
| Link | http://www.feriamusica.org/daralshaga/presentation-3/ |

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| Project | 'The White Cliffs Of Dover' |
| Organisation(s) / Artist(s) | |
| Description | 'The White Cliffs of Dover' is an ongoing documentary style photography project on the Afghan asylum seekers living in a shantytown commonly called 'the Jungle', in the vicinity of Calais. This Northern French town remains one of the last stops for migrants attempting to board clandestine transport bound for Dover in the UK. I didn't set out to Calais with a pre-written scenario in mind. Once there, I found a community of young men who spend their days waiting, keeping hope alive and maintaining a strong sense of solidarity among themselves. |
| Link | http://www.alaneglinton.com/the-white-cliffs-of-dover/ |

France

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| Project | 'Dancing languages' |
| Organisation(s) / Artist(s) | Jessica Bonamy and Nawel Oulad |
| Description | Jessica Bonamy and Nawel Oulad are two french choreographers associated in a project dealing with languages. Through dance they question the encounter with the other. How communicate with someone beyond the differences? Each refugee bring his language with him as a treasure, it s a part of his identity nevertheless he often has to forget it to built a new identity by learning the language of the host country . by creating a dancing alphabet Jessica and Nawel try to deal with this problematic . With this alphabet we can dance our language, but also learn another one, and communicate. Each dialect has its own music end indeed create different dances and indeed poetic movements. |
| Link | www.naweloulad.com http://www.cie-safra.fr/ |

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| Project | Exploring individual stories within migration through art and music |
| Organisation(s) / Artist(s) | Brush and Bow |
| Description | We are a female artist and musician duo who have worked in Calais and are now based in Lesvos. We work by using art and music as a way to create a space which is collaborative and breaks down some of the cultural and language barriers, instead connecting through the celebration of music and each other's stories. Through illustrations sound recordings and writings we also document these individual and often overseen stories to highlight the beauty and diversity of migration. |
| Link | www.brushandbow.com |

Germany

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| Project | Munich Welcome Theatre |
| Organisation(s) / Artist(s) | Björn Bicker and Malte Jelden, and the Münchner Kammerspiele |
| Description | <p>In a process of consultation, development and design the artists Björn Bicker and Malte Jelden cooperate with the staff of the Münchner Kammerspiele to open the municipal theater on all levels of operation to the complex topics of flight, arrival and asylum. How can refugees be actively involved in the work and design processes of the theater? What types of staff commitment are imaginable in order to link the theater more intensively to the current reality of an immigration society?</p> <p>As kick-off event the theater organized the OPEN BORDER KONGRESS in October 2015. The invitation was extended to artists, scientists and activists from all over the world, to well-established and brand-new Munich inhabitants. Together they turned the Münchner Kammerspiele into a theater of the future.</p> |
| Link | https://www.muenchner-kammerspiele.de/themen/munich-welcome-theatre |

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| Organisation(s) / Artist(s) | ufafabrik |
| Description | ufafabrik runs regular circus activities for kids, that are usually fully booked by refugee families. They're working to improve the sustainability of the activities. |
| Link | http://www.ufafabrik.de/en/14771/come-one-come-all.html |

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| Project | Festival Interventionen |
| Description | <p>INTERVENTIONEN 2016 invites all interested parties to a common, practical exchange with migrant and refugee grassroots organizations. Vital questions of the event are: How can discrimination be dismantled so that social and political access is available for all, as well as cultural participation and self-representation? How do solidarity and networking succeed?</p> <p>The aim is to develop common perspectives for action and sustainable strategies and formulate necessary political demands.</p> |
| Link | http://interventionen-berlin.de/interventions/ |

Germany

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| Project | GRAND HOTEL COSMOPOLIS |
| Description | A couple of years ago, a group of committed people initiated a social experiment, an open intercultural space that is without example in Southern Germany. They refurbished an old retirement home and created what they call a 'social sculpture'. The GRANDHOTEL is a mixture of hotel, refugee accommodation, workshop space for artists, social centre, café and many things more - a space in which people, whoever they are, wherever they come from, are welcome. There's an omnipresent atmosphere of welcome that pervades the beautifully decorated rooms of the hotel. A space for meeting, getting to know each other, without pressure, without dictates, as equals. And within this open frame, encounters and transformation can take place - on an individual level, but also on an artistic level. The place runs thanks to the help of many volunteers, it has no secure funding and implements direct democracy. GRANDHOTEL COSMOPOLIS has the reputation of being a flagship project both in the field of integration and culture in Germany. An international congress is planned next summer in order to continue the everyday work (consisting of many local initiatives, but also research travels to the countries of origin of refugees), and to network with national and international guests that are coming to Augsburg to learn from the model developed here. |
| Link | http://grandhotel-cosmopolis.org/de/ |

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| Project | Re:Fugee:ca x (ILL)Legal |
| Description | Re:Fugee:ca aims to create a conference made by and for refugees to work together to build a more peaceful planet, aiming to abolish the need for anyone to flee from home. This event in Berlin, Germany is a mixture of performances, talks and workshops, all putting people with a refugee history of some sort onto the stage and at the center. A Bazaar and a Cabaret have successfully taken place already in November 2015: the Bazaar was organised with and for refugees, as an indoor flea market, with tables where people can offer their skills and products, or share information about their initiatives. It also included presentations on the stage, in the form of short performances, screenings and lectures. A 'Refugee Cabaret' followed, giving refugees a chance to perform their own story in their own voice, with their own artistic vision. The entrance was on donation, and all the donations were given to the Newcomer participants and the organisations of their choice which support them. All in all some 700 people attended. The organisers made a huge effort in outreach, especially to bring people from refugee camps (also with buses). |
| Link | http://refugeeca.org |

Germany

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| Project | Berlin Mondiale |
| Description | Berlin Mondiale brings children, adolescents, and young adults who have fled their homelands into contact with Berliners active in the area of arts and culture. The aim of these creative encounters is to help break the refugees' isolation by giving them a place in the city as full-fledged members of our society. Haus der Kulturen der Welt is one of seven cultural institutions participating in this initiative. Haus Leo is a residential hostel in the Moabit district for refugees. It houses 75 refugees, including 25 children and youth, from Afghanistan, Bosnia-Herzegovina, Iraq, Iran, Serbia, Syria, and Chechnya. |
| Link | http://berlin-mondiale.de |

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| Project | 'Phone Home' |
| Organisation(s) / Artist(s) | Pathos München, Upstart Theatre London and Highway Productions Athens |
| Description | 'Phone Home' is an international theatre project on the themes of Flight and Migration. Pathos München, Upstart Theatre London and Highway Productions Athens jointly develop a networked performance, staged simultaneously and acted together (by videoconference) on three stages in the three countries. From September 2015 until March 2016 Pathos opened their traditional theatre space for refugees and non refugees once a week, to create a space of encounter and welcome, a place for getting to know each other through being creative together - and simply having a good time. The offer was addressed especially at children and adolescents from an accommodation for unaccompanied underage refugees in the immediate vicinity of Pathos theatre. Groups finally included adults and kids, which had positive effects on the group dynamics; the language barriers were overcome by using non-verbal communication. The aim was not to establish a stable group of actors and develop a play, for example, but only to create a team for a given moment in time, to make everybody feel welcome and enable individual encounters. |
| Link | http://www.pathosmuenchen.de/cms.php?pageName=38&detailId=109 |

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| Project | Refugees Welcome |
| Organisation(s) / Artist(s) | touring-artists.info |
| Description | The information portal touring-artists.info has created a new section called 'Refugees Welcome'. Here touring artists provides information, tips, and experience-based knowledge geared towards refugee artists in Germany as well as people engaged in the arts and cultural sector in Germany who (would like to) work with refugees. |
| Link | http://touring-artists.info/willkommen.html?&L=1 |

Germany

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| Project | 'Love in the time of the EU' - 'Die Liebe in den Zeiten der EU' |
| Organisation(s) / Artist(s) | Stephan Groß and Martin Groß |
| Description | <p>This audio and visual collaboration with the composer Martin Groß is based on the poem of the same title by Björn Kuhlíck. Immigrants approaching Europe's shores, the potential citizens, very urgently needed in a time of demographic change, are often regarded as unlawful intruders, as enemies of the state, like back in the day the Nazis considered the Allied landings in Normandy on 6 June 1944.</p> <p>To make the fraud even more apparent, Kuhlíck chose another incident as a lyrical backdrop for the border disaster: The Gleiwitz incident was a false flag operation by Nazi forces on the eve of World War II in Europe. The goal was to use a staged attack as a pretext for invading Poland. It was intended to create the appearance of Polish aggression against Germany in order to justify the subsequent invasion of Poland declared by Hitler with the famous quote 'Since 5:45 a. m. we have been returning the fire'. The ironic conclusion of Kuhlíck's poem 'it is allowed to fire back' alludes to the deceptive Hitler quote and thus criticizes the EU's cynical immigration policy.</p> |
| Link | http://stephangross.net/ |

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| Project | 'Speaking of Yesterday and Tomorrow' |
| Organisation(s) / Artist(s) | Ruhrorter Collective |
| Description | <p>Speaking of Yesterday and Tomorrow/Von Gestern und Morgen sprechen is a planned project by German Ruhrorter collective. The Ruhrorter collective has just completed a trilogy (2013-2015) of site-specific theatre and art projects with local refugee populations in the German Ruhr Valley and is preparing a further project. The project is affiliated with the public Theater an der Ruhr and is committed to creating sustainable and long-term engagements with issues of housing and legal rights that concern refugees in urban cities. The collective is also committed to communicating its working processes through collaboration with an anthropologist, who documents and mediates the artistic and ethical processes to a wider public, both civil and academic.</p> |
| Link | www.ruhrorter.com |

Note: this project is analysed in details in the publication '[Creation and Displacement](#)'

Germany

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| Project | 'al-'a'ilatun - family' |
| Organisation(s) / Artist(s) | Kabawil |
| Description | <p>A three phase WS project in Music and Dance with refugees of Tersteegenhaus (a refugee camp) and other people living in Düsseldorf.</p> <p>WS phase 1 was one week of dance and music in the camp for inhabitants only. 5 Artist instructors (2 musicians, 1 choreographer, 2 cultural managers) and 5 assistants (students of performing arts, 2 for dance, 1 for music, 1 for female participants, 1 for cultural management) worked with and established real contact with the refugee community. The WS ph 1 ended with a performance in the camp.</p> <p>WS phase 2 took place at the Kabawil studio space. German participants joined the group. We created songs and dances, we cooked and ate together, we rehearsed and had a small public final showing.</p> <p>WS phase 3 polished, sharpened the single choreos and music pieces and ended with two on the point, touching performances in two refugee camps in Düsseldorf. Refugees and 'Germans' performing, sharing their works with refugees. More performances will take place. The al a ilatu performers will be the future assistants of the 2nd WS season in 2016.</p> |
| Link | www.kabawil.de |

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| Project | 'Connecting Fingers' |
| Organisation(s) / Artist(s) | Daniela Lucato |
| Description | <p>An encounter with some refugees.</p> <p>In attempting to connect with their stories, dancers will lead us on a second journey.</p> <p>--</p> <p>The project focuses on the stories of several refugees who have experienced or are still living in different refugee centers in Germany. They have been interviewed about their past, the relationship with their country and their actual situation in Germany. Their anecdotes and stories underlined their emotional connections with their home countries and with Germany are interpreted by the dancers during the show.</p> |
| Link | www.daniela-lucato.de |

Germany

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| Project | 'Reisegruppe heim-weh!' |
| Description | <p>Welcome to Leipzig. But what does that mean for people, who fled from their home and ended up here? Which stories and experiences are important? Which places carry meaning? What side of Leipzig will we experience and discover?</p> <p>'Reisegruppe heim-weh!' is a performative sightseeing tour by coach, which traces the daily routines and perceptions of refugees in Leipzig. Asylum-seekers become tour guides and citizens of Leipzig become tourists in their own well known city. With the stories told by the performers and the incidents along the route, the party takes a trip to the 'unknown', getting confronted with own prejudices and maybe discovering unexpected similarities.</p> <p>In the realm of the project an interactive exhibition takes place, which documents the trip in audio-visual dimensions. Between home and strangeness, between departure and arrival, a place is created, which tries, as a fictional sight, to put all the pieces of dreams, wishes, memories and daily routines of singular life stories together – just for a moment. A room, where encounters between different ideas and realities can happen – through talks, walks and shared meals.</p> <p>The performance, which was developed during several months together with refugees staying in Leipzig, was initiated cause of the often hot-tempered debate about the housing of refugees in Leipzig since 2012. Residents and right wing political parties were protesting against new asylum accommodations. From asylum-seekers and their experiences nothing was heard so far. What are the fears and hopes, which mark their daily life?</p> |
| Link | http://reisegruppeheimweh.tumblr.com |

Note: this project is analysed in details in the publication '[Creation and Displacement](#)'

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| Project | 'Mrs. Lot and Her Battle Against the Angels' |
| Description | <p>This Togolese-German-Ivorian production recounts the remarkable biblical story of Lot's wife. Mrs. Lot, who flees from her hometown Sodom with her family, looks back at the burning city despite being forbidden to do so. Because of her disobedience she is solidified into a pillar of salt. More often than not, this image somehow has a rather negative connotation. Though if we look at the story from the perspective of the Togolese author, who was forced to leave his home as well - in danger of death due to his democratic commitment - an interesting and highly topical story about the so-called 'refugee crisis' emerges. Moreover, it becomes a story of dance and movement about a strong woman who is preserving her own judgment, her doubts and thus her freedom.</p> |
| Link | http://theatersommer.de/programm/musical-musiktheater/frau-lot-und-ihr-kampf-gegen-die-engel |

Greece

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| Project | 'In-Cite?' |
| Organisation(s) / Artist(s) | Unguarded |
| Description | <p>'In-Cite?' is a newly devised interdisciplinary performance created by Unguarded in collaboration with Mohammed Mirzay, Afghan refugee, human rights advocate and members of the Afghani community in Athens, Greece. The creative collective aims to raise public awareness about the personal and legal challenges, living in detention, day to day and/or homeless, that refugees experience in Greece and Southern Europe today. For this site specific performance Unguarded focuses its exploration on the power of knowledge, the ability to communicate and the importance of empowering one's own voice.</p> <p>The Unguarded project is a visual, narrative, and performance memoir that pays tribute to the heroic lives of refugees, children and families in movement to the safeguard of southern European borders. The purpose of the project is to reflect to the international communities the human condition, that is, without one another nothing would exist, not love, not conflict, nor peace.</p> |
| Link | https://unguarded2014.wordpress.com |

Note: this project is analysed in details in the publication '[Creation and Displacement](#)'

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| Project | 'Their Voice Project' - Combining social theatre and psychology in workshops for/with unaccompanied minors |
| Organisation(s) / Artist(s) | SouthEast Safe Net |
| Description | <p>In the context of the Program "Southeast Safe Net: Preventing child trafficking and protecting unaccompanied minors in Greek-Turkish Borders", run by the Institute of Child Health, Department of Mental Health and Social Welfare, a pilot empowerment and psychological support project for unaccompanied minors residing in state and NGO shelters around Greece was implemented. The project was consisted of workshops for unaccompanied minors that had a participatory approach and their methodology combined social theatre, interactive drama and a psychotherapeutic approach, trauma intervention, sensitization, support and discussion groups. This intervention was entitled "Their Voice Project", because it aspired to give unaccompanied minors "voice" in order to express their needs, their concerns and, also, to work on issues that they themselves consider as important for their lives.</p> <p>These workshops aimed to empower participants, to inform them about their rights, according to UN Convention on the Rights of Child, to explore possible dangers they are exposed to as unaccompanied minors, like trafficking, and empower them develop self-protection skills.</p> |
| Link | http://www.southeastsafenet.eu/ |

Note: this project is analysed in details in the publication '[Creation and Displacement](#)'

Greece

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| Project | 'A Quiet Voice' |
| Organisation(s) / Artist(s) | Ermira Goro |
| Description | The performance 'A Quiet Voice' represents the ideal meeting place for people of different nationalities who live and work in Greece. Exploring their disparate and individual kinesthetic and musical cultures brought together in a unique ceremony of goodwill, the work casts doubt on the boundaries between 'ourselves' and 'the other'. A yoking together of civilizations is attempted, a proposed new global identity of parallel lives and common experience |
| Link | http://greekfestival.gr/en/events/view/ermira-goro-2014 |

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| Project | 'Station Athens' |
| Organisation(s) / Artist(s) | Polyplanity Productions |
| Description | <p>Yolanda Markopoulou, theatre director and founder of Polyplanity Productions, in parallel to her focus in producing and directing theatre performances & films, has a great interest in artistic activities with strong social aspects. In 2009, in parallel to her artistic work, created SYNERGY-O, a space where vulnerable groups can have access to the arts through free artistic workshops.</p> <p>SYNERGY-O is located at the area of Metaxourgeio in Athens known for its multicultural character; inspired by this, SYNERGY-O in collaboration with the NGO AMAKA initiated 'Station Athens', a project on a voluntary basis, where immigrants and refugees living in Athens are welcome to attend free long-term workshops of theatre, visual arts and video.</p> <p>Based on art therapy methods, all the activities are especially designed for young immigrants as a means to help them to express themselves and to facilitate their integration of the participants to the Greek society, by gradually developing a small community and a 'family' that is non-existent for these people. Art can offer help in that direction, and at this point in Greece where the crisis has hit hard, volunteer programs like ours is more and more vital and necessary.</p> |
| Link | http://www.polyplanity.com |

Note: this project is analysed in details in the publication '[Creation and Displacement](#)'

Hungary

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| Project | CEU OLIVE |
| Organisation(s) / Artist(s) | Central Europe University and Migszol NGO |
| Description | <p>Central Europe University (Budapest) launched CEU OLIVE, a series of weekend courses for registered refugees and asylum seekers in Hungary on Jan. 16 with five courses and 43 students. The program is run and courses are taught by more than 30 student, faculty and staff volunteers from across the CEU community. OLIVE will run every Saturday for the duration of the winter term, and then a new program will begin in the spring term and also run every weekend. The programme is a collaboration with the local NGO Migszol.</p> <p>The five courses are - academic tutoring (in environmental sciences, human rights law, economics, philosophy, politics, public policy, international business law, sociology/social anthropology and mathematics; a course called "Human Rights," English classes (elementary, intermediate and academic English levels), a course called "A Short Guide to Hungary" and a course on careers and job-hunting skills. The program does not offer a degree or entry to CEU degree programs but is rather a service to refugees whose studies were interrupted by conflict or who are seeking to develop their skills for the job market in their new home country.</p> |
| Link | http://www.ceu.edu/article/2016-01-21/ceu-launches-open-learning-initiative-weekend-courses-registered-refugees |

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| Project | 'Kazohinia' |
| Organisation(s) / Artist(s) | Mentocsonak |
| Description | <p>By mixing social game and drama, Lifeboat Unit experimented on the genre of interactive theatrical social game. We are going to create a new theatrical boardgame about migration, which is based on the main motifs of Kazohinia, a Hungarian novel written in the 1940s. It is kind of a utopia, the topic is: how to integrate yourself into a completely different society.</p> <p>Our goal is to question the working of receptive and rejecting attitudes, and to enable the participants to think over some dilemmas from the refugees' point of view - strictly within a fictional framework. Are you taking your family with yourself? Can you comply with the constantly changing rules in a world which is hardly understandable for you? If you were able to reach your goal, what's going to happen with you? Where are you going to live? What are you going to do?</p> <p>We would like to generate a conversation between the participants with the help of fictional framework. Instead of anger and catchwords we would like to discuss the situation, the arising questions, reactions, and the possible solutions along arguments. We don't question the actual regulation, or the political view of the participants, but the phenomenons.</p> <p>Because our performances deal with serious social issues we work with experts and NGOs constantly. Our programmes improve community and personality and encourage people to think together and fight for their opinions.</p> |
| Link | www.mentocsonak.com |

Note: this project is analysed in details in the publication '[Creation and Displacement](#)'

Ireland

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| Project | 'UnBound' - a collaborative co-created performance |
| Organisation(s) / Artist(s) | Ambra G. Bergamasco |
| Description | <p>This piece has been created as a spin-off to the Artist in the Community Award received by Ambra G. Bergamasco to develop research material using Butoh dance with members of ARN -Anti-Racism Network. The project investigates racism as 'internal and external landscape performed in the city'. In addressing Racism as a state of mind rather than colour of skin, issues of identity, acceptance, collaboration, fear and conflict emerged as predominant. In developing further these themes, it emerged that what the shifts that occur in our reality are also presented and present in our bodies, in the way we present, understand and expect ourselves to be and interact.</p> <p>Furthermore, Ambra felt the need to address artistically the current Syrian situation and how geographical and bureaucratic borders affect people's life. Such shifts are also occurring in the Arts and Academia. Cross-discipline collaborations, working via skype, the European Union funding based on the interaction of cultures and countries, are now daily practices. If taken as a creative opportunity, these working methods challenge the idea of self, proprioception and boundaries. Identity and 'self' develop in function of the other through acceptance - rejection - cooperation/conflict and existence. How do these find a vocabulary in a dance performance art piece? This reflection made Ambra decide to deepen the already established collaboration with Enda Moran and his group 'Guerilla Aerial' and her own 'Choko Butoh' and ARN and Zoe O'Reilly. Dante Tanzi, from Italy, joined this venture providing electroacoustic music, in particular Dante created 'Contemporary Waves'.</p> <p>Risk, unpredicted events, change of directions, is what emerged as subjects themes when an international group of performers come together. In this context, cooperation and conflict leave our sense of identity unbound. This is what we feel not different to the refugee situation. Refugee asylum seeker migrant: terminologies created to define and border an existence that seeks survival through transits and voyage.</p> <p>Stage directions: Starting form personal introductions, the performers take hold of the space at times solo at time interacting. Someone takes hold and directs, at times a soft interaction comes along. Most times, curiosity is leader. Our senses of identity grow influenced by the other.</p> |
| Link | movinbodiesbutohfestival.com |

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| Project | 'Hostel 16' |
| Organisation(s) / Artist(s) | Fionnuala Gyax |
| Description | <p>'Hostel 16' is a showcase of scences from a full-length play written by Fionnuala Gyax 'Seekers' It is an examination of the Direct Provision system in Ireland, and the conditions in which asylum seekers are expected to live. It includes newly devised material workshopped during the Fuel Residency by Fionnuala Gyax, Ailish Leavy and Danielle Galligan.</p> |
| Link | http://www.druid.ie/events-at-the-mick-lally-theatre/hostel-16 |

Italy

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| Project | Intimate Bridges |
| Organisation(s) / Artist(s) | Residenza Idra |
| Description | <p>Intimates Bridges works with young migrants between 12 and 16 years old. We organized three workshops led by three different professional artists. Each workshop has around 5-8 participants coming from three different CAG (youth centres) of Brescia and from a Pakistani cricket team. During the workshops artists and participants will work on histories and themes connected to the participants' origin countries to create three short performances. The performances will be performed in small venues like private houses, courtyards etc. in the Brescia's quartier with high immigration rate.</p> <p>So our audience will be composed especially by the residents of these areas (migrants and local people) but also by all the people who work for the associations partner of the project which have the cultural mediation as main aim. The entire project will be supported by a video and photo reportage which will be edited on the website of the project and showed to the audience during a final party. Through the website we will also give the possibility to everyone to host a performance in their own house paying a symbolic amount which will be used to allow the continuation of the project. With this project we foresee to reach around 600 people.</p> |
| Link | http://www.intimatebridges.it |

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| Project | 'Exoduses' |
| Organisation(s) / Artist(s) | Teatro dell'Argine |
| Description | <p>Exoduses is a new international and intercultural project by Teatro dell'Argine. This first edition includes a theatre workshop led by the company in three languages, an intensive workshop led by Tunisian artists, participation in the final event of the international project Tandem Shaml, and an itinerant show closing the whole project journey in the evocative setting of Eremo di Ronzano in Bologna.</p> <p>Exoduses stems from the twenty-year propensity of TdA to explore all possible dynamics interweaving, questioning, putting in dialectical relationship and creating bridges between theatre and society in all its aspects. Among these, one of the most sounded out and urgently sought since 2005 is interculturalism: using Kapuściński's words, we could say that the creation of 'language bridges', be them theatrical, recreational or educational, is the goal of most part of the company's activity.</p> <p>In this sense, Exoduses has become, in this pilot edition, an inexhaustible source of encounters and suggestions, not only in the name of cultural diversity, but also of intergenerational dialogue and interdisciplinary exchange: fifty people from twenty different Countries take part to the workshop, in particular young people 15 to 25 years old, but also men and women 30 to 60 years old, including TdA artists and students in Education Sciences, social workers and researchers of DAMS (Department of Art, Music and Show of Bologna University). People practicing theatre since twenty years and absolute beginners. People who were born in Italy and people who arrived here just a few weeks ago, sometimes to attend university or get better job opportunities; sometimes as asylum seekers, looking for a safer place and a possible future.</p> |
| Link | http://teatrodellargine.org/site/lang/en-EN/page/45/project/31#.Vknrj16ukXg |

Note: this project is analysed in details in the publication '[Creation and Displacement](#)'

Italy

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| Project | Io sto con la sposa (On the bride's side) |
| Description | Documentary film project, conceived and realised by a group of Italians and immigrants. A Palestinian poet and an Italian journalist meet five Palestinians and Syrians in Milan who entered Europe via the Italian island of Lampedusa after fleeing the war in Syria. They decide to help them complete their journey to Sweden – and hopefully avoid getting themselves arrested as traffickers – by faking a wedding. With a Palestinian friend dressed up as the bride and a dozen or so Italian and Syrian friends as wedding guests, they cross halfway over Europe on a four-day journey of three thousand kilometres. This emotionally charged journey not only brings out the stories and hopes and dreams of the five Palestinians and Syrians and their rather special traffickers, but also reveals an unknown side of Europe – a transnational, supportive and irreverent Europe that ridicules the laws and restrictions of the Fortress in a kind of masquerade which is no other than the direct filming of something that really took place on the road from Milan to Stockholm from the 14th to the 18th of November 2013. |
| Link | http://www.iostoconlasposa.com/ |

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| Project | Nois - TG migranti |
| Organisation(s) / Artist(s) | project Human - Sardegna Teatro |
| Description | NOIS is a news program done by migrants (by the project Human - Sardegna Teatro) and dedicated to them (but not only), disseminating news and information for access to services, training and integration. The news can also include complaints about the situation in their countries of origin or the many hardships encountered in the journey to Europe. Considerable space is devoted to good practices at a grassroots level to address the issue of integration between peoples and to illustrate the phenomenon of migration to Italy in recent years. NOIS invites to break down the prejudices that live around the theme of migrants and does it in an active way: presenting the migrant community in Italy helps us learn more about their universe and cultural activities, often neglected by mainstream media and Italian population. NOIS talks about a new piece of Italy, always growing and often lacking in communication mode that can reach the entire society. |
| Link | http://www.progettohuman.it/content/blog/nois---voce-ai-migranti |

Italy

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| Project | 'even those born here want to leave' |
| Organisation(s) / Artist(s) | Maria Trabulo, Maristella Costa |
| Description | 'Even those born here want to leave' is a project being developed in collaboration with Maristella Costa and the teenage boys living at the Refugee Center SPERANZA in Vibo Italy. These boys have arrived in Italy inside boats smuggled from Libya. For the start and first part of this project, presented at Zaratan, I approached some of the boys from Speranza through Maristella, via email and Skype, and shared with them the first impression that I had when I saw the Mediterranean Sea for the first time in October 2015 in the occasion of a residency in Pizzo Calabria, that coincidentally is the region in Italy where the boats with migrants arrive. I was astonished with its colors and subtle changes of blue across the day. These boys understood what I meant, they had crossed this sea, they had seen it from one end to the other, they had seen it day and night, they had loved and hated it, and they had overcome it. I have since then been developing a project in collaboration with them, on the definition of color of the Mediterranean as a reflection of their experience in crossing it, while on another level reflecting on their experience of Italy and Europe during their first months of arrival. There was something fictional about Karin's expectation of moving to Stromboli, on the same level as there is an expectation on the boys when they decide to cross the sea to arrive at a place. What comes after that? The collaborative piece and research, in a close contact with boys inhabiting the center seeks to define a color of the Mediterranean based on the teenagers' experience of crossing the sea, alas falling short on synthesizing one unique crossing experience. |
| Link | www.mariatrabulo.com |

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| Project | 'Meschino' |
| Organisation(s) / Artist(s) | Fagarazzi Zuffellato |
| Description | Meschino is a performance project by Italian interdisciplinary art group Fagarazzi Zuffellato that involves communities of homeless immigrants and refugees from Africa and Arab countries within the area of Veneto region, Italy. Meschino (from the arab <i>maskin</i> : poor, destitute) is a project that will develop through workshops, a theater performance, a visual installation, a conference at the CCD Symposium 2016 in Singapore. "When we started the project, back in the summer 2013, we felt as if we were capturing a wave of human urgency. Now that wave is even more present, moving deeper than before and in need to be spoken out loud. In us, everyday, grows stronger the importance to realize the project Meschino". Meschino follows the pilot project Action 1/Boutiti, Douadi, Mustapha that in 2013 involved the local association for homeless of the city of Schio, and had 3 performers from Algeria and Tunisia on stage for a 30 minutes performance that resulted from an extended period of research workshops, and one last period of creative process of 2 weeks. This first phase of work was presented on the 5th September 2013 at the festival 'di che carne sono fatto?' at La Conigliera in Castelfranco Veneto, a month before the umpteenth tragic shipwreck that witnessed the death of 350 immigrants in the waters offshore Lampedusa (Italy). As we already know, since then the political situation has not improved and for this reason we feel even more the urgency to continue our research. |
| Link | www.fagarazzizuffellato.com |

Italy

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| Project | 'What it means to live together' |
| Organisation(s) / Artist(s) | Claudia Donzelli |
| Description | It is a research developed in the form of workshops intended to collect evidences about this theme: 'What dynamics come into play when we find ourselves having to share a space, especially if it has for us an intimate significance? (...) The project's aim is to question ourselves about the meaning of home and of living together, expanding the subject to the city, issues that closely concern all of us in this period of continuous migrations and of house sharing.' |
| Link | http://www.claudiadonzelli.com/what-it-means-to-live-together/ |

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| Project | 'Caminantes' |
| Organisation(s) / Artist(s) | Andrea Molino |
| Description | <p>'Caminantes' is a multimedia music action conceived, composed and conducted by the Italian composer and conductor Andrea Molino, commissioned and produced by the Ravenna Festival and published by RAI Com, the music publisher of the Italian National Television RAI.</p> <p>'Caminantes' – the provisional title is inspired by a famous poem by Antonio Machado – deals, with various means and in different ways, with one of the most relevant themes of contemporary world: Migrations. 'Caminantes' will also deal with the most intense and controversial traits of this subject, like the phenomenon of illegal immigration and the various social and cultural conflicts that arise in many migratory contexts; we will deal with these subjects by inserting them in the wider context of the migratory condition as a characteristic of the human contemporary condition, both socially and culturally.</p> <p>One of the most innovative features of 'Caminantes' is that the place where it happens, and where the audience is (the concert hall, or opera house, or even better unconventional public spaces such as an industrial hangar, a sports hall or a train station...), is actually the center of communication of a galaxy of other "satellite" locations, where other actors, musicians and performers are, and where various moments of the show take place, seen by the audience through a system of live audiovisual connections. Such connection will take place through common devices for social communication, such as smartphones and tablets that, from the "satellites", will send a number of audiovisual streaming flows through the web to the control centre, that will elaborate them in real time, use them in the live show, individually or collectively, and also make them available through the internet for an interactive remote fruition. This kind of elaboration will be possible through a multimedia web platform (the SWARMS project) currently being developed by RAI-Radiotelevisione Italiana.</p> |
| Link | www.andreamolino.net |

Italy

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| Project | 'Above the skin' |
| Organisation(s) / Artist(s) | Divano Occidentale Orientale |
| Description | <p>Despite the many humanitarian battles of nowadays, we have good reason to say that we do not care about each other. No matter the faces, the scars, the form of the eyes, we don't want to show ourselves as we really are. We prefer a secure connection, overprotected, the one that we adopt every day, a bit like this: 'https://' (Secure Hypertext Transfer Protocol) we may name it wishing for anonymity?</p> <p>What would be the reaction of passengers and citizens by meeting every day somebody with a second skin? Will they want to join him? The DIFFERENT? Perhaps.</p> <p>We need volunteers, person-objects of Anonymity.</p> <p>It's like a multicolored dump, but the Artist this time is not in it.</p> <p>What happens if He's the only one not having fun?</p> <p>The project is composed by Urban Actions & Workshop + Final Performance with local participants. Before the conclusive performance, the group will produce several urban actions, walking through the streets of the City, interfering with the social routine and calling the attention of passengers.</p> <p>PERFORMANCE</p> <p>'The Master of Ceremony sits at a long table with a special dinner for selected guests, locals and foreigners, these last completely covered by a second skin, but somebody ruins the banquet. Among them he proves to be an intruder: the Different. Who, under a second skin, will reveal a third one.</p> <p>What will remain instead above the skin of the others?'</p> |
| Link | http://www.divanoccidentaleorientale.com/abovetheskin |

Jordan

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| Project | 'The Syrian Monologues' |
| Organisation(s) / Artist(s) | Ashtar Theatre |
| Description | <p>The project is an international solidarity call for artists living in countries where Syrian refugees are fleeing to. The project aims at raising the voices of Syrian refugees, at sharing their stories of agony and displacement, at sharing their dreams for safety and for integration until they return to their homes in their country.</p> |
| Link | http://www.ashtar-theatre.org/the-syrian-monologues.html |

The Netherlands

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| Project | De Terugkeer-Turk (the Return Turk) |
| Description | For the first time in history more people move from the Netherlands to Turkey than the other way round. People in their twenties and thirties, (grand) children of Turkish immigrants, who grew up in the Netherlands, move to a country where they never lived. What does it mean for young people with potential, 'real Dutchmen', to leave our country? Is the ideal of our multicultural society shattered? Or is it all not so dramatic? 'The Return-Turk' is a fictional information evening and a musical rollercoaster and moral collapse. A seasoned journalist presents decisively and objectively the results of a study of our multicultural society. However, when a Turkish man stands up to share his heartbreaking story with the audience, the journalist can no longer hide her emotions. The result is a comical and unsettling confrontation between the 'white' presenter and the 'return-Turk'. |
| Link | http://www.wilminktheater.nl/programma/!/111293/lizzy-timmers-de-terugkeer-turk/ |

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| Project | 'The Opponents' |
| Organisation(s) / Artist(s) | Opera Theater Amsterdam |
| Description | 'The Opponents' is a special music-theatre project of more than eight months of weekly working with a large group of people; refugees, but more important the opponents on the issue of refugees. We will give both groups literally a voice by using their own stories and texts, and use that material in creating operatic speech-choruses. Additionally, we use several choral works from operas by Verdi. Choral pieces that deal with themes as fear of the other, nationalisme, pride, liberation, victory or loss. We seek to find their stories in these choral works, to find out how this music can be their voice. Thus we build a bridge between the Vox Populi, now so dominant in the debate and the way in which Verdi has given a voice to the people. In this project we look for the opinion we, as creatives, do not feel comfortable with. To which we actually have an aversion and perhaps are even afraid of. Opinions that always immediately evoke a fierce backlash. But why can we not listen to the feelings behind these opinions? Why not make a performance with both refugees and those who would rather not give them a place in their neighbourhood or any place in the Netherlands? Their reactions are sometimes nuanced and well-researched, sometimes rude and deliberately hurtful. Written or called from anger. But what is behind this anger? Why is there so much fear in all these comments? This process leads towards a series of performances in Theater De Meervaart, amongst others, in which both groups interact with each other on stage, separated by a large rotating wall that constantly changes the stage. Accompanied by a wind ensemble of the New Philharmonic Utrecht the music of Verdi is mixed with choir pieces based on the stories of the performers. The performance itself is not the end goal though. The ultimate goal of 'The Opponents' is to provide new openings in the dialogue between supporters and opponents. Seeing each other instead of reacting to one another. With 'The Opponents' we want to give the performing arts a place in the minds of people who are often dismissive towards this art form and have the feeling that they are never an actual part of this. |
| Link | www.stichtingwolf.com www.operatheateramsterdam.nl |

The Netherlands

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| Project | As I left my father's house |
| Organisation(s) / Artist(s) | New Dutch Connections |
| Description | <p>As I Left My Father's House is a theater which is about the continuing effects of war. It is a truth based play Air tales of migrants, which are connected to air stories of the patriarchs of three sacred books (Tanakh, Bible and Koran).</p> <p>The show tries to establish parallels between the stories flight from Judaism, Christianity and Islam and that of refugees and migrants from now. The danger, anarchy and the pain of loss are discussed. As well as the loneliness of not knowing what the next step is and where it should be put.</p> |
| Link | http://www.newdutchconnections.nl/as-i-left-my-fathers-house/ |

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| Project | Haring & Hummus |
| Description | <p>Haring & Hummus' is a creative community arts project which aims to bring refugees and their neighbours in their host-communities together. Under the wings of Keunstwurk's program 'The Journey', a successful pilot for the project Haring & Hummus took place in a small town in Friesland in the autumn of 2015, resulting in two extraordinary evenings when refugees and inhabitants of the town meaningfully connected over food, music and personal life-stories. As part of this project, the young theatre maker Janneke de Haan, together with the psychologist Geartsje Postma have set up a pilot of their 'Haring & Hummus' ('Herring & Hummus') project in the village of St. Annaparochie (located in the northern part of the Netherlands) The social question that is playing a role here is how to bring the inhabitants of the village and the people living in the asylum centre, located near the village, together.</p> <p>So far, the duo has organised meetings in which the inhabitants of the village and the inhabitants of the asylum centre meet each other. On the first evening, each participant had to tell an anecdote of his/her life, which was attached to a portrait photo that was shot of everyone. During the second evening a sharing dinner was organised in which both the villagers as well as the inhabitants of the asylum centre prepared a meal. Also one of the inhabitants told about her passion for ice skating which led to a conversation about habits and traditions. By organising evenings like this de Haan en Postma want to connect the diverse life stories of the participants in a creative way.</p> <p>The Haring & Hummus project will end with a theatrical walking tour called 'Door de Kloof/Bridging the gap' (24-26 June 2016). This tour will start with a reception at the asylum centre and will end with a closing event in the village centre. Along the way, the participants can enjoy four different acts and performances. The content of the acts will for the mayor part be based upon the stories and input from the different target groups and are also performed by the target groups themselves (the people that live in the asylum centre and the inhabitants of the village of Sint Annaparochie). Amongst the acts are project choir, a theatrical act directed by a local theatre producer and a theatrical translation of a local poem written by a woman living in the area. Last but not least, an installation of mirrors will be built that will facilitate a personal and intimate meeting between different people. What has made this project successful is that people get to know each other and gain insight into each other's lives and culture, which makes it easier to establish contact and to communicate with each other. This is best illustrated by one of the participants who was of the opinion that all these new people arriving in the village was quite a difficult challenge, but that by joining events like this he realised that behind each face a personal story could be found and that it is worth to listen to these stories.</p> |
| Link | http://www.keunstwurk.nl/HaringenHummus |

The Netherlands

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| Project | De Reis/The Journey |
| Description | One of the events that is being organized in the framework of the European Capital of Culture year Leeuwarden-Fryslân2018 (NL) is the community art project De Reis/The Journey. In this project artists and the inhabitants of a district in a city or a village organise a cultural activity together. The point of departure is always a topic that is playing a role in the lives of the community at that moment. This can differ from the fusion of two football club to fencing a common garden. The aim is to find a creative and artistic answer to a social question. |
| Organisation(s) / Artist(s) | Nederlands Blazers Ensemble - NBE |
| Description | If you flee your country, can you pack your stories and your own? Soloists Mohsen Namjoo and Sahand Sahebdivani eagerly answer this question in this special NBE representation. Mohsen Namjoo is called the Bob Dylan of Iran: his critical songs gained him so much resistance that he felt forced to flee his homeland to America. Storyteller Sahand brings to life the stories that his parents, as political refugees, left behind in Iran: universal narratives abandoned and deserted. Along with these two exceptional soloists NBE makes a show about war, flights, but also hope for a new world. The NBE plays music by the young composer Iranian Kaveh Vares. |
| Link | https://nbe.nl/programma/stemmen-uit-het-oosten/ |
| Organisation(s) / Artist(s) | We zijn hier/ We are here |
| Description | We Are Here is a group of refugees in Amsterdam that does not get any housing provided by the government but also is not allowed to work and therefore should live on the street. The group decided to make the inhumane situation that they have to live in visible, by no longer hiding, but showing the situation of refugees that are out of procedure in The Netherlands. Thanks to the power of the refugees and the help of many supporters, the group exists already for around three years. We Are Here is currently in different locations. Some artists have collaborated with the group. |
| Link | http://wijzijnhier.org/ |
| Project | A Postcard from Aleppo |
| Organisation(s) / Artist(s) | Merlin Twaalfhoven |
| Description | Together with Abdelkader Benali, director Ola Mafalaani and residents of Aleppo, Syria, composer Merlin Twaalfhoven created a 30 minute Mini Opera called 'A postcard from Aleppo'. Members of the Royal Concertgebouw Orchestra played alongside musicians of the Syrian National Symphony Orchestra, some of whom have fled to the Netherlands, and a Syrian protest singer. They did this as a statement of connection, sharing hope and raising awareness for the people in Syria that are largely unseen. |
| Link | http://merlijntwaalfhoven.com/en/componist-in-de-21ste-eeuw/mini-opera-a-postcard-from-aleppo |

The Netherlands

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| Project | Remember Amsterdam |
| Organisation(s) / Artist(s) | Space |
| Description | Space is an internationally operating performance group that makes documentary theatre and installations. Playing on and exploring the margins of fiction and reality, the constants that define Space are the theme of identity, the interactive role of the audience and the site and culture-specific tailoring of scenarios to individual locations. Space considers every location as 'site specific' even if it's a theatre room. The group's main starting point is the 'politics of the personal'. Space invites artists from various disciplines to participate as co-authors in the project and expand their own stories in order to convey an engaged worldview and advance an evocative proposition that starts a discussion: 'What if this would happen to you?'. Their project 'Remember Amsterdam' is an interactive documentary work on the premises of the hardly unimaginable case that Holland will be flooded and Dutch people have to flee their country. Refugees are involved as the experts on how to deal with loss. |
| Link | http://www.tgspace.nl/remember-amsterdam-spoedcursus-vluchteling/ |

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| Project | Orchestre Partout |
| Organisation(s) / Artist(s) | 5e Kwartier, Ted van Leeuwen |
| Description | The band Orchestre Partout consists entirely of refugees; it works under the musical direction of Ted van Leeuwen. They play at festivals and in refugee centers in the Netherlands. The band was formed in 2011 and is constantly changing in composition, but there is also a fixed group of musicians who already have a residence permit and keep participating, says musical director Ted van Leeuwen. Orchestre Partout plays its own songs and mixes the different styles and tones of its components, using music as a universal language overcoming language barriers. |
| Link | http://www.5ekwartier.nl/archief/orchestre-partout/karaoke-europe-orchestre-partout-winterconcerten/ |

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| Project | The Art of Impact |
| Description | The Art of Impact has an investigative and experimental character with a clear purpose for learning. The goal of the program is to gain more insight into how artistic and cultural projects create partnerships, work, and ultimately realize the intended (social) impact. The practical experience of the approved projects are the basis of this research. The Art of Impact is a programme developed by six public bodies funding culture in the Netherlands. The projects included can be browsed by theme and a few of them deal with the integration of migrants and refugees (see link for selection). |
| Link | http://theartofimpact.nl/projecten/?dom=Z |

The Netherlands

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| Project | We Are Here Occupying the Border |
| Description | <p>'We Are Here Occupying the Border' will be a three-day forum in May 2017 set at the tri-point in Vaals, where the borders of Germany, Belgium and the Netherlands meet.</p> <p>This Forum will be a political arena where 100 representatives of different refugee collectives who are fighting for their rights in the Netherlands, Germany and Belgium will meet. Among them will be representatives of the Refugees from Oranienplatz in Berlin, the refugees from 'Lampedusa in Hamburg', the sans papiers collectives from Brussels, 'We Are Here' from Amsterdam and 'Right to Exist' from The Hague.</p> <p>These refugee collectives are actively protesting the asylum policies in Germany, Belgium and the Netherlands. Separately yet simultaneously, they started to visualize the problems they are confronted with in those respective states. Their fight for rights reveal fundamental inequalities within European democracies that change our perception of European policies, and moreover, urges us to take action, right here, right now.</p> <p>The forum will allow the different collectives to develop common strategies. It aims to strengthen the participating collectives by visualizing their precarious situation within Western-European societies. The symbolic setting of the forum at the tri-point exposes the constrictive reality of Europe's inner borders for refugees in limbo. In a time where people celebrate freedom of movement and where the perception of national borders is almost nostalgic, for refugees in limbo these borders still restrict and confine them. Furthermore, the location of the forum allows the different collectives to meet without crossing borders.</p> |
| Link | http://heretosupport.nl/we-are-here-cooperative/we-are-here-occupying-the-border/ |

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| Project | In Limbo Embassy |
| Description | <p>The In Limbo Embassy represents a group of people, not a piece of land. The Embassy is a traveling embassy for refugees asylum seekers and undocumented migrants who fall through the cracks. With asylum seekers as ambassadors, the In Limbo Embassy aims to shed a different light on the undocumented.</p> <p>The In Limbo Embassy was founded for people who are 'in limbo'; refugees who are not allowed to stay in the Netherlands, but who also cannot go back to their country of origin because of invalid travel documents or an unsafe situation in their native country.</p> <p>Many of them do not feel represented by their own embassy or by the media. The traveling embassy is a neutral meeting space. The mobile office will travel to different locations in the Netherlands. Here the ambassadors will invite local residents, passers-by and government officials to join the conversation. The Embassy is a space for dialogue, debate and cultural exchange on equal footing.</p> <p>The In Limbo Embassy is based on the concept of a real embassy, but at the same time it goes against its ethos. This embassy represents a group of people who are in limbo, not a piece of land. It explores legal loopholes to give asylum seekers opportunities to contribute to society.</p> |
| Link | http://inlimboembassy.org |

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| Project | Hoes en Heerd |
| Description | <p>Hoes en Heerd is an over-representation of Groningen in a foreign jacket. A presentation on the 'real' Groninger and the Migrant. Packaging and Heerd consists of a number Groningstalige Groningstalige skits and songs with foreign influences: Arabic, African, Chinese and South American. Skits and songs that are all about tolerance and xenophobia, about hope and about onvermijdelijke.</p> |
| Link | http://www.peerd.nu/hoes_heerd/ |

Norway

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| Project | 'Beat The Drum' |
| Organisation(s) / Artist(s) | Verk Produksjoner |
| Description | <p>'Beat the Drum' deals with peoples concerns of living in a bubble, what kind of art is important today and how one can make new stories and connections? In the beginning of the performance we take the audience for a walk through the neighbourhood and ask people to contemplate around the future.</p> <p>Through stories, bodies, and the space that we share, Verk Produksjoner creates a contemporary ritual that intensifies the understanding of our interconnectedness. People have shared with us their dreams, anecdotes and thoughts of the present times.</p> <p>The performance is an ongoing research on our present times. 'Beat the drum' is our first step in that process. Our question and interest is what do you see around you today, what do you wish to see around you today and what are you willing to offer?</p> |
| Link | www.verkproduksjoner.no |

Portugal

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| Project | PARTIS - Integração social através das práticas artísticas (Social integration through artistic practices) |
| Organisation(s) / Artist(s) | Gulbenkian Foundation |
| Description | <p>Partis is a program based on Gulbenkian Foundation's conviction that art is an engine for inclusion and social change, with its unique power to unite people.</p> <p>It was designed to support projects that use artistic practices - music, photography, video, theater, dance and circus - as tools that create bridges between communities that usually do not cross. 17 projects were selected for support over three years. The selection of projects (all taking place in Portugal) is available on the website for further details.</p> |
| Link | http://gulbenkian.pt/projecto/partis/ |

Portugal

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| Project | Migration Series |
| Organisation(s) / Artist(s) | João Sousa Pinto |
| Description | Series of photos regarding the Migration/Refugees crisis, using playmobil toys. This results both as an ironic and humorous approach, not less serious though. Playmobil is still a symbol for childhood and as it represents adult-type figures and situations - it can actually work (when used by children) as an image of the way they actually picture adulthood. This connection to childhood and the always happy-smiling toys actually creates some kind of inconsistency that i believe is actually interesting. It also addresses to the way images are spreading and to the way we emotionally engage/ deal with it... |
| Link | https://www.facebook.com/joao.pinto.391/media_set?set=a.10208152970768839.1073741832.1438180725&type=3 |

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| Project | 'Naufrágio' (Shipwreck) |
| Organisation(s) / Artist(s) | coisasdocorpo |
| Description | This project, from coisasdocorpo, began with a writing laboratory about Lampedusa and refugees, where the author was Hugo Miguel Coelho. It has been written with Teatro Meridional (Lisboa) and Centro de Estudos em Teatro da Universidade de Lisboa (Portugal). After that it continued to be developed together with other projects from ExQuorum (or where is involved) connecting arts and social intervention and reflexion. The idea is, now after the text is written, to develop several moments of discussion and workshops over the theme, culminating in an artistic moment, a performance, with all contributions, partners and participants. |
| Link | exquorum.com |

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| Project | Yuck Factor |
| Organisation(s) / Artist(s) | Visões Úteis |
| Description | 'Yuck Factor' is the latest creation of Portuguese theatre company Visões Úteis. An original play that deals with European identity and the tensions of intercultural coexistence, and reflects on the influence of disgust on both our personal prejudices and on global decision-making processes. 'Yuck Factor' follows the path of food - its production, distribution, preparation, consumption... and final disposal, down the toilet! - as an image for the pressing issues that threaten the idea of union, not only between European countries, but between these and the rest of the world. The question of welcoming others (how? how many? to what extent?), fuelled by the refugee crisis, is one of the play's central topics. In one scene, for instance, we compare the European regulations for animal transportation to the human suffering of those travelling to our continent in seek of asylum. The cast of the play was also shaped by these themes: it includes a spanish actress who self-proposed to work with the company and who the team only met on the first day of rehearsals. An assumed challenge, meant to test our own capacity to welcome and integrate, as artists as well as individuals. |
| Link | http://www.visoesuteis.pt/en/works/item/1527-yuck-factor |

Romania

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| Project | 'Refugee Equipment' |
| Organisation(s) / Artist(s) | Verk Produksjoner |
| Description | <p>The project is one of the operative instances of our ongoing research into minimal or substandard living. In our attempt to understand the practices of precarious living we started with street people in Bucharest and the development of Homeless Equipments through which we got closer to survival living routines by offering a basic aid for winter.</p> <p>The 'Refugee Equipment' was a reaction to the existing regional situation. It benefitted from the feedback we received from the first homeless prototype and was adapted to the new situation that needed fast response. The prototype engages with the urgent need of a warm sleeping shelter and the constant spatial mobility of refugees during their transit periods. Rigorously functional and using minimum resources, it responds to basic needs and emergency situations such as shelter, safety, warmth, sleep, carrying or storage. It can also be adapted to family use - variable sizes, possibility to carry a child.</p> |
| Link | http://www.atelieradhoc.ro |

Serbia

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| Project | 'Bloody poem (Borders kill)' |
| Organisation(s) / Artist(s) | Biljana Kosmogina |
| Description | <p>'Bloody poem' (Borders Kill) is a performance in which the author at the scene removed the blood from her vein (intravenously), pours the blood from the syringe into a pan, and then with a painting brush writes: BORDERS KILL, what is elected as one of the most powerful message from refugees banners during the asylum crisis. The author of the act of drawing with blood and printing her message access ritual, slowly, and then below the message leaves her hand-print (fingers-print), such as asylum seekers are forced to do for registration in the countries where they arrived.</p> <p>Blood symbolizes the hard suffering of the refugees and their sacrifice on the road to Europe as a land of dreams (dream-land), as well as the horrors with which they must to face, such as war, sunken boats, robbery, violence, walls of barbed wire, dogs released on them, or neglect - insensitivity of the institutions and the local population to their problems. Performance is designed to raise awareness about the refugee problem, as well as the development of empathy in relation to other nations and their troubles.</p> |
| Link | https://www.youtube.com/watch?v=sjOM2_VWVyOE |

Slovenia

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| Project | Skuhna |
| Description | SKUHNA, World Cuisine in Slovenian, is a social entrepreneurship project, developed by the Institute and the Institute of Global Voluntariat with migrants and immigrants living in Slovenia. |
| Link | http://www.skuhna.si/ |

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| Project | Let us put our heads together (Pobuda Staknimo glave) |
| Description | The initiative, launched in September 2015, serves as an information tool where people announce needs and answers for concrete help, such as assembling clothes, food, coffee maker, bicycles. It is a self-organized platform, and well connected to other similar initiatives. When communication gets stuck, because too many voices are piling over one another, the organisers help unravel the meaning out of it. In the beginning it was meant as a neighbourhood network, and it indeed includes many cultural organizations and individual artistic actors. The help, however, at this point is very concrete, very basic: they managed to organize a few Slovene language courses, workshops, assist with assembling things, offer free tickets for artistic events, organize a space for free karate lessons etc. |
| Link | http://www.bunker.si/slo/archives/12946 |

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| Project | 'On the Threshold' (Na Pragu) |
| Organisation(s) / Artist(s) | Andrea Knezović |
| Description | In her project 'On the Threshold' (Na pragu), Andrea Knezović explores the hybridity of immigrant identity. Through immigrants' confessions, she processes the trinity of human identity. In this context, anyone who crosses the threshold of the familiar and the comfortable in the name of a goal is an immigrant. The threshold, which is never really crossed, and the goal, which is never actually achieved. Reality is somewhere in-between. The individual's identity is based on a dynamic condition between migration and assimilation. The immigrant never really departs and he never truly arrives; he remains in-between. In a liminal state. Immigration, globalisation, assimilation, domestication, naturalisation, integration and so forth have become the key concepts of domestic affairs and foreign policy. And they concern the individuals' intimate conditions. The subjects in this interaction are relegated to objects. The project 'On the Threshold' engages with the impact of global processes on the subjective structure of human identity. By deconstructing the intimate, Knezović makes possible an insight into the structure of the global. 'On the Threshold' is a multimedia project, which explores this intimate condition of globalised individuals through immigrants' confessions. The projections create an aesthetic landscape, related to the identity of migrants. The sound is composed of three layers: the immigrants' confessions in English, in their mother tongue, and in abstract sound, which the interviewees associate with immigration. The sound serves as a constant determinant, which dictates the feeling and the atmosphere of the project 'On the Threshold'. Through the media of sound and video, Knezović first deconstructs the interviewed subjects and the reconstructs them in a lucid narration of this abstract condition, in which change is in fact the only constant. |
| Link | https://vimeo.com/128483601 |

Slovenia

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| Project | 'Just before the revolution: how I became a terrorist' |
| Organisation(s) / Artist(s) | Gulbenkian Foundation |
| Description | 'Just before the revolution: how I became a terrorist' is a production of a VIII. Semester of theatre directing and acting at Ljubljana's Academy for theatre, radio, film and television. It's an authorial project and a final piece of trilogy 'Just before the revolution'. Vesna mixes Cokolino with water because she can't afford milk. Mojca makes lunch and dinner as one meal at 4 pm, she'll be serving macaroni with crumbs or rice on water, sometimes milk. A construction worker is afraid to call home and tell that the company went bankrupt, and that he'll never be paid for his work. Jure can no longer train football because his father can't afford the gas. Ahmed's brothers drowned in the Mediterranean sea, and for years he's been collecting money to try his luck, because he's got nothing to lose. |
| Link | https://www.youtube.com/watch?v=pwFeiyobIFA&feature=youtu.be |

Spain

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| Project | La manta no es mi sueño (Street vending is not my dream) |
| Organisation(s) / Artist(s) | La Inestable Kourel Compañía |
| Description | A performance by La Inestable Kourel Compañía about street vending in Spain |
| Link | https://kourelcompania.wordpress.com |

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| Project | Sonorama: Ritmos para la inclusión |
| Description | This project is the end result of a musical training workshop aimed at young migrants from a disadvantaged neighborhood. African rhythms as matrix freedom and creativity that lays ground of coexistence and common work for a fair and caring society, based on the development of individuals with learning ability and cooperative work. Jazz and contemporary sounds attached to the roots of African music, avant-garde music and Senegalese oral tradition linked to social transformation. This initiative takes place in the Los Rosales neighbourhood of El Palmar (Murcia) and aims to foster the inclusion of young people from through music. It is funded by Obra Social la Caixa in th frame of its call Arte para la mejora social. |

Spain

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| Project | Quijotadas |
| Description | Accompanied by live music, a group of twelve African share their journey from Africa to Europe, in parallel with the story of Don Quixote. Don Quixote leaves his house with the idea of performing feats. This idea is caused by the reading of stories that have nothing to do with reality. The parallel with the emigrant today appears to us evident ; the journey to reach a dream, with the idea of conquering the promised land, caused largely by false hopes and rumors about what life is like in Europe, and the fierce encounter with reality. Don Quixote is also a description of that period through a kaleidoscope of characters and situations, which allows us, thanks to a game of parallels, to reflect on today's society. |
| Link | http://mirageteatro.wix.com/mirage#!quijotadas-eng/coqf |

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| Project | Arizona |
| Description | Arizona is a text of Juan Carlos Rubio reflecting on borders, migration, human stupidity and limits of handling, besides being a tragicomic portrait of two human beings lost in the desert of life. Two gringos go to the US border with Mexico, in the state of Arizona, to defend their homeland from possible intruders and to 'reflect on the borders.' The author invents a world of empty, solitary confinement between countries and between human beings, a frieze of absurdity that we invent every day our intellectual borders. Spain and Mexico are two countries that share the idea of the border on their own territory, in different ways: for Spain, the border is at the south and is the entry point for migrants from Africa; Mexico lives two dramas, in the north and south, with people arriving and people who leave - both are devastating, and their sum has been a source of instability, struggle for power and mafia in its territory. |
| Link | http://cdn.mcu.es/espectaculo/arizona/ |

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| Organisation(s) / Artist(s) | Pallasos en rebeldia |
| Description | Pallasos en rebeldia offers a space of international solidarity and fraternity among peoples through the convergence of laughter and art; it involves artists from different countries and territories of Spain. Pallasos was born from Festiclown (International Clown Festival of Galicia) and Culturactiva with the aim of working to share hopes and dreams in places around the world living under military conflicts and injustices of the current system. They're organising performances and activities to raise funds that they donate to ONGs working for refugees in Spain and other countries. |
| Link | http://www.pallasosenrebeldia.org |

Spain

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| Project | Ligeros de equipaje |
| Organisation(s) / Artist(s) | ArEs - Aragon Escéna |
| Description | <p>In 1939 almost half a million people crossed through the Pyrenees the French border. In that exodus there were people from the republican army, but also civilians, many women and children. Most were on foot. The roads were fully crowded. 30,000 people crossed the border every day.</p> <p>Southern France was not prepared for an 'invasion' of that caliber. They didn't expect it and they weren't able to foresee it. At that time, 250,000 people lived in the south of France. The Spaniards were stripped of everything at the border. Many never returned. Some died of cold, others were killed by bombs, or died in French concentration camps.</p> <p>'Ligeros de equipaje' ('Light of luggage') intends to create with a fictional story a multitude of chronic and real testimonies to recover the true story of hundreds of thousands of people. A story almost forgotten, lost in time.</p> |
| Link | http://aresaragonescena.com/ares/obras/ligeros-de-equipaje/ |

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| Project | Festival Venagua |
| Description | <p>This festival is today a consolidated reality within the cultural activities of Murcia (Spain), an appointment with intercultural and artistic creation. A proposal that has artists and creators of proven quality that are articulated with emerging artists always from the prism of cultural diversity and solidarity. A project that opens his eyes to the city of Murcia and surrounding areas through culture through theater, music, photography, visual arts, film and thought. One of the values of this project is to articulate bridges in the territory leading culture to the districts, establishing connections between city institutions and cultural spaces of the periphery. Culture as a vehicle for cohesion and coexistence between diversity, where cohabit from understanding.</p> |
| Link | http://www.festivalvenagua.es |

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| Project | Desechos y emociones (Waste and emotions) |
| Organisation(s) / Artist(s) | Asociación Columbares |
| Description | <p>It is an art project for social inclusion has led a group of migrant women in situations of serious social vulnerability to explore their identity and realize their emotions through artistic creation with waste materials. The project breaks the silence of this group of women and gives them the word through sculpture, poetry and photography in a reconversion of their own living conditions, facilitating the process of social inclusion. Through a process of collective introspection has deepened the identity of these women to express through writing, art and photography building elements of our condition of existence. Women beneficiaries of the project have also received several sessions of psychological support.</p> |
| Link | http://www.columbares.org/index.php/es/quehacemos/arte-y-cultura/item/53-desechos-y-emociones |

Sweden

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| Project | The competence integration |
| Organisation(s) / Artist(s) | National Theatre, Performing Arts unions and Swedish Employment Service |
| Description | <p>Ten new arrivals with professional background in the performing arts will have the opportunity to do an internship at five institutions in Stockholm. At the same time, the institutions have the opportunity to broaden their skills.</p> <p>The project, called 'The competence integration', is a collaboration of the National Theatre, Performing Arts unions and Swedish Employment Service.</p> <p>The people involved in the project will have a tutor following their internship, as well as a mentor, whom they meet once a month; the mentors are selected from members of the trade union Teaterförbundet (Theatre Union) with a knowledge of the performing arts industry, but not working at the moment. Mentoring is voluntary and not paid. The selection of mentors is currently (spring 2016) still open.</p> |
| Link | http://teaterforbundet.se/web/Mentorer_sokes.aspx#Vx3R9qxf270 |

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| Organisation(s) / Artist(s) | Teater Giljotin, Sahajo Production Group and Arabiska Teatern |
| Description | Teater Giljotin and Sahajo Production Group in Sweden have established a contact with Arabiska Teatern (Arabian Theatre), a theatre group founded by refugees from Syria. The groups believe that their venue in the city of Stockholm, hosting the co-operation with Arabiska Teatern, can become a contact area where both Swedes and Syrians can meet, work, discuss and produce together. |
| Links | http://www.teatergiljotin.se http://www.arabiskateatern.se |

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| Project | 'Blanka papper' (blank papers) |
| Organisation(s) / Artist(s) | Malmö Community theatre |
| Description | <p>Project 'Blanka papper' targets young adults with experience of migration, fleeing, and living undocumented. The project has started at Malmö Community theatre where performances are created and played by the participants, and take its point of departure in their stories and individual experiences. Malmö Community theatre spots light on those whose voices are not heard in society. Malmö Community theatre works to create space for other bodies, other thoughts, and other stories than those we are used to hear and what to hear from the theatre stages. Through devising methods, and techniques of physical theatre, as well as through knowledge transfer the project aims to build an identity that is not necessary one of a refugee but as someone with something important and unheard to say. With the theatre as a practice of recognition participants get an opportunity to process experiences and prepare for a life as active participatory citizens. The project strive to be a springboard into society for a group that today are excluded.</p> |
| Link | www.malmocommunityteater.se http://teaterinterakt.se/ |

Sweden

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| Project | 'My Own Bodies' |
| Organisation(s) / Artist(s) | Shake it Collaborations |
| Description | <p>'My Own bodies' in an ongoing practice within Shake it Collaborations and has in various expanded and devised formats been actively developed since 2013. It started as a solo piece that premiered on the House of Dance in Stockholm. Since then it has traveled and expanded in many parts of the world such as Beijing, China, NorthAmpton, US and Viljandi, Estonia for example. For each new encounter we take the starting point of the work and dismantle it, trying to capture the moment and the place we are in.</p> <p>Shake it Collaborations is actively involved in the events happening in and around the refugee situation in Europe and in Stockholm particularly. In 2014 we worked for 12 month with a project we entitled 'The Political Theatre' in which we in different manners inhabited traditional spaces, outdoor spaces, squares, theaters, etc. with our practices, with a focus on the shaking practice which is the funding layer to the work 'My own bodies'. The project aimed at working with the core of manifestation through the physical body. The project was a collaboration that linked big institutions like the house of dance and the Cullberg balett with independent and non profit organisations. Its purpose was to create meeting point for the participants and lengthen the project through the new found friendships and encounters. For example refugees from the RFSL project new comers (LGBTQ refugees) were involved and from then on Tove Sahlin and Shake it Collaborations is in dialog with individual members and as well as the organisation. One of the refugees, Mohanad Eid from Palestine also lived in their home in Stockholm since september 2014.</p> |
| Links | www.shakeitlab.com |

Syria

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| Organisation(s) / Artist(s) | Bidayyat |
| Description | <p>Bidayyat for Audiovisual Arts is a Syrian non-profit civil company, launched in early 2013, to support and produce documentaries and short and experimental films, and to organize specialized training courses on documentary filmmaking. Bidayyat envisions a creative, independent, open and interactive cinematic and audiovisual culture that is influential in our societies and is open to other societies. Bidayyat aims to be a space for the exchange of expertise and interaction between young people interested in documentary and short and experimental filmmaking, with the ultimate objective of creating a cultural and cinematic space. This space will offer artistic and professional support, as well as financial aid to help make their film projects a reality. Ultimately, Bidayyat hopes to cast light on the complexity and richness of the region's sociological reality through a language of documentary cinema which interrogates reality just as much as it records it, which privileges art over propaganda, people over rulers and revolution over the status quo.</p> |
| Link | bidayyat.org |

Turkey

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| Project | 'The Last Month of The Fifth Year' |
| Organisation(s) / Artist(s) | Yasser Abu Shaqra and Hakan Silahsizoglu |
| Description | As many Syrians have displaced to Turkey, a lot of concepts has changed between the two communities, their image about themselves and the other- 'the neighbour'. 'The Last Month of The Fifth Year' is about the journey of a young Syrian - Palestinian playwright from Damascus who relocates to Gaziantep/Turkey. There he meets a young homosexual Syrian journalist in a relationship with a Turkish guy, but also meets a Syrian girl from a Turkish mother. Crossing from one culture to another, the complex relation begins between the characters. The Playwright goes through a lot of questions about the identity, revolution and love. |
| Link | https://vimeo.com/110570350 |

Note: this project is analysed in details in the publication '[Creation and Displacement](#)'

Ukraine

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| Project | 'TV has attacked us all our lives, now we fight back. Now we make our own TV/Nam June Paik' |
| Description | The task of the project 'TV has attacked us all our lives, now we fight back. Now we make our own TV/Nam June Paik' is to contribute to fulfilling the purposes and principles of 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which was ratified by Ukraine on January 20, 2010, and which came into force in Ukraine on June 10, 2010. In Odessa region cultural diversity issues are closely related to the demographic changes. Due to 'All-Ukrainian Census of 2001 Official Site' (in Ukrainian) Ukrainians make up a majority (62 percent) of Odessa's inhabitants, along with an ethnic Russian minority (29 percent). 'Ukrainian Municipal Survey, March 2-20, 2015' by the International Republican Institute found that 68% of Odessa was ethnic Ukrainian, and 25% ethnic Russian, 5% of Odessa was other nationalities and minority ethnic groups including Albanians, Armenians, Azeris, Crimean Tatars, Bulgarians, Georgians, Greeks, Jews, Poles, Belarusians, Moldovans, Romanians, Turks, among others. In 2015, the languages spoken at home were Russian – 78%, Ukrainian – 6%, and an equal combination of Ukrainian and Russian – 15%, other nationalities and minority ethnic groups languages – 1%. Up until the early 1940s Odessa also had a large Jewish population (200,961 people (33.26%) in 1939). As the result of mass deportation to extermination camps during the Second World War, the city's Jewish population declined considerably. Since the 1970s (emigration period of 'cold war' and fourth wave of emigration), the majority of the remaining Jewish population emigrated to Israel and other countries, shrinking the Jewish community of Odessa (13,400 people (0.6%) in 2001). |
| Link | http://nowwemakeourowntv.org/ |

United Kingdom

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| Project | Refugee Week |
| Description | Refugee Week takes place every year across the world in the week around World Refugee Day on the 20 June. In the UK, Refugee Week is a nationwide programme of arts, cultural and educational events that celebrate the contribution of refugees to the UK, and encourages a better understanding between communities. Refugee Week started in 1998 as a direct reaction to hostility in the media and society in general towards refugees and asylum seekers. An established part of the UK's cultural calendar, Refugee Week is now one of the leading national initiatives working to counter this negative climate, defending the importance of sanctuary and the benefits it can bring to both refugees and host communities. |
| Link | http://refugeeweek.org.uk/ |

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| Project | Bold Tendencies |
| Description | A not-for-profit commissioning organisation founded in 2007 which has transformed a disused multi-storey car park in Peckham through its annual summer programme of visual art, music, theatre, literature, food & drink alongside pioneering architectural commissions including Frank's Cafe, the Hay Bale Auditorium and immersive public spaces. Bold Tendencies have pioneered a radical approach transforming the carpark into an internationally admired example of a creative community at work operating an acclaimed summer season. They played a key role in the cultural and economic uplift of the area and as a launch pad for many successful careers in the creative industries. |
| Link | http://boldtendencies.com/ |

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| Project | Border Crossings |
| Description | Border Crossings creates new intercultural, multi-media theatre in response to the contemporary globalised world. The company works across the borders between cultures and art forms, and between nations and peoples, since 1995. In response to the contemporary globalised world, Border Crossings creates a theatrical and cultural space in which peoples come together as equals for creativity and dialogue. |
| Link | http://www.bordercrossings.org.uk/Default.aspx |

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| Project | 'Traum' |
| Organisation(s) / Artist(s) | Theatre Absolute and Moving Spaces |
| Description | 'Traum' is a collaboration between Western & Eastern European artists. Early this year Theatre Absolute & Moving Spaces created a short pilot piece called 'Traum', with ideas around sleep deprivation, employment and migration. From these early ideas, which included text, sampled music and breaking, the artists will now create a full length production in February 2016. 'Traum' is a cross disciplinary theatre performance that explores the fitful existence of a young migrant worker caught in a cycle of zero hours, low paid work, and his inability to sleep for fear of losing both his work and opportunity for a new life. In the pilot event there were just six lines of dialogue, in English, Romanian and Bulgarian. The full production will develop all of these ideas further and explore the blending of the spoken word, experimental breaking, performance and theatre, forging a new way of storytelling. |
| Link | www.theatreabsolute.co.uk |

United Kingdom

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| Project | 'Histra -' (working title) |
| Organisation(s) / Artist(s) | Marko Turcich |
| Description | <p>2014 we started developing 'Histra -' a multimedia ensemble performance piece which cinematically (re) imagined the elusive search for a promised land of a group of migrants scattered around Europe . Stories from Europe and from its past, post 9/11 paranoia, immigration, history and its subjectivity are all entwined by the use of technological medium of video and live action. We believe that the use of Intermediacy and visual simultaneity are all part of a detailed access for the viewer when reporting a juxtaposed series of stories though the use of words and visual aids. As a company in residency at Inteatro (Polverigi, Italy) first & at Officine Caos (Torino, Italy) we will further develop of our initial piece 'Histra' by bringing into question most recent development of migratory situation which now has reached wider Europe. It's a chance for us to create a cross-border and honest argument upon the figure of the migrant/refugee by tring in outlining the experience of displacement itself and the concept of belonging in a way in which every individual could intimately relate to: creating a narrative discourse we hope to shape dialogue verging towards cohesion and social integration.</p> |
| Link | <p>http://www.mappedproductions.co.uk/NEWS http://marcoturchich.co.uk/Histra</p> |

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| Project | 'Parallels' |
| Organisation(s) / Artist(s) | Chris Dugrenier |
| Description | <p>'Parallels' is an immersive durational performance installation. Inspired by stories of men lost at sea (Pincher Martin, The Lampedusa Disasters, Jan Bas Ader's In search of the Miraculous), this project explores the themes of migration, journeys at sea, migration cycles and patterns. From fragments of current and past real-life journeys, Chris presents a human and universal story of migration, inviting the audience to look at the details, to move to the right perspective and to cross the seas...</p> <p>Current journeys:</p> <ul style="list-style-type: none"> - Roma, a somalian mother living in the Jungle 2 in Calais, - Abdul Rahman, arrested in the Euro tunnel a mile from Folkestone this August, - Chris the cuckoo (http://www.bto.org/science/migration/tracking-studies/cuckoo-tracking/chris), - The man on the beach (representing all those lost at sea attempting to reach Europe from North Africa) <p>Past journeys:</p> <ul style="list-style-type: none"> - My crossing from Calais to Dover, - Mohammed, my uncle who arrived in France in the end of the 60s as a young man to work in the factories, - Jan Bas Ader, Dutch artist who attempted to cross the Atlantic from America on a small sailing boat 'Ocean Waves' as the second part of a trilogy of conceptual works, <p>This project is made of 2 distinct but complementary art works.</p> <p>First, there is a 2 hour long performance dealing with ideas of perspectives and change of points of view, journeys at seas and journeys of the mind, migration cycles and patterns.</p> <p>The performance transforms the space into an immersive installation that stands on its own and can be viewed separately after the performance. The installation makes visible the human constructs of parallel lines, time zones, borders and holds the fragments of narratives/journeys presented during the performance.</p> |
| Link | http://www.chrisdugrenier.com/current-project/parallels/ |

United States

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| Project | 'telepuppet.tv' |
| Description | Transnational migration is to be among the most complex global issues of our time promises to only expand its scope in the coming decades. telepuppet.tv is a crowd-sourced storytelling platform that combines augmented-puppetry with on-line image sharing and urban projection performance. telepuppet.tv employs the technologies, idioms and aesthetics of TV News to interweave stories about the experience of immigration, with orchestration conversation and choreography in public space. telepuppet.tv works in several steps: from puppet interview, to international travel and memory re-enactment, to live puppet and projection street performance. This process aims to catalog and connect experiences of immigration across time and space on our planet, and to create empathetic encounters with strangers. |
| Link | http://telepuppet.tv/cc/about/ |

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| Project | 'Privatopia' |
| Organisation(s) / Artist(s) | Handan Ozbilgin |
| Description | Privatopia sheds light on the increasing fear of 'otherness' rampant in modern societies. In the tradition of absurdism, Efstathiadi paints a brutal portrait of a gated community in a desperate effort to hold on to their privileges against the 'outsiders'. |
| Link | http://www.lpac.nyc/event/a495b168ce638b6bd72492f3b15e6617 |

International

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| Project | The Syrian Monologues |
| Description | <p>The project is an international solidarity call for artists living in countries where Syrian refugees are fleeing to. The project aims at raising the voices of Syrian refugees, at sharing their stories of agony and displacement, at sharing their dreams for safety and for return to their homes and at helping them to fulfil them. The project started in January 2016. The realisation of the work with refugees is expected to take 6 months in each country.</p> <p>On the World Refugee Day, June 20, 2016, all the artists involved will simultaneously perform the monologues gathered with the refugees in each country. Artists could then continue to perform after that set date according to their own time table. On December 20, 2016, the International Solidarity Day, the movement will target the UN office in Geneva to perform chosen monologues from various countries.</p> |
| Link | http://www.ashtar-theatre.org |

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| Organisation | Artists in Action |
| Description | <p>A large network of Artists, Musicians, Technicians, Event Organisers and all round creative types that have come together to pool our skills and resources with the purpose of providing direct aid and action to those in genuine need during this humanitarian crisis that is displacing millions of people across Europe. Locally, nationally and internationally, Artists in Action are involved in direct action to raise much needed practical aid and finances through local collections of clothing and food, plus the organisation of musical events and strategies to bring in funds.</p> |
| Link | http://www.artistsinaction.eu/ |

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| Project | What Design Can Do - Refugee Challenge |
| Description | <p>The What Design Can Do Refugee Challenge is a global design competition that calls on the creative community to come up with game-changing ideas for accommodating, connecting, integrating and helping the personal development of refugees. The challenge specifically focuses on refugees in urban areas, as nearly 60 percent of the world's 20 million refugees now live in urban areas. What Design Can Do (WDCD), the UN Refugee Agency (UNHCR) and the IKEA Foundation invite designers, creative thinkers and imaginative trouble-shooters from all countries and disciplines, including refugees themselves, to take part.</p> |
| Link | http://www.whatdesigncando.com/challenge/ |

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| Organisation | ICORN |
| Description | <p>The International Cities of Refuge Network (ICORN) is an independent organisation of cities and regions offering shelter to writers and artists at risk, advancing freedom of expression, defending democratic values and promoting international solidarity.</p> |
| Link | http://www.icorn.org |

International

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| Project | The Silent University |
| Description | <p>The Silent University is an autonomous knowledge exchange platform by refugees, asylum seekers and migrants. It is led by a group of lecturers, consultants and research fellows. Each group is contributing to the programme in different ways which include course development, specific research on key themes as well as personal reflections on what it means to be a refugee and asylum seeker. This platform will be presented using the format of an academic program. Since 2012 the Silent University has involved those that have had a professional life and academic training in their home countries, but are unable to use their skills or professional training due to a variety of reasons related to their status. Working together, the participants have developed lectures, discussions, events, resource archives and publications. The Silent University started initially in London in 2012 in collaboration with Delfina Foundation and Tate and later hosted by The Showroom. It was then established also in Sweden (2013), Germany (2014), and Jordan (2015).</p> <p>The Silent University aims to address and reactivate the knowledge of the participants and make the exchange process mutually beneficial by inventing alternative currencies, in place of money or free voluntary service. The Silent University's aim is to challenge the idea of silence as a passive state, and explore its powerful potential through performance, writing, and group reflection. These explorations attempt to make apparent the systemic failure and the loss of skills and knowledge experienced through the silencing process of people seeking asylum.</p> |
| Link | http://thesilentuniversity.org/ |

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| Project | Immigrant Movement International |
| Artist | Tania Bruguera |
| Description | <p>Tania Bruguera's Immigrant Movement International, presented by Creative Time and the Queens Museum of Art, is a Long-Term art project in the form of an artist initiated socio-political movement. Bruguera will spend a year operating a flexible community space in the multinational and transnational neighborhood of Corona, Queens (USA), which will serve as the movement's headquarters.</p> <p>Engaging both local and international communities, as well as working with social service organizations, elected officials, and artists focused on immigration reform, Bruguera will examine growing concerns about the political representation and conditions facing immigrants. As migration becomes a more central element of contemporary existence, the status and identity of those who live outside their place of origin increasingly become defined not by sharing a common language, class, culture, or race, but instead by their condition as immigrants. By engaging the local community through public workshops, events, actions, and partnerships with immigrant and social service organizations, Immigrant Movement International will explore who is defined as an immigrant and the values they share, focusing on the larger question of what it means to be a citizen of the world. Bruguera will also delve into the implementation of art in society, examining what it means to create Useful Art, and addressing the disparity of engagement between informed audiences and the general public, as well as the historical gap between the language used in what is considered avant-garde and the language of urgent politics.</p> |
| Link | http://www.taniabruquera.com/cms/486-0-Immigrant+Movement+International.htm |

International

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| Project | The Creative Memory of the Syrian Revolution |
| Description | <p>The revolution established a space for ingenuity that has astounded us, the Syrians, before even making its mark on the rest of the world, and we wonder, where had all this talent in satire, art, and innovation been? The outburst of the uprising against oppression and tyranny brought on a surge of these remarkable, latent energies, the spontaneous and the organized, in a way never before seen in all of Syria's years marked by repression and injustice. History relays similar experiences.</p> <p>This project aims to archive all the intellectual and artistic expressions in the age of revolution; it is writing, recording, and collecting stories of the Syrian people, and those experiences through which they have regained meaning of their social, political and cultural lives.</p> <p>Although most of the cultural and artistic output of the Syrian revolution is available somewhere on the internet, it rushes by and is difficult to find soon after its initial launching.</p> <p>To create an online archive therefore serves a double aim : to gather and spread the messages expressed by the different artworks and other cultural productions and to help Syria's artistic resistance, be it individuals or groups, to create networks among themselves and connect to the outside world</p> <p>The promoters of this project believe that it participates in the documentation of contemporary history, so it is crucial that the revolution and its realities are explicitly described, for both contemporaries and makers of the revolution, for the coming generations, for the whole world. It is an archive of national legacies; to protect it is to preserve the Syrian memory, a duty because of its total consideration of historical accounts of all Syrian people.</p> |
| Link | http://www.creativememory.org/?lang=en |

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| Project | Travel Faraway at Home |
| Description | Travel Faraway at Home is an interactive journey that takes locals across their city to explore migrant cultures in a positive light. We use photography, art, food and storytelling to engage migrants/refugees and locals with each other. |
| Link | www.ourpocketstories.org |

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| Project | 'New Local' |
| Description | <p>This is a social design project initiated by REPLYtoALL and Microgians, which uses food as a communication platform. Through gastronomic adventures, we aimed to get closer to the life and personal situations of immigrants who came from afar to become the new citizens of Vienna. Our intention was two-sided: we built on a subjective and "tasteful" approach, which has been backed by open data to show their situations from a different, objective angle.</p> <p>We felt that we needed to find ways to act and to react to immigration issues as European citizens: what are our fears and thoughts, what kind of information can be helpful, and how can we be as open as possible with the new arrivals, and give them opportunities and provide platforms where we can meet and understand each other in the best way possible.</p> |
| Link | thenewlocal.tumblr.com |

International

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| Project | I am a circus hero! |
| Description | SIRKHANE Social Circus School is art and education space dedicated for Syrian, Iraqi youth and children as well as Turkish local children. Students are playing, learning and teaching each other. Children have opportunities to collaborate and form friendships with young people from other countries and from different society and cultural backgrounds. In doing so, they manifest peace, harmony, open mindedness, diversity, accountability, and cheerfulness in their local and global communities. |
| Link | http://issuu.com/heryerdesanat/docs/sirkhane_folder_10.2014 |

Note: this project is analysed in details in the publication '[Creation and Displacement](#)'

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| Project | 'Pentateuco' (Pentateuch) |
| Description | <p>The Pentateuch (Torah in Hebrew) is the set of the first five books of the Bible, the basic text of the monotheistic religions. It is an important part of the Western culture.</p> <p>But the Pentateuch is also the story of a people and its continuous migration until the arrival in the "Promised Land". This is what interests us about the Pentateuch.</p> <p>The continuous migration, living together in a precarious condition and the need to create a society in perpetual motion.</p> <p>From this comes this project: a series of five monologues resulting in a symbolic way by the books of the Pentateuch, each one linked to the main theme of migration. With each one we want to explore different aspects or historical facts that are important for us:</p> <ul style="list-style-type: none"> The linguistic difference (GENESIS) The exodus of Italians from Istria (EXODUS) The discipline as a way to survive (LEVITICUS) The underground (NUMBERS) The law in Western society (DEUTERONOMY) <p>But we make theatre, not sociology. We tell stories, we give voice to characters.</p> <p>5 characters living a small or great history of insecurity, migration, travel, war.</p> <p>A project to try to better understand a changing world.</p> <p>And to remind us that deep down we are all a bit 'foreigners. And sometimes refugees too.</p> <p>For this reason we seek the opportunity to write and produce the different monologues abroad, establishing relations and new partnerships just as foreigners who are confronted with other cultures.</p> <p>A migrant project about migration that can be feed by the hospitality (or less) of others partners.</p> |
| Link | http://www.laconfraternitadelchianti.eu/produzioni/pentateuco/ |

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| Project | '2062' |
| Description | <p>'2062' is a multidisciplinary show nurtured by scenic, multimedia, comic, illustration and animation techniques, as well as shadow and object theatre to create a scenic and cinematographic live show.</p> <p>Regarding the content, we continue talking about social issues, where the present is the authentic protagonist. Borders, walls, new migrations, the latest geopolitical and economic changes are the ingredients to construct a dystopic world in order to talk about nowadays society.</p> |
| Link | http://www.twenty62.tk/ |

International

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| Project | 'Adumbration of the oncoming failure' |
| Description | This work-in-progress project started in late 2014 consists of several disjointed episodes and is intentionally presented in different parts of Europe. It draws links among contemporary social issues – processes associated with bodily movements (vectors). It attempts to analyse in broad kinetic, philosophical, and geopolitical context the so-called topic of our time: the migrant. Body [object]. Bodies in motion [vectors]. Body as a tool. Body exhibited in obscene positions. Bodies [objects] in the roles of witnesses, created so that they can tell tales. Bodies created so that they drew more violence to themselves. Bodies must be often times damaged in order to be able to tell their tales. Bodies in the roles of scrapes which can be used to narrate history. Bodies reflecting the ever changing constellation of competencies. |
| Link | http://predobraz.blogspot.cz |

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| Project | 'If I weren't Egyptian' |
| Description | Hoping for a better life, young Egyptians flee to Europe where, paradoxically, suicide rates are very high – especially in Switzerland. Paradise for some, hell for others? This is a question posed by Cairo-based director Omar Ghayatt in his performance entitled 'If I Weren't Egyptian,...'. Together with dramaturge Nicole Borgeat and Egyptian bestseller author Alaa Al Aswany, he looks for motives behind the yearning for a better place elsewhere. In 50 minutes of visual theatre, the real and fictional characters in 'If I Weren't Egyptian,...' take us on a journey to their personal paradise. It is a journey along the narrow ridge between illusions and reality – a journey that makes us see everything, including ourselves, in a new light. |
| Link | http://www.ghayatt.com/If_I_Werent_Egyptian.html |

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| Project | 'Open Borders' |
| Description | A collective dance film created by 28 artists from 12 countries of the European Union, this project asked screendance artist who are residents or citizens of the European Union to reflect on the current refugee crisis, particularly concerning those fleeing violent atrocities in Syria. Will we share our European Union with the thousands of refugees seeking shelter inside our common borders? Or will we remain deaf to their suffering? For this film, artists reflect on the themes of solidarity, asylum, and borders through the creative languages of movement and moving images in short film segments in a diverse array of movement and filmmaking approaches. Being moved by the refugees' plight is not enough - we have a common moral responsibility to take action, to help them make a better future for themselves and their families in our wealthy and stable countries. We cannot ignore what is happening at our doors or pretend that things are 'business as usual'. In this omnibus work of screendance, we ask our governments and citizens to do more for the refugees, to open our borders and provide help : the 'Open Borders Project'. |
| Link | https://vimeo.com/143061820 |