

WORLD ART'S HANDBOOK

A HANDBOOK

FOR SOCIO-CULTURAL THEATRE WORK

IN MULTILINGUAL AND MULTICULTURAL CONTEXTS



Developed, Researched and Tested as part of the Erasmus+ Project

LA LANGUE DES OISEAUX

with partners from Ancona (IT), Barcelona (SP), Göttingen (GER), Lyon (FR) and
Toubab Dialaw/Dakar (SN)

MALTE

Linguapax International

boat people projekt

Sens Interdits

Djarama



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1. INTRODUCTION

by Sonia Antinori (MALTE)

The La Langue des Oiseaux project aims to respond to the need for greater equality in the cultural and creative performing arts sector for people with a migrant background. The initial drive was the perceived difficulties of the migrant population to access free cultural participation in European society. Theatre and arts audiences, as well as cultural workers and artists, are for the overwhelming majority still European citizens, and integration is usually based on a model of assimilation, implying homologation to the culture and values of the host country at the expense of the culture of origin. Rather, the project aims to explore a multicultural model in which different ethnic groups and cultures could coexist on an equal basis.

The workshop course - which took place over a two-year period in three of the partner countries (France, Italy and Germany) - actually coincided with the escalation of divisive policies, which rode the narrative of a threatening and destabilising migration phenomenon. This has characterised the experience as a practice of resistance, determining its course in the sign of difference and discontinuity. The three European theatre organisations in the partnership (MALTE in Italy, Boat People Project in Germany and Sens-Interdits in France) should in fact have planned theatre workshops that progressed in parallel, but they had to adapt little by little to the real possibilities of the participants they intended to involve. This was influenced by national and local government policies, as well as the individual circumstances of the participants, whose participation was conditioned by multiple variables. Groups were not always able to form and endure over time, just as it was not possible in all countries to implement workshops of the same duration and frequency. Similarly, the principle according to which each group had two representatives (the so-called Ambassadors) for the entire duration of the project was not always applicable: transfers, work problems, bureaucratic mishaps and existential priorities imposed in some cases rotations which, if they did not allow for a continuity of experience, also capable of verifying any beneficial consequences of the entire course, did however enrich the group with presences, personalities and contributions wider than had been envisaged. The richness of the experimentation was also ensured by the specificity of the partners involved, since in addition to the aforementioned organisations, the partnership included Djarama, a Senegalese association focused on theatre and training, and Linguapax, a Barcelona-based organisation dedicated to multilingualism. The different profiles of the institutions involved allowed for cross-sectoral practices between social, cultural and educational.

Within the framework of La Langue des Oiseaux, seven different outcomes were conceived, ideally brought together in the image of a toolbox, designed to provide means to artistic and/or social organisations working concretely on a cultural paradigm shift to promote the fundamental values of the European Union, recognising cultural and linguistic difference as a prerequisite for the respect of human rights, legality and democracy.

This manual is the first theoretical result. In addition to the objective of systematising the experience, so that it may be a viaticum for new paths, it also has the value of a seismograph of diversity, aiming to restore the range of different contexts and the various responses in terms of the participation of new and old citizens in the proposal of a philosophical-expressive practice such as theatre. Particular attention was given to the exploration of plural linguistic codes, with the dual purpose of establishing conscious communication between subjects of different languages and cultures, and investigating the creative space generated by such communication. Indeed, the aim is not least to investigate the artistic perspectives of such work, in search of common trajectories, shared horizons and - in the final analysis - a single human language, composed of the innumerable and renounceable languages of humans. The homage paid to one of the pioneers of this theatre in the world, director Peter Brook, who with his Conference of Birds paved the way for intercultural dialogue on the stage, is evident in the original theatrical text, which emerged from the workshops. *Mille e Uno, Tausend und Eine, Thousand and One* is an open, modular text, ready to be staged or to be disassembled and reassembled, expanded or restricted by any group wishing to work on the theme of encounter, clash, dialogue, still trusting in the possibility of a harmonious solution. Like Scheherazade, we can tell a thousand stories to appease the ferocity that governs and destroys the world: so with this manual we wish to share one of the many possible approaches, without aspiring to exemplarity, but rather aiming to suggest research directions that open up new and singular pathways.

2. POINT OF VIEWS

Reports and Learnings from each Institution

2.1 boat people projekt

by Luise Rist

Our Role in the Project

The theatre boat people projekt was founded in Göttingen, Germany, in 2009 with the aim of bringing people with refugee experience into the centre of society and taking a step towards integration. Since then, our theatre has worked with many people with refugee and migrant backgrounds in professional stage plays as well as in socio-cultural projects. In recent years, our independent theatre collective has expanded and our horizon of experience has grown. The project *La Langue des Oiseaux* provided us the first opportunity to work with other European cultural institutions on the impact the arts may have on people living together in an increasingly diverse society.

Our task in the project was to share our experience of working on stage with people from migrant backgrounds, with other European partners.

As envisaged in the concept we established a local theatre group with people with refugee backgrounds that meets weekly in our own theatre venue and in working on the theme of *La Langue des Oiseaux*. We worked theatrically with languages, movements, choreographies and questions about our own place in society.

What is unique about this approach is the involvement of the perspective of our partners, since an “Oiseaux-group” was started in France and Italy at the same time.

We worked on a local level, but were linked to others on a larger scale and had the opportunity to discuss working in terms of theatre pedagogical methods as well as on political, linguistic and cultural contexts in the different countries.

The Ambassadors

We informed the participants that they were part of a larger context and that two of them would have the opportunity to become the representatives of the group as *Ambassadors* who would also participate in the project trips.

The role of the ambassadors was very much realised, although it was not possible for both of them to be present on every trip for the entire duration of the project. We therefore appointed a third person to ensure that we had a replacement in case that someone's current life situation did not allow them to travel. Our ambassadors are three young women,

from Nicaragua, Colombia and Cameroon. All of them have benefited greatly from the exchange and have grown into their roles as Ambassadors, taking part in all the conferences and activities and contributing a great deal to the whole project. The concept of Ambassadors was important, and although it is difficult to find people with refugee experience who have a travel permit, this idea has proven to be sustainable. Our theatre is often confronted with problems in obtaining papers for people we are working with, so the effort was to be expected. What we did not expect, however, was how differently theatre work with refugees is received in different countries. In Germany, a big step has been taken by the culture ministries since the so-called refugee crisis of 2015. All of a sudden and in a very short time, a proportionate large amount of funding was approved for artistic productions with migrants. This also led to controversial discussions, but also to a high level of acceptance of projects involving people of non-German origin. This high acceptance in the majority society did not seem to exist in Italy, for example. There is still a lot to say about this topic and it is complex to discuss. Of course, this type of integration is not accepted everywhere in Germany either, as we will explain below.

The Exchange

Our meetings in Ancona, Lyon and Barcelona were extremely valuable in terms of broadening our own horizons.

The city of Lyon presents a picture of diversity that is not to be found in either Ancona or Göttingen. Lyon is home to a great number of people from African countries, some of whom have lived there for generations, as a result of its colonial past. Many participants in *Sens Interdit* activities therefore speak French, whereas our participants, if they have a history of flight, generally do not speak German in the beginning.

Barcelona is a major city with its own history of a minority language, Catalan. Catalan stands alongside Spanish, the national language. This is an interesting aspect in connection with our Senegalese partner, for example, as Wolof is spoken in Senegal but is taught in French at school. Differences and similarities were discovered.

All these differences in our partner countries are interesting and only exchange can help us in this vital and important task of bringing people together to improve their standing and affiliation through art.

The political shift to the (far)right in many European countries can also be felt in Germany. The political situation concerns us in our focus on theatre and society. As theatre professionals, we are aware of our responsibility. What does the shift to the right mean for our work with migration and refugees in the theatre? There is still a lot to discuss about this with our partners.

The Boundaries of Exchange

A certain "hype" surrounding projects with refugees has faded since the pandemic in Germany. Audience numbers are declining, and many cultural organisations need money so that funding programmes have become less easy to obtain. We didn't always get fundings for the young groups. So sometimes the work with people with refugee background was not financed. This is not specific to *La Langue des Oiseaux* but affects our theatre work all the time, because it deprives us of working sustainably. Discussing these points with our Italian and French partners, monitored by the Spanish partners, can stimulate a lot of mutual processes. Unfortunately, the meetings in Ancona, Lyon and Göttingen mostly lacked the time to dig deeper into these questions. In an artistic context, it is always necessary for thoughts to arise anew in the process and that focal points shift. In this respect, the framework offered by Erasmus Plus is not only advantageous for our theatre in Göttingen. The regulations - at points - seemed too rigid to us, so that some learning steps could not take place in our favour, as changes in the processes and thematic shifts were not foreseen.

Crossing the Borders

The trip to Senegal then showed very clearly how important it is to involve non-European partners democratically in all processes. Because, of course, the view from Africa to Europe changes a lot. Planning there is dependent on different circumstances than here, and the colonial past requires a particularly high level of sensitivity from our side. Plans made in Europe can be received differently in Africa than one might think. The exchange in Senegal with all partners was very productive and enjoyable. In our perception, it was as if the project had been able to prove itself there in terms of exchange and learning. Further cooperation plans with the Djarama theatre in Senegal and the European partners are currently being developed, which will pave the way for the future.

2.2 Djarama

by Adèle de Boisgrollier

Djarama is an innovative humanist association set up in 2005 by actress Mamby Mawine (Patricia Gomis), accompanied by her husband Alessandro Fanni, her family, artists and cultural players. Based in the Senegalese villages of Ndayane and Toubab Dialaw, we run two sites, the Pôle culturel Djaram'Arts and Djarama Dialaw. Our aim is to build an alternative lifestyle model with the local community. We are involved in a number of areas, the common denominator is access for children, particularly disadvantaged children, to culture,

education, agro-ecology and sporting activities, with a focus on inclusion and environmental education. In the artistic field, Djarama is both a theatre with a regular programme and a biennial festival, an established company, "Compagnie Djarama", and a young company, "Yaak'art", whose members are graduates of a training course in the performing arts run by the association in 2020.

We have a special position in the *La Langue des Oiseaux* project, as Djarama is the only non-European partner association. The aim of our integration is therefore to offer a different point of view from the European perspective. In fact, our activities take place in Senegal, a country of emigration from which young and not-so-young people leave en masse for Europe.

On 10 November 2023, Radio France International (RFI) headlined: "The tragedy of clandestine emigration and its almost daily macabre counts continues in Senegal. The figures are staggering: since January, more than 32,000 people have landed on the Canary Islands, the majority of them Senegalese. Dozens die every week. [Nothing seems to be stopping the exodus of young Senegalese by sea". Today 75% of Senegal's population is under 35 (RFI) and "17.7% of Senegalese with higher education emigrate" (UN Migration). This situation can be explained by "the unfavourable situation of young and educated people on the labour market in Senegal" (OECD). It is also important to note that the repatriation of funds from emigrants in Europe to their country of origin represents 10% of national GDP (UN Migration). The phenomenon of migration is part of the social fabric, and everyone has at least one relative who has attempted (successfully or otherwise) to cross to Europe.

At Djarama, we offer an alternative to young people in the Ndayane and Toubab Dialaw areas. The aim of our work with children is to equip them better for the challenges they will face in their adult lives. For older children, the Yaakaar ("hope" in Wolof) training course in the performing arts and agro-ecology is a vocational programme aimed at young people who are not at school or who have dropped out.

In addition to our work with young Senegalese, the personal story of the founder, Mamby Mawine, is a major contribution to the project, as she is a real success story in her area. Mamby, a renowned artist, is based in Senegal and her company has performed in 35 countries. She is actively involved in developing the cultural sector in her country, and more specifically, children's theatre using puppets. Mamby was therefore involved in the project as an artist, and had the opportunity to run several workshops.

Alessandro Fanni, Mamby's husband and co-founder of Djarama, also played an important role in the project. He had an administrative role, on behalf of Djarama, but the initial plan was to include him as an artist too, so that he could offer puppet-building workshops. As an

administrator, he took part in most of the project meetings, but the language barrier was a real obstacle for him, which had a negative impact on our involvement.

Another factor that set Djarama apart from the other partner associations was the absence of an ambassador. There had been talk of appointing Adramé Bangoura as Djarama's ambassador. In fact, Adramé is Guinean, and today he's a member of the Yaak'art company and a circus teacher for the association's children, so he's perfectly integrated into Senegal as a professional artist. Unfortunately, there was no response to our visa application, so Adramé was unable to take part in the work sessions in Europe. The near-impossibility of obtaining short-term visas for Europe is a well-known problem in Africa, and it contributes to pushing young people to take to the sea to reach Europe, risking their lives.

Financial difficulties hampered our participation in the project. Travel costs for everyone were covered up to 2,000 km. Senegal is around 5,000 km from Europe. As a result, the budget allocated for travel, accommodation and meals was insufficient, and was entirely used up for travel alone, leaving accommodation and meals to be paid for by us.

The Djarama association only really became involved in the project to its full potential during the participants' stay in Senegal. From 23 to 30 November 2023, Djarama welcomed the group to its site in Toubab Dialaw. 14 members of the Langue des oiseaux group were present and interacted with the 7 members of the young Yaak'art company. Together, they took part in reciprocal workshops, given by Adramé and Mamby for Djarama and Luise and Sonia for Langue des oiseaux. The results were presented at a "multiplier event" in front of an audience of high school students. As part of this cultural exchange, the group went out to meet local cultural and social players in order to gain a better understanding of the realities of the region. A new language made the interpreters' work even more complex: Wolof.

At the start of the project, we expressed the wish to be involved in a slightly different way, given our status, and to intervene only through Mamby's workshops and by welcoming the group to our home in Senegal. We were asked to attend all the meetings in the same way as the other partners. At the end of the project, we remain convinced that our initial offer of involvement would have been quite sufficient.

2.3 Linguapax

by Katjuscia Mattu

Linguapax International is an association dedicated to the defence and promotion of the world's linguistic diversity. Our headquarters is in Barcelona: here we develop local projects

and organise international events to raise awareness on the importance and necessity of safeguarding autochthonous languages and giving visibility and recognition to the languages of migrants. We also have an international network of Delegations and Antennas, which realise their own activities—from producing teaching material in indigenous languages to organising academic symposia on multilingualism, just to mention some—under our coordination. Finally, we have an advisory board made up of experts—mainly academics—in many topics related to our goals: language rights, multilingual education, linguistic ideologies, language revitalisation, etc.

Our mission includes exploring the different scopes and ways in which languages matter and in which linguistic diversity may have a relevant role. During the last years, we have devoted special attention to the relation between language and art. We have investigated many forms in which art—especially music and cinema—is helping safeguard and revitalise minoritized languages and are now studying how languages, particularly linguistic diversity and multilingualism, can contribute to artistic creation. On the other hand, we have focused our attention on language and migration, and especially on how migrants' languages and cultures are perceived and dealt with in the host city.

This is the reason for our participation in the project *La Langue des Oiseaux*. One of our tasks has been to study how the project participants—the *ambassadors*—have developed personal, social, and artistic skills, including linguistic skills, and how they have contributed with their different migratory experiences, cultures, and languages to creative processes and artistic performances. And to observe how language diversity has been managed, enhanced, exploited, and represented throughout the project. This chapter focuses on this topic, with the aim of identifying critical aspects about which cultural and artistic agents willing to include people of different cultures should reflect before undertaking their projects and revisit during their development.

In a project that involves people of different origins, we find different languages and also different language profiles: somebody who speaks one language and others who speak two or more. The project's managers and trainers may know one or some of these languages, as in the case of *La langue des oiseaux*. In such a context, the language management must consider several factors.

First of all, people must be aware of the need for translations and of the effort that it encompasses. In our project, even if everybody speaks at least two languages, there was not one language in common, so translation has always been necessary but not always easy. Though it may seem obvious, it is important to make it explicit even before starting the activities, and, at the beginning of the project, managers, experts, and participants should

reflect on the topic and agree on some translation mechanisms, which should be revised and may be modified throughout the project. We suggest entrusting translation to different persons to distribute the work and to avoid giving too much protagonism to one or a few persons.

At the beginning of our project, translators were always experts and managers, but then some trainees were also invited to make translations. This has been positive because it has deepened their level of involvement and responsibility, but it has also created some frustration when they have been corrected or criticised. To avoid this kind of problem, everybody should make a big effort to speak slowly, use short sentences, and stop frequently in order to facilitate the task of translation.

When managers and trainers speak different languages, as in *La Langue des Oiseaux*, they will probably find some languages in common with those spoken by trainees, and these may become bridge languages. These are likely to be "global" languages, such as English, French, or Spanish, for these are the languages that many people learn at school and are also the official languages of many countries. While the use of bridge languages undeniably favours communication with a group of trainees of different origins, it is important not to forget that some people may not understand them and not to take for granted that contents transmitted in those languages will reach everybody. This may seem obvious, but in *La Langue des Oiseaux*, we have experienced that, sometimes, after hours of work and multiple translations, we tend to omit the hardest work and, without being willing to do it, we may leave somebody behind.

So far, we have dealt with languages of communication. But a multilingual project must also include different languages in the artistic process. Here are some notes that may help foster linguistic diversity and interculturality.

The present geopolitics of knowledge locates some languages in a dominant position in front of others. Colonial languages such as English, French, or Spanish are considered "global" languages and have a high status. Languages that are officially recognised by the state have a dominant position inside countries, but at a regional or global level, their status depends much on that of the country at stake: Italian or German, for instance, have a stronger position in Europe than Romanian or Bulgarian. Finally, most languages are not official, many do not have a written script, and a lot are endangered; they are mostly used in informal contexts and have suffered displacement by some other language belonging to the first or second group. This power asymmetry between languages affects people when they have to choose which language to speak in different contexts. Even if they are invited to use their mother tongue or the language they are more comfortable with, their choice is not totally

free. So, a Senegalese speaker of Serer and French is more likely to choose the second. Similarly, a Romanian person speaking fluent English would probably prefer to use this language, which has more prestige than their home language.

People's choices should always be respected, but in a project that pretends to reverse power dynamics and fight against discrimination, a deep reflection on this topic is very important. We often choose a language without thinking of why we do it; we just follow what we have always seen and usually do in daily life. But when we are invited to reflect on the power dynamics that condition our choices, we may acquire a new awareness of the importance of giving visibility and also extending the use of minoritized languages, for example. So, a collective discussion on the geopolitics of languages may favour the inclusion of all participants' languages in an artistic project, making it more diverse and democratic.

Such an inclusion, however, creates a big challenge, especially for experts: how to help produce art in a language we do not know? In *La Langue des Oiseaux* the theatrical play has been written by European experts and partially translated by trainees into a language of their choice. How can it be guaranteed that the poetry of the original text is maintained in the translation when trainers do not know the target language?

A further step to involve trainees in the artistic process would be to guide them in the creation of a collective multilingual play whose text *they* write in their own languages—that is, through the particular way to interpret and express things that each language has. How can experts help them in this endeavour when they do not know these languages and the culture and cosmovision they encompass? It would surely imply a big effort, with a lot of time, to reflect on the right methodology and to work side by side with them. Is it worth trying?

2.4 Sens Interdits

by Francois Remandet

Sens Interdits has been in existence since 2009 and focuses on the discovery, promotion, dissemination, production and mediation of international theatrical works of resistance, dedicated to the defence and expression of human rights.

Theatres seized by urgency, theatres of resistance, the works it supports consistently testify to the fragile power of creation in the face of authoritarian powers, social denials, oppressive habits and traditions. They give voice, visibility and form to these struggles. They

do so using the unique tools of the stage: acting, presence, the audience, etc. They are a source of questions, reflections and debates. They allow us to glimpse and decipher reality.

The works presented are diverse, and this diversity is constitutive of the identity of Sens Interdits. Some have found the time and funding for their maturity, while others are produced in the greatest precariousness. This implies programming responsibilities and attention to the works and artists. Because these works demand: they cannot be treated casually, thought of as merchandise or products. They involve an ethic of dissemination, production and mediation. Sens Interdits works for this with partner theatres.

Since then, Sens Interdits has worked with many people from refugee and migrant backgrounds in professional theatre productions as well as in sociocultural projects (writing workshops, readings, WebRadio).

It was only natural that we were invited to participate in the La Langue des Oiseaux project. This provided us with an opportunity to work differently with European cultural institutions on the impact that the arts can have on living together in an increasingly diverse society.

Our role in the project was coordinating between artistic practices and creation with people who find themselves in a new and unknown context. The most interesting aspect for us was to share and discuss our own work, our experiences with other European partners.

As envisioned in the concept, we tried to establish a local group with people who have a refugee background around our webradio. This was not possible given our operation and the episodic presence of artists.

What is unique about this approach is the involvement of the perspective of our partners, since an "Oiseaux" group was launched in Germany and Italy at the same time.

Nevertheless, we regularly worked at a local level, with different audiences each time. At the European level, we had the opportunity to discuss work in terms of theatrical pedagogical methods as well as political, linguistic and cultural contexts in different countries.

The Ambassadors

During workshops, we informed the participants that they could be part of a larger project and that two of them would have the opportunity to become the group's representatives as ambassadors, who would also participate in the trips.

It was almost impossible to work with the same people during the workshops, even more so to allow them to commit to travelling outside of Lyon, outside of France. Most of the people we conduct workshops with do not have documents and therefore cannot travel. For this

project two ambassadors participated in the project. Our ambassadors, friends and close to Sens Interdits, are two young women. Both benefited from the exchange and fully committed to their roles as ambassadors, participating in all the conferences and activities and contributing greatly to the entire project. We have clearly seen how artistic work with refugees is received differently in different countries.

The Exchanges

During our travels to Ancona and Göttingen, we opened windows onto different approaches, landscapes and ways of engaging with artistic practices, as well as different ways of living (or not living) together.

Lyon is a city of diversity where the traces of colonisation are very present. This is not the case in Ancona or Göttingen. In Lyon, many participants in Sens Interdits activities speak French. However, this is not the case for the majority of migrants in France. The various reception laws, although dangerously hardening due to the radicalization of political classes, tend to create the illusion that France is a land of hospitality. Travelling to other countries allows us to see and realise the differences.

All these differences in our partner countries are interesting, and only exchange can help us all further in this vital and important task of bringing people together to improve their status and belonging through art.

The limits of exchange: Time. We are continuously lacking time. In this project, as in daily life.

The time to do, the time to meet, the time to think, the time to create, the time to listen. The time to understand each other well, to translate, to re-translate. The time to assimilate. The time to travel, because although close, for European countries, journeys are always long. And then the project frameworks, which, because they are strict, impose times when meeting and creation are not at the centre, but questioning the project, its progress... equally important.

Meeting with Djarama

The trip to Senegal then showed the importance of getting to know each other. To meet up to get to know one another. It was planned to go there earlier. It's clear that it would have changed everything to travel to Toubab Dialaw at the start of the project. At the same time, it was much more impactful this way.

The vision of Africa and the way these young people see Europe is incredible and must be taken into consideration in the relationships we can have, especially in Lyon. I see young people I have met - here and there. And the dreams in their eyes. Dreams of there, every time. Djarama will remain connected with Sens Interdits, as will this region and its actors who energise the youth.

2.5 MALTE

by Sonia Antinori

From action to reflection and from reflection to action

The initial drive for the La Langue des Oiseaux project was provided by MALTE, following a number of workshop experiences conducted with groups of migrants in processes of theatrical creation, which resulted in performances involving the participants themselves as protagonists. The perspective of MALTE, was strongly influenced by inexperience and the determination to experiment with methodologies known in theatre pedagogy, albeit with the full awareness of the caution required by the sensitivity and complexity of the context. How should one prepare oneself for this new task, in which the final realisation of a work does not properly coincide with the aesthetic objectives of a theatrical creation, but rather becomes the crowning achievement of a path of collective discovery? What are the methods? At the basis of the project was therefore the need for a confrontation in the field with colleagues who could contribute other points of view and allowed us to test the learnings achieved through the previous experiences in a broader scenario. Type of participants, group composition and team building, multilingualism, choice of content and tools for self-telling were among the main issues addressed in the preparation of the work. At this seminal stage of the work, it was also agreed to develop sharing tools that would also allow the participants in the workshops to be represented: it was with this in mind that the Think Tank was formed, which in addition to bringing together artists and operators opened up to the Ambassadors, who were actively involved in the various stages of the project's development.

Type of participant groups

In the various occasions preceding La Langue des Oiseaux, also due to contingencies given by the contexts in which the workshops were organised, participation was oriented towards

involving only subjects with a migration background. This approach was questioned by the same experts who led the groups and who noted greater effectiveness in compositions extended to include local participants. Although the configuration of the local group followed this principle, the presence of local experts, their multiplication of co-presence hours and the spontaneous participation of cultural and linguistic mediators ended up modifying it in fact. The groups thus stabilised as mixed groups, in which the activities ended up integrating everyone present, without anyone taking on the role of auditor or external observer. A similar effect occurred in the project's Learning Teaching Training Activities, in which - despite the exclusive participation of migrants - artistic practice was extended to all those present, effectively avoiding a separation between groups of teaching staff and trainees. The effect of homogeneity was enhanced by the multidisciplinary approach: if in the first phase the preliminary work was on the physical, the fact that directors and playwrights shared the stage with dancers or trainers helped to create an atmosphere of mutual trust, just as it did when working on the drafting of texts, an expertise that did not concern staff or choreographers. The disposition of the experts to renounce their own subject(s) and get involved with their own fragilities eventually produced that quality of work, whereby all those involved were equally respectful of each other's talents and weaknesses.

Group composition and team building

Given the underlying objectives of the project, MALTE considered accuracy in group composition an essential component. In the area where the Association is based the chances of encountering individuals with previous experience in the arts are somewhat reduced, favouring this category of people in larger and more central cities. The process of group composition took place in a targeted manner. Subjects with different profiles and different backgrounds and ages were involved, who shared a strong creative tendency and personal commitment to communication. Linguistic skills did not always play a role in the initial selection, considering the fact that the subjects were facing training courses that would also facilitate their growth from a linguistic point of view. For this reason, the first workshop module was entrusted to a choreographer and a theatre director, who introduced into the workshops breathing techniques, individual, physical and vocal exercises, improvisation with and without the aid of objects and/or music, and sociometry exercises to establish a common language in a relaxed atmosphere. The initial effort was to calibrate the meetings by applying theatre pedagogy protocols, respecting the needs of each one and where even the most fragile elements could find the joy of participation. The objective of this first phase was the creation of a protected emotional space, in which communication could begin to flow, fostering an individual and finally a collective transformative process.

Multilingualism

In the local multicultural workshops, the trainers had to organise simultaneous interpreters due to the heterogeneity of the participants, who came from different countries in Asia, Africa and South America. But instead of the initial difficulty, two elements emerged that strongly influenced the handling and consequently the quality of the workshops. Firstly, the participants' original languages emerged, with their richness of sounds, timbres and intonations. Secondly, the cultural specificities required the negotiation of common rules between individuals whose physical and verbal criteria are different. While the inclusion of the different languages in the stage practices helped to create the interest of the participants in the mutual discovery phase, maintaining the same attention threshold throughout the experience required a considerable joint effort. This was due to the time-consuming nature of the transition to the second phase of the first module, when the first verbalisation exercises were carried out. On the other hand, the needs of a process in which mutual respect implies maximum concentration even in the condition of partial decoding (based on gesture, voice variables), has in fact increased the aptitude for listening to the other. It is evident that the balance between interest and disinterest in this approach is extremely delicate, implying greater listening skills and flexibility in the facilitators, who are called upon to constantly register the group's attentional temperature and manage the activities accordingly. Cultural translation took place thanks to the transformation through which participants took on - as far as possible - looks, gestures, behaviours that did not belong to their original baggage. One example among many is the ability to look an interlocutor in the eye: a very powerful tool of our culture's body language, but extremely difficult for some, especially if it involves the relationship of a young person with an older person. A tool that can be forged and resorted to if necessary in the context that allows and requires it, acquiring awareness of the variety of possibilities and solutions in different contexts. This incessant practice of translation is one of the most significant components of the workshop experience.

Choice of content and narration tools

The current critical investigation into the relationship between teachers' identities and their pedagogical attitudes towards students with a migrant background prompted us to question the influence the trainer's identity can have on the participants. This aspect in our case has called into question the approach to content that has constituted the practice of previous experiences. Whereas previously it was the artists of the company or their partners who proposed the contents, on this occasion it was felt that the themes should arise from the

collective confrontation, during the expressive process which in the second phase of the first module of the local workshops led to the verbalisation. At this stage, the now consolidated group advanced on a terrain of sharing memories and short stories, generating small individual spaces in which the desire for communication led to an initial progress in the writing of personal stories, which converged in the performance that sealed the conclusion of module I. Module II - devoted to theatrical proxemics and the creation of characters - was led by a theatre director and an actor, both with extensive experience in dramaturgy, and supported by the intercultural mediator. During this phase, the participants were also able to experience the game of theatre by alternating in the roles of actors and spectators. During this phase, the participants began to give substance to their expressive needs through narratology techniques. Thus, one of the key issues that had been raised in the preparation of the project was resolved in the shared practice of the workshops and with the involvement of all the participants: the opportunity to solicit participants' narratives of their personal experiences. In the initial debate this topic was tackled from two opposing points of view: while from the observatory of countries like Italy, where the historicization of the migration phenomenon has not yet taken place and the need to give voice to the protagonists is acknowledged in all its political and social value, in countries like Germany a critical view has already matured that denounces the risk of exposure and possible instrumentalisation of migrant subjects. The two positions highlighted the relevance of exchange at a trans-national level, in which the relativity of the point of view is evident. The dialectics of the topics therefore prompted the identification of a synthesis solution, which emerged right in the course of the local workshops. The suggestion of certain scenes that emerged during the local workshop in Germany, as well as the outcomes of the local workshop in France, which focused on the expressive use of radio, led the participants' narratives to converge in the creation of an allegory in which the theme of migration emerges from the story of birds driven to leave their homeland. The text *Mille e Uno, Tausend und Eine, Thousand and One* bears traces of the improvisations of the different groups in the extreme simplicity of the scenes in two, and being conceived in a modular format allows infinite variations, telling infinite stories: two birds from distant lands meet; initially they are suspicious, they watch each other, they try different strategies to find out who the other is, finally they open up, revealing themselves to be similar despite the first impression of sidereal distance. Module III was aimed at testing the stage skills acquired through the staging of the original play. In this last phase, the participants were able to experience, through the interpretation of figures they themselves had created, the communicative power of a play in which the utmost sincerity is protected by the mask of the characters, thus succeeding in giving intense voice to their inner selves but without risking individual exposure.

Role of the Ambassadors

In order to ensure that the laboratory staff from the different countries could participate more actively in all phases of the project, it was decided to involve two representatives from each of the local laboratories, who were called upon to be part of the Think Tank and to attend all international meetings and practical activities. The title of Ambassador emphasised their role as intermediaries between project staff and local groups. In identifying candidates, personal motivation, a general aptitude for communication and the possibility and willingness to travel were taken into account. The configuration of the six representatives of the three local workshops enriched the activities with different points of view. The multiplicity of perspectives was especially evident on the occasions when managers, artists, operators and Ambassadors were able to share common experiences, possibly even extended over several days. This was the case during the stay in Lyon in conjunction with the Sens-Interdits Festival. On this occasion, the Ambassadors staged the play in a new production that saw them as the protagonists of the text they themselves had helped to create in the local workshops. The last residential appointment was in Senegal, where the skills acquired along the way allowed for field work with the Djarama youth company: an extraordinary group of acrobatic actors. Ultimately for many of the project participants, the encounter with the other facilitated an encounter with themselves, with that revelation of the profound that is the true meaning of artistic practice.

3. KEY TERMS AND GUIDELINES

Neither in politics nor in culture there is a unified “European perspective”, instead, there are different political and (trans)cultural views in the various countries. However, we must keep in mind that there is a Eurocentric perspective that always plays a role when we look “outwards” to the Global South. “La Langue des Oiseaux” has a non-European partner, the Djarama Theatre in Senegal, and in this respect it is important that we constantly monitor ourselves throughout the duration of the project to see if there are any Eurocentric perceptions that could influence the collaboration. The special quality of theatre and art is the capacity to communicate across all borders. Artistic language connects.

The following key terms and guidelines are addressed to cultural creators who aim at multilingualism and diversity as a unifying power in working with people with migrant backgrounds. The key terms provide a brief overview of wording used in cultural anthropology, cultural studies and social-activist contexts. This list is of course not complete. The further attached guidelines should be used wherever people come together in theatre workshops. It is about creating a protected space in which art takes place.

3.1 Key Terms

Critical Whiteness and Eurocentric View

The term critical whiteness emerged in the 1980s in the USA and refers to anti-racist and postcolonial theories. Critical whiteness developed from the perspective of the Afro-American women's and empowerment movement, which dealt with whiteness from a black perspective. It describes the approach of becoming aware of one's own privileges based on a predominant skin colour and ethnicity and understanding the effects of these privileges. The approach assumes that white people have structural advantages, economically, politically, socially, and see themselves as the norm. In Europe, the debate arrived later, only in the last twenty years the term has been present.

Who is black, who is white? Since there are different classifications of blackness and whiteness all over the world, a term is used today that was also created in the USA, in the 1960s: **People of Colour**. The term is a self-designation of people who experience racism. A person from Afghanistan, for example, is not black, unlike a person from an African country, - but in comparison to a German person, for example, has a darker skin colour. She/he/they may experience discrimination because of what is called her "southern type" - which, by the way, is already a more than ambivalent external ascription. What is the situation for Afghans or Indians in, for example, Spain or Italy, where the so-called southern type is predominant? These are the questions we ask ourselves, the European partners, to find out what the situation is, to make us realise that racism is present everywhere. And that we have to fight against it. Skin colour plays a role everywhere in the world. And the whiter someone is, the higher someone is classified. This cruel, idiotic classification goes way back to the time of colonisation.

The self-attribution POC is appropriate, even if the person who calls him or herself "of colour" is not read to be Black in anyone's eyes. We say: read! Because the key to respectful relationships is to be aware. I read a person as black or white, I read a person as a man or a woman - but how does the person see themselves in their own perception?

This awareness is essential in leading theatre groups with people of various backgrounds.

What experience do I bring with me? Did I experience discrimination myself - due to the colour of my skin or because of my ethnicity, or because of a handicap or something else? We speak of intersectionality when it comes to the issue of multiple discrimination. Anyone can be affected by discrimination. But: only POC can experience racism by the colour of their skin.

Linguistic Racism

In every country there are different stereotypes and clichés about the so-called “others”. By repeating stereotypes, we promote the perpetuation of ideas about “others” and we reaffirm people's **Otherness**.

Othering consists of categorising someone with certain attributes on the basis of their cultural, ethnic or educational origin. It is a fine line to perceive the other as another in his or her individuality and not to label him or her as different. **Othering and Labelling** are two crucial keywords. Both also happen through the use of certain words or phrases. Both happen through the use of certain words and through the use of clichéd images.

There are sweets that bear the names of ethnic groups and thus patronise them, there are humiliating names for certain ethnic groups, there are defamatory images in which people are portrayed stereotypically and thus in a racist way. What words, what pictures are there in our, and in your country? Remember not to use them anymore.

Cultural Appropriation

Cultural appropriation is to be distinguished from **cultural exchange**. In the best case, cultural exchange always takes place when we get to know each other across borders. Cooking and eating together, making music and playing theatre is an exchange. It is also a matter of cultural exchange when a theatre colleague from South Africa teaches German, French or Italian people a traditional ritual Zulu dance in a workshop. **Cultural appropriation** can result when we teach this dance ourselves in other workshops after the colleague has left. Here, too, there is a fine line. If the colleague explicitly wants his dance to be taught further, without him, it is quite possible to do so - but the context must be highlighted. Without **naming contexts**, many actions appear as cultural appropriation.

If a North German puts on a Bavarian folklore dress and imitates the dance of the Bavarians, this is not yet cultural appropriation. According to **critical cultural anthropology**, it is a matter of cultural appropriation when a member of a majority culture decorates himself with an element of a minority culture. For example, when a white person on stage wears the

headdress of indigenous people. Overall, it is delicate when someone wears a "costume" on stage that identifies the person as someone from any other culture.

Cultural appropriation exists in terms of dress, cuisine, literature, music and dance. Cultural appropriation is one side. Furthermore, there is the devaluation of cultural values - what is a cultural value and what is not appreciated as a cultural achievement? - and there is also the case that a cultural achievement is being denied to an ethnic minority. Let's think of the famous Spanish dance flamenco, and the influence of the Romani people on its creation – who knows about the creators!? Who would rather not admit that the Roma played a major role in developing this dance? Culture and art know no borders. They cross worlds and do not care about national concepts. Nevertheless, there are **creators and copyrights**.

Instrumentalization

To instrumentalize means to use someone or something for a cause - **in politics, refugees have always been used**.

Many things have happened on the long way from home to here, and some of the people who join our workshops have suffered **trauma**. Workshop offers from theatres, festivals, art institutions provide wonderful opportunities for some of these people to express something of themselves in a creative way. But **how safe is the creative space!?**

It can be important for someone to tell the hard story of his or her life, but it can also happen that the telling leads to **retraumatization**.

There is the possibility of using the tools of creative writing to incorporate individual sentences of participants into a theatre play and in this way, while expressing something of them, leave them in the protected frame of a role.

Diversity

Creating a theatre or dance group exclusively with refugees can make sense in certain contexts, but for more advanced work the group should be **mixed**. Native speakers of the "host" country should be on stage with migrants. This also prevents anyone from appearing as "the other". Othering and instrumentalization are key words in creative work with people of different mother tongues. Even if, in the best case, neither happens. It's about awareness. That's why we rarely talk about refugees in our work, but rather about **people with different mother tongues** or people with experience of escape - in order not to reduce anyone to the topic of escape, but to be able to perceive him or her as an individual. **Diversity is the future**.

3.2 Guidelines in artistic work with vulnerable groups

ALL LANGUAGES WELCOME

We want to create access for language beginners through:

- plain language
- use less language
- more gestures and more body language

We want to use mindful language by:

- not reproducing stereotypes
- naming no-go's
- orienting ourselves to the current discourse on gender-appropriate, non-violent, privilege-reflecting language

We want to value mother tongues other than the dominant language by:

- opening ourselves to all languages spoken by participants, integrating them into a piece if necessary and never excluding them
- at the same time not exposing or exoticizing the use of the mother tongue

LEAVE NO ONE BEHIND

We want to create a sense of community in our groups and invite everyone to stay by:

- always respecting if someone does not feel like taking part in a group activity
- being mindful of physical contact
- setting a framework and at the same time allowing free decisions
- carefully getting to know backgrounds and contexts (e.g. what could be the reasons behind a refusal?)
- always invite people to stay and participate

NORMAL IS THAT NOT EVERYTHING IS ACCORDING TO A NORM

We want to create an atmosphere in which everyone feels invited to participate, regardless of their background or physical or mental disabilities, by:

- dealing openly and without prejudice with limitations, for example when it comes to reading and writing (who can write / who can't write well or at all? or: who doesn't want to be photographed?)

- convey that limitations in speaking, hearing, seeing, writing, reading, walking, etc. do not mean limitations in theatre, but rather expand the possibilities for expression. (Those who cannot see show the way in their own way, those who cannot write, paint a picture or show how words cannot be remembered visually)

EVERYONE MATTERS

We want to continually reflect on our work and learn from each other by:

- composing the teams as intersectional as possible
- trying to work on conflicts constructively
- being open to new team constellations
- avoiding hierarchies within the teams and clearly defining tasks and responsibilities
- compiling workshop material in such a way that all participants are represented (costumes, paintings, photos, examples from art, etc.)
- developing exchange and consultation strategies to support each other in case of problems, e.g. offering advice and consultations to colleagues

NOTHING IS AS IT SEEMS

We try to question conflicts on contexts, and respond accordingly in a gentle way by:

- being aware that some topics can trigger trauma in people with refugee experience
- never inviting people to imitate acts of war in workshop exercises (e.g. by using toy weapons)
- reflecting on our own closeness and distance
- reflecting on our role model function
- providing care work within our means and use networks to maintain our own boundaries and professionalism (e.g. organise transport by volunteers in the case of limited mobility, support in dealing with authorities, refer to counselling services)

EMPOWERMENT IS THE GOAL

We want to empower participants, but also ourselves as team members, by:

- naming the spaces for co-creation in participatory projects
- communicating in a low-threshold way what co-creation means
- asking ourselves how and how much responsibility we can hand over, which spaces we are able to open up

- follow, lead and follow: Give guidelines, review them according to others' suggestions and adapt them if necessary, react quickly and at the same time assert our own artistic experiences in the creative process in order to share them

NO GO'S

We do not tolerate

- racism, sexism, classism
- no discrimination, no physical and verbal violence, no homophobia,
- no anti-Roma ism, no anti-Semitism, and many others.

We address every incident within a group and work on it with those involved. Expulsion is the very last option, because we want to cause positive change and are aware that social change also needs small steps, like addressing NO GO's in a workshop.

TRANSCULTURE - BORDERS MOVE

We focus on what participants have in common and are mindful of cultural differences.

We respect different cultural practices, religious beliefs and spiritual ties

We reflect on the contents of our own "cultural backpacks" and their influence on our perceptions and interactions with participants: our cultural practices, traditions, habits, beliefs, and value concepts.

We want to convey that all cultures are always changing, influence each other, and have always influenced each other.

4. BEST PRACTICE EXERCISES

The following exercises were designed and developed by experts from the participating organisations. They are specifically designed for multilingual and transcultural groups and have already been successfully implemented several times in local groups at the respective institutions and also tested in international groups during this Erasmus+ project. All exercises go hand in hand with the above mentioned guidelines (3.2) and in this way try to present best practice exercises.

I AM WATER

Theatre Exercise for Multilingual Groups by boat people projekt (Luise Rist)

Step 1: preparation

The group comes together sitting in a circle. We collect terms for all possible forms of water: sea, river, lake, but also puddle or water in a glass, a dewdrop and so on. 'It is helpful to present illustrations.

Step 2: association

Imagine you are water. What kind of water do you represent? Are you more of a still lake or a bubbling brook? Everyone gets a sheet of paper and writes down a sentence - in whatever language - as concretely as possible. For example: I am a clear stream flowing through the mountains. If someone can't write, then draw a sketch.

Step 2: presentation of the sentences

Everyone should learn their sentences by heart. We form a line of spectators and mark the place for the stage. Each participant comes on stage in the order of their choice and presents their sentence. Then sit down again. If not everyone has understood every language, we talk about this briefly.

Step 3: presentation of the movement

Everyone thinks of a movement that reflects their own image of water. Quiet instrumental music is played. The participants step onto the stage in the order they have chosen and present their movement to the music, one at a time. Everyone experiences themselves once in focus.

Step 4: theatrical input

We form a circle and practise: how can I perform my movement very small and how is it very big? How does it look when it is fearful, or courageous, or angry or happy? We show that every movement has a beginning (basic posture with a firm stance and loosely hanging arms) and an end (coming back to the basic position).

Step 5: the performance

Everyone sits in a row of spectators. Music is playing. Individually, the participants step onto the stage and stand somewhere in the room. They perform their own movement, small at first. As soon as another participant steps onto the stage, the movement increases in size. With each additional participant, the movements of all participants increase. When everyone is on stage, the group begins to move towards each other. Everyone recognises the others and meets each other with their own movement, which is now open to change. How does the movement of the other go? Strange, beautiful, funny greetings take place as the participants meet each other and adapt their movements to the music. The result is a touching performance.

The same exercise is possible with other terms. What kind of landscape are you, or what kind of weather, or what kind of house are you?

PICTURE THIS

From Facial Expression and Creative Writing to Embodiment by boat people projekt (Luise Rist)

Step 1: preparation

The instructor provides a large number of postcards / pictures from magazines showing people, whether photographed or drawn. The pictures are spread out, hung up or laid out decoratively in the room. It should be noted that the people depicted represent a broad spectrum of people, different skin colours are of course represented.

Step 2: choosing a card

The participants look at the postcards while music plays. They pick a card that they can identify with / that they particularly like.

Step 3: facial expression

Everyone comes together in a circle. In turn, each participant says what they like about the card. Now the music plays again and a round starts in which everyone silently shows their card and adopts an expression on their face that matches the person on the card.

Step 4: movement

We stand up in the circle and each presents a movement to the person on the card.
(Variation: find a name for the person and present the move with the name)

Step 5: creative writing

What do you do? What could you do? What is stopping you?
Take your impulse from the chosen postcard. Afterwards read aloud in a circle: read only what you want to read / who wants to read

Step 6: exhibition

The postcards are hung up together with the written texts.

Step 7: Performance

Go together in pairs. Each two people leave the room and have a short time to show each other their movements and exchange ideas. Task: Come back into the room together and present the person on the postcard/everything they have found out about the person/about themselves in the meantime. How do they walk, how do they interact with the other person, what movements do they make? Which side do they come from, where do they meet? In a free, improvised presentation to music, all couples introduce themselves. This exercise can be varied endlessly with different scenic instructions.

ME AND MY PLACE

by MALTE (Sonia Antinori)

Premise

The first module of the workshop in which this exercise is proposed, is dedicated to the exploration of one's own body and its physical and gestural possibilities, the perception of space, to the practical knowledge of the group and its dynamics, to the self-narration for the construction of a common imaginary.

Preparation

Participants are asked to present a photo of a place with which they have a deep relationship, which can "represent" him/her. Participants may have a personal photo or find images on the net. Alternatively they can imagine how to describe it. They have 4 minutes for this individual preparation.

Presentation

The group gathers in a circle and, proceeding in the order in which they are seated, each one shows his or her comrades the place they have chosen, illustrating its salient features.

Insight

The presenter asks specific questions: "What is the place that has the most to do with me? Why?" Some of the participants might move the narrative to the symbolic or fantastic level. Others insist on the place that has just been presented. Every answer is valid!

Let's draw the world

Participants are asked to choose some of the most significant places in their lives: from where they were born, where they grew up, where they went to school, where they studied or found work, in chronological order. With the help of paper tape and permanent markers, each person writes the names of their places, creating labels. Again individually the labels are placed on the ground. This moment implies shared work, because some of the places (no doubt the city where the workshop is held) will coincide, in which case the labels will be placed one on top of the other, perhaps in a radial pattern to highlight that it is a common junction. Eventually a map of the world will appear on the ground. Everyone will then have to simulate their journey from one stage to the next for once at the same time. Finally, each participant will present his or her journey, moving from the first to the second label and then to the third and so on, recounting his or her personal life journey. It is important that each participant can decide what and how much to tell. It is equally crucial that everyone (including presenters, facilitators, etc.) takes part in the common game.

Timing

The whole exercise, in its different steps, can last up to two hours.

Other observations

The exercise can be carried out following the first group-building period and considered as the moment of transition to the space exploration phase in combination with storytelling. As far as the linguistic aspects are concerned, it is advisable to allow participants free choice, providing them with simultaneous interpreters from the languages most represented in the workshop. The exercise may introduce, in the meetings to follow, a deepening of the relationship that each subject has developed with the host location.

CHARACTER WORK

by MALTE (Sonia Antinori)

Premise

The second module of the workshop, in which this exercise is proposed, opens up to experimentation with theatrical elements such as the character, costume and/or mask. In this group of meetings, the elements that contribute to defining a character are first of all explored: posture, walk, gestures, voice, any specific characteristics. Before starting work on the text, physical and verbal improvisation is familiarised with. Again, the specificities of the individual participants are shared.

Preparation

Each participant is asked to propose a character. Given the variety of experience of the participants, it will be useful to emphasise the absolute freedom of references: the broader the references, the more diverse the shared human scenario will be. The preparation of this exercise will be individual and will, if necessary, require the support of the conductor and/or facilitators. Preparation time will be a maximum of 5-7 minutes.

Presentation

The group is placed in a frontal setting, so that each participant can gradually occupy the stage space to show the group his or her character, statically or in movement, with or without words. At the end of the overview of the proposals, it is a good idea to open a discussion on what has been seen: different interpretations may emerge, due to different cultural approaches, for which a behaviour, a gesture or a phrase has different values.

Improvisation for two

The group sets up again in a frontal setting and two volunteers occupy the stage space, embodying the characters they have worked on individually, whom we will call A and B. They stand facing each other about a metre apart. They are in a resting position and look each other in the eyes, waiting for an internal stimulus that prompts them to make a gesture, a word, a movement, but careful not to force it. More or less long improvisations may develop from this listening space, but it may also be that nothing happens. It is important for the conductor not to judge or comment on what is happening, but also to be ready to intervene to interrupt the experiment when he feels the space of possibilities is running out or if he notices signs of discomfort in one of the participants.

Improvisation in threes

A and B now enter the stage space together, but without limitations. They can perform actions and speak or remain silent. It is important that the atmosphere is serene and free of conflict, which will instead be provoked by the arrival of a third character, C. Space will be left for a three-way interaction, trying to investigate the dynamics that develop spontaneously. Very important will be the impressions of the group of observers, whom the conductor will ask to describe what they have seen.

Three-person constellation

The three-character constellation is now the prerequisite for a small composition that the participants can prepare together in five minutes in a separate space before going on stage. A and B enter the scene first and are joined after a few minutes by C. The task is to make a conflict arise and grow, with a focus on the dynamics of opposition and alliances. The participants may use their original languages, but with the limitation of an agreed exchange of only five lines: the sparing of the linguistic aspect will require a greater acted concentration, thus, gestures, glances, ultimately the use of non-verbal communication.

Other observations

In some cases the characters presented may refer to an experience of the participants, even in the absence of direct thematic indications. This phenomenon of surfacing personal elements can guide the work and even provide thematic traces that participants may wish to develop further. Here again, the most important aspect is mutual listening between facilitator and group and between group and individual.

RADIO DOCUFICTIONS

An Engaging Network/ WebRadio Sens Interdits by Sens Interdit (Chrystèle Khodr and Dalia Ferreira)

How to talk about today's world as a young migrant?

Discussing the world one has just entered or is passing through, by asking questions and engaging with older generations? By leveraging docufiction, which blurs the lines between documentary and fiction, these workshops aim to broaden the exploration of historical, political, geopolitical, economic, and social landscapes. Through the power of fiction, creators can free themselves from reliance on archives, news, and everyday reality while still anchoring their narratives in the real world.

This approach, beyond creating an audio work with artists, facilitates learning about media literacy, specifically in audio media, and citizenship through understanding the importance of word choice, the gathering of information, and the respect for the subjects covered.

Sens Interdits

Sens Interdits is a biennial international theatre festival. It represents a theatre of urgency, a theatre that says No and gives hope. Around twenty shows from all over the world aim to describe the world, amplify suppressed voices, and unveil the unique perspectives of artists on cultural and social concerns that may be vastly different from our own. These are often off-centre and unexpected takes on universal issues, exemplary commitments that could potentially spread, and inspiring revolts.

Sens Interdits is a window open to the world.

What is This WebRadio?

The *WebRadio Sens Interdits* is a media education space, essential for professional training and citizenship. The *WebRadio Sens Interdits* is a place for discovery, sharing, and learning. It's a platform for expression that highlights numerous initiatives (podcasts, debates, meetings, struggles, and fights... in the form of digital audio content) and helps build a foundation for a better understanding of the world we live in together.

To discover WebRadio Sens Interdits:

Reflecting on the creation of "Conte et Décomptes," an audio docufiction by Chrystèle Khodr (*Lebanon – 8 episodes, 7 minutes each*), the young participants in this project will create an episode of their own. Guided in this case e.g. by Chrystèle Khodr and Dalia

Ferreira (Venezuelan journalist from Station Sans-fil and facilitator of the Sens Interdits WebRadio workshops).

The radio writing workshops will enable young people to write their story of the city today, questioning the past, through the portrayal of individuals who witnessed various changes - urban, historical, social, etc.

Objectives

- Creation of episodes (or mini-plays) for radio
- Exploration of writing through testimonies
- Positioning the personal on the social, political, and artistic scale
- The joy of coming together through sound writing

Who is it for?

From 6 to 15 unaccompanied minors - 8 workshops, 3 hours each

1st Session

Meeting with the teachers - in this specific case e.g. Chrystèle Khodr, the director of the original series and stage director of the show "Augures," to explain the project, the approach, to play, and to provide listening to excerpts from the series, and Dalia Ferreira, journalist and visual artist.

- Introduction of participants through a writing exercise "**the list of ten**" (e.g., a soul will take possession of your body for a few days, give it 10 things it must do to take your place).
- Discussion about the radio medium / the difference between a reportage and an artistic creation.
- Exercise "**The letter you will send me**" writing and then staging (e.g., a letter you would like to receive, a digital postcard, to work on notions of personal and intimate).
- Discussion about the personal, the political, and testimony.

At the end of the session, participants will be called to research various news stories, historical events, etc.

2nd Session:

- Sharing of research.
- Writing a short form around a news story chosen by the group (observe the world and write it as theatre).

- Individual staging of each story (How many voices? Those of the people interviewed? Music? Radio archives?)

At the end of the session, participants will be called to choose a person's profile to explore their portrait and their relationship with the city.

3rd Session:

- Sharing of research and discussion about the uniqueness of each profile.
- Writing exercise focusing on personal interest in the chosen person's profile: points of divergence and convergence...
- Group work: choosing characters and preparing for the interview (abandoning characters, making common choices, etc.).

At the end of the session, participants will be called to form groups and set up an interview with the person chosen by the group.

4th Session:

- Conducting interviews with residents, keeping in mind the chosen "portrait."
- Listening to the responses and determining if they match or are usable. Otherwise, adapt the questions.
- Conducting interviews again

5th Session:

- Pooling interviews.
- Writing exercise around expectations and discoveries from the lives of the interviewed people. Addressing the person. "**I didn't know that...** (x4)" "**Me like you I am...** (x4)"
- Selection of key phrases in the interviews.

6th Session:

- Writing of portraits.
- Arrangement of responses and sound material.
- Matching the material with the established scenario.

7th Session:

- Reading of portraits.
- Establishing a dramaturgy around each portrait where the different groups will propose a final collage from each individual text.

- Pooling portraits and reflecting on the sound universe that could accompany the texts.

At the end of the session, participants will be called to record the portraits.

8th Session:

- This is my voice! Hearing everyone's voice and building a collective portrait! Accepting one's voice, the voice of the other.
- Pooling of the podcasts made.
- Discussion about the recording of each group, and the workshop.

5. SYNOPSIS

A project is coming to an end after two very intense years. We travelled to different countries in Europe, spending multiple days exclusively on trains. During these days we made new encounters, got to know and learned from one another, and before we even reached our destinations the exchange had already started. Every single encounter and all the thoughts we developed together on the way to another country brought about a new insight for the project.

After having attended a long conference about the integration of migrants in art and culture during one of the last project days in Lyon, we got the opportunity to listen to a young rap musician at a local concert. The Guinean rapper, who until recently was still living illegally on the streets of Lyon, had a genuine impact on everyone present, and we all felt that this young man was a real artist. It was at this moment that we realised the sense of what we were there for; offering a place to people in the arts who can urgently need and use it for themselves and for society.

The *La Langue des Oiseaux* project is an attempt to make culture accessible to everyone and to use art to make the world more intertwined by giving everyone equal opportunities. The process begins within ourselves. What has changed for each and every one of us since we started this project? At what point have we changed our perspective, where are we stuck, and where have we been able to make a step forward?

In theatre, as in all the arts, there are as many paths as there are artists. This is also true of artistic work in a socio-cultural context: there are methods and tools, some of which we

have presented here. If, for instance, we were to use the method that the language of every participant is implemented in a theatre play, that does not mean that everyone would be necessarily satisfied. Some participants might not see it as an advantage to speak in their own respective language.

One Syrian participant in one of our local groups, for example, had no motivation to speak even a single word in Arabic on stage and endeavoured to make his German sound as accent-free as possible. Nobody had asked him to do that. He simply did not want to be identified as an Arab or Syrian.

As theatre makers, we must be careful not to run the risk of presenting someone on stage as the Other, as mentioned in the chapter on key terms (see also 3.1). Native languages must fit organically into the play. They should not be emphasised simply in order to make the directors feel good - because they have integrated the other language so beautifully...

Each language must suit the work of art and the group of people creating it. In this regard, every rule may also be broken as long as norms and values are always respected. Sometimes rules have to be broken so that creativity can be released.

Awareness is a keyword not only when dealing with participants, but also when leading teams. We can recommend to every team starting up for Erasmus Plus or for other programmes to begin each meeting with a so-called *Onboarding*: each individual briefly describes how they are feeling in the moment, what difficulties they might encounter during the day, and or what else to watch out for. This daily ritual immediately makes the group more alert and attentive.

In such a large project, teams from different countries come together, communicating in different languages. While this made for amusing situations and unexpected outcomes, it also brought about barriers and misunderstandings.

There is a skill to be learnt that is nowadays called *ambiguity tolerance*: not only do we have to learn to understand others, but also to endure the fact that we cannot always understand everyone. Working in such a large project, you sometimes have to accept and live with the other people. Complicated relationships exist in every culture. Discrimination, racism and sexism also persist to exist everywhere in the world.

It is not always easy to listen to others in a project in which many languages are spoken and in which constant translation is required. But listening is precisely what we need to practise. Our project is coming to an end, but many questions remain unanswered, and the marvellous thing is that every participating institution has invented new projects on these journeys, with at least one other partner. That way we can and will continue our journey.



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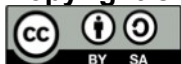
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