Join the movement

JOIN THE MOVEMENT

WELCOME TO THE 7TH EDITION OF INTERNATIONAL COMMUNITY ARTS FESTIVAL

We first started thinking about ICAF-7 a little under two years ago. Of course we had no way of knowing what kind of world we would find ourselves in by February 2017, although we did explicitly vow to keep a space open for last-minute developments in the geopolitical sphere. Back in 2011 that flexibility had allowed us to make space for Marwa Seoudi who came to ICAF to report on spontaneous arts activities in Tahrir Square, Cairo. And in 2014 it enabled us to programme a workshop with Theatre of the Oppressed practitioners who had been working intensively in Kiev’s public space only days before our festival opened. This year, after Brexit, the US presidential elections and a handful of crucial parliamentary and presidential elections in Europe on the horizon, our foresight to reserve room for current affairs proved even more opportune than we imagined back in the fall of 2015.

Our alertness to political developments is inevitably linked to the ideological tensions that exist everywhere community art is practiced, whether here in the southern suburbs of Rotterdam, in North Melbourne, in Derry, in Lahore, or in Hong Kong. That aspect of our work also informed this year’s festival theme: ‘Movement’. During ICAF-6 in 2014 we had begun to realize more than during previous festivals that we were part of a worldwide movement of likeminded artists. Despite differences in style, method, and modes of expression, all of them believe in the importance of co-creating work with people who normally do not have access to the arts and whose perspectives on life are equally crucial to express than those who do.

Besides highlighting ICAF’s relation to an international community arts movement, in this year’s event we also wanted to explore the link between community art and activism (as a social or political movement) and to place a special focus on physical movement as a form of expression (dance, gesture, circus). Finally, we found it
important to move the power of decision-making in our programming away from the Netherlands by including guest curators from overseas. They include Tania Cañas from Australia, Bonnie Chan from Hong Kong, and Matt Jennings from Northern Ireland. And we appointed Jasmina Ibrahimovic, a Dutch community theatre maker with Bosnian roots, as our assistant programmer. You can read more about them on our website.

Through an always serendipitous process of unsolicited proposals, suggestions from our guest curators, tips from other friends, chance encounters and foreign travel, we have managed once again to put together a very exciting programme. It contains all imaginable art forms, represents all continents of the world, and responds more than ever before to the urgencies of the times. It makes a statement: community art, in all the meanings and manifestations that this contested term covers, is the most relevant and necessary art practice in the world today.
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Several festivals ago we came to the conclusion that presenting best practices was all well and good, but that we should also try to organize activities that would have a more lasting impact in The Netherlands. So in 2008 we began to experiment with artist-in-residencies, collaborations between foreign community arts practitioners and their Dutch colleagues. These would start several weeks before the official festival started and the results were shown in showcase or workshop form during our event. In 2016, we expanded this experiment with a Summer School. Last August, we invited artists from Brazil and from South Africa to come work with Dutch and international participants in the newly built urbanization of Leidsche Rijn in Utrecht. On the basis of this experience, which we co-organized with the Sharing Arts Society, we selected Carroça de Mamulengos to continue developing what we hope will become a sustained partnership in the future. In addition, we wanted to take a bit more time to figure out how the extraordinary community dance work of Forklift from Austin, Texas could possibly land here in The Netherlands.

**CARROÇA DE MAMULENGOS** (Brazil) | http://www.carrocademamulengos.com.br
Features: Music, puppetry, dance, circus

Maria Gomide is the artistic director of an extraordinary company that has been traveling through Brazil for the past 40 years. It is called Carroça de Mamulengos, which means ‘a wagon full of puppets’. Maria’s father founded the company in 1977 and since then this family of artists have never stopped moving. Everywhere they stop they manage to make profound contact with the local community. Today, Carroça contains three generations and practices many different art disciplines, including puppetry, clowning, storytelling, music and visual arts. Carroça de Mamulengos is akin to a traveling circus but then with a special focus on participatory arts. They travel around the country in a bus, which serves as their mobile home. They frequently settle somewhere for several months and sometimes even years and they always return to communities they have worked with before. Through workshops and easily accessible activities for people who have little or no access to the arts, they create reciprocal relations – and sustainable networks - with the people they meet along the way.

The main aim of Carroça is to productively investigate - and thereby strengthen – the dynamic, ever evolving living Brazilian culture, along with its roots in indigenous, African and European traditions. The company is convinced that for a robust contemporary culture it is necessary to keep feeding and exploring these roots. This notion forms the main inspiration for the participatory art that Carroça creates and performs in the
streets, on public squares, in schools, in circus tents and for young and old, rich and poor. For its participatory activities, Carroça does not to use the term ‘workshop’ but prefers to call them ‘living experiences’. After all, profound learning doesn’t occur by being instructed from above but by experimenting, by designing and producing your own toys, music, dances, puppets (even giant ones), by cooking, and by creating your own paint through mixing natural pigments.

Ten days before ICAF, Maria and three of her family members will settle in the Rotterdam neighbourhood of Delftshaven. It is one of the oldest areas of the city and the location of the largest Capeverdian community outside Cabo Verde and Portugal. Many Capeverdians first came to Rotterdam as sailors or to work in the harbour. Carroça will work with them, their families and the creole culture they brought to the city to co-create material for a festive multidisciplinary presentation with which we’ll conclude the Seventh ICAF on Sunday afternoon, 2 April 2017.

https://www.youtube.com/watch?v=TIzrCYYKihk

FORKLIFT DANCEWORKS (USA) | Features: Community Dance |
http://www.forkliftdanceworks.org

Founded in 2001 by Artistic Director Allison Orr, Forklift Danceworks actively engages diverse communities through the creation of unique dance projects featuring all kinds of people. Using the movement that comes from daily life as the choreographic starting point and casting community members as the primary performers in these projects, Forklift presents dances in intimate theaters as well as in massive outdoor venues. With past projects in over 20 communities, previous dances have included City of Austin sanitation workers, City of Austin firefighters, Venetian gondoliers, two steppers on the steps of the Texas Capitol, guide dogs and their owners, Austin Symphony Conductor Peter Bay, linemen and electrical technicians from Austin Energy, marching bands from Houston-area high schools and the University of Houston, the Huston-Tillotson University Baseball Team, the world’s only professional women’s baseball league, The Japanese Women’s Baseball League, and most recently, the Urban Forestry Division of Austin’s Park and Recreation Department. With a focus on relationship building, Forklift’s community-engagement process aims to keep the community at the center of their art-making while creating innovative and award-winning art projects.

Forklift has garnered national attention with features in The New York Times, The Washington Post, Dance Magazine, Texas Monthly, BBC Radio, The National Geographic Channel and NPR. Allison Orr has three times been named the year’s most outstanding choreographer by The Austin Critics Table and in 2012 The Austin Chronicle named her the city’s “Best Movement Illuminator.” The Trash Project, the company's large scale-production with the City of Austin Sanitation Department, was
The document contains information about Forklift Danceworks, including its various accolades, community-based educational programs, and its approach to dance making. It also details the 'Trash Dance' project, including the collaboration with filmmaker Andrew Garrison and the unique style of community-based dance making. The document concludes with information about the 'Trash Dance' screening and workshop at ICAF.
HOW TO MOVE THROUGH THE PROGRAMME?
The festival begins on Wednesday evening 29 March with an informal welcome and the opportunity to pick up your tickets at the reception counter between 7.00 and 8.30 PM. The opening show, Talent on the Run (Syria/the Netherlands), begins at 8.45 PM, followed by a swinging concert by Marockin’ Brass from Brussels, Belgium. All of these activities take place in Zuidplein Theatre, which is easily accessible from Rotterdam Central by subway.

GENERAL DAY SCHEDULE
The festival proper starts on the morning of Thursday 30 March and ends late afternoon on Sunday, April 2nd. We have centralized all morning activities in the Islemunda cultural center. From Rotterdam Central it takes approximately 30 minutes to get there with tramline 23 (direction ‘Beverwaard’). Get off at ‘Keizerswaard’.

Every day we stick to a similar schedule and structure. As a visitor you can decide what you want to do in the mornings and what routes to follow in the afternoons. You will have selected these routes beforehand, when you registered online. A typical daily schedule looks like this:

- 10:00 AM Conversations OR at 11:00 AM Slow Start
- 12:00 AM Lunch
- 01:00 PM Start of the 12 routes
- 05:30 PM Dinner
- 07:00 PM Early evening performance OR film
- 08:45 PM Main stage performance at Zuidplein Theatre
- Late night stage at Zuidplein Theatre

MORNINGS
Activities commence at 10 AM, so if you still need to register or pick up tickets make sure to get to Islemunda with plenty of time to spare. The registration desk opens at 9 AM. The morning programme is a mix of conversations and warm-ups. Some of you may want to stretch your brains while others prefer to stretch their limbs or spirit, chat over coffee, or visit an installation. You can decide on the spot where to go on a first-come first-serve basis. But you will need to sign up beforehand for the seminars, because they have limited seating and a quite specific structure.
AFTERNOONS
Between 12AM and 1 PM we serve lunch in Islemunda or at the location where you will attend the afternoon programme. You should be ready at 1 PM to move to the starting point of the afternoon programme you have registered for. This programme is a mix of hands-on workshops, presentations, showcase performances and film screenings. Some of these activities last 90 minutes and others 3 hours. Two workshops (Reconstructing Dream and Community Clowning) require a two-day commitment (2 x 3 hours). Several locations are elsewhere in the city. We will transport you there by chartered bus. In order to keep things manageable, we ask you, therefore, to each day choose a particular route that will take you through the afternoon. We have a choice of 12 routes. It is unfortunately not possible to switch between routes halfway through the afternoon. However, some of the workshops and presentations are offered more than once. That way, if you have to miss something on one day (because you have to stick with a particular route), you can register for it on another day.

EVENINGS
We serve dinner between 5.30 and 6.30 PM. We know that is early for some of you. Please note that the location of the evening meal may vary, depending on the early evening programme you have chosen. Each evening at 7 PM, we start a parallel programme that either takes place in Zuidplein Theatre, Islemunda, or the GoLi inflatable theatre. Dinner will be served in or near these sites. At 8.45 PM each evening, we have programmed a plenary performance in the main auditorium of Zuidplein theatre, followed by a concert in the small auditorium or a jam and dance session in the Zuidplein café. So we start each day at Islemunda and finish each evening at Zuidplein.

REGISTRATION
From Friday 10 February 2017, you will be able to register for the festival through our website. You can indicate there which workshops and performances you wish to attend. Please note, however, that since space is limited for some events we recommend that you indicate a first and second preference. You can also register for the entire festival. This will give you access to the workshops (but even so you still need to indicate your preferences!), performances, lunches and suppers, as well as information to help you prepare for the festival. Once the festival has ended, you will also be sent a festival report in the form of an illustrated book. Of course it is also possible to register for only one or two days.

PERFORMANCES
All tickets for shows and presentations are included in the all-in festival package. For people who do not participate in the daytime programme, separate tickets are also available for the evening shows starting in the main auditorium at 8.45 pm (as well as for the Sunday matinee). You can book those tickets directly at the Zuidplein Theatre: Zuidplein 60, via WWW.THEATERZUIDPLEIN.NL .
WED 29 MARCH 2017

8:30 PM
OPENING
In an informal opening we welcome everyone, present the festival programme, and introduce our guest curators.

8:45 PM
MAIN STAGE PERFORMANCE

TALENT ON THE RUN I Fada Theatre (The Netherlands/Syria) I http://fadatheatre.com/
I Features: Theatre, Syria, refugees

The opening performance of ICAF 2017 places us smack in the middle of the Syrian crisis and its immediate consequences in the Arab world and the west. Fada Theatre is a company composed of Syrian refugees who met each other at the end of 2015 in the temporary asylum seekers camp in Alphen aan den Rijn, the Netherlands. The performers, seven people who had never acted before and two professionals (Ahmad al Herafi and Ramez Basheer), lived together with more than 1100 others in a former prison. In this stark and uninviting environment, Ahmad and Ramez created their impressive Talent on the Run. Ahmad and Ramez had met each other while on the run in Turkey. They decided to continue their journey together until they both ended up in Alphen aan den Rijn. After one of their fellow residents committed suicide in the camp,
they took the initiative to convert the stories of other refugees into a theatre piece. They thus wanted to contribute to a more positive image of refugees among the Dutch, where xenophobia and anti-refugee sentiments are on the rise. Their message: “We are people just like you, with stories and dreams. All we want is a safe existence, for ourselves and for our families”. Nine of these stories form the backbone of this moving and intense multi-media performance.

After three sell-out performances in Alphen, Talent on the Run currently tours through the Netherlands. The shows are frequently followed by intense discussions, in which, for once, refugees are not talked ‘about’ but directly with. ICAF is glad to offer you the chance to do the same.

Trailer: https://www.youtube.com/watch?v=VxEBKWNdPDU

9:45 PM
LIVE CONCERT | MAROCKIN' BRASS | Met-X (Belgium) | http://www.met-x.be | Features: World Music, Jazz, Moroccan Music

MET-X is a house for and of musicians. It was co-founded more than 30 years ago by saxophone player Luc Mishalle (1953), a community-oriented musician who in the past worked extensively with legendary performance groups like Internationale Nieuwe Scene, Dogtroep and Welfare State International. Widely recognized as one of Belgium’s premiere jazz improvisers, Luc Mishalle’s work at MET-X is characterized by fostering sustainable links with grassroots communities in Brussels and creating a productive fusion of all kinds of street music and the incredibly rich cultural diversity in this metropolis. The MET-X motto is ‘moving music’, which fits nicely with this year’s ICAF festival theme. It is also no exaggeration to call MET-X one of the leading community music organizations in Europe, if not the world.
"We transform sounds from the belly of the city into a unique musical universe. In close collaboration with enthusiastic artists coming from the most different horizons we manufacture the creative elements in order to form bands, events and educational processes. Our acoustic universe is closely linked to that of the steaming capital: sometimes loud, sometimes soft, sometimes beautiful, sometimes ugly. Never smooth. Always exciting. Moving music. Music that moves".

MET-X is the initiator, coordinator or partner in a number of ground-breaking music projects, including Fanfakids (a children’s percussion group based in Molenbeek which will be featured at ICAF on Saturday afternoon, April 1), Remork & Karkaba (A Moroccan-Belgian street band), community choir Shanti! Shanti! and Marockin’ Brass.

Marockin’ Brass can literally trace its roots to brass and wind instrument music on the streets of Brussels. Fusing Belgian fanfare traditions with North-African influences that entered Belgian public space through migration, Marockin’ Brass has evolved from a spontaneous experiment into a semi-professional music enterprise. The group incorporates all musical passions and community and educational ambitions of MET-X. In their music you hear the result of a long-term love for - and sharp analysis of - North-African rhythms that form the basis for melody lines that refer to jazz, contemporary music and non-western cultures. Strangely enough, this mix sounds so organic and logical as if Brussels has always been located on the shores of the Mediterranean. The explanation for this is, undoubtedly, the deep respect with which the different cultural traditions are being woven together. So tonight brace yourselves for hot shaabi-funk, steaming gnawa mixed with headstrong horns that will blow the desert dust from your ears. For any occasion, indoors or outdoors, Marockin’ Brass is a joy for head and legs. Their music is the anthem of today’s urban nomad.

(see also under 'workshops' and 'ICAF Community Day')

http://www.met-x.be/nl/projecten/marockin_brass-347.html
It is easy to feel pessimistic in 2017 but community art is hopeful. Its steps may be small but they work towards a just society. Still, artists who work to further human rights, social justice, community organising and empowerment face difficult choices in today’s world – where they have choices at all.

What does it mean to act with integrity? To be an ally? To enact solidarity? How do we interrogate the values we justify and defend? In a socio-political world where every choice is a political and ethical one, what choices and alliances can we make? What risks and compromises are involved?

There are no universal answers to these questions because our situations are different. What makes sense here, now, to me, might not for you, there, tomorrow. But we can learn and gain strength from each other, from our work, our knowledge and our achievements. We can be or become part of a movement.

In this conversation we invite people to share stories from their work that give them hope in difficult times. The conversation will be facilitated by three people with very different backgrounds: Tania Cañas, a theatre maker based in Australia; François Matarasso, a writer from Europe; and Risham Waseem, a filmmaker from Pakistan. They will each share some ideas to help focus the discussion and draw together any common themes that emerge.

https://arestlessart.com/
https://www.maatitv.com/
http://riserefugee.org/
Dudley Cocke is artistic director of Roadside Theatre, an ensemble known for touring its original plays to communities across forty-five states and performing in cities from London to Los Angeles. In 2015, Dudley co-directed and co-wrote the book for the bi-lingual off-Broadway musical BERTSI!, which he is currently preparing for national touring. His work often has a rural focus, unusual in the U.S.; for example, he directed ZUNI MEETS APPALACHIA for the Smithsonian Museum of the American Indian in New York City and Washington D.C., and WHY THE COWBOY SINGS for the 2002 Winter Olympics. Dudley has taught theatre at Cornell University and New York University, and consistently works as an advocate for democratic cultural values.

Roadside is the theatre wing of Appalshop, the non-profit cultural arts organization based in the mountainous central Appalachian coalfields of eastern Kentucky, southern West Virginia, upper eastern Tennessee, and southwestern Virginia. This artist-run organization includes Appalshop Films and Video, June Appal Recordings, the Appalachian Media Institute, Traditional Music Project, Community Media Initiative, WMMT-FM Community Radio, and the Appalshop Archive. Appalshop's education and training programs support communities' efforts to solve their own problems in just and equitable ways. Each year, Appalshop productions and services reach several million people nationally and internationally.

Appalshop's mission is to enlist the power of education, media, theatre, music, and other arts to: document, disseminate, and revitalize the lasting traditions and contemporary creativity of Appalachia; tell stories the commercial cultural industries don’t tell, challenging stereotypes with Appalachian voices and visions; support communities’ efforts to achieve justice and equity and solve their own problems in their own ways; celebrate cultural diversity as a positive social value; and participate in regional, national, and global dialogue toward these ends.

Together with Bread & Puppet, Appalshop is one of the pioneer community arts organizations in the USA. It began in 1969 as a War on Poverty program to provide a head start for Appalachian youth in film training. The federal Office of Economic Opportunity set up a dozen such programs around the country with the rationale that the training would enable young people to escape their impoverished communities. Appalshop continues to train young people to become community leaders and citizen-artists. Roadside makes theatre that is "of, by, and for" Appalachian people, with the idea that by telling particular stories with skill and care, such stories can appeal to people anywhere. The ensemble is equally well known for its artistic collaborations with other ensembles working deeply within their own particular cultural traditions; these intercultural theatrical productions have set a standard for tradition-based innovation.
From the beginning, Roadside’s relationship with its audience and local culture has shaped the form and content of its plays as well as how they produce and perform them. The two main heritages in Appalachia are Scotch-Irish and Cherokee. Both are narrative-based cultures—so Roadside is a narrative-based theatre. After showing a work in progress, the performers like to hear more stories from the audience about the story the play is exploring. Over the years, the company has developed a story circle method for this purpose. It provides a form, and forum, for people to tell their personal stories about themes they find important.

At ICAF, Dudley will facilitate a three-day discourse seeking to articulate the universal issues facing community art in the near future and to explore opportunities for mutual aid and support. A useful place to start from will be the Universal Declaration of Human Rights Article 27, Section 1: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."

In order to enable a deeper form of conversation, Dudley prefers to begin with five people in the centre and a wider circle of 40 others. After introducing the story circle technique and hearing the first introductory stories, he will then include the wider circle into a facilitated discussion. At the end of Day 1, the group will collectively determine the theme for the second day. Part of the third day will examine the relationship between global environmental threats and the emotional, spiritual, and intellectual features and traditions of local life that community arts represent.

**PRECARIETY AND RESILIENCE FOR FREELANCE COMMUNITY ARTISTS**

**Matt Jennings** (Northern Ireland) | Features: discussion, hands-on exercises, support for freelance artists

In this session, Matt Jennings will run a resilience workshop, inviting practitioners to share their perspectives on their working conditions, their role as artists, and the measures they take to preserve their wellbeing and survival in an increasingly precarious environment. Research shows that participation in community arts programmes can support the psychological wellbeing and financial resilience of participants and community groups. But what about the artists themselves?

Matt will start with a presentation about the issues faced by artists working in communities in Northern Ireland and Scotland. We will discuss the hardships and opportunities that these artists have encountered, as well as the personal, professional and artistic measures that they have taken to support their survival and artistic integrity. Such measures include cultural workers’ groups who pool resources and take collective action. We may discuss these in relation to international examples of artists’ collectives,
who perform collective identity as an act of resistance to precarity (such as the Precarias de Derivo in Spain, Fora de Eixo in Brazil, or the Precarious Workers’ Brigade in the UK). We will also explore the possibilities of lobbying policy makers to introduce or preserve measures that provide direct funding to freelance artists, such as: the ‘intermittents du spectacle’ in France; ‘community cultural development workers’ in Australia; and the Universal Basic Income model, currently being tested with specific communities in Scotland, Canada, Netherlands, Finland and India. One attraction of these policy approaches is that they may not only produce more financial and personal stability for arts workers, but also can reduce the costs to the state of arts subsidy and welfare distribution. We will discuss the possibilities of artists supporting themselves or finding the means of subsistence to allow them to focus on arts activities. We will also explore the steps that people take to preserve their own psychological and physical health, in managing the stress of precarious working conditions.

Anything we discuss can be a stimulus for further discussion and sharing of practices and ideas. This might include sharing exercises in healthy eating, mindfulness yoga or martial arts, which many artists in Scotland and Northern Ireland rely on to help them cope. But we will also try to reflect critically on the idea that individual artists must take sole responsibility for their personal wellbeing. We all need to look after ourselves – and each other. The state has a key role to play in this.

This workshop would suit anyone who has experience of freelance work (as an artist or in another role), or who has worked with freelance artists, or who has an interest in the arts and cultural policy.

**Dr. Matt Jennings** is Lecturer in Drama in the School of Creative Arts & Technologies at Ulster University. Originally from Sydney, he has worked as an actor, musician, writer, director and arts facilitator in Australia, Ireland, the UK, Italy, Morocco and France. Matt first visited Ireland in 1997 and has been based in Northern Ireland since 2001, where he has worked extensively in both professional performance and the field of applied drama. His experience of working with community groups, children, young people, older people, people with learning disabilities, and people with mental health issues has informed his research, practice and teaching. In 2010, Matt completed a PhD on the function and impact of community drama in Northern Ireland since the Good Friday Agreement and has published a number of articles on this and related subjects.

11.00 AM

**SLOW START**

On Thursday, Friday and Saturday morning we offer a Slow Start Programme. For example, you can choose to take a yoga or tai chi class, dance, watch a film, see an exhibition or relax and drink coffee with a community arts colleague. For most of these
activities you don’t have to register beforehand. You can decide on the morning itself what you would like to do. At the information desk you can collect a ticket for the activity of your choosing. Note that some activities have a maximum number of participants. The program may still change a little, but at the moment you can choose from:

Yoga Kaat
In addition to many years of experience as a community theatre director at Rotterdam Neighbourhood Theatre (at ICAF you can see her performance Silent Heroines Disco), Kaat Zoontjens is also yoga instructor. So if you like to start your mornings quietly, flex your muscles and awaken your mind? Come to Yoga Kate!
Ps. If you have your own yoga mat, please bring it along!

Dancing with ...
Every morning another community dance artist conducts a dance/movement workshop based on their methodology. So if you want to move physically, before being moved mentally? Join in!

Tai chi
Community arts professor Daniel Shen from Shanghai teaches us the art of tai chi. Join, relax and discover your inner strength.

Film Corner
We have discovered many beautiful documentaries of community arts projects from all over the world. Unfortunately, we cannot programme all of them, but in this specially equipped film corner you can enjoy some selected community arts films at your leisure.

The Maldives Exodus Caravan Show
This installation, essentially a mobile home with an inflatable island on top, created by Danish artist Søren Dahlgaard and some of his friends, is a mobile touring exhibition that acts to promote environmental and political awareness. Educational and aesthetically inventive, the exhibition consists primarily of non-physical interactive artworks such as performance, video, games & music. The installation is an important statement about the situation in Maldives right now – both in relation to the climate change issue and with regards to the political situation there. The fight against climate change is a fight for human rights. It is a fight for the right to exist in a healthy environment and to enjoy the freedom that goes along with that. The climate debate is all about that, as is the fight for democracy. Climate issues and human rights are equally important. There is no Plan B; because there is no Planet B.

Exposition Arts of the Umbrella Movement

The 69 days of occupying three central districts of Hong Kong during the Umbrella Movement generated a creative explosion unseen in the history of Hong Kong and distinctive in the history of activist arts. Out of passion and a sense of necessity, people spontaneously created arts that mixed mainstream arts forms with popular arts as well as religious expression. A broad range of arts forms, from digital art to traditional religious rituals, flourished inside and outside of the ‘occupied zones’, building a sense of solidarity and voicing out the frustrated call for democracy. You can visit the photo exhibition of artwork from the Umbrella Movement, which has been especially reconstructed for ICAF. Professor Oscar Ho from Hong Kong will present and generate a conversation about this unusual phenomenon - and the power of arts in social movement in a seminar/workshop at ICAF.


The Roof

Moha is a homeless artistic collective founded by Hungarian artist Olivia Reschofsky and French artist Alice Pons. It has been operating in the public space of Amsterdam for over four years. Moha is the Hungarian name for moss. It is a familiar living element that grows almost everywhere, on everything in any conditions and in the most unexpected places. The collective specialises in developing inclusive art projects in which innovative forms of participation and cooperation go hand in hand with artistic experiment.

The Roof is an object and an idea Moha builds and imagines together with many different people they encounter through their work in the streets of the city. The Roof is a public and collective artwork addressing and using the different expertise we all have in the construction of its structure and identity. More than an object, The Roof exists through a collective action. It gathers and welcomes an inclusive audience. It is made to adapt to the different needs and functions given to it, in relation to the context in which it is placed. It becomes a key space to trigger a more direct encounter between art and society, a space to challenge and re-define the role of the art institute in the city.

At ICAF, Moha will temporarily erect The Roof in Rotterdam so that an international group of participants can experience the sheer limitless possibilities of this object and idea.

12.00 AM
LUNCH
1.00 PM
START ROUTES
(Diverse locations)
LONG WORKSHOPS
ROUTE 1, 2, 3 and 4

ROUTE 1
NO GURU, NO METHOD, NO TEACHER | Ed Carroll & Vita Gelūnienė (Lithuania)
Features: community culture, public space, visual arts, artistic research, parades

Are you interested in how to make a parade as a form of street spectacle and protest? How can a parade foreground bottom-up and person-up creativity in the face of the disappearance of public space? These questions form the basis for a hands-on workshop to rehearse how to co-produce, out of our bare lives, a *bricolage* of movement, sound and object. *Bricolage* becomes a metaphor for the creation from a diverse range of available things and people that can grow to collective agency. The outcome is not defined but it could contribute to future connections and exchanges e.g. for a street parade in Kaunas in September 2017.

**Country Context can be found in the article READ link below**
The facilitators of this workshop, Vita and Ed, have for many years been involved in an extraordinary community arts project. It is called ‘The Cabbage Field’ and is located in the Kaunas city district called Šanciai (c. 20,000 inhabitants), which became home to invading armies of the Tzars, Nazis and Soviets. The years 1919-1940, the high period of Modernism in the city, saw Kaunas become a temporary Capital of the Independent Lithuania. While the world celebrated liberation in 1945 the West turned its back on Lithuania and it returned to Soviet domination. With the Singing Revolution of 1989 and the return of the nations’ independence, hope returned for a retrieval of national identity, but peoples’ experience was soured by corruption, crisis after crisis, and a seeping loss of civil trust in politics.

**Website and Links**
Cabbage Field 2014: [1 mins] https://vimeo.com/110567382
Cabbage Field 2015: [6 mins] https://vimeo.com/183003052
Read: http://issuu.com/edinkaunas/docs/read_cabbage_field_2015-06-15_jwith

Community artists Vita Gelūnienė (b. 1969, Kaunas) and Ed Carroll (b. 1960, Dublin) work independently of institutions. Working with others, their field of view is community culture and cultural rights. Community culture is the time, energy and commitment that get invested by local residents to make their place and lives sustainable. Cultural rights is about developing a lens for the recognition and freedom to express community practice.
ROUTE 2
COMMUNITY DANCE WITH ALAN LYDDIARD AND TAMARA MCLORG (United Kingdom) http://theperformanceensemble.com/l Features: dance, improvisation, movement

Alan Lyddiard is an award winning theatre and film director, producer and writer working across the UK, Europe and beyond. Alan is best known as an advocate of the community art movement, international collaborations and ensemble theatre practice. He was Artistic Director of The Northern Stage Ensemble, Newcastle upon Tyne (1992–2005), Artistic Director of TAG Theatre Company, Glasgow (1988–1992) and Associate Director at Dundee Rep (1984–1988). His stage adaptation of George Orwell’s 1984 has been produced in theatres worldwide, including long runs across USA, Germany and France. Since 2015, Allan has been working as an associate Artist with Mind The Gap Theatre. Mind the Gap is England’s largest learning disability theatre company that creates work for UK and international audiences.

Since 2014, Alan is the Artistic Director of The Performance Ensemble. This company is an ensemble of older performers (60 years and above) from different cultural backgrounds, creating contemporary theatre for audiences of all ages. The Ensemble works in the space between professional, community and amateur arts, aspiring to create world-class theatre performance that emerges from the heart of communities.

A good example of The Performance Ensemble’s work is Anniversary. It brings together world class dancers and ordinary people who are starting to perform for the first time in their lives in their 60s, 70s and 80s. Take Barbara, who assures a BBC journalist that ‘you just have to give these things a go’. She’d like to live to 90, she tells him. She’s 88.

Anniversary presents huge challenges. Performers struggle with the repeated action of moving up and down from chairs, the body less willing than it previously has been. All stage business is carried out by the company. Hundreds of balloons must be positioned, there must be a chair in the right place; otherwise a fellow performer will have nowhere to sit. Care must be taken and this care comes through very clearly – in this company people are looking after each other. There are smiles, a supportive arm, a little nod to reassure.

At ICAF, Alan Lyddiard and his colleague Tamara McLorg offer a 3-hour workshop. It is based on Anniversary and explores the idea that we all have stories to tell. These are not necessarily grand stories; they are often small, seemingly insignificant tales that become meaningful and teach us something about ourselves and the world we live in. Over three hours, we will dance, sing, tell stories and celebrate who we are through an authentic performance of ourselves. We can share the performance at ICAF for others.
Tamara McLorg has led community dance projects across the world for over 30 years. She has taught extensively within schools, Further Education institutions, community settings and Dance Festivals. She has taught children, youth, adults, people with learning challenges, people with physical disabilities and the elderly. She was awarded The Jane Attenborough Dance UK Industry Award for her contribution to Dance 2015 and was awarded an Honorary Life Time Membership Award from People Dancing for her contribution to Community Dance 2016. In the past she has worked in Germany, Austria, Mexico, South Africa and Ethiopia.

Alan and Tamara’s presence at ICAF is partly sponsored by The Performance Ensemble.

ROUTE 3
IN THE FORMER STÄLLBERG MINE | The Non-Existent Centre (Sweden) | Features: Site-specific Participatory Art & Debate

A few years back, a group of young Swedish artists and thinkers calling themselves The Non-Existent Centre bought an abandoned mine industry and, in it, established a site for work, art and thought in Ljunarsberg, a rural municipality in Bergslagen. Since then, Ställberg´s 28 meter high mining tower forms the iconic beacon for an ongoing society research to the year 2070. The group use different formats such as performance, seminars, international residencies, festivals and exhibitions to raise ethical dilemmas often around money, migration and the power of narratives. The mine is also turned into an interdisciplinary platform for researching the human condition in strongly depopulated rural communities. The critical relationship between rapidly expanding urban conglomerations and shrinking populations in the countryside play a central role in their work, as does the notion of “migration”. Bergslagen and similar rural places are sites where some seek the tranquillity of the countryside. It is also a place where people gets relocated by the Swedish migration board after escaping war-torn homelands, and where locals try to escape the rapidly shrinking employment opportunities in depopulated areas such as this. The social-artistic research of the Non-Existent Centre is practical and closely integrated with the community. It manifests itself with the importance of sensitive listening of different experience and to give room for doubts and sorrow. The collective explores questions like: What is the consequence of working with an expanded view of art within on-going social and political processes? And how does geography, class and identity relate to these processes? Can the situation of a small so-called ‘dying’ municipality allow us to better understand the consequences of global neoliberalism and the current Swedish welfare policies? Through their practice, the Non-Existent Centre seeks to create possibilities to research and to act socially, politically, responsibly and artistically in response to these complex questions.

At ICAF, the Non-Existent Centre offers an interactive workshop in which they aim to provide insight into their art work and the social and political context in which it has been created. They will begin by reconstructing their ground breaking
The Complete Story About Ljusnarsberg and the rest of the world by means of audio-visual documentation. Subsequently, they will invite you to explore together with them a number of dilemmas that have come across their path while working with a variety of people in this particular context. These include moral and ethical questions about the position and role of participatory art in a far from perfectly functioning society. Which roles should art play in society and what roles should it avoid? When does art become a mere plaster on a defective system? These dilemmas will be familiar to many community artists from around the world. They force us to question why we do what we do, particularly in a day and age where participation and community-based approaches are being appropriated by the mainstream, or when arts projects are being regarded as cheap alternatives to ‘fix’ social problems.

ROUTE 4
FROM ADINKRA TO ALAKONDRE: ['from Identity to Affinity']: Moving Across Cultures
Alida Neslo & Nilo Berrocal (Suriname and Peru) I Features: movement, story-telling, intercultural communication

Not one race possesses the monopoly of beauty, intelligence and inner strength. Every people, every culture contains wisdom AND stupidities. Via school curricula - and nowadays via internet- we get a glimpse of cultures in Africa, Asia, South America, etc. In fact, we make them our own in our minds in a very subtle way; through this Alakondre workshop, we can get to know them through gesture, which offers an understanding on a much deeper level. Identities come together without losing their own essence: chemistry matters, but even without chemistry, you can’t replace the power of shared experience!

Physical warm up: Nilo Berrocal
Ethnic movement: Alida Neslo
Coro del alma (choir of body and mind): Nilo and Alida

Alida Neslo was born in 1954 in Paramaribo, Suriname. She studied theatre and dance in Belgium and Senegal, but after living and working in Antwerp and Amsterdam for a long time, she decided to go back to Suriname in 2005. During her time in Belgium and the Netherlands she worked as a performer in ground breaking intercultural theatre and political productions. Later, she became artistic director of Holland’s premier intercultural theatre company De Nieuw Amsterdam (DNA) and subsequently of Dasarts, an experimental graduate programme for professional performers. Now back in Suriname, she works in schools and prisons - and is developing a new engaged art curriculum for young professionals at the National Conservatory of Paramaribo.
Nilo Berrocal grew up in the Peruvian Andes. He has been making theatre since he was 14. In his early twenties he travelled with theatre collective Kantuta through Peru and other Latin American countries. After residencies in Paris and Berlin in 1987, he decided to stay in Europe. He studied at the Utrecht college of the arts and between 1991 and 2000 worked as an actor, director and educator with multicultural theatre company De Nieuw Amsterdam (of which Alida Neslo was artistic director during part of this period). Over the past 15 years he has developed his own method of theatrical storytelling, which he demonstrates worldwide. He also teaches a module in community art at the Amsterdam University of Applied Sciences.

1.00 PM

SHORT WORKSHOPS
ROUTE 5, 6 AND 7 IN COMBINATION WITH THE SILENT HEROINES DISCO

ROUTE 5

CONTEXTUALIZING MET-X COMMUNITY MUSIC IN BRUSSELS (Belgium)

Features: Community Music, peer-to-peer, Marockin' Brass, Fanfakids

MET-X is a house for and of musicians. It was co-founded more than 30 years ago by saxophone player Luc Mishalle (1953), a community-oriented musician who in the past worked extensively with legendary performance groups like Internationale Nieuwe Scene, Dogtroep and Welfare State International. Widely recognized as one of Belgium’s premiere jazz improvisers, Luc Mishalle’s work at MET-X is characterized by fostering sustainable links with grassroots communities in Brussels and creating a productive fusion of all kinds of street music and the incredibly rich cultural diversity in this metropolis. MET-X motto is 'moving music', which fits nicely with this year’s ICAF festival theme. It is also no exaggeration to call MET-X one of the leading community music organizations in Europe, if not the world.

"We transform sounds from the belly of the city into a unique musical universe. In close collaboration with enthusiastic artists coming from the most different horizons we manufacture the creative elements in order to form bands, events and educational processes. Our acoustic universe is closely linked to that of the steaming capital: sometimes loud, sometimes soft, sometimes beautiful, sometimes ugly. Never smooth. Always exciting. Moving music. Music that moves".

MET-X is the initiator, coordinator or partner in a number of ground-breaking music projects, including Fanfakids (a children’s percussion group based in Molenbeek which will be featured at ICAF on Saturday afternoon, April 1), Remork & Karkaba (Moroccan-Belgian street band), community choir Shanti! Shanti! and Marockin’ Brass (which performed on the opening night of ICAF).
In this workshop, Luc Mishalle, saxophone in hand and MP-3 files within reach, will explore together with you the genesis of his community-based music work. He will address the special relationship of MET-X with the Zinneke Parade, the importance of these kinds of music activities in a complex and volatile urban setting such as Brussels, and he will particularly focus on the two MET-X projects that can be seen live at ICAF: Marockin’ Brass and Fanfakids.

ROUTE 6
COLECTIVE CREATION WITH COLECTIVO LISARCO ı (Spain) ı Features: collective creation, inclusion dance, visual art, live music

What does it mean to genuinely work as a collective? What aesthetics emerges when every member of the collective, each with his/her own special talents and characteristics, has every bit as much input as another? Colectivo Lisarco is an inspiring example of a company for which the collective creative process is absolutely fundamental. Their way of working yields awesome poetic images and a completely unique and original form of performance art. Lisarco’s main objective is to create a more open and inclusive cultural climate. The improvised performances they produce are fascinating to watch and, at the same time, challenge our opinion of what an artistic product is, where it begins or ends, and who is allowed to be part of it.

Today in 2017, Lisarco is a more or less stable ensemble composed of people with different backgrounds, abilities and disciplines, which include dance, music and visual arts. In their creative process they explore how movement, music and visual arts can react to each other and merge. On Saturday April 1st their performance / work in progress called Synecticos will be presented at the main stage of Zuidplein Theatre.

During this workshop you will learn more about Lisarco’s vision and context and you get to experience first-hand how this collective works. You learn what it means to create images, movement and sound while being part of a collective. You are encouraged to provide your own contribution to this process. Feel what it means to be part of a fully equal and genuinely collective of musicians, visual artists and professional and non-professional dancers.

ROUTE 7
Time Slips ı Kees Deenik (The Netherlands/USA) ı www.timeslips.org ı Features: Storytelling & theatre and Dementia

How do you deal with a mother who is starting to become forgetful? What do you talk about with your father who suffers from dementia? Do you keep re-activating their memory and accept the impossibility of remembering things, or are there other
possibilities? This workshop will familiarise you with TimeSlips: a method to co-create stories with people with dementia. The approach is based on the idea that we shouldn’t keep looking for what people still remember, but rather to use the possibilities that exist to activate their fantasy to tell stories. In this hands-on activity you will experience how that might be. In that sense, TimeSlips is different from Reminiscence Theatre, which is based on stimulating memory (with sound, objects, images, smells). TimeSlips believes instead that where the memory will inevitably deteriorate, fantasy will always remain. It takes the pressure off having to remember correctly and opens space for a creative spirit in which everything is possible and acceptable.

TimeSlips is a programme that was originally set up by Anne Bastings. More about her and her work can be found on www.timeslips.org. This ICAF workshop will be facilitated by Kees Deenik. For many years Kees worked as a general (medical) practitioner in Rotterdam before going back to university to study theatre. He is now a freelance theatre director for RWT, but also runs his own educational theatre company called Wooden Leg, with which he offers programs to medical professionals. He sees value in both the Reminiscence and the TimeSlips approach. Neither will make you suffer more or less from Dementia, he believes.

**SHORT WORKSHOPS**
**ROUTE 8 AND 9 IN COMBINATION WITH PERFORMANCE SOCIAL THEATRE IN RUSSIA**

**ROUTE 8**
**CITY ARTS** (United Kingdom) | http://www.city-arts.org.uk | Features: Puppetry, visual arts

At ICAF City Arts would like to share some of the on-going work they have developed around puppetry and how they have used this art form to create different opportunities for engagement, both in the design and creation of the puppets, and in how they are used and performed in public.

Much of the puppetry City Arts have developed has come out of their large-scale work with Carnival Arts. This project was created to bring older adults into the carnival family. While they may not be physically able to take part in a carnival on the parade route, City Arts wanted to find ways that older adults could take part in carnival. In partnership with the residents they designed three giant birds, decorating their feathers with stories from their lives. These were then learnt how to be operated by volunteers and young people who performed them on the day. Afterwards, City Arts went back to the care homes to create a carnival atmosphere and share photos and films of the day. The following year, City Arts worked to create individual floats built around a shop-mobility scooter, and were able to take four people with disabilities out with them to carnival.
Other City Arts puppetry work has included the creation of smaller scale puppets that have been used in walkabout events and interventions on the street. These puppets take five people each to operate and involve much teamwork and co-operation between the puppeteers. It is this practice that City Arts wants to introduce at ICAF. The City Arts team will introduce two puppets they created as part of a programme they were involved in in the lead up to the 2012 Olympics. Each puppet takes five people to operate it, so they will work as a group to explore how to animate them, and then go out into the streets for a walkabout to meet and interact with the public.

**City Arts Nottingham** develops arts opportunities that bring people together, stimulate change and create stronger, healthier communities. The company believe participation in the arts can enrich and transform people’s lives and have been pioneering this approach for nearly 40 years. A registered charity, City Arts work creatively and collaboratively with communities and particularly target resources towards vulnerable groups. Their projects include music, performance, visual and digital arts and are all facilitated by artists particularly skilled in working creatively with people.

**ROUTE 9**

**PARTICIPATORY THEATRE AND MEMORY** | Guy Le Jeune (Ireland) | Features:

Reminiscence theatre, care, Alzheimer

Guy is a writer and theatre maker, based in County Donegal, in the Republic of Ireland. He has been Theatre Artist in Residence for An Grianán Theatre and Donegal County Council for the last two years, funded by a bursary from the Irish Arts Council.

He has over thirty years of experience in theatre, in a wide variety of roles. In the last five years, he has specialised in working with communities and individuals, creating theatre pieces from reminiscences, oral histories and memories. He works with a troika of producing partners; An Grianán Theatre, The Earagail Arts Festival and the Donegal County Council Arts Office.

His theatre works include: *On the Camel’s Hump*, a piece about the communities that lived along the long-gone railway lines that once crossed Donegal and County Tyrone; *Fiesta*, a large-scale production that celebrated the 1960s and 70s show-band era in Ireland and the famous dancehall in Letterkenny, the Fiesta Ballroom; *I Would Walk These Fields Again*, a piece about Father James McDyer, the Christian Communist Priest of Glencolmcille, Donegal, who spent his life fighting the twin curses of emigration and a lack of jobs and industry in the west of Ireland; *UNIFIED – The Musical*, a celebration of the UNIFI twisted polyester yarn factory, that existed in Letterkenny for thirty years and was the town’s largest employer. It eventually closed in 2004 due to cheap foreign imports.
Guy is currently involved in a number of process-based pieces across Donegal, including an engagement with the fishermen and women on Killybegs, Ireland’s largest fishing port, and a project with the University of Ulster School of Nursing, working with people with dementia and their careers. At ICAF, his interactive workshop will focus particularly on his reminiscence-based work with people with dementia.

PERFORMANCES
ROUTE 10, 11 AND 12

WOMEN CONNECTED / SILENT HEROINES DISCO | Rotterdams Wijktheater
(RWT) (The Netherlands) | Features: Theatre, women, empowerment, music, movement, storytelling

About Women Connected / Rotterdams Wijktheater
Women Connected is an on-going project of RWT that involves women from all over Rotterdam. Together they create performances about their lives, their yearnings and their experiences. Women Connected works with women from different generations, cultures, and regardless of their training and talent. They share a common desire in inspiring other women to become stronger. After 10 years of working, Women Connected knows what make women tick and what societal issues they face. These become guiding themes in easily accessible theatre processes. Many of the participants Women Connected seeks to reach do not immediately have the courage to climb on stage to perform for the public. The project offers them, therefore, a very slow familiarization with theatre in safe spaces - until they are ready to make the next step and become role models by performing for other women. One of the most recent results that emerged from Women Connected is Silent Heroines Disco.

Silent Heroines Disco (Stille heldinnen disco)
Come dance away to the melodic ‘70s music of Hotel California while listening to the story of Will and her experiences in the Dutch East Indies. Allow yourself to be carried along to a schoolyard in Morocco. From the mysterious China of Mei-Sun and Da-Yin you suddenly skip to a tropical street party in Maria’s Cuba. Get fired up by Mildred’s story about her favourite song at her cremation, after which Fatma takes you to the Palestinian refugee camp where she grew up.

Through headphones you hear music and stories... Some take us far away to distant places while others keep us closer to home. On stage, we see all kinds of women who live in Rotterdam, but whose roots lie all over the world. They are moving and dancing in their own way, like they want to, as if no one were watching. The stage is their domain for a little while. We hear their stories, hear their favourite music, watch them dance, and are invited to dance along with them in the end.
Silent Heroines Disco is made by RWT artist Kaat Zoontjens. She has years of experience working with vulnerable women from Rotterdam who aren’t usually involved in theatre. Their voices are seldom if ever heard in the dominant culture in the Netherlands; they are usually invisible and are at best talked about by others. But they form an important part of the diverse cultural fabric of Rotterdam. This intimate performance provides you with a unique insight into their lives.

3.30 PM

PERFORMANCE
ROUTE 5, 6 AND 7 – See explanation above
Rotterdams Wijktheater (RWT) | Women Connected/ Stille Heldinnen Disco

PERFORMANCE
ROUTE 8 AND 9

SOCIAL THEATRE IN RUSSIA | Vmeste (Russia) | www.teatrymeste.ru | Features: documentary theatre, forum theatre, censorship, political activism

The Theatre project “Vmeste” (Russian for “Together”) was born in 2012 in St.Petersburg, Russia. Since then, the organisation has been involved in various social-theatre projects and promotes the very idea of social theatre in Russia and worldwide. Vmeste create interdisciplinary, participative and site-specific performances. The artists generate theatre that talks about important social issues, and uses theatre in education.

Vmeste is one of very few groups that uses the forum-theatre method in Russia. It co-creates forum-theatre pieces for and with human-rights organizations, students, schoolchildren and migrant children. Moreover, Vmeste has devised and produced six documentary performances inside and outside of theatre, working with museums and circus, non-actors and communities.

Double Eagle (the coat of arms of Russia) is a symbol for the eternal question about the place of Russia in the world. Is Russia a part of European civilization (the West) or does it belong more to the East? This debate started with Czar Peter the Great in the 18th century. He turned the entire country to the West and built St. Petersburg as a window to Europe for Russia. Meanwhile, Europe lacks detailed knowledge about what is going on in Russia nowadays and tends to consider Russia as not being a part of European civilization.

The project itself is a documentary art research. It is based on interviews with Russian citizens: the ones who left (for reasons related to politics, work or love) and the ones who stayed (either supporting Russia’s current political strategy, wishing to change the
situations, or those who do not care). A big source of inspiration for this project were diaries, other texts and art work by Russian exiles who moved from Russia after the October Revolution and during the Soviet times to the West looking for a better life.

AT ICAF, Vmeste will present the Double Eagle research in the form of site-specific immersive theatre performance-workshop about emigration. Their goal is to create a space to talk about West and East and modern relationships between Russia and Europe by creating an immersive interactive theatre experience for European and Russian audiences, which includes them into discussion about Double Eagle. Vmeste hopes that its work will provide Russian and European participants with a better understanding of each other by exploring their stereotypical views of one another. In the workshop participants will immerse themselves in a performative experience that will feel like a real integration activity for immigrants coming into Europe as new arrivals.

ADA MUKHINA is the founder of the Theatre project Vmeste. She is a stage director, theatre pedagogue and art curator. Most recently, she authored, directed and performed in the Double Eagle project. MARIA KOLOSOVA is Vmeste's general manager and a theatre pedagogue and stage director in her own right. She also performs in Double Eagle. NATASHA BORENKO is a playwright and theatre pedagogue with Vmeste and author of many documentary and social theatre projects.

WORKSHOPS
ROUTE 10, 11 AND 12

ROUTE 10
THE MALDIVES EXODUS CARAVAN SHOW (Maldives, Denmark, Australia) I http://sorendahlgaard.com/ I Features: Exhibition, environmental activism, visual arts, climate change, political activism

The Maldives Exodus Caravan Show is designed and created by Danish artist Søren Dahlgaard and several of his artist-friends. It is a mobile touring exhibition that acts to promote environmental and political awareness. Educational and aesthetically inventive, the exhibition consists primarily of non-physical interactive artworks such as performance, video, games & music.

The Maldives Exodus Caravan Show is an important statement about the situation in Maldives right now – both in relation to climate change issues and with regards to the political situation there. The fight against climate change is a fight for human rights. It is a fight for the right to exist in a healthy environment and to enjoy the freedom that goes along with that. The climate debate is all about that, as is the fight for democracy.

During ICAF the Maldives Exodus caravan, essentially a mobile home with an inflatable
installation on top, will be moving around Rotterdam to invite people in different locations to engage in the interactive activities in and around the site. During the mornings, the caravan is also open for ICAF participants. In this special workshop, Søren will further contextualize the Maldives Exodus project and present further examples of his unusual interactive visual arts work, which operates on the cutting edge between avant-garde and participatory art.

Søren Dahlgaard is a Danish visual artist who grew up in a middle-class family in a suburb of Copenhagen. He studied at the Slade School of Fine Art of University College London. He met his wife there. She is from the Maldives and together they moved to this island nation after art school. In the Maldives, Søren made a vegetable farm on a small coral island for 2 years. There, he also developed his 'inflatable island' idea, inspired by the rising sea level and how this prospect affects the future of the Maldives. Over the years, he has become widely known for his engaged, highly original interactive, participatory work, which he carries out in a variety of public and community spaces, but also in prestigious biennales. Today, Søren and his wife and children live in Melbourne, Australia.

ROUTE 11

The Henry Girls are three sisters from Donegal, in the North-West of Ireland. They are multi-instrumentalists and specialize in close harmony singing. They combine a career in the professional music scene with a passion for working in community settings. Over the past ten years, they have become increasingly popular in Ireland, Northern Ireland, Australia, the United States and continental Europe. One of the sisters, Lorna, has a BA degree in community and world music. Supported by her sisters she has worked with community choirs in Ireland, Northern Ireland and the Netherlands. Well-known is their collaboration with the Inishowen Gospel Choir, one of Ireland’s more prominent community choirs.

In this workshop, Lorna and her sisters Karen and Joleen will demonstrate in a hands-on interactive setting how they work in community settings in their home country and elsewhere. Be prepared to stretch your vocal chords.

ROUTE 12
PARTICIPATORY VIDEO IN PAKISTAN WITH MAATI TV (Pakistan) I www.maatitv.com I Features: Video, social media, female representation

Maati TV is a web based interactive video site aimed at creating an alternative narrative
of Pakistan that promotes peace, tolerance and democracy. Maati TV is an initiative of Interactive Resource Centre, an info media organization based in Lahore, Pakistan. Maati TV puts forward narratives of peace, tolerance, gender equality and cultural heritage through digital stories, mini web series, citizen journalism, V logs and Articles. This platform works on two levels. Firstly, it aims at putting forward narratives that might be ignored by the mainstream media. It exposes people to stories that encourage and inspire them towards a peaceful Pakistan where diversity is celebrated. Secondly, it is a platform for critical discourse. Individuals get to advocate for issues that directly impact them by sending in their stories. It is a free, creative and safe space for the people of Pakistan where they can change the current story of their country and its people, by actively contributing to an alternative one.

Since its inception in 1947, Pakistan has struggled with democracy due to a history of military dictatorships and a wave of religious extremism. Such an atmosphere has reduced spaces for the marginalized communities, particularly women and minority groups. As an activist and an artist, the biggest challenge in such an environment is to counter the extremist mind-set and intolerance that has become deeply rooted within Pakistan’s population. According to Maati TV, it is especially challenging to develop a new narrative or image that includes greater diversity and inclusion while encouraging the community to not only accept this new narrative but also help develop it. Maati TV considers it as its main purpose to educate the people of Pakistan that their country is more culturally diverse and religiously tolerant than they realize by putting these examples in front of them in the form of a story.

In this hands-on workshop, Risham Waseem will share how Maati TV uses story-telling techniques and digital media to create a counter narrative against extremism and injustice. It will give an overview of the various advocacy and communication tools that Maati TV employs, particularly citizen journalism through mobile phones, and how it is used towards creating a dialogue within the masses. The workshop will also provide space to discuss the impact a collective narrative can have towards changing the mind-set of a community and how Maati TV is contributing to that. The participants of the workshop will be familiarized with the technical aspects of this platform, as well as the philosophy behind it.

Risham Waseem (1991) is a documentary filmmaker and the creative director of Maati TV. Risham is also the director of Vasakh Film Festival, an international documentary film festival aimed at creating awareness on Human rights issues and initiating a critical discourse among Pakistani youth. She also has a background in interactive/forum theatre. She has performed in various theatre plays all over Pakistan, on the themes of democracy, gender-based violence and countering violent extremism. Her biggest goal is to broaden the narrative of my country by making it more inclusive and tolerant through the art of story telling.
https://www.youtube.com/channel/UC4VwQ0F1cWfLu002kS9YFew
Drama Box is a non-profit theatre company from Singapore. Formed in 1990, Drama Box has become well-known for creating and producing socially engaged works that offer opportunities for dialogue and provoke its audience to think differently about the issues presented. Singapore is a densely populated, land-scarce City State known for its rapidly expanding urban development. In the constant cycle of tearing down and rebuilding of spaces, social bonds, resting places for the dead and even nature have often had to make way in the name of progress. Recurrent questions in the work of Drama Box are: What are the forces that shape our space? Is there room for a shared heterotopia?

Guided by the belief that engaging the community on important issues is critical to creating a vibrant and progressive society, and that every member of society should have the means to participate, Drama Box has chosen to keep most of its community performances free of admission charges.

About ‘The Lesson’
In any place where land is limited, space – both physical and psychological – comes at a premium. The Lesson asks questions about what forces are at work in shaping our space, and whether there is enough space for a shared heterotopia. The audience of The Lesson is presented with a scenario whereby a new development is planned for an old housing estate. However, there is little space left and therefore constructions in the area must be demolished. What will stay, and what will go? The audience enters this scenario and participates in the decision-making process. Under the guidance of the Singaporean facilitators, the audience will learn about the costs, risks, stakes and sacrifices that come with creating a community.

The Lesson will be performed in GoLi, an inflatable pop up theatre built by Drama Box and that travels to different community spaces in Singapore. It was created with the objective of creating an alternative space for dialogue, in response to the lack of space for public discourse on social issues in Singapore. It also seeks to transform the space it inhabits, and to bring with it arts events and activities to different neighbourhoods. The Lesson was first performed at the Singapore International Festival of Arts 2015. This marks the first time that GoLi has travelled overseas.

Drama Box’s presence at ICAF is made possible with the support of National Arts Council, Singapore and Singapore International Foundation.
NAMATJIRA PROJECT (SNEAK PREVIEW) | big hART (Australia) | www.namatjira.bighart.org / www.bighart.org | Features: documentary, indigenous community, Aboriginal painting, family history, reconciliation

The family of internationally celebrated Aboriginal artist Albert Namatjira fight for survival in two worlds – the remote Australian desert and the opulence of Buckingham Palace - telling their story in a quest to regain the copyright of their grandfather’s artwork.

Synopsis
Albert Namatjira was the first Indigenous person – an Aranda man - to be made a citizen by the Australian Government. This at a time when Aboriginal people were still considered flora and fauna - some 170 years after white people arrived in Australia.

An extraordinary man, Namatjira was the founder of the Indigenous art movement in Australia, exhibited globally, and introduced to Queen Elizabeth. However, Namatjira was caught between cultures - paraded as a great Australian while simultaneously treated with contempt and eventually wrongfully imprisoned. He passed away in 1959.

In 1983 the copyright to his entire catalogue was sold by the Government to an art dealer. Despite his work being so iconic (and valuable), his family today fight for survival, justice and - crucially - to regain the copyright to their grandfather’s work. The copyright is a deeply symbolic issue and speaks to the unresolved relationship between Indigenous and non-Indigenous Australians today. It is a cultural rights issue.

The Namatjira Legacy Trust
Namatjira Project is more than just a documentary. It is part of a campaign to restore justice to the Namatjira family. The Namatjira Legacy Trust has been established to support the Namatjira family and extended communities. The watercolour art movement is their strongest asset – internationally recognized and an avenue to generate income, at the same time as connecting to country, heritage and culture.

The Trust supports professional development and outreach, so that more community members have the opportunity to strengthen their art making and improve their well-being. It also aims to bring back to the Namatjira family the copyright of Albert Namatjira’s artworks. The Trust supports the livelihood and futures of Western Aranda communities.
“Our Western Aranda communities today face many of the same difficulties Albert Namatjira did over sixty years ago. We are strong, but our painting tradition - our livelihood – is fragile. Getting this documentary out for the world to see will help us continue the work passed down to us by Albert. Help us to keep our culture strong, to teach the young ones and to celebrate our remarkable heritage into the future.”
- The Namatjira Family

**Background – Big hART & The Namatjira Project**

This film has grown from a long term, multi-platform, arts and community development programme by the same title – 'the Namatjira Project'. It’s a Big hART project, which means it works with communities and individuals, creating art and spearheading positive social change for some of Australia’s most disadvantaged people. Big hART is Australia’s leading arts and social change organisation, which in its 25 years has won over 40 awards for its prolific work across art forms.

The Namatjira Project film has been created over 7 years in Central Australia, and in the process Big hART have forged strong friendships with the Namatjira family. This has enabled unprecedented access that has authenticity and integrity at its heart.

The ICAF screening of the Namatjira Project film is a private preview screening for ICAF delegates - the film has yet to officially premiere in Australia and beyond. ICAF is very grateful to the Namatjira family and Big hART for this unique opportunity, which is all the more special to us because the theatre production Namatjira, which features prominently in the film, was workshopped and showcased at ICAF-5 in 2011.

8.45 PM

**MAIN STAGE PERFORMANCE**

**WOMEN IN RED | FM Theatre Power** (Hong Kong) | Features: theatre, solo performance, stories of women, playback theatre
Women in Red is a solo performance by actor, film maker and theatre director Mo Lai Yan-chi. She is president of FM Theatre Power, a prominent participatory theatre company from Hong Kong. Her performance consists of eight stories that she selected from many years of practicing Playback Theatre, a form of improvisational theatre that involves audience members telling their own stories and actors re-enacting them instantly for them on stage. In an interview with Varsity Magazine Mo Lai says: “Playback Theatre is lately gaining popularity in Hong Kong, although we at FM Theatre Power have been doing this for around a decade. […] The audiences come not just to watch a show, but to share their real-life stories. In these 10 years, I must have listened to several hundred stories – many of which have touched me or inspired me in their own ways. I hope that they will be heard by a larger audience, because these [storytellers’] lives have influenced mine. As an actress, I hope to bring these stories to more people.”

FM Theatre Power will come to ICAF with four of its members, including Mo Lai and our guest curator Bonnie Chan. During the festival they will facilitate a Playback and Playforward Theatre workshop in which they will illustrate the many challenges they encounter in today’s Hong Kong.

In addition to Women in Red and the FM Playback/Playforward workshop, ICAF will also screen Mo Lai’s feature film N+N:
http://www.icafrotterdam.com/programme/item/2017/1-1

09.45 PM

LATE NIGHT STAGE

We finish every day with a festive late night stage. With a drink and a snack you can enjoy live music and dance performed by local or foreign groups. A number of the organizations who are presenting or performing at the festival have talented musicians - or deejays - in their midst who don’t want to miss another chance to get on stage. Come dance the night away!
A TWO-DAY CONVERSATION WITH JAMES THOMPSON

Features: Seminar, care, culture, performance in place of war

James Thompson is a renowned scholar and practitioner based at the University of Manchester. At ICAF, James will conduct two seminars. The first (on Friday 31 March) will introduce people to his work in the last 15 years in war and sites of humanitarian disaster. He will outline the history and work of the In Place of War project (see inplaceofwar.net) and give examples from practice in different international settings – including DR Congo and Sri Lanka where he has conducted most of his work. In Place of War has documented and developed arts initiatives in war zones since 2000 – always supporting artists in those settings and championing their expertise. James will also discuss some of the political and ethical issues that arise this work – and offer a practical exploration of some of the consequences of making art in sites of violence and war.

James’ second seminar (on Saturday, 1 April) will present his new work focused on what he labels ‘an aesthetics of care’. Originating from his work in war zones, he is now exploring how artists develop caring practices in a range of different contexts, and how care workers demonstrate great artistry in the way they support individuals and communities. He will outline the origins of this work, some background in care ethics and sketch how thinking about care aesthetics might challenge some practices within community-based arts. As this is new work, James will suggest some examples, but is keen to create a dialogue on what a more caring and care-ful arts practice might look like. Crucially this is a political-artistic project, seeking alternatives to a deeply care-less and uncaring world.

Both sessions will be a mixture of presentation, discussion, question/answers and where possible some practical exercises.

James Thompson is Professor of Applied and Social Theatre and Associate Vice President for Social Responsibility at the University of Manchester. He established the Theatre in Prisons and Probation Centre in the 1990s and is the Founder and Co-Director of In Place of War - a project researching and developing arts programs in war
and disaster zones. He has developed and run theatre projects in Africa and South Asia (principally DR Congo and Sri Lanka). He has written widely on theatre applied to conflict, peace-building, and reconciliation and his most recent books are Performance Affects: Applied Theatre and the End of Effect (2009) and Humanitarian Performance: from Disaster Tragedies to Spectacles of War (2014). He is now working on the relationship between the arts and care – explored in an article called Towards an Aesthetics of Care – examining the artistry of health care professional and the caring skills of artists.

A THREE-DAY CONVERSATION WITH DUDLEY COCKE | Roadside Theatre (USA)
I Features: Story circle, discussion on art and society

Dudley Cocke is artistic director of Roadside Theatre, an ensemble known for touring its original plays to communities across forty-five states and performing in cities from London to Los Angeles. In 2015, Dudley co-directed and co-wrote the book for the bi-lingual off-Broadway musical BETSY!, which he is currently preparing for national touring. His work often has a rural focus, unusual in the U.S.; for example, he directed ZUNI MEETS APPALACHIA for the Smithsonian Museum of the American Indian in New York City and Washington D.C., and WHY THE COWBOY SINGS for the 2002 Winter Olympics. Dudley has taught theatre at Cornell University and New York University, and consistently works as an advocate for democratic cultural values.

Roadside is the theatre wing of Appalshop, the non-profit cultural arts organization based in the mountainous central Appalachian coalfields of eastern Kentucky, southern West Virginia, upper eastern Tennessee, and southwestern Virginia. This artist-run organization includes Appalshop Films and Video, June Appal Recordings, the Appalachian Media Institute, Traditional Music Project, Community Media Initiative, WMMT-FM Community Radio, and the Appalshop Archive. Appalshop's education and training programs support communities' efforts to solve their own problems in just and equitable ways. Each year, Appalshop productions and services reach several million people nationally and internationally.

Appalshop's mission is to enlist the power of education, media, theatre, music, and other arts to: document, disseminate, and revitalize the lasting traditions and contemporary creativity of Appalachia; tell stories the commercial cultural industries don’t tell, challenging stereotypes with Appalachian voices and visions; support communities’ efforts to achieve justice and equity and solve their own problems in their own ways; celebrate cultural diversity as a positive social value; and participate in regional, national, and global dialogue toward these ends.

Together with Bread & Puppet, Appalshop is one of the pioneer community arts organizations in the USA.
It began in 1969 as a War on Poverty program to provide a head start for Appalachian youth in film training. The federal Office of Economic Opportunity set up a dozen such programs around the country with the rationale that the training would enable young people to escape their impoverished communities. Appalshop continues to train young people to become community leaders and citizen-artists. Roadside makes theatre that is "of, by, and for" Appalachian people, with the idea that by telling particular stories with skill and care, such stories can appeal to people anywhere. The ensemble is equally well known for its artistic collaborations with other ensembles working deeply within their own particular cultural traditions; these intercultural theatrical productions have set a standard for tradition-based innovation.

From the beginning, Roadside’s relationship with its audience and local culture has shaped the form and content of its plays as well as how they produce and perform them. The two main heritages in Appalachia are Scotch-Irish and Cherokee. Both are narrative-based cultures—so Roadside is a narrative-based theatre. After showing a work in progress, the performers like to hear more stories from the audience about the story the play is exploring. Over the years, the company has developed a story circle method for this purpose. It provides a form, and forum, for people to tell their personal stories about themes they find important.

At ICAF, Dudley will facilitate a three-day discourse seeking to articulate the universal issues facing community art in the near future and to explore opportunities for mutual aid and support. A useful place to start from will be the Universal Declaration of Human Rights Article 27, Section 1: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."

In order to enable a deeper form of conversation, Dudley prefers to begin with five people in the centre and a wider circle of 40 others. After introducing the story circle technique and hearing the first introductory stories, he will then include the wider circle into a facilitated discussion. At the end of Day 1, the group will collectively determine the theme for the second day. Part of the third day will examine the relationship between global environmental threats and the emotional, spiritual, and intellectual features and traditions of local life that community arts represent.

**REACT | EU-project involving Italy, UK, the Netherlands | Features: Community Theatre and Refugees**

Refugee Engagement and integration Through Community Theatre, (REACT, 2016 – 18) is an EU Creative Europe partnership between Acta Community Theatre (Bristol, UK), Rotterdams Wijktheater (Rotterdam, Holland) and Centro per lo Sviluppo Creativo Danilo Dolci (Palermo, Italy).
It is basically a community theatre programme for refugees to share their stories with host communities. It includes a sharing event in Bristol in March 2018 and a special presentation halfway through the project at ICAF.

During the first year, the three REACT partners from Bristol, Rotterdam and Palermo have been engaged in a process of discussion and deliberation about the nature of their different models, and have extended this dialogue with community arts practitioners, refugee agencies and local community organisations.

REACT is a project which has information exchange at its very heart; it is in essence a collaborative project which aims to bring together agencies – arts and humanitarian – working with theatre, communities and refugees, and looking to develop and disseminate information about best practices when working in this field. The project is structured to give each community theatre partner the opportunity to develop a new example of its work with refugees and share this process with the other partners through a series of meetings and seminars.

This ICAF activity is an unparalleled opportunity for REACT to connect with agencies and partners at a global level. In addition to updates from Bristol and Palermo, at ICAF RWT will present an example of its pop-up theatre activities with asylum seekers in Rotterdam. The Pop Up Theatre offers the possibility, by means of a short-term intervention, to co-create a theatre piece with refugees in a short amount of time. It’s a simply equipped theatre with basic lighting that can be temporarily placed in a home, a hallway or in a public space. In this temporary theatre we first familiarize people with theatre before inviting them to share their stories with each other. For many of the participants it is their first ever encounter with theatre. Without pressure, they are subsequently offered the opportunity to participate in three more rehearsals to prepare their story for performance of their peers.

11.00 AM
SLOW START

On Thursday, Friday and Saturday morning we offer a Slow Start Programme. For example, you can choose to take a yoga or tai chi class, dance, watch a film, see an exhibition or relax and drink coffee with a community arts colleague. For most of these activities you don’t have to register beforehand. You can decide on the morning itself what you would like to do. At the information desk you can collect a ticket for the activity of your choosing. Note that some activities have a maximum number of participants. The program may still change a little, but at the moment you can choose from:
Yoga Kaat
In addition to many years of experience as a community theatre director at Rotterdam Neighborhood Theatre (at ICAF you can see her performance Silent Heroines Disco), Kaat Zoontjens is also yoga instructor. So if you like to start your mornings quietly, flex your muscles and awaken your mind? Come to Yoga Kate! Ps. If you have your own yoga mat, please bring it along!

Dancing with ...
Every morning another community dance artist conducts a dance/movement workshop based on their methodology. So if you want to move physically, before being moved mentally? Join in!

Tai chi
Community arts professor Daniel Shen from Shanghai teaches us the art of tai chi. Join, relax and discover your inner strength.

Film Corner
We have discovered many beautiful documentaries of community arts projects from all over the world. Unfortunately, we cannot programme all of them, but in this specially equipped film corner you can enjoy some selected community arts films at your leisure.

The Maldives Exodus Caravan Show
This installation, essentially a mobile home with an inflatable island on top, created by Danish artist Søren Dahlgaard and some of his friends, is a mobile touring exhibition that acts to promote environmental and political awareness. Educational and aesthetically inventive, the exhibition consists primarily of non-physical interactive artworks such as performance, video, games & music. The installation is an important statement about the situation in Maldives right now – both in relation to the climate change issue and with regards to the political situation there. The fight against climate change is a fight for human rights. It is a fight for the right to exist in a healthy environment and to enjoy the freedom that goes along with that. The climate debate is all about that, as is the fight for democracy. Climate issues and human rights are equally important. There is no Plan B; because there is no Planet B.


Exposition Arts of the Umbrella Movement
The 69 days of occupying three central districts of Hong Kong during the Umbrella Movement generated a creative explosion unseen in the history of Hong Kong and distinctive in the history of activist arts. Out of passion and a sense of necessity, people spontaneously created arts that mixed mainstream arts forms with popular arts as well as religious expression.
A broad range of arts forms, from digital art to traditional religious rituals, flourished inside and outside of the ‘occupied zones’, building a sense of solidarity and voicing out the frustrated call for democracy. You can visit the photo exhibition of artwork from the Umbrella Movement, which has been especially reconstructed for ICAF.

Professor Oscar Ho from Hong Kong will present and generate a conversation about this unusual phenomenon - and the power of arts in social movement in a seminar/workshop at ICAF.

The Roof
Moha is a homeless artistic collective founded by Hungarian artist Olivia Reschofsky and French artist Alice Pons. It has been operating in the public space of Amsterdam for over four years. Moha is the Hungarian name for moss. It is a familiar living element that grows almost everywhere, on everything in any conditions and in the most unexpected places. The collective specialises in developing inclusive art projects in which innovative forms of participation and cooperation go hand in hand with artistic experiment.

The Roof is an object and an idea Moha builds and imagines together with many different people they encounter through their work in the streets of the city. The Roof is a public and collective artwork addressing and using the different expertise we all have in the construction of its structure and identity. More than an object, The Roof exists through a collective action. It gathers and welcomes an inclusive audience. It is made to adapt to the different needs and functions given to it, in relation to the context in which it is placed. It becomes a key space to trigger a more direct encounter between art and society, a space to challenge and re-define the role of the art institute in the city.

At ICAF, Moha will temporarily erect The Roof in Rotterdam so that an international group of participants can experience the sheer limitless possibilities of this object and idea.

12.00 AM
LUNCH

1.00 PM
START ROUTES
(Diverse locations)

LONG WORKSHOPS – ROUTE 1, 2 AND 3
ROUTE 1
FROM ADINKRA TO ALAKONDRE: ['from Identity to Affinity']: Moving Across Cultures
Alida Neslo & Nilo Berrocal (Suriname and Peru) I Features: movement, story-telling, intercultural communication

Not one race possesses the monopoly of beauty, intelligence and inner strength. Every people, every culture contains some wisdom AND stupidities. Via school curricula - and nowadays via internet- we get a glimpse of cultures in Africa, Asia, South America, etc. In fact, we make them our own in our mind in a very subtle way; through this Alakondre workshop, we can get to know them through gesture, which offers an understanding on a deeper level. Identities come together without losing their own essence: chemistry matters, but even without chemistry, you can’t replace the power of shared experience!

Physical warm up: Nilo Berrocal
Ethnic movement: Alida Neslo
Coro del alma (choir of body and mind) : Nilo and Alida

Alida Neslo was born in 1954 in Paramaribo, Suriname. She studied theatre and dance in Belgium and Senegal, but after living and working in Antwerp and Amsterdam for a long time, she decided to go back to Suriname in 2005. During her time in Belgium and the Netherlands she worked as a performer in ground breaking intercultural theatre and political productions. Later, she became artistic director of Holland’s premier intercultural theatre company De Nieuw Amsterdam (DNA) and subsequently of Dasarts, an experimental graduate programme for professional performers. Now back in Suriname, she works in schools and prisons - and is developing a new engaged art curriculum for young professionals at the National Conservatory of Paramaribo.

Nilo Berrocal grew up in the Peruvian Andes. He has been making theatre since he was 14. In his early twenties he travelled with theatre collective Kantuta through Peru and other Latin American countries. After residencies in Paris and Berlin in 1987, he decided to stay in Europe. He studied at the Utrecht college of the arts and between 1991 and 2000 worked as an actor, director and educator with multicultural theatre company De Nieuw Amsterdam (of which Alida Neslo was artistic director during part of this period). Over the past 15 years he has developed his own method of theatrical storytelling, which he demonstrates worldwide. He also teaches a module in community art at the Amsterdam University of Applied Sciences.

ROUTE 2
COMMUNITY DANCE WITH ALAN LYDDIARD AND TAMARA MCLORG (United Kingdom) I http://theperformanceensemble.com/ I Features: dance, improvisation,
Alan Lyddiard is an award winning theatre and film director, producer and writer working across the UK, Europe and beyond. Alan is best known as an advocate of the community art movement, international collaborations and ensemble theatre practice. He was Artistic Director of The Northern Stage Ensemble, Newcastle upon Tyne (1992–2005), Artistic Director of TAG Theatre Company, Glasgow (1988–1992) and Associate Director at Dundee Rep (1984–1988). His stage adaptation of George Orwell’s 1984 has been produced in theatres worldwide, including long runs across USA, Germany and France. Since 2015, Allan has been working as an associate Artist with Mind The Gap Theatre. Mind the Gap is England’s largest learning disability theatre company that creates work for UK and international audiences.

Since 2014, Alan is the Artistic Director of The Performance Ensemble. This company is an ensemble of older performers (60 years and above) from different cultural backgrounds, creating contemporary theatre for audiences of all ages. The Ensemble works in the space between professional, community and amateur arts, aspiring to create world-class theatre performance that emerges from the heart of communities.

A good example of The Performance Ensemble’s work is Anniversary. It brings together world class dancers and ordinary people who are starting to perform for the first time in their lives in their 60s, 70s and 80s. Take Barbara, who assures a BBC journalist that ‘you just have to give these things a go’. She’d like to live to 90, she tells him. She’s 88. Anniversary presents huge challenges. Performers struggle with the repeated action of moving up and down from chairs, the body less willing than it previously has been. All stage business is carried out by the company. Hundreds of balloons must be positioned, there must be a chair in the right place; otherwise a fellow performer will have nowhere to sit. Care must be taken and this care comes through very clearly – in this company people are looking after each other. There are smiles, a supportive arm, a little nod to reassure.

At ICAF, Alan Lyddiard and his colleague Tamara McLorg offer a 3-hour workshop. It is based on Anniversary and explores the idea that we all have stories to tell. These are not necessarily grand stories; they are often small, seemingly insignificant tales that become meaningful and teach us something about ourselves and the world we live in. Over three hours, we will dance, sing, tell stories and celebrate who we are through an authentic performance of ourselves. We can share the performance at ICAF for others.

Tamara McLorg has led community dance projects across the world for over 30 years. She has taught extensively within schools, Further Education institutions, community
settings and Dance Festivals. She has taught children, youth, adults, people with learning challenges, people with physical disabilities and the elderly. She was awarded The Jane Attenborough Dance UK Industry Award for her contribution to Dance 2015 and was awarded an Honorary Life Time Membership Award from People Dancing for her contribution to Community Dance 2016. In the past she has worked in Germany, Austria, Mexico, South Africa and Ethiopia.

Alan and Tamara’s presence at ICAF is partly sponsored by The Performance Ensemble.

ROUTE 3
Building Dream – PART 1 | Urban Gorillas (Andreas Bachmair & Anne Rooschüz) (The Netherlands) | Discipline: Site-specific Theatre | Features: Reconstructing a performance, site-specific, moveable tribune, participation, Vreewijk Rotterdam

Urban Gorillas was founded in 2012 by theatre directors Andreas Bachmair and Anne Rooschüz. Their main aim is to reach both conventional theatre audiences and audiences that have little to no experience with experimental performance. Urban Gorillas regard audiences not only as passive viewers but also as active participants. For that reason, it invites them to participate in workshops, observe transparent artistic processes, and to become involved in discussions after the shows.

Reconstructing Dream
The audience will be ridden on a mobile tribune through a neighborhood in Rotterdam. During this leisurely journey you discover colourful daydreams and unexpected future visions. But also the darker dreams that wake you up at night with a fright. So get on board of this moveable tribune, which will take you into the dreams of residents rooted in Rotterdam Vreewijk and those of people who happen to coincidentally pass by there.

In the spring of 2016, Urban Gorillas, with support from composer Alison Isadora, made this visual and musical performance with residents from the Lodewijk van Deyssel area in the western suburbs of Amsterdam. In Dream, these people reveal their guilty pleasures, secret desires and hidden disappointments. At ICAF, workshop participants will be working on a reconstruction of Dream in the Vreewijk garden district of Rotterdam together with local residents. Other ICAF visitors will come to view the results of this workshop while seated on a moving tribune that rolls at a snail’s pace through this extraordinary part of Rotterdam. They will watch you perform on sidewalks, in houses and in front gardens of Vreewijk, together with people who live there.

NB: This workshop is spread over two days. If you register for it you need to be available during the reconstruction workshop on Friday between 1.30 PM and 5 PM and on Saturday for the showcase, also between 1.30 and 5 PM. The workshop and your active involvement as a performer in
the showcase are incorporated in route 3 on both Friday and Saturday.

1.00 PM
WORKSHOPS
ROUTE 4 AND 5 IN COMBINATION WITH PERFORMANCE SOCIAL THEATRE IN RUSSIA

ROUTE 4
COMMUNITY ART IN CHINA
(China) I Features: conversation with Dr. Daniel Shen of the Shanghai Theatre Academy

In this 90-minute conversation, Dr. Daniel Shen, Associate Professor of Applied and Social Theatre at the Shanghai Theatre Academy, invites you to a discussion with him about possibilities and limitations of community arts in China. Through the educational programme that he coordinates at one of China’s most prominent performing arts institutes, many of his graduates have gone on to work in social artistic projects. These include participatory theatre initiatives with migrant workers, people with disability, and so-called minority cultures in Shanghai and faraway regions like Guizhou Province and the Yu Shu Tibetan Autonomous Region. Dr. Shen (who holds a Ph.D. from the Shanghai Theatre Academy) has been intrigued by community art since his doctoral exchange work at Yale and Brown University in the USA and his practical collaboration with groups like the Bread & Puppet Theatre. He also is aware that the focus on inclusion, cohesion and co-creation in many western community arts enterprises takes on a different dimension in his still very collective oriented home country.

ROUTE 5
THEATRE AND DEVELOPMENT KENYAN STYLE
(Kenya) I Features: Theatre and Development, Extremism, hands-on exercises

About Amani People’s Theatre
Founded in 1994 by a group of young artists, Amani People’s Theatre (APT) has trained practitioners and community groups in their arts-based approach across Kenya as well as internationally. Their work has been wide-ranging, including work with communities affected by post-election violence, cattle rustling, tackling ethnic conflict and most recently countering violent extremism. As well as implementing projects and working with communities at the grassroots level, APT has also conducted training for capacity building and strengthening individuals and communities (community-based organizations and NGO’s) in the field of social development. APT has trained over 500 community animators across Kenya who have since become leaders in peace building
in their communities. Over the years, APT has also hosted international practitioners who have travelled to Kenya to train in their methodology. APT is widely considered as a key organisation in Kenya promoting the use of Theatre for Development (TfD) and, more specifically, of the value of the arts in promoting peace and social change.

**Amani People’s Theatre’s approach**
APT employs TfD that empowers communities to solve their own problems through theatre. Like many other TfD colleagues, APT draws on the radical pedagogy of Paulo Freire. In terms of APT’s work, this explicit focus on development – and an understanding that TfD is about empowerment – is harnessed to encourage individuals and communities to critically analyse the root causes of conflict and to find non-violent ways of responding to conflict and wider social injustices. This workshop presentation at ICAF will therefore be an interactive session involving the use of forum theatre, image theatre, storytelling and dance as tools to drive social change in Kenya.

**Rachel Okwar** is a professional arts educator with a BA and MA degree from Daystar University in Nairobi. She started working with Amani in 2014 and before that worked as a communication officer at Maseno University in Western Kenya. She specialises in the use of participatory theatre for conflict resolution and all manner of health-related objectives. She is the current Programme and Communication officer at APT.

1.00 PM

**WORKSHOPS**

**ROUTE 6 AND 7 IN COMBINATION WITH FILM 1 + 1**

**ROUTE 6**

**A CONVERSATION ABOUT ART & ACTIVISM IN HONG KONG WITH OSCAR HO**
(Hong Kong) | Features: installation, discussion, activism

**Arts of the Umbrella Movement**
The 69 days of occupying three central districts of Hong Kong during the Umbrella Movement generated a creative explosion unseen in the history of Hong Kong and distinctive in the history of activist arts. Out of passion and a sense of necessity, people spontaneously created arts that mixed mainstream arts forms with popular arts as well as religious expression. A broad range of arts forms, from digital art to traditional religious rituals, flourished inside and outside of the ‘occupied zones’, building a sense of solidarity and voicing out the frustrated call for democracy. The conversation generated in this seminar/workshop will present and discuss this unusual phenomenon - and the power of arts in social movement. This event will take place within a photo exhibition of artwork from the Umbrella Movement, which has been especially reconstructed for ICAF.
Professor Oscar Ho is the programme director of the MA Programme in Cultural Management at the Chinese University of Hong Kong, and is formerly exhibition director of Hong Kong Arts Centre and founding director of the Shanghai Museum of Contemporary Art. During the occupation period, he participated actively as one of the teaching staff of the Umbrella University.

ROUTE 7
PLAYBACK AND PLAYFORWARD WITH FM THEATRE POWER I Hong Kong I
Features: Participatory Theatre

FM Theatre Power will come to ICAF with four of its members, including Mo Lai and our guest curator Bonnie Chan. During the festival they will facilitate a Playback and Playforward Theatre workshop in which they will illustrate the many challenges they encounter in today’s Hong Kong. (Playback, which theatrically reconstructs a past event, is different from Playforward – an FM Theatre Power invention – which anticipates the future.)

In addition to Women in Red and the FM Playback/Playforward workshop, ICAF will also screen Mo Lai’s feature film N+N (see ‘Films’).

1.00 PM
PERFORMANCE
EXODUS 2.0 IN COMBINATION WITH WORKSHOPS ROUTE 8 AND 9

ROUTE 8 and 9
EXODUS 2.0. I Catinca Draganescu (Romania) I Features: documentary theatre, installation, women, Romanian guest workers, Italy

EXODUS 2.0 #socialgame (2015) is an original documentary project created by an interdisciplinary team of 10 Romanian artists and 5 NGOs. The project investigates poverty-driven migration from Eastern European countries, focusing on the case of Romanian migrant mothers working in Italy. The documentary installation was presented at the National Romanian Library in 2015 and was composed of three parts: an interactive video game, a performance and a documentary photo and video exposition. Catinca Drăgănescu is a Romanian theatre director and playwright. She also has a degree in advertising and public relations and is currently pursuing a PhD at the I.L. Caragiale University in Bucharest. Her work consists of different interdisciplinary creative research platforms focused around sensitive social and political themes. Her performances use game structures in order to offer audiences an experience that actively engages them in a dialogue. She uses movement and stillness as tools of
increasing tension and emotional impact.

In 2010, together with a group of artists, she founded a cultural NGO and since then they have become involved in community projects, social interventions and hybrid art that use creative work as a tool for empowering the counter-narrative of underrepresented social categories. In 2015, *Dontcrybaby*, a play written by Catinca and Eugen Jebeleanu, was published in the volume *Machtbilder. Neue Theaterstücke aus Rumänien* and in 2016 she was the first Romanian artist to be in residency at the Drama League New York with a play called *Rovegan*, about poverty driven migration. Also in 2016, *Ibsen Incorporated* played in New York at HERE Art Center and she started teaching in the theatre directing department of the National University of Theatre and Cinematography in Bucharest.

At ICAF Catinca and her group will present a specially adapted version of EXODUS 2.0. It will consist of a theatrical installation filled containing still and moving images, in which the audience is invited to enter into a social and political dialogue by means of an interactive game.

**1.00 PM**
**FILM**
**NAMATJIRA PROJECT (SNEAK PREVIEW) IN COMBINATION WITH WORKSHOPS ROUTE 10 AND 11**

**3.30 PM**
**PERFORMANCE**
**ROUTE 4 AND 5**

**SOCIAL THEATRE IN RUSSIA** | **Vmeste** (Russia) | **www.teatrvmeste.ru** | Features: documentary theatre, forum theatre, censorship, political activism

The Theatre project “Vmeste” (Russian for “Together”) was born in 2012 in St.Petersburg, Russia. Since then, the organisation has been involved in various social-theatre projects and promotes the very idea of social theatre in Russia and worldwide. Vmeste create interdisciplinary, participative and site-specific performances. The artists generate theatre that talks about important social issues, and uses theatre in education.

Vmeste is one of very few groups that uses the forum-theatre method in Russia. It co-creates forum-theatre pieces for and with human-rights organizations, students, schoolchildren and migrant children. Moreover, Vmeste has devised and produced six documentary performances inside and outside of theatre, working with museums and circus, non-actors and communities.
Double Eagle (the coat of arms of Russia) is a symbol for the eternal question about the place of Russia in the world. Is Russia a part of European civilization (the West) or does it really more belong the the East? This debate started with Czar Peter the Great in the 18th century. He turned the entire country to the West and built St. Petersburg as a window to Europe for Russia. Meanwhile, Europe lacks detailed knowledge about what is going on in Russia nowadays and tends to consider Russia as not being a part of European civilization.

The project itself is a documentary art research. It is based on interviews with Russian citizens: the ones who left (for reasons related to politics, work or love) and the ones who stayed (either supporting Russia’s current political strategy, wishing to change the situation, or those who do not care). A big source of inspiration for this project were diaries, other texts and art work by Russian exiles who moved from Russia after the October Revolution and during the Soviet times to the West looking for a better life.

AT ICAF, Vmeste will present the Double Eagle research in the form of site-specific immersive theatre performance-workshop about emigration. Their goal is to create a space to talk about West and East and modern relationships between Russia and Europe by creating an immersive interactive theatre experience for European and Russian audiences, which includes them into discussion about Double Eagle. Vmeste hopes that its work will provide Russian and European participants with a better understanding of each other by exploring their stereotypical views of one another. In the workshop participants will immerse themselves in a performative experience that will feel like a real integration activity for immigrants coming into Europe as new arrivals.

ADA MUKHINA is the founder of the Theatre project Vmeste. She is a stage director, theatre pedagogue and art curator. Most recently, she authored, directed and performed in the Double Eagle project. MARIA KOLOSOVA is Vmeste's general manager and a theatre pedagogue and stage director in her own right. She also performs in Double Eagle. NATASHA BORENKO is a playwright and theatre pedagogue with Vmeste and author of many documentary and social theatre projects.

3.30 PM
START FILM
ROUTE 6 AND 7

1+1 I Mo-Lai Yan Chi (Hong Kong) I Features: feature film, social activism, eviction, expropriation

Aside from her work in the theatre, Mo Lai has been a filmmaker from the beginning. In
2004, she made the documentary *Sex House* (2004), which she wrote, filmed, and edited all by herself. The film was selected for the 12th IFVA Hong Kong Independent Short Film and Video Festival, where it received an honourable mention by the jury. Mo Lai’s most recent works are the short *1 + 1* (2010) and the follow-up feature *N + N* (2012). As a child, the Hong Kong-born Lai was sent to live in a village in mainland China, where she was taken care of by an elderly relative. These childhood experiences helped her to make *1 + 1*. It is a response to the Hong Kong government’s decision to evict the residents of Choi Yuen Village to make way for the development of the Hong Kong Express Rail Link. The film focuses on the relationship between a young girl and her grandfather, and the effect that the eviction of Choi Yuen village has on their lives. It played at the Broadway Cinematheque for nearly five months, and became the prelude to the feature length fiction film *N + N*. It features social activist and local theatre veteran Augustine Mok Chiu-Yu. *N + N* made its debut at the 2012 Hong Kong Asian Film Festival. It played at the Broadway Cinematheque for nearly one year, was entered into almost 30 international film festivals and won eight grand awards. Mo Lai has received numerous awards, including the Hong Kong Arts Development Council’s Award for Young Artist (Film) and the Chang Kuo-sin Award for Aspiring Young Communicators.

Mo Lai Yan-Chi studied at Hong Kong Baptist University’s Department of Cinema and Television. She is a multimedia performer and has been involved in theatre from her university days. In addition to her work with FM Theatre Power, Mo Lai has been on cultural exchange to India, Bangladesh and the USA, where she studied with the legendary San Francisco Mime Troupe. She holds an M.A. in theatre from Leeds University in the UK.

3.30 PM
START WORKSHOPS ROUTE 8 AND 9

ROUTE 8
**NOTHING ABOUT US WITHOUT US** | **TANIA CAÑAS** (Australia) | Features: Refugees, activism, first voice narration, representation

Tania Cañas is a Melbourne-based theatre maker, facilitator and researcher all within community driven settings. She is the Arts Director at RISE Refugee, Australia’s first Refugee and Asylum seeker organisation run and governed by the community. Tania’s passions include books, particularly those written by writers of colour about navigating social and political spaces. Two of her favourite quotations are: “nothing about us, without us” and Michel de Certeau’s “what the map cuts up, the story cuts across.” A third quotation that inspires Tania’s work is from the Kenyan scholar and playwright Ngũgĩ wa Thiong’o’s: “The ever-continuing struggle to seize back creative initiative in history through a real control of all the means of communal self-definition in time and
According to Tania, a good community arts project is one that provides autonomous, self-determining and self-actualising spaces; spaces that are not only community-engaged but community-driven. A good community arts project understands that practice is political and considers the social criteria as the artistic criteria. A good community arts project is not working for community, and sometimes not even with, but as community.

Drawing from both practice and theory, the workshop will explore community engaged arts and what this means in regards to authorship and ownership with refugee, asylum seeker and ex-detainee communities. It will investigate how to sustain respectful and self-determined collaborations through a praxis of “nothing about us without us”

ROUTE 9
BUILDING RELATIONS WHILE CONSTRUCTING A ROOF I MOHA (The Netherlands) I Features: visual arts, art in public space

Moha is a homeless artistic collective founded by Hungarian artist Olivia Reschofsky and French artist Alice Pons. It has been operating in the public space of Amsterdam for over four years. Moha is the Hungarian name for moss. It is a familiar living element that grows almost everywhere, on everything in any conditions and in the most unexpected places. The collective specialises in developing inclusive art projects in which innovative forms of participation and cooperation go hand in hand with artistic experiment. The context in which Moha works - the city and its different social dynamics, locality and how people make and use their living environment - are the starting points for all its initiatives. The group attempts to reach out to a non-exclusive audience of wo/men from all walks of life, including people in the margins of society.

These margins can be understood socially, geographically, culturally or ideologically, depending on one’s point of perception. By moving from one neighbourhood to the other, from one street to the next, Moha carries its projects forward and welcomes anyone to take part in the organisation, in the artistic development, all the way to an end result.

The Roof is an object and an idea Moha builds and imagines together with many different people they encounter through their work in the streets of the city. The Roof is a public and collective artwork addressing and using the different expertise we all have in the construction of its structure and identity. More than an object, The Roof exists through a collective action. It gathers and welcomes an inclusive audience. It is made to adapt to the different needs and functions given to it, in relation to the context in which it is placed. It becomes a key space to trigger a more direct encounter between art and
society, a space to challenge and re-define the role of the art institute in the city.

At ICAF, Moha will temporarily erect The Roof in Rotterdam so that an international group of participants can experience the sheer limitless possibilities of this object and idea.

Alice Pons and Olivia Reschofsky met each other during their studies at SNDO (School for New Dance Development) in Amsterdam. They both graduated in 2012. Since then they have been working together, developing projects such as BlueGorilla for such festivals as Over ‘t IJ, Winters Binnen, Tweetakt and F.L.A.M. Alice is currently pursuing an MFA degree in the Expanded Curation Programme of DasArts, while Olivia is completing a Master’s in Art Education at the Amsterdam School of the Arts.

3.30 PM
START WORKSHOPS ROUTE 10 AND 11

THE NAMATJIRA PROJECT AND CREATIVE PRODUCING BIG hART STYLE
(Australia) I Features: community-based creative producing

In this illustrated presentation and conversation, a representative from Big hART’s creative producers team will deconstruct the Namatjira Project, a long-term partnership with the Namatjira family in and around Hermannsburg, Australia (near Alice Springs). They will address the place of the Namatjira Artists in Australia, describe Albert Namatjira’s meeting with Anglo-Australian landscape painter Rex Battarbee, which formed the beginning of the Arts Centre Movement. A central issue in this project is the fact that the Namatjira family do not own the copyright to Albert’s world-renowned paintings. This injustice formed the starting point for Big hART’s Namatjira Project, which includes several layers of activities (an internationally touring theatre production, a long term community development program, the documentary that is screened at ICAF, exhibiting and marketing the artwork of Albert Namatjira’s descendants and, ultimately, developing an effective strategy to buy back the copyright and set up the Namatjira Trust).

The workshop will be facilitated by Scott Rankin, Creative Director (Writer/Director Namatjira Project)

For 25 years Scott has directed the renowned community development and arts company - Big hART. He is a leader and teacher in the field of social and cultural innovation. Big hART is Scott’s passionate contribution to the arts and society. Scott’s reputation is built on a quarter of a century of work creating, funding and directing large scale projects in isolated, diverse communities with high needs. These site-specific, long-term projects tackle complex and multi-layered, seemingly intractable
problems. His social justice work is never a slave to fashion or the quick fix, with issues varying from: contemporary slavery at sea, family violence prevention, indigenous incarceration, public housing justice, food sovereignty and the rights of the elderly. Scott conceptualized the Namatjira Project, wrote and directed the theatre performance and continues to guide the work of this multi-layered project and the remarkable team that delivers it.

3.30 PM
START ROUTE 12

COMMUNITY CLOWNING WITH TOON MAAS (The Netherlands) I http://www.toonmaas.com I Features: clowning, community and street work with clowns

Toon Maas is a performer and theatre maker, who - together with his wife Dini - has been touring all over the world for thirty years. Best known for his street theatre and puppetry work, it is less known that Toon also devises performances at the community level, including with people with disability. Recently, he published his Handbook for the Clown, a series of lessons in which he explores elements of physical theatre (Jacques LeCoq), mime, commedia dell'arte which he has been working with from the start.

At ICAF, Toon will work with a core group of 9 participants and a wider circle of 25 people on exploring the possibilities of clowning in community settings. At the core of this workshop will be the creation of clown characters, who will constitute an ensemble of travellers. They will enter public space, preferable somewhere on the streets of Rotterdam, as if they stepped straight form the black and white era into the colourful world of today. They all wear long raincoats, a colourless hat and a small suitcase to indicate that they are related to each other. They are neither ugly nor pretty, more pragmatic than vain, not paupers but poor in a clean and dignified manner.

NB: This workshop is spread over two days. If you register for this activity you have to be available during the time slots on both dates. Toon Maas offers his workshops on Friday from 3.30 PM and 5 PM and on Saturday between 1.30 PM and 3 PM, followed by a showcase presentation during the ICAF Community Day, between 3.30 PM and 5 PM. On both Friday and Saturday these workshops are incorporated in Route 12.

7.00 PM
PERFORMANCE

THE LESSON I Drama Box (Singapore) I Discipline: Theatrical conversation I www.dramabox.org I Features: discussion, participation, involvement in municipal decision
Drama Box is a non-profit theatre company from Singapore. Formed in 1990, Drama Box has become well-known for creating and producing socially engaged works that offer opportunities for dialogue and provoke its audience to think differently about the issues presented. Singapore is a densely populated, land-scarce City State known for its rapidly expanding urban development. In the constant cycle of tearing down and rebuilding of spaces, social bonds, resting places for the dead and even nature have often had to make way in the name of progress. Recurrent questions in the work of Drama Box are: What are the forces that shape our space? Is there room for a shared heterotopia?

Guided by the belief that engaging the community on important issues is critical to creating a vibrant and progressive society, and that every member of society should have the means to participate, Drama Box has chosen to keep most of its community performances free of admission charges.

About ‘The Lesson’
In any place where land is limited, space – both physical and psychological – comes at a premium. The Lesson asks questions about what forces are at work in shaping our space, and whether there is enough space for a shared heterotopia. The audience of The Lesson is presented with a scenario whereby a new development is planned for an old housing estate. However, there is little space left and therefore constructions in the area must be demolished. What will stay, and what will go? The audience enters this scenario and participates in the decision-making process. Under the guidance of the Singaporean facilitators, the audience will learn about the costs, risks, stakes and sacrifices that come with creating a community.

The Lesson will be performed in GoLi, an inflatable pop up theatre built by Drama Box and that travels to different community spaces in Singapore. It was created with the objective of creating an alternative space for dialogue, in response to the lack of space for public discourse on social issues in Singapore. It also seeks to transform the space it inhabits, and to bring with it arts events and activities to different neighbourhoods. The Lesson was first performed at the Singapore International Festival of Arts 2015. This marks the first time that GoLi has travelled overseas.

Drama Box’s presence at ICAF is made possible with the support of National Arts Council, Singapore and Singapore International Foundation.
TRASH DANCE | Forklift Dance Works (USA) | Features: documentary, making of, dance, sanitation workers

Forklift Danceworks celebrates the extraordinary in the ordinary by creating original performances inspired by the movement of everyday life. By engaging a diverse body of participants and audience through its performances, outreach programs, classes, and workshops, the company empowers all people to be actively engaged in the creative process. In their ‘Trash Dance’ project, choreographer Allison Orr finds beauty and grace in garbage trucks, and in the unseen men and women who pick up our trash. Filmmaker Andrew Garrison follows Orr as she rides along with Austin sanitation workers on their daily routes to observe and later convince them to perform a most unlikely spectacle. On an abandoned airport runway, two dozen trash collectors and their trucks deliver — for one night only — a stunningly beautiful and moving performance, in front of an audience of thousands.

At ICAF we will screen the award-winning documentary Trash Dance. Prior to it, choreographers Allison Orr and Krissie Marty will create and rehearse a mini-Trash Dance with four sanitation workers from Rotterdam and their vehicles. (more information about Forklift can be found under ‘Residencies’)

8.45 PM
MAIN STAGE PERFORMANCE

CAÍN Y LOS PERROS [‘CAIN AND THE DOGS’] | Lleca Teatro (Nicaragua) | Features: Physical theatre, prisons

“We believe that violence is, in its pluriformity, the basis and daily reality of our society. It manifests itself in our bodies. For this reason, we believe art should be violent as well:
violent in breaking and annihilating, in questioning and proposing, in deconstructing and reproducing, because only then can it be the basis of freedom.”

Lleca Teatro is a Nicaraguan cultural-artistic organization created by and for youth from the ‘lleca’ (Nicaraguan slang for ‘street’, ‘Calle’ spelled backwards). Its main objective is to establish spaces of communication, creation, reflection, and freedom. The company works in non-conventional spaces with non-conventional ‘actors’ using their own brand of co-creative physical theatre. Since 2009, Lleca’s is the only permanent educational theatre process in Nicaraguan prisons.

The entry point of Lleca’s methodology is to work with the prisoner’s body and the past and present violent encounters that are inscribed upon it. It is a physical theatre methodology that engages profoundly with body and emotions. This approach is directly reflected in the aesthetics of the theatre productions the company creates with the prisoner-actors.

Cain and the Dogs
After working in a state penitentiary for four years, in May 2015 Lleca started training a new prison theatre group in the city of León. Contrary to the inmates they had worked with previously, these were offenders with shorter sentences who were allowed off-site during the day to work in a local community center for their rehabilitation. 13 of these offenders became the core group for Caín y los Perros.

“Cain and the Dogs” takes the mythical fratricide of Abel by his brother Cain as its point of departure. In the co-creative process with the prisoner-actors, Cain, the first ever assassin recorded in biblical history, became the leader of a pack of men - dogs, really - who both follow and threaten him. In the play, the actors recount their experiences of being encaged, trapped, disposed of, and hurt by means of a highly physical theatre language. It includes movement and sounds of the dog, the underdog, the street dog, hungry, timid, and angry, as they accompany Cain throughout.

The production of Cain and the Dogs marked the very first time in Nicaraguan history that a prison theatre group was allowed to present their work outside prison. With the support of the police and government, Lleca embarked on a national tour, presenting the play in conventional theatres, outside in public squares, and in university and high school auditoria. The tour was part of Lleca’s Beyond Bars project, which focused on the promotion of social, economic and cultural rights of offenders. It was twice presented at the National Theatre in Managua on the occasion of the International Human Rights Day, and featured as a special entry in the Central American Theatre Festival. In all, it has been performed 15 times throughout the country.

Over the past year, several of the actors Lleca has worked with have been released. The company now engages them as animateurs outside prison. Five of them will fly to Rotterdam to perform a specially adapted version of Caín y los perros.
(see also under 'Workshops')

www.lleca.org
https://www.youtube.com/watch?v=BYjWysArFlc
(photos of the presentation in the Managua National Theatre, December 2015).
https://www.youtube.com/watch?v=V8D_5aNGi1g

9.45 PM

LIVE CONCERT I THE HENRY GIRLS I Northern Ireland/Ireland I

The Henry Girls are three immensely talented sisters from Donegal, Ireland. [...] Their music is diverse and eclectic in both style and substance. [...] It is also musically rich and manages to encompass styles from jazzy to pop with touches of blues, bluegrass, Celtic, rock and everything in between. - Fanrealm (USA)

The Henry Girls are three sisters that combine a career in the professional music scene with a passion for working in community settings. They are multi-instrumentalists and specialize in close harmony singing. Over the past ten years, they have become increasingly popular in Ireland, Northern Ireland, Australia, the United States and continental Europe. Elsewhere in the festival they will focus on their community music work, but tonight - in an intimate setting that is sure to engage and mesmerize you - they will perform a selection of their own compositions from their albums December Moon (2011), Louder than Words (2014) and their recent EP Sketches (2016).
(see also ‘workshops’)
James Thompson is a renowned scholar and practitioner based at the University of Manchester. At ICAF, James will conduct two seminars. The first (on Friday 31 March) will introduce people to his work in the last 15 years in war and sites of humanitarian disaster. He will outline the history and work of the In Place of War project (see inplaceofwar.net) and give examples from practice in different international settings – including DR Congo and Sri Lanka where he has conducted most of his work. In Place of War has documented and developed arts initiatives in war zones since 2000 – always supporting artists in those settings and championing their expertise. James will also discuss some of the political and ethical issues that arise this work – and offer a practical exploration of some of the consequences of making art in sites of violence and war.

James’ second seminar (on Saturday, 1 April) will present his new work focused on what he labels ‘an aesthetics of care’. Originating from his work in war zones, he is now exploring how artists develop caring practices in a range of different contexts, and how care workers demonstrate great artistry in the way they support individuals and communities. He will outline the origins of this work, some background in care ethics and sketch how thinking about care aesthetics might challenge some practices within community-based arts. As this is new work, James will suggest some examples, but is keen to create a dialogue on what a more caring and care-ful arts practice might look like. Crucially this is a political-artistic project, seeking alternatives to a deeply care-less and uncaring world.

Both sessions will be a mixture of presentation, discussion, question/answers and where possible some practical exercises.

James Thompson is Professor of Applied and Social Theatre and Associate Vice President for Social Responsibility at the University of Manchester. He established the Theatre in Prisons and Probation Centre in the 1990s and is the Founder and Co-Director of In Place of War - a project researching and developing arts programs in war
and disaster zones. He has developed and run theatre projects in Africa and South Asia (principally DR Congo and Sri Lanka). He has written widely on theatre applied to conflict, peace-building, and reconciliation and his most recent books are *Performance Affects: Applied Theatre and the End of Effect* (2009) and *Humanitarian Performance: from Disaster Tragedies to Spectacles of War* (2014). He is now working on the relationship between the arts and care – explored in an article called *Towards an Aesthetics of Care* – examining the artistry of health care professional and the caring skills of artists.

**A THREE-DAY CONVERSATION WITH DUDLEY COCKE | Roadside Theatre (USA)**

Dudley Cocke is artistic director of Roadside Theatre, an ensemble known for touring its original plays to communities across forty-five states and performing in cities from London to Los Angeles. In 2015, Dudley co-directed and co-wrote the book for the bi-lingual off-Broadway musical Betsy!, which he is currently preparing for national touring. His work often has a rural focus, unusual in the U.S.; for example, he directed ZUNI MEETS APPALACHIA for the Smithsonian Museum of the American Indian in New York City and Washington D.C., and WHY THE COWBOY SINGS for the 2002 Winter Olympics. Dudley has taught theatre at Cornell University and New York University, and consistently works as an advocate for democratic cultural values.

Roadside is the theatre wing of Appalshop, the non-profit cultural arts organization based in the mountainous central Appalachian coalfields of eastern Kentucky, southern West Virginia, upper eastern Tennessee, and southwestern Virginia. This artist-run organization includes Appalshop Films and Video, June Appal Recordings, the Appalachian Media Institute, Traditional Music Project, Community Media Initiative, WMMT-FM Community Radio, and the Appalshop Archive. Appalshop’s education and training programs support communities’ efforts to solve their own problems in just and equitable ways. Each year, Appalshop productions and services reach several million people nationally and internationally.

Appalshop’s mission is to enlist the power of education, media, theatre, music, and other arts to: document, disseminate, and revitalize the lasting traditions and contemporary creativity of Appalachia; tell stories the commercial cultural industries don’t tell, challenging stereotypes with Appalachian voices and visions; support communities’ efforts to achieve justice and equity and solve their own problems in their own ways; celebrate cultural diversity as a positive social value; and participate in regional, national, and global dialogue toward these ends.

Together with Bread & Puppet, Appalshop is one of the pioneer community arts organizations in the USA. It began in 1969 as a War on Poverty program to provide a
head start for Appalachian youth in film training. The federal Office of Economic Opportunity set up a dozen such programs around the country with the rationale that the training would enable young people to escape their impoverished communities. Appalshop continues to train young people to become community leaders and citizen-artists. **Roadside** makes theatre that is "of, by, and for "Appalachian people, with the idea that by telling particular stories with skill and care, such stories can appeal to people anywhere. The ensemble is equally well known for its artistic collaborations with other ensembles working deeply within their own particular cultural traditions; these intercultural theatrical productions have set a standard for tradition-based innovation.

From the beginning, Roadside’s relationship with its audience and local culture has shaped the form and content of its plays as well as how they produce and perform them. The two main heritages in Appalachia are Scotch-Irish and Cherokee. Both are narrative-based cultures—so Roadside is a narrative-based theatre. After showing a work in progress, the performers like to hear more stories from the audience about the story the play is exploring. Over the years, the company has developed a story circle method for this purpose. It provides a form, and forum, for people to tell their personal stories about themes they find important.

At ICAF, Dudley will facilitate a three-day discourse seeking to articulate the universal issues facing community art in the near future and to explore opportunities for mutual aid and support. A useful place to start from will be the Universal Declaration of Human Rights Article 27, Section 1: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."

In order to enable a deeper form of conversation, Dudley prefers to begin with five people in the centre and a wider circle of 40 others. After introducing the story circle technique and hearing the first introductory stories, he will then include the wider circle into a facilitated discussion. At the end of Day 1, the group will collectively determine the theme for the second day. Part of the third day will examine the relationship between global environmental threats and the emotional, spiritual, and intellectual features and traditions of local life that community arts represent.

11.00 AM

**SLOW START**

On Thursday, Friday and Saturday morning we offer a Slow Start Programme. For example, you can choose to take a yoga or tai chi class, dance, watch a film, see an exhibition or relax and drink coffee with a community arts colleague. For most of these activities you don’t have to register beforehand. You can decide on the morning itself what you would like to do. At the information desk you can collect a ticket for the activity of your choosing. Note that some activities have a maximum number of
participants. The program may still change a little, but at the moment you can choose from:

**Yoga Kaat**
In addition to many years of experience as a community theatre director at Rotterdam Neighborhood Theatre (at ICAF you can see her performance *Silent Heroines Disco*), Kaat Zoontjens is also yoga instructor. So if you like to start your mornings quietly, flex your muscles and awaken your mind? Come to Yoga Kate! Ps. If you have your own yoga mat, please bring it along!

**Dancing with ...**
Every morning another community dance artist conducts a dance/movement workshop based on their methodology. So if you want to move physically, before being moved mentally? Join in!

**Tai chi**
Community arts professor Daniel Shen from Shanghai teaches us the art of tai chi. Join, relax and discover your inner strength.

**Film Corner**
We have discovered many beautiful documentaries of community arts projects from all over the world. Unfortunately, we cannot programme all of them, but in this specially equipped film corner you can enjoy some selected community arts films at your leisure.

**The Maldives Exodus Caravan Show**
This installation, essentially a mobile home with an inflatable island on top, created by Danish artist Søren Dahlgaard and some of his friends, is a mobile touring exhibition that acts to promote environmental and political awareness. Educational and aesthetically inventive, the exhibition consists primarily of non-physical interactive artworks such as performance, video, games & music. The installation is an important statement about the situation in Maldives right now – both in relation to the climate change issue and with regards to the political situation there. The fight against climate change is a fight for human rights. It is a fight for the right to exist in a healthy environment and to enjoy the freedom that goes along with that. The climate debate is all about that, as is the fight for democracy. Climate issues and human rights are equally important. There is no Plan B; because there is no Planet B.


**Exposition Arts of the Umbrella Movement**
The 69 days of occupying three central districts of Hong Kong during the Umbrella Movement generated a creative explosion unseen in the history of Hong Kong and distinctive in the history of activist arts. Out of passion and a sense of necessity, people
spontaneously created arts that mixed mainstream arts forms with popular arts as well as religious expression. A broad range of arts forms, from digital art to traditional religious rituals, flourished inside and outside of the ‘occupied zones’, building a sense of solidarity and voicing out the frustrated call for democracy. You can visit the photo exhibition of artwork from the Umbrella Movement, which has been especially reconstructed for ICAF.

Professor Oscar Ho from Hong Kong will present and generate a conversation about this unusual phenomenon - and the power of arts in social movement in a seminar/workshop at ICAF.


The Roof
Mohá is a homeless artistic collective founded by Hungarian artist Olivia Reschofsky and French artist Alice Pons. It has been operating in the public space of Amsterdam for over four years. Mohá is the Hungarian name for moss. It is a familiar living element that grows almost everywhere, on everything in any conditions and in the most unexpected places. The collective specialises in developing inclusive art projects in which innovative forms of participation and cooperation go hand in hand with artistic experiment.

The Roof is an object and an idea Mohá builds and imagines together with many different people they encounter through their work in the streets of the city. The Roof is a public and collective artwork addressing and using the different expertise we all have in the construction of its structure and identity. More than an object, The Roof exists through a collective action. It gathers and welcomes an inclusive audience. It is made to adapt to the different needs and functions given to it, in relation to the context in which it is placed. It becomes a key space to trigger a more direct encounter between art and society, a space to challenge and re-define the role of the art institute in the city.

At ICAF, Mohá will temporarily erect The Roof in Rotterdam so that an international group of participants can experience the sheer limitless possibilities of this object and idea.

12.00 AM
LUNCH

1.00 PM
START ROUTES
(Diverse locations)

LONG WORKSHOPS – ROUTE 1, 2 AND 3
ROUTE 1
CIDADÃOS DE CORPO ENTEIRO/ FULL BODY CITIZENS | A’Pele (Portugal)
Features: documentary film, community theatre exercises

A’Pele [Portuguese for ‘skin’] is one of Portugal’s leading community theatre companies. It was founded in 2007 with the intention to question the theatre as a privileged space. Instead, it uses this art form to generate dialogue and collective creations that involve the city’s popular and marginalised communities. A’Pele is home to Porto’s Theatre of the Deaf, works in prisons with techniques inspired by Augusto Boal, and applies popular theatre forms to work with a variety of citizens in and around Porto. Portugal has developed a distinct community theatre style of its own: large-scale, outdoor, neighbourhood-based productions with colourful mass scenes involving anywhere between 50 and 100 residents.

In this workshop, Hugo Cruz and film-maker Patrícia Poção will alternate exercises and extended segments from a documentary film they recently produced about a large-scale community theatre project they conducted in 2014. The film and the exercises demonstrate the importance of documenting this kind of work while its in progress. It is the only way to reveal the extraordinary and unique power of community art behind the scenes. The film, entitled ‘Full Bodied Citizens’, follows the two-year process of a theatre project in which members of five community theatre groups map their city. In the course of this project, which led to a series of performances in the National theatre of Porto, participants investigated the relation between participatory theatre and citizenship as pillars of society.

Hugo Cruz is the artistic director of A’Pele and of the biennial community theatre festival MEXE, which will be held again in September 2017. He trained as a psychologist and theatre maker in Portugal and Spain. He is one of Portugal’s most experienced community theatre practitioners, working in prisons, factories, neighbourhoods and other settings. In addition to his work for A’Pele, he also publishes and teaches at the University of Porto and in the post-graduate community theatre programme of the Porto Theatre Academy.

ROUTE 2
CORNERSTONE & STUT (USA/NL) | Features: Community Theatre, methodology

Cornerstone Theater Company (Los Angeles) is widely regarded as one of the most important community-based theatre companies in the English-speaking world. Founded in 1986, during the first six years of its existence the company was nomadic and specialized in rural residencies around the U.S., deconstructing and rebuilding classical drama texts together with local residents. Early on, the company developed a national reputation for productions like Hamlet in Marmarth, North Dakota, and Romeo and
Juliet in Port Gibson, Mississippi. Since the company’s relocation to Los Angeles in 1992, Cornerstone relinquished its exclusive focus on the classics in favour of a new dramaturgy based on personal experiences of the participants, who come from all walks of life. Recent projects include *Love On San Pedro* with the Skid Row neighbourhood, and *Urban Rez* with Native people living in Los Angeles.

In this ICAF event, Cornerstone ensemble members - actor/playwright and founding member Peter Howard, Artistic Director Michael John Garcés, and Paula Donnelly, Director of Engagement- will use the company’s globally inspiring history to share methodology. More specifically, they will reflect on their recent collaborative exchange in Utrecht with Stut Theatre and a group of participants from the Van der Hoeven Clinic, a centre for forensic clinical psychiatry. They will present the result of this unique collaboration in the form of a work-in-progress reading.

**ROUTE 3**

**BUILDING – PART 2 | Urban Gorillas (Andreas Bachmair & Anne Rooschüz) (The Netherlands) | Discipline: Site-specific Theatre | Features: Reconstructing a performance, site-specific, moveable tribune, participation, Vreewijk Rotterdam**

Urban Gorillas was founded in 2012 by theatre directors Andreas Bachmair and Anne Rooschüz. Their main aim is to reach both conventional theatre audiences and audiences that have little to no experience with experimental performance. Urban Gorillas regard audiences not only as passive viewers but also as active participants. For that reason, it invites them to participate in workshops, observe transparent artistic processes, and to become involved in discussions after the shows.

*Reconstructing Dream*

The audience will be ridden on a mobile tribune through a neighborhood in Rotterdam. During this leisurely journey you discover colourful daydreams and unexpected future visions. But also the darker dreams that wake you up at night with a fright. So get on board of this moveable tribune, which will take you into the dreams of residents rooted in Rotterdam Vreewijk and those of people who happen to coincidentally pass by there.

In the spring of 2016, Urban Gorillas, with support from composer Alison Isadora, made this visual and musical performance with residents from the Lodewijk van Deyssel area in the western suburbs of Amsterdam. In *Dream*, these people reveal their guilty pleasures, secret desires and hidden disappointments. At ICAF, workshop participants will be working on a reconstruction of *Dream* in the Vreewijk garden district of Rotterdam together with local residents. Other ICAF visitors will come to view the results of this workshop while seated on a moving tribune that rolls at a snail’s pace through this extraordinary part of Rotterdam. They will watch you perform on sidewalks, in houses and in front gardens of Vreewijk, together with people who live there.
NB: This workshop is spread over two days. If you register for it you need to be available during the reconstruction workshop on Friday between 1.30 PM and 5 PM and on Saturday for the showcase, also between 1.30 and 5 PM. The workshop and your active involvement as a performer in the showcase are incorporated in route 3 on both Friday and Saturday.

**ROUTE 4**

**DANCING THROUGH WALLS IN MARSEILLES**

**Lieux Fictifs** ('fictional places') (France) I Features: art film, prison, movement, dance

This workshop will be led by choreographer Thierry Thieû Niang. The *Anima* project (see under 'Films') allowed for the possibility to incorporate dance and body movement within the film-making process. In this specially designed workshop for ICAF, participants are given the opportunity to partially experience the process during the creation of *Anima*. Two original participants of the project will also be present to assist the choreographer and to provide a feel of the project’s dynamic. According to Thierry Thieû Niang this is what you can expect:

“Walking, running into each other, inventing games, going together and reoccupying gestures of life. Dance is born from the movement towards the other. Often, actually, the movement just consists in standing, listening, watching. Mere presence is sufficient, a calm look. Just being there. How to express my emotion when seeing these bodies at work, how to say that I am overwhelmed, disarmed when two beings hold hands? That something is just happening? Which part of the other does one take along? Which does one give away? Can one be recognizable for the others and for oneself, and be transformed? Which ways to choose? Undergoing an odyssey of remembrance, of memory by means of archive images, every time also experiencing a different form of mourning emerging with its procession of regrets and suppressed thoughts, of unanswered questions. An unresolved mass made of the tiniest movement, of a slow backwash of our existence.”

**Lieux Fictifs** is an experimental research lab for art and society. It works with artists and researchers to transform borders between space and people, art and scholarship. It tackles physical borders (like prisons) and social, cultural and generational borders - but also borders between art forms. Lieux Fictifs involves filmmakers, theatre directors, choreographers, music composers, writers as well as researchers and academics. Lieux Fictifs produces independent films and collaborative art works. It is also active in media education workshops, research, training and European cooperation programs. Lieux Fictifs conducts its educational and co-creational work mainly with offenders (in prison or in non-custodial settings), but also with universities, elite schools, high schools, social care homes, youth and community centres. These different environments are often brought together in joint projects.
Lieux Fictifs regards creation as an experiment, a bold step into the social space, in an attempt to reconstruct individual and community stories and re-imagine realities. Through artistic experimentation participants shift their view of themselves, of others, and of the world around them. Lieux Fictifs projects involve people of diverse backgrounds in artistic activities, including movement, sound, drawing, narration and image production.

1.00 PM
START SHORT WORKSHOPS
ROUTE 5 AND 6 IN COMBINATION WITH THE PERFORMANCE DROOM

ROUTE 5
DUTCH WISE OLD WAYS I Peter van Beek (The Netherlands) I Features: Photography, crossing cultural borders, representation, gaze of the other

Hollandse Wijzen ['Dutch Wise Old Ways'] is a participatory photography project for and by senior citizens of diverse backgrounds. It is a nationwide collaboration involving hundreds of retired folk from 24 different cultures. The activities take place in temples, mosques, churches and museums. They are small-scale in the sense that each time two contrasting groups of five people participate. These people get to know each other intimately during the process. Award-winning photographer Peter van Beek offers these participants a free photography course consisting of four 90-minute sessions. During the process they talk about culture, tradition, and origin. Already during the second session, participants go on a fieldtrip in their province or town to meet and photograph seniors of a contrasting background. For example, Iranian refugees from Almere visited Dutch elderly with dementia to photographed and meet each other.

Now halfway through the project, at ICAF Peter offers a special hands-on version of his approach and shows you the first results of his project. In the ICAF-workshop, Peter will have 20 Canon cameras at his disposal with which participants can meet while creating great photos of each other. Peter will start with a mini-lecture and a show of amazing photographs taken by his participants. Then he will teach you the basics of photography in half an hour. This part of the workshop is more about feeling, looking, tasting than about technique. This hands-on instruction will be followed by a couple of minutes of silence. During this stillness, the participants form pairs and visually study each other. On the basis of this inspiring moment, you start making portraits. Then you’ll go outside to photograph another person. The entire process of 1,5 hours will be guided by storytelling and a lot of positive energy.

Peter van Beek (1965) first trained as a psychiatric nurse and worked in health care environments for 15 years. He subsequently trained as an art educator and professional
photographer at two different art academies. Since 1997 he is a full-time photographer with a special interest in different cultures. His publication *The good, the bad and the Roma*, was voted one of the best Dutch photo books of the year in 2014.

**ROUTE 6**

**PARTICIPATORY VIDEO IN PAKISTAN WITH MAATI TV**  I (Pakistan)

[www.maatitv.com]  I Features: Video, social media, female representation

Maati TV is a web based interactive video site aimed at creating an alternative narrative of Pakistan that promotes peace, tolerance and democracy. Maati TV is an initiative of Interactive Resource Centre, an info media organization based in Lahore, Pakistan. Maati TV puts forward narratives of peace, tolerance, gender equality and cultural heritage through digital stories, mini web series, citizen journalism, V logs and Articles. This platform works on two levels. Firstly, it aims at putting forward narratives that might be ignored by the mainstream media. It exposes people to stories that encourage and inspire them towards a peaceful Pakistan where diversity is celebrated. Secondly, it is a platform for critical discourse. Individuals get to advocate for issues that directly impact them by sending in their stories. It is a free, creative and safe space for the people of Pakistan where they can change the current story of their country and its people, by actively contributing to an alternative one.

Since its inception in 1947, Pakistan has struggled with democracy due to a history of military dictatorships and a wave of religious extremism. Such an atmosphere has reduced spaces for the marginalized communities, particularly women and minority groups. As an activist and an artist, the biggest challenge in such an environment is to counter the extremist mind-set and intolerance that has become deeply rooted within Pakistan’s population. According to Maati TV, it is especially challenging to develop a new narrative or image that includes greater diversity and inclusion while encouraging the community to not only accept this new narrative but also help develop it. Maati TV considers it as its main purpose to educate the people of Pakistan that their country is more culturally diverse and religiously tolerant than they realize by putting these examples in front of them in the form of a story.

In this hands-on workshop, Risham Waseem will share how Maati TV uses story-telling techniques and digital media to create a counter narrative against extremism and injustice. It will give an overview of the various advocacy and communication tools that Maati TV employs, particularly citizen journalism through mobile phones, and how it is used towards creating a dialogue within the masses. The workshop will also provide space to discuss the impact a collective narrative can have towards changing the mind-set of a community and how Maati TV is contributing to that. The participants of the workshop will be familiarized with the technical aspects of this platform, as well as the philosophy behind it.
Risham Waseem (1991) is a documentary filmmaker and the creative director of Maati TV. Risham is also the director of Vasakh Film Festival, an international documentary film festival aimed at creating awareness on Human rights issues and initiating a critical discourse among Pakistani youth. She also has a background in interactive/forum theatre. She has performed in various theatre plays all over Pakistan, on the themes of democracy, gender-based violence and countering violent extremism. Her biggest goal is to broaden the narrative of my country by making it more inclusive and tolerant through the art of story telling.

https://www.youtube.com/channel/UC4VwQ0F1cWfLu002kS9YFew

1.00 PM
START SHORT WORKSHOPS
ROUTE 7 AND 8 IN COMBINATION WITH THE PERFORMANCE THE KISS

ROUTE 7
NOTHING ABOUT US WITHOUT US I Tania Cañas (Australia) I Features: Refugees, activism, first voice narration, representation

Tania Cañas is a Melbourne-based theatre maker, facilitator and researcher all within community driven settings. She is the Arts Director at RISE Refugee, Australia’s first Refugee and Asylum seeker organisation run and governed by the community. Tania’s passions include books, particularly those written by writers of colour about navigating social and political spaces. Two of her favourite quotations are: “nothing about us, without us” and Michel de Certeau’s “what the map cuts up, the story cuts across.” A third quotation that inspires Tania’s work is from the Kenyan scholar and playwright Ngũgĩ wa Thiong’o’s: “The ever-continuing struggle to seize back creative initiative in history through a real control of all the means of communal self-definition in time and space.”

According to Tania, a good community arts project is one that provides autonomous, self-determining and self-actualising spaces; spaces that are not only community-engaged but community-driven. A good community arts project understands that practice is political and considers the social criteria as the artistic criteria. A good community arts project is not working for community, and sometimes not even with, but as community.
Drawing from both practice and theory, the workshop will explore community engaged arts and what this means in regards to authorship and ownership with refugee, asylum seeker and ex-detainee communities. It will investigate how to sustain respectful and self-determined collaborations through a praxis of ‘nothing about us without us’”
Moha is a homeless artistic collective founded by Hungarian artist Olivia Reschofsky and French artist Alice Pons. It has been operating in the public space of Amsterdam for over four years. Moha is the Hungarian name for moss. It is a familiar living element that grows almost everywhere, on everything in any conditions and in the most unexpected places. The collective specialises in developing inclusive art projects in which innovative forms of participation and cooperation go hand in hand with artistic experiment. The context in which Moha works - the city and its different social dynamics, locality and how people make and use their living environment - are the starting points for all its initiatives. The group attempts to reach out to a non-exclusive audience of wo/men from all walks of life, including people in the margins of society.

These margins can be understood socially, geographically, culturally or ideologically, depending on one’s point of perception. By moving from one neighborhood to the other, from one street to the next, Moha carries its projects forward and welcomes anyone to take part in the organisation, in the artistic development, all the way to an end result.

The Roof is an object and an idea Moha builds and imagines together with many different people they encounter through their work in the streets of the city. The Roof is a public and collective artwork addressing and using the different expertise we all have in the construction of its structure and identity. More than an object, The Roof exists through a collective action. It gathers and welcomes an inclusive audience. It is made to adapt to the different needs and functions given to it, in relation to the context in which it is placed. It becomes a key space to trigger a more direct encounter between art and society, a space to challenge and re-define the role of the art institute in the city.

At ICAF, Moha will temporarily erect The Roof in Rotterdam so that an international group of participants can experience the sheer limitless possibilities of this object and idea.

Alice Pons and Olivia Reschofsky met each other during their studies at SNDO (School for New Dance Development) in Amsterdam. They both graduated in 2012. Since then they have been working together, developing projects such as BlueGorilla for such festivals as Over ’t IJ, Winters Binnen, Tweetakt and F.L.A.M. Alice is currently pursuing an MFA degree in the Expanded Curation Programme of DasArts, while Olivia is completing a Master’s in Art Education at the Amsterdam School of the Arts.

1.00 PM
START SHORT WORKSHOPS
ROUTE 9 AND 10 IN COMBINATION WITH THE PERFORMANCE EXODUS 2.0

ROUTE 9
COMMUNITY DANCE US STYLE: THE LEGACY OF LIZ LERMAN I Forklift Dance Company (USA) I Features: community dance/Liz Lerman

Elsewhere in the festival the feature documentary film about the extraordinary Trash Dance project will be screened. In this workshop, Allison Orr and Krissie Marty share their unique approach and the inspiration they find in the work of the legendary community dance pioneer Liz Lerman. (for more information about Forklift see 'Residencies' on page 6)

ROUTE 10
PHYSICAL THEATRE IN NICARAGUAN PRISONS I Lleca Theatre (Nicaragua) I Features: Physical theatre

At ICAF Lleca offers an interactive workshop in which the company’s physical performance style will be highlighted. Lleca’s aesthetics form a conscious challenge to the explicit, political, message-driven style of teatro popular, which is widespread in Latin America. Lleca’s artistic director Mick Sarria calls it “pamphletization” or “instant production of social one-liners” that seem to be directed at the community but no longer engage with community itself. In the ICAF workshop, participants can expect to learn about working with prisoners, but also to be put to work themselves, reflecting on their own physical experiences and affective memories. (see also 'Main Stage Performances Friday')

1.00 PM
START SHORT WORKSHOPS
ROUTE 11 AND 12 IN COMBINATION WITH THE ICAF COMMUNITY DAY

ROUTE 11
CONTEXTUALIZING MET-X COMMUNITY MUSIC IN BRUSSELS (Belgium) I
Features: Community Music, peer-to-peer, Marockin’ Brass, Fanfakids

MET-X is a house for and of musicians. It was co-founded more than 30 years ago by saxophone player Luc Mishalle (1953), a community-oriented musician who in the past worked extensively with legendary performance groups like Internationale Nieuwe Scene, Dogtroep and Welfare State International. Widely recognized as one of Belgium’s premiere jazz improvisers, Luc Mishalle’s work at MET-X is characterized by fostering sustainable links with grassroots communities in Brussels and creating a productive fusion of all kinds of street music and the incredibly rich cultural diversity in
this metropolis. MET-X motto is ‘moving music’, which fits nicely with this year’s ICAF festival theme. It is also no exaggeration to call MET-X one of the leading community music organizations in Europe, if not the world.

"We transform sounds from the belly of the city into a unique musical universe. In close collaboration with enthusiastic artists coming from the most different horizons we manufacture the creative elements in order to form bands, events and educational processes. Our acoustic universe is closely linked to that of the steaming capital: sometimes loud, sometimes soft, sometimes beautiful, sometimes ugly. Never smooth. Always exciting. Moving music. Music that moves".

MET-X is the initiator, coordinator or partner in a number of ground-breaking music projects, including Fanfakids (a children’s percussion group based in Molenbeek which will be featured at ICAF on Saturday afternoon, April 1), Remork & Karkaba (Moroccan-Belgian street band), community choir Shanti! Shanti! and Marockin’ Brass (which performed on the opening night of ICAF).

In this workshop, Luc Mishalle, saxophone in hand and MP-3 files within reach, will explore together with you the genesis of his community-based music work. He will address the special relationship of MET-X with the Zinneke Parade, the importance of these kinds of music activities in a complex and volatile urban setting such as Brussels, and he will particularly focus on the two MET-X projects that can be seen live at ICAF: Marockin' Brass and Fanfakids.

ROUTE 12
COMMUNITY CLOWNING WITH TOON MAAS (The Netherlands)!
http://www.toonmaas.com 
Features: clowning, community and street work with clowns

Toon Maas is a performer and theatre maker, who - together with his wife Dini - has been touring all over the world for thirty years. Best known for his street theatre and puppetry work, it is less known that Toon also devises performances at the community level, including with people with disability. Recently, he published his Handbook for the Clown, a series of lessons in which he explores elements of physical theatre (Jacques LeCoq), mime, commedia dell’arte which he has been working with from the start.

At ICAF, Toon will work with a core group of 9 participants and a wider circle of 25 people on exploring the possibilities of clowning in community settings. At the core of this workshop will be the creation of clown characters, who will constitute an ensemble of travelers. They will enter public space, preferable somewhere on the streets of Rotterdam, as if they stepped straight form the black and white era into the colourful world of today. They all wear long rain coats, a colourless hat and a small suitcase to indicate that they are related to each other. They are neither ugly nor pretty, more...
pragmatic than vain, not paupers but poor in a clean and dignified manner.

**NB:** This workshop is spread over two days. If you register for this activity you have to be available during the time slots on both dates. Toon Maas offers his workshops on Friday from 3.30 PM and 5 PM and on Saturday between 1.30 PM and 3 PM, followed by a showcase presentation during the ICAF Community Day, between 3.30 PM and 5 PM. On both Friday and Saturday these workshops are incorporated in Route 12.

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3.30 PM

**START PERFORMANCE**

**DROOM IN COMBINATION WITH WORKSHOP ROUTE 5 AND 6**

**ROUTE 5 AND 6 PERFORMANCE**

**DROOM/DREAM | Urban Gorillas (Andreas Bachmair & Anne Rooschūz) | The Netherlands | Discipline: Site-specific Theatre | Features: Reconstructing a performance, site-specific, moveable tribunal, participation, Vreewijk Rotterdam**

Urban Gorillas was founded in 2012 by theatre directors Andreas Bachmair and Anne Rooschūz. Their main aim is to reach both conventional theatre audiences and audiences that have little to no experience with experimental performance. Urban Gorillas regard audiences not only as passive viewers but also as active participants. For that reason, it invites them to participate in workshops, observe transparent artistic processes, and to become involved in discussions after the shows.

**Reconstructing Dream**

The audience will be ridden on a mobile tribunal through a neighborhood in Rotterdam. During this leisurely journey you discover colourful daydreams and unexpected future visions. But also the darker dreams that wake you up at night with a fright. So get on board of this moveable tribunal, which will take you into the dreams of residents rooted in Rotterdam Vreewijk and those of people who happen to coincidentally pass by there.

In the spring of 2016, Urban Gorillas, with support from composer Alison Isadora, made this visual and musical performance with residents from the Lodewijk van Deyssel area in the western suburbs of Amsterdam. In Dream, these people reveal their guilty pleasures, secret desires and hidden disappointments. At ICAF, workshop participants have worked on a reconstruction of Dream in the Vreewijk garden district of Rotterdam, together with local residents. This afternoon, other ICAF visitors can view the results of this workshop while seated on a moving tribunal that rolls at a snail’s pace through this extraordinary part of Rotterdam. You will watch ICAF participants and locals perform on sidewalks, in houses and in front gardens of Vreewijk.
START PERFORMANCE
THE KISS IN COMBINATION WITH WORKSHOP ROUTE 7 AND 8

THE KISS | Dansnest (The Netherlands) | Features: Dance, site-specific, interactive

About Dansnest
Dansnest ('Dance Nest') creates dance performances in public space. They always aim to incorporate all animate and inanimate things in that space in the creative process. That makes every Dansnest choreography into a dynamic search for interaction between dancers, environment and passers-by. Dansnest never comes to a space with pre-set patterns and moves; it rather regards it as a place to play and discover a new choreography. The place they prefer to work in is always public and a location for people to meet: a street, a square, a park, a train station.

Any Dansnest process always begins with observing the space and translating into dance natural movements of people, streams, behaviour, architectural lines, and the tension between people and context. It is a movement-based study of identity that reveals details that usually remain hidden. The people who use the space inadvertently or consciously become part of the choreography, which can assume the form of a show, a performance, a parade, guerrilla intervention, an impromptu workshop, a flash-mob, or a combination of all the above. This gentle intrusion of dance into everyday life prompts reflection on the power and function of public space.

De Kus / The Kiss / co-production with Codarts

The Kiss is a continuation of Dansnest’s site-specific performance ‘When We Meet Again’, which was performed in Breda’s central train station. It involved amplifying the welcoming rituals of people meeting each other in the station. Professional dancers improvised on the basis of space, architecture and movements they observed in the station. Passers-by, commuters and regular residents of Breda were asked to join them or to reconstruct a meeting, together with a neighbour, a friend, or a partner. These meetings often ended with a hug or a kiss. During this earlier project, it became clear to Dansnest how delicate and sensitive intimacy in public space can be and how differently people respond to a heterosexual couple hugging or kissing compared to a homosexual couple, let alone couples in wheelchairs. In addition, kissing or hugging at a train station is under constant scrutiny from close circuit cameras that record every action in public space. As part of their ongoing investigation of hugs and kisses in public space, Dansnest - together with first-year students from the dance education course at the Codarts University of the Arts in Rotterdam - have made a short dance performance on this theme and their experiences. Their work will be nourished by residents of Rotterdam and commuters in Rotterdam Central Station.
EXODUS 2.0. | Catinca Draganescu (Romania) | Features: documentary theatre, installation, women, Romanian guest workers, Italy

EXODUS 2.0 #socialgame (2015) is an original documentary project created by an interdisciplinary team of 10 Romanian artists and 5 NGOs. The project investigates poverty-driven migration from Eastern European countries, focusing on the case of Romanian migrant mothers working in Italy. The documentary installation was presented at the National Romanian Library in 2015 and was composed of three parts: an interactive video game, a performance and a documentary photo and video exposition. Catinca Drăgănescu is a Romanian theatre director and playwright. She also has a degree in advertising and public relations and is currently pursuing a PhD at the I.L. Caragiale University in Bucharest. Her work consists of different interdisciplinary creative research platforms focused around sensitive social and political themes. Her performances use game structures in order to offer audiences an experience that actively engages them in a dialogue. She uses movement and stillness as tools of increasing tension and emotional impact.

In 2010, together with a group of artists, she founded a cultural NGO and since then they have become involved in community projects, social interventions and hybrid art that use creative work as a tool for empowering the counter-narrative of underrepresented social categories. In 2015, Don'tcrybaby, a play written by Catinca and Eugen Jebeleanu was published in the volume Machtbilder. Neue Theaterstücke aus Rumänien and in 2016 she will be the first Romanian artist to be in residency at the Drama League New York with a play called Rovegan about poverty driven migration. Also in 2016, Ibsen Incorporated will tour in New York at HERE Art Center and she will start teaching in the theatre directing department of the National University of Theatre and Cinematography in Bucharest.

At ICAF Catinca and her group will present a specially adapted version of EXODUS 2.0. It will consist of a theatrical installation filled containing still and moving images, in which the audience is invited to enter into a social and political dialogue by means of an interactive game.

START ICAF COMMUNITY DAY IN COMBINATION WITH WORKSHOP ROUTE 11 AND 12

ROUTE 11 AND 12
ICAF COMMUNITY DAY PROGRAMME

During the ICAF Community Day we open our festival to the neighbourhoods at our doorstep. Expect a festival day for young and old with workshops, performances, music
and giant puppets. Residents living in and around Rotterdam who normally speaking are not easily involved in the arts are offered a taste of all the amazing things that the international community arts world has to offer. ICAF visitors are obviously also welcome to sample this special programme. If you are interested in this, you need to register for route 11 or 12.

The main reason to organise this ICAF Community Day is that for many years now we have felt the need to make ICAF more easily accessible for locals. This year we are trying this for the first time with the ICAF Community Day, on Saturday April 1st.

There will be workshops and performances by artists and their groups who have been programmed elsewhere during ICAF, but also some programme items that will only be seen during the Community Day. It features the Fanfakids (Met-X, België), Carroça de Mamulengos (Brazil), Community Clowns of Toon Maas (Netherlands), giant puppets from City Arts (UK), and much much more.

GROUPS AT ICAF COMMUNITY DAY

FANFAKIDS (Belgium) I Features: percussion, movement, performance in public space
The Fanfakids is a programme of Met-X, a community and contemporary music organization based in Brussels that works all over the city with a variety of groups. Met-X has been involved since the very beginning with the renowned biennial Zinneke Parade, which is widely regarded as one of the most exciting, visually stunning, and inclusive parades in the world. Components of the parade, called Zinnodes, are neighbourhood-based and community-driven, but always involve professional artists (designers, choreographers, musicians, theatre makers). The Fanfakids were formed during the very first Zinneke Parade in the year 2000, when Brussels was Cultural Capital of Europe. It is an extraordinary group composed of some 12 children and teenagers between the ages of 7 and 15, who teach each other. The group is based in the culturally diverse neighbourhood of Molenbeek. Their shows are spectacular: no posing and nothing fake; only honest energy that comes right in your face. The kids hammer, hit and knock on jembes and self-made PVC-drums.

http://www.met-x.be/nl/projecten/fanfakids-105.html

BICYCLE CINEMA FROM HULL (United Kingdom) I Features: films of other places in the world, renewable energy, Hull-Rotterdam
Philip Parr is the artistic director of Parrabbola, a community arts organisation in Great Britain. Originally from Australia, he started out as an opera director and has since then worked in a variety of capacities in the international art world. He is an active member of the European Shakespeare Festivals Network and has a deep passion for site-specific participatory work, whether it's in opera, classical drama or a group-devised
piece on the history of a popular neighbourhood. But that is not what he is going to bring to the ICAF Community Day.

In 2017, Hull is UK City of Culture. As a kind of courier ambassador for the community art programmes there, Philip will bring a bicycle cinema over from Hull to Rotterdam by ferry. He will film his journey while he moves from Britain to Holland. The bicycle cinema will contain a curated programme of films about the community arts scene in Hull. These will be screened during the ICAF Community Day with energy generated by peddling the bicycle in a stationary position. As a return gift to Hull, Philip will take along a sample of films and videos from ICAF back to Hull to be screened there later in the year.

ONCE UPON A TIME IN THE NORTH NL | 2015 | 8' Directed and choreographed by Paula Knauff | The Blue Wolf Dancers | Producer: Cinedans (The Netherlands) Features: community dance, film, line dancing

Given this year's 'movement' theme it seemed only logical for ICAF to connect with Cinedans, a film festival specialising in dance films. Its artistic director, Martine Dekker, offered us a documentary as a gift - and the idea to link it to a live event. We have programmed both for the ICAF Community Day. The film is 8 minutes long and is entitled Once Upon a Time in the North. It captures the activities of the Blue Wolf Dancers, an amateur line dance group that has been active in the northern suburbs of Amsterdam for more than 15 years. The Blue Dancers wrote the script and filmed and edited the film themselves, with technical support from Cinedans. During the ICAF Community Day we will screen the film in combination with a live line dance performance by Blue Wolf and Paula Knauff.

COMMUNITY CLOWNS NL | Features: clowning

Toon Maas is a performer and theatre maker, who - together with his wife Dini - has been touring all over the world for thirty years. Best known for his street theatre and puppetry work, it is less known that Toon also devises performances at the community level, including with people with disability. Recently, he published his Handbook for the Clown, a series of lessons in which he explores elements of physical theatre (Jacques LeCoq), mime, commedia dell'arte which he has been working with from the start.

At ICAF, Toon has worked with a core group of 9 participants on exploring the possibilities of clowning in community settings. At the core of this workshop was the creation of clown characters, who together now form an ad-hoc ensemble of travelers. During the ICAF Community Day they will enter public space at unexpected moments, as if they stepped straight from the black and white era into the colourful world of 2017. They all wear long rain coats, a colourless hat and a small suitcase to indicate that they are related to each other. They are neither ugly nor pretty, more pragmatic than vain, not paupers but poor in a clean and dignified manner.
THE MALDIVES EXODUS CARAVAN SHOW (Maldives, Denmark, Australia) I Features: Exhibition, environmental activism, visual arts, climate change, political activism

_The Maldives Exodus Caravan Show_ is curated by Danish artist Søren Dahlgaard and is a mobile touring exhibition that acts to promote environmental and political awareness. Educational and aesthetically inventive, the exhibition consists primarily of non-physical interactive artworks such as performance, video, games & music.

_The Maldives Exodus Caravan Show_ is an important statement about the situation in Maldives right now – both in relation to the climate change issue and with regards to the political situation there. The fight against climate change is a fight for human rights. It is a fight for the right to exist in a healthy environment and to enjoy the freedom that goes along with that. The climate debate is all about that, as is the fight for democracy. Climate issues and human rights are equally important. There is no Plan B; because there is no Planet B.

During ICAF the Maldives Exodus caravan, essentially a mobile home with an inflatable installation on top, will be moving around Rotterdam to invite people in different locations to engage in the interactive activities in and around the site. During the ICAF COMMUNITY DAY, the caravan will be stationed on the open square between Islemunda Cultural Centre and the Keizerswaard shopping Centre.

CARROÇA DE MAMULENGOS WORKSHOP I Brazil I Features: crafts, circus theatre, puppetry, live music

Maria Gomide is the artistic director of an extraordinary company that has been traveling through Brazil for the past 40 years. It is called Carroça de Mamulengos, which means ‘a wagon full of puppets’. Maria’s father founded the company in 1977 and since then this family of artists have never stopped moving. Everywhere they stop they manage to make profound contact with the local community. Today, Carroça contains three generations and practises many different art disciplines, including puppetry, clowning, storytelling, music and visual arts. Carroça de Mamulengos is akin to a traveling circus but then with a special focus on participatory arts. They travel around the country in a bus, which serves as their mobile home. They frequently settle somewhere for several months and sometimes even years and they always return to communities they have worked with before. Through workshops and easily accessible activities for people who have little or no access to the arts, they create reciprocal relations – and sustainable networks - with the people they meet along the way. Today, for the ICAF COMMUNITY EVENT, they will share their performance and arts and crafts skills with whoever is interested in working with them.

For its participatory activities, Carroça does not to use the term ‘workshop’ but prefers to call them ‘living experiences’. After all, profound learning doesn’t occur by being
instructed from above but by experimenting, by designing and producing your own toys, music, dances, puppets (even giant ones), by cooking, and by creating your own paint through mixing natural pigments. All of this - and more - can be sampled in this highly accessible interactive activity with members of one of Brazil’s most extraordinary arts organisations.

CITY ARTS (UK) I Features: giant puppetry
On the ICAF Community Day, City Arts from Nottingham, England would like to share some of the on-going work they have developed around puppetry and how they have used this art form to create different opportunities for engagement, both in the design and creation of the puppets, and in how they are used and performed in public.

Much of the puppetry City Arts have developed has come out of their large-scale work with Carnival Arts. This project was created to bring older adults into the carnival family. While they may not be physically able to take part in a carnival on the parade route, City Arts wanted to find ways that older adults could take part in carnival. In partnership with the residents they designed three giant birds, decorating their feathers with stories from their lives. On the ICAF Community Day, these birds will be ready to be manipulated and moved by anyone who would like to learn how to do this. Each puppet takes five people to operate it, so they will need to work as a group to explore how to animate them, and then go out into the streets for a walkabout to meet and interact with the public.

7.00 PM
PERFORMANCE

EMPTY THE SPACE I Antonio Bukhar & Faizal Ddamba (Uganda) I Features: Dance, social change

Antonio Bukhar & Faizal Ddamba are two Ugandese performing artists who are both interested in exploring the relation between European contemporary choreography and African traditional dance and introducing dance in community settings in and around their native Kampala.

Historically, in the music, dance and arts-scene of many African countries there has been a discussion about European versus local languages and between western forms of expression and African-based forms. In order to investigate this for themselves, Antonio and Faizal, together with two dancers from Germany and a colleague from Zimbabwe, founded Kuenda Productions. The organization represents a generation of artists that does no longer ask questions about one form, one style, and one authentic
artistic expression. Its members are on a journey, searching to create in-between conventional categories. Starting from traditional dance forms in Uganda, they integrate urban styles and other things they find along the way – and then they widen and change it. They fuse it with Jazz, Pop, Contemporary forms, classical dance, and spatial elements. They continually question format, working methods and forms of collaboration in which each individual artist influences the end result. Being sensitive to each other’s wishes and sharing responsibility are the main focus. International networking is part of sustaining this collaboration, but also the grass roots work in Kampala. For example, after doing outreach work in European high schools Antonio uses part of his earnings to finance activities in the Makerere Kivulu township. In many of the marginal areas of Kampala there are very few if any artistic facilities. Antonio and his partners work there to empower young people through dance and to offer them an alternative to more destructive forms of life. In Kampala, they offer workshops, interactive games and discussions, and present performances. Through their activities in Uganda and in Germany they try to foster communication links between Ugandan youths with age mates in Europe that go well beyond mere artistic exchange.

At ICAF, Antonio Bukhar and his colleague Faizal Ddamba will perform their dance production *Empty the Space*. The show is about sharing space in the broadest sense of the term, ranging from headspace to the freedom to move in physical space. This is an urgent theme, also for people living in the west. The performance is an energetic fusion of dance styles: traditional Ugandese, contemporary European, and urban.

**Trailer:**

https://vimeo.com/178639860

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**ANIMA | Lieux Fictifs (‘fictional places’) |** (France) | http://inlivingmemory.eu/artistic-experience/anima/ | Features: art film, prison, movement, dance

**About Anima**

Caroline Caccavale and Joseph Césarini invited three other artists, Emanuelle Raynaut, Lucien Bertolina and Thierry Thieû Niang, to co-create a film that would include cinema, soundscape, performing arts, and dance. They also invited fifty non-professional participants, men and women from various cultures, generations and social environments. They worked in a prison and around the city of Marseille. In the process, they excavated memories by digging into archival images, ranging from early film to modern home movies. The result of this collaborative experiment is an impressive film entitled *Anima*. The characters of the film are both actors in, and witnesses of, this
experience. They transform borders between territories, prison walls, but also invisible walls that separate us all. The encounters between participants find expression in images, sounds, and traces of dance movements that weave spaces and people together. Digital Archive Images (amateur, cinematographic, televi
dual role in this dynamic. They are reworked and transformed by participants in order to give them a new contemporary meaning, beyond their original contexts and temporalities. In Anima, it is no longer a matter of just prisoners, elderly participants, or teenagers, but simply of beings. They give a part of their bodies, of their movements, and gestures, in order to invent new ways of being and other means of expression and communication. A new language emerges from their bodies connecting: something you could call an ‘anima’.

Lieux Fictifs is an experimental research lab for art and society. It works with artists and researchers to transform borders between space and people, art and scholarship. It tackles physical borders (like prisons) and social, cultural and generational borders - but also borders between art forms. Lieux Fictifs involves filmmakers, theatre directors, choreographers, music composers, writers as well as researchers and academics. Lieux Fictifs produces independent films and collaborative art works. It is also active in media education workshops, research, training and European cooperation programs. Lieux Fictifs conducts its educational and co-creational work mainly with offenders (in prison or in non-custodial settings), but also with universities, elite schools, high schools, social care homes, youth and community centres. These different environments are often brought together in joint projects.

Lieux Fictifs regards creation as an experiment, a bold step into the social space, in an attempt to reconstruct individual and community stories and re-imagine realities. Through artistic experimentation participants shift their view of themselves, of others, and of the world around them. Lieux Fictifs projects involve people of diverse backgrounds in artistic activities, including movement, sound, drawing, narration and image production.

For the last ten years, Lieux Fictifs has been a partner in various international collaborations (Italy, Spain, Germany, Norway, Slovakia, Croatia, Lebanon). These involve research and training, exchanges of methods between artists and public institutions, seminars, conferences and workshops, as well as evaluation work. Since 2014, Lieux Fictifs has been coordinating the EU project “In Living Memory”. This initiative, supported by the Erasmus+ programme, investigates possibilities of transforming and appropriating archival images for individual and collective purposes.

Caroline Caccavale is Actor/Director/Producer and co-founder of Lieux Fictifs. Since the 90’s she has been deeply interested in the dialogue between art, prison, and society. Over the years, she has collaborated with various film directors, composers, choreographers, and stage directors, but also with researchers in the field of humanities.
and performing arts.

Joseph Césarini is an Actor/Director/Cinematographer and co-founder of Lieux Fictifs. He has developed, together with Caroline Caccavale, new forms of collaborative writing with inmates and more widely with people from civil society. He has created several short films by means of recycling archival film and TV footage. He co-directed (with Jimmy Glasberg) the feature film 9m2 for Two, for which he developed a methodology based on hand-held camera techniques.

8.45 PM

MAIN STAGE PERFORMANCE

SYNECTIKOS | Colectivo Lisarco (Spain) | Features: inclusion dance

What does it mean to genuinely work as a collective? What aesthetics emerges when every member of the collective, each with his/her own special talents and characteristics, has every bit as much input as another? Colectivo Lisarco is an inspiring example of a company for which the collective creative process is absolutely fundamental. Their way of working yields awesome poetic images and a completely unique and original form of performance art. Lisarco’s main objective is to create a more open and inclusive cultural climate. The improvised performances they produce are fascinating to watch and, at the same time, challenge our opinion of what an artistic product is, where it begins or ends, and who is allowed to be part of it.

Today in 2017, Lisarco is a more or less stable ensemble composed of people with different backgrounds, bodies and disciplines, which include dance, music and visual arts. In their creative process they explore how movement, music and visual arts can react to each other and merge. Working with these principles they previously created Otro intento de volar Bajo (‘another attempt at flying low’, 2008), Heroica3 (2010), Forman Vitae (life forms/forms of living, 2011) and Synergy (2013). They have
performed their work around Spain and abroad.

**Synectikos**

Colectivo Lisarco would like to share with ICAF their work in progress ‘Synectikos’ (working title), wherein we, the audience, become an active part of the creative process as it unfolds.

The **“synectic”** is a process that tries to join apparently disconnected elements, but which, when brought together, acquire a new, strange and fascinating meaning. Working ‘synectically’ involves questioning and reinventing the way of working as a collective, embracing other logics, accepting the absurd and leaving conventional codes and understanding behind. The result is a continuously surprising creative force that generates new imaginaries.

Colectivo Lisarco proposes to connect the “synectic” with its earlier explorations of space, both in the mental and the physical sense of the term. Combining the two concepts, Colectivo Lisarco presents their new piece as a construction-destruction-reconstruction of space, in which process and product become indistinguishable. Live on stage, we witness how poetic spaces can be invented, produced and inhabited. By relating apparently unrelated objects, new spaces and alternative logics emerge.

09.45 PM

**LATE NIGHT PODIUM**

We finish every day with a festive late night stage. Tonight we present a jam session guided by the Henry Girls. Come dance the night away!
SUN 2 APRIL 2017

10.00 AM
REGISTRATION

11.00 AM
BRUNCH

12.00 AM
SUNDAY WRAP: Moving Beyond the Gaze of White Men Above a Certain Age

Unlike the previous days when we started at 10 AM, we begin this Sunday morning at 11 AM with a leisurely brunch buffet in Islemunda. Between 12 noon and 2 PM, we want to look back with everyone at what they have experienced in workshops, showcases, performances and other activities in this year’s edition of ICAF. To channel all these rational reflections, confused impressions and affective reactions we will create a format that allows for different types of statements - performative, verbal, or non-verbal - without it becoming a Babylonic free for all. This session will also have ritualistic quality as it signifies a farewell and a preparation to reconnect us with the challenging realities that await us in many different contexts beyond the ICAF bubble.

We also want to link this session with the different conversations we’ve been having in the mornings. Ranging from story circles to consultation sessions and seminars, these have been facilitated by Dudley Cocke (Appalshop/Roadside Theatre, USA), François Matarasso (A Restless Art, UK), Tania Cañas (RISE, Australia), Risham Waseem (Maati TV, Pakistan), and James Thompson (University of Manchester, UK). With the help of Dudley, François, Tania, Risham, James and others, we will try to verbally and otherwise express some initial lessons from the past five ICAF days and identify possible paths forward towards the following festival in 2020.
For the entire afternoon we will convert Zuidplein Theatre into one big Brazilian-Capeverdian party for everyone! With theatre, music, dance and of course plenty of Capeverdian snacks. Please come dance, sing and eat along with us.

During 10 days prior to the festival, Capeverdians living in Rotterdam worked together with Carroça de Mamulengos from Brazil to create ingredients for today’s performance party. Thousands of Capeverdians came to Rotterdam many decades ago as sailors or dockers. Today, they form the largest Capeverdian community outside Portugal and Cabo Verde itself. Maria Gomide is the artistic director of Carroça de Mamulengos, an unusual arts organization that has been traveling through Brazil for the past 40 years. Maria’s father founded Carroça in 1977 and since then this company, akin to a circus family, has never stopped moving. Along the way, they stop and share their art with people they encounter, working them for days and sometimes even months. Today, Carroça encompass three generations and are experts in puppetry, clowning, storytelling, music and visual arts and crafts. The result of this encounter between Brazil, Cabo Verde and Rotterdam promises to be colourful, cheerful and tasteful.

5:00 PM
FAREWELL WITH SNACKS AND DRINKS.