



**DRIS - CO-CREATING INTERCULTURAL SOCIETIES:
A FOCUS ON RACISM AND DISCRIMINATION**

PROJECT DESCRIPTION

The project **'Co-creating Intercultural Societies: a Focus on Racism and Discrimination'** - DRIS is funded by the European Union's 2014-2020 Creative Europe Programme and is implemented by Interarts, ECCOM and ITZ.

The project aims to enhance respect and mutual understanding for cultural diversity through intercultural dialogue and to facilitate cultural participation of migrant communities, by developing effective counter-narratives through art and culture, especially among multi-ethnic and multicultural communities in three European cities:

Barcelona, Berlin and Rome.

PARTNERS

Three Cities – Three partners:
Barcelona, Berlin, Rom



PARTNERS

BARCELONA:

Interarts (Coordinator)



Interarts is a not-for-profit private foundation with international projection that: supports the design of cultural policies; contributes to the processes of human development through the cultural sector; and facilitate the transfer of knowledge and information in the field of culture.

PARTNERS

BERLIN:



The **"itz Berlin e.V."** was founded in 2011. Our "Dramatic Republic" in the middle of a social hotspot, in other words in the middle of life, is a meeting place in which mixed groups work together artistically.

We carry out theater, dance and media educational projects in schools in Neukölln as well as on our premises. The projects are aimed at so-called socially disadvantaged children, adolescents and young adults, but are looking for participants that are as ethnically and socially mixed as possible. We do not work as a missionary, but seek artistic stimulation, the shower of reality through participants with a special background of experience.

PARTNERS

ROM:



ECCOM is a transdisciplinary organization that believes culture plays an active role in processes of social change and sustainability. ECCOM studies and designs experiences to generate innovation and cultural dialogue, to promote participation in public life and opportunities for personal and collective enrichment through arts and culture.

OPEN CALL & SELECTION OF PARTICIPANTS

The selection of participants was determined by an internal evaluation committee according to the criteria indicated below.

Experience and skills in the field of co-planning / participatory planning with special consideration of intercultural experiences

Experience in projects/activities in contexts characterized by cultural diversity

Experience in working groups with different stakeholders

Experience in projects/activities based on active-participatory practices, with a particular focus on transdisciplinary approaches

Possibility of creating partnerships with local/regional cultural organizations and institutions.

OPEN CALL & SELECTION OF PARTICIPANTS

ITZ Berlin received 26 applications and selected 25 participants. 9 professionals from the cultural sector, 3 professionals from the cultural, educational, and social fields (including migrant associations), 9 artists, 1 mediator, 1 researcher. Two of the artists were also creative therapist. Diversity in personal self-definition and hybrid biographies!

“One person might be trained as an artist and works in the field of cultural education and social field. Still this person defines itself as an artist.”

LECTURES

HUMOR AND RACISM

Good laughter and bad laughter?

SUSANNE SCHMITT



Susanne created a fun evening with lots of clips from stand-up comedians and film scenes. - Date: June 2, 2021

How to discriminate oneself?

Humor and Racism

The effect of comedy on the audience depends on their individual cultural backgrounds.

Humor and racism

In this lecture various aspects of comedy are examined. Numerous film clips from performances by various artists are shown and analyzed. This shows that the effect on the audience also depends on their individual backgrounds.

- How do comedians use racism as a theme in their programs?
- How can discriminatory experiences and conditions be treated as a topic and how does humor fit in?
- Can humor contribute to self-empowerment instead of reproducing prejudices?
- How provocative are different artists and what effect does this have on the audience?

LECTURES

HÜLYA KARCI



CHANGE OF PERSPECTIVE

Is a handicap a disadvantage or can being different be an advantage?

How can one not only talk about participation, but act in a participatory way?

Date: 09.06.2021

Inclusion

Through theatre people with disabilities and a migration background can also participate actively and creatively in social and cultural life.

Change of perspective – inclusion

In this lecture we experienced together that even greater restrictions in the use of the body and mind are not real obstacles to participate and to be productive in all areas of both daily and artistic life.

The idea of “living with a handicap” in our minds can be enriched with a small change of perspective.

Through the medium of theater, which has many possibilities of expression and can set all our emotions in motion, we have the potential to change our view of life within a creative process. In particular, it should be conveyed how this participation in social life can and must be implemented through inclusion.

LECTURES

HARALD HAHN



Monologue with my "asocial" grandfather
- A prisoner in Buchenwald

Are you antisocial? - Am I ??

Why am I angry? - Can you stand my anger?

How can we exclude others who are different?

Date: 16.6.2021

Anti-social ?

The National Socialist regarded some people as „anti-social“. The poor, homeless, addicts, prostitutes, unemployed - those who did not fit into the system were sorted out.

My anti-social grandfather - National Socialism

Poor, homeless, addicts - during the Nazi dictatorship, people like her were persecuted and murdered as "anti-social". To this day, they experience neither proper commemoration nor justice.

The play is about the forgotten group of victims of the so-called "anti-social" during the Nazi era. The National Socialists regarded those who allegedly harmed the "people's body" through their lifestyle as "anti-social". This mostly meant: people from the "lower class".

In a very personal narrative theater, the author speaks in sensitive monologues with his late grandfather Anton Knödler, who was imprisoned in Buchenwald. He talks about the family secret, the shame and the time in Buchenwald.

LECTURES

ZOË TOMRUK



*What does
theater work
mean to us?*

CULTURAL WORK & THERAPY

What effects do we expect from art?
For us and for society.

*From which perspective do
we look at art, culture and
education?*

Date: 21.06.2021

Socio cultural therapy

**Will be in the future
the fields of**

Arts

Social work

Therapy

**joined together to
form a healthy happy
diverse society?**

Cultural work & therapy

In this lecture, the points of contact and differences between the creative processes in cultural work and therapy are presented using examples from practice.

We will think about it together

- how we classify theater work, theater pedagogy, drama for us
- from which point of view we look at art / culture and education / pedagogy
- what social and individual effects we attribute to the arts It will be about historical and current as well as future-oriented ideas

ACTIVITIES

FIELD TRIPS

Theater der Erfahrungen – Theater of Experiences



Das Theater der Erfahrung spielt von den Bunten Zellen:

Berliner Pflanzen - Berlinli Bitkiler

Das Stück rückt mit viel Musik und skurrilen Figuren dem hauptstädtischen Thema "Gentrifizierung" zu Leibe. Ein Mietshaus soll verkauft werden. Herr Keskin hat Interesse. Eine Bank will Kasse machen. Doch auf den Balkonen der Mieter_innen stehen Pflanzen aus aller Welt und keine möchte im Baustaub vertrocknen oder in einen Großblumenkasten in Stadtrandlage umgesetzt werden. Die Sorge um das traute Heim und die gewachsenen Freundschaften treiben bisweilen seltsame Blüten: Die "rote Tomate" kämpft im Nachtschatten gegen Verdrängung. Der sonst stachlige Kaktus entdeckt seine Nachbarschaft und flirtet mit der Raupe von nebenan. Der Investor erliegt dem Charme einer "Grünen". Siegt Geld oder Liebe?

ACTIVITIES

FIELD TRIPS

Legislative Theater Berlin



ACTIVITIES

FIELD TRIPS

Theater Thikwa

Sie haben 2 Stimmen

Von und mit

Konzept/Regie
Gastperformer
Künstlerische Mitarbeit
Bühne
Kostüme
Licht
Technik

Maskenbau
Produktionsleitung
Assistenz
Sprecher
Gastauftritt Video

Rudina Bejtuli
Laura Besch
Jule Gorke
Jasmin Lutze
Rachel Rosen
Mereika Schulz
Katharina Siemann
Marie Weich
hannsjana
Holger Duhn
Debrečina Arega
Jelka Plate
Heike Braitmayer
Katri Kuusimäki
Holger Duhn, Eric Scheller,
Klaus Altenmüller
Marie Weich
Silke Stuck
Anna Böll
Caspar Bankert
Gabriela Ortiz

Danke an die Thikwa Werkstatt für Theater und Kunst für die Gestaltung der Ausstellung im Foyer und weitere Inspirationen aus dem Atelier.

Theater Thikwa
Fidicinstrasse 40, 10965 Berlin-Kreuzberg
Kartenbestellung 030 - 61 20 26 20
www.thikwa.de
Nicole Hummel, Gerd Hartmann
Künstlerische Leitung

Susanne Bachmann, Pierre Spiegelberg
Leitung nbw Thikwa-Werkstatt für Theater und Kunst

THEATER THIKWA erarbeitet Inszenierungen mit Schauspieler:innen mit und ohne Behinderungen. Das Theater wurde 2008 mit Mitteln der Stiftung Deutsche Klassenlotterie Berlin zu einem für Zuschauer:innen und Akteur:innen barrierefreien Haus umgebaut.

theater 30 thikwa
nbw
Nordberliner Werkgemeinschaft gGmbH

Berlin
Heidehof
Stiftung



PARTICIPANTS FEEDBACK

- Very interesting and methodically well-prepared lectures, which also intended to activate the participants.
- The choice of lecturers was very good. The topics of the lectures, the gender balance of the lecturers and the balance of the lecturers with and without immigrant background was enriching for the participants.
- The field trips offered a practice situation that was very well supported and immediately showed insights.
- I didn't know that disabled people can make such professional theatre piece.
- It was so inspiring to see immigrants and Germans playing together on stage.

OUTCOMES

"Alrahallah-Theater e.V."

But how do you free yourself and your actions from the ignorance, hatred and violence that dominate this country?



„Hand in Hand“ – a Theater play with Syrian migrants, director: Maher Draidí

The Muslim Sugar Feast – with performances, animations and a big community party



OUTCOMES

„The Dramatic Republic“



„Africans can't swim“ – a provocative pseudo-documentary theatre play directed by Rolf Kemnitzer



Involving a choir of 16 Berlin citizens, commenting the play by songs

OUTCOMES

Die Zugvögel - The Migratory Birds

Zoe Tomruk

bringing people together

FREE improvisation

mutual
acceptance

space for
tolerance



thinking by feeling

non-verbal understanding

ZUGVÖGEL

CO-CREATION



All three of the directors / facilitators were on stage together with the participants as equal partners



overcoming stereotypes through the co-creation of plural narratives and the promotion of dialogue, inclusion, and participation

Co-creation approaches result in active participation

CO-CREATION in Action

Community building through sound intergration



OUTCOMES

SAMSTAGS IM HAUSER – ON SATURDAYS IN THE HAUSER

Multicultural events



Experimental
dance
improvisation

Mexican concert



Arab-German
theatre play



Post-Covid
gatherings

„Come in and
take part“

Creation of a community

INTERNATIONAL MOBILITY

ROM



INTERNATIONAL MOBILITY

BERLIN

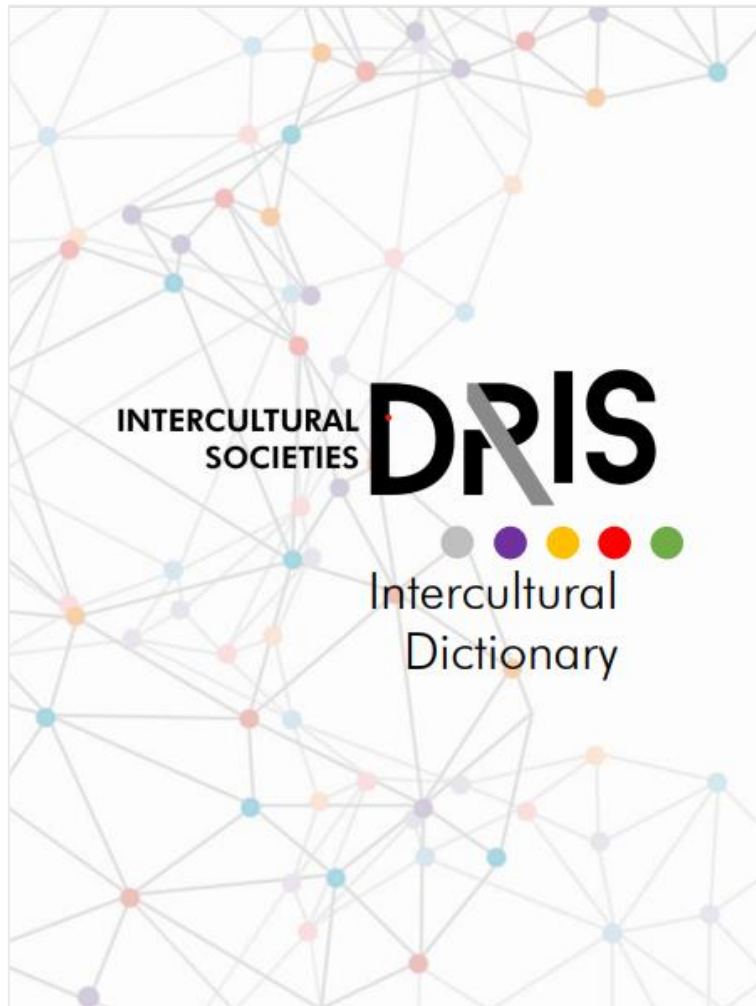


INTERNATIONAL MOBILITY

BARCELONA



INTERCULTURAL DICTIONARY



DRIS

DRIS
Intercultural Dictionary

• **INTERSECTIONALITY:**

Describes the overlapping and interaction of different forms of discrimination. People combine different characteristics and identities within themselves. Intersectionality considers that people are often disadvantaged because of multiple characteristics/identities. The following dimensions of discrimination are laid down in the General Equal Treatment Act: "Disadvantages due to race or ethnic origin, gender, religion or belief, disability, age or sexual identity" (AGG, §1). In our work, we supplement this catalogue with disadvantages based on social background and social and economic position. However, the dimensions of discrimination do not correspond to uniform groups. For example, a person can be female, black, and lesbian at the same time and therefore experience sexism, racism, and homophobia. However, the various forms of discrimination do not simply add up but lead to their own specific experiences of discrimination. For example, a Black lesbian woman may experience exclusion from both the Black community and the queer community. She also has different experiences than a black man or a white woman, for example. In Germany, the term intersectionality was used by Black women, women of colour, lesbian women, Jewish and Muslim women, and women with disabilities, among others, to criticize the women's movement for not taking their realities into account enough.

inter
arts
ECCOM
2007-2013

inter
kulturelles
forum
2007-2013

Co-funded by the
Creative Europe Programme
of the European Union

ITZ contributed to the dictionary by choosing three entries from the dictionary of Diversity Arts Culture (intersectionality, othering, marginalisation)

BEST PRACTICES

Collecting good practices in the domain of intercultural dialogue and inclusion the ITZ collected following 5 best practices from Berlin and one from the EU.

Berlin

- Diversity Arts Culture Berlin
- Institut für kulturelle Teilhabeforschung – Institute for Research on Cultural Participation
- Theater Thikwa
- Berlin Mondiale
- Kultur formen

EU

- Divercity Lab – Vienna

BEST PRACTICES

Diversity Arts Culture Berlin

WÖRTERBUCH

A

B

C

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H

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DE EN

DIVERSITY
ARTS CULTURE


ANGEBOTE UND
VERANSTALTUNGEN

MAGAZIN UND
PUBLIKATIONEN

BERATUNG

Leichte Sprache

Gebärdensprache



Diversity Arts Culture

Berliner Projektbüro für Diversitätsentwicklung

Wer wir sind.

Der Berliner Kulturbetrieb ist längst nicht so divers wie die Stadt Berlin.
Höchste Zeit das zu ändern!

Diversity Arts Culture ist die Konzeptions- und Beratungsstelle für
Diversitätsentwicklung im Kulturbetrieb.

Wir wollen Kunst und Kultur für alle zugänglich machen und Barrieren
abbauen, um spannende Kunst aus unterschiedlichen Perspektiven in
den Kulturbetrieb zu bringen.

BEST PRACTICES

Institut für kulturelle Teilhabeforschung – Institute for Research on Cultural Participation

Institut für Kulturelle Teilhabeforschung

Deutsch

Menü

Institute for Research on Cultural Participation

The Institute for Research on Cultural Participation [Institut für Kulturelle Teilhabeforschung | IKTf] studies the conditions that promote or hinder cultural participation. As an independent research institute, the IKTf provides cultural institutions, cultural policy circles and administrations with comprehensive fundamental knowledge for the data-based development of their participation strategies.

Cultural participation here refers to a broad understanding of culture and focuses not only on publicly funded cultural offerings and so-called high culture, but also on cultural leisure offerings. The IKTf addresses not only passive participation and the question of who attends these offerings. The Institute also studies the extent to which active participation in cultural life takes place, for example by (co-)producing or (co-)shaping cultural content.

The IKTf conducts studies on visitors and non-visitors to cultural offerings, such as continuous population surveys. It is also responsible for the scientific quality assurance of the Berlin-based visitor research system KulMon (KulturMonitoring).

BEST PRACTICES

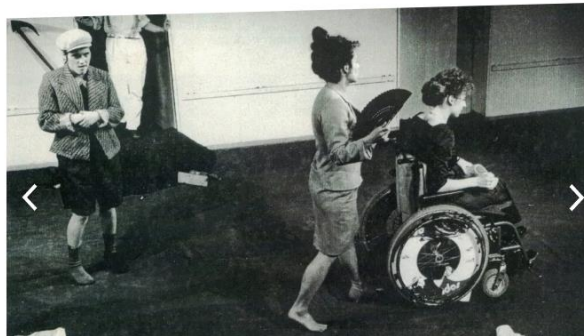
Theater Thikwa

[PROGRAMME](#)[ABOUT](#)[SERVICE](#)[PROFILE](#)[ENSEMBLE](#)[ARCHIVE](#)[PARTNERS & SUPPORTERS](#)[TICKETS](#)[DE](#)

PROFILE

DIE AUSWEITUNG DER KUNSTZONE (THE EXPANSION OF THE ART COMMUNITY)

Theater Thikwa is "Germany's most well-known theater where artists with and without so-called disabilities come together to make theater" (rbb Kulturradio). Thikwa presents performances, dance theater, text-based theater and music theater in its own performance venues in Berlin and in guest performances around the world with no fear of experimentation.

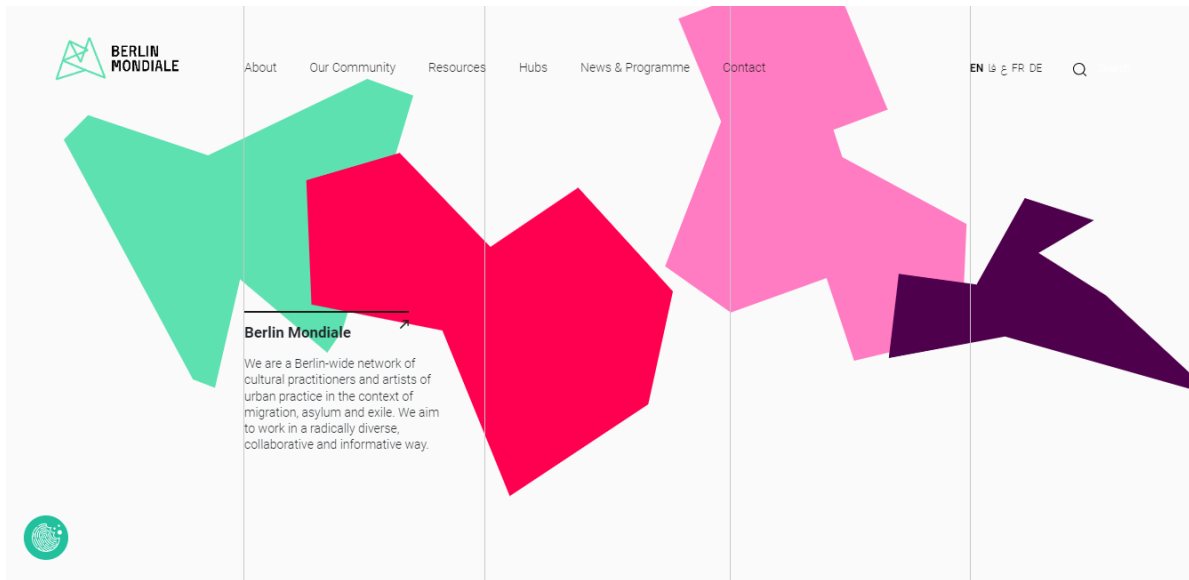


Copyright: Theater Thikwa – Im Stehen sitzt es sich besser | 1990 | Directed by: Robin Telfer / Christine

Vogt

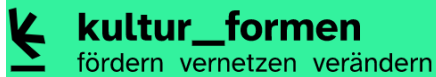
BEST PRACTICES

Berlin Mondiale



BEST PRACTICES

Kultur Formen



EN

Ich will



These spaces offer the resources through which they can express their voices and visions – in drawings, in writing, on stage, in front of a microphone, in video clips, behind or in front of a camera.

kultur_formen is dedicated to opening the door to arts education wide enough so that everyone can enter and providing a platform to these diverse voices. We would like to invite people with various perspectives to become participants, project leaders, or project partners. Everyone should have the opportunity to access the resources necessary to do so: grants, knowledge, networks.

Our approach is critical of power structures and oriented towards diversity. That is why we are working on making access to our programmes easier. And we are constantly developing our programmes further by including knowledge and experience of people who are still marginalised in the field of arts education. This way, we can rethink concepts of art and culture and dismantle hierarchies between different kinds.

BEST PRACTICES

Diversity Lab – Vienna

CITY LAB

Home
Produktionen
About |
diverCITYLAB - |
Team -
History
Akademie -
Absolvent*innen -
Dozent*innen -
Artist in Residence -
Presse

ABOUT: diverCITYLAB

THEATER-, FILM- und PERFORMANCElabor

Das kolonialistische Weltbild der Europäer (hier wurde bewusst nicht gegendert) welches sich in der Kunst widerspiegelt, wird gegenwärtig immer häufiger kritisiert und von verschiedenen Gruppen angegriffen. Rassistische und sexistische Darstellungen werden diskutiert und angeklagt. Künstler*innen müssen sich gegen Sexismus- und Rassismuskritik wehren.

Im Gegenzug dazu wird statistisch belegbar benachteiligten Künstler*innen Identitätspolitik und unsolidarisches Denken vorgeworfen, wenn sie kritisieren, dass die Hoheitsmacht in der Kunst weiße Männer innehaben. Eine pluralistische Gesellschaft wird als Gegenentwurf zu einer solidarischen gezeichnet. Dabei sind rein weiße Ensembles, wie sie in der saturierten Theaterwelt gängig sind, in Sachen Rassismuskritik nicht glaubwürdig.

Nachdem die Europäer jahrhundertlang im Kunstkann die Deutungshoheit hatten, nehmen wir uns die Freiheit Weltliteratur neu zu definieren. Wir gestatten uns die Frechheit, das Tabu des Fremden und Exotischen offenzulegen und den Voyeurismus in der Kunst zu entlarven.

Ein Ensemble muss ähnlich divers wie die Gesellschaft sein um von der gesamten Gesellschaft als relevant wahrgenommen zu werden.

Jetzt aktuell:



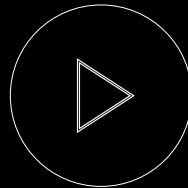
[FutureLease: FSC AFF PATHABOBY](#)

Newsletter abonnieren:

ABONNIEREN

Kontakt: office@divercitylab.at

The migratory birds keep flying



OUTCOME: SUSTAINABLE DEVELOPEMENT

SAMSTAGS IM HAUSER – ON SATURDAYS IN THE HAUSER

Multicultural events on regular bases
Community building

ZUGVÖGEL – The Migratory Birds –The intercultural, intergenerative, inclusive
Ensemble in Co-Creation

The “migrating birds” as they call each other have founded an ensemble that made it its mission to continue performing and working in co-creation. The facilitator has provided a web space and ITZ will continue to provide a rehearsal space in Hauser, Neukölln.

www.zugvoegel.impro-tomruk.de