

**INTERNATIONAL
COMMUNITY ARTS
FESTIVAL 2023**

ICAF

MARCH 29TH

APRIL 02ND



Welcome to ICAF'23 Edition 9: “The Sound of Change”

For the 9th Edition of the International Community Arts Festival Rotterdam, which encompasses performances from countries and contexts across the globe, covering theatre, performance, dance, visual arts, and music, we are proud to present ICAF 2023 “The Sound of Change”

The time that has passed since the last, planned ICAF of 2020 has caused long-lasting, far-reaching rifts. For some, it has ground their known realities of before to a halt, offering time for pause and reflection, and a significant change of pace. Yet for many more, this same period has only increased existing hardships, tensions, suffering, precarity, and loss, in forms that will last far beyond the pandemic itself. We have been posed questions that relate individually, societally, organisationally and within and between our communities, that will be carried with us into the future. In this sense, as Arundhati Roy states, the pandemic presents “a portal, a gateway between one world and the next”.

Many people working in community arts in very different contexts around the globe share the belief that inclusive, participatory arts can contribute to positive change and transformation in the world. Yet this is an ongoing journey of evolution and transition that is not always linear or predictable in its route. Such transformations can be recognised from large scale to small scale, and in both tangible and intangible forms. This said, all great participatory artworks and processes, regardless of their size, scale, or form, require us to think more deeply and richly about how we share and connect within our communities. They also force us to reflect on the ways in which we form knowledge, build bridges, cross borders, and dig for layers of experience, meaning and perspective beyond our own, as part of a shifting axis.

ICAF 2023 endeavours to explore through diverse community arts practices and performances how such a complex journey of transition can be encapsulated through the medium of sound. Sound requires an equally important role of the listener as it does of the speaker. Sound is a communicator, a way of empathising, sharing, and expressing. Sound can be a song, a protest, a chant, or complete silence. It can be opera, music, meditation, clapping, percussion, or symphony. It can be footsteps, traffic, or a voice. It is life in action; felt sensorially and bodily. Sound is a vehicle to bring people and contexts together, to communicate with one another within our communities, and between our communities, and to connect across borders, boundaries, and bridges. Through its many, diverse forms, sound offers the option to whisper or to shout, to activate our voices and tell our stories, or make space through silence for those who are not heard, as we embark upon our journeys of evolution and transition, towards positive change.

We welcome you to ICAF 2023, and invite you to form part of the sound of change we wish to create over the next five days shared together.

INDEX

- 2 ICAF 2023 Festival Theme ‘The Sound of Change’
- 4 Pre-festival artist-in-residencies beginning Monday 13 March
- 5 ICAF City Programme: Monday 27 March - Sunday 2nd April
- 9 ICAF Festival guide: Wednesday 29 March - Sunday 2nd April

DAILY FESTIVAL PROGRAMME

- 10 Wednesday 29th of March
- 11 Thursday 30th of March
- 25 Friday 31st of March
- 38 Saturday 1st of April
- 52 Sunday 2nd of April



Pre-festival Residencies: 13 - 29 March

As a community-oriented festival, we find it important to take a step out of our indoor venues and into the urban contexts that surround us. That is why, each festival, we produce a number of local projects in Rotterdam aimed at improving social cohesion, inclusion, grassroots democracy and artistic exchange. For this purpose, we have invited a number of innovative community artists from other contexts and regions to work with local residents over the weeks and days prior to the official start of the festival. The results of these collaborations will be presented as part of our ICAF workshop and performance programme.

Artist in Residency

Basket Beat (Spain)

One of the most powerful examples of how sound, rhythm, music, and percussion can contribute to positive change is Basket Beat from Barcelona. Basket Beat is a participatory music project, and working methodology, developed by Josep Maria Aragay. It uses basketballs as percussion instruments to help young people in disadvantaged situations or in closed institutions such as prisons, with their personal development and critical thinking skills.

Through workshop formats, Basket Beat facilitate valuable group processes where participants learn to trust each other and feel responsible for one another - because they are all equally responsible for keeping the rhythm alive. With their combination of social-artistic work, sound, rhythm, beats and group work, Basket Beat show how making music together can build bridges between people from many different contexts.

Prior to ICAF 2023, Basket Beat will work with a group of young people and youth workers from Urban Skillsz and a group of young people from Rotterdams Wijktheater. Over an intensive 10-day period, led by Basket Beat, these young people will experience what it means to follow a rhythm together, to make music together, to contribute to the dynamics of a group in which each individual is equally important. After the intensive 10-day working period, they will perform together with a professional band from Barcelona as the official opening performance of ICAF 2023, heralding 'the sound of change' the festival embodies.

Artist in Residency

Zlatko Paković (Serbia)

As part of the ICAF 2023 Artist in Residency programme, Serbian Theatre Director and Writer Zlatko Paković has been invited to work with local Bosnian diaspora communities across the Netherlands, to explore the ideology of tolerance and openness, as proposed by Dutch philosopher Desiderius Erasmus, in relation to increasing polarisation towards religion and minority ethnic groups, especially in Rotterdam, the birth city of Erasmus.

This working process has taken place over a series of week-long instances, beginning in October 2022, when Zlatko first visited Rotterdam to get to know the diaspora communities, as well in the weeks running up to ICAF 2023. The result of this residency is a performance, with the community, presented as part of festival's city programme and an in-depth conversation about the process and the context of the work held by Zlatko during the festival.

About

Zlatko Paković has directed theatre plays across Bosnia-Herzegovina, Bulgaria, Cyprus, Croatia, Kosovo, North Macedonia, Montenegro, and in Serbia, mainly outside of institutional theatres. He is best known for his fierce political theatre that emphasises the poetics of theatre with pronounced playful expressions. Theatre, for him, is an inextricable whole of the aesthetic and the social act. Over the course of his career, Zlatko has directed many influential plays for which he has gained recognition, such as the International Ibsen Scholarship 2014, the most prestigious theatre project award in Europe.

His work responds to and reflects upon the political contexts of former Yugoslavia, especially issues concerning censorship, state control, and imposed narratives of the victim/perpetrator divide during, and long after these conflicts. His critical, activist stance, has not been warmly embraced by those that hold political power.

This is because, though the Balkan Wars took place more than 25 years ago, Paković's work highlights that the new countries that emerged from the collapse still bear the traces of the wars. Mass graves, missing persons, unresolved grief, landmine fields and increasing poverty have suspended everyday normality in many of these places. Furthermore, the Serbian-dominated Republika Srpska in Bosnia, as well as the state of Serbia itself, continue to deny the 1995 genocide in Srebrenica. Through his plays and poetic interventions, Zlatko seeks to challenge these sustained viewpoints by bringing attention and acknowledgement to these issues, touching on feelings of irrecoverable grief felt by so many. He also endeavours to inspire feelings of hope and possibility, combined with warnings for future generations within these contexts and beyond.

Zlatko will bring this context and approach to ICAF, and in collaboration with the Bosnian diaspora, will provide further insight and nuance towards issues of polarisation, today.

Artist Residency

Hobson Street Theatre Company and Pauluskerk (New Zealand & The Netherlands)

As part of a creative exchange in the months leading up to ICAF, the Paulus Church from Rotterdam and Hobson Street Theatre Company from Auckland, New Zealand have been developing an artistic presentation together. Hobson Street Theatre Company is the first and only theatre company with and for homeless people in New Zealand. It was founded in 2010 as a place where people who experience homelessness in and around Auckland could explore their creativity and share their stories. In The Netherlands, The Paulus Church in Rotterdam is recognised as an important sanctuary and safe haven for people that suffer from addiction or psychiatric problems, elderly and homeless people, labor migrants and vulnerable young people. Before the festival, the two organisations have been exchanging artistic material via ZOOM and e-mail.

As a continuation of this exchange trajectory, from Thursday 23rd March, for six days, the two organisations will come together physically at the Paulus Church to produce a full

program of participatory artistic workshops ranging from writing and photography to music and theatre. Participants will explore their personal stories, dreams and desires connected to this festival edition's theme "The Sound of Change".

With an emphasis on "encounter", facilitated by the teachers and artists connected with Paulus Church and Hobson Street Theatre, each of the workshops will provide the space and means for connections and a series of inspirational moments to bring together the methodologies and working practices of these two vital organisations.

Festival Resident

MetX (Belgium)

For the very first time, at ICAF 2023, we will be hosting a Festival Resident. The idea behind our Festival Resident programme came from a larger discussion around how to programme and present organisations who have a broad, and wide-ranging practice that cannot be explored in a single workshop or performance. As such, we decided to select an organisation and/or artist with a diverse range of projects and an expanded community arts practice that merits an array of programmed moments throughout the festival to truly showcase their work and impact.

We are proud to present, in line with this Edition's theme of "The Sound of Change," MetX as the ICAF '23 Festival Resident.

Brussels-based MetX is a production house made for and by musicians. In close collaboration with artists coming from different horizons, they create original repertoires and music bands. Their mission is twofold: firstly, they produce and promote groups like Mâäk, BRUiTAL, Remork & Karkaba or Fanfakids, which each present an idiosyncratic and context-led music practice. Secondly, they share the repertoires and knowledge of the musicians for others to build on it through workshops and participatory performances. Their acoustic universe integrates elements from both the Western jazz and improvisation culture as well as from Urban Ethno, traditional music sustained by the different cultures you can find easily in a metropole like Brussels. Once merged with mutual respect by MetX musicians, this artistic material can evolve into a completely new musical culture. Sometimes loud, sometimes soft, sometimes beautiful, sometimes ugly. Never smooth. Always exciting.

For ICAF 2023, MetX will present an array of programme items each of which will focus on a different area of their wide-ranging, musical methodology, including a workshop, a city-based intervention in which everyone can participate, a family-day spectacle with their peer-to-peer group Fanfakids, and they will close the festival on Sunday afternoon 2nd of April with a main stage concert in Theater Zuidplein.

ICAF CITY PROGRAMME

MONDAY 27 MARCH - SUNDAY 2 APRIL

For the very first time in, ICAF will be presenting an accompanying City Programme to our Main Festival Programme activities, specifically curated for local and family audiences across Rotterdam. Our City Programme shares the same ethos as our usual ICAF programming: celebrating local, national and international community arts practices and community-rooted art projects, from large-scale performances to intimate film screenings to educational and fun workshops. Yet this time bringing them directly to different locations and public spaces across the city.

Our ICAF City Programme was born from a desire to connect even deeper with audiences based in our home city of Rotterdam, and to ensure ICAF continues to reach communities and audiences closer to our roots, and ensure our programme is accessible and enjoyable for the many.

The ICAF City Programme begins on Monday 26 March with a 20:00PM theatre performance from Zlakto Paković at Podium Islemunda, and continues all the way until our festival closing day on Sunday 2 April. The afternoon of Saturday 1 April is our family day with workshops and performances specifically for families and children, which has its own dedicated Family Afternoon Ensemble Compilation Programme for professionals too.

See Rotterdam come to life through the activation of community arts practices and performances taking place across the city. The **ICAF City Programme is hosted by Rotterdams Wijktheatre**, and can viewed in full on their website [here](#).

FESTIVAL GUIDE

GENERAL DAY SCHEDULE

The festival begins on Wednesday 29 March, 2023 with an evening welcome performance from our Festival Resident MetX (Brussels) and the opportunity to pick up your festival tickets at the reception counter between 7.00 and 8.30 PM at Zuidplein Theatre.

The opening show, The Basketbeat Project (Barcelona), will begin at 8.30 PM, followed by a performance from Étoiles Électrique (Netherlands). All of these activities take place in Zuidplein Theatre, which is easily accessible from Rotterdam Central by subway. Please get off at the stop 'Zuidplein', the theatre is approximately a 2-minute walk from there.

The full-day festival programme officially starts from the morning of Thursday 30 March and ends late afternoon on Sunday, April 2, 2023.

We have centralised all morning activities in the Islemunda Podium Cultural Center. Islemunda Podium can be reached from Rotterdam Central with Tramline 23 (direction 'Beverwaard'). Please get off at the stop 'Keizerswaard'.

For each day we maintain a similar schedule and structure. As a visitor you can decide what to do or see in the mornings, and what programme compilations you wish to follow in the afternoons. For the afternoon programme there is the option of either a single long workshop of 3.5 hours or a compilation programme of two workshops and/or showcases. You must select your programme option of choice in advance of the festival, when you register online.

The Thursday-Saturday daily schedule is as follows:

- **09:00 AM Registration opens at Podium Islemunda**
- **10:00 AM Conversations OR 10:30 AM Slow Start at Islemunda Podium**
- **12:00 NOON Lunch at Islemunda Podium or afternoon activity location**
- **1:00 PM Start of selected afternoon programme choice**
- **5:30 PM Dinner**
- **7:00 PM Early evening performance OR film**
- **8:30 PM* Main stage performance at Zuidplein Theatre**
- **9.30PM Late night afterparty at Zuidplein Theatre**

*With the exception of Saturday evening when the main stage performance commences at 9PM.

The Sunday schedule is as follows:

- **11.30 AM Registration Opens**

- 12:30 PM Lunch
- 1:30 PM Festival Wrap-Up
- 3:00 PM Parade
- 4:00 PM Closing Main Stage Performance

ICAF MORNINGS

Activities commence at 10 AM, so if you still need to register or pick up tickets for that day make sure to get to Islemunda Podium with plenty of time to spare. The registration desk opens at 9 AM each morning, except for Sunday when it opens at 11AM.

The morning programme is a mix of conversations and warm-ups. Some of you may want to exercise your brains while others prefer to get stuck into more hands-on activities, chat over coffee, or visit an installation. For the slow start you can decide on the spot where to go on a first-come, first-serve basis. Please note that you will need to sign up beforehand for the seminars, as they have limited seating and a set structure.

ICAF AFTERNOONS

Between 12 noon and 1 PM we serve lunch in Islemunda Podium or at the location where you will attend the afternoon programming. You should be ready at 12 noon for lunch or 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 the activities last 90 minutes, whilst others 3.5 hours depending on whether you have selected a longer or shorter form programme item.

Several of the planned programme locations are situated elsewhere in the city. We will transport you there by pre-organised chartered bus. In order to keep things manageable, we ask for you to, each day, choose a particular Programme Compilation that will take you through the afternoon.

We have a choice of different programme compilations or long workshops. It is unfortunately not possible to switch between routes halfway through the afternoon. However, many of the workshops and presentations are offered on other days as repeated programming. That way, if you have to miss something on one day due to a set programme compilation, you can register for it on another day.

ICAF EVENINGS

We serve dinner each evening between 5.30 and 6.30 PM. Please note that the location of the evening meal may vary depending on the early evening programme you have chosen. Each evening programme commences at 7 PM as we start a parallel programme that takes place either at Zuidplein Theatre or Podium Islemunda. We will serve dinner close to these programme sites.

At 8.30 PM each evening (9:00 PM on Saturday), we have programmed a plenary performance in the main auditorium of Zuidplein Theatre, followed by an afterparty event

in the small auditorium. We therefore start each day at Islemunda Podium and finish each evening at Zuidplein Theatre.

FESTIVAL REGISTRATION

From late February 2023 onwards, you will be able to register for the festival through our website. There, you can indicate 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 register for the entire festival in one go. This will give you access to the workshops (even so you will still need to indicate your preferences), performances, lunches and dinners, as well as information to help you prepare for the festival. It is also possible to register for only one or two festival 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 8.30PM with the exception of Saturday's show which starts at 9PM and Sunday's matinee which commences at 4PM. You can book those tickets directly at the Zuidplein Theatre: Zuidplein 60, via WWW.THEATERZUIDPLEIN.NL. One day festival passes are also available for purchase.

DAILY FESTIVAL PROGRAMME

WEDNESDAY 29 MARCH: FESTIVAL OPENING (8.30 PM)

8.30 PM	OPENING
8.45 PM	Main Stage performance: Basket Beat Big Band (Basketbeat, Spain)
10 PM	Concert: Étoiles Électrique (The Netherlands)

Main Stage Performance

Basket Beat Big Band **(Basket Beat, Spain)**

Bounce along to the beats and feel the rhythm of a big band like you've never felt before. Basket Beat from Barcelona will open the International Community Arts Festival (ICAF) on March 29, 2023, in Zuidplein Theatre with a concert in which basketball plays a striking leading role. Together with dozens of young people from Rotterdam and a professional band from Barcelona, Basket Beat will dribble up exciting beats and give a sporty percussion performance in which you won't be able to sit still!

Basket Beat is a participatory music project and working methodology that uses basketballs as percussion instruments to help young people in disadvantaged situations or in closed institutions such as prisons, with their personal development and critical thinking skills. Prior to ICAF, Basket Beat works together with young people and youth workers of Urban Skillsz from Rotterdam and a group of young people from Rotterdams Wijktheater.

For ICAF, Basket Beat, their work and methodology fully embody this year's theme of "The Sound of Change". The performance with the group of young people from Rotterdam will not only be welcomed as a joyous and festive moment to celebrate the ICAF community coming back together after so many years apart, but will showcase the power sound and music hold to empower communities, share knowledge, and experience, and connect people across contexts and backgrounds

Concert

Étoiles Électrique (the Netherlands)

Combining Arabic, Kurdish and Persian music with funky pop, Étoiles Électriques create unstoppable shows where Fairouz meets Motown, Googoosh rubs against James Brown and Barobax flirts with DJ Shantel. With performances that create divergent worlds, colliding in new eclectic sounds, infectious grooves and stomping Kurdish dances Étoiles Électriques guarantee electrifying, festive live shows. The singers will move you with their musical stories, their emotions do not require subtitles. Each song takes you on a journey; from mysterious improvisations to exploding collective energy. Dancing will be your only option!

The Étoiles Électriques singers and musicians are rooted in various musical cultures from the Middle East, and have performed on stages in Damascus, Diyarbakir, Kirkuk or Lebanon. Now they've teamed up with three funky horn players, from bands like Gallowstreet, Chef'Special and Valvetronic. We welcome Étoiles Électriques to our ICAF opening night on 29th of March to produce new sounds that will get all audiences in Rotterdam moving and grooving.

About

Étoiles Électriques is a part of Orchestre Partout, a Dutch based participatory music organisation founded by Ted van Leeuwen and Titia Bouwmeester based on the belief that music is a language that unites, regardless of origin, culture and language. From this idea Orchestre Partout started the first music workshop in 2010, in a refugee centre in Alkmaar. Over the years, they have developed a very successful programme.

THURSDAY 30 MARCH 2023

10 AM	START CONVERSATIONS Documenting Community Performance Processes Seminar (Dr. Kerrie Schaefer, England) "Participate or Else" Seminar (Dr. Sruti Bala, The Netherlands) Care and Connection, Introductory Lecture (Health Action Training, UK)
10.30 AM	SLOW START "How to Start a Movement" Intervention (Merel Smitt, the Netherlands) Takeaway Art Kit Workshop (Athens Comics Library, Greece) BRUiTAL / New Moon (MetX, Belgium)
NOON	LUNCH
1 PM - 5PM	LW I Behind the Scenes of The Rotterdam Community Theatre (Rotterdamwijktheater, The Netherlands) <i>Long Workshops</i> LW I Relational Choreography (Jordy Dik and Tiuri, The Netherlands) LW I HUB Singapore - Crisis & Challenges: a dialogue with TO practitioners from 3 Asian Countries (Singapore, Taiwan & Thailand) (Drama Box, HUB Singapore) LW I Care and Connection (Health Action Training, UK)

1 PM - 3PM & 3PM - 5PM <i>Compilation Programmes</i>	<p>CP 1 Learning Sign Language for Theatre with TG Signum (TG Signum, The Netherlands) & Hobson-Paulus Podium (Hobson Street Theatre Company, New Zealand, Pauluskerk, The Netherlands)</p> <p>CP 2 Instinctive Performance (Corpo Maquiná, The Netherlands) & Hobson-Paulus Podium (Hobson Street Theatre Company, New Zealand, Pauluskerk, the Netherlands)</p> <p>CP 3 Hobson-Paulus Podium (Hobson Street Theatre Company, New Zealand, Pauluskerk, the Netherlands) & Learning Sign Language for Theatre with TG Signum (TG Signum, The Netherlands)</p> <p>CP 4 Hobson-Paulus Podium (Hobson Street Theatre Company, New Zealand, Pauluskerk, The Netherlands) & Instinctive Performance (Corpo Maquiná The Netherlands)</p> <p>CP 5 Nacer/Birth & Violence (Humor y Vida, Ecuador) & Exile & Physical Theatre (Lleca Teatro, Nicaragua/the Netherlands)</p> <p>CP 6 Nacer/Birth (Humor y Vida, Ecuador) & Creative Responses to Ending Gender- Based Violence (Dr. Emily Diouf, USA, Amina Seck, Senegal)</p>
5.30 PM	DINNER
7 PM	<p>PERFORMANCE Relations (Live) (Jordy Dik & Tiuri, the Netherlands)</p> <p>FILM Fall (MEXE Associação Cultural, Portugal)</p>
8.45 PM	MAIN STAGE PERFORMANCE GABO (Dançando com a Diferença, Madeira)
10 PM	AFTER PARTY

Thursday 30 March: Morning (10-12noon)

Lecture

Documenting Community Performance Processes (Dr. Kerrie Schaefer, England)

The virtuosity and the aesthetic of community art lies not only in the end product, but (sometimes even more) in the long-lasting processes leading up to a presentation, in the ‘safe’ and/or ‘brave’ space that community artists manage to facilitate aesthetic encounters between people. Unfortunately, this virtuosity and artistic approach is often hidden within processes of which an audience is hardly ever part. The aesthetics of the processes show an important aspect of the power and beauty of community arts, and also raise important questions about how we define ‘art’ and the role of the artist within community arts. Therefore, it is very important to properly document these processes. But how to do that? To gain a deeper understanding of both the practical and ethical roles of such documentation processes, ICAF has invited dr. Kerrie Schaefer to talk on her ongoing research surrounding the documentation of community art processes.

Over two sessions, on Thursday and Friday, dr. Kerrie Schaefer will examine recent developments in transforming community arts processes into film and video documentaries. She will examine the documentary form itself, its history, the relevance of new technologies from film and radio to documentary theatre, as well as political and ethical debates relevant to documentary theatre, film and digital media.

Whilst paying close attention to practical examples, questions such as how video and film documentaries narrate aesthetic and social processes, whose voices are or aren't presented, and how power relations between social actors involved in collaborative making practices are or aren't presented, will arise. Audiences will contemplate how film and video documentaries enable the evaluation of and reflection on community performance processes, aesthetics, and practical methods. What does the field learn about making community performance from watching these documentaries? Furthermore, how might broadcast documentaries influence social policy or create social change?

By the end of the two lecture sessions, participants will have a better understanding of the importance of documentary films to increase public awareness of community performance practice and how, as aesthetic artefacts, they engage publics in social practice. As such, these lectures are vital programme items for all those interested in documentation and the recording of process in relation to community arts practices.

About

Dr. Kerrie Schaefer is a senior lecturer in Drama at the University of Exeter, where she coordinates an MA in Applied, Community and Socially-Engaged Performance. Kerrie has a long-standing interest in forms of participatory performance, having completed a PhD at the University of Sydney on the legendary contemporary Australian performance ensemble, The Sydney Front. Before moving to England, she taught at the University of Newcastle (Australia), where she undertook practice-based research in community performance with local government, arts, voluntary/charity, and state government. Kerrie has also published a Palgrave Macmillan monograph exploring meanings of community in community-based performance practice.

Lecture

“Participate or Else!”

(Dr. Sruti Bala, the Netherlands)

What are the pitfalls of participation? And what role do community arts makers take (consciously or unconsciously) when they make participatory art that is part of a not-so-social, neoliberal political policy? For ICAF 2023, dr. Sruti Bala (University of Amsterdam) will build upon these arguments, by presenting two lectures. The first, on Thursday 30 March, will be “Participate or Else!”, in which Sruti will sketch the influence of neo-liberalism on community art in terms of 'social impact' and participation as a political instrument, questioning tokenistic calls for 'diversity' and proposing a vision of international, inter-species solidarity. The lecture will form practical sessions in which makers will be encouraged to go into dialogue with each other after an introduction from Sruti, to explore the ideas presented further, and apply them directly to their own contexts and practices.

About

Dr. Sruti Bala is Associate Professor at the Dept. of Theatre Studies, University of Amsterdam. She has previously presented at ICAF NWE MKRS 2021 and 2022 on the topic of the “Pitfalls of Participation in Community Arts”. She is the author of *Gestures of Participatory Art* (Manchester University Press, 2018), which won the 2019 ASCA Book Award.

Introductory Lecture

Care and Connection (Health Action Training, UK)

While we were applauding for nurses and healthcare professionals during the first peak of the corona wave and realized more than ever how important healthcare professionals are, we also realised under how much pressure healthcare is. Due to a lack of financial resources and therefore time, there is an increasing workload, whereby healthcare professionals no longer can do what they are so good at; taking care of their patients with a personal, human approach. At the same time, we see more and more community artists embracing 'care' as part of their aesthetic form. In this presentation and workshop by Health Action Training from Northern Ireland, the two worlds, healthcare and art, come together.

About

Health Action Training (HAT) are a unique and innovative company who use techniques that draw from actor training and applied drama to teach improved person-centred communication for health professionals, offering a fresh and up-to-date approach to communication training. This methodology includes a blend of improvisation games, applied puppetry, actor training, role play, practice of communication frameworks, exploration of evidence-based practice, and more. HAT courses are designed to enhance learners' understanding of attention, objectives, and intentional action.

HAT's mission is to help people to connect with themselves and each other, as individuals and communities, and support a global network committed to an ethics of care and meeting the needs of all people everywhere. HAT achieve this by teaching skills of attention, collaboration, and respect, building on the relationships, courage and compassion that make us human and help us grow.

For ICAF 2023, Health Action Training will present an introductory lecture discussing their work, process and methodology. This will include reflections from participants, and opportunity for in depth discussions and Q and A.

Accompanying the lecture will be an afternoon workshop that takes a deeper dive in the Health Action Training process with a taster session from their course. The introductory lecture is open to all who have an interest in healthcare and the ethics of care in community art, whilst the workshop (for which you will need to sign up) is designed specifically for healthcare professionals and practicing community arts practitioners, for whom it will have the most meaningful impact.

Thursday 30 March: Morning (10.30am-12noon)

Slow Start Intervention Series

“How to Start a Movement”

(Merel Smitt, the Netherlands)

When you join 'how to start a movement' you become part of a temporary gang. As a collective we come together in public spaces, institutions and venues. We conquer train stations, restaurants, city offices, parks, libraries, waiting rooms, academies, squares and laundromats to reclaim our spaces by playing with the rules.

In 'How to start a movement' we depart from the idea that we all know what we can and cannot do in public space. Everywhere we go there are social norms to follow, unwritten

rules to obey and scripts to perform. Most of the time we don't even question them but what happens when we decide to go off script for a change?

'How to start a movement' is an artistic practice, a methodology and a toolbox all at the same time that can be used to experience ourselves, others and the world in a new or different way.

For the Slow Start Intervention Series across the festival mornings of Thursday and Friday, Rotterdam based artist, Merel Smitt, will take you on an adventure in public space. Together we will take a closer look at our direct surroundings and make an attempt to go off script, to make a little bit of trouble, respond to the harsh reality of our direct environments, and re-claim our ground.

About

Merel Smitt is an interdisciplinary artist based in Rotterdam and works as a director, organizer, curator, social designer, researcher and educator. Her live-art projects take place at the intersection of performative interventions, socially engaged art and cultural activism. Her work is developed site-specific in public spaces, in collaborations with different communities, activists, fellow citizens, academics, philosophers and experts, and is carried out through active participation of different groups of audiences. The projects can be seen as methodologies to reclaim spaces and build platforms in which strangers come together to experience themselves, others and the world in a new and different way.

Her artistic practice has been supported by several platforms in the European contemporary art scene such as SICK! Festival (UK), Metropolis København (DK), Oerol (NL), Over Het IJ Festival (NL), Productiehuis Theater Rotterdam (NL), Giungla Festival (IT), STORMOPKOMST (BE), IN-SITU European Network, ACT (Art Climate Change) and other venues and institutions in The Netherlands, United Kingdom, Romania, the USA, France, Belgium and Italy.

Slow Start Workshop

Takeaway Art Packs (Athens Comics Library, Greece)

Over the course of Thursday, Friday and Saturday morning, the Greek organisation Athens Comics Library will facilitate Slow Start Workshops to offer the opportunity to produce personalised, context-specific Take Away Art Packs. These will be gifted directly to the local community of children in the neighbourhood surrounding Islemunda (one of our headquarters) during our ICAF family day on Saturday 1 April.

Each morning twenty participants will have the opportunity to work directly with dr. Lida Tsene and Dina Ntziora, the initiators behind Athens Comics Library, to create takeaway arts packs relating to this years' festival theme "The Sound of Change". Alongside sharing their Take Away Art Pack methodology, dr. Lida Tsene, researcher and teaching associate at the MA Program Communication and New Journalism at the Open University of Cyprus, will facilitate a talk, introducing participants to the work of Athens Comics Library. She will share her expertise around the value and impact of creative arts in early education for trauma healing and community engagement, as well as the development of psychosocial skills for healing, storytelling and community-based practices.

At the end of each workshop, the Take Away Art Packs will be collected together, in preparation to be gifted and shared with the children of the IJsselmonde neighbourhood during our Saturday family day. Participants of the workshops are encouraged to attend the

Saturday afternoon session to join in the facilitation and opening of the Take Away Art Packs directly with the communities they are made for.

About

Athens Comics Library, provides a safe and creative space for local, refugee and migrant children and their caregivers through their broad, participatory cultural programme that includes activities around art, storytelling and sports.

Athens Comics Library's vision is to showcase the power of comics and storytelling as an educational, healing and community engagement tool that boosts a love for reading, teaches multimodal literacies and promotes self-directed knowledge through the medium of comics. For Athens Comics Library comics teach soft skills such as collaboration, creative problem solving, intercultural understanding, empathy, as well as social skills through gaining a better understanding of our surrounding complex societal environments.

During Covid lockdowns and in order to stay connected with their communities Athens Comics Library started creating a series of creative Take Away Art packs for preschool children as part of their Baytna Hub program. The Take Away Art is a DIY creativity pack that children can enjoy at home together with their caregivers. It stimulates creative storytelling through a do-it-yourself, empowering approach.

Slow Start Workshop

(MetX, Belgium)

BRUiTAL/New Moon

Of all MetX groups, BRUiTAL is perhaps the most literal embodiment of this years' festival theme, 'The Sound of Change'. With their DIY sound and megaphones, dark outfits and masks, and an attitude between guerrilla and trance/performance, BRUiTAL have many physical and metaphorical stages they play upon... parades, underground parties and activist manifestations being just some of the examples.

BRUiTAL was created in the context of the 2018 Brussels Zinneke Parade, with the theme 'Illegal'...which explains a lot. This said, BRUiTAL is also an open participatory multidisciplinary format that is open to meeting and co-creation through workshops.

As part of ICAF'23, BRUiTAL are organising a series of workshops on grooves and movement in public space, open to anyone (musician or not!) who likes to colour in outside of the lines. Together they will enter the public space on the last day of the festival, parading, making music, dancing in the shadow of an enigmatic apparition... the New Moon...
Join the build up to our closing ritual for ICAF'23!



Thursday 30 March: Afternoon (1.30 - 5 PM)

Long Workshop

Behind the Scenes of The Rotterdam Community Theatre

(Rotterdams Wijktheatre, the Netherlands)

Community theatre Het Rotterdams Wijktheater (The Rotterdam Community Theatre company, RWT for short) has over 30 years of experience of transforming the stories of the inhabitants of Rotterdam into theatrical performances. Founded in 1992 and structurally funded by the city of Rotterdam, it is one of the oldest and most continuous community arts practices in the Netherlands.

In this workshop you will get to know, experience, and reflect on RWT's methodology. We take you through the creative process in three theatrical stages: sharing your story, transforming this story into a shared theatrical experience, and transferring the story to the audience. In each phase, the company's facilitators combine experiential exercises with theoretical reflection on the broader societal and democratic implications of this community theatre practice.

The workshop will be facilitated by the makers of the performance *Zomaar een straat* ['Just another street'], a recent RWT project that addresses poverty and debt. This production can be seen at ICAF on Saturday 1 April at 7 PM.

Long Workshop

Relational Choreography (Jordy Dik & Tiuri, the Netherlands)

Compagnie 21 is the inclusive performance group of Tiuri, of which Jordy Dik is the resident choreographer. Tiuri is a place where people with disabilities are trained to become performers, and where their hidden talents can come to the surface. The work of the company is about finding humanity and poetic inspiration within human encounters. Apart from Compagnie 21, Jordy frequently engages with participants in refugee centers, schools and care homes in The Netherlands and abroad.

In this workshop, Jordy will share the Relational Choreography method he has developed together with Laura Sita van Krimpen, alongside selected Tiuri performers and musical accompaniment from Vincent Dankelman and Oene van Geel. The main idea behind the methodology shared within this workshop is that by means of call and response, every human being can be brought to dance. This process places the creative awakening of the individual performer and the collective power of the group at center stage.

Long Workshop/Panel Discussion

HUB Singapore: Crisis & Challenges - A dialogue with TO practitioners from 3 Asian Countries: Singapore, Taiwan, Thailand (Drama Box, HUB Singapore)

As part of our ongoing ICAF Hub partnership, in the run-up to ICAF 2023, Drama Box have been facilitating a series of online conversations that seek to explore, and give depth and nuance to the community arts field in the context of South Asia. The series of organised panels, discussions and presentations has run from January 2023, monthly, and included presentations from organisations across Singapore, Thailand, Taiwan, Japan and Australia. They covered topics from ecology along the Mekong River, to inclusivity in relation to performers with differing abilities in Singapore, to navigating political climates across South Asia.

During the festival, Drama Box will wrap-up this series by facilitating the conversation "Crisis & Challenges: a dialogue with TO practitioners from 3 Asian cities (Singapore,

Taiwan, Thailand)”. The practice of TO (Theatre of the Oppressed) had been blossoming in Asia, with practitioners forming informal networks of exchanges and support. This panel seeks to strengthen & bring together practitioners from Singapore, Taiwan & Thailand in sharing how the practice of TO is applied within their cities’ socio-economic political contexts. In their conversation, they hope to unpack the challenges they face in trying to create TO & Forum Theatre performances with their direct communities.

The conversation will be moderated by Han Xuemei (Singapore) with guest panel speakers Kok Heng Leun (Singapore), Lai Shuya (Taiwan) and Sonny Chatwiriya (Thailand).

About HUB Singapore

The most inspiring and successful community arts projects are deeply rooted in local communities and are therefore not so easy to find within a large and diverse international arts field. Furthermore, community arts is a context-bound practice and must therefore be understood from within this same local context where such organisations are based.

From the need to better understand the different contexts this work is taking place in and to support and connect to our partners in different parts of the world, we started developing ICAF Hubs. ICAF Hubs are our satellite organisations, our eyes and ears and critical friends. Each Hub is an independent manifestation of ICAF, outside of Rotterdam.

Our very first ICAF Hub has been developed in Singapore, established in partnership with Drama Box in 2020. Drama Box is a socially-engaged theatre company known for creating works that inspire dialogue, reflection and change. By shining a spotlight on marginalised narratives and making space for the communal contemplation of complex issues, they seek to tell stories that provoke a deeper understanding of Singapore's culture, history and identity.

Long Workshop

Care and Connection (Health Action Training, UK)

While we were applauding for nurses and healthcare professionals during the first peak of the corona wave and realized more than ever how important healthcare professionals are, we also realised under how much pressure healthcare is. Due to a lack of financial resources and therefore time, there is an increasing workload, whereby healthcare professionals no longer can do what they are so good at; taking care of their patients with a personal, human approach. At the same time, we see more and more community artists embracing ‘care’ as part of their aesthetic form. In this presentation and workshop by Health Action Training from Northern Ireland, the two worlds, healthcare and art, come together.

For ICAF 2023, Health Action Training will present an introductory workshop that takes a deeper dive in the Health Action Training process with a taster session from their course. The introductory lecture is open to all who have an interest in healthcare and the ethics of care in community art, whilst the workshop is designed specifically for healthcare professionals and practicing community arts practitioners, for whom it will have the most meaningful impact.

About

Health Action Training (HAT) are a unique and innovative company who use techniques that draw from actor training and applied drama to teach improved person-centred communication for health professionals, offering a fresh and up-to-date approach to communication training. This methodology includes a blend of improvisation games, applied puppetry, actor training, role play, practice of communication frameworks, exploration of

evidence-based practice, and more. HAT courses are designed to enhance learners' understanding of attention, objectives, and intentional action.

HAT's mission is to help people to connect with themselves and each other, as individuals and communities, and support a global network committed to an ethics of care and meeting the needs of all people everywhere. HAT achieve this by teaching skills of attention, collaboration, and respect, building on the relationships, courage and compassion that make us human and help us grow.

Short Workshop

Learning Sign Language for Theatre with TG Signum (TG Signum, the Netherlands)

Elsewhere in the ICAF programme, tg Signum performs *Silent Flight*, the autobiographical tale by actor Ali Shafiee, who fled Iran at the age of 19. His tale is told completely in Dutch Sign Language, supported by a voice interpreter and subtitles in English. In this workshop, director Steef Kersbergen and actor Ali Shafiee introduce you to the ins and outs of sign-language-based-theatre. Don't worry if you don't know much (or any) sign language: an interpreter will be present and you will be guided through the whole process.

The workshop consists of three components:

First, we do a few exercises to calm down the brain and eyes and open up the perceptiveness of meaning and emotional understanding. This is a crucial step for participants to observe (and understand) sign language without an interpreter.

Secondly, the participants will be taken through a short exercise of visual and physical storytelling, where they express themselves or part of a small story through simple movement and signs.

Thirdly, the participants will create a group composition where visuals, movement and sign language will be combined with actual sound and voice. Thus we collaboratively create a small performance in the style of tg Signum.

Steef and Ali will support all participants in the discovery of their own expressive signs, towards an expressive collective story. The workshop will be conducted in spoken English and Dutch Sign Language.

Short Workshop

Instinctive Performance Corpo Máquina (the Netherlands)

Corpo Máquina was founded in 2017 by choreographer Guilherme Miotto. Miotto had a rough upbringing and is now putting his street experience in Brazil to good use in the northern suburbs of Tilburg and Breda, Dutch cities near the Belgian border. There, Corpo Máquina creates fascinating dance projects with young and less young local residents in which social empowerment is a co-benefit of the artistic approach. The work is gradually finding its way to more cities in the Netherlands and is based on the notion that every human body is a depository of memories and lived experiences. This determines from deep down in our subconsciousness how we move. It applies to both trained professional performers and untrained movers. Corpo Máquina is convinced that there is a dancer in everyone and that this dancer is capable of tearing down all manner of barriers between people (social, linguistic, cultural, age, etc.).

In this workshop, Guilherme Miotto, will take you on a journey to discover the dancer inside of you. Prepare to be moved.

Performance

“Hobson-Paulus Podium”

(Hobson Street Theatre Company, New Zealand & Pauluskerk, the Netherlands)

As part of a creative exchange in the months leading up to ICAF, the Paulus Church from Rotterdam and Hobson Street Theatre Company from Auckland, New Zealand have been developing an artistic presentation together. Before the festival, the two organisations have been exchanging artistic material via ZOOM and e-mail. As a continuation of this exchange trajectory, from Thursday 23rd March, for six days, the two organisations will come together physically at the Paulus Church to produce a full program of participatory artistic workshops ranging from writing and photography, to music and theatre. Participants will explore their personal stories, dreams and desires connected to this festival edition's theme “The Sound of Change”.

With an emphasis on “encounter”, facilitated by the teachers and artists connected with Paulus Church and Hobson Street Theatre, each of the workshops will provide the space and means for connections, moment of inspiration, and a series of inspirational moments to bring together the methodologies and working practices of these two vital organisations.

The results of this series of encounters and workshops will come together on the afternoon of Thursday 30 March for a public audience the Hobson-Paulus Podium, especially arranged for ICAF. The Paulus Podium will begin with a presentation from Pauluskerk and Hobson Street Theatre to offer context into their organisations and ways of working. It will be followed by a screening of a short film production, made on-site during the six-days intensive workshops in Rotterdam. Finally, the participants will present the performances they have created together.

Performance

Nacer/Birth

(Humor y Vida, Ecuador)

Nacer / Birth is the staging of a birth, with the wisdom of ancestral knowledge of midwives from the Imbabura region (province of Ecuador). The performance is a form of experimental theater in which rituals, different generations, time and space come together. Inspiring views on birth, motherhood and the role of women in building a community are made visible with insights from the Andes, but also through Western perspectives.

The script of Nacer/Birth is based upon personal testimony and is presented with the use of puppetry, video and dance. Humour is used throughout the performance as a way to address the painful and continuous battle between ideologies of westernised and indigenous populations. As a result of the colonial past, homebirth is associated with primitiveness due to deeply embedded prejudices surrounding indigenous culture. The result is that Ecuador now has the highest number of caesarean deliveries in the Americas, not in the least because such medical interventions have become lucrative activities for hospitals.

This intimate, ritual performance was created by Corporación Humor y Vida (Ecuador), in collaboration with Berith Danse of Theater Embassy (NL). Humor y Vida, which means ‘Humour and Life,’ is composed of a collective of female artists from Ecuador and Colombia who work on the contested borderlands between their two home countries, an area frequently used for illegal crossings and also by guerrilla fighters.

Short Workshop

Violence, Exile and Physical Theatre (Lleca Teatro, Nicaragua/the Netherlands)

Lleca Teatro is a theatre group from Nicaragua that is composed of, and makes theatre with, people from communities trapped in cycles of violence. For this reason, violence in its multiple forms as well as its undoing and contestation are the main issues that inform their work. Over the years, Lleca Teatro have worked with the subject of imprisonment in Nicaragua, where they developed a distinctly corporeal theatre methodology, drawing on both the collective and individual body as a creative source of imag(inari)es, text(ure)s and sensory experiences.

Following their exile from Nicaragua amid the pandemic restrictions in the Netherlands, they began rebuilding and internationalizing their community arts collective with other Nicaraguan refugees and solidarity artists. As such they created *Farewell Macondo*, building on this modality of largely non-verbal storytelling. During this accompanying workshop, participants will learn about Lleca Teatro's creative methods whilst deploying their own body and biography to construct images and engage sensory experiences. All to bring the unspeakable to the stage.

Short Workshop

Creative Responses to Ending Gender-Based Violence Dr. Emilie Diouf and Amina Seck (USA & Senegal)

For ICAF 2023, dr. Emilie Diouf and Amina Seck join forces to combine their academic, artistic and activist work to present a workshop exploring creative responses to gender-based violence in Africa. They will pay particular attention to how cross-cultural and transnational collaborations between artists, scholars and marginalised communities can be conducted as an ethical collaboration, informed by decolonial perspectives and an awareness of scales of privilege. For this, Emilie and Amina will draw particular attention to the practices of ubuntu and gender justice.

About

Dr. Emilie Diouf is Assistant Professor at the Department of English at Brandeis University, Boston. Her research and teaching reflects her interdisciplinary background in African Literature, African American and African Studies, as well as Women's and Gender Studies. Emilie is interested in the relationship between narrative, migration, trauma, and human rights, and particularly in expanding the field of trauma studies to include more substantially the voices of African women refugees. Emilie uses trauma theory to explore the ways in which African women survivors of civil war and genocide narrate the large-scale violence inflicted upon them. Alongside her academic work, Emilie also works as a feminist activist, particularly in her own context of Senegal. There, Emilie is part of a feminist collective, contributes to feminist platforms, and has organised the Festival of Women's Writing and the country's very first Women's Book Fair.

Amina Seck is a specialised author and screenwriter. She published her first novel "Mauvaise Pente" with Diaspora Académie Editions in 2017. She also participated in the collective work on the Queens of Africa, "Martyr Luther Queens," in 2018 and wrote and directed a short film on the practices of female genital mutilation; "Impure", filmed in Ségou, Mali in 2018. In 2021, Amina founded "Les Cultur'Elles," which is an agency for the promotion of women's

art and culture. Her agency aims to highlight all women who evolve in the cultural milieu, by organising training, capacity building workshops, artistic residencies, symposia, and the production of collective works of art for women. She is the initiator of the Dakar Women's Book Fair, which will be in its second edition in May 2023. A feminist activist, she is a founding member of the Platform of Feminists of Senegal and the Diaspora.

Thursday 30 March: evening (7 pm)

Performance

Relations (live), An Instant Relational Choreography (Jordy Dik & Tiuri, the Netherlands)

Step in and become part of an instant choreography... in the making. *Relations (live)* is a performative gathering of all those present. All bodies, in one shared space. From the moment you enter, we will begin to create something completely new together with people you don't know, and might otherwise never meet; a so-called Relational Choreography.

Led by choreographer Jordy Dik and accompanied by dancers from Theaterwerkplaats Tiuri / Compagnie 21 (NL), professional musicians and music and dance students from Codarts University of the Arts (NL), we will all become part of a magical encounter that connects us in a unique and poetic way, through movement, sound and beauty.

In preparation for this instant choreography, the group, consisting of performers of Tiuri and Codarts, have worked intensely together for three days as part of a learning exchange. Tiuri is a place where people with disabilities are trained to become performers, and where their hidden talent comes to the surface. Jordy Dik is a community artist and the resident choreographer of Compagnie 21, Tiuri's professional dance and theatre company. Four years ago, Jordy co-created a choreographic method called Relational Choreography. The goal was to be able to quickly and collectively make dance art with 'anyone' and 'everyone' present. In the now-moment, impulse-following movements emerge, which soon fills the performative space with meaningful relationships and stories. This method continued to build on the legacy of inclusive dance landscapes, helping to open space for autonomy, creativity and playfulness within its poetic structures. Theaterwerkplaats Tiuri believes that everyone has talent, and that those talents must be made visible, in particular for people with disabilities. The Tiuri performers, Codarts students, live musicians and, soon, you, can experience this relational process.

Film Screening

Fall

(MEXE Associação Cultural, Portugal)

Fall is a short film, produced by MEXE Associação Cultural, that focuses on the impact the pandemic has brought to members of Portugal's younger, and lower economic communities. Precarity, job insecurity and the right to safe housing were

already some of the main concerns found within these communities, yet all have worsened since the onset of the pandemic.

Fall tells the story of two people, who represent thousands of citizens across Portugal, drawing attention to the pandemic of poverty that we will see continue long after the virus has gone. In co-production with EAPN Portugal - European Anti-Poverty Network - this short film has continued the work developed with the Local Citizens Councils throughout 2020. CLCs (the Portuguese abbreviation) are groups that bring together citizens who live or experience situations of poverty and/or social exclusion.

Using MEXE's methodology, participatory procedures were developed in the design and implementation of the project, meaning that the script has been jointly constructed and written with the communities it represents, evolving further in the recordings, and opening up space for a participative interpretation, production and post-production.

The screening of *Fall* will be accompanied by a facilitated after talk, sparking wider discussion about how the pandemic has only exacerbated problems like poverty and inequality of opportunity for those in lower socio-economic and younger communities, making it an essential and timely viewing for ICAF 2023.

About

The MEXE Associação Cultural (MEXE) is a non-profit association that organises a meeting point in the context of the Portuguese national and international cultural panorama. Their programme creates space for the appreciation and dissemination of artistic projects that cross different languages and communities and are based on the dialogue between creation, public space, and civic participation.

Thursday 30 March: Evening (8.30 pm)

Main Stage Performance

GABO

(Dançando com a Diferença, Portugal)

GABO is a moving dance performance about the question of what it means to be 'different' and the prejudices that surround this. One day, the magical doll Gabo suddenly comes to life. He soon begins to wonder what the world would feel like if we no longer thought in terms of differences. Who determines what is beautiful or ugly? Who is 'different' or not? Who gets more or less opportunities and who is limited? Together with two dancers, he embarks on a wonderful journey of discovery in search of the answers.

The dance performance was created by Dançando com a Diferença, which translates to 'Dancing with Differences'. The company, based on the Portuguese island of Madeira, has been making dance performances with people who experience limitations and diverse possibilities for more than 21 years. Under the inspiring

leadership of the dance pedagogue Henrique Amoedo, Dançando com a Diferença has gained national and international recognition.

The group regularly tours Europe and is considered the most important art organization on the island of Madeira itself. Through its work, which also includes formal and informal dance education at a community level, the company endeavors to break down the stigmas attached to people with other abilities and promote social inclusion.

Dançando com a Diferença's ambitious strategy is to move beyond the traditionally limiting boundaries of the dance/ability sector and to be accepted within the regular international performing arts scene. To achieve this, they frequently work with established national and international choreographers, that help to further push the boundaries towards inclusivity.

FRIDAY 31 MARCH 2023

10 AM	START CONVERSATIONS Documenting Community Performance Practices Seminar (Dr. Kerrie Schaefer, England) Care Aesthetics Seminar (James Thompson, UK) “Do No Harm” Seminar (Sruti Bala, the Netherlands)
10.30 AM	SLOW START Takeaway Art Pack Workshop (Athens Comics Library, Greece) "How to Start a Movement" Intervention (Merel Smitt, the Netherlands) BRUiTAL / New Moon (MetX, Belgium)
NOON	LUNCH
1 PM-5PM <i>Long Workshops</i>	LW I Embracing Complexity (Adrian Jackson, England) LW I Behind the Scenes of The Rotterdam Community Theatre (Rotterdams Wijktheater, the Netherlands) LW I “Reclaim the Streets” (MetX, Belgium) LW I Lack of Air (Matemurga, Argentina)
1PM-3PM &	CP 7 I Tak Takut Kids Club (3Pumpkins, Singapore) & The Cabbage Field Opera (Šančiai Neighbourhood Community, Lithuania)

3PM-5PM	CP 8 Theatre of Reveal (Zlatko Paković, Serbia) & The Cabbage Field Opera (Šančiai Neighbourhood Community, Lithuania)
<i>Compilation Programmes</i>	CP 9 The Cabbage Field Opera (Šančiai Neighbourhood Community, Lithuania) & Promoting Mental Health Literacy in Rural and Urban Kerala (Excavate, UK/India)
	CP 10 The Cabbage Field Opera (Šančiai Neighbourhood Community, Lithuania) & Theatre of Reveal (Zlatko Paković, Serbia)
	CP 11 Promoting Mental Health Literacy in Rural and Urban Kerala (Excavate, UK/India) & Withered (Getrude Vimbayi, Zimbabwe)
	CP 12 Sound is at the Heart of African Creativity (Bonface Beti, Kenya) & Withered (Getrude Vimbayi, Zimbabwe)
5.30 PM	DINNER
7 PM	PERFORMANCE Stille Vlucht/Silent Flight (TG Signum, The Netherlands)
	PERFORMANCE ONYESHA THAMANI/SHOWING VALUE (Nantea Dance Company, Tanzania)
8.45 PM	MAIN STAGE PERFORMANCE Whistleblowers (South Africa)
10 PM	LATE NIGHT STAGE

Friday 31 March: Morning (10am - 12noon)

Lecture

Documenting Community Performance Processes

(Dr. Kerrie Schaefer, England)

The virtuosity and the aesthetic of community art lies not only in the end product, but (sometimes even more) in the long-lasting processes leading up to a presentation, in the 'safe' and/or 'brave' space that community artists manage to facilitate aesthetic encounters between people. Unfortunately, this virtuosity and artistic approach is often hidden within processes of which an audience is hardly ever part. The aesthetics of the processes show an important aspect of the power and beauty of community arts, and also raise important questions about how we define 'art' and the role of the artist within community arts. Therefore, it is very important to properly document these processes. But how to do that? To gain a deeper understanding of both the practical and ethical roles of such documentation processes, ICAF has invited dr. Kerrie Schaefer to talk on her ongoing research surrounding the documentation of community art processes.

Over two sessions, on Thursday and Friday, dr. Kerrie Schaefer will examine recent developments in transforming community arts processes into film and video documentaries. She will examine the documentary form itself, its history, the relevance of new technologies from film and radio to documentary theatre, as well as political and ethical debates relevant to documentary theatre, film and digital media.

Whilst paying close attention to practical examples, questions such as how video and film documentaries narrate aesthetic and social processes, whose voices are or aren't presented,

and how power relations between social actors involved in collaborative making practices are or aren't presented, will arise. Audiences will contemplate how film and video documentaries enable the evaluation of and reflection on community performance processes, aesthetics, and practical methods. What does the field learn about making community performance from watching these documentaries? Furthermore, how might broadcast documentaries influence social policy or create social change?

By the end of the two lecture sessions, participants will have a better understanding of the importance of documentary films to increase public awareness of community performance practice and how, as aesthetic artefacts, they engage publics in social practice. As such, these lectures are vital programme items for all those interested in documentation and the recording of process in relation to community arts practices.

About

Dr. Kerrie Schaefer is a senior lecturer in Drama at the University of Exeter, where she coordinates an MA in Applied, Community and Socially-Engaged Performance. Kerrie has a long-standing interest in forms of participatory performance, having completed a PhD at the University of Sydney on the legendary contemporary Australian performance ensemble, The Sydney Front. Before moving to England, she taught at the University of Newcastle (Australia), where she undertook practice-based research in community performance with local government, arts, voluntary/charity, and state government. Kerrie has also published a Palgrave Macmillan monograph exploring meanings of community in community-based performance practice.

Lecture

Care Aesthetics

(James Thompson, England)

James will speak about his new work on the concept of care aesthetics - that is how the practice of care is embodied, sensory and craft like. Rather than thinking about the arts in care settings, care aesthetics focuses on the artistry of the care worker, and the care work of the artist. James will discuss care aesthetics as it is applied to the work of health care workers, artists and in everyday life. The talk will conclude with a discussion of the relation between care aesthetics and socially engaged theatre. How might theatre practitioners create experiences of care in their work? Considering the impact of Covid and our current 'cost of living crisis', what implications does attention to the aesthetics of care have for theatre projects and their participants?

About

James Thompson is Professor of Applied Theatre at the University of Manchester. He was the founder of In Place of War (www.inplaceofwar.net) researching and developing arts programmes in conflict zones and now runs a research project on Care Aesthetics. He has run theatre projects internationally and has written widely on applied theatre and socially engaged arts. Past books include *Performance Affects* (2009), *Humanitarian Performance* (2014) and edited with Amanda Stuart Fisher (2020) *Performing Care*. His new book *Care Aesthetics: for Careful Art and Artful Care* was published in 2022.

Lecture

"Do No Harm"

(Dr. Sruti Bala, the Netherlands)

What are the pitfalls of participation? And what role do community arts makers take (consciously or unconsciously) when they make participatory art that is part of a not-so-social, neoliberal political policy? For ICAF 2023, dr. Sruti Bala (University of Amsterdam) will build upon these arguments, by presenting two lectures. Today, Sruti's second lecture, "Do No Harm", will dive into the practical consequences of the do-no-harm principle that derives from conflict resolution studies. It may sound like a no brainer, but what do we mean when we say 'do-no-harm'? What kind of practical consequences does this have? How far does it go? What are the ethical questions you must ask yourself in order to 'do no harm'? And what is the role of politics and policy in this?

The lecture will form practical sessions in which makers will be encouraged to go into dialogue with each other after an introduction from Sruti, to explore the ideas presented further, and apply them directly to their own contexts and practices.

About

Dr. Sruti Bala is Associate Professor at the Dept. of Theatre Studies, University of Amsterdam. She has previously presented at ICAF NWE MKRS 2021 and 2022 on the topic of the "Pitfalls of Participation in Community Arts". She is the author of *Gestures of Participatory Art* (Manchester University Press, 2018), which won the 2019 ASCA Book Award.

Friday 31 March: Morning (10.30am - 12noon)

Slow Start Workshop

Takeaway Art Packs

(Athens Comics Library, Greece)

Over the course of Thursday, Friday and Saturday morning, the Greek organisation Athens Comics Library will facilitate Slow Start Workshops to offer the opportunity to produce personalised, context-specific Take Away Art Packs. These will be gifted directly to the local community of children in the neighbourhood surrounding Islemunda (one of our headquarters) during our ICAF family day on Saturday 1 April.

Each morning, twenty participants will have the opportunity to work directly with dr. Lida Tsene and Dina Ntziora, the initiators behind Athens Comics Library, to create takeaway arts packs relating to this years' festival theme "The Sound of Change". Alongside sharing their Take Away Art Pack methodology, dr. Lida Tsene, researcher and teaching associate at the MA Program Communication and New Journalism at the Open University of Cyprus, will facilitate a talk, introducing participants to the work of Athens Comics Library. She will share her expertise around the value and impact of creative arts in early education for trauma healing and community engagement, as well as the development of psychosocial skills for healing, storytelling and community-based practices.

At the end of each workshop, the Take Away Art Packs will be collected together, in preparation to be gifted and shared with the children of the IJsselmonde neighbourhood during our Saturday family day. Participants of the workshops are encouraged to attend the

Saturday afternoon session to join in the facilitation and opening of the Take Away Art Packs directly with the communities they are made for.

About

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During Covid lockdowns and in order to stay connected with their communities Athens Comics Library started creating a series of creative Take Away Art packs for preschool children as part of their Baytna Hub program. The Take Away Art is a DIY creativity pack that children can enjoy at home together with their caregivers. It stimulates creative storytelling through a do-it-yourself, empowering approach.

Slow Start Intervention Series

“How to Start a Movement”

(Merel Smitt, the Netherlands)

When you join ‘how to start a movement’ you become part of a temporary gang.

As a collective we come together in public spaces, institutions and venues. We conquer train stations, restaurants, city offices, parks, libraries, waiting rooms, academies, squares and laundromats to reclaim our spaces by playing with the rules.

In ‘How to start a movement’ we depart from the idea that we all know what we can and cannot do in public space. Everywhere we go there are social norms to follow, unwritten rules to obey and scripts to perform. Most of the time we don't even question them but what happens when we decide to go off script for a change?

‘How to start a movement’ is an artistic practice, a methodology and a toolbox all at the same time that can be used to experience ourselves, others and the world in a new or different way.

For the Slow Start Intervention Series across the festival mornings of Thursday and Friday, Rotterdam based artist, Merel Smitt, will take you on an adventure in public space. Together we will take a closer look at our direct surroundings and make an attempt to go off script, to make a little bit of trouble, respond to the harsh reality of our direct environments, and re-claim our ground.

About

Merel Smitt is an interdisciplinary artist based in Rotterdam and works as a director, organizer, curator, social designer, researcher and educator. Her live-art projects take place at the intersection of performative interventions, socially engaged art and cultural activism. Her work is developed site-specific in public spaces, in collaborations with different communities, activists, fellow citizens, academics, philosophers and experts, and

is carried out through active participation of different groups of audiences. The projects can be seen as methodologies to reclaim spaces and build platforms in which strangers come together to experience themselves, others and the world in a new and different way.

Her artistic practice has been supported by several platforms in the European contemporary art scene such as SICK! Festival (UK), Metropolis København (DK), Oerol (NL), Over Het IJ Festival (NL), Productiehuis Theater Rotterdam (NL), Giungla Festival (IT), STORMOPKOMST (BE), IN-SITU European Network, ACT (Art Climate Change) and other venues and institutions in The Netherlands, United Kingdom, Romania, the USA,, France, Belgium and Italy.

Slow Start

BRUiTAL / New Moon

(METX, Belgium)

Of all MetX groups, BRUiTAL is perhaps the most literal embodiment of this year's festival theme, 'The Sound of Change'. With their DIY sound and megaphones, dark outfits and masks, and an attitude between guerrilla and trance/performance, BRUiTAL have many physical and metaphorical stages they play upon... parades, underground parties and activist manifestations being just some of the examples.

BRUiTAL was created in the context of the 2018 Brussels Zinneke Parade, with the theme 'Illegal'...which explains a lot. This said, BRUiTAL is also an open participatory multidisciplinary format that is open to meeting and co-creation through workshops.

As part of ICAF'23, BRUiTAL are organising a series of workshops on grooves and movement in public space, open to anyone (musician or not!) who likes to colour in outside of the lines.

Together they will enter the public space on the last day of the festival, parading, making music, dancing in the shadow of an enigmatic apparition... the New Moon...

Join the build up to our closing ritual for ICAF'23!



Friday 31 March: Afternoon (1.30pm - 5 pm)

Long Workshop

Embracing Complexity

(Adrian Jackson, England)

For ICAF, theatre director, playwright, educator and founder of Cardboard Citizens (UK) Adrian Jackson will conduct a workshop in which he shares his expertise. The workshop will be a mix of practice and theory, looking at how to create Forum Theatre that goes beyond the simplistic and seeks to embrace the complexities of the real world, recognising the intersectional nature of people's modern lives whilst being playfully serious, and seriously playful. Through doing so, participants will explore how they might develop their own pieces.

There will be time for games, exercises and questions and answers about the methodology that Adrian has developed over the years. Adrian's story, his view on art/theatre in society,

and his energy are exciting and inspiring for practitioners interested in Theatre of the Oppressed methodology, but certainly also for every other rebellious and creative spirit that wants to make a positive change in the world by creating art with and for people living in the margins of society.

About

Adrian Jackson, MBE, is an English theatre director, playwright, teacher and trainer. He was the founding director and executive director of the theatrical company Cardboard Citizens, founded in 1991, in which the majority of the members were homeless, refugees or asylum seekers. In addition to being the artistic director of Cardboard Citizens and the designer of a large number of plays with the company, Adrian Jackson is a teacher and translator. He has worked as a translator of Augusto Boal, including his most recent work: *The aesthetics of the oppressed*, and collaborated with him on many occasions. He has taught the methodology of the Theatre of the Oppressed in many contexts, throughout Europe, as well as in Asia, Africa and Latin America.

Adrian Jackson places a high premium on the quality of the theatre he makes, whether forum or epic theatre like the RSC productions. In 2022 he directed a major new musical, *The Ruff Tuff Cream Puff Estate Agency* for The Belgrade Theatre Coventry as part of Coventry City of Culture. Recently he has started STOP (School of Theatre of the Oppressed) in London while also preparing a version of King Lear with Hobson Street Theatre in Auckland for 2024.

Long Workshop

Behind the Scenes of The Rotterdam Community Theatre (Rotterdamswijktheater, the Netherlands)

Community theatre Het Rotterdams Wijktheater (The Rotterdam community Theatre company, RWT for short) has over 30 years of experience of transforming the stories of the inhabitants of Rotterdam into theatrical performances. Founded in 1992 and structurally funded by the city of Rotterdam, it is one of the oldest and most continuous community arts practices in the Netherlands.

In this workshop you will get to know, experience, and reflect on RWT's methodology. We take you through the creative process in three theatrical stages: sharing your story, transforming this story into a shared theatrical experience, and transferring the story to the audience. In each phase, the company's facilitators combine experiential exercises with theoretical reflection on the broader societal and democratic implications of this community theatre practice.

The workshop will be facilitated by the makers of the performance *Zomaar een straat* ['Just another street'], a recent RWT project that addresses poverty and debt. This production can be seen at ICAF on Saturday 1 April at 7 PM.

Long Workshop

“Reclaim the Streets” (MetX, Belgium)

MetX is not only a production house of and for music makers developing original music groups and repertoires. From within the metropolitan context of Brussels, MetX also regularly acts as a participant or curator of large-scale participatory events in the public space (parades, multidisciplinary performances, etc...).

During this roundtable discussion, MetX will share experiences with other international ICAF guests and delve deeper into the socio-political and artistic relevance, necessities and challenges of such participatory manifestations within contemporary, hybrid and multi-diverse societies. In other words: do our cities need (new?) rituals and celebrations? And if so... how, why, with whom, for whom? After all, the street is the biggest scene, our scene, where anything is possible...

If you want to discuss your own public interventions, parades and innovative rituals in this session, please bring your audiovisual material (if any) on an easily manageable USB-device, preferably ahead of time.

Long Workshop

Lack of Air

(Matemurga, Argentina)

Matemurga is a leading Argentinian community theatre group based in Villa Crespo, Buenos Aires. At ICAF 2023, its founder, Edith Scher, will facilitate a hands-on workshop that focuses on methods for composing community-based stories and narratives as part of community formation and facilitation.

The workshop will begin with a screening of the “Lack of Air”, an audio-visual version of Matemurga’s latest work. It will provide further context and insight into their working methods. From there Edith Scher will lead an interactive workshop around her methodology.

About

Matemurga was founded in August 2002. Its founder and director, Edith Scher, is an Argentinian writer, musician, academic and actress. The works of Matemurga centre on community singing and music, with the use of orchestras and puppets. For Matemurga, community theatre is theatre created specifically by neighbours and performed for neighbours. Through her approach and methodology, Edith Scher not only conducts and facilitates participatory art practices with groups and communities, but also creates community in the process of doing so.

This workshop is for those wanting to gain a richer insight into the Argentinian and Latin American community arts context and for those interested in Edith Scher’s community arts methodology that creates community through its very making.

Showcase

Tak Takus Kids Club

(3Pumpkins, Singapore)

Especially for ICAF 2023 a selection of the 200 children between the ages of 7-14 who are part of the Tak Takus Kids Club will showcase a beautiful and joyful performance. ICAF participants can first watch and enjoy the show via a live stream, and then may even start to join in!

About

In 2019, Tak Takus Kids Club (TTKC) started as an independent social experiment by 3Pumpkins, a socially-engaged arts organisation that believes in creating opportunities to strengthen human connections for a happier and more inclusive society. Its key project, Tak

Takut Kids Club (TTKC), is a child-centric community centre embedded in a working class neighbourhood with a history of inter-generational poverty. TTKC aims to develop self and social resilience for the children and youth in the community. Today, TTKC has grown to become a strategic partner of a larger integrated social service network. The ‘child-first’ on the ground approach led them to discover emerging issues and resolve problems that the conventional social work structures have difficulty in detecting and engaging. “Tak Takut” means ‘Don’t be afraid’. Their core relational work is to build trust so that the kids will not be afraid to open up to connect with others, and with themselves.

Workshop

Theatre of reveal, an In-depth Conversation (Zlatko Paković ,Serbia)

Zlatko Paković has directed in theatres across Bosnia-Herzegovina, Bulgaria, Cyprus, Croatia, Kosovo, North Macedonia, Montenegro, and in Serbia, mainly outside of institutional theatres. He is best known for his fierce political theatre that emphasises the poetics of theatre with pronounced playful expressions. Theatre, for him, is an inextricable whole of the aesthetic and the social act. His work responds to and reflects upon the political contexts of former Yugoslavia, especially issues concerning censorship, state control, and imposed narratives of the victim/perpetrator divide during, and long after these conflicts. His critical, activist stance, has not been warmly embraced by those that hold political power. This is because, though the Balkan Wars took place more than 25 years ago, Pakovic’s work highlights that the new countries that emerged from the collapse still bear the traces of the wars. Mass graves, missing persons, unresolved grief, landmine fields and increasing poverty have suspended everyday normality in many of these places. Furthermore, the Serbian-dominated Republika Srpska in Bosnia, as well as the state of Serbia itself, continue to deny the 1995 genocide in Srebrenica. Through his plays and poetic interventions, Zlatko seeks to challenge these sustained viewpoints by bringing attention and acknowledgement to these issues. His work touches on feelings of irrecoverable grief felt by so many. He also endeavours to inspire feelings of hope and possibility, combined with warnings for future generations within these contexts and beyond.

As part of the ICAF 2023 Artist in Residency programme, Zlatko Paković has been invited to work with local Bosnian diaspora communities across the Netherlands, to explore the ideology of tolerance and openness, as proposed by Dutch philosopher Desiderius Erasmus, in relation to increasing polarisation towards religion and minority ethnic groups, especially in Rotterdam, the birth city of Erasmus.

In this in-depth conversation Zlatko wil zoom in on the context of his work, his vision on theatre and the process of working with the Bosnian diaspora in Rotterdam.

Performance

The Cabbage Field Opera (Šančiai Neighbourhood Community, Lithuania)

Welcome to this musical gathering: a community opera with 30 residents of the Šančiai neighbourhood in Kaunas, Lithuania, performed for ICAF in the middle of the Tarwewijk neighbourhood, Rotterdam! Professional and nonprofessional artists bring the story of their neighbourhood, to which they feel an intrinsic sense of belonging, and present it in Rotterdam.

The “Cabbage Field” Opera is the story of a former military site in Šančiai that has been reclaimed by the local community. The site itself inspired the community to dive into the generational history and narratives of the place. What they found and interpreted in this opera are stories surrounding love, war, social solidarity, and reconciliation. Following the musical performance in the courtyard of the Tarwewijk community centre (Cultuurwerkplaats) , the cast invites you for an informal gathering at the table for a bowl of cabbage soup, made by the group members themselves.

The co-creative “Cabbage Field” opera process began in 2018 when residents of the neighbourhood were invited by local community artists to join the creative process. The opera rehearsals took place in public sites, so that everyone could access and take part. “Returning home from work I got off at my bus stop and saw a colourful community opera bus parked at the side of the street. I heard the sounds of music in it. Someone called me from within: ‘Come in, sing with us!’ I jumped onboard and I sing in the opera ever since. “ (Dangira Pikšrienė, performer)

The libretto was created during writing workshops by 11 nonprofessional writers. The music was composed by Vidmantas Bartulis, a recipient of the Lithuanian National Prize for Culture and Arts, who sadly passed away before the last part of the opera was finished. The director and choreographer of the opera is Lina Puodžiukaitė-Lanauskienė, and the initiators and producers are community artists Vita Gelūnienė and Ed Carroll.



Short Workshop

Promoting Mental Health Literacy in Rural and Urban Kerala (Excavate, India, England)

Promoting Mental Health Literacy in Rural and Urban Kerala, is a mini-conference on how applied theater can contribute to issues around mental health literacy, in this case in the context of Kerala. India. Connecting directly with professionals in India, the session tells the compelling story of a major action research project led by De Montfort University in Leicester (UK) that took place between 2019 and 2021.

The size of this research is impressive, but it all started with a community theatre play that was staged on the streets in a basti (a crowded neighbourhood) in Pune, India, in 2018 and is continuing through the establishment of the MeHeLP foundation in Kerala. This research is a unique collaboration between two major state organizations running mental health clinics in Kerala, the theatre companies Excavate (UK) and Lokadharmi (India), and local filmmakers from Kerala.

Taking the form of a mini-international conference (part in-person, part online) the workshop will bring together different practitioners and clinicians from the UK and India, to explore how community and applied theatre approaches were used to develop conversations across the state, bringing to the forefront the voices of those who are often stigmatised.

The workshop will be presented by Dr Sanjana Kumar, from the Indian theatre and research teams, alongside the artistic director of Excavate, Andy Barrett. We will also have the honour of being joined in person by Dr. Raghu Raghavan, the project investigator of this project with an established health background in India and the UK. We will connect to clinicians based in Kerala who have been involved in the project, to hear their perspective of how the use of theatre and drama may be of value in addressing issues around mental healthcare in India.

Participants will gain an understanding of how community and applied arts may be of help in addressing issues around the perception and treatment of mental health, and of mental health and well-being as a developing global issue. This workshop will be of value to those who are interested in understanding social issues and applied theatre practice in India, or in the role of art and theatre in health care.

Excavate and De Montfort University in partnership with the Mental Health Literacy Project India Foundation, with Lokadharmi Theatre, MHAT (Mental Health Action Trust) and Mehac (Mental Health Action).

Short Workshop

Sound is at the heart of African creativity (Bonface Beti, Kenya)

Departing from the statement in the title above and responding to the ICAF '23 theme The Sound of Change, researcher and theatre maker Bonface Beti (Kenya) provides a workshop for those interested in the ways in which sound and music are intertwined in the culture and history of Kenya. He believes it contributes to the formation, identity, and communication of its communities. Drawing from his current PhD research on “Soundscapes of Peace”, Bonface will look at processes of learning, listening, sharing, and reflecting through sound and art as part of peace building and conflict transformation, whilst focusing on the deeply rooted relationship between the Kenyan context and sound. This includes sound being at the heart of all African creativity, as well as being a way of passing down knowledge, communication signals, and storytelling from one generation to the next. As such, sound can be considered a language of its own, and “a way of knowing”. Furthermore, Bonface has been working for over 20 years with Theatre of the Oppressed methodologies and techniques, and will bring a selection of these exercises to his playful workshop in which he digs deeper into trauma healing and peace building processes.

About

Bonface Beti has an established background in theatre and arts, trauma healing, peace building, and social justice, particularly in his own context of Nairobi. He is also actively engaged within the wider contexts of Kenya, Africa, and further afield in the US and Canada.

Showcase

Withered

(Getrude Vimbayi Munhamo Pfumayaramba, Zimbabwe)

This session begins with the compelling and emotionally raw performance of ‘Withered,’ created and performed by Zimbabwean artist, playwright, and life coach Getrude Vimbayi. ‘Withered’, is a theatre production that takes the audience through a journey of loss, joy, fond memories and death - all in complete silence, or is it? It is a story of the devastating

cyclone Isai and the effects it had on communities in Zimbabwe, leaving not only death and displacement, making many children orphans, but also long-term mental wounds.

‘Withered’ will be presented as part of a longer workshop and discussion, in which Getrude will present her practice, working methodologies, and the Zimbabwean community context. She will particularly focus on African methods, style and tools of storytelling in comparison to European models. She will also touch on how art can be used for a multitude of purposes: for healing, for protest, and for giving a voice. Art and storytelling provide a safe space to speak about things you cannot speak about otherwise. It also opens you up to what can still be heard and listened to, even when there is no sound or noise.

This combination of the performance and an in-depth conversation is a deep dive into the nuances of storytelling within the African context, and gives richness, texture and perspective towards our sound of change theme.

About

Getrude Vimbayi Munhamo Pfumayaramba is a multi-faceted Zimbabwean arts practitioner and award-winning certified and licensed Life coach, playwright and storyteller. She is currently the chair for the Zimbabwe theatre association, developmental officer for the International theatre institute (Zimbabwe chapter) and past treasurer for the Arterial network (Zimbabwe chapter).

Friday 31 March: Evening (7 pm)

Performance

Silent Flight [Stille Vlucht] (TG Signum, the Netherlands)

Silent Flight is the intimate story of a young man that has to leave his country, family and culture behind for his safety. It is the autobiographical tale by actor Ali Shafiee, who fled Iran at the age of 19. The story is told completely in Dutch Sign Language, supported by a voice interpreter and subtitles in English. A range of visual tools, including dance, projections, and visual poetry, are used to spark the imagination of the audience to join Ali on this journey of his escape from Iran - leaving Tehran behind and walking across the border to Turkey, with forged papers, in the dark, searching for an unknown destination...

This poetic and visual yet raw and emotional performance will captivate audiences and is essential for those working with or interested in furthering disability awareness and accessibility, as well as giving a platform to the stories of migrants and refugees. In recent years there has been a significant increase in disability visibility, all over the world, and yet we hardly hear or see any stories of refugees with disabilities. This performance thus poses the poignant questions: what extra challenges are posed to Deaf refugees? And which obstacles might they face that hearing people may not?

The performance can be followed in Dutch sign language, spoken English and English surtitles and is accessible to deaf, hard of hearing and hearing audiences.

About

Theatre Group Signum, the Latin word for 'sign', is a Dutch company that make performances in which the deaf and hearing cultures are brought together. The exchanges and clashes between these two worlds provide their main sources of inspiration. Their goal is to make theatre more accessible for deaf audiences and deaf performers. *Stille Vlucht, Silent Flight*, is TG Signum's latest project, performed by Ali Shafiee and Arthur Massoers (as interpreter), directed by Steef Kersbergen and project managed by Fonge Frieling.

Performance

Onyesha Thamani / Showing Value (Nantea Dance Company, Tanzania)

ONYESHA THAMANI / SHOWING VALUE is an intimate, evocative performance that uses dance as a voice and as language to offer new perspectives towards gender (in)equality in Tanzania. It showcases the complex reality towards gender relations and the treatment of women in Tanzania, whilst offering a perspective of hope. With this performance Nantea Dance Company wants to break the cycle of indifference and absence, and to encourage connection through love, kindness, patience and empathy.

About

Nantea Dance Company is a Tanzanian based, non-profit contemporary dance company. Their performances are community-based projects and stem from the themes that are important for the local community in which they work. Despite their international tours, they always present their work to the local communities, where they want to contribute to positive change and hope to promote and develop the contemporary dance scene in Tanzania, inspiring youths to become ambassadors of development and social change.

Friday 27 March: Evening (8.30 pm)

Main Stage Performance

The Whistleblowers (South Africa)

Five women from Johannesburg storm onto the field, ready for their decisive hockey match. Today they can become champions. But haunted by memories of sexual assault and harassment, it soon becomes apparent that there is more at stake than a medal. Gradually, the line between the competition and social reality disappears and the women find a collective voice against sexual violence and harassment against women in Johannesburg. The team must decide; will they attack or defend? Whistleblowers is a powerful war cry for the soul. A mix of physical theatre, surrealistic dream images and impressive storytelling.

In the performance, the women interpret the rules of the game, which are all against the players. The players switch between dream sequences and dance scenes, making the experience of what it is like to be a woman in South Africa tangible for audiences, especially when you realize that according to various statistics Johannesburg is deemed the "rape capital of the world".

Whistleblowers is co-created and performed by five female actors and makers from Johannesburg, South Africa: Reabetswe Gaentswe, Boitshepo Maile, Kgaogelo Makgoba, Modipadi Mokgohloa, and Phindiwe Qakoshe. It contains the spoken languages of English, Afrikaans, Zulu, and Xhosa, and is directed by Rob Murray and Quintijn Relouw. The performance has won awards at the National Arts Festival (South Africa's largest arts festival) and will have a lasting impact on all audiences, helping to contextualise and give voice to one of the most urgent societal issues facing women across South Africa today.

SATURDAY 1 APRIL 2023

10 AM	<p>MORNING SEMINARS</p> <p>Applying Theatre with Care Workshop (Dr. James Thompson, UK)</p> <p>Ending Gender-based Violence: African Women’s Perspectives on the Role of Theatre/Community Art. Open Roundtable (Dr. Emilie Diouf and Amina Seck)</p> <p>Community art practices as a driver for safeguarding cultural heritage: what role can artists, citizens and authorities play? Discussion (Faro Network, Council of Europe)</p>
10.30 AM	<p>SLOW STARTS</p> <p>Takeaway Art Pack Workshop (Athens Comics Library, Greece)</p> <p>"How to Start a Movement" Intervention (Merel Smitt, the Netherlands)</p> <p>BRUiTAL / New Moon (MetX, Belgium)</p>
NOON	LUNCH
1 PM-5PM	<p>LW I Embracing Complexity (Adrian Jackson, England)</p> <p>LW I HUB Singapore: Crisis and Challenges in 3 Asian Countries (Taiwan, Thailand & Singapore) (Drama Box, HUB Singapore)</p> <p>LW I “We dance with our body not despite our Bodies” (Dançando com a Diferença, Madeira)</p> <p>LW I Power of the (basket) beat in Barcelona (Spain) (Basketbeat, Barcelona)</p>
<i>Long Workshops</i>	
1PM-3PM & 3PM-5PM	<p>CP 13 I Farewell Macondo (Lleca Teatro, Nicaragua/the Netherlands) & Sound is at the heart of African creativity (Bonface Beti, Kenya)</p>

Compilation Programmes

CP 14 | Farewell Macondo (Lleca Teatro, Nicaragua/the Netherlands) & King Matt the First: The Process of Making a Movie with Children (Jaśmina Wójcik and Jakub Wróblewski, Poland)
CP 15 | King Matt the First: The Process of Making a Movie with Children (Jaśmina Wójcik and Jakub Wróblewski, Poland) & Farewell Macondo (Lleca Teatro, Nicaragua/the Netherlands)
CP 16 | MetX (MetX, Belgium) & Farewell Macondo (Lleca Teatro, Nicaragua/The Netherlands)
CP 17 | WE ARE THE CITY (PS Theatre, The Netherlands) & Family Day Afternoon Ensemble (Matemurga, Argentina, Athens Comics Library, Greece & MetX, Belgium)

5.30 PM DINNER

7 PM PERFORMANCE | 'WHAT'S ERASMUS TO US, OR WE TO ERASMUS?' (Zlatko Paković, Serbia)
PERFORMANCE | Zomaar Een Straat / Just a Street (Rotterdamswijkstheater, the Netherlands)

9.00 PM MAIN STAGE PERFORMANCE | It takes a Child to Raise a Village (Corpo Maquiná, the Netherlands)

10 PM LATE NIGHT STAGE

Saturday 1 April: Morning (10am -12noon)

Workshop

Applying Theatre with Care (James Thompson, England)

What does care aesthetics look like in practice? How do we create theatre workshops that care? As a follow-up accompaniment to his lecture on Friday 30 March, James Thompson will run a workshop that explores how theatre games and exercises might both care about issues and care for their participants. This is not only dealing with themes of care but asks how the process of a workshop itself might be more caring.

While James will introduce several exercises, this process will be experimental as he freely admits he doesn't have the answers to these questions! The workshop will be collaborative and exploratory. Participants will be encouraged to bring exercises of their own and we will examine how they might be transformed through an attention to care.

Please note that if you wish to participate in this workshop, attendance to James Thompson's lecture Applying Theatre with Care 10:00 AM on Friday 30 March is a necessary pre-requirement.

James Thompson is Professor of Applied Theatre at the University of Manchester. He was the founder of In Place of War (www.inplaceofwar.net) researching and developing arts programmes in conflict zones and now runs a research project on Care Aesthetics. He has

run theatre projects internationally and has written widely on applied theatre and socially engaged arts. Past books include *Performance Affects* (2009), *Humanitarian Performance* (2014) and edited with Amanda Stuart Fisher (2020) *Performing Care*. His new book *Care Aesthetics: for Careful Art and Artful Care* was published in 2022.

Open Round Table Discussion

Ending Gender-based Violence: African Women's Perspectives on the Role of Theatre/Community Art.

(Facilitated by Dr. Emilie Diouf & Amina Seck, USA & Senegal)

On the morning of Saturday 01 April, dr. Emilie Diouf (Senegal, USA) and Amina Seck (Senegal) will facilitate an open round table discussion on violence against women, gender justice, and their impact on conflict transformation work across African contexts. They will also address the role of (community) arts and its capacity to contribute to imagining futures that can promote, not suppress gender justice.

Joining the main audience will be the cast of the *The Whistleblowers* (South Africa) Getrude Vimbayi (Zimbabwe), Bonface Beti (Kenya) and Nantea Dance Company (Tanzania). As such, the conversation will center perspectives informed by experiences with gender justice in Kenya, South Africa, Senegal, Tanzania and Zimbabwe.

The exploration of gender-based violence in African contexts can be identified as a running thread within this year's ICAF programme. This is not to posit that gender-based violence is an "African problem"; it is rather an intentional way of creating a space for learning from African women's experiences with promoting gender justice and building more just, peaceful, and inclusive societies.

dr. Emilie Diouf, Assistant Professor at the Department of English at Brandeis University in Boston, and Amina Seck will lead the round table discussion, departing from their extensive background in Women's and Gender Studies. Emilie's work focuses on the relationship between narrative, migration, trauma, and human rights. She is particularly keen on expanding the field of trauma studies to include more substantially the voices of African women refugees and survivors of civil war and genocide, and how they narrate the large-scale violence inflicted upon them. Emilie has an established background in both academic and activist work with a firm focus on women's representation and gender justice.

Amina Seck is a specialised author and screenwriter. She published her first novel "Mauvaise Pente" ['Bad Slope'] with Diaspora Académie editions in 2017, participated in the collective work on the Queens of Africa "Martyr Luther Queens" in 2018 and wrote and directed a short film on the practices of female genital mutilation; "Impure", filmed in Ségou, Mali in 2018. In 2021, she founded "Les Cultur'Elles" which is an agency for the promotion of women's art and culture. Her agency aims to highlight all women who evolve in the cultural milieu, by organising training, capacity building workshops, artistic residencies, symposia, and the production of collective works of art for women. She is the initiator of the Dakar Women's Book Fair, which will be in its second edition in May 2023. A feminist activist, she is a founding member of the Platform of Feminists of Senegal and the Diaspora.

Public Discussion

Community art practices as a driver for safeguarding cultural heritage: what role can artists, citizens and authorities play? (Faro Network, Council of Europe)

Cultural heritage manifests itself in many shapes and forms in all manner of cultural contexts. In different countries around Europe, preservation of cultural practices has become a subject of (sometimes heated) political discussions about national identity, cultural diversity, migration and integration.

Today, the Council of Europe Faro Convention Network and ICAF invite you to a public deliberation to deepen our understanding of the dynamics of community art as a driver to safeguard cultural heritage. The [Faro Convention](#) emphasizes aspects of cultural heritage as they relate to human rights, democracy, communities and society.

Before the deliberations begin, the Faro Convention will be introduced briefly. Then you will be asked to join one of four tables at which different questions will be explored: (1) how participatory artistic action can contribute to safeguarding 'unheard' or 'invisible' cultural heritage; (2) how artistic freedom of expression can combine with a community's desire to preserve the intrinsic value of cultural heritage; (3) how community arts can navigate through reductive, conservative notions of 'authentic' national culture; and (4) how decision makers can be convinced of the need to support innovative participatory arts approaches to promote cultural rights more broadly and inclusively?

The proceedings at each table will open with a five-minute art practice exchange from the Faro network and select ICAF practices. They might include Hotel du Nord, Marseilles (France); an artist residency in La Rioja (Spain); the experience of the Rome Charter (Italy); the Laboratory for Cultural Rights in Bordeaux (France), or the Almansani Cultural Centre in Novi Sad (Serbia). After these presentations, which may serve as practical frames of reference, each of the above questions will be discussed while remaining aware of this session's overall concern: how community art approaches can be effective to empower citizens in preserving, valuing and managing their cultural heritage.

Closer to the festival date, via our icafrotterdam.com/festival site we will provide more information on the Faro Network representatives who will be participating in ICAF.

Saturday 1 April: Morning (10.30am -12noon)

Slow Start Workshop

Takeaway Art Packs (Athens Comics Library, Greece)

Over the course of Thursday, Friday and Saturday morning, the Greek organisation Athens Comics Library will facilitate Slow Start Workshops to offer the opportunity to produce personalised, context-specific Take Away Art Packs. These will be gifted directly to the local community of children in the neighbourhood surrounding Islemunda (one of our headquarters) during our ICAF family day on Saturday 1 April.

Each morning twenty participants will have the opportunity to work directly with dr. Lida Tsene and Dina Ntziora, the initiators behind Athens Comics Library, to create takeaway arts packs relating to this years' festival theme "The Sound of Change". Alongside sharing their Take Away Art Pack methodology, dr. Lida Tsene, researcher and teaching associate at the MA Program Communication and New Journalism at the Open University of Cyprus,

will facilitate a talk, introducing participants to the work of Athens Comics Library. She will share her expertise around the value and impact of creative arts in early education for trauma healing and community engagement, as well as the development of psychosocial skills for healing, storytelling and community-based practices.

At the end of each workshop, the Take Away Art Packs will be collected together, in preparation to be gifted and shared with the children of the IJsselmonde neighbourhood during our Saturday family day. Participants of the workshops are encouraged to attend the Saturday afternoon session to join in the facilitation and opening of the Take Away Art Packs directly with the communities they are made for.

About

Athens Comics Library, provides a safe and creative space for local, refugee and migrant children and their caregivers through their broad, participatory cultural programme that includes activities around art, storytelling and sports.

Athens Comics Library's vision is to showcase the power of comics and storytelling as an educational, healing and community engagement tool that boosts a love for reading, teaches multimodal literacies and promotes self-directed knowledge through the medium of comics. For Athens Comics Library comics teach soft skills such as collaboration, creative problem solving, intercultural understanding, empathy, as well as social skills through gaining a better understanding of our surrounding complex societal environments.

During Covid lockdowns and in order to stay connected with their communities Athens Comics Library started creating a series of creative Take Away Art packs for preschool children as part of their Baytna Hub program. The Take Away Art is a DIY creativity pack that children can enjoy at home together with their caregivers. It stimulates creative storytelling through a do-it-yourself, empowering approach.

Slow Start Intervention Series

“How to Start a Movement” (Merel Smitt, the Netherlands)

When you join ‘how to start a movement’ you become part of a temporary gang.

As a collective we come together in public spaces, institutions and venues. We conquer train stations, restaurants, city offices, parks, libraries, waiting rooms, academies, squares and laundromats to reclaim our spaces by playing with the rules.

In ‘How to start a movement’ we depart from the idea that we all know what we can and cannot do in public space. Everywhere we go there are social norms to follow, unwritten rules to obey and scripts to perform. Most of the time we don't even question them but what happens when we decide to go off script for a change?

‘How to start a movement’ is an artistic practice, a methodology and a toolbox all at the same time that can be used to experience ourselves, others and the world in a new or different way.

For the Slow Start Intervention Series across the festival mornings of Thursday and Friday, Rotterdam based artist, Merel Smitt, will take you on an adventure in public space. Together we will take a closer look at our direct surroundings and make an attempt to go off script, to make a little bit of trouble, respond to the harsh reality of our direct environments, and re-claim our ground.

About

Merel Smitt is an interdisciplinary artist based in Rotterdam and works as a director, organizer, curator, social designer, researcher and educator. Her live-art projects take place at the intersection of performative interventions, socially engaged art and cultural activism. Her work is developed site-specific in public spaces, in collaborations with different communities, activists, fellow citizens, academics, philosophers and experts, and is carried out through active participation of different groups of audiences. The projects can be seen as methodologies to reclaim spaces and build platforms in which strangers come together to experience themselves, others and the world in a new and different way.

Her artistic practice has been supported by several platforms in the European contemporary art scene such as SICK! Festival (UK), Metropolis København (DK), Oerol (NL), Over Het IJ Festival (NL), Productiehuis Theater Rotterdam (NL), Giungla Festival (IT), STORMOPKOMST (BE), IN-SITU European Network, ACT (Art Climate Change) and other venues and institutions in The Netherlands, United Kingdom, Romania, the USA, France, Belgium and Italy.

Slow Start

BRUiTAL / New Moon (METX, Belgium)

Of all MetX groups, BRUiTAL is perhaps the most literal embodiment of this year's festival theme, 'The Sound of Change'. With their DIY sound and megaphones, dark outfits and masks, and an attitude between guerrilla and trance/performance, BRUiTAL have many physical and metaphorical stages they play upon... parades, underground parties and activist manifestations being just some of the examples.

BRUiTAL was created in the context of the 2018 Brussels Zinneke Parade, with the theme 'Illegal'...which explains a lot. This said, BRUiTAL is also an open participatory multidisciplinary format that is open to meeting and co-creation through workshops.

As part of ICAF'23, BRUiTAL are organising a series of workshops on grooves and movement in public space, open to anyone (musician or not!) who likes to colour in outside of the lines.

Together they will enter the public space on the last day of the festival, parading, making music, dancing in the shadow of an enigmatic apparition... the New Moon...

Join the build-up to our closing ritual for ICAF'23!



Saturday 1 April: Afternoon (1.30pm - 5 pm)

Long Workshop

Embracing complexity (Adrian Jackson, England)

For ICAF, theatre director, playwright, educator and founder of Cardboard Citizens (UK) Adrian Jackson will conduct a workshop in which he shares his expertise. The workshop will be a mix of practice and theory, looking at how to create Forum Theatre that goes beyond the simplistic and seeks to embrace the complexities of the real world, recognising the intersectional nature of people's modern lives whilst being playfully serious, and seriously playful. Through doing so, participants will explore how they might develop their own pieces.

There will be time for games, exercises and questions and answers about the methodology that Adrian has developed over the years. Adrian's story, his view on art/theatre in society, and his energy are exciting and inspiring for practitioners interested in Theatre of the Oppressed methodology, but certainly also for every other rebellious and creative spirit that wants to make a positive change in the world by creating art with and for people living in the margins of society.

About

Adrian Jackson, MBE, is an English theatre director, playwright, teacher and trainer. He was the founding director and executive director of the theatrical company Cardboard Citizens, founded in 1991, in which the majority of the members were homeless, refugees or asylum seekers. In addition to being the artistic director of Cardboard Citizens and the designer of a large number of plays with the company, Adrian Jackson is a teacher and translator. He has worked as a translator of Augusto Boal, including his most recent work: *The aesthetics of the oppressed*, and collaborated with him on many occasions. He has taught the methodology of the Theatre of the Oppressed in many contexts, throughout Europe, as well as in Asia, Africa and Latin America.

Adrian Jackson places a high premium on the quality of the theatre he makes, whether forum or epic theatre like the RSC productions. In 2022 he directed a major new musical, *The Ruff Tuff Cream Puff Estate Agency* for The Belgrade Theatre Coventry as part of Coventry City of Culture. Recently he has started STOP (School of Theatre of the Oppressed) in London while also preparing a version of King Lear with Hobson Street Theatre in Auckland for 2024.

Long Workshop

HUB Singapore: Crisis & Challenges - A dialogue with TO practitioners from 3 Asian Countries: Singapore, Taiwan, Thailand (Drama Box, HUB Singapore)

The most inspiring and successful community arts projects are deeply rooted in local communities and are therefore not so easy to find within a large and diverse international arts field. Furthermore, community arts is a context-bound practice and must therefore be understood from within this same local context where such organisations are based.

From the need to better understand the different contexts this work is taking place in and to support and connect to our partners in different parts of the world, we started developing ICAF Hubs. ICAF Hubs are our satellite organisations, our eyes and ears and critical friends. Each Hub is an independent manifestation of ICAF, outside of Rotterdam.

Our very first ICAF Hub has been developed in Singapore, established in partnership with Drama Box in 2020. Drama Box is a socially-engaged theatre company known for creating works that inspire dialogue, reflection and change. By shining a spotlight on marginalised narratives and making space for the communal contemplation of complex issues, they seek to tell stories that provoke a deeper understanding of Singapore's culture, history and identity.

As part of our ongoing ICAF Hub partnership, in the run-up to ICAF 2023, Drama Box have been facilitating a series of online conversations that seek to explore, and give depth and nuance to the community arts field in the context of South Asia. The series of organised panels, discussions and presentations ran from January 2023, monthly, and included presentations from organisations across Singapore, Thailand, Taiwan, Japan and Australia. They covered topics from ecology along the Mekong River, to inclusivity in relation to performers with differing abilities in Singapore, to navigating political climates across South Asia.

During the festival, Drama Box will wrap-up this series by facilitating the conversation “Crisis & Challenges: a dialogue with TO practitioners from 3 Asian cities (Singapore, Taiwan, Thailand)”. The practice of TO (Theatre of the Oppressed) had been blossoming in Asia, with practitioners forming informal networks of exchanges and support. This panel seeks to strengthen & bring together practitioners from Singapore, Taiwan & Thailand in sharing how the practice of TO is applied within their cities’ socio-economic political contexts. In their conversation, they hope to unpack the challenges they face in trying to create TO & Forum Theatre performances with their direct communities.

The conversation will be moderated by Han Xuemei (Singapore) with guest panel speakers Kok Heng Leun (Singapore), Lai Shuya (Taiwan) and Sonny Chatwiriya (Thailand).

Long Workshop

“We Dance with our body and not despite our body”

(Dançando com a Diferença, Portugal)

“We Dance with our body and not despite our body” is the motto that inspires the work of Dançando com a Diferença. The company’s name means “Dancing with difference.” It was founded in 2001 on the Portuguese island of Madeira by artistic director, Henrique Amoedo.

The company’s primary aim is to create high quality dance productions with people with different abilities. Over the past 21 years, and under the inspiring leadership of the dance pedagogue Henrique Amoedo, Dançando com a Diferença has gained national and international recognition. Through its work, which also includes formal and informal dance education at a community level, the company endeavours to break down the stigmas attached to people with other abilities and to promote social inclusion.

Dançando com a Diferença’s ambitious strategy is to move beyond the limiting boundaries of the dance/ability sector and to be accepted within the regular international performing arts scene. To achieve this, they frequently work with established national and international choreographers, that help to further push the boundaries towards inclusivity.

Together with Henrique Amoedo and select members of the company, you are invited to share the dreams, passions and practices that underpin Dançando com a Diferença, in a workshop where each person will be taught to explore their own bodily limitations and interact with one another’s limitations too. Like in the company motto, a safe space will be established, where we shall dance with our body, not despite of it.

Long Workshop

Power of the (basket) beat in Barcelona Spain)

(Basketbeat, Spain)

Basket Beat is a collective of professionals trained in different fields such as social education, pedagogy, music therapy, and arts. Together, they use their self-developed methodology to work with people in disadvantaged situations, aiming to facilitate their personal growth through the creation and learning of music in groups and with basketballs. The project was born in 2009, and, since then it has grown and drawn the attention of different social, educational, artistic, and political actors.

In Spain, more than 30 workshops are conducted every week by the Basket Beat educators working with around 5,000 people every year. Internationally, Basket Beat visited 120 community arts projects around the world and conducted more than 75 workshops between 2013 and 2014. After that period abroad, the organization continued to work internationally conducting intensive group processes in prisons and with youth groups, as well as doing training in universities in France and Germany.

The *raison d'être* of Basket Beat is to carry out socio-educational workshops in schools, high schools, prisons, public facilities, etc. The content generated during the group processes allows for the publication of academic articles as well as providing teaching material for the training of students and professionals on the social use of the arts and the Basket Beat methodology.

During this workshop, Josep Maria Aragay (founder of Basket Beat), together with his colleagues, shares their vision, mission, and methodology and places it in the context of the community arts field in Spain.

Performance

Farewell Macondo

(Lleca Teatro, Nicuagura/the Netherlands)

Persecution, imprisonment, exile. From these lived experiences, Lleca Teatro have created a sensory landscape filled with their own memories. Memories of social struggle and political violence in Latin America. Memories that are not only of the past, but also of the present. Animating this landscape, Lleca Teatro have rebuilt the magically violent location of Macondo - the fictional place of Gabriel García Márquez 100 Years of Solitude - and locate it in George Orwell's 1984. Both settings are analogies and metaphors for the violent political systems the collective have fled from, yet cannot leave behind. Engaging in their own modality of largely non-verbal storytelling, Lleca Teatro invite the audience into these landscapes of being and not-being.

Lleca Teatro is a theatre group from Nicaragua that are composed of, and make theatre with, people from communities "trapped" in unconventional spaces riddled by violence. (Lleca is an anagram of the Spanish word 'calle', meaning 'street'.) For this reason, violence in its multiple forms as well as its undoing/contestation are the main issues that inform their work. Over the years of their work through and on imprisonment, they have developed a distinctly corporeal theatrical methodology that draws on the body as a creative source of imag(inari)es, text(ure)s and sensory experiences/experimentation. The collective had to flee Nicaragua following the violent repression of massive anti-government protests. Amid the pandemic restrictions in the Netherlands, Lleca Teatro began rebuilding and internationalizing their community arts collective. This collective is now composed of Nicaraguan refugees scattered across the Netherlands, as well as solidary artists and young students. Especially for ICAF 2023, the group have developed "Farewell Macondo" merging memories and experiences of absence experienced directly by the group (through imprisonment, exile and/or lockdown) with their continued struggle for social change.

Short Workshop

Sound is at the heart of African creativity (Bonface Beti, Kenya)

Departing from the statement in the title above and responding to the ICAF '23 theme The Sound of Change, researcher and theatre maker Bonface Beti (Kenya) provides a workshop for those interested in the ways in which sound and music are intertwined in the culture and history of Kenya. He believes it contributes to the formation, identity, and communication of its communities. Drawing from his current PhD research on “Soundscapes of Peace”, Bonface will look at processes of learning, listening, sharing, and reflecting through sound and art as part of peace building and conflict transformation, whilst focusing on the deeply rooted relationship between the Kenyan context and sound. This includes sound being at the heart of all African creativity, as well as being a way of passing down knowledge, communication signals, and storytelling from one generation to the next. As such, sound can be considered a language of its own, and “a way of knowing”.

Furthermore, Bonface has been working for over 20 years with Theatre of the Oppressed methodologies and techniques, and will bring a selection of these exercises to his playful workshop in which he digs deeper into trauma healing and peace building processes.

About

Bonface Beti has an established background in theatre and arts, trauma healing, peace building, and social justice, particularly in his own context of Nairobi. He is also actively engaged within the wider contexts of Kenya, Africa, and further afield in the US and Canada.

Workshop

King Matt the First: The Process of Making a Movie with Children (Jaśmina Wójcik and Jakub Wróblewski, Poland)

Jaśmina Wójcik is an artist, activist, film director, and mother. Her films and documentaries often work directly with communities in their process and as their subject matter. Jaśmina’s newest film, *King Matt the First*, is no exception to this. In this film project, Jaśmina’s focus is on giving a voice to children. *King Matt the First* is based on Janusz Korczak’s novel and is made in collaboration with children based on the principles of grassroots education.

In her work with children, Jaśmina employs an ethos and methodology that rejects the primacy of the adult having authority over children. For several years, she has been involved in empathetic education by developing original practices for the creation of children’s artistic expressions. She gives agency and subjectivity to children, treating them as co-creators and inviting them into dialogue.

Alongside Jaśmina, we welcome Director of Photography, Jakub Wróblewski to ICAF. Jakub Wróblewski deals with visual storytelling and immersion projects. During the filming of *King Matt the First*, Jakub’s cinematography style was to react as a fly on the wall, to follow the children in a manner where the continuous presence of the cameraman was invisible to them.

Collaboration is important in both of Jaśmina and Jakub’s practices, particularly with other selected adult-artists who have their own practices and perspectives surrounding the notion of giving up adulthood and adapting tools and processes for working with children. In this workshop, Jaśmina and Jakub will not only show sections from the film, but will dive deep into the process of making a movie with children. Jasmina will pay particular attention to exploring tools that give children a voice, for example withdrawing from our own senses of “adulthood” to equalise our positions by playing children’s games and activities, or making sure the presence of the camera person is felt as little as possible by the children. Jakub will present a series of storyboards from the film as the beginning of the framework that transformed during the creative process.

City Programme: Family Day

WE ARE THE CITY (PS Theatre, the Netherlands)

WE ARE THE CITY is a life-size board game in which you are the pawn. With the passport of a newly born baby in one hand and a dice full of opportunities in the other, you walk the life of this new city dweller. Step into the shoes of Fleur, Edino, Isaya, Hayd or one of the other characters, directly in the city of Rotterdam, and discover whether there is such a thing as “equal opportunities”. Though the character stories are originally based in Leiden, they can be considered somewhat universal, in that the aim is to engage in different bubbles of lived experience and hear stories that may be very different to your own.

In a playful yet confrontational way, WE ARE THE CITY exposes the systems of inequality that underpin society. While playing WE ARE THE CITY, a wider discussion will take place on the opportunities these people receive and the bumps they encounter. In this way the numbers and statistics - which play a significant role in the game - receive a human face, making WE ARE THE CITY an informative, interactive and palpable game that will spark conversation, contemplation and perhaps a change in perspective for all those who choose to play. WE ARE THE CITY is suitable for all audiences who wish to delve deeper into the systems of equality and inequality in contemporary society.

Playing the game will be followed by an after-talk with Pepijn Smit, founder and director of PS|theater, where he will share the process and methodology of creating WE ARE THE CITY. PS|theater is the city ensemble of Leiden and creates theatre, music, games and audio productions. They have developed a distinctive social-artistic working method over the past twelve years. As theatre makers they place themselves in the middle of the city and ask fellow citizens about living together in the here and now. As a result, they not only involve people from their own ‘bubble’, but hear differing ideas, opinions, doubts, and desires.

City Programme: Family Day

Afternoon Ensemble (Matemurga, Argentina; Athens Comics Library, Greece; & MetX, Belgium)

Our Family Afternoon is the moment where our ICAF Festival Programme and City Programme come together as one. All of the events that are created and compiled for this afternoon of special programming are open to festival participants, Rotterdam locals, and are child-friendly, family-oriented participatory activities.

Especially on the afternoon of Saturday 1 April, participants can enjoy our Afternoon Ensemble of family friendly activities, including Scene Creation from Matemurga (Buenos Aires, Argentina), the Takeaway Art Kit presentation from Athens Comics Library & Comixdom (Greece), and a swinging performance by percussion group Fanfakids from festival resident MetX (Belgium).

Scene Creation

Matemurga, the community theatre group of Villa Crespo, Buenos Aires, Argentina, founded by Edith Scher, will connect with a local Rotterdam-based choir to create a public performance. Ahead of the performance, Edith Scher will work with the selected choir over a three-hour period, where together they will collectively reflect and respond to the history of the neighbourhood. Participants will then be split into four groups to focus on different themes, before coming back together to perform. Audiences are welcomed to witness this beautiful choral performance that connects with the local histories and stories of the area.

About

Matemurga was founded in mid-2002. The works of Matemurga centre community singing and music, with the use of orchestras and puppets, making them perfect for the ICAF Family Day programme. Edith Scher is an esteemed Argentinian writer, musician, academic and actress.

Takeaway Art Kit Presentation

As part of the ICAF Slow Start series, over Thursday, Friday and Saturday morning, Athens Comics Library, a comics library and community space based in Athens, together with ICAF participants will produce personalised, and context-specific Take Away Art Packs. The Take Away Art Packs are DIY creativity packs that children can enjoy at home together with their caregivers and that stimulates creative storytelling through a do-it-yourself, empowering approach. For ICAF, this collection of Take Away Art Packs will be made specifically for the children of the IJsselmonde neighbourhood to receive. As part of the Family Day Afternoon Ensemble, dr. Lida Tsene and Dina Ntziora, the initiators behind the Take Away Art Packs, together with some of the participants of the Slow Start Workshops, will gift the Take Away Art Packs to the local children, and be present to help with the opening of the packs.

About

Athens Comics Library provides a safe and creative space for local, refugee and migrant children and their caregivers through their broad, participatory cultural programme that includes activities around art, storytelling and sports.

Funfakids

We are excited to welcome MetX' Fanfakids together with the SKVR Brassband school in Rotterdam for our Saturday Family Day. Fanfakids are a group of youngsters, ranging from 6-16 in age, from Brussels who transform their youthful energy in an explosive concoction of rhythms. Their groove is a metropolitan mix of dance and music, which they can unleash anytime and anywhere!

About

Created during the very first Zinneke Parade in 2000 as a collaboration between MetX and Centrum-West - D'Broej, Fanfakids, ever since, have built up a unique reputation as a cross-over between an urban training program and an artistic production. Despite their young age, they have an impressive record of achievements in Belgium and abroad. They feel at home at various festivals and have created a close bond with various drum, dance and theater groups from Africa and Europe. With contagious energy, and inspiring rhythms, expect to move and groove all afternoon long with our Fanfakids and Brassband school family performance.



Saturday 1 April: Evening (7 pm)

Performance

‘WHAT’S ERASMUS TO US, OR WE TO ERASMUS?’ (Zlatko Paković, Serbia)

As part of the ICAF 2023 Artist in Residency programme, Serbian Theatre Director and Writer Zlatko Paković has been invited to work with local Bosnian diaspora communities across the Netherlands. With them he has explored the ideology of tolerance and openness, as proposed by Dutch philosopher Desiderius Erasmus, in relation to increasing polarisation towards religion and minority ethnic groups, especially in Rotterdam, the birth city of Erasmus.

This working process has taken place over a series of week-long instances, beginning in October 2022, when Zlatko first visited Rotterdam to get to know the diaspora communities, as well as in the weeks running up to ICAF 2023. The result of this residency is a performance, with the community, presented as part of festival's city programme and an in-depth conversation about the process and the context of the work held by Zlatko during the festival.

About

Zlatko Paković has directed theatre plays across Bosnia-Herzegovina, Bulgaria, Cyprus, Croatia, Kosovo, North Macedonia, Montenegro, and in Serbia, mainly outside of institutional theatres. He is best known for his fierce political theatre that emphasises the poetics of theatre with pronounced playful expressions. Theatre, for him, is an inextricable whole of the aesthetic and the social act. Over the course of his career, Zlatko has directed many influential plays for which he has gained recognition, such as the International Ibsen Scholarship 2014, the most prestigious theatre project award in Europe.

His work responds to and reflects upon the political contexts of former Yugoslavia, especially issues concerning censorship, state control, and imposed narratives of the victim/perpetrator divide during, and long after these conflicts. His critical, activist stance, has not been warmly embraced by those that hold political power. This is because, though the Balkan Wars took place more than 25 years ago, Paković's work highlights that the new countries that emerged from the collapse still bear the traces of the wars. Mass graves, missing persons, unresolved grief, landmine fields and increasing poverty have suspended everyday normality in many of these places. Furthermore, the Serbian-dominated Republika Srpska in Bosnia, as well as the state of Serbia itself, continue to deny the 1995 genocide in Srebrenica. Through his plays and poetic interventions, Zlatko seeks to challenge these sustained viewpoints by bringing attention and acknowledgement to these issues. His work touches on feelings of irrecoverable grief felt by so many, but he also endeavours to inspire feelings of hope and possibility, combined with warnings for future generations within these contexts and beyond.

Zlatko will bring this context and approach to ICAF, and in collaboration with the Bosnian diaspora, will provide further insight and nuance towards issues of polarisation, here tonight on the Zuidplein theatre stage.

Performance

Zomaar Een Straat [“Just a Street”] (Rotterdams Wijktheater, the Netherlands)

“Zomaar Een Straat”, which translates to “Just a Street”, is a performance based on personal stories about life in financial poverty and debt. Seven residents of a nameless street struggle, without knowing each other's troubles, with mounting bills, shame and guilt. *Zomaar Een Straat* is a performance about missing out or not having enough, and passing on

stories from generation to generation about the importance of opening up discussions on the topic.

One in seven Dutch people admits to being ashamed of their financial situation. Unfortunately, financial poverty, debt and inequality in opportunities are a very present problem in Rotterdam. *Zomaar Een Straat* is the first in a series of performances produced by Rotterdams Wijktheater (RWT) that deal with these subjects.

About

The Rotterdams Wijktheater (Rotterdam Community Theatre) was founded in 1992. It is a theatre company that, supported by Rotterdam City Council, produces theatre for, by, and with people from the community. The main aim of this community arts organisation is to develop original theatre that is accessible, appealing and relevant to non-theatre goers. In order to attract new and culturally excluded audiences RWT presents theatre performances that are based on the stories of their own community, dealing with issues that are relevant to those groups. To date, RWT has created well over 50 original shows, which tour to different neighbourhoods in Rotterdam. On average, the company performs sixty times per year, mostly in schools and community centers, and occasionally in regular theatre venues. Annually, their performances reach anywhere between 3,000 and 5,000 spectators from all age groups and cultural backgrounds, of which there are many in cosmopolitan Rotterdam. The Rotterdam Community Theatre is living proof that theatre by, for, and with people from the popular neighbourhoods can be alive, interesting, moving, entertaining, and of high artistic quality.

Saturday 1 April: Evening (9 pm)

Main Stage Performance

It takes a Child to raise a Village / football meets dance (Corpo Maquiná, the Netherlands)

Let yourself be carried away by the imagination and playfulness of children during this heartwarming dance performance and rediscover the child in you.

It takes a Child to Raise a Village / football meets dance is a dance production with 16 performers, dancers, (freestyle) football players, sports coaches and musicians, as well as a cast of children. With this ensemble, choreographer Guilherme Miotto creates a performance that offers space to celebrate the zest of life and the importance of play, not only for children, but for their wider communities too. In the words of Miotto, “make the children the centre of attention, for they know the way.”

Driven by the belief that theatre is a public space and art is a public service, Corpo Máquina has been working since 2017 under the artistic direction of founder and Brazilian-born choreographer Guilherme Miotto. The common thread and essence of all their activities is “Instinctive Performance”, as developed by Miotto. Though based in Tilburg, Corpo Máquina Society feels at home everywhere, preferring to settle in neighborhoods in the city that are often seen as problematic. They actively work in Breda and Hoge Vucht, Tilburg but are increasingly reaching more cities in the Netherlands.

The ICAF team was fascinated by the relationships we witnessed on stage, especially the interaction between the children and adults who worked together with a balance of

playfulness and earnestness, with the imagination present in childhood truly being celebrated.

It takes a Child to Raise a Village is a performance for audiences of all ages, backgrounds and contexts. It will both move and warm the hearts of all those who witness the relationships and imaginations come to life on stage. This performance is healing for every soul in these difficult times.

SUNDAY 2 APRIL 2023

12.30 AM	Registration
12.30 AM	Lunch
1.30 PM	Rap-Up & Move on to A New Moon
3.00 PM	Parade
4.00 PM	Main Stage: The Sheikhs Shikhats & B'net Chaabi (MetX, Belgium)

Festival Wrap Up

Rap Up & Roll on to a New Moon

Over the past four days - and if we count the residency projects, much longer - we have been exploring sounds of change rising from many different community arts projects. Some are melodic, some rhythmic, some loud and emphatically activist, some soft and empathically caring. These multiple and diverse sounds represent all gender positions and under-represented communities from around the globe. Many different voices, accents, and cultural inflections could be heard in our workshop spaces, on our stages and screens, and at our lunch and dinner tables. And even if we couldn't hear all of it we instinctively understood the quintessential message underneath them all: that meaningful art created in caring, innovative, and creative joint ventures between artists and community residents is indispensable for tackling the huge challenges that our troubled world faces.

For this afternoon programme, under the gentle guidance of our festival resident MetX. all of us together create a percussive layer that we will be able to modulate as we go. Meanwhile, on top or in between this improvised soundscape we invite you to spontaneously express verbal or non-verbal statements (a rap, a song, a tune, a tale, a dance) about a special moment, image, or sensation at our festival that for you captured a sound of change.

Parade

BRUiTAL / New Moon Parade

(MetX, Belgium)

After the Rap Up, we will together move into the streets outside the theatre building to create an impromptu parade. Some of the ICAF artists may carry a prop, a set piece, a costume or a photograph from their show or workshop as a symbolic relic in what amounts to a motley secular procession. In the streets in front of Zuidplein Theatre we will join 30 Belgian drummers and a group of participants who have been creating grooves and movements of change during three previous 'Slow Start' mornings under the guidance of MetX's BRUiTAL. With them, we accompany a 6-meter-high new moon that will roll through public space, on the way to a new beginning.

Main Stage Performance

The Sheikhs Shikhats & B'net Chaabi,

(MetX, Belgium)

Alluring melodies, enchanting vocals, breath-taking brass instruments and an explosive chaabi groove, The Sheikhs Shikhats & B'net Chaabi propose a multi-vocal adaptation of popular songs from Morocco accompanied by daring jazz arrangements and continuous rhythms. For this afternoon's Main Stage Performance of ICAF 2023, we present the final instalment of our Festival Resident, MetX's programme: The Sheikhs Shikhats & B'net Chaabi.

This project, led by Laila Amezian with Laurent Blondiau as an accomplice, pays tribute to the Ghanayats and Shikhats, female musicians who fought for freedom of expression through their art. It also highlights a cultural heritage that these singers have popularised throughout Morocco since the end of the 19th century, and which is perpetuated in Belgium.

Fascinating in all its strength and audacity, this project brings to the forefront a vocal and musical tradition little known to the general public: that of the Ghanayats and Shikhats. Emblematic figures of traditional Moroccan culture, these artists were as much adored as despised and stigmatised. Their songs based on the art of Aïta (literally 'call' in Arabic) were practised as a means of transmitting a collective and sometimes revolutionary message. The Chaabi (lit. 'popular') became an urban style of popular and traditional songs specific to Morocco, practised during traditional festivals and dedicated to dance.

To reinterpret extracts from these chaabi and traditional repertoires, Laila surrounds herself with vocalists and top musicians from very different horizons, including some members of the Mâäk collective. In order to be as close as possible to the power and energy of these repertoires, the project also invites the female singer-percussionists from B'net Chaabi.

To coincide with this performance as part of ICAF 2023, as well as a tour covering Flanders and Brussels, the group will release its first album on the Zephyrus label. Join us for this spectacular closing performance that will affect, enchant, and embody the sound of change as a perfect conclusion to our festival.

ORGANISATION

The International Community Arts Festival is a production of the Rotterdams Wijktheater in association with Theatre Zuidplein and Islemunda. ICAF 2023 receives structural funding from the Netherlands Fund for Cultural Participation and project funding from the Arts and Culture Division of the City of Rotterdam. We are also grateful for the additional subsidy we have received from the Netherlands Performing Arts Fund, VSB Fund, Rotterdam Festival, Capellen Stichting, St. Vivace and Hendrik Muller Fund.

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