MUENCHEN WELCOME THEATRE

It is not easy, to collect one’s thoughts about the political situation, nowadays. The world seems to become smaller, the situation more complex. It has been evident for a long time that the crises and conflicts that cause flight and expulsion, historically and in their present form, are closely related to the lives that we lead in places as safe and wealthy as Europe. We need to take responsibility for these crises by struggling for a fairer world and by changing the European border policies. For the protective walls that Europe has erected around herself are useless and only contribute to doom and death. The thesis of migration’s autonomy can be verified at the Munich central station and at Europe’s borders. People set off: They don’t let anyone or anything prevent them from going where a better life might expect them.

Our society will undergo further transformations, as more and more people arrive. It will become more variegated. The beautiful gestures of welcome, performed in the last couple of months, now need to prove their sustainability; we need to be ready to accept the new arrivals as citizens who are equal to ourselves. As many people as possible should be given the opportunity to sustain themselves and their families autonomously. For this, they need access to employment, living spaces, politics, and culture. Social participation. We all can contribute towards these goals. By starting the project MUNCHEN WELCOME THEATRE, we, together with the employees of the Kammerspiele, the theatre’s audience, and everybody else who is ready for it, open the municipal cultural institution theatre for the themes, flight, migration, and arrival—and for the people who experience all this. The openness should be achieved at all levels of the business. What are the possibilities for integrating refugees into the professional workflow of the theatre? How can they locate their own concerns in this context? What ideas and approaches are available for turning the theatre into a site of arrival, openness, and participation?

The forms of cooperation into which we are willing to enter play an important role in this context. No one can answer questions about the rules for our lives together by himself or herself. Neither theoretically nor practically. We need alliances, partnerships, and bonds in order to successfully grapple with these questions. The newspaper that accompanies our congress is such an example. The Bayerische Flüchtlingsrat (Bavarian Refugee Counsel), the Münchner Kammerspiele, and the individual authors present the OPEN BORDER CONGRESS in a special edition of HINTERLAND. This is the kick-off for converting the MÜNCHNER KAMMERSPIELE into the MUNCHEN WELCOME THEATRE. Open the Border!

MUENCHEN WELCOME THEATRE, HINTERLAND EDITING TEAM
LAMPEDUSA IS IN AUSTRIA

Everything is fluid. Where does Europe end? Where is the beginning of barbarism, at the Hungarian barbed wire fence? Where does Schengen end now? The journalist Alex Rühle seeks to describe the moment in which fear ceases to exist and in which the future could start.

2013, the beginning of October: Everything was still so far away. The misery. The overcrowded camps. Death. Sicily was 1800 Kilometres away in the South; from there it was yet another hour by plane, right across the deep blue sea. Here, you could discern a longish heap of stones. Lampedusa. Back then this was Europe’s outer border. 6000 inhabitants. At least the same number of refugees. When in the morning of that 3rd of October, one of the overcrowded smuggling boats sank and nearly 400 people drowned, Guisi Nicolini, the pugnacious mayor of the destitute island told the freshly arrived world press that: “Isolation won’t work any more. Our border policies don’t work any more. Europe does not work any more. Things need to change. We need a new language.”

Beginning of October 2015: In the meantime everything has changed. Everything is fluid. Lampedusa is in the middle of Europe; there are new islands of misery everywhere. At dusty bus stations in Serbia, at the Hungarian barbed wire fence, in Traiskirchen, Austria – new refugees are stranded in all these places. People die. Not only at Europe’s borders, but here with us. 71 people suffocated in a pick-up truck on their way from Hungary to Austria. “Fluids of decay” dropped from the vehicle that the facilitators had left on the emergency lane of the A4. This then is the new language that we have created in order to fathom the situation.

A new geography comes into existence, but some of its borders are very old. News from Saturday, 3rd October, the anniversary of the tragedy of Lampedusa – and of German unification that coincidentally celebrates the end of an inner-European border: the radio station Bayern 3 announces traffic jams, stretching for kilometres, at the German-Austrian borders. In Sebnitz, Saxonia, 2500 Pegida members unite in order to form a “living border” against refugees. Viktor Orban, once again, defends his claim that through his barbed wire construction at the Serbian border, he also secures the southern borders of Bavaria.

The EU-Commission allegedly has entered into a new cooperation agreement with Turkey. In Turkey, there live 2 million Syrian war refugees. Thousands of them cross the Mediterranean in order to reach the nearby Greek islands. The deal: Europe promises to Turkey to assist with the supplies for the refugees. Turkey in turn promises to protect the Mediterranean. The Turkish and the Greek coast guards intend to patrol the East Aegean together. On his Sunday night show, Günter Jauch asks “Refugee Republic Germany – where are our borders?”
A good question. Where are our borders nowadays? In Passau, where 4500 people arrived? At the Munich central station, where African refugees with bags and luggage are channelled into the direction of Arnulfstraße, while groups of Swabian Oktoberfest-tourists are guided by another police escort to the opposite side of the station? The Swabians, drunkenly chanting, stagger past the astonished refugees. The enormous GRUNDIG-Logo under which this interesting clash of migrations takes place reminds us of the old FRG, of the time when the German borders where still called “death stripes” and human smugglers “escape assistants”. When every refugee that made it to the other side of the border was celebrated as a hero of freedom. A couple of weeks ago, I wrote a text about GDR-refugees and Syrians – the theme was the gradual shift of meaning: escape agents once were selfless heroes, while facilitators today are villains. I received several phone calls from people: I escaped from East Germany! I am German! How can you compare my flight to those Syrians? How can you mix up these stories?

Instead of making fun of such arrogant distinctions, I have to admit that this text is not entirely upright. I am writing for the Kammerspiel-Open-Border audience and doing so, I sound more confident than I actually am. Ridiculing the border rhetoric while I am here in my own left-liberal bubble is a gesture of unpaid courage. In reality, I am at unease with the images, the same images that swamp the new each day, of roads, somewhere in the Balkan, with caravans of refugees. Croatia. Montenegro. Depending on where the borders are closing and opening. The refugees flow in and, simultaneously new metaphors flow into our language and make it to the subconscious: “backlog”, “wave”, “collecting tank”. Dark water masses, flowing from everywhere and flood everything: our ways of speaking, Germany, Europe, and the beautiful small island, where our central European Kammerspiele announce open borders…

What if the charisma of the situation dwindles? When the euphoric solidarity at the central station fades away and winter arrives? How do you teach German to 1 Million people? Or are they actually 1,5 Million? How do you channel the fresh air that this summer has brought into the bureaucratic offices? Can it be used in order to blow away material restrictions? Where do we accommodate all these people? In Munich-Zamdorf, there three industrial edifices, each occupied by 800 people. Is this a sort of banlieu? An architecture of exclusion? A parallel world?

And what about the borders that we encounter right in our midst, in order to employ a Gauck-like pastoral rhetoric? In no other country, the refugees have been welcomed as openly and warmly as here. But in no other country, there are as many attacks on refugee homes either. Again news from the German unification weekend: a gym near Gotha that had been used for accommodating refugees burns; the same happens to a planned accommodation in Xanten, in the lower Rhine area, and to a house in the Eichsfeld, Thuringia, into which refugees should have moved that same day.
Where can we locate the rift? Between “upper” and “lower” social constellations? Are the ones who welcome the refugees only the well-educated and established ones, who do need to fear competition for their workplace? Are anxieties about social decline and jealousy synonyms for xenophobia and racism? Or are such thoughts just excuses, ready to be used by the pack of Heidenau?

The coming weeks and months are going to be decisive. It is going to be cold in Germany. At the same time, structures emerge everywhere that did not exist a year ago: support groups, sponsorship, self-empowerment-projects, initiatives that seek to integrate refugees actively into the work environment in order to liberate them from their role as petitioners. Material restrictions which where thought to be set in stone have been swept away. What is happening now holds many chances – for us and for those who are arriving. The weekend at the Kammerspiele is a sort of laboratory for the future: it will show how this country can re-invent itself instead of clinging to its fearful anxieties.

ALEX RÜHLE is an editor in the Feuilleton at Süddeutsche Zeitung and an activist at Bellevue di Monaco.
The Roma are Europe’s largest minority. Their lives, in many countries, are shaped by discrimination and poverty. They are often excluded from education and employment. They lack a lobby in the Europe’s political arenas. Their need for protection remains mostly unrecognized. An interview with Kenan Emini about the situation of Roma in Europe by Stephan Dünnwald.

The authorities are exerting increased pressure against refugees from the Balkan region, among them Roma. Now there are protests against deportation. Several families in Hamburg have occupied the St. Michael church, in order to avert their deportation. Roma cannot or do not want to return to Serbia, Kosovo, or Macedonia. Why not?

The situation of the Roma in these States is shaped by the Balkan Wars in the 1990s. Back then, many Roma sought to escape but were not granted asylum in Germany. Many of them stayed here on a short-term permit. Children were born in Germany and went to school here. But then they were deported or forced to leave the country. But they are not safe in Serbia or other states. Many of those who sought for protection in Germany in vain had to flee again. First they went to Serbia, Macedonia, Montenegro, but then they came back to Germany. Many of the people who are facing deportation now are people who where already deported 15 years ago from Germany to Kosovo. They are suffering from a long history of persecution and expulsion.

What is the situation like for the Roma in the Balkan States?

Roma cannot live there. The long wars in the Balkan area have strengthened the nationalism of all ethnic groups who live there. Because of this, discrimination and segregation against Roma is getting stronger – it is happening in all the Western Balkan States. There are organised Neo-Nazi groups that hunt Roma or throw petrol bombs at their homes. The police do not investigate. They always find some sort of explanation. For example that someone left a candle burning. If you talk to the Roma, they will tell you what really happened. But they rarely report an attack because they are scared.

Do you have an idea – or are there suggestions – how this situation could be changed?

We have done research in Kosovo and this year, we went to Macedonia. We talked to many institutions. There are no solutions there, because nobody is interested in changing the situation. We visited one organisation in Serbia that is supposed to support those who were deported from Western Europe. They showed us a PowerPoint presentation and said that they were proud that the Roma are so well cared for. Then we went to Roma settlements and saw that none of this was true. If there are so many lies from the official side, I don’t see a solution for the Roma. The West pays for such
projects and the governments in these countries say that they are helping the Roma because that is their entry ticket to the European Union. But the Roma do not benefit from this at all. There is a history to this. In Kosovo, more than 20,000 houses of Roma were dispossessed, the Mahalas in Vushtri, Mitrovica, Peja, and Prishtina were destroyed. Roma have suffered enormous material losses and they have never received any recompense. Many people have lost their homes and, since then, have not been at home anywhere.

**In Germany, there are camps for refugees from the Balkan, also for Roma, in order to enforce their return. Do you think Roma will stay in the Balkan region?**

For the Roma, this is a situation in which, like during National Socialism, they are forced into a camp in order to be deported. But the Roma are here, and they will return again and again. They are not able to stay in the Balkan region where their lives and the lives of their children are endangered. The new camps are dreadful. But they will not prevent people from setting off again and again.

KENAN EMINI is one of the founders of the network “Alle Bleiben!” and of the Rome Alliance. A human rights activist, he fights for the concerns of Roma Europe.

STEPHAN DÜNNWALD is a migration researcher and a member of the Bavarian Refugee Counsel.
From today on, according to the letter in my pocket, I am officially a refugee. My case resembles all the other cases that the high refugee counsel of the United Nations has seen. Reaching from Dscha'far ibn Abi Talib¹ and his asylum at al-Najashi in Axum to my friend, his wife and their daughter, whom I met in the queue in front of the high refugee counsel in Beirut today. Because I live according to the motto “all-or-nothing”, I am not going to allow anyone to look down on me because I am only a newcomer among the refugees, be they Somali, Afghans, Bosnians, or even Palestinians who have escaped twice and can now boast that they are double refugees. No refugee is more important than the other, neither because of their Godliness², nor because of the colour of their tent, nor because of the size of their food basket. I have been a refugee for only two hours, but I don’t let anyone patronize me. You can tell me that you have carried the key of your house for 66 years on chain around your neck. I tell you: they have taken away all my possessions today in the atrium, my mobile phone, my cigarettes, and my lighter. The only thing that was left is my bunch of keys: no flight without carrying my keys on a chain around my neck.

I threw away the booklet “How to turn into a refugee within five days” that they gave me. I will use my instincts. Tomorrow I will be in possession of a big Alidscha – a bag made of leather or mesh material, into which I can pack all the gifts and goodies I can get hold of, even if it is only a hair from the ass of a boar. I will sew a small extra pocket to the side of my Alidscha, for all the condoms and anti-baby pills that they give to us poor people for free.

Every morning I will go online and write to all the refugee organisations, associations, and NGOs, whose employees like to pose next to refugees for selfies. I will tell them about our miserable situation. I will scream in front of camera teams and insult everybody. I will denunciate our neighbour, who sold the blanket he had just received

¹ Dscha'far ibn Abi Talib (about 590-629) was a companion and cousin of the prophet Mohammad and one of the first to convert to Islam. In 615, he led a group of eighty Muslims who had to flee because of the persecution by the ruling family al-Kuraish in Mekka. They asked for protection, that is “asylum”, in the Christian Abyssinia (in today’s Ethiopia) pleading with the Negus Ashama ibn Abjar who granted their request.

² Allusion to the famous Hadith of the Prophet from the Hadith collection “al-Musnad” by Ahmad ibn Hanbal (780-855): “An Arab possesses no superiority over a non-Arab, nor does a non-Arab over an Arab. A white man is in no way superior to a black nor for that matter, is a black man better than a white, but only to the extent to which he discharges his duty to God and man”, his “Godliness”.
form the high refugee counsel. I will report the “refugees” who cross the border at the beginning of every month, in order to take supplies just to bring them back to their safe homes in Syria. I will complain, and complain, and complain, and I will refuse to calm down.

Today I will start to write my memoirs and my observations about the lost home country into my asylum diary. I will dig out my old photographs, of the house and the “path of the jaunty boy to al-Ashara”\(^3\). I will write about Mohassan\(^4\), about Deir ez-Zor\(^5\), about Tabqa\(^6\), and about Damascus. Every evening, I will sit on a wooden chair in front of my house, surrounded by all the children of the neighbourhood. And I will tell them about my 3000-page manuscript. I will take a deep drag from my cigarette, before I reply the following to the overhasty ones who enthusiastically suggest that I should publish my work: “Do you want me to give away the whole history only for it to end in the drawers of a miserable editor? You don’t know what you are talking about.”

I will found a cinema club. Once a month, we will show “Breaking and entering” – with Juliette Binoche and in order to hold the audience captive, we will read out a new letter from her (each of them handwritten by my wife). We will write to Angelina Jolie and invite her, together with her fifteen kids and Brad Pit, the dog. We will publish a magazine. I will write the lead article for every edition and it will always circulate around the same thought: Every picture weighs more than ten thousand words, the photograph of a refugee tent or of a crying child is more relevant than the protests of millions.

ASSAF ALASSAF was born in Deir ez-Zor, Syria, in 1976. Since 2014, he has been living in Beirut as a dentist for Syrian refugees and also as an author and journalist. In autumn 2015 Alassaf will come to the Münchner Kammerspiele with a grant from the Goethe Institute.

SANDRA HETZL is a net activist, blogger, and a translator of Arabic literature.

\(^3\) Quotation from a popular song from the Deir ez-Zor region “O Tractor driver”, in which several smaller villages in the surrounding area, among them Assaf’s home town Mohassan, are mentioned.

\(^4\) Mohassan, also al-Muhassan, is a Syrian small-town (about 9000 inhabitants) in the governorate Deir ez-Zor. Mohassan is located next to the Euphrates, 120 kilometres westward from the Syrian-Iraqi border. It is one of the places that are called “Little Moscow” because the Syrian communist party has many followers there. Assaf AlAssaf grew up there.

\(^5\) Deir ez-Zor is a city in the east of Syria, and at the same time the capital of the governorate. Her history reaches back the time of the Romans under Queen Zenobia, but the landmark of the city is a suspension bridge across the Euphrates that was erected in the 1930s. It was destroyed during the fights in 2013.

\(^6\) The city Tabqa in the governorate Raqqa right next to the Assad-lake officially is called Thawre, which means “revolution” in English and refers to the coup on 8\(^{th}\) March 1963 through which the Baath-Party took over in Syria. The population has never adopted the official name.
I WAS SHOCKED AT HOW LITTLE PEOPLE IN EUROPE KNOW

It is a matter of principal human rights, for everyone. Last November, Larry Macaulay founded the Refuge Radio Network (RNN) in Hamburg. With the radio station, he wants to provide a platform for refugees. In an interview with Caroline von Lowtzow, he explains why we need a new WE.

You and the other co-founders of RNN are a trio. Do you collaborate with volunteers from other countries?

Yes. Besides the original trio, there are two other refugees. German volunteers help with the translations. We do have correspondents in Africa and other parts of Europe such as Italy and France. We host workshops and launch campaigns. We also encourage those who have newly arrived to create their own platform by using media. The responses are positive.

Why did you choose the radio as a medium?

I have been a passionate radio listener since my childhood. In Africa the radio is an extremely important medium of communication, it is as important for the communities as water. It reaches the listeners' hearts.

You said that you founded RNN in a time in which you had been silenced. What do you mean by this?

There is a lot of censuring in the media. From an interview that took hours, they only broadcast a three-minute excerpt. What happened to the rest of the story? I know that every media organisation reports from its own perspective. So why not provide a medium for refugees and have them present their own stories.

Could you describe what incited your desire for political participation? Was there a moment when you arrived in Lampedusa or Germany, when you thought: I need to raise my voice?

I am from a political family in Nigeria. I have always been fighting for human rights. When I arrived here in 2011 from the war in Libya, I was shocked. There was so much racism and xenophobia. Many people from Europe do not know what is going in the world. They did not even know why we were here. Many of us felt angry. I said: “Let’s educate them.” This was the reason why I started doing workshops, at schools and universities. In a refugee camp I started a theatre group with some friends and founded a cultural project. This way, they perceived us as human beings with a cultural heritage.
and intellectual skills. This is the reason why we made theatre and radio and why we will try to broadcast our message in television.

**This means that you offer education projects for Europeans?**

Not only for Europeans. For everyone! Many refugees arrive here without knowing much about the larger political situation. They also need to be educated. The Europeans likewise need to know where we come from. It is a reciprocal learning process and it needs time.

**When you say “we”, who do mean?**

The struggle of refugees is a struggle for human rights. For the freedom of speech, the freedom of press, the freedom to travel and to go wherever you want to go. When I say “we”, I mean everybody: I, you, civil society, the radio, the media. This concerns everybody.

**This concept of a new “we” is something Europeans need to be made aware of. We need to learn to say “we” and to include everyone.**

Some years ago, I attended a rehearsal of Michael Jackson and First Aid. Most of the people there were Europeans. It was a big Open-Air-Festival. And everyone around me was singing along “We are the World, we are the people.” Either we believe in these values or we don’t. Right now, Europe shows an ugly face, because she forgets her values. At a debate someone asked me whether the situation would come to a crisis. I believe that this will happen. We do not want to see violence but violence takes place when there is a lack of hope. I tell my “brothers”: make use of your time, be creative, and get ready for your life. No government will help with this.

**LARRY MACAULY** is the founder of the Refugee Radio Network in Hamburg. He is a radio moderator and an artist.

**CAROLINE VON LOWTZOW** works as a reporter for Zündfunk/Bayern2. She is one of the initiators of the newly founded Refugee Radio of the Bayerische Rundfunk “Messages of Refugees”.
TEN GOOD REASONS FOR OPENING THE BORDERS

Between the years 2000 and 2004, 40,000 migrants died at the borders, 22,000 of them on their way to Europe – today the most dangerous destination for refugees. Since April 2015, more than 2,500 people have drowned in the Mediterranean, and this after surviving violence and oppression in Syria, Eritrea, or other places in this world. The macabre calculation continues every day, while questions about the future of those who survived the journey turn into the object of vile political bargaining. In the face of the weakness of Europe, we are convinced that opening the borders would be more reasonable, fairer, and safer. By Michel Agier and François Gemenne.

Fencing ourselves off does not help. Our first argument appeals to common sense. That migration takes place is a social fact of the modern world and cannot be questioned. Trying to prevent migration is a futile enterprise. It is like trying to prevent night from following after day. People do not decide for or against migration because the borders are open or closed. The idea that closing the borders can restrict the flow of migration is unrealistic and criminal; it disregards the reality of migration. Closed borders turn flight into a more precarious, more costly, more dangerous endeavour and turn the Mediterranean into a mass grave. Open borders would enable migrants to travel under safe and dignified conditions. Opening the borders would stop massacres and prevent the tragedies that are acted out at the European borders from happening.

Closing the Borders means supporting the business of facilitators and human smuggling. Opening the borders and legalising general freedom of travel would suffocate the business of those who earn money by human trafficking and who make profit from an economy of the prohibited. Opening borders is the best way to fight the business of facilitators.

The invasion is a phantasm. There are no data that confirm the claim that there will be a “rush” or the “invasion” that is often conjured up. Statements about controlling the migratory flow by opening or closing borders are the dishonest attempt to win votes. The border fence between Mexico and the United States has not stopped the migratory movement between both countries. Neither has opening the borders between India and Nepal caused mass migration.

Opening the borders would make it easier for migrants to return to their home country in order to see their family. Open borders would make the circulation of people easier and thus encourage mobility in both directions. Many migrants remain in their host countries because they do not dare to leave, lest they are prevented from returning.
Opening the borders abolishes the grey zone of illegality in which migrants find themselves involuntarily. Let’s be legalistic: If the free circulation of people was permitted and supervised, migration could be rendered “visible” and it would be easier to understand it. Opening borders does not mean abolishing borders. It would mean that freedom of travel was granted and that migration could be regulated and take place under optimal conditions.

The freedom to travel is a fundamental right. It is a fundamental question of freedom and equality. The fate of people, until today, depends on the place where they are born. Closing the borders creates an insupportable inequality: The privilege of the place of birth. Opening the borders recognizes the legitimacy of every form of migration and the right of migration for everyone. The universal declaration of the human rights includes the right to leave one’s country, but closed borders prevent people from using this right.

Mobility is a condition for social progress. Legalising work migration would increase the contribution to the welfare budget of the immigrants and their employers. It would make this budget visible for the first time, as these people would finally receive proper salaries. “Illegal” immigration would end naturally: The precarious administrative situation would disappear and work conditions could improve.

... this would allow immigrants to make use of their full economic potential in their home country as well as in their country of destination. Studies demonstrate that migrants can make a significant contribution to the economy of their host country and that this contribution could be increased, if their status was secure or legal. The elimination of illegal immigration would place the people into a condition in which they could fully exhaust their economic potential. Many of them send their salary into their countries of origin: The payments that are received by other countries on this trajectory amount to a number at least three times as high as the amount of official “development support” that is paid by industrial countries – often with the futile hope of diminishing migration flows.

For a new politics of hospitality. Everywhere in Europe, there are solidly united and active neighbourhoods, a thick network of associations and organisation that actively supports immigrants upon arrival and during the process of settling in. These are well-tried forms of unconditional hospitality and could easily be mobilised and supported by governments instead of faring the war against migrants that still defines the official line of thinking and acting.

Because opening the borders will create unity among the people. Against all the forms of inhumanity that perpetually manifest themselves in this world, against the return of the philosophies that tainted the 1930s, we now have the choice to insist on the
unity of all people and to realise this idea in form of a political program. Against the disastrous tendency of veiling the true circumstances and of leaving the people in the dark, we need to establish humanness as a political value.

MICHEL AGIER is an anthropologist and director of the research institute for development at École des Hautes Études en Sciences Sociales (EHESS) in Paris. In 2013, he published “La condition cosmopolite” and “Un Monde de camps” in the renowned book series La Découverte.

FRANÇOIS GEMENNE is a political scientist. He works and teaches at the Université de Liège (CEDEM) and at the Science Po in Paris.
“UNITY WITHIN DIVERSITY”

What happens after the grand Welcome? Will we be able to avoid the mistakes of the last decade and understand the arrival of many people in our country as an opportunity and enrichment? How do we organise participation and justice? An interview with Naika Foroutan about the future of the immigration society by Björn Bicker.

Munich is one of the German cities with the highest percentage of migrants in the population. This seems to slowly develop into a part of the city’s positive self-image. Do you believe that the readiness of the people to support refugees with the arrival is related to the new post-migratory Germany?!

Yes, and you can observe similar tendencies in other cities and communities in Germany. But we should mention that Munich has adopted a very strong position and has already demonstrated where it stands twice this year, thus making visible a symbolic change that extends over the whole of Germany: First with the biggest Anti-Pegida demonstration and now with the overwhelming engagement of citizens at the central station. Munich and the other cities that take position here, illustrate how the German society sees itself. “Germany is variegated” represents the internalised sentiment that society should not be segregated by diverse origins of its members. The dividing line rather manifests itself through different attitudes – attitudes concerning multiplicity and diversity. Society has become multiple and diverse. There are work colleagues, neighbours, friends, and partners, in many cases also children, who create close emotional relationships between those who have been born in Germany and other cultures, religions, and nations. Every third child in this country has a so-called migratory background and in every third family you find stories of migration.

What do you tell people like Boris Palmer, the green mayor of a small town in Tübingen who, in an interview with the TAZ, cautioned that, due to their Muslim belief, many of the people newly arriving in Germany have different ideas about democracy, gender equality, and the acceptance of homosexuality?

I believe that he is right. But at the same time, I want to point out that these people come here because they want to live and participate in a democracy: They leave a system behind that is not only shaped by hundreds of years of dictatorships but that has also been torn apart before their eyes by chaos and civil war. You can certainly assume that these people who have escaped the terror and attacks of an organisation such as the IS desire a better future for themselves and their families. They want their children to go to school, they want to continue their education or work in the profession in which they were trained. Negative attitudes towards democracy, gender equality, and
homosexuality can be observed in all societies. It is too easy to associate these problems with “the” Muslims or any other group with a specific origin or religion. When Germany reunited, there also were concerns about the compatibility of our ideas about democracy and the role of diversity in our society. A similar inherent accusation of incompatibility manifests itself against Muslims.

**Do we need anything like a “Welcome Culture” at all – and if yes: what should such a culture ideally look like?**

The symbolic welcome culture is a wonderful beginning, but it does not suffice in order to secure successful migration. We need to create and establish post-migrant structures. Welcome culture, after the first symbolic and emotional moment of identification, should concentrate on structures: quick recognition of the legal status, integration in work and education environments. Language courses need to be provided, in order to enable migrants to learn the language quickly and in order to make cultural integration easier. Assistance and information in order to better understand existing structures and to make them accessible also contribute to social integration, as does the work of volunteers.

**What happens after the Welcome?**

The question “Who are we and who belongs to us” is important in a post-migrant society. If we do not define ourselves any longer according to categories of origin, what other possibilities of identification are available? On the one hand, there evidently is a commitment to diversity, but, on the other hand, there are also strong defensive tendencies. There is a clearly visible polarisation around questions that concern aspects of cultural belonging and national identity. A dualism between advocates and adversaries of migration dominates the political agenda. In order to stabilise a visible welcome culture, we need to establish a narrative that describes Germany as a place that is shaped by diversity. Like Canada, when in the 1970s the motto “Unity within diversity” came up as a guiding principle. Germany similarly needs a guiding principle that reaches beyond the utilitarian narrative that we need immigration.

**Are there any numbers that allow us to measure the capacity of a society to provide opportunities of participation in work, education, and cultural life for new arrivals? Is it, for example, possible to say: a country with 80 million inhabitants can welcome a certain number of people without overstraining its capacities? Or is this not a question of quantity?**

This can hardly be determined quantitatively, because the integrative capacity of a society depends on various factors. Not least on the dismantling of barriers and firmly established racist closing structures. Even though we have known for a long time that
our society shrinks and ages and even though we had many open positions in Germany, this empirical situation has not lead to the equal opportunities that are needed. In all central areas there are huge gaps in the representation of people with a migratory background. Even though 20 per cent of the population have a migratory background, only 10 per cent of those employed in the public service sector have a story of migration, only two per cent of the journalists, and four per cent of the city councillors, and nine per cent of those who have leading positions in German foundations (in the 30 biggest foundations, it is only three per cent). Even though one third of the children between five and 15 are from immigrant families, only six per cent of the teachers have a migration background. After the federal elections in 2013, 37 out of 631 members of the parliament have a history of migration; this means that the percentage of citizens’ representatives with a migration background is less than 6 per cent. These gaps in representation should be closed in a post-migrant society.

NAIKA FOROUTAN is a professor of “Integration and Social Politics” and deputy head at the Berlin Institute for Integration and Migration Research (BIM).
WE NEED TO COMPLETELY RE-THINK IMMIGRATION

During the demonstration Platz da! against the asylum policies of the Bavarian federal government at Max-Josef-Platz in Munich on 27th July 2015, the sociologist Armin Nassehi, held a forceful speech. He offered four propositions about our handling of flight an arrival:

**First proposition: The civilising maturity of a society is mirrored in the treatment of foreigners!**

Modern societies are more heterogeneous than you might initially think. Imagine all the migrants and their descendants were not here: Even without them, this society would be more pluralistic and tolerant of different ways of life than previous generations. A modern country like ours can sustain much plurality. It can cope with diverse lifestyles. It can cope with foreigners. And also with immigrants. The FRG was quite successful in its integration of expellees after World War II, work migrants in the 1960s, and with its own cultural opening towards the West in the 1970s.

Nevertheless: Resentments against refugees have been mobilised time and again – why refugees of all people? Perhaps refugees demonstrate how privileged our lives are in comparison to others. For some, this is hard to bear – and the depreciation of those who are allegedly well provided for without having to work also helps to process one’s own unexplained position in this society. Resentments from the far right are of a nationalistic nature, and some forms of anti-Semitism from the left are likewise linked to an unexplained relationship to the liberal Western ways of living. By contrast, the petty bourgeois protest in the middle, the hate of those who usually remain silent, has no cultural motivation but is rather caused by the idea that refugees are privileged in some sense. What a neurotic distortion!

**Second Proposition: The civic commitment of the population is strong.**

I recently visited a future congress hosted by the CSU – they were working on a new party program. Questions about immigration and refugees were part of the debate (Christian Stückl was there as well). It was interesting to see that there was a tremendous difference between those in charge of the programme and the regular members who, well apart from the urban milieu, clearly saw what refugees need: employment and accommodation, support with the education of their children, friends – like everyone else. Particularly in a middle-class milieu, these needs should be understood!

Once citizens comprehend that the everyday problems of refugees are similar to their own, integration ceases to be an abstract problem and turns into a manageable task. In order to face this task, we need the participation of different actors: not only parties and politics, but also the chambers of industry- and commerce, companies, and
entrepreneurial solutions for the supplies, church communities, schools, adult education centres, and citizens’ associations. And we need the understanding of the political administration that is faced with truly difficult tasks. In order to make living together easier, a model might be reasonable that accommodates families in areas where many families live, unaccompanied adolescents in facilities where someone can look after them, and singles in urban environments. Such solutions however presuppose – and rightly so – that the refugees stay here! But the administration needs to make this possible – politically and financially!

**Third Proposition: Categorisations of the flight causes are not valid any more.**

To those who are “persecuted”, asylum shall be granted. Nobody can contradict this sentence in the article 16a of the Basic Law. It even occurs in Pegida and AfD papers. But it does not match our reality. Only 2% of all refugees are acknowledged in this sense. The classic asylum law needs to be understood in its historical context. It originates in the era and experiences of the right- and left-wing dictatorships of the 20th century. The motivations for flight today are more complex – what is the meaning of persecution if the economic and political structures of a country have collapsed, when there are no perspectives for the future, and when people fear for the lives of their children? “Persecuted” characters are rare, the others are the reality, and this is what we need to be ready to accept. The migratory movements that we will be facing are going to be much more like pre-modern migration; they will be hard to regulate and they will generate new challenges. The distinction between the “persecuted” and the “economic migrant” is no longer adequate.

**Fourth Proposition: We need to re-think migration.**

I am convinced that Germany needs an immigration law that regulates immigration in a clear-cut way. Whether this involves a model that assigns qualification points to immigrants or not remains to be seen. It needs to become evident that flight and expulsion, on the one hand, and work- and professional migration, on the other, need to be conceptualised as part of the same challenge. We need to consider this: Neither camps at the Bavarian border, nor a one-sided fixation on the article 16a of the Basic Law, nor resentment against foreigners, nor social romanticism and moral ideas of a world without borders, will solve these problems. In the long run, we will not be able to exist without immigration – the question is how we handle it. Comparing international models, we can observe that those countries that, even at an early stage, allow their immigrants economically and culturally autonomous lives and provide assistance with this are the ones with the best prospects of profiting from immigration and flight. We need a realistic debate about immigration in this aging and shrinking and well-off, and economically and culturally potent society, which last but not least is, as history shows,
capable of learning. There evidently is sufficient potential for exposing the short-term exploitation of refugees in order to reach political goals for what it is.

ARMIN NASSEHI is a professor for social sciences at Ludwig Maximilians University, Munich.
PROGRAMME

Friday, 16th October

OPEN BORDERS!
OPENING SPEECHES
18.00-19.00h
Kammer 1
(French, Germany, English)

Ousmane Diarra: European Border Policies – African Reality

What impact do European border- and geo-politics exert on the situation in Africa? How do African States handle the realities of flight, migration, and arrival? Based on the example of Mali, Ousmane Diarra will relate why young men and women undertake the dangerous journey to Europe. In spite of deadly risks at the outer borders of the European Union, in spite of the precarious situation that expects refugees in Europe.

OUSMANE DIARRA, president of the organisation AME (Assoziation der Abgeschobenen Malis), works in Mali with migrants deported from Europe and from other African States. He is one of the founders of the network Afrique-Europe-Interact.

Heribert Prantl: Europe – Space of liberty. Perspectives of a good European refugee policy

The journalist and legal expert Heribert Prantl demands a radical change of direction in the European refugee policy. He chastises the ethical failure of Europe in the face of the current migration flows and offers a draft for a new asylum and refugee policy.

HERIBERT PRANTL is a member of the chief editorial team of the Süddeutsche Zeitung and head of the domestic politics section.

Napuli Paul Langa: Together for the Rights of Refugees

Together with other refugees, Napuli Paul Langa protested at Oranienplatz 18 in Berlin for 18 months against the humiliating living conditions of asylum seekers in Germany. Against the accommodation in camps, against the work ban, against the residence requirement. She will explain her vision of a new way of encountering refugees in Europe and in Germany. A plea against discrimination and segregation, an appeal for solidarity and justice. A speech about the never-ending story of colonisation.

NAPULI PAUL LANGA, after studying in Sudan and Uganda, worked for the SONAD (Sudanese Organisation for Non-Violence and Development). She escaped from Sudan to Europe and participated in the 600 km march of refugees from Würzburg to Berlin. She was one of the organisers of the refugee protest camp at Oranienplatz in Berlin.
STRETCH IDENTITIES
THEATRE by Gintersdorfer / Klaßen
19:30-21.00h & 22:00-23.30h
KAMMER 2
(German, French, English)

“Stretch Identities” derives from a concept by French philosopher and Marxist Alain Badiou. He postulates the illegal migrant as bastion against the opportunism and neo-liberal inclination of the democratic electorate. The thesis will be submitted to a performative proof-reading by our German and Ivoirian cast. The presentation will not stop at a critical examination of contemporary European concepts on migration from philosophy, but add other provocative and speculative elements to the current debate on migration and its alliances with cultural institutions, political support groups and church organisations.

Written and Performed by: Gotta Depri, Hauke Heumann, Eric Parfait Francis Taregue, Franck Edmond Yao, Hans Unstern, Napuli Paul Langa Dramaturgy: Nadine Jessen Dramaturgy assistant: Isabelle Wapnitz

GINTERSDOFER/KLASSEN develop projects since 2005, in which they bring life strategies and forms of expression to the center and confront them with their own strategies and aesthetics. The team is german-ivorian with international guests and has participated in many festivals of the independent theatre scene.

EVROS WALK WATER
AUDIO PERFORMANCE by Rimini Protokoll (Daniel Wetzel)
19.30-20.30h & 21:00-22.00h & 22:30-23:30h
PROBEBÜHNE 3
(German)

The River Evros divides Greece from Turkey, forming a line of demarcation to the ‘fortress’ of Europe. Since 2012, when the passable section of the Evros was largely blocked off by a border fence, refugees have had no choice but to make the much costlier and more dangerous journey by boat from the Turkish coast to the islands in the Aegean. In EVROS WALK WATER Daniel Wetzel (Rimini Protokoll) has collaborated with fifteen boys who have survived journeys on foot from Iraq, Afghanistan, Syria, the journey by boat to Greece, and the brutal conditions of Greek detention camps. They have developed a stage set and audio drama in which a three-minute version of WATER WALK, a 1960 composition by John Cage, is performed six
times. Because the boys are prevented by travel regulations from being present on stage, the audience takes their place. John Cage’s playful and comic sound-fest allows access to the boys’ stories that does not aim for a shock effect, but creates a shared experience.

**Concept, Direction, Montage:** Daniel Wetzel  
**Dramaturgy:** Ioanna Valsamidou  
**Assistants:** Konstantinos Kallivretakis, Ioanna Valsamidou  
**Set:** Adrianos Zacharias, Magda Plevraki (assistance)  
**Sound:** Peter Breitenbach, Panos Tsagarakis (assistance)  
**Light:** Roger Stieger  
**Consulting:** Fotis Parthenidis  
**Interpreter:** Bakar, Abbas  

**DANIEL WETZEL** was born in Constance in 1969 and studied Applied Theatre Studies at the University of Giessen. He is a member of the performance collective Rimini Protokoll.

**LEAVING GREECE**  
**DOCUMENTARY** by Anna Brass  
19.30-21.00h  
22.00-23.30h  
PROBRBÜHNE 1  
(Original: Greek, German, Farsi, English, Dari, Subtitles: German)

Final Destination Greece. Hossein, Reza, and Kaka are three out of many for whom the escape from Afghanistan ends at the Greek Mediterranean coast. From here they plan to go further north. But the EU law states that refugees need to apply for asylum in the European country where they first arrived. Three stories about hope and about the failure to cross Europe’s outer borders.

**DISCUSSION** with Anna Brass 21.00h PROBRBÜHNE 1  
**ANNA BRASS** is a young artist and filmmaker. She studies at the HFF, the University of Television and Film in Munich.

*In collaboration with DOK.fest München*

**THOSE WHO REMAIN INVISIBLE**  
**LECTURE PERFORMANCE** and DISCUSSION by and with Carolin Emcke  
20:00-22.99h  
KAMMER 3
War and violence are aberrations; they break all moral or normative expectations. Long before we start to wonder how experiences of death and destruction can possibly be narrated, they overstrain the observer: mentally, morally, and aesthetically. What are the obstacles seeing and understanding encounter and who are the individuals or collectives who remain invisible? In her lecture-performance Carolin Emcke raises systematic questions about the thresholds of narration with special reference to the crises and causes for flight in Afghanistan, Iraq, and Gaza,

CAROLIN EMCKE is a publicist and international reporter (in Israel, West Bank, Pakistan, Egypt, Iraq, USA). She is columnist for Süddeutsche Zeitung.

SECURE? SECURELY NOT! THE SITUATION OF THE ROMA IN EUROPE

FILM LECTURE by Kenan Emini
20.00-21.00h
KAMMER1
(German)

The history of Europe’s largest minority is shaped by persecution, expulsion and discrimination. European politics remain oblivious of the living conditions of the majority of Roma in South-East-European countries. Nobody seems to care about the fact that Roma are forced to live under humiliating circumstance in these countries and that they are excluded from education, employment, and cultural participation. Instead of recognizing these problems, our policies classify these countries as safe countries of origin and thus make sure that the Roma who come here have no right claim protection. Kenan Emini depicts the situation of Roma in individual countries and also describes the current struggle against deportation from Germany.

KENAN EMINI is an activist and one of the founders of the campaign Alle bleiben! of the Roma Centre Göttingen and the German Roma Association.

REFUGEE PROTEST

DISCUSSION with Kenan Emini, Hamado Dipama, Newroz Duman, Rex Osa, Felleke Bahiru Kum. MODERATION: Larry Moore Macaulay
21.30-23.00h
KAMMER 1
(German, English)

Refugees do not need to rely on others to speak for them. Even if the European immigration system seeks to marginalize the voices of those who know best what it means to live under conditions of war and crisis. Several representatives of refugee...
self-organisations tell us about the political goals they pursue and what society can do in order to support their agenda.

HAMADO DIPAMA arrived in Germany as a refugee from Burkina Faso and, since then, has been fighting against everyday racism in Germany. He is a member of the Münchner Ausländerbeirat (Council of Foreigners) and is one of the organisers of the Panafrikanismus Kongress in Munich.

NEVROZ DUMAN fled with her family from East-Turkey when she was 12. Today the 25-year-old works for the Internationale Bund and for the organisation Jugendliche ohne Grenzen (JoG). She also is an honorary member of the board of directors of Pro Asyl. She describes herself as a full-time activist.

REX OSA, born 1973. Due to political persecution, he fled from Nigeria to Germany, where he applied for political asylum in 2005. As a refugee activist he participated in various international events and is involved in projects of organisations such as The Voice. The credo of his political work is: “We cannot change the world within one day. This is why I appreciate every step and give my best.”

FELLEKE BAHIRU KUM fled from Ethiopia and succeeded in averting his deportation several times. For example, on 4.9.2006 the pilot in charge refused to fly him back. To this day, Felleke fights for his right to stay. He is the spokesman of the refugees in Nördlingen, in the district Donau-Ries, and an active member of the Bavarian anti-camp-network Deutschland-Lagerland. In 2009, he was awarded the Pro Asy Human Rights Prize.

LARRY MOORE MACAULAY is the founder, chief editor, and production manager of Refugee Radio Networks – an independent project in Hamburg that is committed to human rights- and development work, designed and produced by refugees.

With the friendly assistance of medico international

CULTURE KITCHEN
Feat. CONVIVA
Friday 16.10. – Sunday 18.10. / CANTEEN

Culture Kitchen is more than a cooking project. Once a month inhabitants of Munich from different backgrounds get together in order to prepare food. The important dimension of these meetings is the encounter among different people. The recipes are from the countries of origin of the participants. For the MUNICH WELCOME THEATRE, Culture Kitchen forges a new alliance. Together with employees of the Conviva, the canteen and restaurant of the theatre, the cooking activists organise the catering for the OPEN BORDER CONGRESS. For this weekend, Culture Kitchen simultaneously is an opportunity for professional qualification and a performance collective. At the same time a new mobile kitchen will be constructed in collaboration with the theatre workshop.
Saturday, 17th October

THE DISGRACE OF EUROPE
LECTURE by Giusi Nicolini
16.00-16.15h
KAMMER 1
(Italian)

Three years after her accusatory open letter to the European Union, Guisi Nicolini reports what the current situation in Lampedusa looks like, directs a renewed appeal to the European conscience, and demands new asylum- and immigration rights.

GIUSEPPINA MARIA “GIUSI” NICOLINI, born in 1961 in Lampedusa, is the mayor of the Italian islands Lampedusa and Linosa. In 2015 she was awarded the Theodor-Heuss-Medaille and the Stuttgarter Friedenspreis (Peace Award) for her commitment.

MAPPING THE LIMITS OF FREEDOM
LECTURE by Elspeth Guild & Didier Bigo
16.15-17.00h
KAMMER 1
(English)

The European border policies have many dimensions. They always concern the liberty of some and the supposed security of others. We experience the consequences of the negotiation process on a daily basis: People die at the border. The two renowned migration experts Elspeth Guild and Didier Bigo explain European practices of handling immigration and ask whether it is justifiable to limit migration at all. Would it not be wiser and more humane to privilege liberty? Can liberty be shared? Guild and Bigo will sketch the borders of liberty, as they are inscribed into the European laws and their application.

ELSPETH GUILD is a professor of European Immigration Law at Nijmegen; she also teaches at the London School of Economics and at other European universities. She regularly provides advice for institutions of the European Union and the UNHCR with regard questions that concern migration politics.

DIDIER BIGO is a professor of International Relations at King’s College London and Science Po University, Paris. European border and immigration policies are among his special research interests.

STRUCTURES FOR A WELCOME THEATRE! HOW, WHO, WHERE?
DISCUSSION with: Gisela Seidler, Ella Huck, Farzad Fadai, Oliver Beckmann, Azadeh Sharifi
Moderation: Natalie Bayer
17.30-19.00h
KAMMER 3
(German)
How can cultural institutions create a framework for sustainable art- and cultural work by and for refugees? Can the practice of informal solutions as a response to structural restrictions change rules and laws in the long run? Which way do different institutions such as the Münchner Kammerspiele, Hajusom (Hamburg) or the Berlin Mondial pursue?

GISELA SEIDLER is a Munich-based lawyer. Her area of expertise is asylum- and migration law. She is a member of the legislation committee of the Deutscher Anwaltverein für Ausländer- und Asylrecht and the Bayerischer Flüchtlingsrat e.V.

ELLA HUCK is the founder and director of Hajusom.

FARZAD FADAI is a performer and mentor at Hajusom.

OLIVER BECKMANN is the managing director of the Münchner Kammerspiele.

AZADEH SHARIFI is as scholar in cultural and theatre studies, she works for the Berlin Mondiale.

NATALIE BAYER is a scholar migration and museum studies. She is a member of kritnet – Netzwerk Kritische Migrations- und Grenzregimeforschung – a network for critical migration and border-regime research.

With the support of the Kulturreferat Munich

PARADISE MASTAZ
MUSICAL PERFORMANCE with puppets by Hajusom
19.30-21.00
KAMMER 3
(German)

For PARADISE MASTAZ, the transnational performance group Hajusom added some special experts to their staff. Bizarre foam puppets, representing European tourists, and wooden puppets in a West African design, acting as the protagonists of migration, are sent on their way by the performers. On their unequal travel routes, all of them are searching for an ominous “paradise”. While pursuing this search, they get entangled in a struggle with stereotypes and mutual projections. Hajusom holds all the threads together and shows us the true master of the paradise and how string-pullers are made and dismantled in global power games. The ensemble created the puppets in
collaboration with legendary puppet artists from Berlin and Bamako/Mali.


HAJUSOM – transnational Art. Since 1999, Hajusom has provided a space in Hamburg where art and life merge and where collective artistic creation is practiced in order to resist cultural, religious and political dominance. All the performers carry their individual maps, for them migration is the normal way of human existence. Hajusom understands its work as peace building and as an artistic intervention in the conflicted field of current migration politics.

Funded by NATIONALES PERFORMANCE NETZ

EVROS WALK WATER
AUDIO PERFORMANCE
by Rimini Protokoll (Daniel Wetzel)
17.30-19.00h, 19.00-20.00h
20.30-21.30h, 22.00-23.00h
PROBEBÜHNE 3
(German)

THE INVISIBLES
DOCUMENTARY by Benjamin Kahlmeyer
17:30-19.00h
21:00-22.30h
PROBEBÜHNE 1
(Original: German, English, Arabic, French, Suaheli, Subtitles: German)

Their arrival in Germany is not exactly a warm welcome: Asylum seekers in
Brandenburg are first brought to the initial registration centre in Eisenhüttenstadt. An unreal place in the outskirts of nowhere. This is where they will go through the crucial steps of the asylum proceedings in the next three months. Their life in the home is filled with boredom and uncertainty – but nevertheless they have a daily life, a vague feeling of temporary home. THE INVISIBLES accompanies four asylum seekers on their way through the official proceedings: a rare insight into the black box of asylum law.

BENJAMIN KAHLMEYER lives and works as an independent filmmaker in Berlin.

In collaboration with DOK.fest München

REFUGEE CHAT
PERFORMATIVE READING by and with: Aboud Saeed, Faiz, Assaf Alassaf, Sandra Hetzl, Julia Tieke, Nikola Richter
17:30-19.30h
KAMMER 1
(Arabic/ German)

Civil war in Syria: People are isolated from the outside world. A young author replies to the facebook-question “What are you thinking” by posting a short story. From then on, Aboud Saeed regularly shares information – anecdotes, aphorisms, comments – about themes such as smoking, women, the war, intellectuals, his family, neighbours, friends, religion… the number of his followers grows. Through his posts he offers a surprising and humorous view of his country. But at a certain point he, too, leaves his home. Just like activist Faiz, who fled from Aleppo, where he was exposed to threats of decapitation. He first arrived in Turkey, then in Greece, always carrying his mobile phone, chatting with a German journalist.

In October, Faiz, Assaf Alassaf, and Aboud Saeed are guests at the OPEN BORDER CONGRESS in Munich. In cooperation with the translator Sandra Hetzl, the journalist Julia Tieke, the mirotext-editor Nikola Richter, and actors from the Münchner Kammerspiele, they present their texts and experiences.

ABOUT SAEED was born in 1983 and has been living in Berlin since November 2013. In March 2015, his book “Der klügste Mensch im Facebook. Statusmeldungen aus Syrien” was published at mikrotext publishers.


ASSAF ALASSAF was born in Deir ez-Zor, Syria, in 1976. Since 2014, he has been living in Beirut as a dentist for Syrian refugees and also as an author and journalist. In autumn 2015 Alassad will come to the Münchner Kammerspiele with a grant from the Goethe Institute.
JULIA TIEKE, cultural scientist, creates radio features, audio plays and independent audio projects about the Middle East and North Africa since 2009.

SANDRA HETZL is a net activist, blogger, and a translator of Arabic literature.

NIKOLA RICHTER is a writer, independent editor, and curator. She manages the digital editor mikrotext.

In Cooperation with Münchner Volkshochschule, Goethe-Institut, E-Book Verlag mikrotext

BIBBY CHALLENGE
THEATRICAL INSTALLATION by Adnan Softić
19.00-20.00h
PROBEBÜHNE 2
(German)

The so-called refugee boats are mobile home units; they are easy to use, leave no trace, and can be moved to another spot without much effort. In the 90s, a couple of these boats existed in Hamburg; in 2015 new refugee boats will dock there. The artist Adnan Softić used to live in one of these boats himself. Using film material from the Found Footage Archive of artist Marily Stroux who at that time documented the life on the boats, Softić developed the theatrical installation BIBBY CHALLENGE. He and a mixed ensemble of refugees and other migrants explore the motif of refugees on the water and their search for land.


ADNAN SOFTIĆ, born in Sarajevo, studied Film and Aesthetic Theory at the Hochschule für Bildende Künste (Academy of Fine Arts) in Hamburg. He is a Quartierskünstler (artist in residence) in Veddel, a quarter of Hamburg.

WE ARE HERE – BUT WE ARE NOT REALLY HERE
DISCUSSION with Nicolas Steman
19.30-20.30h
PROBEBÜHNE 1
(German)

In 2014 Nicolas Stemann staged Elfriede Jelinek’s “Die Schutzbefohlenen”, among his performers was a choir of people without a residence permit. Due to legal obstacles, the piece had to be rehearsed afresh at every place where it was shown with a new
group of refugees. The process of hiring and paying wages for the refugees involved struggles against institutional concerns. When the production was scheduled at Amsterdam for a guest performance, an encounter with the refugee group *We are here* led to a continued collaboration. Nicolas Stemann will talk about his collaborations with refugees and also about his experiences with cultural institutions, their possibilities and their limits.

NICOLAS STEMANN is an in-house director at the Münchner Kammerspiele, starting in the 2015/2016 season.

CUCULA
FLAGSHIPSTORE – INAUGURATION
18.00-22.00h
BOX OFFICE

The design manufacture CUCULA will open a temporary Flagshipstore on Maximilianstraße. Here you can purchase high quality items designed by Enzo Mari, which were made from the ship planks of stranded refugee boats and produced by refugees in Berlin. CUCULA will also present the moments of crisis that mark the workshop’s success story. And explain that trying to negotiate between the public, the economy, politics, and personal tragedies can be a crushing experience.

PESPECTIVES OF EUROPEAN IMMIGRATION POLITICS
IMPULE LECTURE François Gemenne.
DISCUSSION with: Napuli Paul Langa, Marc Speer, Elspeth Guild, Bernd Mesovic.
MODERATION: Alex Rühle
21.00-22.30h
KAMMER 2
(English, German)

The current situation demonstrates one thing quite plainly: Europe lacks a modern immigration system that adjusts itself to the conditions of global work- and migration processes. Instead of creating conditions that enable migration without danger, European States are busy building up border fences and initiating immigration scandals within their borders. What could a future immigration law look like? What is the role of our borders and the ideologies that are hidden behind them? How can we organise migration in a way that pays attention to the needs of the people who are affected by it?

FRANÇOIS GEMENNE, born in Belgium in 1980, studied political sciences at the French University Sciences Po and is one of the leading migration experts in France.

NAPULI PAUL LANGA, after studying in Sudan and Uganda, worked for the SONAD (Sudanese Organisation for Non-Violence and Development). She escaped from
Sudan to Europe and participated in the 600 km march of refugees from Würzburg to Berlin. She was one of the organisers of the refugee protest camp at Oranienplatz in Berlin.

MARC SPEER is a migration scholar for bordermonitoring.eu in Budapest.

ELSPETH GUILD is a professor of European Immigration Law at Nijmegen; she also teaches at the London School of Economics and at other European universities. She regularly provides advice for institutions of the European Union and the UNHCR with regard questions that concern migration politics.

BERND MESOVIC has been actively working for the support of refugees for over thirty years. He is the deputy director of Pro Asyl.

MARC ERNESTUS’ NDAGGA RHYTHM FORCE
CONCERT & PARTY
22.30-0.00h
KAMMER 2

The rhythms of Mbalax inspired Mark Ernestus’s to undertake a trip to Senegal. The Techno legend from Berlin met various protagonists of this style of music from West Africa. The project that came into being was soon joined by a griot clan of sabra drummers and a number of well-known Senegalese musicians, among them a vocalist singing in Wolof. The result is a synthesis of marimba-synthesizers, repetitive drumbeats, and complex rhythms, as it has never been explored before: An electrifying musical experience that puts “world music”, as it has been called previously (often with a patronizing undertone), on a new level.

**Sabar:** Bada Seck, Serigne Mamoune Seck  **Guitar:** Assane Ndoye Cisse  **Vocal:** Mbene Diatta Seck  **Talking Drum:** Modou Mbaye  **Drum Set:** Mangone Ndiaye Dieng  **Dancer:** Fatou Wore Mboup  **Keyboard:** Ibou Mbaye  **Producer:** Mark Ernestus

*With financial support from: Goethe-Institut, Auswärtiges Amt (Foreign office)*

OPEN WORKSPACE/ SHOWROOM

Refugee Radio network, Messages of Refugees, Social Ride, Café 104, Kiron University, Bellevue di Monaco, Culture Kitchen, Lighthouse Welcome Center, and others

Saturday, 17.10, 17.00-22.00h & Sunday, 18.10, 14.30-19.30h
MONTAGEHALLE
SocialRide Enact Munich e.V. is a non-profit student organisation with the intention of improving the living standard and quality of life for socially disadvantaged people. In this context, students have created the label SocialRide that gives asylum seekers the possibility to qualify as bicycle mechanics. The idea is to restore old bicycles together and to then sell them under the label SocialRide. The first bicycles will be upgraded live and in colour at the OPEN BORDER CONGRESS and then be auctioned. The profit will be used to support the label.

Café 104 is intended for migrants without residence permit. Labelled “illegal” in the language of the authorities, these people have no or only few enforceable rights and live under permanent fear of deportation. Café 104 offers medical care as well as psychosocial counselling in order to help those who have been declared “illegal” to cope with the situation and to return into a "legal" life.

Kiron University in cooperation with MOOCs (Massive Open Online Courses), offers study programmes for refugees. Refugees have the possibility to visit online lectures and seminars at the best universities of world, irrespectively of their place or status of residence. During the lengthy application process for asylum (but also when not applying for asylum), they have the opportunity to study, to get a degree and to become part of the host society. Thanks to cooperations with local institutes, Kiron University can ensure the recognition of the academic achievements and degrees. In autumn 2015, the first students will start to study at Kiron University. At the OPEN BORDER CONGRESS the new University will try to pass its first practical test.

Refugee Radio Network/ Messages of Refugees (Bayern2/Zündfunk, hpkj e.V.)
After the joint workshop comes the live presentation at the Kammerspiele. The Refugee Radio Network Hamburg is our guest at the Open Border Congress. They present their work, do interviews, and broadcast live from the MUNICH WELCOME THEATRE. At the same time, the young journalists from Munich’s first Refugee Radio “Messages of Refugees” will collet material for their second broadcast.

Directed by: LARRY MOORE MACAULY and the Team of the Refugee Radio Network, Messages of Refugees, Bayern 2/ Zündfunk und hpkj e.V.

Bellevue di Monaco Thanks to the efforts of the action alliance Bellevue di Monaco, the city of Munich refrains from its initial plan to demolish the houses in Müllerstraße 2-6 (a top location, right in the middle of the city centre) and has agreed to transform them into residences and a cultural centre for refugees. The MUNICH WELCOME THEATRE wants the Münchner Kammerspiele to be a long-term partner of this civil-society-oriented project. The Bellevue di Monaco alliance will be present at the OPEN BORDER CONGRESS in order to involve the participants of the congress in the development of concepts for the cultural use of the buildings.
Lighthouse Welcome Center The Lighthouse, founded in 2014, is the first contact point for refugees while they are staying at the Bayernkaserne. Currently about 100 volunteers work at the Lighthouse. Together with the Open Border Congress team, they assist the congress participants and visitors and provide guidance.

Culture Kitchen In collaboration with the carpenters and technicians of the Münchener Kammerspiele, Culture kitchen will construct a mobile kitchen for the future.

Sunday, 18th October

BEYOND MIGRANCY: POSTMIGRANT GERMANY

IMPULSE LECTURE by Naika Foroutan. DISCUSSION with: Jagoda Marinić, Vassilis Tsianos, Armin Nassehi. MODERATION: Özlem Topçu

13:00-14.30h
KAMMER 1
(German)

The heterogeneous society in Germany develops through processes of negotiation. Cultural belonging, national identity, and participation need to be debated and adjusted. How do we want to and how can we live together in a society that is marked by diversity? In the face of the development of recent years, this is one of the central questions: Germany has become a country of immigration, not only empirically but also narratively. How can the concept of integration be adapted to a heterogeneous society that is influenced by cultural, ethnic, religious and national diversity and a plurality of ideas about life?

NAIKA FOROUTAN is a professor for integration research and social politics at the Humboldt-Universität Berlin. She is the head of the research group Junge islambezogene Themen in Deutschland (JUNITED). Since April 2014, she is the deputy director of the Berliner Institut für empirische Integrations- und Migrationsforschung (BIM).

JAGODA MARINIC is a writer and directs the Zentrum für Interkultur in Heidelberg.

VASSILI TSIANOS is a professor of Social Social Sciences in Kiel and a member of the network kritnet – Netzwerk Kritische Migrations- und Grenzregimeforschung – a network for critical migration and border-regime research.

ARMIN NASSEHI is professor for sociology at Ludwig-Maximilians-University Munich.

ÖZLEM TOPÇU works for the weekly newspaper Die Zeit. Since 2012, she performs together with her colleagues in the “Anti-Racism Reading Show” HATE POETRY.
REFUGEE PEACE BANQUET
15.00-18.00h
KAMMER 1
(German and other languages)
For many people who come to Munich as refugees, religious communities are the first contact points where they find support. Especially the Muslim and Christian communities from their home countries provide help and counselling and do an invaluable job. This however happens furtively and without any assistance from public institutions. The honorary involvement of members of these communities compensates for the failures of the city or the country. In the context of the OPEN BORDER CONGRESS, representatives from different religious communities will meet and exchange ideas at a big peace banquet. How can they assist each other? What is the foundation of charity and open-mindedness in each religion? Are collaborations possible? Is it the need of the refugees that unites different religious communities in Germany or they separated by the conflicts of this world?

In cooperation with: Somalischer Verein für Kultur, Familien, Jugendliche and Integration in Bayern e.V., Eritreisch-Orthodoxe-Tewahedo Gemeinde, Islamisches Zentrum München e.V., Erzdiözese München-Freising, Muslimrat München e.V., Evangelische Stadtakademie, Himmelfahrtskirche München-Sendling, Münchner Forum für Islam e.V., Zentralrat Orientalischer Christen in Deutschland e.V. and many others

PARADISE MASTAZ
MUSICAL PERFORMANCE with puppets by Hajusom
15.00-16.3h0
KAMMER 3
(German)

GRAND BEAUTY SALON
BEATIFICATION
15:00 - 20:00h
BOX OFFICE
The Grandhotel Cosmopolis in Augsburg is a social sculpture; its various manifestations emerge through shared experience, surprising moments, and the belief that we can change the world if we meet one another with open minds. The Grand Beauty Salon enables very special encounters. You can have a new haircut, enjoy our good-mood chocolate cure, revolt, have all prickliness brushed away, or try on someone else's shoes. You will certainly look and feel more beautiful than before. For the OPEN BORDER KONGRESS the beauty experts of the Grandhotel join forces with the professional theatre stylists in order to beautify congress participants in their newly opened salon in the box office area of the Münchner Kammerspiele, a top location on Maximilianstraße.

DECOLONIZING KNOWLEDGE

LECTURE PERFORMANCE by Grada Kilomba
15.00-16.30h
PROBEBÜHNE 1
(English)

In her lecture-performance, author and researcher Grada Kilomba explores alternative forms of producing knowledge in print media, literature, performance and art. Kilomba raises questions about concepts of knowledge, origin, and gender: What is recognized as knowledge? Whose knowledge is it? Who is allowed to produce this knowledge? The lecture not only draws attention to the violent dimension in the production of knowledge, but also shows how this violence is continued in academic, cultural and artistic spaces. Using a collage of her work as a writer and artist, Grada Kilomba initiates a dialogue between various forms of narration. These different forms tell us about the "normal" and continuous colonialisation in which we live, but also interrupt and relocate it. Spectators are invited to participate and to transform the concept of knowledge by opening new space for decolonial thinking.

GRADA KILOMBA, born in Lisbon, is a humanities scholar and lecturer, author, and artist. She critically engages with themes, such as racism, slavery, colonialism, and gender politics in her work. She gives lectures all over Europe.

BIBBY CHALLENGE
THEATRICAL INSTALLATION by Adnan Softić
15.00-16.00h
PROBEBÜHNE 2
(German)
BELLEVUE DI MONACO, GET DOWN TO BUSINESS, MUNICH!

DISCUSSION with Markus Schön, Monika Steinhauser, Gertrud Maltz-Schwarzfischer and others, MODERATION: Alex Rühle

Let’s take a look at the facts. How many refugees have arrived this year in Munich? Where have they found accommodation? What are their major problems, what do the chances – for the refugees and for the city – look like? Does a town like Regensburg face the same challenges? And: Where is assistance needed? A discussion about the current situation.

MARKUS SCHÖN works for the Youth Welfare Office, Munich.
MONIKA STEINHAUSER is the director of the Bavarian Refugee Counsel.
GERTRUD MATZ-SCHWARZFISCHER is the 2nd mayor of Regensburg.

THE GOLDEN VILLAGE
DOCUMENTARY by Carolin Genreith
17.00-18.30h, 19.00-20.30h
PROBEBÜHNE 1
(Original: English/ German, Subtitles: German)

Fishatsyon from Eritrea is one of the 40 asylum seekers who have been accommodated in an idyllic village in the Chiemgau region. They live in the inn right opposite the village church. The young filmmaker Carolin Genreith explores the exotic Bavaria with an ethnologic gaze and simultaneously researches the universal meaning of “heimat” and the drama of losing one’s home.

CAROLIN GENREITH, born 1984, studied television journalism. DAS GOLDDORF was the winner at the ARD Doku Pitch competition, the topic of which was “Heimat”.

In collaboration with DOK.fest München

CULTURAL RELIEF
DISCUSSION with: Taigué Ahmed (Ndam Se Nam, N’Djamena), Pınar Demiral (Her
After the presentation of the dance workshop “Rêve en noir? en blanc” by Taigué Ahmed, experts will discuss the topic cultural relief through creative work in refugee camps. What is the role of art and culture in the context of humanitarian aid? How can art help to cope with traumatic experiences? And what could art projects that are directed at refugees look like?

TAIGUÉ AHMED, dancer from Chad, founded the organisation Ndam Se Na in N’Djamena in 2005. The association pursues multiple projects in refugee camps in Chad, teaches the inhabitants dance, and raises awareness for themes such as hygiene, women’s rights, and HIV.

PINAR DEMIREL, works for the NGO “Art Anywhere” in Mardin, Eastern Turkey. The organisation currently hosts cultural programmes in refugee camps at the Syrian border.

WOLFGANG HAUCK, is the director of the theatre “Die Stelzer” in Landsberg am Lech for 24 years. He cooperates the NGO “Art Anywhere” in Mardin, Eastern Turkey.

MAREN NIEMEYER, is a film advisor at the Goethe Institute. She documented a congress on the topic “Cultural Relief” hosted by the Goethe Institute in Amman, Jordan.

CHRISTIAN LÜFFE, is the director of the Goethe Institute Istanbul. He initiated the cooperation between NGO “Art Anywhere” in Mardin and “Die Stelzer”.

In Collaboration with the Goethe Institute

THE ROLE OF CULTURAL INSTITUTIONS IN AN IMMIGRATION SOCIETY

IMPULSE LECTURE by Mark Terkessidis. DISCUSSION with Grada Kilomba, Adnan Softić, Hans-Georg Küppers, Matthias Lilienthal. MODERATION: Azadeh Sharifi

17:00-19:00h
KAMMER 1
(German, English)

In a society that is formed by minorities, it is impossible to refer to a leading culture or to the opinion of a majority. In order to change a society, new models of collaboration are required. The old institutions of the so-called majority society need to open up and we need to create new networks. It is a matter of forms of “Collaboration”. These are the ideas that the activist and migration expert Mark Terkessidis describes in his most
recent book. How can the theatre be opened for the reality of an immigration society on a sustainable basis? How can we integrate refugees and their concerns into the practice of the theatre? Could the theatre become a role model for other institutions? Which old habits and customs need to be abandoned? Are our theatres out-dated models of a past society?

MARK TERKESSIDIS, works as a publicist with a special interest in the themes pop culture and migration.

GRADA KILOMBA, born in Lisbon, is a humanities scholar and lecturer, author, and artist. She critically engages with themes, such as racism, slavery, colonialism, and gender politics in her work. She gives lectures all over Europe.

ADNAN SOFTIĆ, born in Sarajevo, studied Film and Aesthetic Theory at the Hochschule für Bildende Künste (Academy of Fine Arts) in Hamburg. He is a Quartierskünstler (artist in residence) in Veddel, a quarter of Hamburg.

HANS-GEORG KÜPPERS, is Kulturreferent (cultural officer) in Munich.

MATTHIAS LILIENTHAL, is the director of the Münchner Kammerspiele.

AZADEH SHARIFI, is an independent scholar in cultural studies. She works on post-migrant theatre and post-migrant aesthetics as well as racism and postcolonialism in the theatre.

HATE POETRY

ANTI-RACIST LECTURE PERFORMANCE with with Doris Akrap, Özlem Gezer, Özlem Topçu, Deniz Yücel, Mely Kiyak, Hasnain Kazim, Mohamed Amjahid

19:30-23.00h

KAMMER 1

(German)

In the performance HATE POETRY, journalists cite and comment on the most threatening emails, most offensive letters and other correspondence with not-so-nice intentions that they have received in the course of their careers from their most loved and most German readers. This is not a classic political event but a big show. The journalists from taz, Die Zeit, Spiegel, Die Welt, Tagesspiegel and other media recite the texts with great acting skills and present two hours of brilliant entertainment.

DORIS AKRAP is a taz-editor and the moderator and co-founder of Hate Poetry, Applausometer.

ÖZLEM GEZER is a Spiegel-editor and the winner of the Henri-Nannen-Prize 2014 in the category “Best Report”.

ÖZLEM TOPÇU works for the weekly newspaper Die Zeit.

DENIZ YÜCEL is a foreign correspondent for Turkey for Die Welt and a co-founder of Hate Poetry.

MELY KIYAK is a publicist and works for the Frankfurter Rundschau, the Berliner Zeitung and for Deutschlandradio Kultur. She is Germany’s first theatre columnist at the Gorki Theatre, Berlin, and a co-founder of Hate Poetry.

HASNAIN KAZIM is a Spiegel-author and the winner of the CNN Journalist Award 2009.

MOHAMED AMJAHID is a trainee at the Tagesspiegel and the recipient of the Alexander-Rhomberg-Prize for newcomer journalists.

WORKSHOPS

I,SLAM
Friday, 16.10. 19.00-22.00h & Saturday, 17.10. 11.00-17.00h
Poetry Slam with Workshop Participants: Saturday, 17.10. 19:00h

DACHKAMMER

i,Slam is a Muslim Poetry Slam. Young, talented Muslims are given a stage to express their views on social, political, and religious issues through prose texts, poetry, black humour, satire, and drama. The voices of the young Muslims, who are often denied the chance to be heard or lack a suitable platform, are the centre of attention. Four experienced Slam-Poets host a two-day workshop with young refugees and members of the KAMMER 4 YOU.

Directed by: YOUSSEF ADLAH and others.

DUBLIN III – COME IN!
Saturday 17.10., 17:30h – 19:30h

INTENDANZ

For fair asylum proceedings and against deportations based on the Dublin regulations. For the freedom of refugees. A Workshop with experts from Pro Asyl about the new Dublin-III regulations concerning the allocation of responsibilities in European asylum proceedings.

Directed by: BERND MESOVIC (Pro Asyl)
HAJUSOM: PERFORMANCE AS EMPOWERMENT

Sunday, 18.10., 11:00–14:00h
KAMMER 3

How can an occupation with art and contemporary performance become a form of empowerment? What is the potential of participation and how can participation be achieved in arts education? HajuSom is an example for a project that merges life and art and, at the same time, also carries out social work. The result of the workshop will be presented in a small performance.

Directed by: ZANDILE DARKO, FARZAD FADAI

WELCOME IN MUNICH

Saturday, 17.10., 13:00-16:00h
PROBEBÜHNE 1

Participants of the network “Bürgerschaftliches Engagement für Flüchtlinge” offer an overview of the different stages of the application process for asylum. They describe how interest can turn into volunteer work and active commitment and explain what is special about the diverse organisations in Munich. The event ends with a lecture about the topic “Prejudices and racism in the refugee context”.

Directed by: JOHANNES HOCHHOLZER (Caritas), DANIELA WIEDEMANN (Caritas), LEA FRAÜNHOFER (Alveni), ANGELIKA BÜRK (Innere Mission), FARHIA YUSUF.
Moderation: LUKAS WASMER (Caritas).

RÊVE EN │ NOIR EN BLANC

Sunday, 18.10., 11:00–14:30h
PROBEBÜHNE 3

Rêve en noir│en blanc is a series of dance workshops with underage refugees and with acting students of the Otto Falkenberg school, initiated by the Münchner Kammerspiele in cooperation with the organisations Ndam Se Na and the Goethe Institute Munich. The goal of the workshop is to raise the awareness of participants for their own body and for the stage – for their possibilities of artistic expression.

Directed by: TAIGUÉ AHMED (Ndam Se Na), SARAH ISRAEL
In Cooperation with Otto-Falckenberg-Schule
With financial assistance by the Goethe Institute

Registration for the Workshops: welcometheatre@muenchner-kammerspiele.de
OPEN BORDER CONGRESS

ART DIRECTORS: Björn Bicker and Malte Jelden

ARTISTIC PRODUCTION MANAGEMENT: Judith Kurz and Moritz Schleissing

DRAMATURGY: Christoph Gurk

EQUIPMENT: Aleksandra Pavlovic

PRODUCTION ASSISTANCE: Lena Carle

CONTROL SYSTEM: Katarina Sopčić

LANGUAGES: Arabic, German, English, French

Simultaneous Translation in Kammer 1 and at request at all the other venues

INTERPRETERS: Paul Mc Carthy, Elisabeth Gruber, Justine Hoareau, Oussama Kaabi, Günther Orth, Emily Pickerill, Barbara Schatz, Beate Wagensommer, Thierry Zola

In Cooperation with: Fremdspracheninstitut der Landeshauptstadt München