



CULTURE AND HUMANITARIAN RELIEF

VOICES FROM A FORUM IN AMMAN

**GOETHE
INSTITUT**

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FORUM ON CULTURE AND HUMANITARIAN RELIEF 4-5/10/15



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The Forum was organized by the Goethe-Institut's offices in Amman (Jordan) and Erbil (Iraq).



CONTENTS

Günther Hasenkamp: Culture and Humanitarian Relief – Four Perspectives // 7

Basma El Husseiny: On the Value of Art and Culture // 11

Royston Maldoom: “You can change your life in a dance class” // 14

Birgit Wagner: Post-Traumatic Stress Disorder // 18

The Moderator: Ben Wunsch-Grafton // 23

Trauma Relief – Wings of Hope // 24

Drama Therapy and Social Theatre – Zoukak Theatre // 26

The Cultural Relief Convoy – Action for Hope // 28

Shakespeare in Zaatari // 30

The Amman Musical Project “Oliver” // 32

“Queens of Syria” – A Theatre Production and Documentary Film // 34

Creative Time – Goethe-Institut Amman // 36

Psychosocial Activities for Refugees – Mercy Corps // 38

Cultural and Creative Experience – International Relief and Development (IRD) // 40

Cinema in Refuge – Karama Human Rights Film Festival // 42

Culture as a Source of Resilience – UNESCO // 44

Cultural Space and Social Action – Jadal for Knowledge and Culture // 46

Searching Traces: Forced Migration and Creative Identity – Diyalog derneği // 48

The Mardin Stilts Giants // 50

Films for Children – What Stories to Tell // 52

The Forum on Culture and Humanitarian Relief – Program and Speakers // 54

Experts in Culture and Relief Works Discuss the Role of Cultural Relief for Traumatized People // 56

Links // 60



CULTURE AND HUMANITARIAN RELIEF FOUR PERSPECTIVES

GÜNTHER HASENKAMP

"The refugee crisis is a global crisis.
Just as the economic crisis was and is a global crisis.
Just as climate change is affecting the whole world.
We are one world, no matter how much razor wire there is,
no matter what faith, what passport, what currency."
Jeanette Winterson

Last year, the German writer Uwe Timm went to Chad to spend some time in the Bredjing refugee camp that had been set up ten years earlier. From a temporary shelter, the camp had metamorphosed into a permanent address. His was a bleak outlook. "I saw poverty," he said, "I saw huge despair, and hopelessness."

When we talk about humanitarian relief, we talk about a response to disasters – natural or man-made disasters. A response that aims at providing shelter, protection, food, health care, maybe schools. However, a humanitarian crisis situation may become a protracted one, and the focus may shift over time – from seeing to basic needs to addressing a state of mind. The longer the crisis lasts, the more important this last aspect gets.

Displacement is by no means the only humanitarian crisis of our times, but the number of refugees since World War II has never been higher than today. Displacement has become a global issue, with the current focus being on the Middle East. The refugee crisis in this part of the world is today's biggest humanitarian catastrophe.

As a cultural institution we, the Goethe-Institut, support and implement projects in the arts. You will find us in cinemas, theatres, conference rooms, and other venues. Lately, we – along with many other initiatives and partners – have also taken up work in refugee camps and vulnerable neighborhoods. If you find yourself to be close to a crisis, you want to do something about it. Yet practice is one thing; to reflect on where and how to engage is another.

Therefore, we felt a need to talk and exchange experiences and ideas. In October 2015, the Goethe-Institut in Jordan and the Goethe-Institut's office in Erbil, Iraq, hosted a two-day Forum on Culture and Humanitarian Relief in Amman. More than 120 participants joined the event. They came from two sectors: development co-operation and the arts and culture sector.

Our aim was to explore the potential of culture in the context of a humanitarian crisis. The focus was on projects in Jordan, Lebanon, Iraq, and Turkey, and on projects that bring cultural activity to communities and actively engage community members.

What kind of projects are there, and what are the cultural practices on the ground?
What can we learn from trauma research about the healing potential of creative expression in art-based therapies?

What does cultural relief have in common with cultural development?
Does working with refugee communities provide opportunities for creative industries?
How can we initiate closer collaboration between developmental and cultural practices?
How do you make collaborative knowledge production between artists and communities happen?
How can we stimulate new ideas and encourage outreach?
How can we make cultural projects more (widely) visible?
How can we give advocacy to the role of culture in crisis relief and development co-operation?

These were some of the questions raised at the Forum, and it soon became clear that the relevance of cultural intervention in a humanitarian context can be considered from a variety of different perspectives.

One, from a psychological perspective.

Psychology looks at those who are affected by the experience of violence or danger with a view to helping them cope with anger and grief, or even post-traumatic stress

disorder with its specific set of symptoms. Therapeutic approaches based on artistic activity or drama therapy are widespread forms of addressing psychologically demanding situations. As many therapies focus on the experience of self-efficacy as an important factor in therapy, cultural projects which contribute to the building of self-esteem are considered to be particularly helpful.

Let me give one example from Germany: Some years ago, the educational activities of the Berlin Philharmonic received much publicity when a dance project was staged with 250 young people from disadvantaged social backgrounds. Choreographed by Royston Maldoom, they performed Igor Stravinsky's ballet "Le sacre du printemps" (The Rites of Spring) together with the famous orchestra. The project was documented in "Rhythm Is It!," which became one of the most successful documentaries in recent years.

Two, from the perspective of development co-operation.

For many years now, there has been much debate about the role of culture in development. Some see culture, in an instrumental way, as a tool for propaganda and the dissemination of ideas or behavioral advice; for others, the provision of cultural infrastructure and access to knowledge takes priority. More broadly speaking, culture can be considered as a sphere of "expression" with a clear-cut relation to community building: "Expression," says Helen G. Gould, "is fundamental to self-determination, community engagement and to imagining futures. Development processes that foster expression and engagement have socio-cultural relevance and create resonance with the lived experiences of beneficiaries, stand a greater chance of contributing to quality of life and sustainable solutions."

One of the ways to foster "expression" is arts education. It is generally defined as coming to terms with yourself and your environment by means of artistic expression, using art forms such as music, theatre, drawing, and writing. Not everywhere is such practice embedded in a state school curriculum; sometimes arts education only exists in the private sector. Arts education has a big role to play in humanitarian relief schemes. It offers everyone, including those who have never thought of themselves as talented, a space to become a creative individual. Furthermore, it is easy to engage in collective action by rehearsing and participating in choirs and musicals, in theatre and dance

groups, by painting murals and performing acrobatics. In arts education, the underlying assumption is that to develop an individual's creative potential ultimately will impact a society's ability to negotiate differing interests, to contain conflicts, and to manage its future.

Three, from the creative industries' perspective.

This point of view looks at the cultural actor as a value-creating entity – with a focus on creating income by cultural means, often in a cultural heritage and arts and craft context. The question here is: How can cultural activity empower people to seek more economic independence?

"Start-ups instead of soup kitchens" – that is how Kilian Kleinschmidt, former head of the Zaatari refugee camp in Jordan, puts it. The aim is to provide the framework and the conditions for making people actively engage with their communities – and, ultimately, to restore confidence, autonomy, and dignity to communities in distress, and to transform the beneficiary, the one who receives, into a benefactor, one who gives.

Four, from the artists' perspectives.

The international artists' community has reacted strongly to the ongoing war and displacement crisis in the Middle East. Some artists find themselves among the displaced and are trying to reflect on the situation as it is unfolding as well as to preserve cultural traditions from what once was home. Many would probably agree with Ingo Schulze, a writer from the former East Germany, who, when asked what "exile" meant to him, replied: "One has to ask those who've gone through it. It's a topic that's been written about. About how difficult it is to move a family from one city to another. About having to leave everything behind – every plate, every cup, but also friends, family, your language, the food, the climate, everything, without knowing what to expect. The [old English] term 'exil' used to be translated into German as 'suffering'."

Artists themselves need support in times of crises, in order to continue their work and also because they can offer their expertise to communities. Many are willing to teach and to engage in cultural relief activities.

Art can give people a voice, it can set free the imagination, and it is able to make tangible a world which is different from the one on the ground. In art, or in the narratives art produces, you are free to discover meaning that is universal in character. Art communicates meaning from one

person to the other, or it negotiates meaningful narratives. It therefore does not come as a surprise that it is the artists who remind us that, as Elif Shafak put it, "globalisation is not only about the rise of information technology and circulation of capital, it also means that our stories, and therefore our destinies, are interconnected."

Ultimately, cultural institutions such as cultural centers, foundations, and state institutions need to find a perspective on humanitarian relief and the role of culture in communities under pressure. If these institutions are ready to face the challenge, they can provide expertise, resources, and, last but not least, solidarity.

The author is the director of the Goethe-Institut in Amman.



Amman

ON THE VALUE OF ART AND CULTURE

BASMA EL HUSSEINY

Talk given by Basma El Hussein at the conference "To the Core - The Value of Art and Culture," which took place on the occasion of the 50th anniversary of the Norwegian National Arts Council in Harstad, Norway, on November 4-5, 2015.

It is great to be here; I cannot imagine a place that is further, geographically and emotionally, from where I live and work. Sometimes this distance is very useful.

I'm here to talk about the value of art at times of war and political turmoil. And I will do so, but please allow me to arrive at this point after I take you into a small detour. I will start by talking about Action for Hope, the organization that I recently founded with a group of people from all over the world. A simple "action" I, and a group of friends, took in November 2012, gave me and many other people a little bit of "hope." The action was a spontaneously organized solidarity visit to a Syrian refugee camp in Turkey. There, we saw how people who fled the bombing of the Syrian regime - because at that time there was no ISIS - were broken, lost, and distressed to an extent that no one can imagine. We also saw what we, a group of 17 artists and cultural operators, can do to help them in just a few days. It was like magic: teenage boys and girls regaining the glitter in the eyes after a few sessions of acting or singing training, mothers who were mostly silent before were laughing at their children, and even the men, hardened by all the atrocities they had witnessed, were looking at what was happening with teary eyes. Emotions were running freely in the air. We left, but left behind a very small glimpse of hope. A few months after this visit, we launched a pilot program called Action for Hope, under the umbrella of Culture Resource, the organization I was the director of for 10 years.

Action for Hope is based on two assumptions:

First, communities that are subjected to very difficult conditions resulting from war, forced displacement, extreme poverty, or natural disasters, do not only lose their material belongings such as land, homes, clothes, furniture, and money, but they also lose a lot of other less concrete things. They lose the social fabric that used to connect them to others: relatives, neighbors and friends. They lose the meanings and feelings that came from and surrounded all their material belongings. While it is possible, and even easy, to compensate them for the material things they have lost, it is very difficult to get them to regain the unquestionable security that normal people living normal lives have in crossing from one day to another.

In very difficult cases, like in the case of Syrian refugees, the density and frequency of horrors are just impossible to perceive or talk about. What is more difficult for them, is that other people around them, in host countries and all around the world, are living normal lives and hardly know of or care about their tragedy. All this - the disorientation caused by moving to unknown places, the inability to tell others about what they have seen and felt, the feelings of betrayal and abandonment incited by the little attention and empathy they get from others, and the suppression of all these feelings - result in a mixture of anxiety, anger, introversion, and eventually despair.

The second assumption is that in situations like the one I have just described, artists can do what they are best at, and what is most needed: evoke emotions and turn them into stories and conversations - in other words, help people talk about and analyze experiences, even the most painful ones. The emotional and intellectual space provided by art, as in a poem, song, film, theatre piece or photograph, provides a much needed opportunity for individuals to express their long suppressed feelings of anger and sadness, to share them with others, and gives com-

munities the opportunity to analyze situations collectively and to conduct discussions and eventually come up with solutions to some problems. The notion that people living through a major crisis caused by war need shelter, food, clothes, and medicine is right, but the notion that this is all they need is wrong.

Presenting artistic work within distressed communities is crucial as it preserves a space for imagination and criticism in an environment that regards these two essential human traits as luxuries. Organizing concerts, theatre performances, and other artistic activities within refugee camps and slum areas allows the communities to have a live contact with creativity and to meet, think, laugh, and cry together. These become like electric charges of vitality and dynamism.

More important is giving the individuals in these communities, especially the artistically talented ones, the tools that enable them to produce artistic work, thus being able to produce their own electricity. The empowerment that comes from the ability to sing, write a play, paint or make a film is incomparable with any other kind of empowerment, perhaps except for that given by good education. The act of creating a work of art involves many things: criticism, analysis, reflection, imagination, and visibility to others on top of all this.

So, because of these two things – the suppressed grievances of distressed people, and the ability of art to turn this into positive power –, Action for Hope was created. We worked for two years under the umbrella of Culture Resource, then became fully independent earlier this year. Our programs include:

1 – Cultural relief convoys: These are groups of 15 to 20 artists, doctors, social workers, and psychiatrists who work in a distressed community for two weeks, giving and organizing a variety of services and activities, from arts training to setting up a temporary medical clinic, and from organizing cooking competitions to installing internet connectivity.

2 – Advanced training in the arts: During the cultural relief convoys we select some of the most artistically talented older children and youth between 12 and 22 years and offer them a more advanced training program in theatre, video or photography.

3 – Music school: We started a music school for Syrians in Lebanon in August 2015 for a pilot phase of five months. We are working to launch the school as a two-year program as of March 2016.

4 – Scholarships in the arts: We recently announced a scholarship scheme to allow young Syrians who want to pursue academic study in the arts to attend Lebanese public universities. The program also offers scholarships to those who want to go through long-term professional training in the arts.

5 – Creative literacy: This is a new concept we are introducing this year. It starts with literacy training for illiterate women in refugee camps, then allowing them to use their newly acquired reading and writing skills creatively to either become story-tellers or creative writers.

6 – Cooking and nutrition: In 2016, we hope to launch a new program that aims at preserving, documenting, and celebrating the wonderful traditional Syrian cuisine as part of Syria's cultural heritage. The program also aims at raising awareness about good nutrition and exploring ways to adapt traditional cuisine to the conditions in refugee camps.

Our programs now focus on Syrian refugee communities in Lebanon and Jordan where we are starting to work next week. We hope to be able to extend our reach to Turkey and Iraq in 2017 and beyond. We worked in Egypt in 2013 but had to stop our work there because of the legal and political risks, and we hope that we will be able to resume our work there in the future.

At the beginning of this talk, I promised to say something about the value of art in crisis situations, so here you are:

As a result of this work, which started with a simple act of solidarity three years ago, I came to recognize and be able to articulate **seven things** – you can call them functions or roles – that art and artists can do in situations of crisis and violent turmoil. These are:

1 – Healing: As part of the immediate relief required for people who were subjected to war and violence, artistic activities such as creative writing, story-telling, acting, songwriting, painting, and film-making can help individuals and communities deal with post-traumatic stress disorders and with the feelings of betrayal and isolation through the sharing of stories and reflecting on them.

2 – Problem solving through creative thinking: In the medium and long term, artistic training programs teach participants how to find solutions to problems by releasing their imagination and thinking “out of the box.” This capacity is especially needed by the young people who find themselves in new and difficult situations and who are required by their families to “sort things out.”

3 – Reconstructing the social fabric/building affinity with others: Displaced people find themselves living with strangers, and this causes a lot of anxiety and even hostility. Cultural work can help people find what they share with others from the same country or from other countries and to express and celebrate these newly found affinities.

4 – Stimulating change: Art provides a relatively safe space for criticism and analysis of difficult facts. In a play or a film, people can express views and ideas that are difficult to express in a “real” discussion. Although sometimes controversial, the space provided by art is the safest way to conduct dialogue among opponents. With a bit of time, and a good deal of freedom, this mode of dialogue can help them find and use peaceful tools to change the unacceptable reasons and consequences of war and displacement.

5 – Reclaiming and preserving cultural identity: Forced displacement into new countries imposes on the displaced people severe conditions that limit their ability to “be what they used to be.” This means gradually abandoning their lifestyle, their language or dialect, their cuisine, their music, etc. Artistic activities allow them to remember and practice some of the most substantial elements of their cultural identity.

6 – Learning: The creation of art involves research, documentation, and information gathering, as well as sharing this information with others. In many cases it also involves examining and verifying information and learning new analytical skills. This educational element of artistic work is very important, especially in situations where regular education is lacking or inadequate.

7 – Adding to the cultural capital: From the perspective of a cultural activist, this is perhaps the most important function of art and artists: to create more art and to generate more artists. The previous six points testify to the essentiality of art to any society, not just the societies that are in crisis. I would argue that our societies would

not have the capacity to progress, to become productive, and to become just and free without giving a central importance to artistic creativity in all aspects of life. In Arab countries, we have a huge deficit in our cultural capital; we just do not have enough artists to meet the demands of social change. The reasons are clear: educational systems, political practices, laws and social norms are not conducive to addressing this deficit. On the contrary.

This is sometimes made worse by the cultural policies of some European countries that seek to support Arab artists and cultural organizations. For the most part, these policies favor work that they can understand and assimilate, work that uses an “international” arts language and that can be safely presented to European audiences. This contributes to creating a grading system in the arts that looks down on art and artists that do not meet European “artistic quality” standards. Alternatively, some European agencies support artistic work that carries or advocates political messages they believe in and/or believe are needed by our societies, something that reminds Europe of the Eastern block “dissident art.” Unfortunately, both approaches to supporting artistic work in our region overlook the long-term and difficult, even painful, cultural development processes that are required in any society so that it develops and respects both artistic quality standards that are relevant and sustainable and progressive and humane social values.

Inside Europe, where you have very strong systems for supporting artistic creativity, I wonder if such systems are designed to cater for the needs of artists coming from refugee communities. Encouraging more talented people from refugee communities to become artists would enrich your cultural scenes with new ideas, sounds, imagery, and feelings, would help both sides understand and negotiate differences, and would undoubtedly contribute to the creative economies of the host countries.

We all need more artists!

Basma El Husseiny is director of Action for Hope. Reprinted by kind permission of the author.



“IT IS IMPORTANT THAT THE PEOPLE HAVE THE OPPORTUNITY TO BE WHO THEY NEED TO BE”

“So I don’t have any sayings that it does make any difference. We just come into the room, and we are focused on one thing only, and the thing we are focused on is art and theatre. This is all what matters when we come together. Whoever we are, wherever we come from, we all have one objective, one aim, and that enables us to throw away so much that might be negative in our past or present situation. So, they and I – even though I have more control and more knowledge – they and I in many senses are equal. I know nothing about them, they know nothing about me. It is not my business to know about their private past. It is not their business to know about mine. But as we work together, usually, we start to share experiences and that is how it should be. I don’t want to arrive, having categorized people in some way, having put them in some kind of box, which is a box I have decided to put on, and not them. It is better to give them time to reveal themselves to me and to others, as they wish to.”

“You can be many, many things that you are not identified as being by the outside world. So part of what I try to do is [to] allow people to come clean and fresh, perhaps without any cultural rucksack on their back, and be able to represent themselves as a kind of empty vessel with others to see where they can go forward. That is very much the emphasis of my work.”

“(…) The idea of them (the participants in my dance projects) becoming dancers is absolutely not important, but if they do it is very important that I can provide them with the mechanisms for pursuing a career. And many of them do, becoming choreographers (or) dancers. But the most important (thing) is that they understand that they can take some control over their lives, that they have value, and that they are part of the answer to the problem. Of course, you need assistance but somewhere it has to be in you. So self-esteem, self-worth, self-value is a big part of my projects.”

“MY WORK IS A COMBINATION OF CONTEMPORARY DANCE WHICH DEVELOPED FROM THE 1930S/40S IN AMERICA AND “AUSDRUCKSTANZ” (EXPRESSIONIST DANCE) WHICH GREW UP IN EUROPE AROUND THE SAME TIME – BUT ACTUALLY TAKING THESE TECHNIQUES AND ADDING THEM ON PEOPLE’S NATURAL MOVEMENTS. THAT IS HOW I WORK.”

“YOU CAN CHANGE YOUR LIFE IN A DANCE CLASS”

**ROYSTON MALDOOM
(GERMANY/UK)**

“A lot of my work (or all my work) involves mentoring to make sure that after two or three years the projects are run by local people, local choreographers. What is also interesting is that when I go in, you will see that I bring my own culture to the work because that is something I know. I have always said it is not for me to walk into another culture, and I understand that culture and I am going to work with it. I can only say: this is my own culture and I want to share it. But what happens in nearly every case is that young people who take over use the structures I have passed on to them, and start involving them to express their own cultural identity. That’s how it should be. Ethiopians should do Ethiopian work, Peruvians should do Peruvian work. Not me.”

“EVERYTHING I DO HAS A POLITICAL DIMENSION. [...] I BELIEVE THAT THE WORK ITSELF IS POLITICAL. THE BREAKING DOWN OF BARRIERS, GIVING PEOPLE A VOICE, HOW TO BRING PEOPLE TO EMPOWER THEMSELVES, TO MEET OTHERS ON A KIND OF EQUAL BASIS. THAT IN ITSELF IS POLITICAL, AND IT CHALLENGES THE POLITICAL SYSTEM IN MANY WAYS AS WELL, WHICH IS OFTEN A RIDE AND RULE SYSTEM, OR KEEPING PEOPLE DOWN, KEEPING THEM IN THEIR PLACE. SO, GIVING PEOPLE A VOICE IS VERY IMPORTANT TO ME.”

“I CANNOT SEE A SINGLE PERSON IN THIS ROOM WHO IS NOT CAPABLE OF BEING EXTRAORDINARY. AND TRY TO SEE IF YOU CAN UNDERSTAND WHAT WE ARE SAYING. BECAUSE YOU DO HAVE THE POWER. DON’T THINK THAT WE ARE JUST DOING DANCING. YOU CAN CHANGE YOUR LIFE IN A DANCE CLASS.”

Royston Maldoom started his career as a choreographer in 1975. In the same year he received the Fondation de France Prize for Outstanding Artistic Achievement. Since then, he has been involved in several international projects, e.g. in Lithuania (1991) during the independence movement, in Croatia and Bosnia during the Balkan War, in South Africa during Mandela’s election, in Ethiopia where he initiated a dance project with street kids, and in Lima where he worked with socially handicapped children.

In all these years Maldoom also focused on working with young adults with physical and learning disabilities. Royston Maldoom is the co-founder of the community-dance movement. For thirty years, he has been leading international dance projects for everyone, regardless of talent and experience, age, color, ethnicity or social origin. The dance project “Le sacre du printemps,” featuring 250 kids and teenagers of 25 different nationalities, was documented in the film “Rhythm Is It!”

In 2005, Maldoom received the German Dance Prize-Recognition Award, and in 2006, Queen Elizabeth II honored Royston Maldoom with the Order of the British Empire. In 2015 Royston worked on an unusual dance project called “Dance between Worlds” in Hamburg.



Rhythm Is It, 2004

"I always have to say that, long before I came along, people were already doing this kind of work. But it really wasn't acknowledged. The impact of [the film] 'Rhythm Is It!' throughout the German-speaking world was extraordinary. A big surprise to me. When they suggested making a documentary I said: What's the point? It will go on some cultural programs, on television at eleven in the night, and two hundred people will see it. But in fact, it wasn't like that. It went to cinemas, and it seemed to engage the whole society, parents, teachers, child psychologists, and businesses. It was quite extraordinary and amazing for me."

"One project I did in Europe is called 'Tanz zwischen den Welten' (Dance between Worlds). It is a project I did recently, in Hamburg. It involved middle-class Germans, people who are economically well off, living in Hamburg, who dance together with young people: five young men from Darfur, recently arrived, a young woman from Syria, someone from Sierra Leone, and various other people who recently arrived in Hamburg and were living in the refugee camps in the city. The idea was that anybody who wanted to take part, who was economically solvent, would have to pay for one of the refugees taking part in this project. So it gave them a connection. It was an extraordinary integration project. We met in the mornings, had breakfast together, we danced for three hours, had lunch together, we danced for another three hours with a colleague of mine, and that happened every day, for ten days."

"ONE OF THE THINGS I WANT TO POINT OUT [...] IS THAT IN MY PROJECTS THERE ARE NEVER ANY AUDITIONS. I HAVE NO SAY WHO I WORK WITH. IT DOESN'T REALLY MATTER. I WORK WITH PEOPLE FROM 8 TO 87, ALL AGES OFTEN [COMING TOGETHER] IN THE SAME PROJECT, I HAVE PEOPLE WHO TURN UP IN A WHEELCHAIR, OR PEOPLE WITH DOWN SYNDROME. AND IT REALLY MAKES ABSOLUTELY NO DIFFERENCE BECAUSE WE DON'T COME WITH THOSE THINGS; WE COME AS HUMAN BEINGS WHO SHARE ALL THE SAME ASPIRATIONS IN LIFE, AND THAT IS REALLY IMPORTANT."

"I am also very aware that, if you are marginalized or if you are a family in exile for example, that you are very much identified by other people; that you are categorized in some ways; and that these categories are not categories that you have chosen yourself. And very often I find that young people especially take a kind of persona, which is a reflection of how they think other

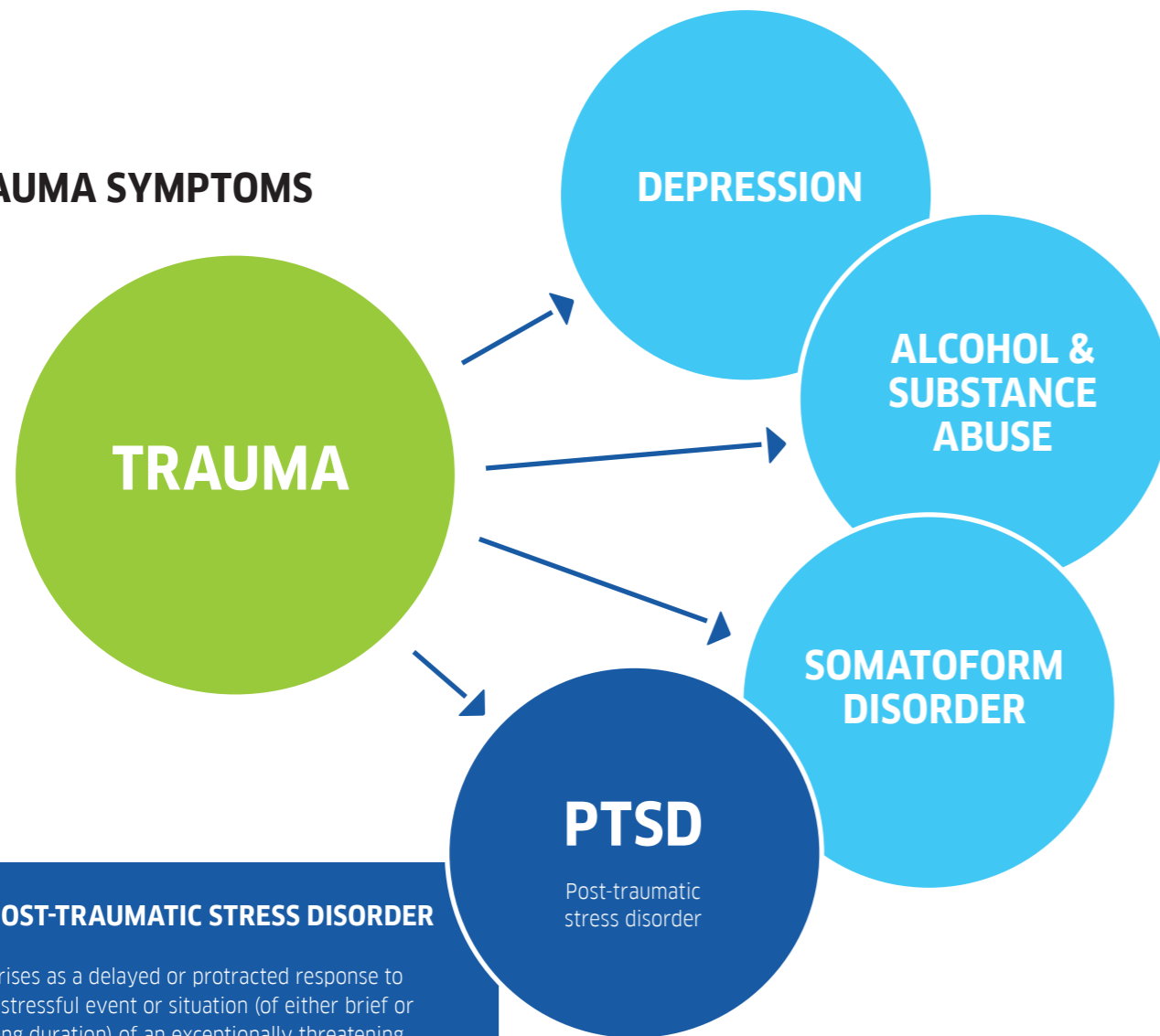
people see them, or how other people really do see them. So one of the problems that comes, for instance, with marginalization and poverty is that it is not just a question of economics. It is a question of who you are. You are, maybe, poor, you may be marginalized, you may be in a refugee camp, but you may also be an artist or a technician or an engineer."

"A LOT OF PEOPLE ASK ME WHY PERFORMANCE IS SO IMPORTANT IN MY WORK AND WHY IT IS ALWAYS A PART IN MY WORK, AND THERE ARE VARIOUS REASONS FOR THAT. THE FIRST THING IS THAT IT ENABLES US TO SHARE WHAT WE ARE DOING WITH THE WIDER COMMUNITY, IT ENABLES PARENTS TO BE PROUD OF THE VILLAGE OR AN AREA TO SAY, LOOK WHAT OUR CHILDREN ARE DOING, THEY ARE REPRESENTING US. LOOK HOW AMAZING THEY ARE. AND IT REFLECTS ON THE COMMUNITY. VERY OFTEN THE COMMUNITY GETS VERY INVOLVED IN SUPPORTING..."

"And the other reason why performance is important is that a lot of people I work with have spent their lives being beneficiaries. When you go on stage you are no longer a beneficiary; you are a benefactor. I tell all people I work with: when you go into performance you are not important. The only people who are important are the audience who have made an effort to come and see you. You are there to give something to them. They are the important people. So that means that you are there for the people - to have the control, the power, and the possibility to give them something new. Something they have not experienced before. Allowing them to be benefactors is a very important part of the process and an important reason why I do performance."



TRAUMA SYMPTOMS



POST-TRAUMATIC STRESS DISORDER

Arises as a delayed or protracted response to a stressful event or situation (of either brief or long duration) of an exceptionally threatening or catastrophic nature, which is likely to cause pervasive distress in almost anyone. Predisposing factors, such as personality traits (e.g. compulsive, asthenic) or previous history of neurotic illness, may lower the threshold for the development of the syndrome or aggravate its course, but they are neither necessary nor sufficient to explain its occurrence. Typical features include episodes of repeated reliving of the trauma in intrusive memories ("flashbacks"), dreams or nightmares, occurring against the persisting background of a sense of "numbness" and emotional blunting, detachment from other people, unresponsiveness to surroundings, anhedonia, and avoidance of activities and situations reminiscent of the trauma. There is usually a state of autonomic hyperarousal with hypervigilance, an enhanced startle reaction, and insomnia. Anxiety and depression are commonly associated with the above symptoms and signs, and suicidal ideation is not infrequent. The onset follows the trauma with a latency period that may range from a few weeks to months. The course is fluctuating but recovery can be expected in the majority of cases. In a small proportion of cases the condition may follow a chronic course over many years, with eventual transition.

(ICD - International Directory of Diseases, published annually by the World Health Organization (WHO), revision 2015)

"A DIAGNOSIS OF PTSD RELIES ON A WHOLE CLUSTER OF SYMPTOMS CAUSED BY THE EXPERIENCE OR WITNESSING OF A TRAUMATIC EVENT."

DIAGNOSTIC CRITERIA OF PTSD:

INTRUSIONS

(flashbacks, nightmares, repetitive playing)

AVOIDANCE

(people, places, feelings)

DYSFUNCTIONAL COGNITIONS AND MOOD

("it is my fault"; "I am bad"; "I am dirty")

HYPERAROUSAL

(hypervigilance; sleep disturbance, startle response)

TRAUMA AND POST-TRAUMATIC STRESS DISORDER

A CLINICAL PERSPECTIVE

BIRGIT WAGNER
MSB MEDICAL SCHOOL BERLIN
(GERMANY)

WHAT IS TRAUMA?

"We do not speak of trauma if you have a horrible divorce, or if you find out that your husband/wife has a second family in the next village. To an extent, these cases might fulfill the criteria of trauma, but the definition of trauma according to the International Classification of Diseases (ICD) is clearly different.

As typical traumatic events it mentions natural disasters, life-threatening accidents, sexual assault, or rape. War-related trauma include suicide bombings and combat distress. In a detailed list of symptoms the ICD-10 classifies trauma.

The most important criterion is: trauma comes from injury that you experienced yourself, or death or injury that you witnessed someone else experiencing. Another important criterion is that the traumatic event is exceptionally catastrophic, threatening by its own nature, and would have this kind of horrifying effect on almost any given person.

As we can see, this general definition of trauma is already quite precise. It would not cover, for instance, a car accident that leaves you lightly injured. It refers to life-threatening events, which you experienced yourself or witnessed someone else experience; events that left you horrified, terrified, or in shock."

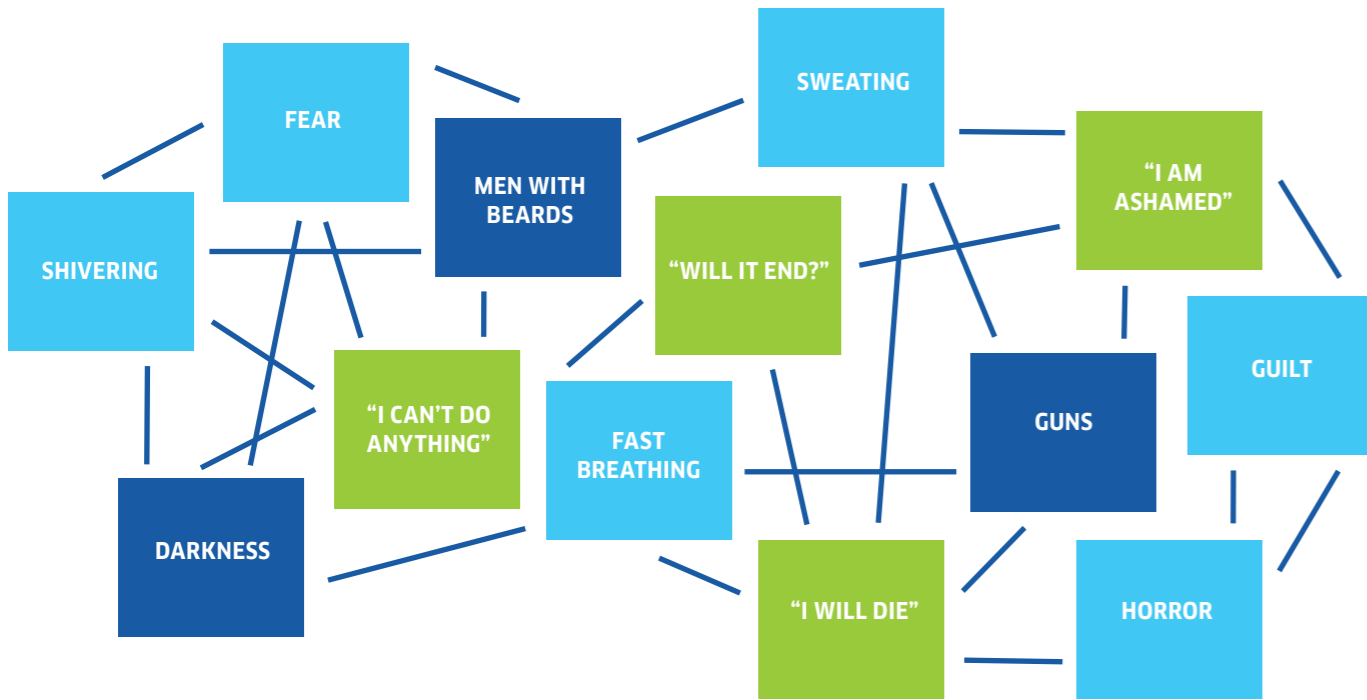


Prof. Dr. phil. Birgit Wagner studied psychology at the Freie Universität Berlin. She earned her doctorate at the University of Zurich, Switzerland, with a dissertation on "Internet-Based Intervention for Complicated Grief" and completed her habilitation at the University of Leipzig, Germany. In 2007, she received the research award of the Deutschsprachige Gesellschaft für Psychotraumatologie (DeGPT). In 2008, she was a guest researcher at the National University of Rwanda.

Her research and therapy work focuses on post-traumatic stress disorders, in particular complicated grief and internet-based psychotherapy. Since 2007, she has run the internet-based therapy project "Ilajnafsy" for Arab patients in conflict zones, in cooperation with the Berlin Center for Torture Victims (bzfo). Since 2013, she has also been a board member of the journal Internet Interventions.

<http://www.medicalschool-berlin.de/>
<http://ilajnafsy.bzfo.de/www/ilajnafsy.org>

THE FEAR STRUCTURE OF PTSD



“IN THE FEAR STRUCTURE EVERYTHING IS COMBINED WITH EVERYTHING. AND THIS IS WHAT MAKES IT SO DIFFICULT FOR TRAUMATIZED PATIENTS TO GO THROUGH A TRAUMA OR HAVE A NORMAL LIVE AFTERWARDS. [...] THAT IS THE MAIN PROBLEM WITH PTSD: THAT EVERYTHING IS A TRIGGER FOR EVERYTHING.”

ABOUT 30-40% OF REFUGEES SUFFER FROM PTSD (BUT MOST OF THEM WILL GET BETTER WITH SIMPLE SUPPORT OBTAINED FROM FAMILY, FRIENDS, AND COMMUNITY).

NOT EVERYONE WHO EXPERIENCES TRAUMATIC EVENTS SUFFERS FROM PTSD.

PSYCHOLOGICAL INTERVENTIONS AIMED AT PATIENTS TOO EARLY OR AT PATIENTS WITHOUT A PTSD DIAGNOSIS CAN DO HARM.

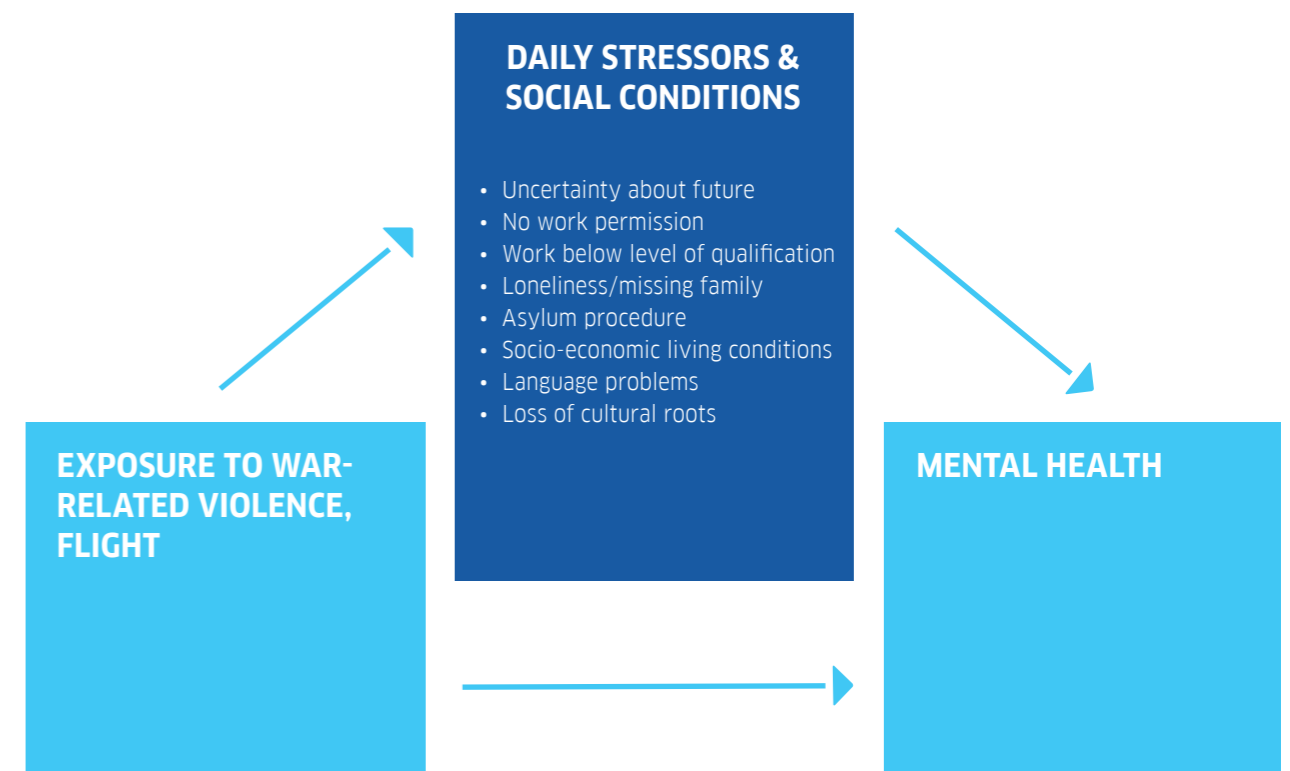
PATIENTS SUFFERING FROM PTSD BENEFIT MOST FROM TRAUMA-FOCUSED INTERVENTIONS.

“IN PSYCHOTHERAPY WE TRY TO ACHIEVE THAT THE TRAUMATIC EVENT AND EXPERIENCE BECOME ONE SINGLE CONNECTED NARRATIVE; THAT WAY IT BECOMES, SOMEHOW, ONE SINGLE LINE. IF THAT IS ACHIEVED, PATIENTS CAN GO OUT ON THE STREETS LATER WITHOUT THEIR TRAUMA GETTING TRIGGERED THROUGH THEIR OWN FEAR STRUCTURE. SO IT IS IMPORTANT TO UNDERSTAND WHAT PTSD IS, AND WHY IT IS SO DIFFICULT FOR PATIENTS TO ACT NORMALLY IN NORMAL SITUATIONS.”



Image: “Narrative Exposure” Therapy – Construct a chronological narrative of the patient’s life focusing on traumatic experiences.

POST-MIGRATION STRESSORS





THE CONFERENCE MODERATOR

BENJAMIN WUNSCH-GRAFTON



“Culture resists the categories of sectors; it is the foundation of the social house.”

“Culture and Development means integrating culture in the planning and direction of development cooperation, and vice versa: integrating the development perspective in international cultural cooperation and foreign cultural and educational policy.”

“The cultural dimension of society goes far beyond purely positive or negative effects on any governmental objective, be it to strengthen the national economy, to fight poverty, to form a cultural identity, to fight separatism or just to oppress its people.”

“CULTURE IS A WORLD OF ITS OWN AND SHOWS MANY FACES; IT IS NEITHER EXCLUSIVELY AN ENGINE, NOR SOLELY A DISRUPTIVE FACTOR OF DEVELOPMENT. NECESSARY NEGOTIATING PROCESSES BETWEEN THE TRADITIONAL AND THE MODERN, PERSONAL FREEDOM AND SOCIAL COHESION, FREE ACTIONS AND THE PROTECTION OF CULTURAL DIVERSITY CAN ONLY TAKE PLACE CULTURALLY AND USING GENUINE METHODS OF CULTURE.”

Benjamin Wunsch-Grafton (Austria) was born in the UK and following his studies moved to Austria. After working in the education and social sector as a teacher, school director, trainer, and consultant for nineteen years, he has been internationally active with his company Grafton Development especially in Europe, the Middle East, and Africa as a facilitator and consultant across all sectors focusing on integration, participation, and team & organizational development.

Working with the Goethe-Institut and EUNIC he is involved in the field of culture and development and is currently moderating the Voice of Culture Dialogue Meetings, part of the structured dialogue of the European Commission with the cultural sector on cultural policy. He is also the co-initiator and advisor of the Cultural Innovators Network supporting innovative junior leaders in multi-sector fields located north and south of the Mediterranean.



“ONE OF THE KEY OBJECTIVES OF WINGS OF HOPE IS TO SUPPORT THE FAMILIES AND REFUGEES FROM BAGHDAD AND OTHER CITIES HIT BY TERRORIST ATTACKS AND TO SUPPORT THEIR RESETTLEMENT IN THE KURDISH-CONTROLLED REGION IN NORTHERN IRAQ.”

“MANY PEOPLE UNDERVALUE CULTURE, AND THIS REGION IS FULL OF CULTURE, BUT WE SEE A LOT OF DISAPPEARANCE OF CULTURE, DESTROYING OF CULTURE. SO WE HAVE TO KEEP AN EYE ON THAT TO KEEP IT ALIVE.”

TRAUMA RELIEF

**WINGS OF HOPE
(GERMANY)**

ATRAN YOUKHANA

“The refugees first need something to eat, then something to drink, then a shelter, then we can talk about culture, which is also very essential. [...] In the relief work the focus was mainly on the first three aspects, but culture can be a very important aspect of trauma work and psychosocial work, and we also included culture in our workshops, e.g. art workshops.”

“In our trauma center in the northern Iraqi city of Dohuk, children and young people find a safe place. They get therapeutic support and because of this gain hope for a better life.”

“Mobile teams of doctors, psychologists, and educators support the people in the refugee settlements in the region of Dohuk and in remote villages.”



Wings of Hope Germany was founded in 2003 by the Evangelical Lutheran Church in Bavaria. The focus of its work has been psychosocial relief work for children and adolescents traumatized by war and violence. Its main countries of activity have been Bosnia-Herzegovina, Iraq, and Palestine.

<http://www.wings-of-hope.de>

Atrán Youkhana was born in Dohuk in northern Iraq and has lived in Germany with his family for twenty years. He has been a project coordinator at the Wings of Hope Germany foundation for peace and trauma work in the Middle East since 2014. Atrán Youkhana has worked in Iraq, with people traumatized by the war.



Zoukak – activities in Lebanon

“LIVING IN A PLACE WHERE WAR OR THE PROSPECT OF IT IS A CONSTANT STATE SOMETIMES CREATES A CONDITION FOR ARTISTIC WORK TO HAVE A QUALITY OF EMERGENCY AND ESSENCE THAT MIGHT NOT ALWAYS BE PRESENT IN MORE STABLE LIFE CONDITIONS.”

DRAMA THERAPY & SOCIAL THEATRE

ZOUKAK – PSYCHOSOCIAL THEATRE (BEIRUT, LEBANON)

LAMIA ABI AZAR AND MOHAMAD HAMDAN



“As artists we become more and more responsible for each action we are doing in our work.”

“We position ourselves through theatre as actors on stage but also as citizens in our country and as human beings working or sharing our work with others.”

“Theatre in the beginning is a social and political engagement beyond discourse.”

“Theatre has always thrived as a collective experience. It is living proof that there still is a way in our contemporary world to work together, to have a shared goal while keeping our own ambitions and following our own desires.”

Lamia Abi Azar is a founding member of Zoukak. She has managed the organization since its creation and also devised pieces and performed herself. She holds a degree in clinical psychology from Saint Joseph University, Beirut, and a degree in the History and Practice of Arts, Music and Performance with an emphasis on theatre from the Università degli Studi dell'Aquila, Italy. She also produced and coordinated a number of projects in different artistic and social contexts. As a performer and drama therapist, Lamia developed a specific approach to drama therapy that is informed by experimental theatre and clinical psychology: applying theatre and art as a tool of alternative expression, personal investigation, and self-affirmation.

The Zoukak Theatre was founded in 2006 in Beirut to ensure a continuous analysis of the social and political issues in Lebanon as well as the development of the theatre scene. Because of the ongoing conflicts in Lebanon and the whole region, the members of Zoukak work a lot in schools and refugee camps, create public intervention, and invite international partners to come to Beirut and take part in their “Sidewalks.” Zoukak has also been involved in prison workshops with Iraqi refugees and Sudanese immigrants, which has resulted in performances and story-building workshops in libraries in Lebanon and pop-up theatre in underground car parks. Since 2010, Zoukak have had a close partnership with suite42, a Berlin-based theatre company. The projects that are developed mainly deal with the effects of war, violence, and migration. Zoukak also offers various trauma workshops for women and workshops on domestic violence against women. One important part of Zoukak is the implementation of workshops for children with multiple disabilities.

<http://www.zoukak.org>

Mohamad Hamdan is a board member of Zoukak. He actively contributes to its management and strategy setting. As a trainer and facilitator, he contributes to Zoukak productions, project coordination, and community interventions. He also provides consultancy services in training and strategy to business and socio-cultural actors in various domains such as communication, leadership, and social organizing. Mohamad holds a degree in mathematical engineering from the Institut National des Sciences Appliquées, France.



Cultural Relief Convoy, Lebanon

“WE ARE TRYING TO PROVIDE, THROUGH ART AND CULTURE, THE MISSING ASPECTS IN TRADITIONAL RELIEF EFFORTS, THE ASPECTS PEOPLE NEED FOR EMOTIONAL EXPRESSION AND SELF-EXPRESSION.”

THE CULTURAL RELIEF CONVOY

ACTION FOR HOPE (LEBANON)

MYVEL SEDDIK



Myvel Seddik

“It is not our mission to make them directors or artists. The most important thing is to teach them how to think differently.”

“Among the many values that Action for Hope can deliver to those communities, it develops skills that can be utilized by the students in the work market.”

Established in Belgium and Lebanon in 2015, **Action for Hope** aims to support and empower distressed communities suffering from war, displacement, violent political turmoil or difficult living conditions through providing them with tools for expression, learning, healing, creativity, and communication.

The initiative seeks to provide a comprehensive package of services and activities that address the material, moral and emotional needs of these communities in order to help them re-constitute their lives and regain their ability to function socially.

Through so-called **Cultural Relief Convoys**, volunteers from the whole Arab region provide artistic trainings, distribute some basic aid and materials according to the needs of the community, and organize cultural events for the communities, cultural trips for families or cooking competitions.

Their cultural development program uses art and culture as a catalyst to reconstitute the social fabric of this communities. Its current project, “The Mobile Music School,” is offering listening trainings to children, basic musicology, and percussion and singing lessons to offer them an opportunity to make a living out of it and save Syrian culture and music.

<https://www.facebook.com/act4hope>



Basma El Hussein

Myvel Seddik is the deputy director of Action for Hope (AFH), a non-profit organization founded to provide cultural relief programs to distressed and displaced communities in the Middle East and North Africa. Before her contribution to establish the AFH, Myvel was the director assistant of the Culture Resource Foundation, the Arab world’s largest organization to support artistic creativity in the region.



“THE SHOW IS DESIGNED TO BRING BACK LAUGHTER, JOY, AND HUMANITY.”



SHAKESPEARE IN ZAATARI

NAWAR BULBUL
(SYRIA, JORDAN)

“Through the theatre project ‘Shakespeare in Zaatari,’ we were able to at least achieve a little bit of happiness, and the happiness spread out through the camp.”

“For the first time people in the camp were able to learn about international theatre and about its meaning.”



For his **Shakespeare project in Zaatari camp**, Nawar set up a “Shakespeare’s Tent.” The tent was located in the center of the camp, and the children used to come there to play, sing, dance, and rehearse. This tent represented the first 100 square meters of a free Syria, the way they (the children) wanted to see it. A model for a free Syria. He set out with an interpretation of Shakespeare’s “Hamlet” and “King Lear.” The children practiced for around three months before the piece premiered at Zaatari Camp. Some of the performances were also held at the ancient Roman amphitheatre in Amman. All the 100 children in the cast were refugees who had fled the civil war in Syria.

<https://www.facebook.com/ShakespeareinZaatari>



Nawar Bulbul (Syria/Jordan)
Nawar Bulbul is a Syrian playwright, actor, and director most famous for his role in a popular Middle Eastern daytime soap, “Bab Al-Hara.” He participated in demonstrations in his home city of Homs when the revolution in Syria started. He had to leave the country, and now Nawar Bulbul is based in Jordan where he established a program for children living in the Zaatari refugee camp. In late 2015, he began work on his next project called “Love Boat.”



“OLIVER! IS A GREAT PLAY TO DO BECAUSE IT’S ABOUT A KID FIGHTING FOR HIS RIGHTS JUST LIKE ME.”

Fadi, the 13-year-old Syrian who plays Oliver
Al Arabiya News, September 2015



Khaled Abol Naga with children acting in “Oliver”

THE AMMAN MUSICAL PROJECT “OLIVER”

**WAEEL QADOUR
(SYRIA/JORDAN)**

“The long-term aim is that this methodology of the production and workshop process will be taken to other countries in the Arabic-speaking region to help refugee and underprivileged children around the Middle East and North Africa.”

(Refuge Drama Productions Ltd.)

“I WANTED TO TAKE THE KIDS WHO LIVE ON THE FRINGES OF SOCIETY – REFUGEES, THE UNDERPRIVILEGED – AND TURN THEM INTO SOMETHING OF WHICH JORDAN IS VERY PROUD.”

Khaled Abol Naga, Director of “Oliver”
Financial Times, October 2015



The Musical Project “Oliver!”

In 2015, Refuge Drama Production Ltd. decided to work on “Oliver Twist,” a novel by Charles Dickens that had been turned into a musical by Lionel Bart. They wanted to do an Arabic version and put it in theatres as a huge musical production. For over five months, drama and music workshops were organized for around 100 Syrian refugees and underprivileged Jordanian children as well as Iraqis and Palestinians. None of the kids had any background in music, so the team started to coach them how to sing through music therapy. The workshops took place at a community center in Al Hashmi Al Shamali in Amman. The production was created with the aim of raising awareness about the Syrian refugee crisis as well as the role Jordan has played in welcoming them. The adults who were acting in the musical were from Jordan and Egypt.

It is also planned to record the children singing the songs from the musical for an album to raise money for the Syrian refugees and underprivileged Jordanian children. Charlotte Eagar, a film producer and former journalist, and scriptwriter William Stirling created the production. The musical was chosen because it is a story about a young orphaned boy who lost his place in the world, yet stands up for his rights. Egyptian actor and director Khaled Abol Naga directed the musical, which premiered on September 1, 2015.

Wael Qadour is a playwright, director, journalist, and cultural activist. In 2007, he was a guest resident at the 19th International Residency for Playwrights at the Royal Court Theatre in London. Later, he was co-founder of the Aram Group for Media Services, Damascus. Wael earned a B.A in Theatrical Studies from the Higher Institute for Dramatic Arts in Damascus in 2005. He has worked as a dramaturg and director on several theatre productions in Damascus, Beirut, and Amman. Four of his own plays have been published. In 2010-2011, he was a monitoring and evaluation coordinator for the Syria Trust for Development – Rawafed on the “Interactive Theatre in Public Schools” project and the “Incubating Culture and Arts” program. In 2011, he co-founded Ettijahat. Independent Culture, a regional independent institution formed by a number of cultural activists. In 2012-2013, Wael worked as a drama teacher at the Ahliyyah School for Girls (ASG) in Amman. In 2014-2015, he was editor-in-chief of the website “Cultural Policy in the Arab Region” (ARCP).



“IT WAS A WAY FOR THE WOMEN TO HAVE A VOICE AND A PLATFORM TO SHARE WHAT HAPPENED TO THEM.”

“QUEENS OF SYRIA” A THEATRE PRODUCTION & DOCUMENTARY FILM

**REEM AL SAYYAH
(SYRIA/JORDAN)**

“It was a good possibility for the participants to experience what they have gone through; through the medium of an ancient play.”

“The project gave them not only the possibility to speak but also to have something to do and to create a network of friends.”

“WOMEN’S VOICES ARE NOT ALWAYS HEARD IN THE MEDIA, SO IT WAS IMPORTANT TO ADDRESS THAT THROUGH THIS PROJECT, BECAUSE WOMEN NORMALLY DON’T HAVE THE CHANCE TO EXPRESS THEIR EXPERIENCES.”



The documentary film **“Queens of Syria”** is following a group of fifty women, all refugees from Syria, living in exile in Jordan. These women reinterpret and perform one of the oldest plays, **“The Trojan Women”** by Euripides, though none of them has ever acted before. Written in 425 BC, the 2,000-year-old Greek play about war and its aftermath is the first play written from the point of view of women.

All of the protagonists lose their home and close relatives. The female actors incorporated their own stories into the play to show the world what is going on in Syria and to tell how the conflicts in the region affected their personal lives.

The director of the film, Yasmin Fedda, is an award-winning documentary filmmaker whose films have been BAFTA nominated and screened at Sundance and other festivals. Yasmin Fedda is one of the co-founders of Highlight Arts, an organization that works with artists in times of conflict.

<http://www.syriatrojanwomen.org/>

Reem Al Sayyah helped manage the Amman production of the Musical **“Oliver!”** Apart from that, she acted in the theatre production **“Queens of Syria”** which was based on Euripides’ tragedy **“The Trojan Women.”**



CARE – Child-friendly space in Amman



CREATIVE TIME

GOETHE-INSTITUT AMMAN
(JORDAN)



CREATIVE TIME GOETHE-INSTITUT AMMAN

"Creative Time" is a cultural and educational activity by the Goethe-Institut in Jordan.

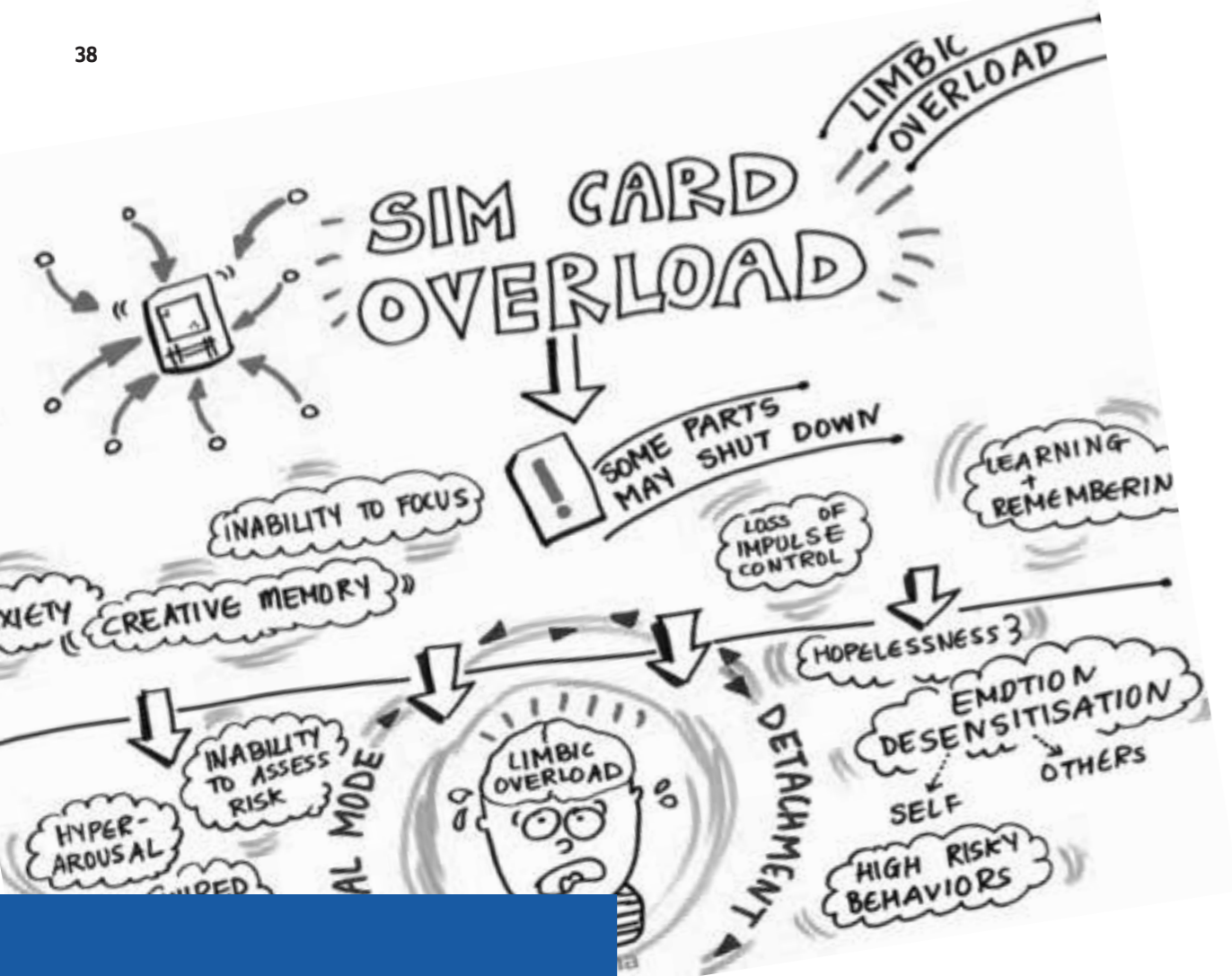
In Jordan, the Goethe-Institut has partnered with "CARE International" for a project on children's literature ("Reading is fun!").

In camps and community centres, a network of volunteers from both refugee and host communities do cultural educational activities.

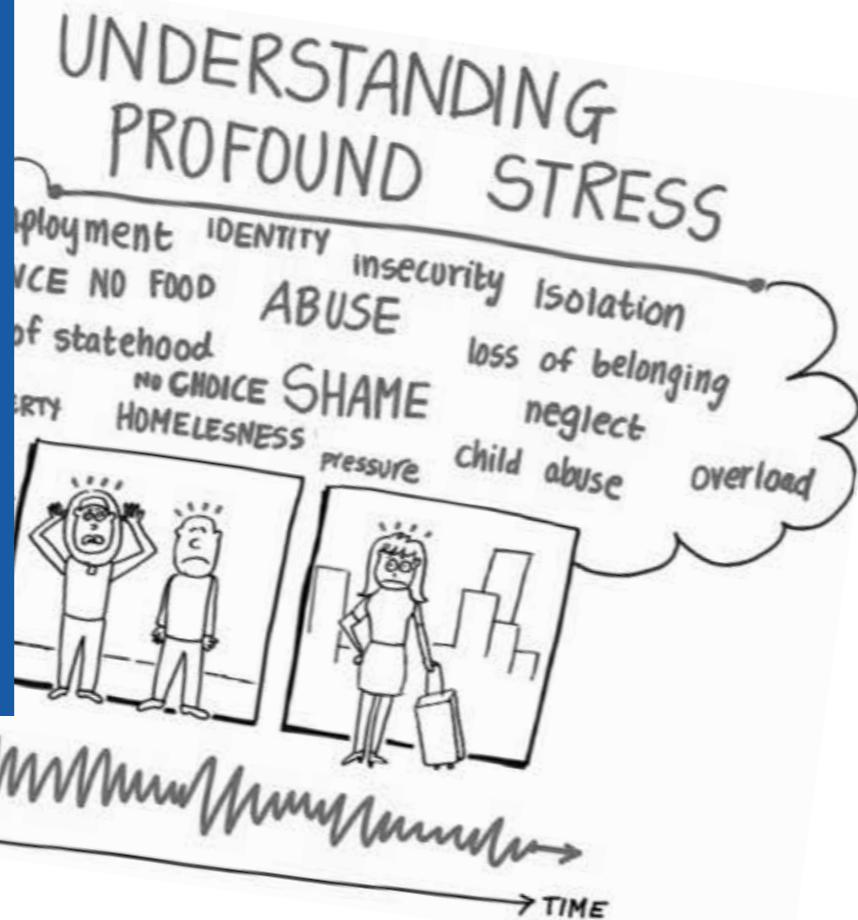
In the safe environment of so-called "child-friendly spaces", thousands of children have so far participated in reading and follow-up activities.

The Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global reach. It promotes knowledge of the German language abroad and fosters international cultural cooperation. Its cultural and educational programs encourage intercultural dialogue and enable cultural involvement.

www.goethe.de/amman



“OUR PSYCHOSOCIAL ACTIVITIES HELP THE YOUTH TO LEARN EFFECTIVE COMMUNICATION AND SOCIAL SKILLS, TO UNDERSTAND THEIR EMOTIONS, AND TO LEARN WAYS OF EXPRESSING THEM IN A POSITIVE WAY.”



PSYCHOSOCIAL ACTIVITIES FOR REFUGEES

MERCY CORPS (JORDAN)

DAOUD GHAZNAWI, NOURA SHAHED, SAIF ATARI



“Our Moving Forward methodology is based on the belief that sport, exercise and physical activity can have a positive impact on a youth’s mental, physical and social health.”

“Physical activity can provide a release and ‘escape’ from the stresses of life, especially in emergency and long-term crisis situations.”

“The children decide for themselves what their goals and challenges are and which ways to chose to tackle them.”

“THE COMFORT FOR KIDS METHODOLOGY IS BASED ON THE BELIEF THAT CHILDREN ARE RESILIENT BEINGS WHO CAN HEAL.”

“MOVING FORWARD IS AN INTERVENTION DESIGNED TO HELP YOUTH SUFFERING FROM SEVERE AND PROFOUND STRESS TO GAIN SKILLS AND A POSITIVE OUTLOOK THAT CAN HELP THEM TO PERSIST.”

Mercy Corps’ main work is to support around 3.7 million people inside Syria, Jordan, Lebanon, Iraq, and Turkey by distributing clothes, blankets, and household supplies; increasing the water supply for refugees and host community members; building safe spaces for Syrian children; and helping community groups to resolve tensions and develop solutions to their problems. Mercy Corps is very active in helping children to handle the trauma they have experienced.

They implemented the Comfort for Kids (C4K) program. Through writing and drawing workbook exercises, the young refugees are able to tell their own story, creating a safe and happy future despite the instability around them. The Moving Forward program in Lebanon is focused on giving young Syrian refugees constructive activities to support their healthy development.

Mercy Corps also organizes photojournalism workshops where the children get to know the basics of photography and writing to document their lives. Together with UNICEF they are building playgrounds in the refugee camps; one of these spaces created at Zaatari Camp is called Dream Land.

<http://www.mercycorps.org/countries/jordan>



CAPACITY DEVELOPMENT & PSYCHOLOGICAL WELLBEING

CULTURAL AND CREATIVE EXPERIENCE

INTERNATIONAL RELIEF & DEVELOPMENT – IRD (JORDAN)

MARZIEH GOUDARZI



“Our programs enable individuals and communities to create representations of their cultures (whether in the form of music, poetry, theater, art, or even events) which can be shared with communities other than their own and communicate their stories. It is an opportunity to reach out and represent themselves to the outside world and increase understanding, which can be a satisfying experience and can also lead to future opportunities.”

“We can begin supporting the mental and social health of the community and building its hope for recovery and growth.”

“We seek opportunities for trainings in skills that are of interest to individuals, increase their capacity and experience.”

“CULTURAL PROGRAMS PROVIDE OPPORTUNITIES FOR INDIVIDUALS AND COMMUNITIES TO EXPRESS THEMSELVES. SUCH OPPORTUNITIES ARE ESSENTIAL TO PROVIDING EMOTIONAL AND SOCIAL WELLBEING.”

International Relief & Development (IRD) is a nonprofit, nongovernmental organization and has offices and activities in around 40 countries. IRD Jordan is trying to improve the health status of Syrian refugees and host communities in Zaatari Camp. Their work includes programs to strengthen the community response to domestic and gender-based violence and improve health education. IRD founded a camp club, “Art from Zaatari,” for young refugees, most of whom are former art students and teachers whose careers ended suddenly due to the civil war.

<http://www.ird.org/>

Marzieh Goudarzi is the Information Management Coordinator for IRD’s programs in Jordan and is based primarily in Zaatari Camp. Prior to her work with IRD, she worked as a consultant for several local NGOs in Jordan, including INJAZ Jordan and the Center for Defending the Freedom of Journalists. As a Fulbright scholar, Marzieh studied the unemployment of youth in Jordan, examining educational programs that endeavor to make youth more employable. She built experience through internships at the United Nations in New York, serving as an assistant to the political analysts on the UNDPKO Sudan team, as well as writing freelance articles on UN affairs for Inter Press Service.



“WE HAD REALLY INTERESTING AND AMAZING SCREENINGS WITH LOTS OF DISCUSSIONS AND GOOD AUDIENCES WITH LOTS OF OPINIONS.”



Film screening in a refugee camp in Jordan

CINEMA IN REFUGE

**KARAMA HUMAN RIGHTS FILM FESTIVAL
(AMMAN, JORDAN)**

SAWSAN DARWAZA

“After the screening, we felt a slight sting of remorse, for the refugees and their conditions, their aims, and the hope that they had for a better life. We also had an obvious feeling of pride, of what they are still able to do, the courage they have to face their suffering and be open about it, their endless sense of living and optimism.”



Cinema in Refuge was initiated by Karama Human Rights Film Festival which has existed in Amman, Jordan, since 2010. The Cinema in Refuge project is a Syrian travelling human rights film festival highlighting films by young Syrian film amateurs in addition to international films. The films presented are always dealing with Syrian refugees issues and with human rights issues in general.

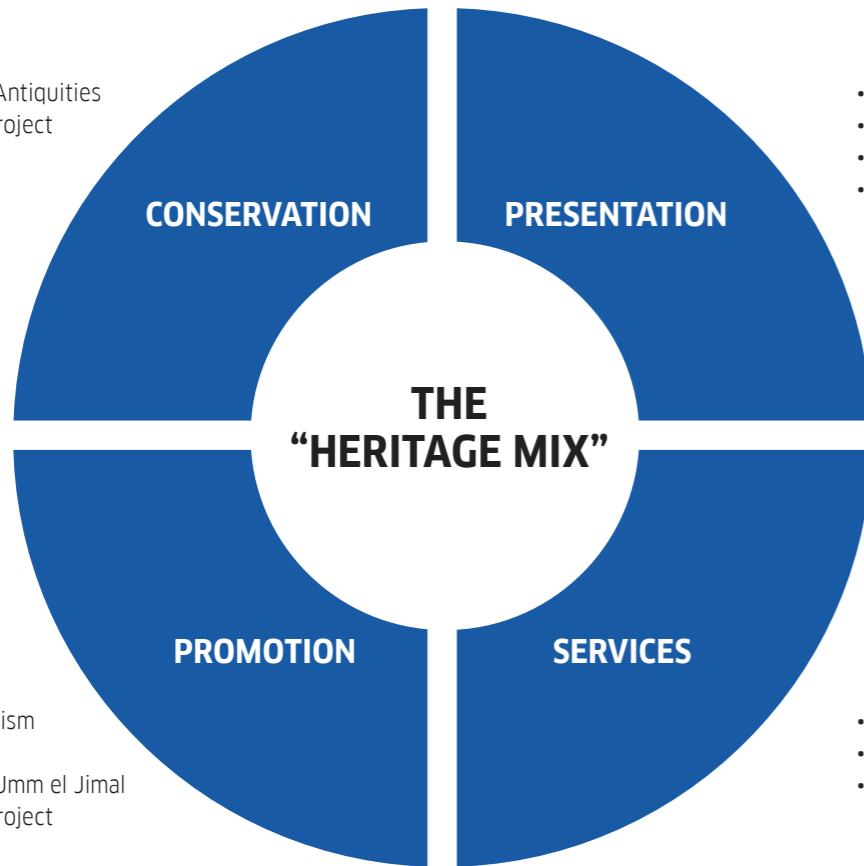
Beside the film screenings, debates and cultural activities will be added to the program. The name of the festival, “Cinema in Refuge,” is compatible with the general situation of the Syrian people, fleeing toward a space that allows creativity and new prospects, and thus life.

<http://www.karamafestival.org/en/pages/76/Cinema-in-Refuge>

Sawsan Darwaza is co-founder and a worker at Ma3mal 612 Think Factory and producer, founder, and director of the Karama Human Rights Film Festival since 2010. In addition, she is president of the Jordan Center of the International Theater Institute, CEO at Mir' at Media Productions merged with Ma3mal612 Productions, and chairman of Na-seej Foundation – Resources for Community Youth Development in the Arab World.



- Department of Antiquities
- Umm el Jimal Project
- SCHEP

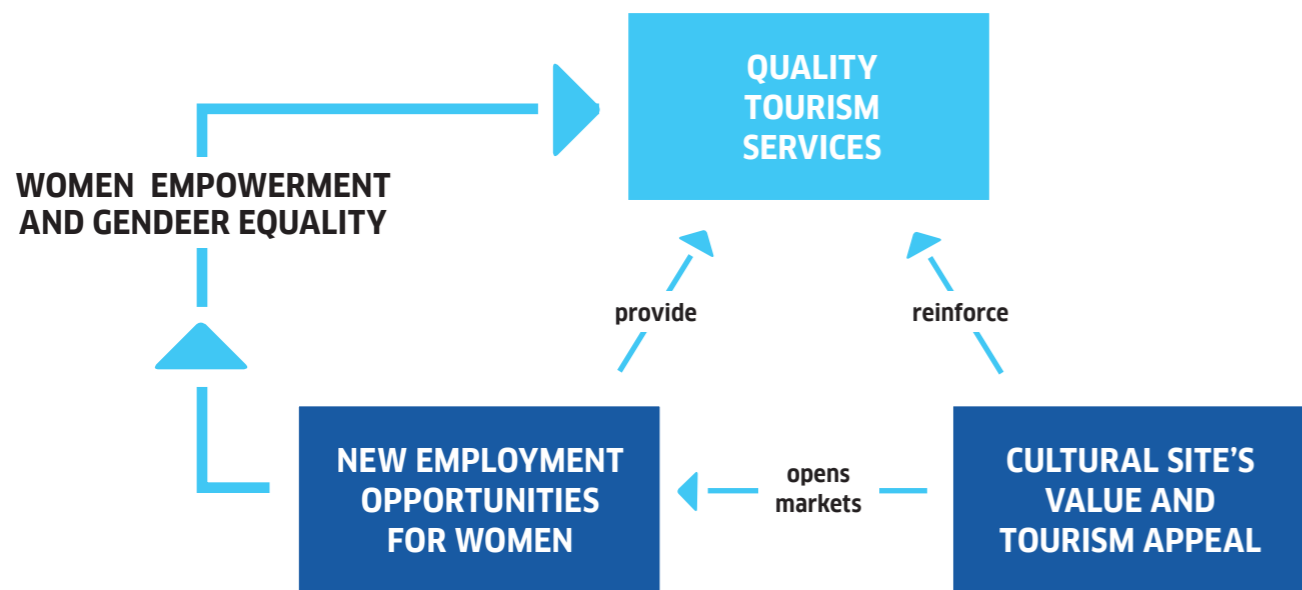


- Department of Antiquities
- Ministry of Tourism and Antiquities
- Umm el Jimal Project
- SCHEP

- Ministry of Tourism and Antiquities
- Municipality of Umm el Jimal
- Umm el Jimal Project
- SCHEP
- UNESCO – UN Women

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- Municipality of Umm el Jimal
- UNESCO – UN Women

THE SUSTAINABILITY LOOP



CULTURE AS A SOURCE OF RESILIENCE

LINKING CULTURAL ASSETS AND RURAL WOMEN IN UMM EL-JIMAL

UNESCO (AMMAN)

ANGELA ATZORI

“The project is aimed at creating the basis for fostering and promoting tourism-related activities in Umm el-Jimal to attract people and increase income generating opportunities for the local community.”

“The focus of the project was on women because the unemployment rate in the village is very high, particularly among women. [...] These women showed interest in being part of economic life, which is why we wanted to invest in them.”

“WITH THIS PROJECT, UNESCO IS TRYING TO CREATE A LINK BETWEEN CULTURAL HERITAGE AND THE COMMUNITIES BY SHOWING HOW CULTURAL HERITAGE CAN BE A VECTOR FOR CULTURAL DEVELOPMENT IN A SUSTAINABLE WAY.”

Dr. Angela Atzori is Project Officer at the UNESCO Office in Amman and an expert in cultural resources management with 15 years of experience in the design, management, and implementation of international projects in Europe, Asia, and the Middle East. Her field of professional expertise and research concerns the social and economic dimensions of cultural heritage and the various modalities how heritage can be used towards communities’ development and empowerment, as a resource of job opportunities, and in view of its sustainable, community-based preservation.



The joint program was initiated by UNESCO in partnership with UN Women and promotes a human-rights based approach to socio-economic development targeting the village of Umm el-Jimal as a pilot implementation area for culture and tourism-based female entrepreneurship and the promotion of a gender-responsive business environment.

UNESCO is trying to capitalize on the assets of Mafraq, especially on the heritage site in the north called Umm el-Jimal, which is an archeological site and offers unique opportunities for tourism and jobs. The refugees’ situation has a harsh impact on the job opportunities in this region, with the poverty rate at about 32 percent and the highest female unemployment rate. The joint program enables the women’s association “Jamaiyya al-Nashmiat Um el-Jimal al-Chairieh” to set up entrepreneurial activities catering to tourists and offering a combination of hospitality services, handicraft production, and informal tour guiding.

The program also includes a key component focusing on women’s rights and empowerment, an element crucial to the promotion of a gender-responsive business environment. <http://www.unesco.org/new/en/amman>



“JADAL WAS NEVER DESIGNED TO BE A PART OF CULTURAL OR HUMANITARIAN RELIEF; IT SHOULD BE A SPACE FOR PEOPLE TO MEET, TO TALK, AND MAYBE TO RETHINK CERTAIN VALUES OF THE SOCIETY.”

“JADAL IS A SPACE OFFERING SOCIETY AND YOUNG PEOPLE THE OPPORTUNITY TO CONTINUE WITH THE SOCIAL MOVEMENT.”

CULTURAL SPACE AND SOCIAL ACTION

JADAL FOR KNOWLEDGE AND CULTURE (AMMAN, JORDAN)

KRISTINA KAGHDOU



“There are people in need, and we have the space which is open to activities to be organized.”

“People coming to the space get inspired to set up their own projects like Jadal.”

“In this region there is so much violence and chaos, so it is important to have a peaceful space where people learn to lead a dialogue.”

“There is so much trust, people working there are willing to give time and energy to other people who are keen to receive that trust and energy. It is a whole community functioning together.”

“We are able to know the stories of each and every one of them that helps creating this trust and the links between us.”

Jadal for Knowledge and Culture is a cultural center located in downtown Amman. In 2011, Fadi Amireh, the founder of Jadal, found the house for rent and spent all his savings on this project. The space was opened in 2012. Jadal is about implementing different models of organization on a community-based level using culture and art as tools to spread the work and bring people together. It is creating a safe environment for everyone to melt in and to discover things together and to learn from each other. Jadal generates money through its own activities – for example, through concerts, the café, Arabic-language courses or renting the space – without depending much on other public funding.

The cultural center was created to set up an open and independent cultural space, a space that does not rely on any kind of funding. From the beginning Jadal was using cultural and artistic tools such as the gallery, reading areas, and course rooms to organize activities to bring people together from various backgrounds. Jadal also got involved in the local community by trying to get newly arrived refugee children to go to school and offering school support after classes; it also opened the space for children who are not going to school. In addition, Jadal developed closer relationships with the mothers of the refugee children, who also have a huge need for a space where they can talk and feel safe.

<https://www.facebook.com/jadal.amman>

Kristina Kaghdou is a Syrian-Lithuanian cultural event organizer. She has been based in Amman for the last two years. Currently, she is a team member at Jadal and one of the Syrian Community project initiators.



Sufi dance workshop



Searching Traces, video

SEARCHING TRACES FORCED MIGRATION AND CREATIVE IDENTITY

**DIYALOG DERNEĞİ
(ISTANBUL, TURKEY)**

**SABINE KÜPER-BÜSCH
AND THOMAS BÜSCH**

"Through our workshops people get interested in filmmaking and start developing personal ideas and stories."

"Besides teaching skills, the personality also needs to be strengthened, because displacement is a difficult task."

Sabine Küper-Büsch is a board member of the cultural association "Diyalog derneği" in Istanbul.

Thomas Büsch has worked as a project manager for international art exhibitions. In 1996, he founded the online magazine "clubmedia." He has been based in Istanbul since 1998, where he has been creative director for online presentations for Anadolu Grubu Turkey and several other projects, and has taught part time at Istanbul Bilgi University's Faculty for Communication. Thomas Büsch is a founding member and secretary general of "Diyalog".

Since 2002, Sabine and Thomas have produced several documentaries dealing with political and social issues like the current crisis in Iraq and Syria, and a documentary about a workshop series with immigrants from the Middle East staying in Istanbul. Together, they created and curated the multimedia platform "InEnArt" which consists of different project platforms exploring new styles of digital narration.



For the last ten years, the Turkish-based association **Diyalog** has worked with different communities to enable intercultural dialogue. The program "Searching Traces" is a cooperation with the Goethe-Institut and was established in September 2014. It includes a series of workshops with migrants and citizens of Istanbul, which provide the participants with basic filmmaking skills to express their stories and to reflect their personal experiences and their living environment. The main idea is to give displaced people the opportunity to develop new perspectives in their host countries. The workshops offer training to children, adolescents, and young people from conflict or war areas to start a creative process and to learn to express themselves in an artistic and creative way. They introduced the participants to using electronic devices such as mobile phones and camcorders to express their demands, thoughts, and needs. The workshops are conducted by experts from the crisis regions and international specialists who share their experiences, know-how, and cultures to become a part of the work with the displaced people.

<http://streetwalking.inenart.eu/1578-2/1578-2>

Sabine Küper-Büsch and Thomas Büsch are independent filmmakers from Germany, based in Istanbul, Turkey.

Sabine Küper-Büsch has been living in Istanbul since 1992. She has worked as a correspondent for several German media institutions, covering events like the anniversary of the Iraq crisis in Baghdad in 2001, the presidential elections in Tehran in 2001, and the Al-Qaida bombings in Istanbul in 2003. She has produced radio programs on cultural subjects and features about Istanbul's urban scene for the German radio station Deutschlandfunk (DLF). Sabine



Video, The Mardin Stilts Giants

THE MARDIN STILTS GIANTS

**ART ANYWHERE ASSOCIATION,
MARDIN, TURKEY**

heryerdesanat.org

**GOETHE-INSTITUT ISTANBUL,
TURKEY**

goethe.de/istanbul

**DIE STELZER,
LANDSBERG AM LECH, GERMANY**

diestelzer.de

"Our aim is to go to the camps to train people to be multipliers afterwards." (Wolfgang Hauck)

"The idea of working with stilts came up because most of the kids in the camps have so much energy but are normally exposed to less movement there."

"I hope that, in the future, when my education is completed, I will open a circus and teach poor students who don't have talent and money." (Ahmed Haydo, participant, stilts workshop)

**"CIRCUS COMBINES ART, SPORT,
CHALLENGE AND FUN! IT RAISES
LAUGHTER AND HOPE FOR TODAY,
BRINGS TOOLS AND SKILLS FOR A
BETTER FUTURE."**

Video, The Mardin Stilts Giants

The Mardin Stilts Giants

The Mardin Stilts Giants project offers young refugees possibilities, assistance, and skills to get help and joy for their life in the camps. The cultural tools are social circus, music, performing, and fine arts. The first workshops were held in Mardin and Nusaybin, Turkey, twenty kilometers from the Syrian border. Most of the participants were Yazidi migrants from Kobane and Aleppo.

The initiator **Wolfgang Hauck** is a multimedia artist and project developer and has completed training in various crafts and therapies, and for the last twenty years has been director of the theatre "Die Stelzer" in Landsberg am Lech. With his ensemble he developed "theatre on stilts" as a medium for cultural and educational training, and set up the "Training the Trainer" program in Turkey.

The project's main idea is to train the kids for training other kids afterwards. The Mardin Stilts Giants are students and trainers of Sirkhane Social Circus School. They are children from Syria, Iraq, and Turkey living in Mardin.

“FILMMAKERS SHOULD BE CAREFUL WHEN ADDRESSING CHILDREN’S FEARS. IF FEAR IS A PART OF THE FILM, THERE SHOULD BE A PROCESS OF OVERCOMING THIS FEAR.”



“THE CHILDREN SHOULD NOT FEEL HELPLESS, THE CHILDREN SHOULD BE EMPOWERED, AND THEY HAVE TO SEE THAT THERE IS A WAY OUT OF THAT FEAR.”

“FILMS ARE SUPPOSED TO BE SAFE AREAS WHERE CHILDREN CAN EXPLORE THEIR FEARS, AND IT IS A BIG RESPONSIBILITY OF THE FILM-MAKER TO DEAL WITH CHILDREN.”

“IF THERE ARE TRIGGERS IN THE FILMS WHICH CAN REMIND CHILDREN OF TRAUMATIC EVENTS THEY EXPERIENCED, THEY WILL WATCH THE WHOLE FILM THROUGH THIS EMOTIONAL FILTER AND FEAR THEY HAVE.”

FILMS FOR CHILDREN – WHAT STORIES TO TELL

VESNA SHALABI (AMMAN, JORDAN)

“Children are very emotionally and cognitively involved in the films they are watching.”

“Films help children to understand themselves and the world around them better.”

“THE CHARACTERS OF THE FILMS SHOULD REACH THEIR AIMS, THEY SHOULD BE STRONG IN THE END AND OVERCOME THE MISERABLE SITUATIONS THEY ARE IN.”

“FILMMAKERS SHOULD KNOW WHICH CHARACTER THEY WANT CHILDREN TO IDENTIFY WITH.”



Vesna Shalabi was born in Serbia where she completed her education and trained as a clinical psychologist, earning an MA degree from Belgrade University.

She started her career as a filmmaker in 1992 at Bisan Film in Amman. She was one of the founders of Al Quds Educational TV in Ramallah in 1995, and was the children and youth program director at AQTV from 1995 to 2005.

Afterwards, she started to work with Al Jazeera Documentary Channel and Al Jazeera News Channel. She has directed and produced more than twenty documentary films for Al Jazeera Satellite Network.

Apart from that, Vesna Shalabi established two production companies, the Jerusalem Film Production in Jerusalem (2006) and the Magic Hour Company in Amman (2012). She produced a number of other documentaries for Al Quds Satellite Channel in London, Al Aqsa Institute, GIZ, and the Goethe-Institut.

FORUM ON CULTURE AND HUMANITARIAN RELIEF – PROGRAM AND SPEAKERS AMMAN – OCTOBER 4-5, 2015

Language: English
Moderator: Ben Wunsch-Grafton

PROGRAM

SUNDAY – OCTOBER 4, 2015

Welcome Addresses
Ralf Schröder, Deputy Head of Mission, German Embassy
HRH Princess Rym Ali

Opening Remarks
Dr. Günther Hasenkamp, Goethe-Institut, Amman
Omed Arghandiwal, Goethe-Institut, Iraq

Opening Talk
Royston Maldoom, Berlin, Germany:
“Artistic Work and Social Engagement: A Choreographer’s Experience”
Followed by Q&A

Keynote Speech and Q&A
Prof. Dr. Birgit Wagner, MSB Medical School Berlin, Germany:
“Trauma and Post-Traumatic Stress Disorder – Clinical Perspectives”
Introduced by Dr. Günther Hasenkamp

Presentation
Atran Youkhana, Project Coordinator, Wings of Hope, Germany:
“Trauma Relief Projects with Children and Young People”
Introduced by Omed Arghandiwal

Presentation
Myvel Seddik, Deputy Director, Action for Hope, Cairo/Beirut:
“The Cultural Relief Convoy in Lebanon”

Presentation
Dr. Angela Atzori, Project Officer, Culture Sector, UNESCO, Amman:
“Culture as a Source of Resilience – Linking Cultural Assets and Rural Women in Umm el-Jimal”

Talk
Kristina Kaghdou, Jadal for Knowledge and Culture, Amman:
“Impact of Cultural Spaces on Social Action”

Presentation
Daoud Ghaznawi, Camps & Child Protection Project Manager, Mercy Corps, Jordan:
“The Experience of Mercy Corps: Cultural and Creative Activities”
Presentation

Marzieh Goudarzi, Reporting & Information Coordinator, IRD, Jordan:
“The Experience of International Relief & Development (IRD): Cultural and Creative Activities”

Collective Q&A with the presenters on Culture and the Community
Wrap-up and Outlook for Day 2

MONDAY – OCTOBER 5, 2015

Summary of Questions and Recommendations from Day 1
Agenda and Mapping for Day 2

Presentation
Lamia Abi Azar & Mohamad Hamdan, Zoukak, Beirut:
“Zoukak – Drama Therapy and Social Theatre”

Talk
Nawar Bulbul, Amman:
“Shakespeare in Zaatari – A Children’s Theatre Project”

Presentation
Wael Qadour & Reem Al Sayyah, Amman:
“Oliver! – a Musical with Amman Children”
“Queens of Syria – a Theatre Production & Documentary Film”

Collective Q&A with the presenters, on Theatre in Relief Work

Open Space Session 1
Moderated by Ben Wunsch-Grafton

Presentation
Thomas Büsch & Sabine Küper-Busch, Diyalog derneği, Istanbul:
“Searching Traces – Forced Migration and Creative Identity”
The Mardin Stilts Giants

Presentation
Sawsan Darwaza, Ma3mal612 / Karama Human Rights Film Festival, Amman:
“Cinema in Refuge”

Talk
Vesna Shalabi, clinical psychologist & filmmaker, Amman:
“What Stories, What Films for Children?”

Collective Q&A with the presenters on Film in Relief Work

In Conversation
Basma El Hussein, Lamia Abi Azar, Marzieh Goudarzi, Dr. Günther Hasenkamp:
“Cultural Relief vs. Cultural Development – Perspectives on Cultural Projects in a Time of Crisis”

Closing Session
Wrap-up, Results & Outlook
Talk Space / Interviews

EXPERTS IN CULTURE AND RELIEF WORKS DISCUSS THE ROLE OF CULTURAL RELIEF FOR TRAUMATIZED PEOPLE

MUATH FREIJ, THE JORDAN TIMES

AMMAN – Culture is an “an integral part of humanitarian relief efforts” and a source of strength, reminding even the dispossessed that they are human beings, HRH Princess Rym Ali said in Amman on Sunday (September 4).

In her remarks during the opening of the two-day forum dubbed “Forum on Culture and Humanitarian Relief”, HRH Princess Rym stressed the importance of culture in dealing with unfortunate people.

“We were often told in school that culture is what remains when one has forgotten everything. I would say that culture is what remains when one has lost everything,” she addressed attendees. Organized by Goethe-Institut in Amman, the forum brought together experts on trauma and psychological relief for the victims of violence, staff and volunteers of humanitarian relief organizations as well as cultural practitioners from both Jordan and the region.

Participants coming from Jordan, Lebanon, Syria, Turkey, Egypt and Germany discussed their experience with trauma victims and how their projects helped inspire them to think for a bright future.

“It is an important gathering that everyone can showcase what has been done and more importantly what can be done. We in Jordan have done what we can, giving our limited resources to welcome communities escaping violence or trauma for decades,” HRH Princess Rym added.

Culture is important in rebuilding lives

Princess Rym said tools that can be used for creative expression and sharing stories have been missing from traditional humanitarian efforts. “Culture is a basic need, it is an integral part over individual identity, it connects individuals to their community and to their history and it speaks their inner self,” she added.

Princess Rym expressed hope that conflicts in the region will come to an end, enabling many refugees to rebuild their lives back home. “But even if the wars and the fighting and the destruction were to end right now, it will take decades for people to resettle and in the meantime it is the duty of everyone to rally and find ways of helping victims of violence to live with dignity and that can simply be carried out by giving hope to children at the refugee camps, by showing

them films as the Royal Film Commission has been doing, by letting them paint, organize and play as others have done. We all believe in the power of culture,” she added.

Ralf Schröer, deputy head of mission at the German Embassy in Amman, described the timing of the forum as “important”, adding that the influx of refugees into Europe and Germany is not new for a country like Jordan and it is not entirely new either for Germany.

Goethe-Institut Director Dr. Günther Hasenkamp echoed Schröer’s sentiment. “The other day, a German newspaper wrote ‘Whoever wants to learn what human kindness is, please look at Jordan,’” he added. Hasenkamp noted that the Goethe-Institut is not primarily into politics or human rights, they are into culture.

“Culture has a very direct relationship to what happens in society. The question will come up sooner or later, how does culture relate to a crisis situation?,” he added. Hasenkamp said there are many people who have interesting projects, so their idea was to ask them to come to the Kingdom and present their projects in Jordan.

“At the same time, we understood that there is a new word called ‘cultural relief’, it is a word that was not used very often in the past. Now it is being used but it needs some kind of definition and we need to develop a deeper understanding of how cultural relief and cultural development relate to each other,” he noted.

He classified participants into two parts, cultural participants and representatives of the development sector. “There is a dialogue between the two spheres but not very often and we are happy we could create an opportunity where the two representatives of these two parts can meet and exchange ideas,” Hasenkamp added.

Dance boosts people’s personality

Royston Maldoom, a choreographer who has been leading international dance projects for 30 years, including with children and young people, highlighted the importance of dance in making traumatized people believe in themselves.

He introduced to the audience a number of his projects that brought together people facing poverty and abject conditions with the local community including an unusual dance project in Hamburg, where he invited 20 men and 20 women to Hamburg for the duration of two weeks to dance together. Half of the participants were refugees and/or affected by poverty.

“My work that is very, very important tends to look more to where we will go in the future and who we will be in this

new situation. I am aware that if you are a person dealing with exile or poverty, you will be categorized by some people and these categories are not the ones that you have chosen for yourself.”

“One of the problems that come with cases like poverty is not a problem of economics, it is a question of who you are. You may be poor, you may be in a refugee camp, but you may be an artist or many other things that might not be identified by the outside world, so part of what I do is to come clean and fresh and make people able to represent themselves,” he addressed attendees.

A number of participants argued that some victims’ families may not pay attention to the importance of cultural activities because they look for what these families usually describe as “basic needs”, which includes water, food and shelter.

Maldoom said though some families might ask “What is next?” after their children take part in a cultural activity like dancing, he noted that “To this sense it is true but what I found in Palestine that the parents were excited about the projects because their children go back home and talk to them, they are happy and they have friends.” He noted that such activities have a huge impact on beneficiaries.

“These kinds of projects will make them gain self-esteem and feel pride not to feel that we are the refugees, so it is about empowering, it is about strengthening physically and it is about emotionally to be able to get in touch, to analyze and have a vision,” he added.

The positive role of theatre

Experts also highlighted the significant impact of drama therapy, describing theatre and cinema as important elements of cultural relief for refugees and victims of trauma and poverty.

Experts like the Syrian actor and director Nawwar Bulbul reflected on how theatre can provide people who are in need with a glimpse of hope for the future and develop their psychological state.

“It is a medicine for refugees and directors and it is an important aspect of cultural therapy,” the Syrian artist added. Bulbul was in charge of training a total of 60 children from the Zaatari Refugee Camp, the Kingdom’s largest camp located around 90km northeast of Amman, to act in an interpretation of Shakespeare’s “Hamlet” and “King Lear” in June 2014.

The 45-minute performance was held in both the camp and in downtown Amman’s Roman Theatre in June 2014 under the title “Shakespeare in Zaatari”, attracting thousands of people.

Bulbul, who presented a short video of his work with Syrian children at the camp, recounted that theatre made Syrian children change their grim outlook towards life.

“At the beginning, refugees painted images of suffering they witnessed, such as violence and houses being destroyed. After some days of theatre workshops, which did not tackle political issues, the theme of their paintings changed to talk about hope and ambitions for the future,” Bulbul recalled.

Bulbul noted that theatre encouraged participants to see themselves as individuals who control and feel important to their community rather than being simply victims of violence.

Bulbul noted that after some Syrian families saw the positive impact of his works, they felt happy to see their children getting excited about the performance and have their psychological state boosted.

“The parents were transformed from people working hard to deal with the burden and consequences of displacement into directors encouraging their children to perform better in the show. Participants’ families also benefit from theatre,” he added.

Lamia Abi Azar, a forum participant from Beirut who is the founding member of the Zoukak Theatre, said theatre is also a place where performers can engage with members of community around them and help people to understand what is happening around them.

Abi Azar discussed the work of the Zoukak Theatre, which was founded in 2006 in Beirut to ensure continuous analysis of the social and political issues in Lebanon as well as the development of the theatre scene.

“Theatre is a podium which does not reflect on issues of religion or political parties; instead, it highlights issues concerning cities and citizens and discusses their rights and duties,” she added.

Culture helps break barriers

Members of Refuge Drama Productions also presented the outcomes of their project dubbed “Oliver!”.

The Refuge Drama Productions members showed how the internationally acclaimed West End musical “Oliver!”, which was performed in Amman in August and was attended by many members of audience, helped Syrian refugees integrate with the hosting community as the participating members were from both Jordan and Syria.

LINKS

Royston Maldoom (Berlin, Germany/UK)

“Rhythm Is It!” (film)
www.rhythmisit.com
„Tanz zwischen den Welten“
www.tanz-zwischen-den-welten.de

Prof. Dr. Birgit Wagner (MSB Medical School Berlin, Germany)

MSB Medical School Berlin
www.medicalschool-berlin.de
Online Trauma Therapy (Ilajnafsy)
E-mental health interventions for posttraumatic stress disorder in Arabic conflict regions
http://ilajnafsy.bzfo.de/www/Ilajnafsy.org

Atran Youkhana Wings of Hope (Munich, Germany)

www.wings-of-hope.de
“Displaced in Their Own Country”, by Atran Youkhana
www.digital-development-debates.org (issue 14)

Basma El Husseiny, Myvel Seddik Action for Hope (Egypt/Lebanon)

www.facebook.com/act4hope
Action for Hope videos on www.youtube.com
Interview with Basma El Husseiny, http://english.ahram.org.eg (29/08/2015)

Dr. Angela Atzori UNESCO Jordan (Amman, Jordan)

www.unesco.org/new/en/amman

Kristina Kaghdou Jadal for Knowledge and Culture (Amman, Jordan)

www.facebook.com/jadal.amman

Daoud Ghaznawi, Noura Shahed & Saif Atari Mercy Corps (Amman, Jordan)

Mercy Corps Jordan
www.mercycorps.org/countries/jordan

Marzieh Goudarzi International Relief & Development (IRD) (Amman, Jordan)

www.ird.org

Lamia Abi Azar, Mohamad Hamdan Zoukak Theatre Beirut (Beirut, Lebanon)

www.zoukak.org
www.facebook.com/zoukak.beirut
Jay Merrick, “Theatrical brilliance from Lebanon” (article), http://www.independent.co.uk

Nawar Bulbul (Syria/Jordan)

“Shakespeare in Zaatari”
Ben Hubbard, “Behind Barbed Wire, Shakespeare Inspires a Cast of Young Syrians” (article), www.nytimes.com (31/03/2014)
Preti Taneja, “Sweet sorrow as star-crossed lovers in Syria and Jordan connect via Skype” (article), www.guardian.com (14/04/2015)

Wael Qadour (Syria/Jordan)

Lubna Ali, “Play explores Syrian society through relationships in three-member family” (article), www.jordantimes.com (03/04/2013)
Mark Tran, “Oliver! with a twist: musical swaps Dickensian London for modern Amman” (article), www.guardian.com (24.8.2015)

Reem Al Sayyah (Syria/Jordan)

Queens of Syria, Refuge Drama Production Ltd
www.syriatrojanwomen.org
Charlotte Eagar, “Teaching ‘Oliver!’ to the Children of Syrian Refugees in Jordan” (article), www.newsweek.com (09/08/2015)

Sabine Küper-Büsch / Thomas Büsch Diyalog derneği (Istanbul, Turkey)

www.dynamic.diyalog-der.eu
InEnArt
www.inenart.eu
“Searching Traces” (video documentary) on www.doc-film.de/wordpress/

Sawsan Darwaza / Ma3mal612 Karama Human Rights Film Festival (Amman, Jordan)

www.karamafestival.org/en/
Cinema in Refuge
www.karamafestival.org/en/pages/76/Cinema-in-Refuge

Vesna Shalabi (Amman, Jordan)

Jordan River Foundation
http://jordanriver.jo

Bidayyat (Syria/Lebanon)

www.bidayyat.org
www.facebook.com/Bidayyat
www.youtube.com/user/Bidayyat

CARE Jordan (Amman, Jordan)

www.care.org/country/jordan

Goethe-Institut Erbil (Iraq)

www.goethe.de//erbil

Goethe-Institut Amman (Jordan)

Creative Time
www.goethe.de/amman

Art Anywhere Association (Mardin, Turkey)

www.heryerdesanat.org

Goethe-Institut Istanbul (Turkey)

www.goethe.de/istanbul

Die Stelzer (Landsberg am Lech, Germany)

www.diestelzer.de

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