



Teaching file – School animations

Danse en Papier

« ID.doc »

A show on the theme of illegal migrations
And workshops to better understand the issue...

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Transe-en-Danse ASBL ?

The aim of the non-profit company Transe-en-Danse is promoting cross-cultural dialogue, non-violence and active citizenship through the development of culture. It also wishes to raise awareness in the audience about the North South relations and to the role that each of us can play to make the world evolve, for sustainable development and a world where everyone can live.

The company achieves those goals mostly by initiating, practicing and creating art, but also by all aspects of the non-formal education, and through all framework of potential cross-cultural exchange.

It acts at two forefronts, which it considers absolutely complementary: creating and training. On the one hand, it creates and promotes professional dance shows, always bound to cross-cultural dialogue; on the other hand, it organizes creative workshops for teens and dance lessons, corporal consciousness lessons intended for different audiences (young people who drop out of school, firstly newcomers, women victims of domestic violence...).

In terms of art creation, the company has organized a total of 8 shows, based on a very specific creative approach: The artists who participate in our projects all come from different countries, they practice different art disciplines and they didn't know each other at the beginning. It's their artistic and cultural encounter, which creates each new performance, giving rise to a very cross-cultural form of expression, on the contents and form point of view.

Since 2007, the company Transe-en-Danse is fully involved in a vast exchange and creative project on the theme of the North-South relations, in partnership with the company Ladon in Burkina Faso. After creating «*North-South perspectives/looks, Questions...*» in Brussels in 2007, then «*Visions D'ANSEmble*» in Ouagadougou in 2008, and finally "*Carrefour 2 Transits*" («*Crossroad 2 Transits*»), in 2009, which questioned the notion of identity bound to the individual and family migrations, we are aiming today at continuing our thinking and awareness-raising approach with **a show on the undocumented migrants issue, that we see as an extreme consequence of the inequality of the North-South relations.**

Apart from conceiving performances, Transe-en-Danse has always pursued a pedagogical goal, i.e. developing active citizenship in particular toward the youth. This condition notably corresponds to **promoting our shows in school** and to setting **creative workshops for teens, which can be integrated, on request, to the programme of a French course, a theater course, a History course, a moral philosophy course or a geography course.**



With « *Danse en Papier* » (“ID.doc”), the non-profit company Transe-en-Danse offers schools:

- **An interactive show** which implies the audience even before starting the show, in order to enable the spectators to be at the heart of the issue, and also to cause a more profound reflexion on an ever-changing world.

After having to queue several times in front of different guichets in order to get a valid admission ticket, it's a labyrinth of papers which leads the spectators to the show room. When they leave the labyrinth, the tickets are controlled. According to the colour of the tickets, it determines the « rights » of the spectator, which will be put to the test during the show.

The aim of this project is not to denounce but rather to pose questions. Our goal is double :

- Awareness-raising the Belgian / European audience to the reasons which motivate the « foreigners » to leave their country, questioning the economic, political and historical responsibility of our countries in this system, as well as our responsibility as citizens/consumers by our way of life and our daily choices.
- Highlighting on the one hand, the unpredictability of the regularization criteria, on the other hand the unbearable life conditions that the status of undocumented migrant implies, to finally pose the question of the Human Rights question in our own countries.

For the African audience, our aim is to show the social consequences and difficulties from the beginning and of the illegal life here, and to question the role of the local youth who « *must dare to invent Africa's future* », as used to say Thomas Sankara.

- **Awareness-raising workshops** which prepare pupils to the issue developed by the show. By games and role plays, those workshops use improvisation and corporal expression techniques. They will treat in an entertaining manner the different causes and consequences of illegal migration, in order to enable each one to understand the complexity of the issue and to be able to comprehend it in a nuanced way.

A) Objectives of the workshops

- **Favouring** the conditions of some citizenship thinking by discovering different artistic disciplines,
- **Enabling** the individual and creative expression of each person, making the young person active and responsible through a funny and creative process,
- **Developing between** the young people encounters and exchanges, most particularly on cross-cultural dialogue,
- **Creating** individual interest within a collective process and awareness-raising to active citizenship.



B) Approach:

Active citizenship: Giving the young people an opportunity to develop their opinion, to choose and to build a role to play, an artistic role play enables young people to understand the role they have in society, to be aware of the consequences of their choices and of their acts in building the world.

Cross-cultural dialogue: Teaching the young people different artistic techniques, the workshops are based on the collective involvement of each person. They will enable each young person to express his or her point of view on society, as well as participating in the debate by the encounter and the cultural shock and by confronting the experience of each participant, with artists guiding the pupils in the workshop.

C) Contents

Learning art: role plays, technical work, improvisation exercises, exploring different themes, depending on the request of the teacher, and debates with the young people at the end of each role play.

Creating art: possible from 5 sessions. Making a collective show: developing a group process, enabling personal expression of the youth through the disciplines of their choice, and within a collective creation for which they are all responsible.

D) Suggested artistic tools:

In a pluridisciplinary perspective, one or several disciplines here-under can be used:

CONTEMPORARY DANCE: Developing corporal consciousness at the four level of staging expression: yourself, the others, time and space. Understanding the links and consequences of those four levels, on stage or in real life. When we move our body in space, in relationship with others, how can we find a common rhythm?

TALES AND AFRICAN DANCES: Link between tale, dance and daily life, traditional roots to contemporary processes.

SLAM : Urban expression, roots of the movement, diversity of forms, writing of texts.

THÉÂTER : working with the emotion, improvising around different themes, characters and situations, using objects. Creating scenes.

PHOTO / VIDEO : work on the sense of image and its construction, awareness-raising to media and understanding the messages they transmit. Techniques and practice of reporting.



E) Themes /questions posed by the workshops, possible links with school programmes:

Geography: « *We can't welcome the whole world's misery... »*

What if we welcomed at least our part and that we considered it as a resource? »

The game of chairs and other corporal expression exercises using space management, enabling to treat with the young people the question of the world riches distribution, of the number of migrants by country and of their role in the economy.

History: « *But what motivates those people to leave everything to come 'in our country'? ».*

Flash-back in the history of colonization, of the independences, of globalization and of the Third World's debt, up to the today's identity controls and forced repatriation.

Tale and African dance paint a blurred image, far memory of slavery and slave trade, leaving a question unanswered: **Have we forgotten our memory obligation? Is the current situation better or worse than in the past? What will happen tomorrow?**

French: « *French is elastic, but it has nothing to do with rubber!* »

Look on contemporary society through its different speech forms: political speeches, media satirical cartoons, proverbs and popular expressions, cross-cultural exchange and artistic involvement, Resistance words...

Theater: « *What if I become ANOTHER PERSON, what happens? ».*

On the basis of different testimonies, role plays put the young people into different situations. Getting in the shoes of a character to comprehend in a creative manner the different possible solutions. And when there's no solution, when the situation is desperate, what can we do?

Using humor as a survival's method.

Morals philosophy/Religion/Philosophy: «*Any person has a right to travel freely and to choose his or her place of residence within a state. Any person has a right to leave any country, as well as his/her country, and to come back in his/her country. (...) Any person has a right to a sufficient level of life to ensure his / her health, well-being and those of his / her family, notably for food, clothes, housing, necessary medical care and social services (...) »*

Human rights and democracy... a dishonest advertisement?

**Teachers, youth workers,
it's your turn to choose one or several themes which you are interested in, and artistic tools
through which you would like us to develop with your youth.**

**In order to help you prepare the intervention of our team with your youth, you'll find,
at the end of this file, a first introduction to the theme.**



Practical Information

Framing: Depending on the number of young people : one artist for 10 young people, present with the youth worker.

Audience: Those workshops are intended for **teenagers from 12 to 18 years old**, and aim at **opening for young people a new space for citizenship**.

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Introduction to the theme of illegal migrations, Intended for youth workers

Since the 1990s, the theme of the undocumented immigrants has become recurrent in the world news. Migrations are a phenomenon that we can see in the European countries as well as on the American continent. The media often offers us upsetting images but give us few explanations about the reasons why those people leave their country to look for some place else, to look for a better situation. The undocumented immigrants are also living examples of the economic imbalances between the different States.

We wish to treat this delicate subject by posing the following questions:

- Who are those « undocumented immigrants »?
- What caused those people to change countries?
- How do they live in their host country?
- What are the current migrations' policies?

Who are the « undocumented immigrants»?

Firstly, it is necessary to clarify what an « undocumented immigrant» is. It is a person who is on the territory of a State and who doesn't have a right to stay (or doesn't have it anymore). Indeed, it is possible that an « undocumented immigrant» has been confronted to different types of experiences:

- 1) The « undocumented immigrants» who possessed a legal residence permit: asylum request, student's visa, tourist visa... and which has expired.
- 2) The « illegal workers », the persons who have arrived in Belgium illegally. Thus, they have no contact with the Belgian administrations from their country of origin and neither on the Belgian territory.

Today, the Council of Europe has chosen to use the term « irregular migrant » because of the negative and criminal connotation of « illegal ».

Why do they leave their country of origin?

The main reasons of these migrations are numerous and are often the same.

Many people who ask for the right of asylum flee totalitarian regimes where their rights were scorned. War, political pressures or a substantial violence situation endanger their lives.

Other persons flee from their country of origin because of an extreme poverty. Some migrants see the departure of their country as an opportunity to improve their life conditions and those of their families.

In which conditions do the « undocumented immigrants » live?

Living underground, clandestinely, implies life conditions which are far from being positive. Indeed, the « undocumented immigrants» always fear to be denounced or arrested, which would cause them to being sent to a detention center, then expelled. They live in permanent uncertainty and insecurity. Moreover, the place where they live is often precarious. As they don't have documents, they are not legally recognized. Unscrupulous owners do not hesitate to lodge them at very high prices in housing that are in very bad state. Another solution is living close to some family members or to some friends, but depending on them can quickly become a constraint.



When you are an «undocumented migrant», it is very hard to access health care, except for « emergency medical aid ».

Even if the right to education is a fundamental right, the undocumented parents of the pupils are often frightened to be denounced and hesitate to put their children in school in case they would be expelled.

Economically speaking, the « undocumented immigrants» have very small revenues and their work is undeclared because they don't possess the documents of legal stay necessary for the Belgian administrations. They work in extreme conditions, for a starvation wage and they have no right to complain. Even if their employer wanted to hire them legally, they couldn't because they don't have a valid residence permit. However, a condition to get this residence permit is to have an employment contract. The administrative nonsense shuts people in a cul-de-sac.

What are the current migrations' policies?

Since the Schengen Agreement, signed by all the countries of the European Union except Great Britain and Ireland, which suppress the controls at the internal borders of this space, a consistent migration and asylum policy between the countries of the Union has been set up.

Nevertheless, the controls at the external borders of the member countries of the Union have been reinforced and sanctions were taken against people who transport and introduce people without the necessary documents for a legal stay in a country of the Schengen Area. To enter it, you have to possess a passport, a visa depending on cases, to prove sufficient financial resources, not to be reported for non-admission goals, explain the objectives of the stay, not to be considered as a potential danger for public order.

Belgian situation?

Firstly, it is important to remember that after the Second World War, Belgium has called massive foreign labour. In 1974, the State stops this except for the case where specialized labour is unavailable in the Belgian labour market. Since then, in order to obtain a legal residence permit in Belgium, a foreigner can:

- Marry or put forward the family entry and settlement ;
- Get the status of foreign student ;
- Get the refugee status

Any other case is not acceptable, which leads to a certain number of problems, moreover no clear criterion is written down in the law.

The people who dare to introduce a regularization request, in a country which calls itself democratic, are confronted to the arbitrary power of the interpretation of circulars. The answer of the Foreigners Office can take years to be given and in case the answer is negative, the migrant will receive an order to leave the territory, or will be put in a detention center before being expelled.

What about detention centers?

Spaces where the word law doesn't exist, they are prisons in which the foreigners are cooped up, waiting for being allowed to stay on our territory.

