



Arts



City of Sanctuary

**Sanctuary in the Arts
Resource Pack**

First Edition - October 2019

Sanctuary in the Arts

Promoting a culture of welcome for people seeking sanctuary

'Sanctuary in the Arts' is a resource pack to inspire, support and promote the use of arts in nurturing a culture and practice of welcome for people seeking sanctuary in the UK. This resource pack contains practical guidance on how your organisation can embed sanctuary in the arts and be part of a network of arts organisations that promote a culture of welcome, with sanctuary at their core.

.....

We live under the same sky
We breathe in the same air
We bleed from the same skin
Our lives are too short for anger or hate
And tomorrow is too late.
You only have today in your hands
So plant the seeds of love in every land
Let us be together, let us be as one
We become more beautiful when we find our song
Let us be together, let us be as one

- Hasna Al Hassoun Hasna

*Hasna is a poet from Syria who is involved in the
Stories of Sanctuary project in Durham*

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City of Sanctuary

City of Sanctuary is a movement to build a culture of welcome for people seeking sanctuary in the UK, Ireland and beyond. We promote understanding, recognition and celebration of the ways in which people seeking sanctuary enrich society. Our goal is to create a network of places that are proud to offer safety to people seeking sanctuary and local communities which are inclusive and welcoming.

City of Sanctuary began in October 2005 in Sheffield. Since then, over 100 City of Sanctuary initiatives have been established by local people in towns and cities across the UK and Ireland. The network of local groups include refugees and bring refugee support and other organisations together.

Local groups commonly work to gain support from a wide range of groups and organisations in their community, which can take the form of a support pledge and Sanctuary Awards.

Streams of Sanctuary

We believe the sanctuary message of welcome and inclusion is vital in all spheres of society. So, as well as supporting the development of a network of groups, which includes villages, towns, cities and regions across the UK, City of Sanctuary brings together different communities of practice, including the Arts Stream which has been developed with Counterpoints Arts.

We are committed to helping schools, universities, health and maternity services, faith groups, theatres and arts centres and other focal points in local communities to become 'places of sanctuary'. A key element of these streams of sanctuary is awareness raising; giving a platform to the voices of asylum seekers and refugees, so that they can be heard by those who might otherwise never hear them. The Arts Stream of Sanctuary is one of these areas of focus.

"Our times are marked by unprecedented levels of displacement and human flow. This has forced us to face many soul-searching questions about who we are and what kind of society we want to live in. Unsurprisingly, artists have had a lot to say on the subject. They've been engaging with refugee and migrant experiences on a scale that we have not seen before, in the UK and across the world"

- Platforma

"If art is to nourish the roots of our culture, society must set the artist free to follow his [sic] vision wherever it takes him [sic]... We must never forget that art is not a form of propaganda; it is a form of truth."

- John F. Kennedy

Art Stream of Sanctuary

The arts play a vital role in creating a culture of welcome, challenging the status quo and shaping the kind of society we hope to live in. In the UK, statistics and myth-busting have often failed to challenge mis-conceptions and persuade populations of the importance of protecting the human rights of people seeking sanctuary. Art and creativity can inspire new ways of thinking and feeling, helping ordinary people understand the realities for those making difficult journeys, leaving behind loved ones and all that is familiar.

In referring to the arts, we include all activities that involve some form of expression, whatever level of professionalism; it might be a play about the experiences of seeking sanctuary; it might be a poem written in a community workshop with refugees and other residents sharing their stories of migration and finding sanctuary; it might be an evening dance class; it might be encouraging an established concert hall to platform an exiled musician looking for new audiences for their music.

This resource pack draws on the first five years (2014 – 2019) of experience within City of Sanctuary's Art Stream and includes information gathered from interviews with key organisations and practitioners engaging and working with people seeking sanctuary. These experiences help us understand what makes art a valuable contribution to creating a culture of welcome.

This resource pack is intended to support arts organisations who wish to engage with people seeking sanctuary, whether working with the individuals themselves or working creatively on the issues involved. It contains practical guidance on how your organisation or your community can embed sanctuary in the arts and be part of a network of arts organisations that promote a culture of welcome, with sanctuary at their core.



Photographs: Simone J Rudolphi

**"I always have spoken
with my pen and paper or
through my fingers. I now
know that writing is what I love."**

*- Tammy, Participant of the
Now We Are Here Project,
the Young Vic*

5 ways the arts can inspire Social Change

Theory of Change

We maintain that in order to achieve our vision and realise the change needed to make the UK more welcoming we contribute to building a movement by encouraging and inspiring more and more new people to become involved in promoting welcome; we must avoid living in an echo chamber and strive to reach more than just the usual suspects". We aim to increase general public support for the policy and practice changes that are necessary at both the national and local level. Movement building is at the core of our theory of change.

Our welcome work at a local level is underpinned by social contact theory; that is, the belief that change can happen through connecting people from the receiving community with people seeking sanctuary. We maintain that social connections can 'turn people's empathy into action', so through working with our network we aim to mobilise people to get involved and get behind campaigning work led by partners.

Sanctuary Awards encourage mainstream organisations to learn about what it means to be forcibly displaced, embed best practice in welcome and share these with similar organisations. In this way, more organisations engage with the movement for welcome. So, whilst we are a movement in our own right, City of Sanctuary also contributes towards wider movement building through partnership work, Sanctuary Awards and other activities and mobilising support for advocacy and campaigning initiatives.

In developing our thinking around the role of the arts, it is important to ground the Arts Stream in City of Sanctuary's theory of change. As such, we have identified five ways in which the arts can inspire social change.



Photograph: Amy Charles

One member of the senior citizen support group identified that

"as you get older you seem to be in this little cocoon of people, so it's nice to come here and meet younger people, different people."

CASE STUDY: THEORY OF CHANGE IN ACTION

In 2018 the Theatre Royal Wakefield received funding from Yorkshire Health Charity to run an integrated project of free workshops and trips to the theatre bringing together Horbury Senior Citizens Support Group and Asylum Seekers and Refugees (working in partnership with The Refugee Council and City of Sanctuary). This project was called Stories, and a film commissioned about the project can be found here: <https://bit.ly/2IDk4XR>

There was strong evidence that a sense of community and belonging was created within the group, with participants reporting that they were travelling home after session on the same bus, and continuing their conversations, and a number of participants have extended social invitations outside of the regular group meetings.

1 Art can shape a culture of welcome

"when I got involved and met all the guys, I met all of you there, we get in touch, we get like a family now...you can't leave it.... So I, I feel like, I feel very good when I go there, just, I don't know how to describe it, but it just gives me a feeling. That I feel good and I feel happy"

- Gulbenkian Arts Session Participant



Art can tell a different story. In a world of instant speed communication of crowded newsfeeds, words and statistics no longer hold their grip. Some of the biggest cultural changes have been triggered by images that shock or provoke. Activists and campaigners are increasingly recognising the power of art to persuade. It's a cliché, but a picture can indeed speak a thousand words.

'Welcome' and 'sanctuary' are verbs, they are doing words. Sanctuary must be enacted, must be demonstrated; art, creativity and cultural expression have the power to show welcome and inspire a wider culture of welcome.

CASE STUDY: REACHING OUT TO WELCOME

When people have left their homes and find themselves seeking sanctuary, the UK can seem new and unfamiliar. But Opera North have capitalised on the medium of Opera in which language does not prove to be a major barrier but which can be incredibly powerful and moving. People seeking sanctuary are encouraged to attend performances through their free ticket scheme and may even find something familiar in their projects involving World Music and performances which centre around stories of refuge.

Opera North promote staff training opportunities across their workforce (for example, inviting someone who has sought sanctuary in the UK to talk to the cast of an upcoming performance about refuge) and have worked to raise awareness within their audience through "calls to action" and follow up emails detailing how people can support.

They offer taster performances or workshops to many community organisations, including refugee support charities, and attend events such as conversation classes as a way of building relationships. They recommend forming strong links with local partner organisations who may be able to encourage participation.

"I am writing to express my gratitude for the chance to experience fantastic music, an outstanding performance and overall a great evening of culture. The work you do with the communities in Leeds is very much appreciated and I hope you are able to carry on bringing the amazing world of people and performance into the lives of people for whom that world is out of reach."

- Service user, RETAS
(Refugee Education Training Advice Service, Leeds)

ART can turn empathy into ACTION

"We are responding to the world as it is now. People in distress need help and they need to be heard. We want to provide a powerful means for audiences at home and abroad to connect with the political, social and human realities refugees face."

David Lan, former Artistic Director, The Young Vic



Across different sectors of society, art practitioners of all kinds have begun the important work of bridging gaps between people from different backgrounds through art. There has been a notable shift towards 'participation' and 'engagement' which has a significant impact on reaching new audiences and engaging those who are the 'unlikely suspects' in building inclusive communities of welcome.

Despite the scarcity of funding and austerity cuts, some funding priorities have shifted towards engaging communities providing the opportunity for arts organisations to connect better with marginalised communities. Within this work, a significant number of mainstream arts organisations and individuals have begun journeying with those who are seeking sanctuary to understand the issues they face.



CASE STUDY: FROM CALAIS TO THE WORLD

In August 2015, lead staff from the Young Vic visited the Calais refugee camp to explore possibilities to work with the people living there. Following this visit, the director of the Young Vic became instrumental in the genesis of Good Chance Theatre which resulted in a team of professionals spending four days at the camp, running workshops, meeting people and developing practice. On their return they held a meeting for all other London theatre workers interested in working with Good Chance, to share learning. Good Chance has continued to develop, working in the UK, France and around the world.

Art promotes the welcome and celebrates the contribution of people seeking sanctuary

Art belongs to everyone and one of the most intrinsic features of the human condition is the need for expression, whether we're talking about story, dance, theatre, singing or painting.

Throughout the sanctuary movement, and across the arts sector more broadly, people are beginning to wake up to the often unrecognised contributions of artists from refugee backgrounds. One of the key threads throughout this pack is that we need to find better ways of creating spaces to allow refugee-led art to flourish. Inevitably this will involve acknowledging that our existing platforms and opportunities for artists have been inadequate and need to change in order to allow a thriving culture of refugee and other minority voices to be truly recognised.

Responding to these challenges, there are a growing number of festivals in the UK that are showcasing refugee artists, including Journeys Festival International, Counterpoints Art's Platforma Festival, Sheffield's Migration Matters Festival and Refugee Week.

CASE STUDY: REFUGEE WEEK

For Refugee Week, the Gulbenkian Theatre worked in partnership with Kent Refugee Action Network (KRAN) and East Kent City of Sanctuary to put on an event for the local community. 'Simple Acts of Kindness', based on the theme for that year's celebrations, involved poetry, theatre, music, screenings and talks on the theme of refuge and asylum. Gulbenkian's drama group for unaccompanied young refugees and asylum-seekers, 'KRAN Fam' performed, building on their partnership with Kent Refugee Action Network.



"It's been a pleasure to work with the Gulbenkian [Theatre] on this event as it has given the young refugees great space to showcase their talent"

*- Aleksandra Bardon,
Kent Refugee Action Network*

Photographs: Simone J Rudolph

4 Art creates opportunities for relationships of friendship and solidarity between those more settled and those recent arrived seeking sanctuary

"Art can provide a space for people to meet and learn about others – to connect with those who might seem distant or different"

- Counterpoints Arts



Art is often a very good excuse to meet, bringing together people from unlikely backgrounds. Art therapists who work with 'slow arts' (for example painting, drawing, sewing etc.) talk about art engaging a different part of the brain, allowing us to think differently and often 'slowing down time'. Initiatives like Women Weaving Wisdom in Bradford using traditional weaving techniques familiar to both Yorkshire's historical textile industry and to women who grew up in rural Pakistan create opportunities for building friendships and sharing stories.

The process of producing art together can often involve partners from different backgrounds. To take an example, the Stories of Sanctuary project in Durham that brought together those more settled and those recently arrived involved collaborating with different people. They included local historians, folk musicians, a freelance photographer, a local recording studio, a web-developer and a local minibus driver from Newcastle who by the end of the 6 hour journey to London was even participating in the songwriting that was being led by an enthusiastic group of young people, many from Syria exploring a song about their journey to the UK.

Performances are also a great opportunity to bring together new audiences of diverse backgrounds. Some theatres are exploring ways to bring audiences together, for example in café or cabaret style audience seating to encourage audiences to share conversation. In other examples, Q&A panel discussions allow audiences to engage with artists to explore the issues that affect refugees in a safe and supportive space.

Other arts organisations, such as theatres, are offering their space to support conversation classes (or dinner parties such as the Octagon Theatre in Bolton) and to encourage people seeking sanctuary to practice language skills with native English speakers in an informal environment over a cup of tea and a biscuit.

CASE STUDY: **BEYOND THE STAGE -** **SHARING FOOD**

Following the Refugees Welcome conference in Dresden, the Young Vic have run Kitchen Conversations, which involve a combination of local people, people seeking sanctuary meeting, preparing and sharing food, creating an opportunity to form positive relationships with each other. They have partnered with Migrateful, a charity working with refugee chefs, who have taught their neighbours how to make their local dishes. This has been a great way to introduce people who would never otherwise have met each other.

Arts can promote understanding of asylum and refugee issues, especially by enabling refugee voices to be heard directly.

Across the network, local groups and campaigners are discovering the power of storytelling to raise awareness of the complex issues that people seeking sanctuary face. Story has the power of conveying the everyday struggles of being displaced or uprooted, including the challenges of arriving in a new country, learning a second language and learning to adapt to a new cultural context.

Furthermore, society is enriched by the creativity, craft and wealth of knowledge and experience people seeking sanctuary bring. By engaging deeper in the arts, we have an opportunity to show those seeking sanctuary as innovative, creative and resourceful and an asset to society and to the ongoing cultural development of what it means to be living in Britain in the 21st century.

Leeds Playhouse (formerly West Yorkshire Playhouse), for example, commissioned Lemn Sissay to adapt Benjamin Zephaniah's novel "Refugee Boy" about a 14 year old Eritrean boy who becomes a refugee while visiting London due to the outbreak of civil war in his home country. The play toured across the UK in 2014 and received national acclaim, shedding light on the challenges of being a refugee and encouraging a more humane and compassionate response to the refugee crisis.

'It's made me stop judging people by the way they look; I now want to get know people and hear their stories. I see life from a different perspective'

- Audience member at Refugee Boy

"That's my story - that happened to me!"
Young refugee after seeing Refugee Boy in Nottingham Playhouse

REFUGEE BOY
BENJAMIN ZEPHANIAH

CASE STUDY: PARTICIPATORY THEATRE

PSYCHEdelight is a participatory Theatre Company of Sanctuary, founded in 2011 by Sophie NL Besse, a playwright and theatre director trained in both drama and therapy.

They create shows to engage those least involved in arts, giving them a platform to express themselves and be heard. They worked with diverse minorities such as women ex-offenders and, more recently, people who had to flee their homes to seek refuge in the UK. They support their integration in the local community by creating shows that will involve a mixed cast of refugee and other people. They have created a unique theatre ensemble composed of 16 performers, which was titled 'Borderline'. Since they created Borderline, they also became a training theatre company where big productions come to find skilful performers with a refugee background. They are proud to have supported the artistic development of very talented artists who, after Borderline, were given the opportunity to work with the Young Vic, the National Theatre and the Globe Theatre.

CASE STUDY: TACKLING DIFFICULT ISSUES

In 2013, the First Theatre Company of Sanctuary, SBC began researching Immigration Removal Centres in the UK, detention and protesting organisations who support asylum seekers and refugees. As leading theatre-makers, they sought to use their skills, networks and links to ensure more people are informed and educated on the truth about these subjects. They partnered with City of Sanctuary to make a timely, new piece of campaign theatre about detention, led by Emily Ntshangase-Wood, a refugee and former Yarl's Wood detainee who is also an ambassador for the organisation. "TANJA" toured nationally in 2016 and 2017 with critics stating 'This should be mandatory viewing'.

SBC are a politically active company who regularly support solidarity protests and campaigns (e.g. #SetHerFree), run workshops and have good working partnerships (e.g. Women for Refugee Women, Action Aid, World Jewish Relief and Refugee Council). Other shows which raise awareness include "The Visitor", "The Journeys" and the award winning "Where We Began" - an exploration of the UK government's hostile environment policies.



Section 2 - Sanctuary in the Arts

Why become an Arts Organisation of Sanctuary?

Many arts organisations are already inspiring social change and for all of the reasons **above**, we encourage and wish to celebrate and share inspirational examples of welcome and inclusion for people seeking sanctuary and migrants.

The structure of the award assessment is flexible to allow for different organisations to approach becoming a place of sanctuary in a way that suits their context.

City of Sanctuary will award Arts of Sanctuary accreditation where we see evidence that each of the Learn, Embed, Share processes has been applied by the arts organisation. This can be challenging, and additional support is available from the Arts of Sanctuary partners and awarded organisations and local City of Sanctuary groups and the refugee support sector.

"SBC are inspired everyday by the unifying passion of City of Sanctuary. Becoming a Theatre Company of Sanctuary was an immensely proud moment in our company's history and has radically impacted the way we make work and who it is for. Theatre is such an opportunity to reach across divides and platform the voices that urgently need to be heard."

*- Rosie MacPherson,
Artistic Director SBC Theatre.*

To receive a Sanctuary Award arts organisations must demonstrate the application of the three processes of

'Learn', **'Embed'** and **'Share'**:

Learn: a whole organisation approach to finding out what it means to be seeking sanctuary; and be actively involved in awareness raising.

Embed: take positive action to make welcome and inclusion part of the values of your organisation or community, to support people seeking sanctuary and refugees, and to include them in your activities.

Share: your vision and achievements: let others know about the positive contribution refugees make to our society and the benefits of a welcoming culture to everyone.

Learn

“What does it mean to be seeking sanctuary?”

The learn process encompasses any activity that seeks to improve awareness of the sanctuary-seeking community and the reasons why people are forced to migrate. Knowledge of the asylum system or of the many challenges and institutional barriers which face people seeking sanctuary can help people to reflect on how they might help and better focus their efforts. This is often best achieved by including people seeking sanctuary and finding ways to learn from them as well as about refugee issues more broadly.

Examples include:

Organise training and learning activities for staff, volunteers and trustees to inform them about the process of seeking sanctuary, clarify key terms and raise awareness of refugee (and migrant) experiences, ideally through the voices of those with lived experience

Invite relevant artists and other practitioners and organisations to share their learning about working on refugee related programmes and projects

Organise staff volunteer days which centre around increasing knowledge of local refugee issues and providing valuable volunteering hours

Contact and connect with your local refugee support organisations to understand the needs and characteristics of their client base better

Support people seeking sanctuary who may have an active interest in the arts to understand the industry better (perhaps through work experience placements, volunteering opportunities, open days or mentoring schemes) to help further their career plans

Plan a staff day to focus on diversity, sanctuary and culture-change within your organisation

Bring together groups in society who might not normally meet, such as senior citizens and refugees, so people can learn from each other's experiences

Use the many talents within your organisation to hold skills-based workshops on things like public speaking and event planning

Set up an advisory group made up of experts by experience (people seeking sanctuary) to inform, advise and consult on individual initiatives and/or long-term planning.



CASE STUDY: THE UK'S FIRST THEATRE OF SANCTUARY

Leeds Playhouse (formerly known as West Yorkshire Playhouse) became the first Theatre of Sanctuary in 2014. Described as "one of the most important of the UK's regional theatres" by the Guardian, Leeds Playhouse began its journey to recognition and a public commitment to being a place of safety, welcome and support for people seeking sanctuary with the production of *Refugee Boy* and the theatre's efforts to reach out and engage the community with a better understanding of refugee experiences. They produced the *Refugee Boy Resource pack* with information and resources for schools. All staff have had training, and new projects include a singing group for refugee women *Asmarina Voices*, workshops in *Public Speaking and Presentation Skills* for people seeking sanctuary and free tickets for Playhouse productions to people seeking sanctuary. Leeds Playhouse continues to work closely with refugee organisations and with volunteers from the refugee and asylum seeker community in Leeds. Visit: www.leedsplayhouse.org.uk

CASE STUDY: EFFECTIVE EVALUATION

The Art House, Wakefield have contracted external evaluators (The Audience Agency) who established a monitoring and evaluation framework to monitor their levels of engagement, understanding of programme and its impact, as well as provide them with solid organisational data.

Evaluation responses were collected and collated from a range of stakeholders including trustees, staff, artists and partners, so that the monitoring and reporting is comprehensive and useful for developing actions that can ensure The Art House reflects the diversity of communities they work with. They have identified the need to reflect the shifting demographics of Wakefield, particularly given their location in the direct vicinity of the Initial Accommodation Centre as a key responsibility in this area.



photographs: Amy Charles

CASE STUDY: THE UK'S FIRST ASYLUM MONOLOGUES

Launched at Amnesty International in June 2006, this production by ice&fire Theatre Company has been touring the UK ever since and can be performed on request. Their script is regularly updated and because they have a large number of different testimonies, it can be adapted for bespoke events which may have a particular focus (e.g children in the asylum system, access to health care, etc). They also recently launched a production called This Is Who I Am, specifically about the challenges faced by LGBTQI+ people in the UK asylum process.

The varied and vital narratives that they include mean that everyone can learn something about the experiences of sanctuary seekers:

'Even those of us who volunteer with refugees will rarely, likely never, hear a large portion of someone's story. In ice&fire's performance, the chilling truth of the hidden and cruel inequality affecting asylum seekers in British society is laid bare, in front of you; in a safe comfortable space, I heard the truth of people's lived experience, the mental trauma, the physical trauma, the heart tearing decisions & the scars this leaves behind. The only thing you want to do having heard their narratives is stand up & change the system.'

- Audience member

CASE STUDY: SKILLS SESSIONS FOR PEOPLE SEEKING SANCTUARY

The Leeds Playhouse (formerly West Yorkshire Playhouse), organised voice training workshops for people seeking sanctuary. The voice training and physical workshop was designed to help develop confidence in public speaking and looking at ways to relax and warm up the body and voice before and after speaking. This first workshop was very successful and they are hoping to gain funding to provide more of these sessions and hopefully, in turn, support more speakers to share their testimonies in schools and other public settings.

Other theatres, such as Royal Wakefield have been inspired to do similar.



Embed

“How do we best embed concepts of welcome, celebration and inclusion?”

Ensure ‘Sanctuary’ is embedded early on in projects for example, by including those who have lived experience of seeking sanctuary in the research and design of your projects/activities.

Create a welcoming environment for people seeking sanctuary by offering open days, information in other languages or tours for these groups

Make a sustained effort to bring refugee and migrant communities to your venue, space or event. Consider offering your space for meetings, community dinners, or conversation classes when not being used

Ensure that artists from refugee or migrant backgrounds and those whose work explores refugee and migrant experiences are featured within your programme on an ongoing basis

Involve relevant artists and arts, advocacy and community organisations in your work, providing them with a chance to meaningfully input in the planning, development or evaluation of your programme, business plans etc.

Monitor to what extent your staff and volunteers (including trustees, senior managers etc.) reflect the diversity of communities that the organisation is aiming to represent and attract

Include sanctuary initiatives in long term or strategic plans

Consider whether your organisation could play a role in initiatives such as privately sponsoring refugees

Offer to pay for the transport of people seeking sanctuary who attend your workshops, performances etc.

Offer free tickets to performances, free hot drinks to people seeking sanctuary in your restaurant, or access to your showers (if you have them) for anyone who might be homeless

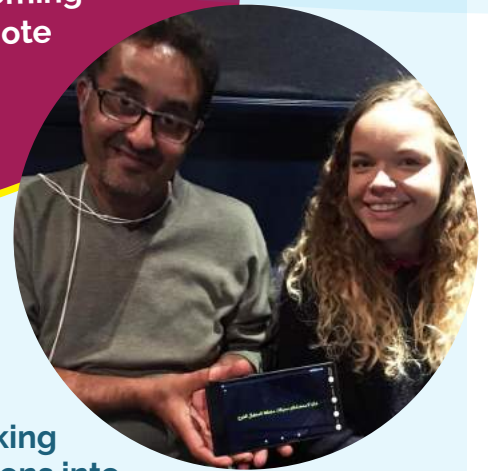
Run a collection point for items needed by local refugee-support organisations Host a sanctuary-seeking artist by offering studio space, materials, use of the facilities etc.

Promote and celebrate the contributions of refugee or migrant communities within your localities and spheres of influence

Add your voice to local or national campaigns or petitions which support the rights of people seeking sanctuary

As a theatre, we are in the privileged position to be able to offer a platform for the diverse voices in our multi-cultural city, encourage social cohesion, and provide a safe welcoming space. Now more than ever, it is essential for us to promote these values and becoming a Theatre of Sanctuary would help us to do that more effectively.

- Hamish Glen, Artistic Director, Belgrade Theatre



CASE STUDY: OVERCOMING LANGUAGE BARRIERS

Derby-based theatre company Maison Foo, worked with Talking Birds Theatre, a key project partner, to pilot translated captions into Arabic during their theatre production of *A Thing Mislaid*. Initially, Maison Foo worked with a professional translator to translate the script, and subsequently worked with a member of their Sanctuary Seeker Steering Group, Ahmed Alabdali, to tweak and edit the translations as the production went into the final stages of rehearsal.

A Thing Mislaid explores themes of migration, journeying, friendship, displacement and hope; all things that they feel resonate with audiences concerned about the personal stories and needs of sanctuary seekers. During the research and development of the production, the company developed a steering group with Derby Refugee Advice Centre; members contributed to the themes and details in the show, in addition to helping translate welcome messages in Arabic, Farsi and Kurdish for flyers and programmes for the tour of *A Thing Mislaid*. The group also collaborated with Maison Foo to design a **'Meet Your Neighbour Party'** - a unique and joyous event that celebrated the group's cultures - sharing food, dance moves and stories.

Maison Foo have received funding to develop an installation, on the same theme as *Meet Your Neighbour*, which will celebrate the voices and stories of sanctuary seekers across the country.

Visit: <http://www.maisonfoo.com/refugeefriends>



Photograph: Amit Gill

"It was so nice to come and be creative in such a friendly and inspiring place, so much light and space and laughter. Very different to where I live now. Thank you."

Bharti who attended a Meet Your Neighbour craft workshop

CASE STUDY: PARTICIPATION IN NATIONAL INITIATIVES

The Young Vic in London contributed to Refugee Week in 2016 in a Taking Part Parallel production of "If You Kiss Me, Kiss Me" which featured young refugees from DOST (a charity working with recently arrived young people). The play responded to the theme of 'welcome' and was performed in the Africa Room at the British Museum as part of the annual Refugee Week organised by Counterpoints Arts. They have recently partnered with another Theatre of Sanctuary, Leeds Playhouse, and writer, Luke Barnes, to create a new play with young refugees from Leeds and London, looking at what freedom means to them. The groups spent time workshopping ideas during Refugee Week 2019, and the play is now in development and will be performed in both cities as part of Refugee Week 2020. Visit: <https://www.youngvic.org>

CASE STUDY - STUDIO SPACE FOR PEOPLE SEEKING SANCTUARY

The Art House, Wakefield is a charity which was established in 1994 by a group of disabled artists with a vision to provide facilities where they could work alongside each other within a community of artists, developing projects for disadvantaged and marginalised people. They believe there should be no barriers to creating, sharing and experiencing art. The Art House is the UK's first Studio of Sanctuary, providing support for professional artists who happen to be refugees and asylum seekers. With the support of the Tudor Trust these print workshops have extended The Art House's Studio of Sanctuary provision, creating a place for people in Wakefield to learn new skills, make friends and create community. They welcomed over 100 participants to their print workshops from people seeking sanctuary and wider Wakefield communities, including children and young people, within a few months of starting the project.

CASE STUDY: PAY WITH PANTS DURING REFUGEE WEEK

The Art House also hosted the Wakefield Amnesty Group for their Refugee Week media drive as part of the global 'I Welcome' campaign. Alongside supporting the media drive itself, they provided information and materials for Amnesty letter writing, particularly in relation to No Recourse to Public Funds and Stop Indefinite Detention campaigns.

They also ran a donation campaign for City of Sanctuary throughout Refugee Week, acting as a drop-off point for local people, and for the Saturday opening they operated a 'Pay with Pants' scheme for refreshments, asking visitors to donate new underwear or jogging pants to support people seeking sanctuary in the area.



Photograph: Jules Lister

Photograph: Amy Charles

CASE STUDY: COLLABORATION AND PARTICIPATION

A major art installation on the theme of Home and Identity at Leicester New Walk Museum and Art Gallery was created by people seeking sanctuary from the Journey's Festival Roots Group, in late spring 2019 and was exhibited for four months at New Walk Museum. The exhibition was a community response by the group to the loan of the King Richard III portrait to Leicester museums by the National Portrait Gallery as part of its 'Coming Home' exhibition. The Museum Arts Coordinator worked with the group and George Sfougaras, a local print artist from a refugee background. Each group member created a giant collage portrait of themselves, choosing images resonant of their home and identity to fill their silhouette. Collage was chosen as an accessible and non-threatening technique for those with little previous art experience or confidence. The group then learnt the skills of silk screen printing with the artist, and their prints were laid on top of the series of collage portraits and enhanced digitally, and finally were printed as huge textile banners which have been displayed in the Cathedral and museum over the summer.



'I was so proud to see my work in the museum. I would like to do more art workshops.'

- Cloud



Share

“How can we inspire, engage or further awareness and celebration around sanctuary in the arts?”

Share good practice via the City of Sanctuary network; attend conferences, regional summits or contribute case studies to the website

Support other organisations interested in developing this area of work by sharing your experiences and encouraging them to take positive actions

Promote via your website and other communication channels your “sanctuary commitment” and recognition and encourage your partners and others to join in

Help promote the work of artists and practitioners from refugee and migrant communities, including from the Platforma network

Support or participate in national initiatives and awareness raising campaigns that promote a greater understanding of refugee/migrant experiences and their (cultural) contributions – e.g. Refugee Week

Consider how you can best use social media to help galvanise support, for example using hashtags like #RefugeesWelcome



CASE STUDY: PERSONAL STORIES BROUGHT TO THE STAGE

The power of enabling space for storytelling is evident in the Young Vic's development for *Now We Are Here*. Over 2016-2017, the Young Vic hosted a series of workshops with over 30 people seeking sanctuary to create a play. Led by director Ian Rickson and award-winning poet and spoken word artist Deanna Rodger in partnership with Micro Rainbow International, the project allowed people to share their stories. Michael, one of the participants, told the group about his experiences of the asylum system, leaving behind family in his home continent of Africa struggling to live with no benefits or leave to remain. The theatre reported:



Photograph: Simone Rudolph



"The same man also said that when he was coming to the Young Vic to write and tell his story, he felt like a Londoner for the first time in 13 years. He said he got off the tube, and realised that he was needed somewhere, that his presence made a difference, and walked with purpose instead of aimlessness to the theatre."

Photograph: Helen Murray



Visit: <https://bit.ly/2lWUzXg> <https://www.youngvic.org/about-us/horizons>

The play was performed by professional actors for a run at the Young Vic, and one of the writers, Tamara McFarlane, was commissioned to write a full length play for the Young Vic. She is now a professional writer, represented by a top agent.

"I can never ever thank the Young Vic enough for taking a very broken me and helping me discover the word hope again"

- Tamara McFarlane - *Now We Are Here*

CASE STUDY: WORKING TOGETHER FOR BEST PRACTICE

SBC Theatre launched the **'Welcome Consortium'** in 2019, working with fellow Theatre Companies of Sanctuary, artists and creative leaders across the country to explore best practice and interrogate the most beneficial ways that the arts can support those seeking sanctuary. All Welcome Consortium members contribute to the development of the open source toolkit that covers working with vulnerable people, nurturing and empowering participant's creative practice, communication and language development strategies. The **Welcome Toolkit** will be available online in 2020. SBC are keen to hear from individuals and organisations placing welcome firmly at the top of their agenda, who would like to contribute to the toolkit and/or join the consortium. You can contact them at welcomiconsortium@mail.com

CASE STUDY: ART PROMOTES WELCOME

Family drop-in workshops are held during Refugee Week on the pavement outside Leicester New Walk Museum. Flags welcoming asylum seekers and refugees decorate the railings. The response is always positive and hundreds of visitors add words of sanctuary and help to paint the huge silk banners expressing the museum and the city's commitment to welcoming migrants.



CASE STUDY: CROSSING CULTURAL AND LANGUAGE BARRIERS

The Friend Ship Creative Crew share art skills with displaced people in their new communities and run "activist" workshops using the arts to bring about positive social change. Their Postcards for Peace project enabled Norfolk artists to work with displaced and local people. Participants were able to express their lives, hopes, dreams and cultural heritage, either using their existing artistic skills (which they shared with the group) or as a result of learning new skills, taught by the local artists (including painting, photography, printing, drawing, embroidery, weaving, quilting, glass work and ceramics) in a number of locations and studios. 600 postcards sized artworks were delivered by hand to refugee children living in the UK via The Refugee Council and the Children's Society and delivered electronically with children living in camps in Gaza via the charity Hope and Play. The project is in support of the aims of Norwich City of Sanctuary.



**CASE STUDY:
FESTIVALS OF SANCTUARY**

Journeys Festival International, the first Festival of Sanctuary, celebrates the creative talent of exceptional refugee and asylum seeker artists and shares the refugee experience through great art.

The Festival, led by ArtReach (a contemporary arts development agency and charity) takes place annually in the cities of Leicester, Manchester and Portsmouth. It explores the refugee experience through a range of free art activities including live music, hands-on artist-led workshops, theatre, performance, film, discussion, exhibitions, storytelling and pop-up events!

Journeys Festival International aims to bring the talent of local, national and international refugee artists to the general public - creating a positive interface with the community.

They are a brilliant example of sanctuary seeker involvement, for example, In each city, a ROOTS consultation group of local refugee and asylum seekers help to shape the content of and participate in Journeys Festival International .

**CASE STUDY:
INTERNATIONAL RECOGNITION**

The Octagon Theatre in Bolton pitched their story of their workshops with women seeking sanctuary to the UNHCR national press, in an online article titled "UK Sanctuary network offers vital backstop for refugees, asylum seekers". Find the article [here: https://bit.ly/2lTTQpZ](https://bit.ly/2lTTQpZ)
Visit: <https://octagonbolton.co.uk/>



"I like Journeys Festival International because I got to cook and play the drums" - *Cloud*

"Journeys Festival International you make Very special bonds with your family and friends and share lovely moments during the festival." - *Bharti*

"It's a good festival to share stories"
- *Anon*

Sanctuary Awards

Minimum Criteria

So far we have seen examples of how your organisation might engage in the “learn, embed and share” principles. Each organisation is unique in its format of work and the audience it engages, so while these are some examples, there is scope to be creative and design an appropriate strategy which meets your capacity and interest. There is however a minimum set of criteria to ensure that the award reflects a high level of engagement in sanctuary issues.

Learn:

- All staff are trained on what it means to seek sanctuary and how to support people seeking sanctuary
- Consult and learn from relevant artists and arts, advocacy and community organisations in your work, providing them with a chance to meaningfully input in the planning, development or evaluation of your programme, business plans etc.

Embed:

- Designate a member of staff/team of staff as a contact point for queries related to sanctuary initiatives
- Create a welcoming, shared environment for asylum seekers/refugees by making sustained efforts to bring refugee and migrant communities to your venue/space/event
- Develop a three-year plan of how the institution can embed and continue to develop a culture of welcome
- Actively engage with the wider community, including sanctuary-seekers and the local City of Sanctuary network (including the signing of the local group pledge) or refugee support network where possible

Share:

- Make a public commitment to the City of Sanctuary vision of welcome by becoming a supporting organisation through endorsement of the City of Sanctuary charter and by a webpage dedicated to sanctuary initiatives
- Share best practice and support other arts organisations to develop sanctuary initiatives
- Promote and celebrate contributions of refugee/migrant communities to the arts within your localities and support national initiatives and awareness raising campaigns that promote a greater understanding of refugee/migrant experiences and their contributions to society – e.g. Refugee Week

Guidance for application

Q: Please provide a summary of how your organisation engages with people seeking sanctuary.

In this section, outline the ways you have engaged with people seeking sanctuary. How has your organisation sought to build relationships with local people seeking sanctuary? Have you formed partnerships with any local support organisations? Are there projects designed specifically for them or have you worked to make existing projects more accessible? What about your visitors, audience members or project participants - have those within it who have a background of forced migration been consulted on your initiatives? Is there a mechanism for feedback from them?

Q: Using the 3 processes of the sanctuary award, please reflect on how you have achieved these processes attaching evidence to support your answer.

We want to acknowledge and celebrate institutions which show a commitment to the processes of learn, embed and share in the long-term and which have a forward-looking approach; receipt of the sanctuary award is just the beginning! Every institution will need to re-apply after 3 years to retain its award and ensure a lasting commitment. So, use this section of the application form as an opportunity to share information about your strategic planning.

What evidence is there that this commitment will continue after the award is granted? For example, is it embedded in your mission statement, strategic plan or various policies and procedures? Learn, Embed, Share

Award Assessment

Applications for awards are assessed by your local City of Sanctuary group with support from others from the national Arts of Sanctuary stream, Counterpoints Arts and other experts if necessary. The panel will always include at least one sanctuary seeker, and will ideally involve a visit to your site as well as assessment of the application.

Q: How does your organisation intend to build on your achievements over the next 3 years in order that your award is renewed?

We want to acknowledge and celebrate institutions which show a commitment to the processes of learn, embed and share in the long-term and which have a forward-looking approach; receipt of the sanctuary award is just the beginning! Every institution will need to re-apply after 3 years to retain its award and ensure a lasting commitment. So, use this section of the application form as an opportunity to share information about your strategic planning.

What evidence is there that this commitment will continue after the award is granted? For example, is it embedded in your mission statement, strategic plan or various policies and procedures?

Additional points to include where relevant:

Evidence of self-evaluation

Do staff, trustees and others involved feel that the organisation has met the processes? How do you know? Do you have any useful quotes to illustrate this?

Feedback from others involved

Has feedback from the local community or the refugee and migrant support sector been taken into account? Have there been any changes or actions arising from the activities?

Feedback from those seeking sanctuary

It is always useful to include quotes or comments from an asylum seeker, refugee or other migrant who has engaged with any aspect of the organisation's endeavours.

The Global Picture

Over the past few years, images of men, women and children fleeing war zones and making dangerous and often fatal sea and land crossings have become tragically familiar. Whilst the headlines have largely moved on, the crisis of forced migration has not.

According to the UN Refugee Agency (UNHCR) nearly 70 million people, roughly the same as the entire population of the UK, are currently displaced from their homes. The vast majority are internally displaced within their own countries, or living in neighbouring countries.

In the year to March 2018, just over 1 million people sought refuge in Europe with more than a third making the perilous journey across the Mediterranean Sea. According to data from the European Commission, 2,160 people died trying to reach Europe in 2018. Just 25,500 people (including children), less than 3% of those who reached Europe, claimed asylum in the UK in that same period. The UK asylum system is intentionally hostile, with thousands of people waiting months, or even years, for a decision and just 32% of initial applications being granted in the last year. Most people whose initial asylum claim is refused appeal against the decision, and a high number of appeals are successful. In 2016, the courts overturned Home Office decisions in more than 40% of appeal cases, raising huge questions over the initial application process.



Photograph: José Farinha



Some Definitions

Immigration law is a complex area, so whilst we have provided some basic definitions below for your reference, it is useful to conduct your own research into this area. The resources section can help signpost you to more sources and information available.

Asylum Seeker

A person who is in the UK legally, having requested asylum, and who is waiting for the Home Office to make a decision on that application. They may be waiting to receive an initial decision on their claim, or they may have had their claim refused but they are appealing the decision. There is no such thing as an illegal asylum seeker; everyone has the right to have their claim considered. In the UK the application process is long and complicated, it can take years; many appeals against negative decisions are upheld. Most people in this situation are not allowed to work or claim mainstream benefits, instead they must survive on Home Office support (which is around £5 per day).

Refused Asylum Seeker

Someone whose application for asylum has been refused by the Home Office in the country in which they have requested asylum, and who has exhausted all rights of appeal. However, some people cannot be returned to their country of origin, regardless of their refusal.

Refugee

The meaning of the term refugee in international law is someone who, 'owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside of their country of nationality and is unable or, owing to such fear, is unwilling to avail themselves of the protection of that country; or who, not having a nationality and being outside of the country of their former habitual residence is unable or, owing to such fear, unwilling to return to it.'

People seeking Sanctuary

In this resource pack we mainly use the term 'people seeking sanctuary' to refer to anyone who has been forced to travel internationally to seek safety from the threat of violence or persecution, regardless of their stage in the legal process. This is to combat the dehumanising rhetoric which can occur when referring to people by their immigration status.

Section 4 -

Overcoming Barriers to providing Sanctuary in the Arts

Many barriers to people seeking sanctuary accessing the arts are practical. Can people afford to travel? Do they need childcare? Are activities happening at a suitable time and place?

It is also necessary to consider how the work is conceived and run. Access depends on work being relevant, appropriate and ethical. A suggested approach - particularly for organisations and practitioners new to this work - was set out in the Platforma Manifesto, following a day-long workshop led by David Nguyen and Stella Barnes with more than 100 artists, producers and educators at the 4th Platforma Festival in Newcastle (2017).

Platforma Manifesto

The Manifesto
includes
10 key areas
to consider:



1

Displacement is not always solely negative or heartbreaking. So don't be afraid to be **PLAYFUL, UNPREDICTABLE and CHALLENGING**. This might help you stay away from presenting refugees and migrants only as victims. And might even make it easier for you to find participants or mobilise new audiences.

2

Allow time for **RESEARCH AND SELF-REFLECTION**. Get to know as much as you can about the place where you plan to work, the artists and organisations working there and the people you are planning to work with. Make visits. Listen. Resist making assumptions. Try things out in small ways. Get feedback. Speak to people who have done similar work before. How can people with **LIVED EXPERIENCE** lead or co-lead the work?

3

Map out an '**ECOSYSTEM**' of people and organisations in the place in which you plan to work. Who needs to be involved, consulted, informed? Who will benefit and how? Where does the power lie?

4

Consider your **ARTISTIC INTENT**

Why this project now? Who might be the audience? Be willing to adapt and change... and even to conclude that you are not the right person for this place right now.

5

How will you **EVALUATE THE PROJECT** both on artistic outcomes and for the impact of the process?

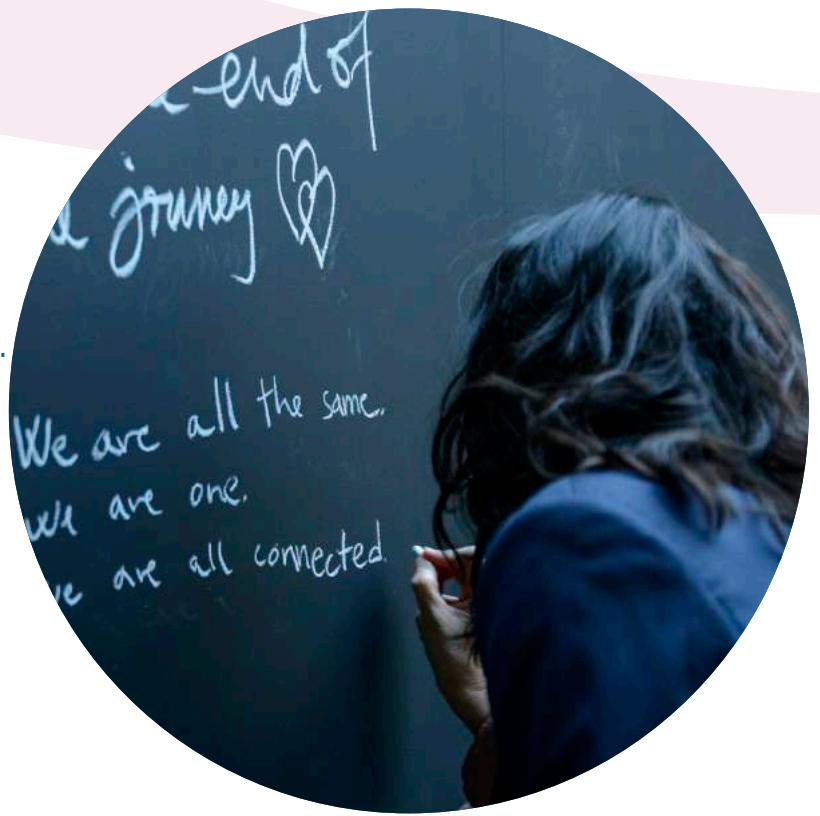
6

Ask difficult **ETHICAL QUESTIONS**

about working with vulnerable groups: Are refugee experiences being instrumentalist [used for a specific outcome rather than on their own terms]? Do participants fully understand what the project entails? What power do 'subjects' have over how they are represented? What space is given to 'non-plight' experiences? Whose voices get heard? What support is given to people recounting traumatic experiences? Whose responsibility is it to generate empathy? Who will benefit from any financial gains?

7

It is important to get **PRACTICALITIES** right. Can you pay fees and/or expenses to participants? How easy is it for participants to make a regular commitment? Can you provide food & refreshments? How will you document the process & what permissions will you need? What requirements do you have to make a final "product" & what will happen if the participatory process does not lead in the direction you anticipated? Do you need translators? If so, have you budgeted for this and made sure the correct dialect is available? Have you booked an appropriate space?



8

Continue to consult and **QUESTION THE PROCESS**. Are people benefiting from the project as expected? Is everyone's voice being heard? Are you being open about your intentions?

9

As you get closer to a final performance or exhibition, to **COMMUNICATE WELL** becomes even more important. Do participants understand who will see their work, or work developed from their content? Are they able to give meaningful consent...or withdraw consent? What expectations will the audience have? What kind of audience reaction might participants / performers be exposed to?

10

What **LEGACY** will be left behind?

Mental Health

"Because I go there to forget about my stress. Like what I went through. I go there to meet people."
- Participant in the Gulbenkian Arts Sessions

As previously mentioned, the arts can be beneficial to everyone's mental health and wellbeing, including for people seeking sanctuary. It can offer respite from the hostile environment and the daily stresses and formalities of the asylum process, it can help people form friendships, express themselves and provide a meaningful, uplifting activity. However, it is also important to remember that many people seeking sanctuary share a history of multiple traumas which may display in many different ways when working with them. Whilst in some people it might not be immediately obvious, it is important to be aware of some of the signs of stress and to have a clear process if you need to support someone.

We've noted some key considerations to bear in mind;

Refer to the 'The City of Sanctuary Mental Health Resource Pack' as a really useful tool to help understand the challenges people face. This resource pack is a useful awareness raiser about the asylum journey for everybody.

During workshops, performances or community outreach, make sure that there is an easily identifiable point of contact for someone if they feel like they are struggling or need to reach out for extra support. This could be a mentor, a member of staff from a supporting organisation or a counsellor.

Be sensitive to cultural factors, such as the stigma around mental health in some cultures, different expectations or measures of success and so on.

Be aware that some of the content can be triggering for people and plan accordingly: is the subject-matter appropriate? Is it necessary to work with a trained therapist as part of the project? Have you provided a safe space for people in case they do feel triggered?

Always have a safeguarding lead on the project and ensure there is a clear disclosure policy.

Ensure staff and volunteers are DBS checked.

Working on sensitive issues, especially people telling their own stories, must be well thought out. Art can expose people and make them vulnerable. Organisations must be conscious of this and be prepared to support people throughout and beyond the process (not just until the performance/workshop is complete!)

Have clear boundaries and make your role explicit; be clear about what will happen to someone's story once they share it and ensure people are aware of any effects (negative or otherwise) it may have on their status.

"I love the theatre. I wanted to be able to share it with people coming in to our community, but mostly I am delighted to be part of a project which is listening to and responding creatively to the lives of asylum seekers. I can already see the effect it is having on their own emotional and creative responses."

Angela Russel (Lead Volunteer from Derby Refugee Advice Centre) who worked with Maison Foo to develop their project)

Funding

As with many community based projects, funding can be a barrier. Even the most basic project costs can add up: travel expenses, hiring a space, food, staff time. And then there are additional costs related to translation and childcare to ensure broad participation. It's also important to consider whether you have access to appropriate expertise in working with your participants, and factoring in extra support if required.

When planning a project or securing funding it might also be necessary to consider the costs to the participants - many people seeking sanctuary will not be able to afford to pay for bus fares, admission costs, material costs and so forth. It is therefore essential to waive or subsidise the costs to participants in order to reduce the barriers to engagement.

A common source of funding for arts projects is the Arts Council, specifically their Project Grants. To be eligible for these grants, the project must be a stand-alone, time-bound project lasting up to 3 years. It can cover organisational development costs but they don't fund overheads or repeat costs. Their website is very informative and includes an eligibility quiz and guidance on how to apply: <https://www.artscouncil.org.uk/arts-council-national-lottery-project-grants/applying-project-grants-three-steps>

Additionally, Big Lottery (Awards For All) offer grants between £300 and £10,000 in England: <https://www.biglotteryfund.org.uk/global-content/programmes/england/awards-for-all-england>

It is a good idea to seek advice from other organisations who have successfully applied for funding. Counterpoints Arts are also happy to be contacted for support in this area.

CASE STUDY: FEE WAIVING TO ENCOURAGE PARTICIPATION

New Walk Museum and Art Gallery subsidised people seeking sanctuary to work with a wide range of Leicester migrant groups and individuals to create "Birds of Sanctuary" for display as an installation in their Open 30 People's Art Exhibition over winter 2019-20. The 'Sanctuary 30' installation commemorates the list of those lost while seeking refuge over the past decade. Each bird is made from collage materials and carries a figure of a person on its back, flying to freedom and a place of safety. This project is enabling a large number of people seeking sanctuary to see their work exhibited in the museum's annual art exhibition without needing to pay the normal submission fee, as well as highlighting the issue of sanctuary to our general visitors.

'I have gained confidence and enjoyed the museum workshops, I never thought I would see my work displayed in the museum!' - Bharti



CASE STUDY: OVERCOMING BARRIERS

Derby-based theatre company, Maison Foo shared the following helpful advice about overcoming barriers when setting up new projects with sanctuary seekers:

“There are always barriers to begin with, often due to language and unknowns on both sides. We overcame these, slowly and carefully by working closely and consistently with experts and those who work everyday with individual sanctuary seekers. We developed our steering group over a long time - it took this consistent communication and being visible and available to the group to build trust and allay any anxieties. Specifically in Derby, we had a regular volunteer, Angela Russell, that attended every meeting and get together, acting as a bridge between sanctuary seekers and the company, helping to articulate the project in ways that sanctuary seekers will be receptive and want to engage. It also helped that Angela was so passionate about art and theatre, and this energy and commitment to us meant that the group followed, and were soon co-collaborators in our process.

As a company, we never ask sanctuary seekers direct questions that may be triggering - we create discussion around positive memories and stories of home and the present. Sanctuary Seekers may want to share and be open about their journeys and speak to you about traumatic memories, so it is wise to have experts in the room (such as support workers/volunteers) who can support the sanctuary seeker and the artists to navigate conversations safely and with respect.

Throughout our process, we considered how sanctuary seekers could engage with the work and feel like a creative equal to our making process. We wanted to create opportunities for them to curate and design artistic moments, such as our Meet Your Neighbour party. We will always think about how we can make it as easy as possible for them to engage, removing barriers along the way, so that sanctuary seekers feel welcome in our theatre buildings and rehearsal rooms.”



Section 5 - Resources

The City of Sanctuary resources section has a wide range of information, tools and templates available at: <https://cityofsanctuary.org/resources/>

The City of Sanctuary Arts webpage has a list of Arts of Sanctuary awarded organisations, all of whom can be a great source of knowledge and inspiration
<https://arts.cityofsanctuary.org/awards>

Counterpoints Arts manages Refugee Week and the national Platforma network and is available to respond to any questions from artists, organisations or producers, via hello@counterpointsarts.org.uk

The UN Refugee Agency (UNHCR) has detailed information and statistics on asylum in the UK at: <http://www.unhcr.org/uk/asylum-in-the-uk.html>

The Right to Remain Toolkit is a guide to the UK immigration and asylum system. It gives an overview of the legal system and procedures, with detailed information on the rights and options at key stages, and actions you can take in support of your claim, or to help someone else. Visit righttoremain.org.uk/toolkit/

The Refugee Council publishes regular briefings on UK asylum statistics at refugeecouncil.org.uk/stats

Refugee Week happens every year in June and there are lots of resources and ideas at refugeeweek.org.uk

'The Survivors A to Z' series from Freedom From Torture is a set of powerful audio clips and resources, available at freedomfromtorture.org/an_a_to_z_of_poverty

Amnesty International run a free online course called 'Human Rights: The Rights of Refugees' at edx.org/course/human-rights-the-rights-of-refugees-0

The City of Sanctuary Mental Health Resource Pack can be found here: health.cityofsanctuary.org/resources

Platforma Manifesto, as featured in this pack, can be found online at platforma.org.uk/platforma-manifesto/

The Ticket Bank allows charities and community organisations to access specially donated tickets given to them by both local and national events organisers. More information can be found here theticketbank.org/how-it-works

Maison Foo have a mini documentary called Refugee Friends which shows how they welcomed sanctuary seekers through drama productions, including Arabic Captioning at shows and Meet Your Neighbour Parties. It's available at: <http://www.maisonfoo.com/refugeefriends/>

The Arts Council's website is very informative and includes an eligibility quiz and guidance on how to apply for their project grants : <https://www.artscouncil.org.uk/arts-council-national-lottery-project-grants/applying-project-grants-three-steps>

Everybody wants a refugee on stage: Conversations around contemporary artistic engagement with migration (IETM) - bit.ly/2mk4arf

Artists, Displacement and Belonging (International Federation of Arts Councils and Culture Agencies) - the issues that artists face when they are displaced; the programmes that exist (or could exist) to help artists sustain their practice; and the potential benefits of doing so bit.ly/2kpFihf

A bridge to life in the UK. Refugee-led community organisations and their role in integration (Refugee Council):bit.ly/2kpr2Fg

Podcast on good practice by Arji Manuelpillai
www.spreaker.com/show/working-with-migrants

It is also worth finding out about your local refugee support groups as well, who may run their own training sessions.

Welcome Consortium (for information on the development of an open source welcome toolkit to empower vulnerable participants) email welcomeconsortium@mail.com

Rights to work and Volunteering are currently restricted for people in the asylum process. Please check the Home Office Guidance at bit.ly/2kUzdtl

City of Sanctuary UK holds the vision that our nations will be welcoming places of safety for all and proud to offer sanctuary to people fleeing violence and persecution. In order to realise this vision, City of Sanctuary UK supports a network of groups, which includes villages, towns, cities and regions across the UK, and others engaged in Streams of Sanctuary, Sanctuary Awards and activities intended to welcome people seeking sanctuary.

Counterpoints Arts is a leading national organisation in the field of arts, migration and cultural change. Their mission is to support and produce the arts by and about migrants and refugees, seeking to ensure that their contributions are recognized and welcomed within British arts, history and culture.

Aknowledgments

This pack was prepared by Abigail Grace (City of Sanctuary), in collaboration with Counterpoints Arts. We are grateful for the generosity of everyone who contributed their time to this resource pack, which could not have been created without their input, in particular: Sam Slatcher, Colleen Molloy, Keziah Berelson, Eleanor Cocks, Madeleine Thorne, Baraa Halabieh and representatives from existing Arts organisations of Sanctuary, people seeking sanctuary and others who have shared their expertise and good practice. It was designed by Jenny Whistler Design (jenny.whistler@icloud.com)
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Cover Photographs: Simone J Rudolphi

cityofsanctuary.org
info@cityofsanctuary.org

COUNTERPOINTS.



City of Sanctuary