

Utrecht Celebrates Peace with Community Arts

A two-day symposium at which Dutch artists join their colleagues from Afghanistan, Palestine, Guatemala, Peru, Rwanda, Serbia, Northern Ireland and elsewhere to explore what connects them.

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<http://www.vredevanutrecht2013.nl/en/programmes/cal-utrecht/cal-festival>



Utrecht Community Arts Lab (CAL Utrecht) was created in mid-2006 to form part of the long-term cultural programme with which the City and Province of Utrecht are marking the three hundredth anniversary of the Treaty of Utrecht. This historic document was signed in 1713, and so the tercentenary celebrations reach their peak this year. During midsummer's weekend, 20 - 21 June 2013, CAL Utrecht will look back on seven years of activities in and around Utrecht, and will look forward to consider the future of community arts worldwide. In preparation for this concluding symposium and festival, CAL Utrecht invited several international partners to take part in five collaborative projects. All will feature prominently during the event itself. The projects were selected because they add something new to community arts in Utrecht. One involves the video artists Sanne Sprenger and Femke Stroomer, who have shared and compared their methods and approach with the Insight Share group from England. Another centres around the creative use of the social media. Mahatat, an Egyptian initiative promoting community arts and art in public spaces, has joined artists from Utrecht to seek out new possibilities. Yet another project is a coproduction by Utrecht's Stut Choir and the Inishowen Gospel Choir from Ireland, featuring the Irish/Northern Irish trio, The Henry Girls. Our fourth community arts project aims to revive the ancient Utrecht tradition of celebrating St Martin's Day on

11 November. In 2011, we invited the British group Sound Intervention to help us do so. Last but not least, and very appropriate to the theme of 'peace', is Anouk de Bruijn's collaboration with the Guatemalen arts and performance collective Caja Lúdica. While still a student at HKU, she spent time working with Caja Lúdica in Guatemala, later becoming one of four recent graduates to take part in the 'Living with Differences' experience programme co-sponsored by CAL Utrecht, which ran from 2007 till 2010. Júlia Escobar, artistic director of Caja Lúdica, was the guest of honour at the first CAL Utrecht festival, 'Art in my Backyard / Whose Play is it Anyway?' held in November 2006.

Our symposium on 20 and 21 June 2013 is in the nature of a 'research and networking festival', at which we shall reach out to the world, seek sustainable partnerships, draw new inspiration, and consider the significance of community arts in the local, national and international context. This is the mission of CAL Utrecht and we invite you to join us in examining the various aspects involved.



DAY 1

The focus of the first day is on artists who work in conflict zones, often at great personal risk, attempting to achieve reconciliation and reconstruction through the medium of art. What motivates them? What is special about the art they create in this exceptional setting? What can we say about western artists who believe that they, as neutral observers, can help to secure peace in former war zones? What contribution do they make, and what is their reward?

08:45 – 09:45

Reception and registration, foyer of Stadsschouwburg Utrecht.

09:45 – 10:15

Official opening by **Júlia Escobar** of **Caja Lúdica**. This arts and performance collective has been a partner of CAL Utrecht since 2006. It uses art in all its forms to offer young Guatemalans a peaceful alternative to the violence that has beset their country in recent years. Members of the group often take to the streets of their city in colourful processions which bring the public domain to life. Their activities are based on the cultural practices and principles of 'ecological harmony' espoused by the Mayans, as is our opening ceremony today.

10:15 – 10:30

Welcome address by Eugène van Erven

10:30 – 11:00

German-Bolivian activist **Hjalmar Jorge Joffre-Eichhorn**, co-founder of the [*Afghanistan Human Rights and Democracy Organization*](#) and his Afghan colleague **Zahra Yagona, Hadi en Attiq** present an illustrated performance lecture with poetry and music about how and why they continue to use theatre to pursue their aims, despite the dangers and threats they face.

11:00 – 11:30

James Thompson, author of various works including [*Performance in Place of War*](#) (2009), gives an informal performance lecture in which he takes a sobering look at how a western artist working in a non-western setting can sometimes get things very wrong. James bases his observations on his own experiences in Sri Lanka and Congo.

11:30 – 12:00

Discussion

12:00 – 13:00

Lunch

13:00 – 15:30: WORKSHOPS

The afternoon session offers a wide range of activities. Some are very accessible, inviting delegates to watch a performance or perhaps take part. Others are more academic in nature, encouraging deeper thought and discussion. The choice is yours. All 'routes' are concerned with the same question: what contribution can art make in (former) conflict zones? What prompts artists who have not had the same traumatic experiences to work in the conflict zones?

1. **Guatemala:** you take the bus to Fort Nieuwersluis, home to the upcoming Waterliniefestival. On the way, you find yourself in some intercultural decompression chamber, slowly but surely being drawn into the Guatemalan atmosphere by the interventions of [Caja Lúdica](#). After the journey, we shall watch the production [Verborgen Oorlog](#) (*Hidden War*), based on recollections of war and devised by Dutch theatre-maker **Anouk de Bruijn** in collaboration with **Catalina Garcia** of Caja Lúdica. It is presented by [De Rest](#) theatre company and a cast of young Dutch and Guatemalan performers. Impunity Watch, an organisation that promotes accountability for past atrocities in countries emerging from a violent past will supply some more context to the performance. (In Spanish and Dutch.)
2. **Rwanda:** this 'route' presents various projects by artists who have attempted to build bridges between the two African countries and former enemies. The special guests are **Hope Azeda** of the [Mashirika Theatre Company](#) of Kigali and **James Thompson**. Hope Azeda is a leading figure in Rwanda's theatre and film world, responsible for several notable art projects in the post-genocide era. James Thompson is a 'theatre activist' and a professor at the University of Manchester where he heads the research centre *In Place of War* which examines the role of art in peace and reconciliation processes. Using practical examples in words, pictures and movement, Hope and James will show us how they believe the performing arts can make a difference in Rwanda and beyond. (In English.)
3. **Israel and Palestine** have seen countless initiatives, many still ongoing, to promote dialogue between different ethnic and religious groups through art and culture. The Jenin Freedom Theatre is a notable example. It was founded by actor, producer and director Juliano Mer Khamis, who was murdered by a masked gunman in April 2011. Today, we turn the spotlight on the work of [Theatre Day Productions](#), based in Gaza, with a visual presentation and a short solo performance by Rafat Al Aydeh about the Arab Spring. This will be followed by a discussion of the significance of art in Palestine, and the role that the Netherlands can play. Dutchman Jan Willems has been working closely alongside Theatre Day Productions since 1995. (In English and Dutch.)
4. **Theatre Embassy** is a Dutch organization that has been working for over 12 years in developing countries. Together with partners in Africa, Latin America and Asia it develops co-productions and arts training. Founder and artistic director **Berith Danse** takes you along on a journey to some of Theatre Embassy's most relevant projects in Sudan and on the contested border region between Ecuador and Colombia. In this session you will learn how Theatre Embassy's method starts from images from local culture and art, which are subsequently transformed with European theatre techniques to create a theatrical idiom than can reach broad audiences. (English/Dutch)
5. **New Connections.** This workshop, which is held on World Refugee Day, introduces you to the extraordinary work of New Dutch Connections (NDC). This organisation, which is led by Liberian-born actor Bright Richards, has made a name for itself with the inter-religious theatre production *As I Left My Father's House*. In this performance, imams, rabbis, priests and vicars

participate alongside actors and musicians. Over the past six years, it has managed to penetrate deeply into Dutch neighbourhoods. In addition, NDC has recently begun to train young asylum seekers to manifest themselves more confidently in Dutch society with the help of the performing arts. Both aspects of NDC will be presented in this workshop through live scenes, presentations by young asylum seekers and a dialogue with the audience. Together with you, NDC wishes to explore how their approach might or might not work in other parts of the world. (Dutch/English)

6. After the Good Friday Peace Agreement of 1998 a veritable community arts industry developed in **Northern Ireland**. One of the best known enterprises in this sector is Theatre of Witness www.theatreofwitness.org/, a series of community theatre productions of Derry Playhouse which a Northern Irish scholar has labeled cultural open heart surgery. In this route you will watch the film documentary 'The Far Side of Revenge'. This impressive film documents the creative process of *I Once Knew a Girl*, the second show in the Theatre of Witness series in which women look back on their involvement in the 'Troubles' from various political perspectives. The film will be introduced by Teya Sepinuck, the director of the show. (English)
7. **Afghanistan**. In an interactive workshop, **Hjalmar Joffe Eichhorn, Zahra Yagona, Hadi and Attiq** demonstrate how they have made their mark in and around Kabul with theatre productions and other arts activities for and by women. They will particularly focus on 'the memory box', a new visual arts based method by which they create an expanding memorial on behalf of the many thousands of widows in Afghanistan.
8. **The art of survival: theatre of torture and hope**. In this performance workshop, the Columbian actor **Hector Aristizábal** (Imagination), British campaigner **Max Gillespie** (Freedom from Torture) and Dr. **Matt Jennings** (Northumbria University) will examine the strength of art in the struggle against torture. Hector will also present his own solo performance *Nightwind*, in which he draws on his own experiences and those of his brother in the Medellín of the 1990s. Max has been working with the victims and perpetrators of torture for over twenty years, based on a shamanist approach. He will talk about some of the people and stories he has encountered in his therapeutic practice. The presentations will be followed by an audience discussion considering the ethical and emotional dimensions of this work.
9. **Peru and Yuyachkani**. Actress **Débora Correa** describes the work of the theatre group Yuyachkani in Lima and other parts of Peru, and in particular its collaboration with the governmental Truth and Reconciliation Commission. Débora is joined by her sister **Ana Correa** (pictured below) who will present her impressive solo performance *Rosa Cuchillo* outside the theatre (on the Lucas Bolwerk). This ritualistic piece tells the story of a mother's journey into the underworld in search of her 'disappeared' son. Eventually, she returns to the world of the living to track down those responsible for his death. Her rebirth symbolizes the harmony between life and death, helping people to overcome their fears and start the process of recovery from great losses. *Rosa Cuchillo* is based on the story of Angelica

'Mamá' Mendoza, the legendary leader of the organization for the parents of kidnapped and disappeared children, and that of the Correa sisters' own mother. The glorious costume worn in this performance was made by an old woman from the province of Ancash. As she was sewing, Ana gave her a private performance of *Rosa Cuchillo*. 'Ah', said the old woman, 'now I understand. You are playing an *alma viva*, a living soul.' This remarkable performance draws heavily on musical and ritual elements derived from the Shamans and mere mortals of the Andes. (In Spanish and Dutch.)



10. **Acting Together** [*Performance and the Creative Transformation of Conflict*](#).

Recent years have seen a surge in academic interest in peace and reconciliation processes, often based on legal and psychological aspects but also – and increasingly – within the arts and cultural disciplines. In 2012, the American New Village Press published a two-part anthology and DVD in which artists and researchers describe their work in countries such as Cambodia, Sri Lanka, Uganda, Peru, Argentina, Palestine and Serbia. Dr. **Cynthia Cohen** (Brandeis University, USA) and **Roberta Levitow** (Theatre Without Borders, The Sundance Institute, USA), two of the main initiators of this enterprise, demonstrate how they employ this unique material in different international contexts. They will be accompanied by **Dijana Milošević** of [*Dah Theater*](#), Belgrade. As one of the authors in the anthology she will talk about her experiences during the NATO bombing, and about how she as a Serbian uses art in public spaces to seek dialogue with Bosnians, Croats and Albanians. (In English.)

Burning Desires (Sound Interventions, England). Artist Dan Fox, who has been working in Utrecht on the revitalized St. Martin tradition since the middle of 2011, brings you an innovative form of video storytelling. You hold a match in your hand and during the time it takes to burn, you are invited to talk about what motivates you to do your art and what you find so important about it. A small team of media artists will film you while you speak about your burning desire. The many stories Dan will collect over the two days will become visible for everyone on a steadily growing projection.

15:45 – 16:45

Debate led by Friso van Wiersum

16:45 – 17:30

Reception hosted by the City of Utrecht, including the official presentation of *Community Arts Dialogues*, a two-part book and DVD about the past seven years of research by Community Art Lab Utrecht.

17:30 – 19:30

Dinner

18:30 – 22:00 PERFORMANCES

18:30 19.30 Theatre of Witness, *From the Rubble* (for general public)

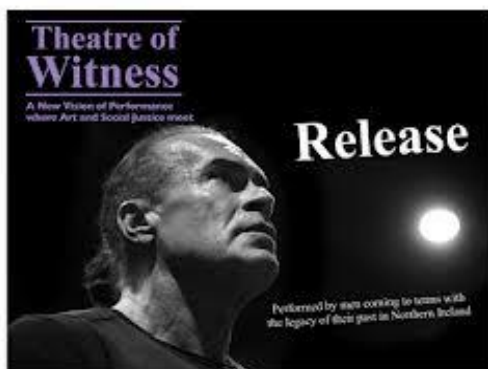
19:45 – 20:45 Yuyachkani, *Adios Ayacucho*

21:00 – 22:00 Theatre of Witness, *From the Rubble* (for symposium delegates)

22:00 – 22:30 Discussion: Theatre of Witness

22:30 Live music featuring [The Henry Girls](#) from Ireland.

‘From the Rubble’ (Northern Ireland)



From The Rubble is an original Theatre of Witness production produced by The Playhouse* in Derry/Londonderry, Northern Ireland. This unique performance is a new compilation from the previous three Theatre of Witnesses productions that have toured to acclaim. It is performed by six men and women who have all been

deeply impacted by The Troubles and its legacy. Their stories are told from a multiplicity of perspectives.

The cast includes a man who was blown up by a car bomb as a child, a man who now describes himself as a 'former terrorist', a civil rights activist and suspect who was brutalized in prison, a female ex-combatant, a retired British soldier who served in Northern Ireland, Iraq and Afghanistan, and a widow whose husband was killed in one of Northern Ireland's worst atrocities. All of the performers are sharing their own personal journeys of healing, reconciliation and transformation.

The production includes original music by Brian Irvine, films by John McIluff and Declan Keeney, and a life size paper puppet created by South African puppeteer Aja Marneweck. We are delighted to present this cast of brave performers who have all crossed political and sectarian divides to work together on this powerful and raw production.

Performers:

Adrian Duplock recently retired after serving twenty-five years in the British army, touring to Northern Ireland, Afghanistan and Iraq. Adrian performed in "Release".

Anne Walker is a mother and artist. She is also an ex-combatant who was active during the Troubles. Anne originally performed in 'I Once Knew a Girl'.

James Greer is a father, grandfather and peace activist who describes himself as a former terrorist. James originally performed in 'We Carried Your Secrets.'

Kathleen Gillespie is a mother and grandmother as well as a widow whose husband Patsy, was blown up by a paramilitary group during the Troubles. Kathleen performed in 'I Once Knew a Girl'.

Paddy McCoey – is a community Theatre director and father. He survived a car bomb attack as a child. Paddy performed in 'Release'.

Vincent Coyle is a civil rights activist and ex-prisoner who was brutalized in prison. Vincent performed in 'Release'.

Chris McAlinden (additional performer) is a filmmaker who performed in 'We Carried Your Secrets.'

(*The Playhouse's Theatre of Witness programme in Northern Ireland is funded by the EU Peace III Programme)

Yuyachkani presents 'Adio Ayacucho' (Peru)

Yuyachkani is an internationally renowned theatre collective which was formed in 1971. Its name means 'I think, I remember' in Quechua, an indigenous language spoken in the Andes region of South America. The name is extremely appropriate for a country such as Peru, in which many personal stories and entire cultures were all but wiped out by the bloody civil war of the 1980s and 1990s. Yuyachkani brings those stories back to life in a production notable for its colour, music and imagery. Yuyachkani has enjoyed great success both on the streets of Peru and at many large international festivals. The group's collaboration with the Peruvian government's Truth and Reconciliation Commission in 2001 is of particular relevance to the theme of our tercentenary celebrations. In order to encourage the reticent Andes villagers

to talk about their experiences, the group devised two productions which are now being seen in the Netherlands for the first time.



Adios Ayacucho tells the story of an indigenous peasant who has been murdered by soldiers. Like some Quechua Lazarus, he comes back to life, gathers up his bones, and travels to Lima to claim his rightful place in the 'body politic' of the nation. To understand the dark symbolism of this solo performance, it is necessary to know that thousands of the people killed during the civil war had never been in possession of a birth certificate or been registered in any way. After their disappearance, they could not be officially declared dead. The renowned actor Augusto Casafranca Cortéz (himself from Cuzco and fluent in Quechua) plays two roles: the Spanish-speaking Alfonso Cánapa and *Q'olla*, a ritual dancer who is possessed by the spirit of the disappeared. As the piece progresses, Cánapa gradually emerges from behind *Q'olla*'s mask and ceremonial costume.

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DAY 2

Today we shift focus to examine the strength of community arts here in the Netherlands, doing so with the help of our international guests. We repeat many of yesterday's activities, sometimes with a different emphasis. We add further questions to those addressed on Day 1: how can artists who are used to difficult and dangerous circumstances adapt their work to the less rigorous conditions in the Netherlands? How do Dutch community artists view their own work in this context? What have the two groups to offer each other?

8:45 – 9:45

Reception and registration, foyer of Stadsschouwburg Utrecht.

9:45 – 10:15

Official opening by **Merlijn Twaalfhoven**. Merlijn is a composer and musical community artist who attempts to connect ordinary people by bringing his work to locations which are anything but ordinary. He has done so in the Netherlands and far beyond. In 2005, for example, he brought together the Greek and Turkish communities of Cyprus with a spectacular improvised concert on the rooftops of Nicosia. He has also worked in Israel and Palestine, sometimes with official approval and sometimes 'undercover'. This morning he will help us to experience the connective strength of music at first hand.



10:15 – 10:30

Welcome address by Eugène van Erven

10:30 – 11:00

The very first CAL Utrecht festival and symposium, held in November 2006, was opened by the renowned British community arts specialist **François Matarasso**. He examined the boundaries of the enormously diverse and diffuse community arts field, and made a number of comments which have since done much to influence how we think about community arts in our country. Our paths have crossed several times since. Today, he looks back on his relationship with the Netherlands and outlines the possible future for community arts here and elsewhere in the world.

11:00 – 11:30

Break

11:30 – 12:30

Delegates are invited to choose one of two options (subject to capacity):

a. Informal exploration of CAL Utrecht's international collaborative projects (see introduction)

1. Social Media & Community Arts (Egypt - Utrecht)
2. Stut Choir, Inishowen Gospel Choir & The Henry Girls (Utrecht - Ireland)
3. Participative video (Sanne Sprenger, Femke Stroomer and Insight Share)
4. St Martin's Day Procession and Sound Intervention (documentary)
5. Anouk de Bruijn & Caja Lúdica

b. Stories from Haarlem – 5e Kwartier (fifth quarter)

12:30 – 13:30

Lunch

13:30 – 16:00 'ROUTES'

Once again, the afternoon session offers a wide range of activities from which to 'pick and mix'. And once again, some are very accessible, inviting delegates to watch a performance or perhaps take part, while others encourage deeper thought and discussion.

1. **Guatemala:** you take the bus to Fort Nieuwersluis, home to the upcoming Waterliniefestival. On the way, you find yourself in some intercultural decompression chamber, slowly but surely being drawn into the Guatemalan atmosphere by the interventions of [Caja Lúdica](#). After the journey, we shall watch the production [Verborgen Oorlog](#) (*Hidden War*), based on recollections of war and devised by Dutch theatre-maker **Anouk de Bruijn** in collaboration with **Catalina Garcia** of Caja Lúdica. It is presented by [De Rest](#) theatre company and a cast of young Dutch and Guatemalan performers. Impunity Watch, an organisation that promotes accountability for past atrocities in countries emerging from a violent past will supply some more context to the performance. (In Spanish and English.)
2. **Israel and Palestine** have seen countless initiatives, many still ongoing, intended to promote dialogue between different ethnic and religious groups through art and culture. The Jenin Freedom Theatre is a notable example. It was founded by actor, producer and director Juliano Mer Khamis, who was murdered by a masked gunman in April 2011. Today, we turn the spotlight on the work of [Combatants for Peace](#), a non-violent movement of former

Palestinian and Israeli soldiers who use techniques of the 'Theatre of the Oppressed' to promote dialogue and reconciliation. Today's workshop is led by one of the group's founders, Chen Alon. In the 1990s, he was a soldier in the Israeli army while also working as a semi-professional actor. When he was recalled to the military in 2002, he refused because he realized that he would then be part of the problem. Combatants for Peace has since grown to become a national organization with groups in five regions. Today Chen shows us how he and his fellow 'combatants' work.

3. **Theatre Embassy** is a Dutch organization that has been working for over 12 years in developing countries. Together with partners in Africa, Latin America and Asia it develops co-productions and arts training. Founder and artistic director **Berith Danse** takes you along on a journey to some of Theatre Embassy's most relevant projects in Sudan and on the contested border region between Ecuador and Colombia. In this session you will learn how Theatre Embassy's method starts from images from local culture and art, which are subsequently transformed with European theatre techniques to create a theatrical idiom that can reach broad audiences. (English/Dutch)
4. **Face to Face: Social Media** are older than the internet. Using smartphones, tablets or laptops, we shall contact people in Damietta, a port city some two hundred kilometres north of Cairo, in **Egypt**. They have taken part in a public arts project on the streets of their city. An artist from Utrecht and his counterpart from Egypt explored the possibility of having people from the two cities communicate with each other using the social media. This would require overcoming the language barrier. In this workshop we shall hear the results of the project and build virtual bridges between Utrecht and Damietta.
5. **Neighbourhood Safari**. In 2006, following the international success of her production *The Veiled Monologues*, actress, director and writer Adelheid Roosen made the move into the world of community arts with [Zina Platform](#) and Female Economy. Her aim has been to bring together professional performers and the residents of multicultural urban neighbourhoods. In 2012, she received great acclaim for her project 'Neighbourhood Safari', which took its audience on a theatrical tour of a typical, if slightly run-down, Amsterdam neighbourhood where they were given a dramatized glimpse of its residents' everyday lives. As part of the Treaty of Utrecht tercentenary programme she is now bringing the project to the Ondiep district of Utrecht.
***NB The tour is from 12:00 until approximately 17:00. You must be at the starting point in good time. If you are late, we will leave without you!**
6. Belgian musician **Luc Mishalle** has for many years been a champion of intercultural fusion and community music-making. In the 1980s he played with a number of groups, including Welfare State International, before going on to co-found the Brussels-based music collective [MET-X](#). Since 2000, he has also been a driving force behind the city's biannual [Zinneke Parade](#), one of the most popular, accessible and yet artistically responsible examples of 'processional art'. In today's interactive verbal and musical jam session, Luc Mishalle will explore exactly what this term means.
7. This option is a field trip to visit the districts of **Lombok** and **Zuilen**. Our tour

will visit a number of community arts projects in the multicultural neighbourhood of Lombok, accompanied by a member of [Maanzaad](#), an arts collective which has been working in the district for over fifteen years.

8. To be able to take part in this workshop, you need to see the show **Release** the 20th of June. American theatre maker Teya Sepinuck, artistic director of the Theatre of [Theatre of Witness](#) project of the Derry Playhouse in Northern Ireland, guides you through her recently published methodology book, which describes her unique approach to testimonial theatre. She reads from her book, discusses a number of film fragments that illustrate her work, and she demonstrates a number of her exercises on the floor. Together with you she investigates if it is possible to apply her methodology in other contexts and if so, what it takes in terms of translation and adaptation.
9. **Peru and Yuyachkani.** Actress Débora Correa describes the work of the theatre group Yuyachkani in Lima and other parts of Peru, and in particular its collaboration with the governmental Truth and Reconciliation Commission. Débora is joined by her sister Ana Correa (pictured above) who will present her impressive solo performance *Rosa Cuchillo* outside the theatre (on the Lucas Bolwerk). This ritualistic piece tells the story of a mother's journey into the underworld in search of her 'disappeared' son. Eventually, she returns to the world of the living to track down those responsible for his death. Her rebirth symbolizes the harmony between life and death, helping people to overcome their fears and start the process of recovery from great losses. *Rosa Cuchillo* is based on the story of Angelica 'Mamá' Mendoza, the legendary leader of the organization for the parents of kidnapped and disappeared children, and that of the Correa sisters' own mother. The glorious costume worn in this performance was made by an old woman from the province of Ancash. As she was sewing, Ana gave her a private performance of *Rosa Cuchillo*. 'Ah', said the old woman, 'now I understand. You are playing an *alma viva*, a living soul.' This remarkable performance draws heavily on musical and ritual elements derived from the Shamans and mere mortals of the Andes. (In Spanish and Dutch.)
10. **The Community Arts Lab of the future.** CAL-XL offers this seminar on the mission and vision of regional platforms for social art. The Community Arts Lab-XL emerged in 2010 from CAL-Utrecht and the Dutch platform for community arts officers. With some of the leading figures in the field it formulated a plan with a focus on networking, training, research and documentation. Since then things have developed successfully: there are regional platforms in the provinces of Gelderland and Brabant and an emerging international network with partners in Belgium (Demos), the West Midlands (Multistory), and Slovakia (SPOTs). In this seminar, CAL-XL offers a space to our partners and other interested parties for exchanging ideas about mobilizing citizens, artists, researchers, societal institutions, and government entities. The seminar will be held on location in a typical setting for this kind of work somewhere in Utrecht.

Book presentation: *Bread & Salt*. In recent years, François Matarasso has been experimenting with a new way of recording and documenting arts projects in words and images. The first product based on his new process was *Regular Marvels* (2011) a documentary about West Bromwich Operatic Society. The second work is about artists and performers who are no longer in the first flush of youth, under the title *Winter Fires* (2012). In association with CAL Utrecht, Matarasso has gone on to produce *Bread & Salt*, an illustrated book about art's place in the day-to-day lives of migrants. Today marks the official launch of *Bread & Salt*, attended by the author and contributors from Utrecht.

16:30 – 18:00

Peace is food and music. In association with the Treaty of Utrecht neighbourhood programme and the organizers of the annual [St Martin's Day procession](#), we stage our own parade in which five groups will depart from bridges on all sides of the city to converge in the park alongside the Lucas Bolwerk theatre at approximately 17:30. There will then be a mass concert conducted by Peter de Boer, featuring the Utrecht community orchestra [Fanfare van het Vuur](#).

18:00 – 19:30

Picnic dinner: food and drinks will be served around the Lucas Bolwerk.

19:30 – 22:00

Both outside the theatre and in each of its auditoria there will be a chance to enjoy a wealth of local and international community arts projects. In the Douwe Egbertszaal, the Stut Choir will be joined on stage by the [Inishowen Gospel Choir](#) from Ireland, [The Henry Girls](#), the [Dox Theatre Group](#), [De Dansers](#), the refugee band [Orchestre Partout](#), and much, much more.

