FAILING FORWARD

Identity, Diversity and Inclusion report
Moving Identities 2023-2026

moving identities

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Prologue

Prologue









Dear reader,

You are reading the final words from the three-year pan-European project Moving Identities, through which we explored themes of identity, diversity and inclusion in the performing arts sector. It is our hope, however, that many more words, ideas and perspectives will be conceived and exchanged in its wake.

The project consisted mainly of a residency programme spanning seven European countries, seventeen artist groups and fifty-one residencies and a multitude of workshops, mentoring sessions, reports, content production, formal and informal meetings and many, many conversations.

We look back on three years of intense learning. The kind of learning that happens in real life, when people meet, do, try and fail. Now we face the difficult task of summing it all up and squeezing the results into a report that others can actually use. This is no simple task. Especially because we aim to make it as concrete, useful and applicable as possible. Many proverbial darlings have been sacrificed in the name of this quest.

We urge you to get in touch with any of the participants in the project if you are curious to learn more or explore their individual perspectives and reflections, which we believe have as much value as any report.

We begin the report with six specific recommendations for creating a more inclusive European performing arts sector. These recommendations are by no means exhaustive. However, we hope they can offer inspiration, motivation and direction for anyone who wishes to contribute to this cause.

The recommendations are relevant not only for organisations, venues, artists and residency hosts, but also for funders, policymakers and anyone interested in creating more inclusive, accessible and equitable arts sectors, and, by extension, perhaps even a more inclusive Europe overall. While grounded in the performing arts, many insights presented here may also resonate beyond this sector.

We hope that at least some of the ideas, reflections and recommendations presented here can contribute to the ongoing efforts to make the exchange of ideas, identities and perspectives more open, accessible and inclusive.

In short, the aim of the report is not only to document what was learned, but also and, more importantly, to encourage others to continue the conversations, experiments and collaborations it helped initiate.

Torben Eik Jacobsen, Project Lead

Six recommendations for a more inclusive European performing arts sector

Six recommendations for a more inclusive European performing arts sector

1.
Improve, train and prioritise hosting

Proper hosting is a key component of inclusion. Done right, hosting builds trust, strengthens engagement and supports artistic development. Effective hosting is based on empathy, flexibility and a proactive effort to accommodate the needs of visiting artists. Like any other professional competency, hosting should be recognised, trained, prioritised and adequately resourced.

2.
Increase care to reduce inequality

Care is an effective tool for creating more equal conditions for participation in the performing arts. Care is empathy and inclusion in action, aimed at welcoming artists and visitors into a community where different needs, personalities and identities are recognised and accommodated. Care improves accessibility by acknowledging that people do not enter cultural spaces from the same starting point.

3.
Build care into the foundation. it's not an add-on

Treat care as a strategic goal and a shared responsibility, not something dependent on individual goodwill or extraordinary effort. In an institutional context, care is not simply about individuals "being caring", but about building organisations that collectively and actively care about the wellbeing of visitors and guests on a strategic level.

4.
Design for belonging, not just access

Meaningful participation depends not only on access, but on whether people feel recognised, respected, trusted and able to contribute when they are there. Consider not only who has access to programmes, institutions and communities, but also how individuals experience participation, influence and belonging once they enter.

5.
Time is a cost that artists shouldn't pay alone

Time is perhaps the most important ingredient in building relationships, developing trust and creating art. This is especially true for international collaboration, sustainable mobility and meaningful exchange. If these ambitions are important, the time required to realise them must be recognised, funded and supported rather than being absorbed by artists and cultural workers in silence.

6.
Distribute knowledge and opportunities outside existing networks

Access to opportunities is often shaped by access to information. As an artist, it can be difficult to navigate funding systems, residency opportunities, mobility programmes and professional networks. Don't assume that artists from underrepresented communities will automatically discover opportunities simply because they are publicly available. Make a conscious and structured effort to share opportunities outside established networks and communities.

The project at a glance

The project at a glance

Between 2023 and 2026, Moving Identities supported three cohorts of performing artists through residencies, mentoring, international exchange, organisational learning activities and a final symposium. The project combined artistic development with institutional reflection, using international collaboration as a framework for exploring identity, diversity, inclusion and green mobility.

Artists participated in a residency model combining local and international exchanges, while partner organisations engaged in ongoing reflection, knowledge-sharing and organisational development. Together, these activities created opportunities to explore how artistic practice and institutional change can inform one another.

More information about activities, artists, partners and project outputs can be found at www.movingidentities.eu.







MOVING IDENTITIES TIMELINE

Development and launch 2022-2023

May 2022
Creative Europe application submitted

January 2023
Grant agreement signed and Creative Europe funding approved

March 2023
Project kick-off

March-April 2023
Open Call 2023

June 2023
Artist selection and curation meeting

Cohort 1 2023-2024

September 2023
Artist introduction meetings

October 2023
Local residency

November 2023
International residency

December 2023
Midway evaluation

January-June 2024
Mentoring programme

February 2024
Artist seminar

April 2024
International residency

April 2024
Open Call 2024

May 2024
Artist feedback meetings

May 2024
Partner feedback meetings

June 2024
End of residency year 1

Cohort 2 2024-2025

September 2024
Artist introduction meetings

October 2024
Local residency

November 2024
International residency

December 2024
Midway evaluation

January-June 2025
Mentoring programme

February 2025
Artist seminar

April 2025
International residency

April 2025
Open Call 2025

May 2025
Artist feedback meetings

May 2025
Partner feedback meetings

June 2025
End of residency year 2

Cohort 3 2025-2026

September 2025
Artist introduction meetings

October 2025
Local residency

November 2025
International residency

December 2025
Midway evaluation

January-May 2026
Mentoring programme

February 2026
Artist seminar

March 2026
International residency

May 2026
Artist feedback meetings

May 2026
End-of-year evaluation

June 2026
End of residency year 3

Reflection and legacy - 2026

May 2026
Moving Perspectives Symposium

June-October 2026
Final reflection and evaluation

October 2026
Final deliverables published

October 2026
Project closure

MOVING IDENTITIES IN NUMBERS

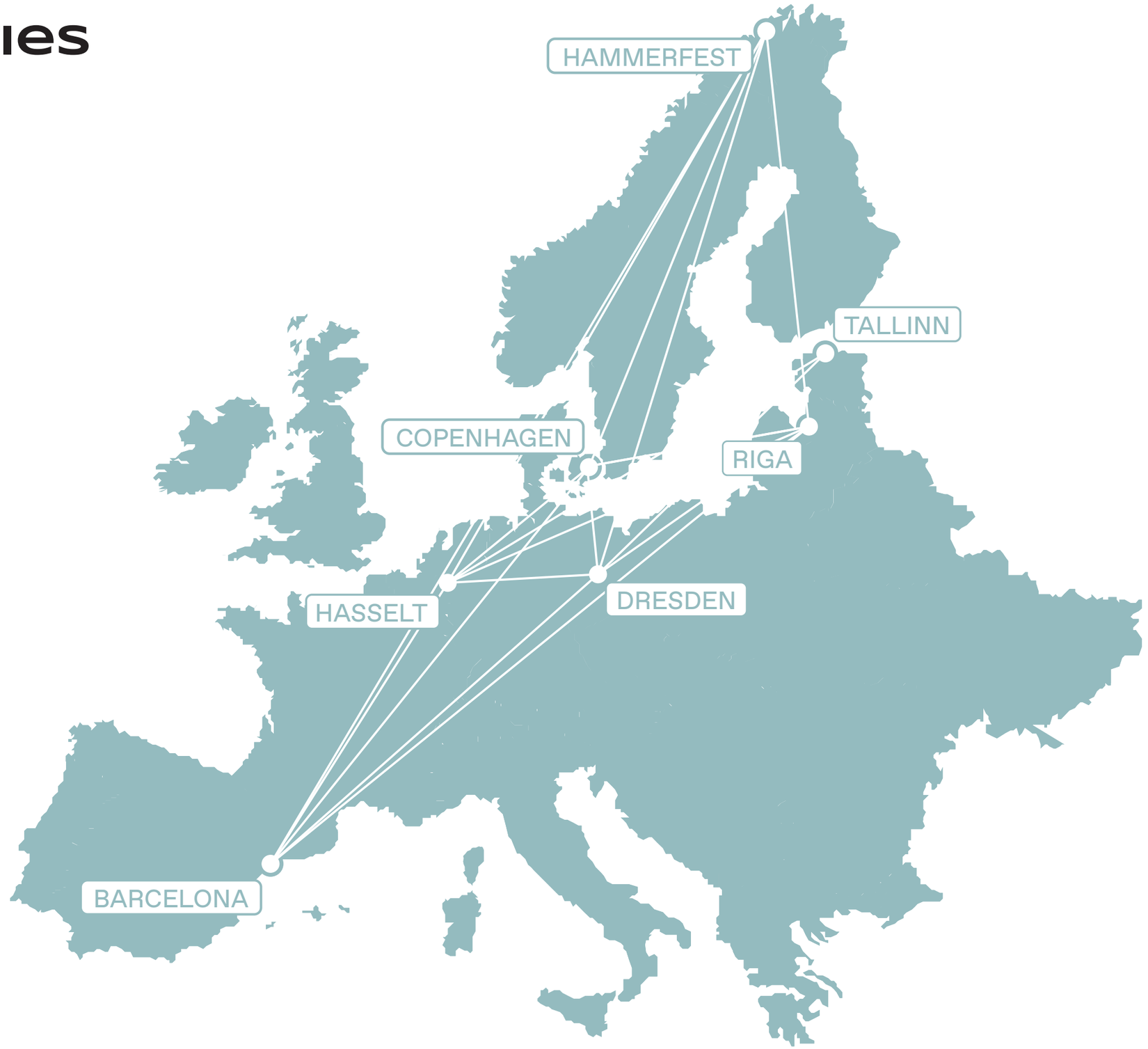
3
Years

17
Artistic groups

7
Countries

69
Artists and coordinators

51
Residencies



WHY MOVING IDENTITIES?

WHY MOVING IDENTITIES?

Art has been used to explore questions of identity and belonging for as long as it has existed, as these themes seem fundamental to being human. This is perhaps especially true for the performing arts, where we are most directly confronted with humanity and the self through the presence of real people on stage in front of us, exploring the identities of the characters they portray - and often, by proxy, their own. In spite of this, and despite a growing awareness of diversity and inclusion, many minoritised artists and communities continue to face barriers within the European performing arts sector.

Moving Identities emerged in response to a series of interconnected questions:

How can underrepresented artists gain greater access to international opportunities? How can cultural organisations become more inclusive and responsive to different realities and experiences? How can artists be given the time and resources needed to develop their work? And how can international artistic exchange become more sustainable, both environmentally and socially?

To explore these questions, the project brought together artists, residency venues and cultural organisations from across Europe in a three-year programme of residencies, mentoring, artistic exchange and organisational learning. Rather than treating identity, diversity and inclusion as isolated themes, Moving Identities integrated them throughout the project. They informed artist selection, residency design, hosting practices, mentoring, organisational development, communication and evaluation.







UNDERSTANDING IDENTITY

Understanding identity

At the beginning of Moving Identities, identity functioned primarily as a thematic entry point. The project asked a seemingly simple question: What does European identity mean today? During the span of the project, this question was, not surprisingly, answered with a remarkable diversity of responses.

Some explored identity through migration, language and belonging. Others focused on race, disability, gender, queerness, labour, memory, grief, geography or ecology. Rather than attempting to reach a shared under-standing of identity, the project revealed just how many different realities, experiences and perspectives the concept of identity contains in a contemporary European context.

Identity didn't present itself as something fixed or singular. It appeared as an organic and emergent concept, shaped through relationships, movement and lived experience. The purpose of approaching identity in this way wasn't to capture or define it, but to employ it as a guiding perspective through which we could shape and develop the project.

At the same time the term proved to have limitations. We discovered that not everyone wants to be defined primarily through identity categories. While representation remains important, many participants emphasised the importance of being recognised as artists first, rather than as representatives of specific groups or experiences.

Identity can create visibility, solidarity and recognition, but it also becomes a label that simplifies complex lives and experiences. The project therefore adapted a more nuanced understanding of identity: one that acknowledges difference without reducing people to it.

Identity is not only about who we are. It is also about where we are welcomed, how we are perceived, who we are allowed to become, and whether we feel that we belong.

In this sense, the title Moving Identities came to describe more than the mobility of artists across Europe. It also came to describe the movement of ideas, perspectives, institutions and understandings of identity itself.





ABOUT THIS REPORT

ABOUT THIS REPORT

This report brings together key experiences, findings and insights from the project Moving Identities. Its aim is to distil three years of artistic exchange, organisational learning and international collaboration into reflections and recommendations that are relevant and useful for others undertaking similar endeavours.

Sources and empirical foundation
The reflections, findings and recommendations presented in this report are based on artist interviews, annual reflection reports, partner evaluations, symposium discussions, organisational reflections, open calls and feedback collected throughout the three-year duration of Moving Identities.

The report brings together recurring themes, tensions and learnings that emerged across the project's activities and highlights the most relevant and significant insights.

For detailed documentation of project activities, participating artists, annual reports and additional resources, please visit www.movingidentities.eu.





HOW THIS REPORT WAS DEVELOPED

Artist interviews (17 artist groups)

Annual reflection reports (2023-2026)

Internal evaluations (2023-2026)

Artist feedback meetings

Mentor conversations

Partner workshops

Project meetings

Open calls and selection processes

Moving Perspectives symposium (2026)

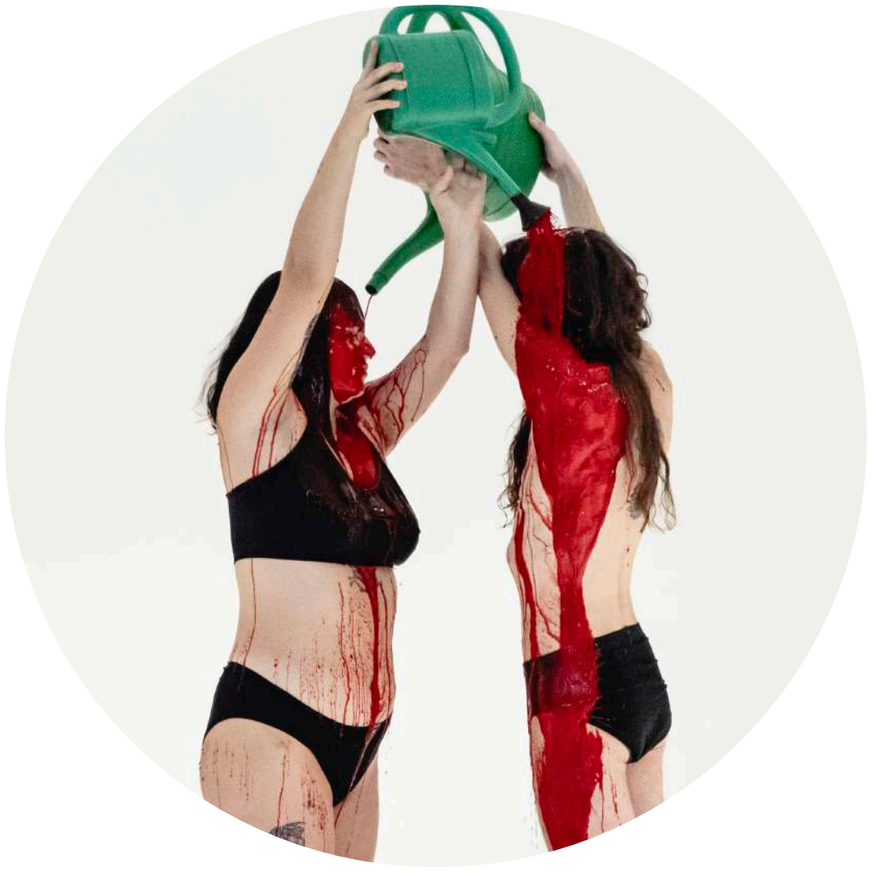
Residency documentation

Organisational reflections

CORE CONCEPTS OF THE REPORT

Core concepts of the report

The following key concepts are used throughout this report. As they can be understood and perceived in different ways depending on context, we find it necessary to clarify how they are understood in this one.



Access
refers to the opportunity, possibility and ability to participate in activities, communities, institutions and opportunities.

Accessibility
refers to the extent to which people are able to participate in activities, environments, institutions and communities. Accessibility can involve physical, social, cultural, economic, linguistic and organisational factors.

Barriers
are the visible and invisible conditions that prohibit or limit participation for some people. They can be physical, social, economic, cultural, linguistic or institutional.

Belonging
is the experience of feeling recognised, respected, trusted and able to contribute meaningfully. While inclusion focuses on who is included, belonging focuses on how people experience being there.

Care
refers to a genuine concern for the wellbeing, participation and experiences of others. To care is to recognise that other people matter and to allow that recognition to influence how we think, act and make decisions.

Diversity
refers to the presence of different perspectives, experiences, identities, artistic genres and approaches, as well as demographic and physiological factors.

Hosting
is the practice of creating the conditions that allow artists and other visitors to connect with people, communities and places. It combines practical support, relationship-building, local knowledge, hospitality and tasks related to logistics and accommodation.

Identity
refers to how individuals and groups understand and define themselves, and how they are perceived and understood by others. In this report, identity is understood as something emergent and contextual, continuously shaped and reshaped through relationships, movement and lived experience.

Inclusion
refers to efforts to reduce the barriers that prevent access to communities, networks and opportunities.

Lessons for the future - the six recommendations in depth

1. Improve, train and prioritise hosting

The practice and competency of hosting came to play an increasingly central role in Moving Identities. At the outset, hosting was largely understood as a practical responsibility involving tasks such as accommodation, local logistics and artist support. Over time, however, it became clear that hosting had a much deeper impact and proved to be one of the programme's most influential methodologies.

The participating artists highlighted relationships, local knowledge, trust and personal introductions as some of the most valuable aspects of their residency experiences. Hosting helped create valuable connections with local communities, artistic networks and potential collaborators. In many cases, these connections proved just as significant as the facilities, funding and artistic resources provided through the residencies themselves.

We also found that hosting cannot be standardised. Different artists arrived with different needs, expectations and working methods. Effective hosting depends on the ability to adapt and accommodate a wide range of needs and expectations, both on a practical and a human level.

Hosting should therefore be recognised as a professional competency, skill and role rather than a last-minute administrative add-on. Like any other professional practice, it requires time, training, experience and resources.

Where to start?

- Make hosting a strategic focus and a core organisational value by involving staff, artists and partners in defining, developing and continuously improving hosting practices.
- Formalise and clarify the role of the host within your organisation. Define responsibilities, tasks and mandates.
- Ask visiting artists and guests for feedback and use it to adjust and improve hosting practices.
- Include preparation, communication and expectation management in the formal description of the role.
- Consider how much time hosting requires and allocate resources accordingly.
- Clearly communicate what visitors can expect from hosting and embed hosting principles in organisational policies and procedures.

2. Increase care to reduce inequality

Many of the barriers described by artists in Moving Identities were invisible and rooted in culture and human interaction. These barriers are difficult to reduce because they are intangible and often stem from unconscious exclusionary biases, as well as hidden interpersonal dynamics and structures. Physical barriers related to accessibility and accommodation were, however, also frequently encountered.

Artists do not enter cultural spaces from the same starting point and the barriers they encounter are often very different, shaped by individual circumstances, experiences and realities.

As a result, equality can't be achieved through a universal approach. Creating more equal conditions for participation instead requires as much attention to the actual, specific people involved as possible - and a corresponding willingness to respond to their needs and circumstances.

This is why care became a recurring approach throughout the project. A practical response to inequality. Increasing care does not mean lowering standards. Rather, it means recognising that equal opportunities sometimes require different forms of support and accommodation.

Where to start?

- Conduct barrier analyses through interviews, surveys and feedback sessions with participants and visitors to identify obstacles to participation and consider how they can be reduced or removed.
- Acknowledge that you have blind spots and involve minoritised groups in efforts to reduce barriers.
- Provide bias training for staff, hosts and decisionmakers and apply bias-reduction techniques where recruitment, selection and decision-making processes may be affected by unconscious bias.
- Actively and systematically ask about individual needs, circumstances and expectations before activities begin.
- Build flexibility and slack into projects, programmes and participation requirements.
- Budget for accessibility measures, support needs and reasonable accommodations.
- Regularly review whether organisational practices unintentionally favour some participants over others.

3. Build care into the foundation. It’s not an add-on

Even though care is often perceived as a personal quality or a human trait, it can and should also function as an organisational responsibility on a structural and strategic level. Building care into the foundation of an organisation, institution or project means recognising a responsibility towards the people it engages with and allowing that responsibility to shape decision-making, planning and priorities.

Many organisations already do this in other areas. Environmental sustainability, equality and social responsibility are increasingly embedded in strategies, policies and long-term goals. Care should be approached in the same way.

Frameworks such as ESG reporting and the UN Sustainable Development Goals demonstrate that organisations are already capable of integrating broader social responsibilities into strategic planning. Goals related to wellbeing, equality and reduced inequalities show that values can be translated into structures, targets and organisational priorities.

Doing so may require extra time, resources and commitment, but if care is to be sustainable, it cannot rely solely on individual goodwill or extraordinary effort. It must be integrated into the structures, processes and culture of the organisation itself.

The recommendation is therefore not simply to be more caring. It is to build care into the foundation of how organisations operate and develop.

Where to start?

- Bring care to the table when planning strategies, policies and budgets.
- Place responsibility for care at the highest level of the organisation, preferably within senior management or the board of directors.
- Avoid relying on individual goodwill to solve structural challenges.
- Integrate care into organisational values, policies and procedures.
- Consider how to translate care into concrete objectives, responsibilities and success criteria.
- Allocate time and resources for care-related work.
- Include care in onboarding, staff development and organisational training.
- Evaluate projects not only by artistic or financial outputs, but also by how participants experienced the process.
- Explore existing frameworks such as the United Nations Sustainable Development Goals, particularly SDG 3 (Good Health and Well-being), SDG 5 (Gender Equality), SDG 10 (Reduced Inequalities) and SDG 16 (Peace, Justice and Strong Institutions), as potential inspiration for integrating care into organisational strategy.

4. Design for belonging, not just access

One of the most significant findings and recurring themes in Moving Identities was the expansion of access to also include belonging and participation as goals and measures of success. Simply gaining access is only the first step. It only has limited value if you remain an outsider on the inside.

Even after gaining access, people may still feel excluded if they are not encouraged, invited and enabled to participate and contribute. The distinction between access and belonging became instrumental to the project. While access focuses on reducing barriers, belonging is about how people experience participation once they are there. Belonging is the experience of feeling seen, valued and connected to the communities and environments one enters, while also having meaningful opportunities to contribute, participate and interact.

Throughout the project, artists repeatedly described belonging as something that emerged through trust, recognition, meaningful relationships and opportunities to interact artistically. This was not attained through representation and access alone.

In this sense, belonging is not created simply by opening the door. It emerges through the experiences and interactions that follow. If access is about identifying and removing barriers, belonging is about understanding what comes afterwards and creating conditions that make people want to stay, participate and contribute.

Where to start?

- Consider not only who enters the room, but also who feels welcome to stay, participate and contribute.
- Ask participants whether they felt seen, valued and able to contribute as part of evaluations.
- Create opportunities for participants to influence, shape and contribute to activities.
- Sometimes just asking for advice is enough.
- Train and instruct hosts to actively involve guests in activities, processes and conversations.
- Consider and prioritise trust-building and relationship-building alongside programme delivery.
- Create environments where disagreement, discomfort and difficult conversations can be explored constructively.
- Recognise belonging as an outcome in its own right, rather than a by-product of inclusion.

5. Time is a cost artists shouldn’t pay alone

It is easy to overlook the cost of time. We often unconsciously assume that projects somehow just magically unfold, forgetting that relationships take time to build, trust takes time to earn, distances take time to cross and art and inspiration take time to cultivate.

We also forget how precious time is. Unlike most other resources, time cannot be recovered once it has been spent, and it can only be spent in one place at a time. Time spent travelling is, for example, time away from friends and family.

This is especially important in the cultural sector, where many artists work under precarious freelance conditions and lack many of the protections, compensations and benefits associated with full-time employment.

Many of Moving Identities’ most valuable outcomes emerged through repeated encounters and long-term engagement, rather than through short-term activities alone.

The importance of time becomes especially apparent when considering green mobility. More sustainable forms of travel are often significantly more time-consuming than faster alternatives, increasing both the practical and personal costs of participation.

In other words, time is already an overlooked cost in the sector, and increasing care, belonging, accessibility, sustainability and meaningful collaboration requires even more of it. If these are important goals - and we strongly argue that they are - the time required to achieve them must also be recognised, funded and supported.

Where to start?

- Recognise preparation, reflection, relationship-building and travel as legitimate forms of work that should be compensated.
- Create realistic project schedules that account for accessibility, care, sustainability and artistic development.
- Make visible the hidden time costs associated with travel, administration, reporting and participation.
- Acknowledge that greener and more sustainable forms of mobility often require additional time.
- Ensure that funding, budgets and timelines reflect the actual time needed to deliver a project.
- Prioritise long-term processes over short-term outputs and deliverables.
- Discuss time expectations openly with artists, staff, partners and funders during the planning phase.

6. Distribute knowledge and opportunities outside existing networks

Diversity and inclusion are meaningless ambitions if we cannot reach individuals beyond our existing networks. Achieving a more diverse and inclusive performing arts sector requires a deliberate and structured effort to expand both the reach of our communication and the distribution of knowledge, opportunities and resources.

You cannot apply for a residency, a funding scheme or a professional opportunity if you don't know it exists or that you are eligible to apply. Participation is therefore, by definition, restricted to those who are aware of the opportunities in question. Access to knowledge is, in this sense, a barrier in itself.

This was underlined by recurring feedback from the artists in Moving Identities, who described how difficult it can be to navigate funding systems, mobility opportunities, residency programmes and professional networks without prior knowledge of how the sector operates and where information is shared.

Many of the organisations responsible for creating opportunities for performing artists tend to communicate primarily through existing channels and platforms, reaching only their existing audiences. Reaching new audiences requires a conscious effort to identify who is currently being reached, who is being left out, and how information can be distributed beyond regular networks and communities.

If cultural organisations genuinely wish to diversify the sector and broaden participation, knowledgesharing should be considered a core part of that work rather than an optional extra.

Where to start?

- Analyse the audience of your communication. Who are you reaching, and who are you not reaching?
- Develop communication strategies specifically aimed at reaching audiences, communities and artists beyond your usual circles.
- Seek out and engage with networks beyond your own, for example through partnerships with organisations, communities and gatekeepers already connected to them.
- Use clear, accessible and non-specialised language in calls, announcements and application materials. Avoid coded language and insider terminology.
- Clearly communicate who can apply and what eligibility criteria apply.
- Share opportunities through multiple channels rather than relying solely on websites, newsletters and your own social media platforms.
- Treat knowledge-sharing and outreach as core inclusion practices rather than last-minute administrative tasks.
- Allocate time and resources specifically for outreach, knowledge-sharing and audience development.

How to stay in the paradoxes and discomforts of change

How to stay in the paradoxes and discomforts of change

Beyond its specific findings and recommendations, Moving Identities also called for broader insights that are worth addressing briefly.

One such insight is that meaningful inclusion rarely emerges through simple solutions, even when the problem itself appears incredibly obvious and tangible. The problems we set out to solve are deeply embedded in sociological and societal structures and norms, and the real fight to solve them must take place there.

Throughout the project we encountered tensions, paradoxes and trade-offs more often than clear answers and linear progress. Even though this most likely comes as no surprise to anyone working with these issues, it is a frustrating place to leave the project.

Moving Identities is not the solution, nor has it ever claimed to be. What the project has done is to unambiguously raise our awareness of the complexity and scale of challenges with inequality, exclusion and a lack of diversity.

The paradox of having to seek complex solutions to simple problems mirrors another recurring paradox throughout the project: the discrepancy between growing awareness, good intentions and widespread support for diversity and inclusion, and the limited action that follows. Understanding the paradoxes we operate within can be just as important as any recommendation for specific actions. The paradox itself is not the enemy. In many ways, it may be the very thing that keeps us asking questions, challenging assumptions and finding the motivation to keep pushing for change.

Another important insight came from the Moving Perspectives Symposium in Copenhagen in 2026 and continues to resonate strongly: the idea that we should strive for brave spaces rather than simply safe ones.

We need to accept and embrace discomfort in order to connect emotionally with the problems we are trying to address. The dissonance it creates in our worldview can be a powerful catalyst for changing our attitude and behaviour.

Brave spaces cannot simply be written, read or understood intellectually. They arise between real people in the real world. They are brave because they require one person to expose their deepest vulnerability and another to remain in the discomfort of receiving it.

The problems that Moving Identities set out to address are not academic or theoretical. They are real, they affect real people, and they shape lives across Europe every day in ways that many of us have not yet fully understood.

We leave you, therefore, with an additional recommendation:

seek out and create brave spaces. And when discomfort arises, resist the instinct to leave. That discomfort may be one of the strongest forces we have for confronting inequality and the unequal distribution of opportunities.

“

The institution feels old,
the institution needs care,
the institution feels overwhelmed,
the institution needs therapy,
the institution feels vulnerable,
the institution is alone,
the institution wants a MAKEOVER!

– Janka Dold, Moving Perspectives Symposium 2026

THE COMPANIES AND ARTISTS

GOMRÂH

Belgium
2025/2026

Armin Mola
Sarshar Ghozat
Sadegh Zonouzi

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The Farsi word Gomrâh means lost or the lost ones. Gomrâh have been developing a new ritual for mourning the losses that come with moving far away, and from grieving lost ones from afar.

The three members of Gomrâh found each other in Belgium during the pandemic and immediately became friends. An actor, a musician, and a designer/photographer, they all shared a sense of lostness – not only in living far from their families, but, like most young artists, also in finding their footing in a European art scene.

While living in Europe, they have each lost friends and family members in Iran, without being able to grieve as part of a community.

This rift sits at the heart of their first collective project, Mourning in the Wrong Language. How do you carry loss in solitude? How do you grieve in a place that doesn't carry the collective memory of your loss? And what role can art play in creating spaces for remembrance where new rituals can emerge?



M0nster.L4b

Spain
2025/2026

Feña Celedón
Lu Chieregati
Selva Gonzalez Vildoso

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M0nster.L4b create an imagery of queer creatures through performance, choreography, film, and drag. They often work site specific and collect and engage with material from specific environments.

With personal backgrounds in Chile and Brazil, the collective's works go beyond Barcelona with a deep interest in borders, identity, and moving as sites of transformism.

The materials, objects, and impressions they collect allow them to build relationships between their own identities and the territories they work within by activating drag technology.

To M0nster.L4b, the phenomenon of drag, and its hybrid identities, are queer methodologies that allows them to relate to contexts like ecology, migration, decoloniality, and transgenderism.



Third Figure

Latvia
2025/2026

Aigars Larionovs
Edgars Niklasons
Jordi Serena Ripley

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The newly formed collective Third Figure has been developing their first contemporary puppet theatre performance for adult audiences, When the Earth Gave Way.

The performance explores the concepts of the shadow self and trickster tendencies, rooted in Jungian theory, and their role in shaping our internal and external experiences.

Using human-sized string puppets, actors, and puppeteers, they investigate the battles within ourselves when facing societal norms and personal struggles.

In the dance between an actor and a puppet, who really moves who? And how do these relations reflect contemporary European Identities?



ABJECTIFIED PROJECT

Norway
2025/2026

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Katinka Steensgaard
Peter David Ramthun
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The artists in Abjectified Project came together through a common love of the abject, or repulsive aesthetics, as an aspect to their work with drag, gender, queerness, and performance art.

They are inspired by what in ancient esoteric theory was described as the four humours: blood, phlegm, black and yellow bile – a seductive mix of pseudo-sciences that explained physical and mental health as balances between the four liquids. Melancholia was believed to be caused by too much “black bile”, etc.

Abjectified Project explore how such theories have influenced modern thinking about bodies and emotions, and how the abject has the power to make us better equipped to deal with our own emotions, better suited to spot unfairness and exclusionary practices.



LIQUID LOGIC

Germany
2025/2026

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Senja Katharina Brütting

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Liquid Logic's work flows between physical theatre, butoh, and futuristic cuteness. They abandon classical forms to dream collectively with body and sound. They investigate how unseen ancestors, silenced histories, and suppressed emotions can find form.

Their current research, Oh deathmother oh! Rituals for the unseen, begins with dreams and turns them into rituals of remembrance.

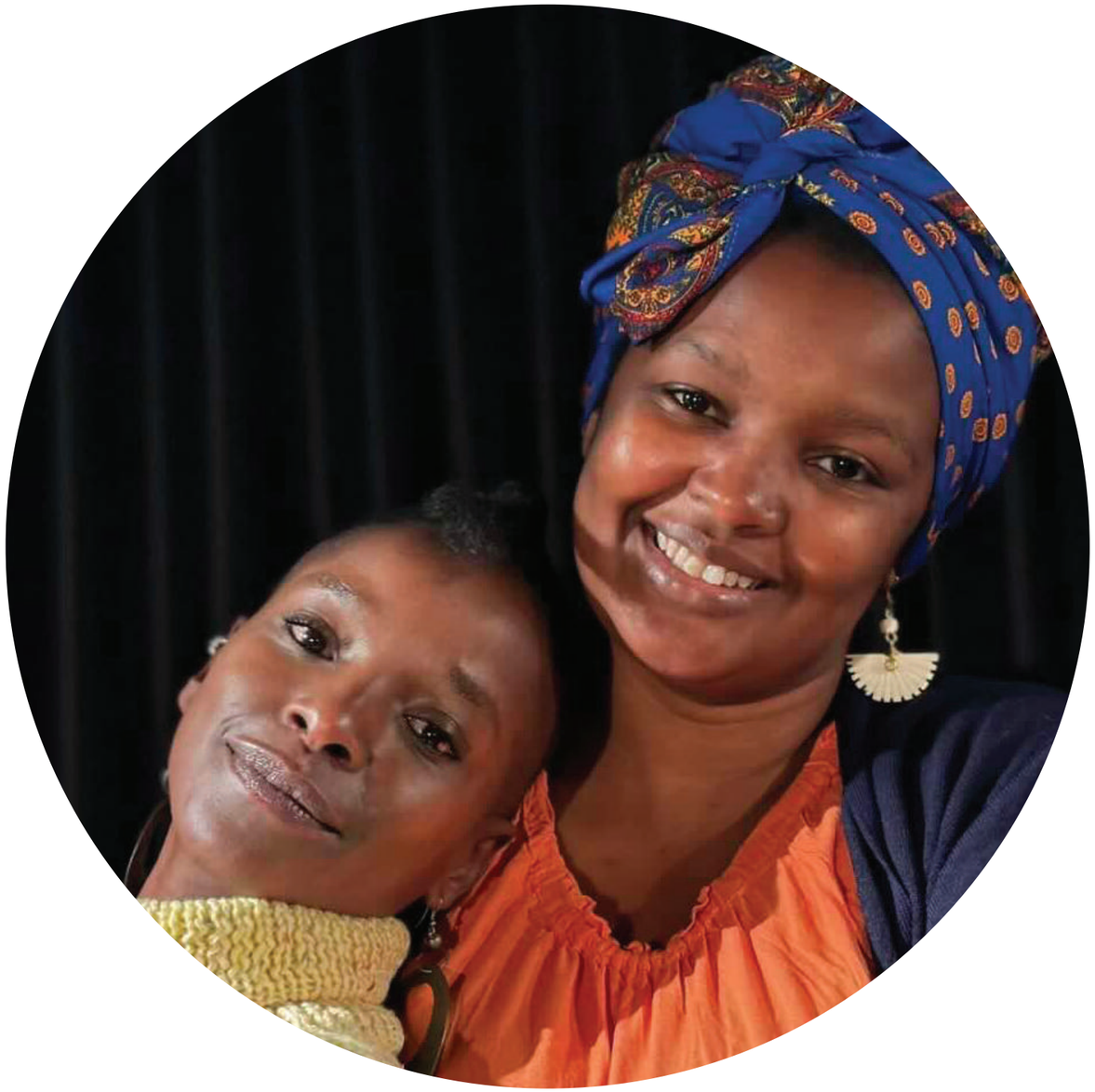
Always grounded in a queer- feminist and decolonial perspective, they understand performative art as a practice of resistance: a political spaceship that breaks down patriarchal, colonial, and normative structures.

"Liquid" describes the way they create intuitively, embodied, and in constant transformation. Their work is not only performance, but a process of transformation and listening to what was hidden, to what still needs to be said.



Gathoni//Wanjiku

Denmark
2025/2026



Gathoni wa Wairura
Wanjiku Victoria Seest
Maria Thandie Xaba Stensgaard
Anne Mai Vilmann

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Invisible Faces is the working title of Gathoni//Wanjiku's project in Moving Identities. It documents real experiences of African women in Denmark and Europe who have lived through domestic violence and abusive relationships, and investigates how they ended up in them, and how they cope.

With the collaboration between the writer Gathoni and the actor Wanjiku with musician Maria Thandie, they aim at bringing stories collected during the residencies from women's shelters and other margins to the theatre stage – stories that are not usually told by the women that live them, or even told at all, in societies where these women are usually othered.

Gathoni//Wanjiku focus on these questions to foster conversation about how African women are met in European societies:

"Societies that we belong to – and that we must insist on our belonging to."

“

I am European, but I am many different intersecting identities. And I cannot ignore the fact that it matters what society sees when they look at me. We are trying to raise these questions, and foster conversation, on how we are met in these societies that we belong to – and that we must insist on our belonging to.

– Gathoni//Wanjiku, Invisible Faces (2025/26)

THE AGE OF LOVE

Belgium
2024/2025

Marie Peeters
Nata Mandaria
Samuel Valor Reyes

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The Age of Love is a multidisciplinary performance collective, born in the summer of 2021. They focus on creating inclusive and brave spaces for underrepresented talents and transforming it into a performative setting. The philosophy of brave spaces allows performers to always start from a place of empowerment.

Through listening and having conversations with first- and second-generation immigrants, The Age of Loves explores listening and dialogue as ways of resistance against silence and forgetting. By diving into their own histories concurrently, they make a collective space where different identities can move and discover themselves.

These exchanges take form in many different expressions: pole-dancing, spoken-word, sitar playing, and much more – all with the aim of giving voice to the layered and often unspoken experiences of those who live on the borders of identity, belonging, and heritage.



ANART

Denmark
2024/2025

Anastasia Krasnoshchoka
Karl Chueiri Heding
Lúa Mayenco
Maria Solei Järvet
Natalie Cox

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ANART are dedicated to promoting human rights and democratic values through their work, and to advocate for equality, freedom, and justice through dance. Their performances are calls to action that encourage audiences to uphold and protect fundamental principles.

The members have backgrounds in Ukraine, Estonia, Spain, Brazil, USA, and Denmark. Originating in Copenhagen, ANART has evolved from the dance piece flowers also cry by Anastasia Krasnoshchoka that sheds light on the lived experiences of Ukrainian women amidst conflict and amplifies their voices in advocating for justice. Their current project addresses the environmental impact of war, focusing on the destructions in Ukraine by Russian forces.

ANART aim to expand the boundaries of performance art to narrate profound stories and foster meaningful dialogue. Committed to social and political engagement, their projects challenge audiences to consider critical issues and perspectives by integrating activism into their art and embracing vulnerability.



ISKRA Production

Norway
2024/2025

Gulnara Iskakova
Gøril Nilsen
Prokhor Gusev

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ISKRA Production are based in Tromsø and founded in 2024 by Prokhor Gusev and Gulnara Iskakova – two artists exiled from Russia. For their project I am a witness of your existence, they collaborate with Sami-Norwegian composer Gøril Nilssen.

Using phones to host dialogue formats between strangers, they explore the concept of witnessing and its significance in today's world.

"When we have access to vast amounts of information and can be virtually connected to events unfolding on the other side of the planet – what does it mean to be a witness in this hyper-connected era?"

Navigating a different cultural landscape in a new country, ISKRA Production seek to create a space for dialogue, where identities and innovative approaches to theatre can be explored amidst a world that is on fire.







#yodo - you only die once

Germany
2024/2025

Michi Maxi Schulz

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#yodo – you only die once is a project about dying, grief, and the politics of care – topics that are often pushed to the margins in European/Western contexts. Initially, #yodo consisted of three artists, but is now run solely by Michi Maxi Schulz as an ongoing artistic research and participatory performance project.

Rooted in embodied practice, community-based formats, and the everyday realities of care work, Michi develops immersive workshops, performative scores, and intimate public encounters that invite participants to listen to their bodies, speak the unspeakable and rehearse tenderness, honesty, and mutual support.

#yodo is developed in ongoing dialogue with care workers, activists, and participants, and it continues to expand as a trans-local practice to different communities and build temporary containers of trust where vulnerability becomes a collective strength – and care is understood as cultural work.



Las Sistahs

Spain
2024/2025

Adriana Fuertes Lara
Amada Bokesa Salomón-Bisobe
Denise Duncan
Shorlady Preciado
Vicenta Ndongo

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The five Afro-Catalan creators in Las Sistahs are focused on how black women's bodies are perceived. How they are read in terms of pain, strangeness, and pleasure/joy.

Las Sistahs have been researching the history of a group of enslaved black women who were used for gynaecological experiments during the 19th century. Thanks to them, progress was made in medical issues – however, the names of these women (Anarcha, Betsey and Lucy) were forgotten for years, while the doctor came to be considered the father of modern gynaecology.

Las Sistahs share a common search for social justice, and understanding of black feminisms, while they believe that the biggest revolution is working from and with tenderness and love.



“

We’re denied of our identity as Europeans, constantly. We are read as African or Afro-descendant – and we are proud of being that – but the part of us that is European is denied. So simply being present in Moving Identities is in itself a political act.

– Las Sistahs (2024/25)

STICKY PRODUCTIONS

Norway
2023/2024

Hannah Parsons
Ingvild Marstein Olsen
Maria Lothe
Olivia Edginton

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STICKY Productions is a collective of queer, female, dance artists based in Norway. Their practice delves into the bodily and the sensitive, the playful and the peculiar.

The artists share a drive to create environmentally conscious work that centres new or untold narratives about nature from a queer perspective.

Their new immersive dance performance OOZE approaches the world of slugs through an imaginary, sensory, and somatic journey that welcomes sexuality, sex, fluidity, and transformation.

Using slugs as a slippery metaphor for Queerness, they allude to how homosexuality and gender variance historically have been written out of biological science, labelled as abnormalities or anomalies. They hope that the performance can bring a wider awareness through playful embodiments of slugs and gastropods.



KAIHO

Belgium
2023/2024

Brandon Lagaert
Marina Cherry
Sara Angelucci
Thibault Condy

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KAIHO has been working as a core team with various artists since 2015, incorporating theatre, dance, visual imagery, film, plastic arts, lighting, music, and any artistic form to tell stories.

In Moving Identities, they worked on the performance A Void, in which they explored themes such as solitude and the particular notion of hikikomori, a Japanese term for extreme social withdrawal.

Developed as a solo, A Void was performed by Marina Cherry who has a background in circus and contortionism and uses her body to tell stories, and further developed into short film as the project moved through the international residencies.

Diving into the themes of loneliness and solitude, the project opens dialogue about loneliness and its common denominators across cultures – but how is it formed and dealt with in specific cultural contexts?



DRIVER

Denmark
2023/2024

Lara Ostan
Yeong Ran Suh

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DRIVER is a choreographic research project that speculates on the universe of truck drivers; the romantic americana imagery, escapist wanderlust, and idealized loneliness – stories of adventure and freedom, but also, or perhaps even more so, bleak realities of long days, underpayment, and loneliness.

The artists engaged with the work reality of truck drivers compared to working as a dancer/choerographer. The perceived physical passivity in the work of drivers – sitting down for long periods of time, whilst also being in motion. Through a lot of reading, they got curious about truck drivers and the myths and fictions surrounding their work.

DRIVER materializes and discusses speed as a sensuous, individual, but also common and socio-political experience. It questions who has the agency and ability to influence speed and who must abide by the speed of others, or alternatively, fall behind.



Artefactourists

Estonia
2023/2024

Kadri Sirel
Keity Pook
Kerli Ever
Sigrid Savi
Valeria Januškevitš

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Artefactourists is secretly a pseudo-acronym for The Act of Remembering Through Movement; and memories triggered by travelling through places and artefacts.

As dancers and choreographers, Artefactourists engage with European museum- and archiving traditions, reading objects, and mediating history, while considering the body a legitimate source of knowledge.

Their autobiographical investigation includes memory, labour, and the inherited working body in the Eastern European context. Their co-creative nomadic performance-practice concentrates on the experience of rooting amongst scattered identities. It involves triggering memories and stories through places and objects, translating them, reinterpreting, or doubting them.

They scrutinize personal memory and collective memory, allowing new narratives to form, constructing and reconstructing identity.



caravana de centàurides

Spain
2023/2024

Àrid Soldevila
Elena Prous Climent
Izaskun Barbàrie
Patricia Carmona
Xavidua

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Caravana de Centàurides is a group of people with different backgrounds who have coincided in spaces of activism and non-hegemonic art based on bodily and gender dissidence. A writer, two performers, a DJ who is also a pianist and a rhapsodist, they are part of an affective, political, leather, and anti-racist network in Barcelona.

Having experienced difficulties for their art to move outside of designated "special" circuits and the implicit discrimination of artists with functional diversities that perpetuates this, they scrutinize the look of society towards people with diverse functionalities, vulnerabilities, sexualities, and pleasures.

They investigate support products and technical aids designed for functional diversity, to experiment and open new meanings that transcend the medicalising logic. They explore the complicities that arise in liminal spaces, specifically the crip-queer alliances, through physical theatre, music, words, and telepathy.



Jennifer for a day

Germany
2023/2024

Amelie Sabbagh
Caroline Beach
Laura Morales Dávila
Lisa Rüger
Steph Quinci

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Jennifer for a day are interested in alternative narratives as antidotes to neoliberal hegemony, gender as a vehicle against the state, femme rage, and the poetics of the cosmos found in the synecdoche of the human body.

They are performers, dancers, artists, strippers, musicians, stage- and costume designers, media artists, and researchers that have been working together in different constellations since roughly 2018 – not as a fixed collective, but as a container for chaotic growth.

For Moving Identities, they worked with the materialism of femininity through various morphing identities and archetypes: the horse girl, the tussi, the baroque camgirl, and explored these through systems and images, using non-playable characters, cybernetic movement, flop, noise, strip, lip-sync, and glue.

Jennifer for a day is no longer together as a group but continue their chaotic growth beyond this project.



“

We like how the concept of ‘European identity’ attempts to translate the nation state into a transnational identity – however, we acknowledge the violence of that identification – the violence of the European border – and the way that it enforces hegemonic relations in the rest of the world.

– Jennifer for a day (2023/24)

THE VENUES

Nau Ivanow

Spain

Visited by:

8

Companies

29

Artists

Nau Ivanow is an international residence space for performing arts in Barcelona. Since its establishment in 1998, it has been a creative refuge – a place of welcome, trial and error, experimentation, and research, where art can generate collective knowledge, new discourses, and structures.





UP - The Development Platform for Performing Arts

Denmark

Visited by:

9

Companies

34

Artists

UP is a platform located centrally in Copenhagen with studios and workspaces dedicated to the independent performing arts. Through a wide range of programmes, UP supports artists and producers with strategic counselling and mentorship, workshops, and dialogue with the wider industry.





HELLERAU - European centre for the arts

Germany

Visited by:

10

Companies

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Artists

HELLERAU is one of the most important international centres for contemporary art in Germany and Europe. It is a venue that offers spaces for both production and presentation that initiates debates on art and society, festivals, and public formats, and co-operates with other cultural partners regionally, nationally, and internationally.





KUNSTPLAATS VONK

Belgium

Visited by:

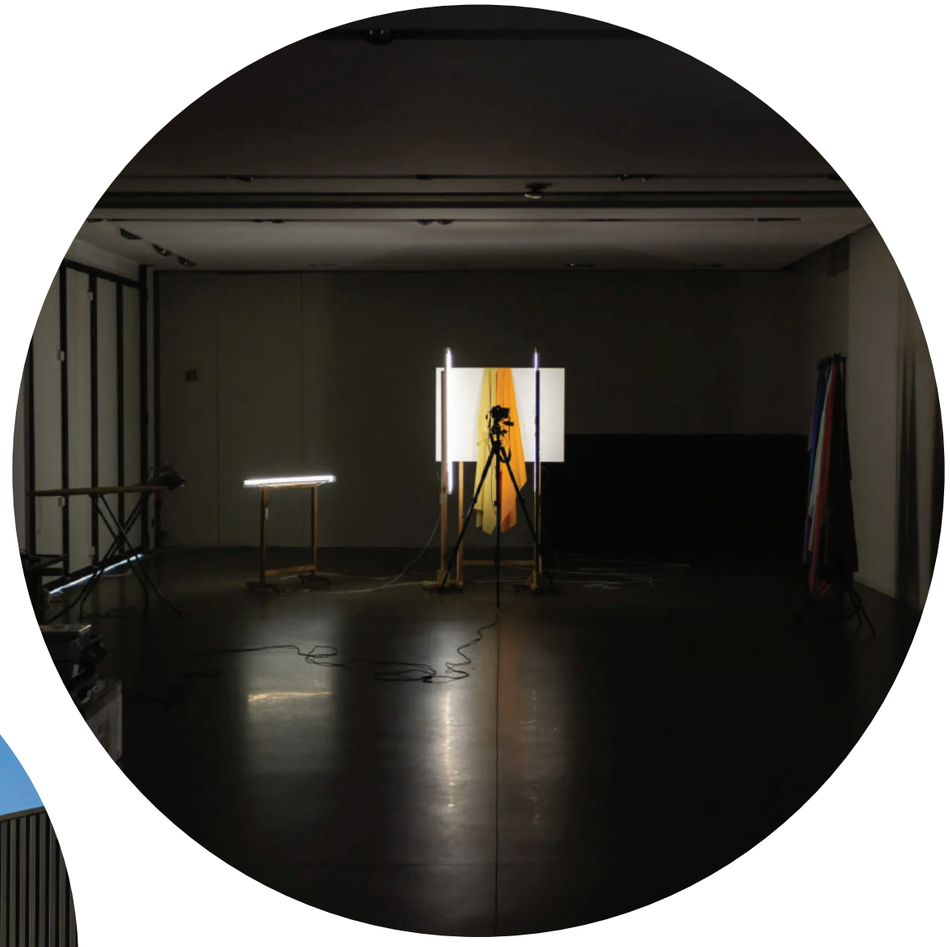
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Companies

38

Artists

Kunstplaats Vonk is a non-profit arts organization located in Belgium, in the cities of Hasselt and Genk that supports the creative and professional development of artists. Kunstplaats Vonk offers residencies and other activities and projects for artistic development, networking, financial support and reflection.





INITIUM

Latvia

Visited by:

3

Companies

12

Artists

Foundation INITIUM operates in and around Riga as a production platform for contemporary art and culture projects. At INITIUM, the mission is to facilitate community development through the transformative power of arts and culture and inspire a more inclusive and vibrant society. INITIUM joined Moving Identities for the final year 2025-26.





Vaba Lava & Sõltumatu Tantsu Lava

Estonia

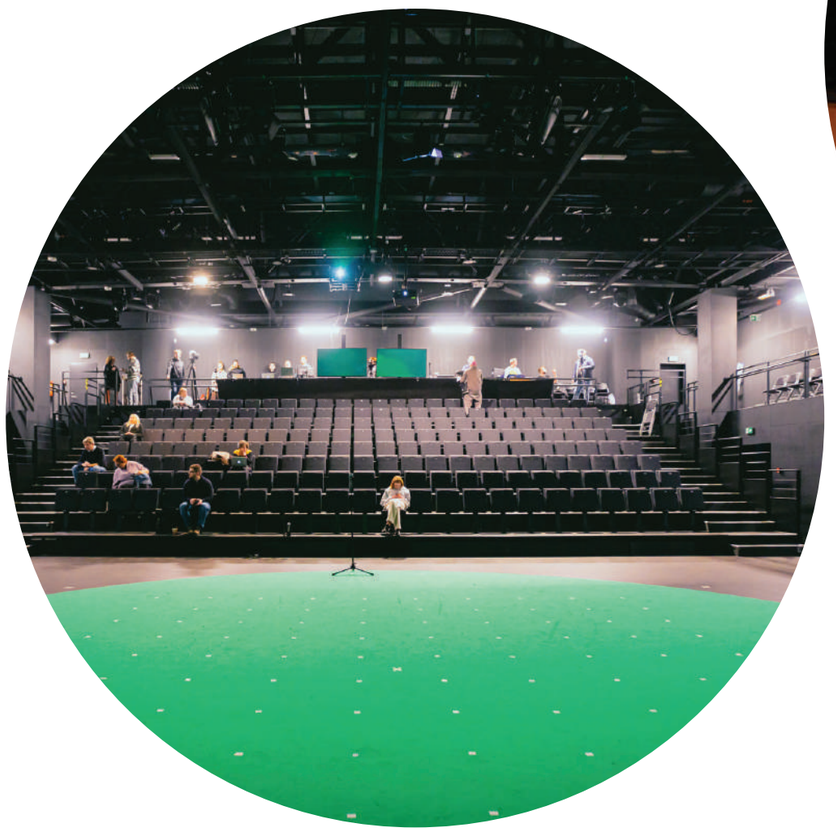
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Companies

9

Artists





Located in Tallin and Narva, Vaba Lava is an independent theatre and performing arts centre focused on creative freedom, experimentation, and cooperation with partners in Estonia and abroad.

Sõltumatu Tantsu Lava (STL, Independent Dance Stage) is a development centre focused on contemporary dance. The two Estonian venues were partners in Moving Identities for the first year 2023-24.

Advisory Partners

Advisory Partners

We deeply thank each venue and advisory partner for their invaluable contribution to Moving Identities. We hope that the networks that have formed between all our partner organisations will continue to form and grow.

CKI – Center for Kunst og Interkultur
CKI is a non-profit knowledge andcompetence centre that works to promote intercultural competences, audience development, and an understanding of what motivates people to participate and express themselves in the cultural life.

www.cki.dk

HIMHERANDIT
HIMHERANDIT's artistry fluctuates between genres of performance art, physical theatre, immersive theatre, dance and large-scale videoinstallations. The company develops projects that push, provoke, and engage audiences into discourse around often difficult to approach social subjects.

www.himherandit.com

Bæredygtigt Kulturliv NU (Sustainable Culture Now)
Bæredygtigt Kulturliv NU is Denmark's leading organisation working with the green transition in the cultural sector, both on apractical, political and performative level. BKN offers sector wide mentoring of cultural institutions (theaters, orchestras, museums, music venues etc.).

www.baeredygtigtkulturliv.nu

Internationales Theaterinstitut
The German ITI promotes mutual understanding of the world's theatre cultures. It promotes the freedom of artistic expression and the preservation and development of the cultural diversity of theatrical forms of expression and production.

www.iti-germany.de

Danish Cultural Institute
We are a non-profit organisation with headquarters in Copenhagen, Denmark. At our regional office in Latvia, we work with intercultural projects aiming at establishing intercultural dialog through art and culture.

www.danishculture.com

Conclusion / Epilogue

Conclusion / Epilogue

Moving Identities began as a European residency and artist development programme. Over three years, it became something more: a shared process of learning, reflection, exchange and friendship.

The project brought together artists, organisations and communities from across Europe to explore questions of identity, diversity, inclusion, belonging, accessibility and sustainability. It demonstrated that these themes cannot be addressed through singular solutions or fixed definitions. They require ongoing dialogue, curiosity and a willingness to learn from different experiences and perspectives.

Among the project's most important contributions was the recognition that meaningful participation depends on more than access. Belonging, care, hosting and relationships revealed themselves as central conditions for artistic development and inclusive cultural practice.

Moving Identities did not seek to define European identity. Instead, it created a space where multiple identities, stories and realities could meet and coexist. In doing so, it strengthened international networks, challenged organisational assumptions and opened new conversations about the future of the performing arts sector.

The project's legacy is not only found in its residencies, reports or artistic outcomes. It lives on in the relationships created, the perspectives shared and the learning carried forward by artists and organisations alike.



Thank you

@movingidentities
movingidentities.eu

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