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BewegGrund performance group, still from the video "Wir müssen unseren Garten bestellen" © Matthias Dömötör, 2021

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“The Stanley Thomas Johnson Foundation supports projects in the fields of culture, education, humanitarian aid and medical research. We aim to improve people’s quality of life and promote mutual cultural understanding.”

1 Management Activities

1.1 Organisation 1 January to 31 December 2020

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Auditors

T+R AG, Gümliigen

Accountancy and Trustees

Treuhand Brand AG, Bern

1.2 President's Report

“The true purpose of art is not to create beautiful objects. It is a method of understanding, a way of penetrating the world and finding one's place in it.” Paul Auster

The year 2021 was still marked by restrictions due to the Coronavirus situation. Gradually, however, doors began to reopen. Not only those of theatres and museums, but also the doors between people. The crisis has shown that cultural life is indispensable to social life. That is why a central criterion for our funding activities is to address and connect as many different groups of people as possible.

In his editorial on this year's focus topic, Cultural Participation, Walter Leimgruber writes that this should not be a matter of “giving groups who supposedly lack something access to culture. They lack nothing. They do not have a deficit, but a lot of potential. And this potential should flow into cultural initiatives.” The concept of participation involves more than an audience passively taking part in an event. The goal of participation is community, mutual exchange and opportunities to co-construct cultural events.

Some of the projects from our support areas give shape such participation in exemplary ways and are therefore presented in this issue. The inclusive cultural- and gastronomy enterprise Heitere Fahne, for example, provides jobs and cultural experiences for people with and without disabilities. The inclusive dance ensemble BewegGrund also shows how inspiring cultural diversity can be, by creating an exciting relationship between dance and the art of Paul Klee through video projections in the exhibition *Humans Among Themselves* at Zentrum Paul Klee.

Artistic activities are also an important aspect of some of our other support areas. For example, young care workers created an exhibition in the context of the educational project “Art and Medicine”, which illuminates new perspectives in their professional field. The child protection organisation STEP UK offers workshops with art, song and dance for Syrian children and youths in a refugee camp in Kurdistan, to encourage the personal development of the

young participants. Bayar, aged 14, tells us how this empowered him to develop his talent for singing. He is now in demand as a singer and performs at parties and social events. The workshops in the camp motivated him to “have dreams, believe in myself and see a future.”

A professional future and social participation are also at the centre of our ongoing project “2nd Chance for a 1st Education”. It has now entered its third round with 47 participants. Zinar Yousef worked as an architect for 13 years in his home country of Syria. Since 2014 he has lived in Switzerland with his family. With the support of the programme, he was able to begin a new training course in Bern. Although learning the German language was difficult and his family had to sacrifice a lot, he successfully completed his training and has now found employment as an architectural draughtsman. He says: “It was a difficult time, but the project is incredibly positive. It changes participants' lives for ever”.

For their dedication and commitment I extend my heartfelt thanks to the trustees and everyone working in the management office and the commissions.

Dr. Mirjam Eglin



Roland Kobel, zvg

1.3 Obituary for Roland Kobel

"I would have liked many more hours to spend with my family and friends, and I regret that I could not say goodbye to everyone. My life was a good and fulfilling one, and I enjoyed the time I shared with you. I say 'thank you' and 'adieu'".

These touching words in his death notice are the last personal farewell message from our board member Roland Kobel. He passed away on 23. May 2021.

He fought cancer with unwavering hope and resolve. But sadly, in the end the illness was stronger. With great sadness the board of trustees, the staff of the management office and his colleagues in the commissions had to say their final farewells.

Roland Kobel had been a member of the foundation's board of trustees since 10. March 2014 and took on the responsibility for asset management and real estate. For all these years, he maintained and developed these important areas of the foundation's operations with superb expertise. The Stanley Thomas Johnson Foundation owes an enormous debt of gratitude to Roland Kobel, from whose extensive knowledge and experience it greatly benefited.

In his professional life he directed a department of the fiscal administration of the Canton of Bern from 2010 until his retirement in spring 2021. He was also an employers representative in the management commission of

the *Bernische Pensionskasse* pension fund. Besides these time consuming professional commitments he invested considerable time and enthusiasm in furthering the interests of the Stanley Thomas Johnson Foundation.

Roland Kobel was far more than a successful and committed professional and trustee. He was always genuinely interested in the people he met and had an open ear for everyone. With his warmth, his openness, his kindness and his sense of humour he had a lasting, positive impact on our foundation. People always felt comfortable in his presence.

How much we would have wished for Roland Kobel to have more time, for him to get to spend his retirement with his many other interests and hobbies. Fate intended otherwise.

We will always remember Roland Kobel as an extraordinary and kind human being.

We miss him.

Staff and Trustees

2 Funding Activity: Focus on Cultural Participation

2.1 “Out of place”

Culture is not limited to cultural and artistic institutions and professional artists. Culture is everything that a society creates to express itself, to stimulate, to reassure and to question its own conditions of being. No society exists without this form of self-reflection, without the production of images, symbols and narratives about its development and future. Cultural organisations from local community associations to opera houses, from music bars to symphonic halls, from backyard galleries to temples of high art, are therefore not the sole producers of culture. But they are still a central element of this cultural aspect of societies.

A 2019 survey, however, found that around a quarter of participants admitted to feeling “out of place” when visiting cultural institutions. And many stated that they never go to cultural events at all, because they don’t feel included, or part of the intended audience.¹ Initiatives to promote cultural participation aim to change that; the goal is to get as many people as possible involved in culture and invite people to express themselves culturally in accordance with their own ideas. At first glance this seems self-evident, since cultural events are open to all and no one appears to be actively prevented from participating in culture. But a closer look at publicly as well as privately funded cultural initiatives demonstrates that some groups are underrepresented. Participation in cultural life still depends on education, income, physical, psychological or cognitive conditions and origin. The latter refers to social class as well as geographical place of origin. People with histories of migration, for example, tend to participate less in cultural life and tend not to feel included. This article focuses on this part of the population, but its conclusions apply to the other groups mentioned as well.

“We” and “the others”

A quarter of people living in Switzerland do not have a Swiss passport. Around 40% of the population has a recent history of migration; in the group of the 15 – 35 year olds it is even a majority. The voices, experiences, and realities of these people are not just underrepresented in the media and politics but also in the cultural sphere. It is more common to see people with migration backgrounds written and talked “about” – especially when framed as a

problem – than cultural conversations “with” or “by” them. Diversity and plural cultural identifications are now social facts that are not acknowledged as such in all contexts. Institutions across the fields of administration, education, media, politics and culture do not reflect this reality. Too often, we habitually speak in terms of “us” and “the others”, of “us” and “them”, draw boundaries where there are none in everyday life. This is the consequence of a long discourse dominated by a fear “foreign influence”, even an “infiltration” – not least of culture, of traditions, of ways of life, of language. The political goal is often framed in terms of integration, meaning that “the others” are expected to become like “us”.

This attitude stands in contrast to the reality of a colourful, diverse, mixed society. Cultural institutions should therefore be open to everyone; they should never differentiate between “us and “them”, should be living examples of diversity, participation and equal opportunity. It is only images and narratives that are truly able to forge an identity that embraces all, that is based on inclusion rather than exclusion. The goal, as formulated by the Federal Cultural Message 2016 – 2020, is to “improve the cultural participation of all sections of the population: cultural [...] education as well as [to] enhance inter-cultural competence; [to] enable access to culture for all sections of the population.”

Besides *cultural participation* we find many other terms such as *inclusion, co-construction, collaboration, cooperation, involvement, access*.

It is about the cultural *participation* of everyone, not about *integration* of some people into a closed system defined by others. It is not so much about *taking* part than it is about *being* and *having* a part of cultural life, understood as an interactive, mutual process of influence. *Access, cooperation, collaboration* and *co-construction* name elements of such participation that vary in their intensity: from the passive-consumerist participation as audience/visitors of cultural events to an active involvement in cultural projects, and finally to co-determining cultural programming, content and structures.



BewegGrund performance group, project “Humans among themselves” in cooperation with Zentrum Paul Klee © Matthias Dömötör, 2021

The four “P’s”

The four “P’s” stand for personnel politics, programme provision, publics and partnerships. They manifest the considerable challenges faced by cultural institutions, impacting all structural elements. Cultural institutions and enterprises are therefore also involved in a process of community building. Some see this as endangering the quality of their work. But on the other hand, large scale participation can result in empowerment, for example through new impetus, a more intensive and also wider focus, and increased social relevance. It is not about giving groups who supposedly lack something access to culture. They lack nothing. They do not have a deficit, but a lot of potential. And this potential should flow into cultural offerings/initiatives. This approach is very different from “socioculture” for disadvantaged groups, which is often belittled for having social but no artistic relevance. Cultural participation in the current sense is about full working partnerships, in which participation also equals the power to make decisions. This also impacts and changes the leadership structures and existing power dynamics. It is not enough for cultural institutions to simply to dismantle barriers to address and educate new audiences from above, so to speak. They must fully include people from various backgrounds and social contexts to be a part of, have a say and take decisions in their programmes and structures. This, however, brings with it a loss of control

for the previously dominant artists, cultural worker and funding bodies. Established hierarchies are called into question. Every form of management becomes more challenging. This shift will not happen without trial, error, crises, dead ends and failures. For each and every process of participation is unique and does not follow a uniform pattern. Curiosity, respect and openness to process-oriented approaches are therefore the preconditions for successfully implementing cultural participation. It allows for and even demands that every actor continuously question their own actions, motivations, routines and values as well as the dominant hierarchies within groups and society.

For the Stanley Thomas Johnson Foundation, cultural participation does not impact only the culture sector. Many goals and intentions overlap with other support sectors, since political, economic, social and cultural participation are closely intertwined. Collaborations with related institutions and funding bodies can therefore be valuable, for example with children- and youth projects, educational institutions, integration programmes, inclusion initiatives, health- and sports projects, and urban planning.

New images, new histories

The challenges, therefore, are many. It is easy to talk about participation. But to actively address it, one must be aware of the often invisible barriers preventing it, must make

contact with many people and groups which one might be unfamiliar with, and who are often not used to being “part of”. In the first instance we must build trust, explore means and ways of thinking together. All of this is harder than one might think. It requires communication about the process, not just the result, in a language that everyone can understand and across communication channels used by various social groups. It’s about getting out of the office, closer to the people – which is how one director of a city cultural department describes her journey towards more participation.

Switzerland likes to promote its self-image as a culturally diverse and multi-lingual nation forged by the will of the people. And in the past it did manage to incorporate linguistic, political, religious and other minorities (and majorities) through long and complex processes. Going against the trends of the time, the modern Swiss Federation was founded on a multi-lingual principle. In the 19th century it integrated the long-marginalized catholic-conservatives, in the early 20th century the working class and the left achieved inclusion in the federal government. Finally, after a long fight, followed acceptance of equal political rights for women and in our own time civil rights for LGBTQ+ communities. None of these developments were achieved because previously excluded groups integrated into the existing power structure and acquiesced to the demands

of its gatekeepers, but because *everyone* changed. Society developed new leading narratives, symbols of belonging and images – in other words, it was culturally productive. We should continue this approach for Switzerland to face the challenges of the 21st century.

Walter Leimgruber

Walter Leimgruber is director of the Seminar für Kulturwissenschaft und Europäische Ethnologie at the University of Basel. He is currently a member of the cultural commission of the Canton of Aargau and a trustee of the Stapherhaus Lenzburg and erbprozent kultur. He is also president of the Federal Migration Commission EKM, which recently launched the programme “Neues Wir”. It supports participatory cultural projects that critically examine talk of “us and them” and develop alternative discourses, images and histories. The programme’s goal is to promote cultural participation and social cohesion in a society characterised by migration.

¹ Bundesamt für Statistik: Besuch von Kulturinstitutionen, <https://www.bfs.admin.ch/bfs/de/home/statistiken/kultur-medien-informationsgesellschaft-sport/kultur/kulturverhalten/besuch-kulturinstitutionen.html>

2.2.1 Who is limited here?

The Heitere Fahne is a diverse, inclusive culture- and gastronomy enterprise in Wabern near Bern. It is run by about 30 staff and 100 volunteers, including people with and without disabilities: some with migration histories, craftspeople, artists, social workers, people struggling with mental illness, people in difficult social situations, sometimes involving dependencies.

Inclusion is a concept from a divided world. When we say inclusion, we always imply exclusion alongside it. And exclusion is equated with “normal”, inclusion with “not normal”. In the exclusive job market, people – without limitations – work in very limited ways: in clear, strict hierarchies with no co-determination and always for the profit of others. Only a small minority of employees can accumulate capital; in the best case they are able to live comfortably off their work, in the worst case even a full time job is not enough to live on. The few always profit from the work of the many. Always. Exclusion is a system focused on growth and performance, in which market forces concentrate wealth in the hands of the few at the cost of many others, not to mention the environment. Wow! The world of exclusion is a world of selection and inequality. Exclusion sets the pace. We stumble along and hope that we aren’t left behind by the principle of exclusion. Do we really want to be a part of that? Of course we do, because despite these appalling aspects, work also has many positive effects: it provides us with structure, meaning and relationships. We want to work. We want to belong. We live and we love at work. Most social contacts develop in the workplace, if we don’t happen to be banished to the home office. Those who can’t or don’t want to work are excluded not only from making an income, but also from this significant social dimension.

The inclusive world combines these important social aspects of work with different, more democratic forms of labour: co-determination, orientation towards individual ability, meaning creation, flow, exchange, long meetings, tears, a lack of clarity, last minute changes of plan, spontaneity, a holistic approach, and always a warm heart. The inclusive world of work emphasises the wellbeing of all and not the profit of the few. If we take inclusion seriously, we must change our businesses and our approach to work

fundamentally – if we don’t, we might achieve something like integration¹, but nothing more. True inclusion concerns not just those who are excluded, but everyone, and especially those who are exclusive.

For the Heitere Fahne, inclusivity has been a matter of principle and conviction since a time before the label “inclusive” even existed. The people of the Heitere Fahne are experienced specialists in inclusion. Theory is cool, but praxis is hot. Interestingly, experts consider the term “inclusion” less than ideal and are searching for a better expression. It’s understandable, because inclusion still smacks of patronizing gestures by the exclusives, who help the poor disabled people or migrants because there is no way these groups could possibly make it on their own. Inclusion has become a label much like “organic”, applied to the field of culture – a measure of implied virtue. But here’s the thing about labels: if you only try to be somewhat inclusive to correspond to a label, a service contract or the zeitgeist, the risk of remaining exclusive is quite high, even if you do something inclusive now and then. Inclusion is still too often confused with integration.



Heitere Fahne, zvg

What might a sustainable, long-term and passionate process of moving towards a truly inclusive cultural institution or business look like? How to get beyond a stuck-on label without it ending in frustration? In the case of the Heitere Fahne, we can answer as follows: inclusion requires competent practitioners and a daily lived reality of inclusion. Inclusion demands instigators, passionate inclusionists, hot chips and a bunch of humour just in case things don't go to plan, which they usually don't...

If we were free, free to choose, would we really want to belong to the limited exclusives, in their narrow cell?² Of course we want to work, but if we could choose, wouldn't we want different, more free forms of labour and not narrow enclosures with steep hierarchical walls that people fall down? Here, cultural enterprises and people with disabilities can play a pioneering role. They can show us that work can be oriented to ability, that everyone can contribute, participate and co-manage, that labour can be something to feel good about and that this leads to productive results that attract audiences or guests. If we recognise that, we also begin to understand who is actually limited. It's us, the exclusives of the performance economy, locked into an outdated corset.

There is, by the way, an organisational structure at Heitere Fahne: the planetary system, which took off in 2021 following a two-year development phase supported

by the Stanley Thomas Johnson Foundation. The Heitere Planet System has rebooted the running of the business, with people in positions of responsibility for each of the "planets", supplemented by a five-person executive team. The latter is called "ground control" and ensures that all the planets can implement their purpose in the overall universe as well as possible. Ground control provides a secure base for everyone, prevents collisions and enables the space craft to shine.

Sandra Künzi

Sandra Künzi is an author, spoken word performer and co-president of t. Theaterschaffen Schweiz.

The Stanley Thomas Johnson Foundation has supported the Heitere Fahne since 2019 with a multi-annual contribution towards organisation development.

¹ Integration implies that those who are excluded must adapt and fit into existing structures

² "Cell" from latin clausa or clusa from which are derived e.g. close(d) and enclosure (and in German "Klus" for narrow gorge), which brings us full circle, back to in W- clus - ion.

2.2.2 Heitere Fahne: Theatre of Dreams

When I first came to the Heitere Fahne four years ago, I did not really know what to expect. I was quite nervous going to the interview. I started helping out at the bar immediately and soon I had one fixed working day a week. Soon I was working at my first large event, Gugus Gurten. More large events such as Säbeli Bum and New Year's Eve followed. I still work at the bar, my life is always enriched by conversations with guests and co-workers.

Culture planet

There is a regular disco for people with and without disabilities at Heitere Fahne. I am honoured to DJ there, and also at the roller-skate-disco. It's such a great feeling when people party wild to your music.

There are also concerts and plays performed at Heitere Fahne. We have our own theatre group, Theater Freiraum, where professionals and amateur actors perform together. I was very happy when I was offered a role in the play *Völlig losgelöst*. It was a pleasure to work alongside the professionals.

On 14th February we began rehearsals for the next play, which will be performed in April. In September I have another role in a play by Matto Kämpf.

How does inclusion happen at Heitere Fahne?

The Heitere Fahne does a great job at inclusion. Here people with all kinds of limitations can go to work. There is a right place for everyone. Everyone can use their own abilities and improve them. The tasks are adapted to each person, so that no one is under-challenged or overwhelmed. All the co-workers can freely voice their ideas. There are no robots working here, only people. We have a great collective spirit and everyone tries to contribute to the good atmosphere.

The Heitere Fahne also provides jobs for people with histories of migration. The principle is 'not against each other, but with each other'. Because we have at least one thing in common: we're all human beings. We have feelings, desires, fears. We'll never change our motto, "Stars and Freaks".

Why is the Heitere Fahne important?

The Heitere Fahne is very important for the cultural life of Bern.

Culture is important for human beings, to get a break from everyday life and find new energy.

If the Heitere Fahne didn't exist, culture in Bern would be very limited. Heitere Fahne supports cultural workers, helping them to survive in this difficult time.

It offers something for every taste. Every genre of music and every type of theatre are performed at Heitere Fahne. It makes Bern a bit more beautiful and a bit more colourful.

What Heitere Fahne means to me

Heitere Fahne is the place that holds my heart. Because there I am not reduced to my limitation, but fully accepted as a human being. There I have the opportunity to experience things that give me a sense of freedom. I am not just a name on the payroll of a company, but recognised and appreciated as a person. The people at Heitere Fahne are not just co-workers, they are like a large family.

We talk to each other a lot. We notice if someone isn't feeling well. Thank you for the four beautiful years I have been lucky to experience so far.

Heitere Fahne no a Mau.

Christoph Schmocker

Christoph Schmocker is a co-worker in the Heitere Fahne collective – as barman, DJ, actor and tombola salesman.

2.3 “My art should contribute to human wellbeing”

On the dance film *Les Promises* by Marion Zurbach

Marion Zurbach created her stage piece Les Promises together with girls and young women from socially disadvantaged backgrounds in the north of Marseille. The project changed her as a choreographer and an artist.

A prize is more than just a financial blessing. In the eyes of the public, it is regarded as evidence of trust. Marion Zurbach experienced this herself. “Being awarded the June Johnson Dance Prize by the Johnson Foundation in 2019 changed a lot for me,” says the artistic director of the Bern-based dance collective Unplush. For example, the fact that she was invited by various theatres to stage *Les Promises* before the piece was even finished: “That never happened before”. However, the premiere in spring 2020 was cancelled at the last moment due to the pandemic, and the planned tour of multiple European cities also fell through – “a huge shock for the whole team”. The situation was particularly hard for the girls and young women involved in the project. Zurbach had specifically recruited amateur dancers between the ages of 12 and 19 for the project – dancers from the rough north of Marseille, an area with high poverty, unemployment and social inequality.

A project full of risks

The concept was for *Les Promises* to be created together with these young women. It was a project of a kind that Zurbach had never initiated before and she had no idea whether it would even work. “I just had to try”, she says. The choreographer believes that it is part of her job to meet people from different socio-cultural environments. “In a way, these women are also part of my own story. I originally come from the same place as they do.”

But in the end these meetings were not as easy as it sounds. It took a lot of time and many conversations to build mutual trust, says Zurbach. Nine girls were interested in the project. Zurbach lists them individually by name, like friends: Ilhem, Djenna, Amira, Minane, Rachel, Fatima, Maria, Delphine and Chaima. Three of the young women left during the course of the project, though Zurbach does not wish to go into the reasons for this.

For the choreographer, the cultural participation of these girls in *Les Promises* is “a matter of the heart”. She wishes to show the artistic achievements that young, less privileged women are capable of if only they are given the means to do so. To be an artist, she says, has less to do with special talents than with opportunities. “Life paths are crucial. Some get the chance to be creative. Others are prevented by circumstances.”

Telling their own stories

For the girls and for the choreographer, the work on *Les Promises* was a unique life experience. The piece develops in an abstract scenic space of wave-like shapes that suggest a beach or a bedroom. Here the young women tell their life stories: speculative, imaginary and very personal. On stage they express their desires, fears and dreams; they are authentic, direct and sometimes ironically self-conscious. The audience should listen to them, develop compassion, be captivated by the stories and inspired to reflect on the realities of other people’s lives. That is Zurbach’s intention. As choreographer, she only intervenes in the arrangement of the piece. The driving force of the performances are the group dynamics, the content is up to the young performers.

From stage to film

Following the cancellation of the premier due to the pandemic she suffered from nightmares, says Zurbach. “The disappointment was huge. We could not even say goodbye in person. Each of us had to deal with it on our own. I didn’t know how I could ever make up for this unfortunate situation.” She bought the girls mountains of ice cream, a weak comfort. “I was afraid that the girls would feel I had left them,” Zurbach says, “I worried a lot”. It took a month until she was able to think clearly again. She called the girls’ mothers and asked if they were up for another attempt. “With one exception they all agreed.”

Zurbach’s idea was to turn the stage piece *Les Promises* into a film. The result is a poignant making-of, in which we watch the young women passionately working on their dance performances. We see them push themselves, making decisions, and developing respectful relationships based on solidarity – which is by no means a given. “We were delighted with the result.”



“Les Promises” Film still, Ilhem and Djenna, © Mattia Petullà, 2021

Good intentions are not enough

Working with amateurs taught her a lot about project management, says the choreographer. There were difficulties, but never where she expected them. The teenagers were serious about and dedicated to the project. There were small conflicts to solve, but the group always pulled together. “I learned that it isn’t enough to come with good intentions. A project like this is a lengthy, involved process. There are a lot of uncertainties, a lot of things that are unpredictable and require a large amount of flexibility.” Local organisation was a problem, for example. It was difficult to find a suitable studio in the northern neighbourhoods of Marseille: “We worked in impossible places”. It took over a year until they had established partnerships they could rely on. “We had to prove ourselves first. From the moment when our work with the young women was respected and taken seriously, it got easier.” There were several local social partners who understood that something very special was happening in these meetings. “In the suburbs there is a world of creativity”, Zurbach says. The problem, she argues, is that culture insulates itself from this world, “there is a lack of willingness to get to know each other.”

Not everything is predictable

Marion Zurbach also praises the Swiss institutions involved. The event space Dampfzentrale, but also the funding partners, were bold enough to engage with a project so full of risks. She emphasises how important this commitment is for artists such as herself: “To make art means taking risks. Not everything runs smoothly and not everything is predictable.” And she also emphasises that the end result is not the most important thing. The value of a project such as *Les Promises* lies in the encounters it makes possible.

Zurbach was able to count on the support of a team that included an anthropologist and a social worker. The audio-visual team – a director, a cameraman and a sound technician – was responsible for the documentary aspect of the work. They conducted interviews with the teenagers during the creative process and attempted to portray their individual personalities and ideas with care. The local social workers helped to mediate with the authorities, and they were important contacts for the girls when they had problems or just needed someone to talk to.

Less anxiety about the future

The project triggered many things, not just for the participating girls and young women, but also for Marion Zurbach as an artist and a choreographer, who faced the task

of bringing together performers of various ages, backgrounds and levels of education in a stage project. The experience of making *Les Promises* deeply changed her understanding of art. For her, the main difference between a social-therapeutic and an artistic project is that the latter always requires a final product: “An artist is under immense pressure to deliver a high-quality work within a certain timeframe.” In a project like *Les Promises*, which prioritizes mediation and exchange, the factor of time takes on a very different significance. Zurbach realized that she prefers doing youth outreach projects of this kind to ordinary art projects. “It has a more lasting impact.” In the future, she wants to bring young people from difficult, even violent contexts onto the professional stage – empowering them to become visible, encouraging them to develop their confidence and their voice. As an artist, she says, she still lives the same convictions as before. But she now has less anxiety about the future and her career. “I don’t want to create artistic products but artistic spaces of encounter that contribute to human wellbeing.”

And what of the young women who participated in Zurbach’s project? Where are they today? The two youngest, Amira and Fatima, are still in school, says Zurbach. Miane is graduating high school this year. Rachel was accepted at an architecture college in Paris. Djenna goes to business school and works at a fast food restaurant on the weekends. Ilhelm became a social worker and would like to launch her own social and artistic projects in the future. “It’s very possible that we’ll do a project together one day,” says Zurbach.

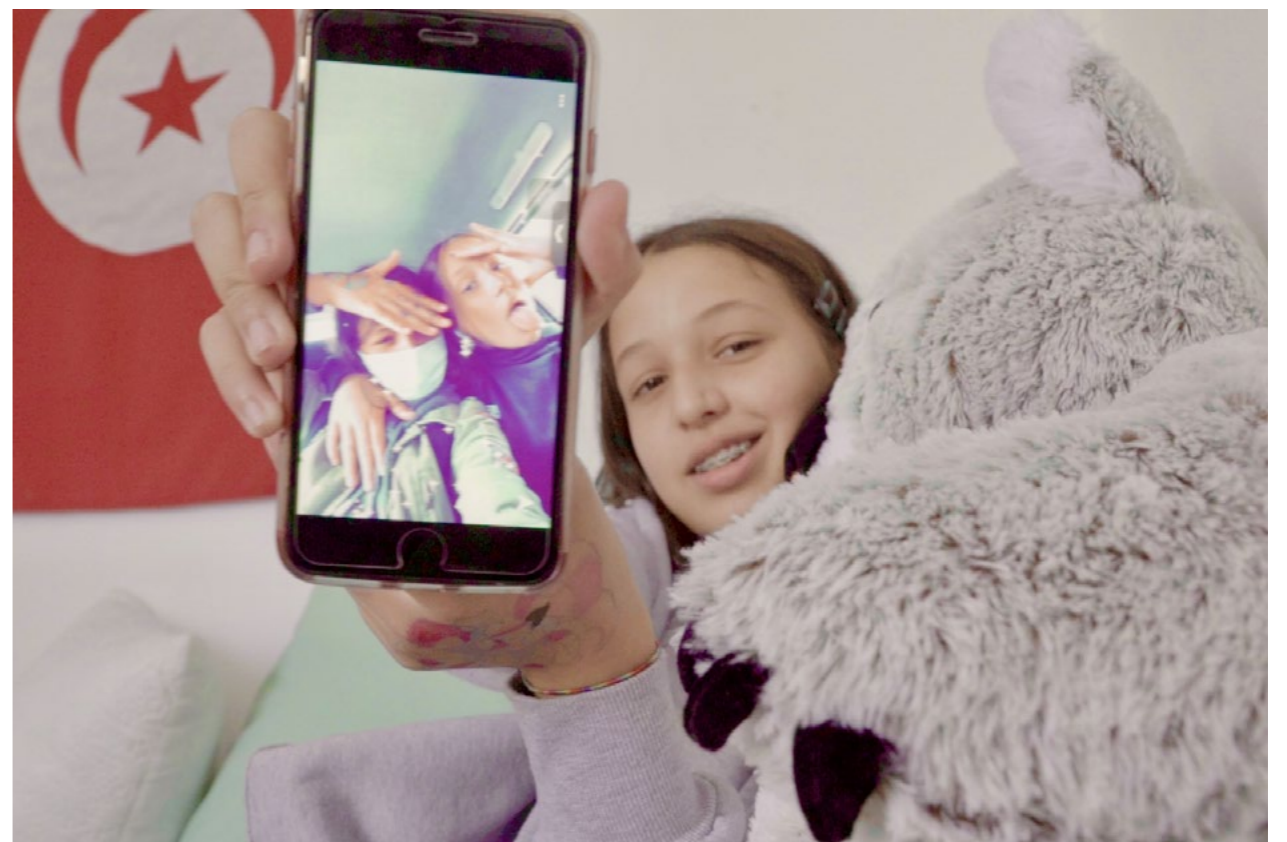
Marianne Mühlemann

Marianne Mühlemann works as a freelance journalist in the fields of dance and classical music.

Marion Zurbach was born in 1984 in Martiques (France). She trained at the École Nationale Supérieure de Danse in Marseille before moving to the École-Atelier Rudra Béjart in Lausanne, where she began her professional career with Maurice Béjart’s “Compagnie M”. Later she was a member of the Teatro Comunale di Firenze, the Ballet National de Marseille; and a soloist at Berner Ballett and the dance company Konzert Theater Bern. In 2015 she founded the artist-run group Unplush in Bern and began to choreograph for the company. She received several awards. In 2018 she completed her MA in Theatre and Performance at the University of the Arts Bern (HKB). In 2019 – 20 she initiated the project *Les Promises*, a performance piece with young women from Marseille. In 2021 – 22 she joined Artagon Marseille, worked on the new creation “Biche” coproduced by Dampfzentrale Bern, Le far° Nyon and the programme Danse & Dramaturgie, and taught educational workshops for young people in Switzerland and Marseille.



“Les Promises” Film still, Amira, © Mattia Petullà, 2021



“Les Promises” Film still, Rachel, © Mattia Petullà, 2021

2.4 “Cultural participation should not be an end in itself”

Beate Engel in conversation with Esther Unternährer and Candid Wild about the Stans Music Days.

For six days each spring, the Stans Music Days bring a wide range of live acts, from world music to jazz and contemporary folk music, to Stans. Around 50 concerts with musicians from within Switzerland and abroad take place all over the village and its environs, framed by a cultural and culinary festival context. For the festival's management team, inclusion, cultural participation and diversity are an organic part of the programme.

The Stans Music Days are characterised by a high commitment to inclusion. How did that start?

EU: We've long been in contact with the local Stiftung Weidli, an institution where people with disabilities live and work. In 2017 the label Kultur Inklusiv got in touch with us, an initiative by Pro Infirmis that promotes visibility and recognition for inclusive culture. We agreed on a set of measures and intensified our efforts.

How does the cooperation with the label Kultur Inklusiv work?

EU: They helped us to analyse where we stand, we jointly set concrete goals in this area and also signed an accountability agreement. Once a year we meet with our contact person and discuss what can be done. I appreciate that she is persistent in implementing our goals, but she also understands that they sometimes cannot be realised so quickly, for example because of financial obstacles.

You are also involved with the integration of migrants.

CW: Yes, that makes sense for our festival. It corresponds to our core aspiration of a social mix of many diverse people. We have been working with the Asylum Office of the Canton of Nidwalden for a long time. Asylum seekers have regularly helped with the set-up and dismantling of the festival and we felt that they should have a chance to experience the festival. Now there are mentored concert visits for young asylum seekers, in which pupils from the local high school also take part, and in some cases this has resulted in good contacts.

How is diversity reflected in your festival programme?

EU: The Stans Music Days should be a place where people of all backgrounds can meet in a relaxed environment. This also requires an appropriate infrastructure, for example that our festival buildings are barrier-free. Our information texts in the programme booklet are also available in simple language. In 2019, we realised an inclusive festival radio project together with the local radio team 3FACH and with participants from the Stiftung Weidli. We worked together for a week, exchanged ideas, ate pizza, etc., and this has resulted in some wonderful relationships. A particularly popular event is the regular performance of the inclusive Weidli band in the village square on the Saturday of the festival. In 2018, when we put the professional music duo “Blind Butcher” and four men and women from the Weidliband on the main stage under the band name “Blind Butcher presents: The Intergalactics”, it was a huge success with the audience.

CW: Alongside diversity, originality is one of our core concerns. We want to convey and promote authentic and independent creative work. This is not only reflected in the music, but in the entire festival. Whether we work with the Feminist Collective Nidwalden, the members of the Harmoniemusik, the Climate Group Nidwalden, the Festival Muisiglanzmeind or local scouting groups: I think it is important that the people we invite fit the mood of our festival. Cultural participation should not be an end in itself.

I imagine that it's difficult to integrate these special projects in the often stressful festival schedule.

EU: It takes a lot of commitment and the organisation and communication is not always easy. When we work with inclusive helpers, for example, this also requires special preparation and supervision, although we do this work without any pedagogical training. As a manager, I am used to working quickly and according to a schedule, but with inclusive work, not everything can be controlled. But this has also been a valuable experience for me. The extra effort has been very worthwhile so far.



Stanser Musiktage, Weidli 2018, zvg

CW: We would like to go one step further. In the long term, we plan to engage additional staff resources in the area of cultural participation. For the time being, we have set up a new internship position. Because we don't just want to realise projects here and there, but to take this area seriously and anchor it strategically in our festival.

Beate Engel

Programme Manager Culture at the Stanley Thomas Johnson Stiftung

2.5 Electro Symphony

A cooperation between Tabula Musica and the Symphony Orchestra Biel Solothurn

The orchestra Tabula Musica brings new musical instruments and methods to Switzerland. These create new sounds and tones that also enable people with disabilities to make music. In collaboration with the Symphony Orchestra Biel Solothurn (SOBS), Tabula Musica has brought inclusion to high culture.

The deep, warm tones of a horn start the concert and slowly spread through the room of the Zwinglikirche in Biel. String instruments join in, only a few at first, then more and more. Music charged with excitement. Highly concentrated faces. The full sound of two orchestras that could not be more different. Goosebumps. We waited a long time for this moment, but now the time has come: the Tabula Musica Orchestra and the Symphony Orchestra Biel Solothurn will play pieces arranged especially for this concert for the very first time – an absolute premiere in Switzerland. Musicians from different backgrounds, with and without visible and invisible disabilities, sharing a stage.

The “Electro Symphony” project launched in summer 2019, thanks to the curiosity and foresight of Kaspar Zehnder, the principal conductor of the Symphony Orchestra Biel Solothurn, who dared to enter completely new territory by proposing a collaboration with our Tabula Musica Orchestra. The choice of programme quickly became clear: it had to combine the classical music of the symphonic orchestra and the electronic sound of the barrier-free instruments played by Tabula Musica. The soundtrack of the science fiction film *TRON: Legacy* by Daft Punk seemed an almost perfect fit. For in addition to traditional instruments, the Tabula Musica Orchestra also uses several instruments of musical technology, enabling musicians with various disabilities to make music.

For the Tabula Musica Orchestra, preparing for this concert was a big milestone, which we had been working towards for the last few years. The orchestra was highly motivated and rehearsed weekly in individual and group sessions. The first lockdown then hit the musicians hard. Rehearsals could no longer take place as usual. In order to maintain a sense of normalcy, and in the knowledge that making music is all the more important in difficult times, we tried at all costs to keep rehearsals going online during

the lockdown. It was by no means easy, but very rewarding. It was a highlight to come together again in small groups after the lockdown, with strict adherence to the protective measures.

An important event that the musicians were particularly looking forward to and preparing for was the visit of Kaspar Zehnder to a group rehearsal. He conducted the orchestra himself for the first time and there was an opportunity to get to know each other. Unfortunately, the planned further rehearsals with Kaspar Zehnder fell through, because we had to postpone the concert once again at the end of September 2020 in view of the rising numbers of infections. This was sad news for the musicians who had invested so much time and work. At the beginning of the year, the situation was still marked by great uncertainty. The second lockdown and the only slowly stabilising case numbers forced us to look for an alternative. Postponing the concert a third time without knowing when it could take place seemed too big a risk. A concert film that we could show outside on a screen, depending on the situation, was the solution. This also gave us the opportunity to reach a wider audience by showing the film at various locations in Switzerland, including many residential care homes where people were confronted with major restrictions for much longer.

It was an almost magical moment when the first notes played together rang out during the filming. So many hours of hard work, all kinds of setbacks, pent-up tension and disappointments – all this seemed forgotten in these first full sounds that could now be heard and felt together. The filming was an exciting experience and the collaboration with a professional orchestra an enormously important experience that left a lasting impression.

Lorena Dellenbach plays synthesizer in the Tabula Musica Orchestra. She lives with severe hearing loss and other physical disabilities due to a tumour, and describes her experience in this project with the following words: “The Tabula Musica Orchestra has never given such a big concert together with a symphony orchestra like the TOBS. The Corona crisis has made the Tabula Musica Orchestra stronger. What we have learned from the pandemic:



Lukas Schmidt and Christa Stein play the barrier-free instrument Soundbeam during filming © Maximilian Lederer

Nothing is impossible – flexibility is the key word! Seeing us musicians as the main protagonists on the big screen in the cinema was an indescribable feeling.”

Nadine Schneider
Project manager, Tabula Musica

Lorena Dellenbach
Musician in the Tabula Musica Orchestra



Christa Stein, Kaspar Zehnder and Lukas Schmidt during filming © Cemil Erkoc



Lorena Dellenbach during filming © Cemil Erkoc

“When I met the directors of Tabula Musica, Nadine Schneider and Denis Huna, for the first time in 2018, their energy, enthusiasm, perseverance and love for the Tabula Musica project were palpable. The enthusiasm for planning a joint project was mutually inspiring, infectious and stimulating.

However, working with an inclusive orchestra was completely new territory for me, and because there is hardly any other experience in this field in Switzerland, I had great respect for the task of conducting this orchestra and combining it with my professional orchestra for a concert programme. The amount of time we had to prepare, which was noticeably extended by the Coronavirus pandemic, turned out to be very positive.

With Tabula Musica it happens quite naturally: as an outsider I can become a participant and experience – in a decelerated and wonderful way – how the inclusion of musicians with disabilities in a professional symphony orchestra is mutually beneficial. We have learned a lot. The Symphony Orchestra Biel Solothurn and I are proud that we were the first in Switzerland to have a comparable experience.”

Kaspar Zehnder
Principal conductor, Theatre Orchestra Biel Solothurn (TOBS)

2.6 STEP UK: Cultural activities for vulnerable Syrian refugee children

The Syrian refugee crisis remains the largest humanitarian and development crisis in the world and has been going on for over 10 years now. STEP UK has been providing child protection services, psychosocial support and capacity building for children in the Arbat refugee camp since it was established in 2013.

Iraq hosts 289,716 Syrian refugees and has faced various challenges in 2021, including the pressured political climate, corruption, elections, negative economic trends that were exacerbated by COVID-19, and environmental challenges in the Kurdistan Region of Iraq (KR-I), where the vast majority of Syrian refugees in Iraq reside.

Many children have witnessed serious violence, and experienced trauma and loss. Child protection is a special concern in times of a protracted or post-emergency situation as there is an increased risk of children being injured, trafficked, physically and/or sexually abused, and exploited in other forms – including child labour and early marriage. Many children and young people have no hope and do not see a future.

After the 2003 war, STEP extended its work and efforts into the areas previously under the control of Saddam Hussein's Iraqi government. The Arbat refugee camp was established in 2013, when conflict in Syria escalated and many Syrians, fleeing the war and ISIS, entered the Kurdish region of Iraq. There are over 9,600 people living in the camp, about 52% of them are children. Over the years thousands of children have benefitted and we have seen lives changed through the services that were provided. Our work has a strong focus on mental health and providing activities that will help children express themselves in creative ways, such as art, singing, dance and outdoor climbing activities.

Bayar's Story

Bayar is 14 years old and lives in the Arbat Syrian refugee camp in the Kurdish region of Iraq. He lives with his parents and two brothers, age 7 and 17 and two sisters aged 15 and 18. He has attended the activities STEP UK has provided in the child friendly space since he was 9 years old. Bayar participated in many activities like drawing, art, handicrafts, reading stories, sports, and competitions. He particularly liked the singing activities in the child friendly space. STEP organised a competition, setting up a stage and invited many locals and camp residents. We realised that Bayar is very talented.

During the competition of the “best voice”, his mother said “I was surprised about the big audience that were watching my son singing on the stage, this gave him confidence and pride”. Bayar remembers: “I was six years old when we fled from Syria to Iraq, I do not have many memories, only that our house had a beautiful garden, which I liked a lot. Now I want to stay here in the Kurdistan, as all my friends, family and my memories are now from living in Kurdistan. I am working as an apprentice in car electrical mechanics. I really like learning this skill. I also like to teach others and empower them. When I grow-up I really like to become a famous singer or a good car mechanic. My participation in all STEP's activities and events in the camp, have motivated me to have dreams, believe in myself and see a future.”

This participation made him famous in the refugee camp, and many other agencies working in the camp now invite him to their events to participate in the singing activities there. Bayar says, “My participation in the singing competition ‘The Best Voice’ is a memory that I will never ever forget, there are some things in our lives that we forget after 2 hours, but this experience is definitely unforgettable.”

Annet van Egdome
Projects Coordinator, STEP UK



Bayar, participant in the competition “The best voice”, STEP UK, zvg

STEP UK has been working in the Kurdish region of Iraq since 2001, providing child protection and educational services for vulnerable children. During the war of 2003, STEP provided emergency support to orphans, working children and internally displaced young people, who had no place to go to during the time of crisis. STEP's Child-friendly Spaces in the Arbat refugee camp ensure refugee children are provided with education, child protection interventions, psychosocial support and providing activities such as art, singing, dance and outdoor climbing activities to help them process trauma and grief. www.step-uk.org

The Stanley Thomas Johnson Foundation supported the project in 2019 with CHF 100,000.– and in 2021 with CHF 245,000.–

2.7 When Care Workers become Artists*

An interview by Xymna Engel with Frantiček Klossner about the tête-à-tête school project “Art and Medicine”

The educational project “Art and Medicine” was developed by Frantiček Klossner and Urs Schürch for educational institutions in the health professions. It enabled prospective health care workers to actively engage with cultural and social content. The result was an impressive exhibition with works of art that showed how these care workers in training experienced the pandemic.

“I’m scared. Thank you for being there.” The sentence, noted on a yellow Post-it, is stuck to a bag of infusion solution. The attached cannula is stuck in a forearm, the attached hand is covered by a blue disposable glove. We are looking at a training arm for intravenous injections. About ten of them dangle from the ceiling here at the Musée de la main in Lausanne, like branches of a weeping willow. The creator of this touching work of art is Maya Gonzalez, a nurse in training at the Haute École de santé Vaud. “Why did I choose this profession? In moments of doubt, I remember you”, she writes in the accompanying text, referring to her patients.

Her work is part of the temporary exhibition *Art Soir – Carte blanche for those who take care of us*. It was initiated by the Bernese artist Frantiček Klossner. In 2018, he started the educational project “Art and Medicine” in collaboration with vocational college teacher Urs Schürch. It began with a course at the education centre BZI in Interlaken, where health professionals gave creative form to their personal experiences of their professional practice. The resulting exhibitions at Kunsthaus Interlaken and at the Psychiatric Centre Münsingen were so well received that a second project was planned for 2020 at the BFF college in Bern.

When Simonetta Sommaruga uttered her now famous appeal on Swiss television in March 2020, “Now a jolt must go through our country”, Klossner was watching the broadcast with his students in the classroom. One student asked: “Does that mean we have to go home right now?”

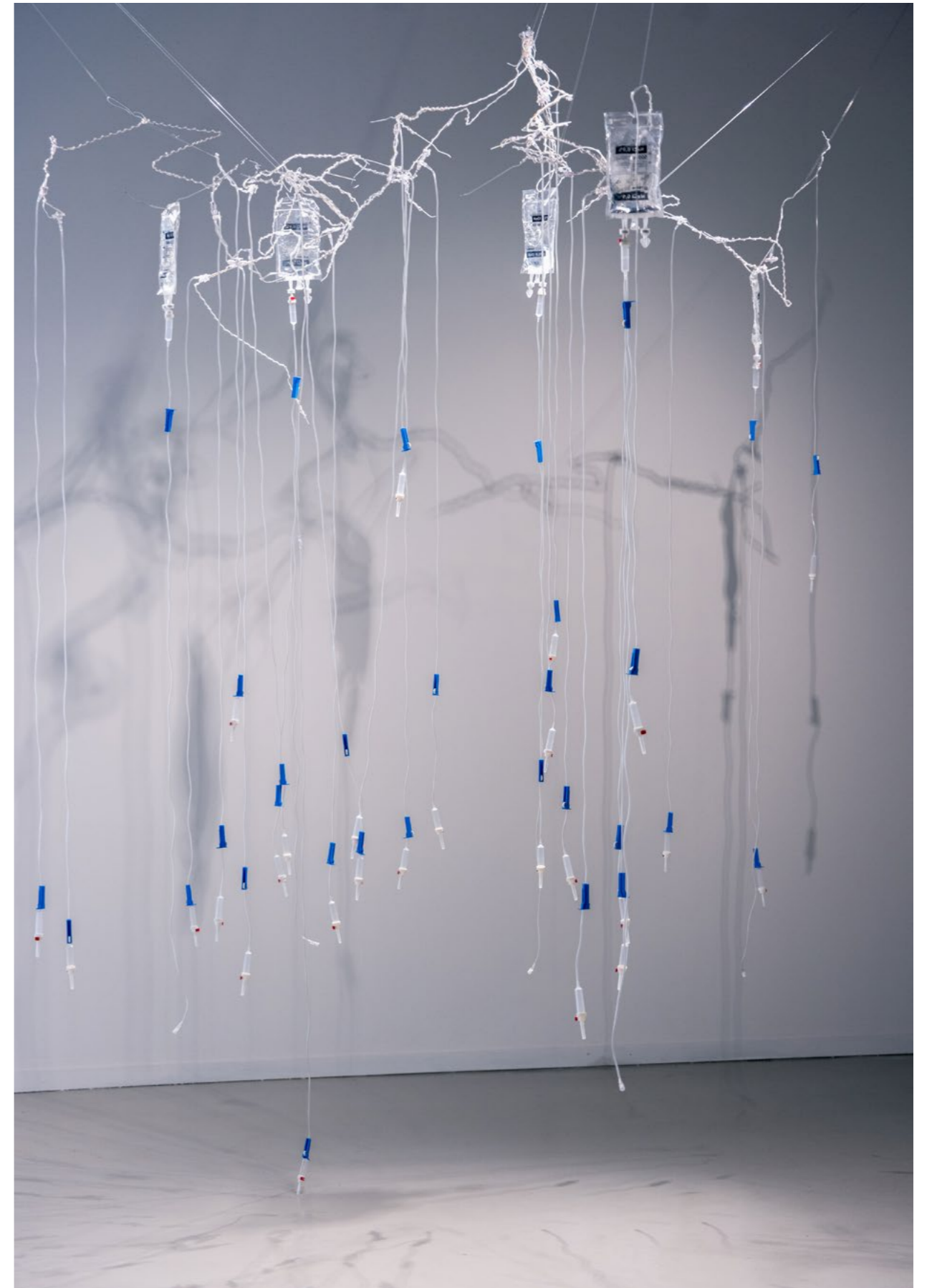
Frantiček Klossner, what are your memories of this time?
It was an extraordinary situation, of course. I saw that there was a lack of masks and disinfectants in the hospitals, and I also strongly felt the fears of the young care professionals. When we planned the 2018 project, we had no idea how explosive and topical it would become. The care professions were suddenly the focus of public attention. We were only able to continue our project at the BFF via distance learning. However, due to this individual approach to teaching, the resulting works have a strong independent character. After the first lockdown we were able to realize the work photographically in the form of *tableaux vivants* at the Inselspital hospital in Bern.

In 2021 you also held the course at two educational institutions in Lausanne. You were therefore in close contact with one of the emotional hotspots of our society during the whole Corona-Pandemic. How did that manifest in the work of the young care workers?

What emerged was very personal and honest work of a high standard. Among the themes of the work are many that refer specifically to the experience of the pandemic, such as grief. The young carers often found themselves in an emotionally difficult situation between the dying and their relatives, especially during the visitation ban. The social shock still runs deep, and many students have tried to depict this horror, their fears and stresses.

You often deal with medical topics in your own art, for example in your X-ray video performances. Where does this interest come from?

For many years I worked as a psychiatric nurse myself. The insights this gave me into the many different extreme situations of life have shaped my art. At that time, however, the care professions were still better off compared to today. Over the past 40 years, the profession has been totally run down. In my opinion, this is due to the privatization of hospitals and the associated profit orientation. Most of us will need care at some point in our lives, or will come to rely on care in old age. Therefore, the nursing professions urgently need to be revalued. Those who do a lot for society should also receive appreciation in return. Clapping on the balcony is not enough!



“Art Soir” at the Musée de la main, Lausanne © Philippe Gétaz 2021



"Art Soin" at the Musée de la main, Lausanne © Philippe Gétaz 2021

Were any of the students not responsive to having an art initiative in their school?

Yes, there were definitely candidates who found it difficult to get into it in the beginning, maybe about one or two people per class. Art was completely foreign and suspicious to them. But even they found joy in it over time. One of those sceptics could hardly wait to finally take his work of art home.

The exhibition *Art Soin* includes works from the entire duration of the project, from 2018 to 2021: videos, installations, sculptures, photography, painting, drawing and interactive video installations. Among them are some works that could certainly be shown in a regular art exhibition. For example, the portrait series by Lucas Blanchut Galiñanes, who draws people who are ill. Very subtly, changes in consciousness push to the surface in his work.

Or Oceane Gresset's work on disappearance: delicate human silhouettes casting shadows on the wall like wind chimes. From a distance, a barely audible sob. As Vania Moreira da Cruz states in her work *Les Indispensables*: "In care, you need head, hand and heart."

And of course, confrontations with the mask are not missing. In Michele Piffaretti's video installation, young care workers take off their masks and smile. A human skeleton

from anatomy class stands in front of them, casting its shadow on the smile.

How does art benefit prospective care professionals?

Art or culture in general can create a connection and closeness between patients and carers. An example from palliative care: in the last days of life, people often no longer want to talk about medical details, but about something that was important in their life, perhaps about the last beautiful concert or theatre experience. Art, philosophy and cultural competence are therefore also central to care work.

Do educational institutions welcome you with open arms?

No, quite the opposite. We approached many schools in the Canton of Bern, but most of them refused. Many are concerned that the students will be too distracted by such a project. But there are also schools, such as the Interlaken Education Centre or the BFF, that recognise the added value and have incorporated the innovation into their curriculum. Museums and hospitals are also very open to our project.

Is there an artist in all of us?

I often think of that statement by Joseph Beuys, "everyone is an artist". He meant above all that art and culture are a form of social capital that should be promoted and integrated into

everyday life. For me personally, our project is clear proof of this thesis. Because the artistic approach enables a form of learning in which knowledge is assimilated and internalised in a very special way.

Xymna Engel

Culture & Society editor, Der Bund newspaper, Bern

*First published in Der Bund on 23. October 2021

The Bernese multi-media artist František Klossner is co-initiator of the interdisciplinary educational project "Art and Medicine", which was selected as an exemplary educational project in the context of the innovation competition "tête-à-tête" by the Department of Education of the Canton of Bern and funded by the Cultural Department of the Canton of Bern in cooperation with the Stanley Thomas Johnson Foundation. The project will be continued in April 2022 at the Birgit Rausing Centre for Medical Humanities (BRMH) at the University of Lund in Sweden with lectures and workshops.

Participants about the project

"Through the course, I was able to express myself on topics that are close to my heart concerning the nursing profession, even those that one might otherwise prefer to suppress. In training, the amount of expertise is constantly increasing, yet care work remains a profession in which we relate to people, their emotions and also our own. I was able to take a step back and ask myself: What kind of nurse do I want to be one day? What touches me? What questions do I ask myself? Currently, one of the biggest difficulties for me personally is the lack of time with the patients. We have to fill out more and more forms and document every treatment. But for me, a treatment is not limited to the five minutes that can be documented. It also includes a person who has relational needs." Carla Luis dos Santos

"The project has allowed me to express the different emotions that I did not really deal with during my first three years of study. The pandemic has had a strong influence on our daily work and our studies. Social contact with classmates or teachers was missing. Instead, we have developed new skills such as autonomy and determination. The feeling of perseverance is also still very present in me from the time of the lockdown. Even though we often lack political appreciation, we are very proud that we did it all 'on our own'." Oceane Gresset

"Sometimes it is difficult to explain to people what the care profession really means. Through the course I found images for it. I was able to show that as a nurse I am not only there to give injections, but that nursing is a holistic art that requires a lot of knowledge. My view of the profession has not really changed during the pandemic. But the difficult working conditions have been brought into focus and with it the realisation that our profession does not receive enough recognition." Vania Moreira da Cruz



BewegGrund performance group, performance at ZPK © Martin Waldmeier, 2021



BewegGrund performance group, performance at ZPK © Martin Waldmeier, 2021

3 Photo Series “Humans Among Themselves” at Zentrum Paul Klee

The series of photographs in this issue consists of images of the inclusive Bernese dance group BewegGrund in action. They were invited by curator Martin Waldmeier to contribute to the exhibition *Paul Klee. Humans Among Themselves* at Zentrum Paul Klee, based on interesting artistic connections between their work and the work of Paul Klee. “Klee’s drawings have a distinctly theatrical character and BewegGrund’s work is characterised by an experimental approach to the body, movement and dance as well as a reduction to essentials. The diversity of the participating individuals and the diversity of bodies finds its counterpart in Klee’s oeuvre,” says the curator.

Choreographers Lucía Baumgartner and Susanne Schneider were delighted by the lively response from dancers with and without disabilities to their call for participation in this special production. After an intensive rehearsal period with 33 participants, they created six short choreographies for video projections, which refer to different forms of human community – such as the concept of family – or to themes such as authority and power. These “tableaus” establish an enriching dialogue with the works of Paul Klee, they facilitate engagement with the work and suggest relevant references in the present. This connection was felt even more directly during the group’s two poignant live performances at the museum.

Beate Engel

Exhibition Paul Klee. Humans among themselves at ZPK Bern: 28.08.21 – 22.05.22

BewegGrund is an association dedicated to barrier free access for people with and without disabilities. It promotes the inclusion of people with disabilities in performing- and dance arts. BewegGrund stands for equal rights, for self-determination, equal opportunities and integration. The goal is people with and without disabilities to work in partnership on cultural projects.

“Shoot six short dance videos in four days? Is that feasible with 33 dancers, most of whom don’t know each other? So far I have danced in BewegGrund projects that were performed on a stage, with weeks of rehearsals beforehand. So I wasn’t sure what to expect; nevertheless, the anticipation was enormous. From the very first day, there was a tension in the air we realized that a very special dance project was being created. The way we treated each other was always attentive and respectful. The camera team was also an important part of the project. The rehearsals were very intensive and exciting. It soon became clear that the artistic and creative work of a film project is no different from a stage project, also thanks to the great work of the choreographers Lucía Baumgartner and Susanne Schneider. For me as an inclusive dancer, this project was a unique experience for which I am very grateful.”

Cornelia Jungo
Wheelchair user, BewegGrund



BewegGrund performance group, performance at ZPK © Martin Waldmeier, 2021



BewegGrund performance group, still from the video “Sternverbundene” © Matthias Dömötör, 2021



BewegGrund performance group, still from the video "Das Spiel artet aus" © Matthias Dömötör, 2021



BewegGrund performance group, still from the video "Candide" © Matthias Dömötör, 2021

4 News from the Support Sectors

Culture Extra

The Stanley Thomas Johnson Foundation created the Culture Extra fund to support its existing grant recipients with the difficult COVID 19-related situation. The additional funding has contributed to the continuity of cultural production and to shaping new connections between cultural practitioners and with the public.

In the period from 1 May 2020 to 13 October 2021, amounts of up to CHF 10 000.– were approved for a total of 95 projects by Swiss organisations and cultural practitioners. The funding was used for both analogue and virtual projects, and individual production grants.

For a list of all Culture Extra supported projects see pages 71–73.

Partner Projects

Partner project funding is aimed at institutions and groups in all cultural disciplines with high development potential and contribute to the artistic and/or operational development of the supported institutions in areas such as production, booking, management, accounting, public relations or infrastructure.

The following partner projects are currently supported:

1. Visual Arts: "The Other Kabul"
The international group exhibition "The Other Kabul" by Verein Treibsand unfolds visions for culture in Afghanistan. The exhibition "The Other Kabul. Memories of a Garden" will be on show from 3. September–4. December 2022 at Kunstmuseum Thun.
2. Theatre and Dance: "Heitere Fahne"
The operation of the inclusive culture space "Heitere Fahne" in Wabern near Bern is to be secured and developed long-term via a professionally managed organisational development process.
3. Music: "guerillaclassics"
The partnership is meant to contribute to professionalise the organisation in the long term and to increase its strength in the area of dramaturgy and production.



BewegGrund performance group, choreographers Lucía Baumgartner und Susanne Schneider at work © Matthias Dömötör, 2021

Culture

June Johnson Newcomer Prize

Since 2013 the Stanley Thomas Johnson Foundation has tendered and awarded the June Johnson Dance Prize in partnership with the Federal Office for Culture. The prize is dedicated to the memory of June Johnson, the wife of Stanley Thomas Johnson. From 2021 the prize of CHF 25000.– is awarded annually and is intended not just for dance but all the performing arts.

The aim of the June Johnson Newcomer Prize is to promote outstanding achievements by dance and theatre professionals at the beginning of their careers. The financial support contributes to the realisation of planned projects. In addition, public recognition contributes to raising the profile of the prize-winners and facilitates their professional networking. The laureates benefit from the fact that the Newcomer Prize is embedded in the Swiss Performing Arts Awards.

In October 2021, the June Johnson Newcomer Prize was awarded to the Basel-based choreographer and dancer Mirjam Gurtner. She has developed a compelling dance vocabulary, in which existing social structures meet an existential freedom in dance.

Mirjam Gurtner

Laureate of the Newcomer Prize 2021

In dance and in my work, I am interested in human beings, in their complexity and vulnerability, their contradiction and complexity. This is what I want to stage in my pieces and see reflected in the body. That's why I want show a variety of people and physicality. Who is represented on stage and whose stories are told? Who is sitting in the audience? I think of cultural participation and inclusive work neither as content nor as an attribute of a production, but as its foundation. There is a lot to do, there are still discussions about diversity and accessibility that were considered overcome long ago. The divergence between the independent scene and the structures of large institutions remains large. But society is mixed, changeable, diverse, and this should be visible on and off stage.

I am currently touring with my latest series of work, *Play*. Powered by a one-woman band, four dancers take the audience on a journey through different states of play. The piece is staged in theatres, in museums and outdoors to challenge conventional ways of seeing and create access for a wide audience. The inclusive and cross-generational performance *Almost Home* will premiere at the 25hours hotel Zurich West and Hotel N'vy in Geneva as part of the STEPS Dance Festival 2022. My intercultural work *Figures* was staged as a site-specific performance installation at the Museum der Kulturen Basel. Over a period of five weeks, dance enthusiasts from the region, including refugees and professional dancers, created a contemporary dance performance that premiered during Night of the Museums 2020 with over 3000 visitors.

www.mirjamgurtner.com



Mirjam Gurtner at the award ceremony © Adrian Moser BAK, 2021



Mirjam Gurtner, *Figures*, © Matthias Wäckerlin, 2020

Medical Research

In the years 2019–2022 the Stanley Thomas Johnson Foundation supports two projects by the Swiss Tropical and Public Health Institute (STPH):

SysRef project – A Digital System for Better Health Care Management of Refugees in Chad

The Refugee Health Support System (SysRef project) improves the quality of health care for refugees from the Central African Republic in Chad. Four innovative tools for health workers based on electronic tablet computers have been developed, validated and implemented. The main tool is a digital Clinical Decision Support System (CDSS), which improves the diagnosis and treatment of infectious diseases and other health issues, including mental illness. Patient data is collected anonymously and stored in a database (District Health Information System, DHIS2). The pilot project is being implemented in selected refugee camps in the south of Chad and provides around 40,000 refugees with essential services. The four-year project will run until the end of December 2022.

So far, the clinical algorithms and treatment recommendations have been developed by clinicians and reviewed and approved by a medical expert committee in Chad. A first version of the tool for children aged two months to five years was launched in July 2021. By December 2021, between 1,049 and 1,779 children aged two months to five years had been consulted with the CDSS tool each month, representing between 31% and 65% of the total consultations for this age group. An extended version of additional algorithms for children and adults is currently being validated.

All 35 health workers at the three health centres involved in the project (nurses and midwives) and more than half of the approximately 80 auxiliary nurses were trained to use the tool. Health district staff, health centre managers, UNHCR and other local partners were trained on how to use the data generated. Preliminary results of an end-user satisfaction survey among the technical health workers show that the majority are satisfied (50%, 22), very satisfied (30%, 12) or even enthusiastic (20%, 10). The results of the survey will be analysed in more detail in order to identify the users' criticisms and to make improvements.

The CDSS tool is a first-of-its-kind prototype that is based on the selection of clinical symptoms, covers virtually the entire lifespan and health priorities in southern Chad (including mental and reproductive health for adults and adolescents), and proposes alternative drug treatments to circumvent care gaps. Simultaneous reporting in DHIS2 dashboards with automatic tables and graphs can identify and map potential outbreaks of notifiable (e.g. measles) or emerging infectious diseases (e.g. dengue fever). The supply situation and any supply bottlenecks of medicines can also be monitored.

The potential of the prototype is multifaceted: the individual tools are adapted to the local target groups in conflict and crisis situations as well as their needs. They take into account the local epidemiological conditions and the locally available resources and skills of the health workers. Endemic neglected tropical diseases are integrated into routine services, thus contributing to holistic health surveillance. For example, the tool supports clinical diagnosis, treatment and prevention of emerging and re-emerging tropical infectious diseases (e.g. Chikungunya). The visualisation of trends and the mapping of diseases provide important information on local public health needs for the definition of targeted measures.

The local project team in Goré is mainly responsible for the implementation of the digital solution. Despite the ongoing SARS-CoV-2 pandemic, several site visits for training programmes were conducted. In this final year, the experience of developing and implementing the solution will be consolidated and shared.

The Stanley Thomas Johnson Foundation is supporting the project SysRef from 2019 – 2022 with a project grant of CHF 2 800 000.–



Medical consultation of a pre-school child at the health centre in Dosseye, Tschad, © Yannick Toubangue, February 2021

Medical Research

NIIDS Project – A novel diagnosis and monitoring system for infectious diseases in refugee camps

The NIIDS project aims to systematically record the most common diseases of migrants and refugees both in refugee camps and after arrival in Switzerland, to better establish the diagnosis of these diseases on site and, in parallel, to develop more cost-effective, simplified modalities. The clinical-diagnostic data collected during one calendar year will be integrated into a monitoring platform, which is intended to detect a relevant increase in certain diseases at an early stage.

The year 2021 was marked by several hurdles and obstacles – both the COVID-19 pandemic and the extended conflict in the north of Ethiopia (Tigray region) have negatively influenced the developments of the NIIDS project. At the beginning of the year, the wave-like course of the pandemic delayed the planned start of the large-scale study in the Tigray region, and the later burgeoning political conflict took on proportions that forced the NIIDS team to change the study location.

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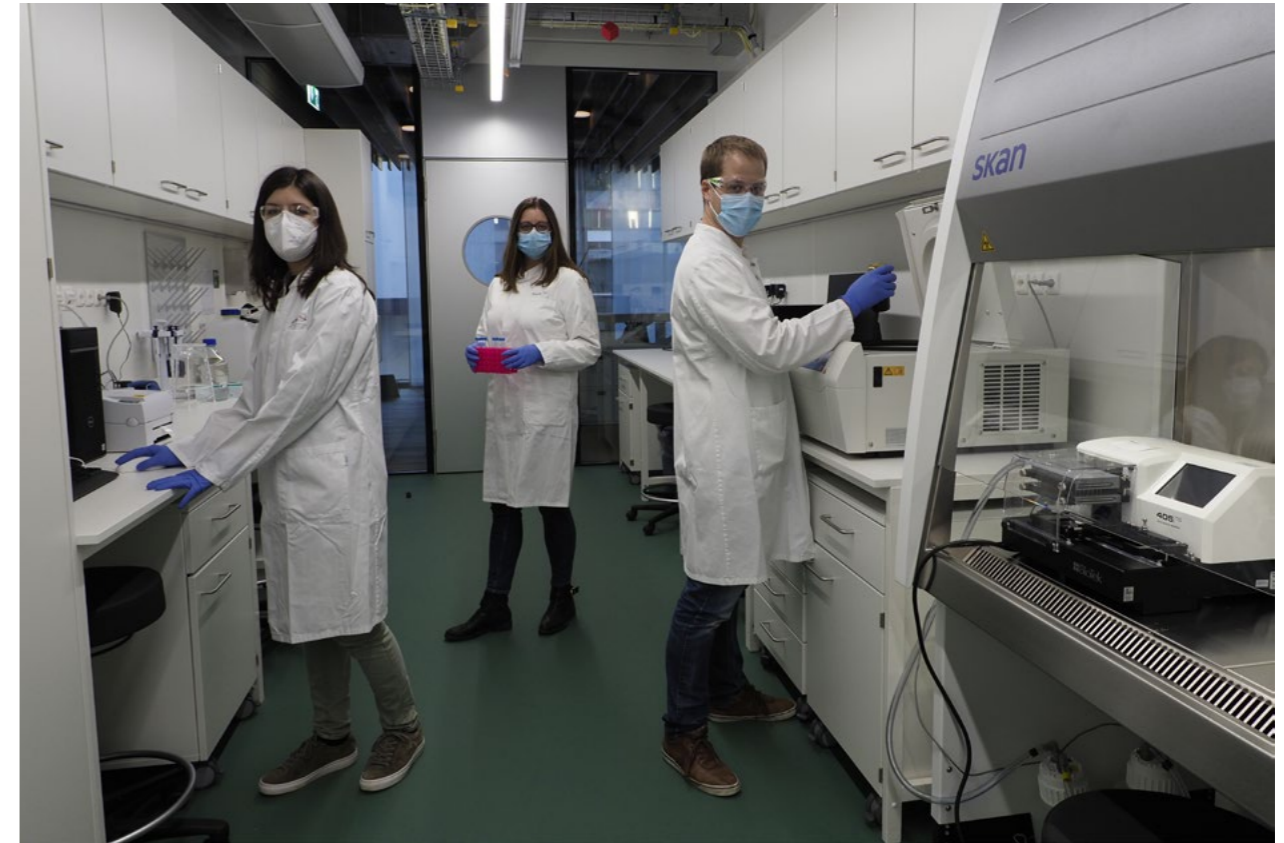
The year also brought successes. The study co-ordinators' field visit in October was productive. The questionnaires, data entry procedure and data management have been established, providing the basis for the monitoring platform. The collegial cooperation with the partners in Ethiopia is going very well, despite relying a lot on virtual

communication, and the diagnostic labs and teams are ready. In addition, a training programme with about 80 modules – partly in online format – has been created, which will train and educate the Swiss and Ethiopian partners mutually in all diagnostic aspects.

As a further milestone, the study was launched in Switzerland and migrants are being recruited into the study in both Zurich and Basel – initially with a focus on women's and children's health, then expanding to include the full planned spectrum of diseases. The innovative new diagnostic approaches were advanced mainly in the areas of antibody- and urine-based diagnostics, but not the development of molecular diagnostics, which also suffered a COVID-19-related setback due to the worldwide shortage of silicon chips caused by production delays and supply shortages.

The NIIDS study in Ethiopia was successfully reorganised to the refugee camp in the Afar area, including extensive interviews and administrative work, with the field study expected to start in spring 2022. The NIIDS project is being conducted by Swiss TPH in collaboration with the Armauer Hansen Research Institute (AHRI), a national biomedical research institute of the Federal Ministry of Health with excellent relations and access to regional health offices and health facilities in Ethiopia, especially in refugee camps.

The Stanley Thomas Johnson Foundation is supporting the NIIDS project from 2019 – 2022 with a project fund CHF 2 800 000.–.



NIIDS team at the new laboratory of the Swiss TPH building "Belo Horizonte", zvg

“Unaccompanied children are often coping with complex psychological issues such as PTSD, anxiety and depression as a result of traumatic experiences, grief and worry for lost loved ones and the stress of navigating life in a new country. Our specialist therapeutic service, ‘My View’ is tailored to their unique cultural and experiential needs. Art, drama, play, music and other creative activities provide enough emotional distance to avoid re-traumatisation of the young people and enable them to enjoy activities they might never have done before. Our program should help them connect with, share and express important feelings, experiences and memories in a contained and nurturing environment.

Storymaking or storytelling is a creative technique that we very often use. A therapist will collaborate with the young person or group of young people to use an existing tale or create a group tale from scratch. The tales often focuses on a journey, a tragic incident/series of incidents, feeling alone through a difficult time and the hope for the future. This technique really builds on a person’s resilience, helps them to process at a distance, reactivates their ability to problem solve and find hope in times of great difficulty.”

Maisie Johnson
Senior Trust and Statutory Officer, Refugee Council, London

“Our community values the deep therapeutic work the arts can bring to refugee survivor people seeking to rebuild their lives. The class is confidence re-building; nurturing a spirit of creativity in a relaxed, conversational setting. Often there is laughter in the class and a culture of cross cultural learning. The work is life affirming and taps into engagement in the natural world, reconnecting people to their anchors and passions.”

Sita Brahmachari
writer in residence, The Islington Centre for Refugees and Migrants, Islington

Victims of Conflict and Violence

In the sector victims of conflict and violence, a paradigm shift has occurred in the application process. Since 2020, the foundation itself approaches organisations based in Switzerland or the UK that it believes best meet the funding strategy and criteria defined by the foundation board and are in a position to plan and implement corresponding projects.

In a first step, these organisations are invited to submit a brief description of their project. The board decides on the basis of this project submission whether an interested organisation will be invited to submit a complete application.

Applications are no longer accepted outside of this procedure. Since this system has proved itself over the past two years, it will be retained until further notice. Open applications are no longer possible; only selected organisations will be invited to submit a project description. In 2021, contributions were granted to the following organisations:

Organisations in Switzerland:

Fachstelle Psy4Asyl, Aarau

Psy4Asyl is a network of professionals with the main objective of promoting the health of refugees and alleviating their distress. The offer of counselling, therapy and other health-promoting services enables them to stabilize and process their experiences. It also has a preventive effect and supports people in the asylum and integration process.
Project duration: 01.01.2021 – 31.12.2023
Project contribution: CHF 235 000.–
www.vap-psychologie.ch/fachgruppe-psy4asyl

Verein Femmes-Tische und Männer-Tische, Wabern b. Bern

In the project “Strengthening mental health thanks to peer networks”, peers from within communities moderate round table conversations on health and education topics in Switzerland. Women and men with migrant backgrounds train to become moderators by participating in short training courses. They talk to people from their communities about these issues and advise them on psychosocial problems and difficulties.
Project duration: 01.01.2021 – 31.12.2022
Project contribution: CHF 100 000.–
www.femmetische.ch

Organisations in the UK:

Fund for Global Human Rights, London

This two-year project aims to promote the dignity, safety, well-being, reintegration and access to education of vulnerable children, including former child soldiers. These children are heavily affected by armed conflict in the Democratic Republic of Congo, particularly in North and South Kivu. A long history of violent conflict characterises these provinces, where countless violent groups and armed militias still operate today.
Project duration: 01.04.2021 – 31.03.2023
Project contribution: CHF 120 000.–
www.globalhumanrights.org

STEP UK, Portsmouth

The project provides psychosocial support for unaccompanied Syrian refugee children in the Arbat Syrian Refugee Camp in Sulaymaniyah, Iraq. Among other things, art workshops and rehabilitation services are offered to promote mental health. The methodology of the project follows a holistic and participatory approach based on children’s rights.
Project duration: 01.04.2021 – 31.12.2023
Project contribution: CHF 245 000.–
www.step-uk.org
See also the article on p. 24

Education and School Projects

Good news from the project “2nd Chance for a 1st Education”

After a comprehensive application and selection process, the participants of the third round of the project “2nd Chance for a 1st Education” have now been chosen: a total of 47 people will have the opportunity to complete their basic vocational training. After the kick-off event in August, coaching sessions and the preliminary course started at the beginning of September. In summer 2021, eight participants of the pilot and follow-up projects will have successfully completed their training. One of them is Zinar Yousef, who now works as a federally certified draughtsman specialising in architecture.

In 2012, Zinar Yousef fled Syria with his family in the hope of a more secure future. In 2014, they reached Switzerland, where he wanted to continue working in his field. However, his degree was not recognised here and so he had to start all over again. “I was lucky that I successfully passed the selection process for the project ‘2nd Chance for a 1st Education’ and was able to start my apprenticeship early on”, recalls the trained architect about the beginning of his time in Switzerland. From 1993 to 1999 he studied architecture at Tischrin University in Syria and then worked as an architect for 13 years. But taking another architectural degree in Switzerland would have taken far too long. And living on welfare for longer than absolutely necessary was out of the question for the father of three. Together with his employment advisor, he therefore decided on the four-year apprenticeship as a draughtsman specialising in architecture: “When I chose my career, it was not only my own interests, strengths and weaknesses that played a role, but also the opportunities that would be available for me and my family in the near future. I was able to start my apprenticeship in 2017.”

The German language was an obstacle

At the beginning of the project, Zinar Yousef was still getting used to his new home: “I quickly realised that the language is very important in order to gain a foothold in the profession. But the employment conditions in Switzerland are also different from those in Syria.” Despite these cultural differences, he was very motivated from the start:

“When I have a goal, I am fully committed to achieving it. It is important for me to be able to live my life independently.” At the beginning of the apprenticeship it quickly became clear that the technical expertise was no problem for Zinar Yousef: “Drawing and mathematics were already my favourite subjects in Syria.” In addition, the 49-year-old describes himself as a patient person who likes to work with precision. These are important qualities for his training. He struggled with the language for a while: “German was an obstacle for me for a long time. So I practised whenever I could and attended remedial courses.”

Finally arriving after two years

About halfway through his training, Zinar Yousef finally felt he had arrived in Switzerland: “My family and I settled into our new place of residence and made contact with other families.” These social contacts also helped him to continue working on his German. However, he did not have much free time during the rigorous training process: “My family had to sacrifice a lot during my apprenticeship and we often had little time to spend together. Nevertheless, they supported me and we always had a common goal. Because my wife and children also wanted to gain a foothold in Switzerland and build a future for themselves.”

Because of his many years of professional experience, Zinar Yousef already knew many everyday things about architecture. Nevertheless, he also gained new knowledge, for example the material of wood: “In Syria, practically all building is done with concrete. In this country, wood is used in many areas of architecture.” His grade average also benefited from his experience and remained consistently above a five during his apprenticeship: “I owe that to my ambition, but also to the support of my teachers and the team in my apprenticeship company – the architecture firm Büro B.” In our weekly sessions, we always repeated the material covered in the lessons at vocational school.” But he was still nervous before the final exams: “I took my last exam over 20 years ago. On the day of the exam, I read the questions in German and then translated them for myself into my mother tongue. That took quite long and I ran out of time.” Nevertheless, he managed to graduate.



Zinar Yousef, zvg

Ready for life B

“One week after my final exam, I found out that I had passed. My relief was enormous”, recalls Zinar Yousef. But because there was no vacancy, he could not continue working at Büro B. The prospect of possible unemployment made him concerned. In the meantime, his eldest daughter had started an apprenticeship as a pharmaceutical assistant and his wife was doing a Master’s degree in law: “I really wanted to support them on their way and give back something of what they had made possible for me in the past years.”

During an application course run by the unemployment insurance fund, he then positioned himself on the job market: “Within three weeks, I interviewed at three different companies. That was incredible.” Since 1st October 2021, Zinar Yousef has been working for the architectural firm Stephan Probst. This full-time position changes the situation of his entire family: “I can finally support them financially again. It also means that my wife and younger daughter have been able to deregister from social assistance and apply for their B permit.”

He says of the “2nd Chance for a 1st Education” project: “It was an exhausting time, but the project is incredibly positive. It changes the lives of the participants forever. I would like to thank the Stanley Thomas Johnson Foundation from

the bottom of my heart for their support. They have helped my family and me a lot to find our way in Switzerland.”

Read Zinar Yousef’s detailed chronicles of his time in training in the Journal:

www.2chance1ausbildung.ch/journal/wenn-sich-das-glueck-fuer-eine-zweite-chance-entscheidet

MUS-E brings the arts into schools

MUS-E integrates arts of all kinds into the everyday life of a classroom. The focus is on raising the social, emotional and physical awareness of school children. Professional artists provide a direct artistic experience through creative interaction on a weekly basis. With MUS-E, the children discover their abilities and strengths within the framework of a holistic approach to art education. They learn to better understand themselves and their environment. The project fosters their creative potential and strengthens their personalities and social behaviour.



Mus-e percussion module with William Verastegui, Koppigen 2021, zvg

“There was a quiet, concentrated, almost meditative atmosphere. It was simply beautiful, and time passed faster. Our world was more colourful ... in my view the MUS-E project with the artist was an impactful teacher training session.”

B.S., teacher,
painting module

“It was fantastic how some students blossomed in this theatre project, especially those that don’t take the stage in ‘normal’ lessons.”

C.S., teacher,
theatre module

“It was exciting to see how children who otherwise have little contact with craft tools became more confident and courageous to use them, how they began to develop their own ideas and explore ways to implement them.”

H.B., teacher,
sculpture-carving module

“I became more creative. I learned new rhythms and power while playing.”

Ksenia, 11, student,
percussion module

“I liked that we were able to see what happens on set and also film, act and edit ourselves.”

Sabine, 11, student,
film module

Education and School Projects

Innovation competition tête-à-tête

Since 2015 the Stanley Thomas Johnson Foundation has been a funding partner of the competition tête-à-tête, which promotes innovative cultural education projects in co-operation with the Cultural Department of the Canton of Bern. Thanks to this existing partnership, compelling and innovative participatory projects were implemented in schools in Bern during 2021.

These projects enabled students at schools in Bern to become actively involved with cultural and artistic content. The projects also enable teaching staff to embed cultural education in the school routine in the long term.

In the year 2021, the projects selected from the sixth round were implemented at six schools in the Canton of Bern.

“Courant normal” is one of the projects selected by the expert jury that began a partnership with a school in the school year 2021/2022. Ruben Wyttenbach and Benjamin Sunario implemented the project together with other participants at the school Balainen in Biel/Nidau.

The project addressed the impact and social interaction around young people and their selfies. In an intensive and creative investigation of the image, the participants reflected questions of identity, examined the representation of bodies and the effect of images. Today, the selfie is part of everyday life as a form of self-representation and com is “courant normal” to stage one’s own body and life with a selfie in social media. The artistic expression of the self-portrait is not a new phenomenon; paintings from the Renaissance already bear witness to artists’ confrontations with their own identity. The project integrated art historical and current social and socio-critical aspects.



Courant normal © Ruben Wyttenbach

“Since 2018, we have been actively working to improve accessibility to our puppet theatre productions and communication tools, and thus to promote the cultural participation of people with special needs in our festival. In particular, we focus on inclusive access to selected performances through sign language, audio description and sur-titling as well as barrier-free communication on our website.

The constant engagement with the diversity of our audience and the resolve to be a festival for all, opens up new worlds. This expands our reach and the horizons of the whole festival team.”

Irène Howald

Co-Director, Figura Theaterfestival

Further projects selected for implementation in the school year 2021/2022:

École.sounds | Stefan Bregy | École d’Humanité, Hasliberg Goldern

In the interdisciplinary project “ÉCOLE.sounds”, students from various classrooms build their own musical instruments and create sound installations.

The Great Non-Fiction Picturebook | Mira Gysi | Schule Höheweg, Langnau

Together with illustrator and writer Mira Gysi, pupils create a non-fiction book. In this project, students become teachers and visual communicators.

Being Different in the Cosmopolis | Tönstör | Schule Schwabgut, Bern

The project addresses the question of how different and how similar we are to each other. And how we are “othered”. Through music, dance and literature, pupils discover who they are and how they can and want to express themselves.

Telling Fairy tales | Brigitte Hirsig | Schule Madretsch, Biel

The storyteller and singer Brigitte Hirsig introduces young people to the world of fairy tales. The classes listen to fairy tales from various cultures and find out from their parents and grandparents who told them which fairy tales and in what circumstances.

Women on the Pedestal | Schloss Museum Burgdorf Schule | Gsteighof, Burgdorf

Even fifty years after the adoption of women’s suffrage in Switzerland, women and their achievements are rarely visible in the public sphere. There are hardly any public monuments in Switzerland that honour real women. Women and their achievements are also underrepresented in museums, and issues are often occupied by “important” men. The project “Women on the Pedestal” addresses these facts.

More information about cultural education in schools:
<https://www.be.ch/kulturvermittlung> | Kultur und Schule

5 Application Statistics 2021

5.1 Third round “2nd Chance for a 1st education”

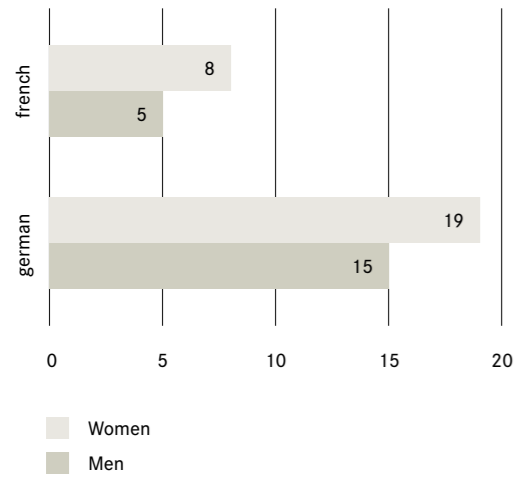
Status June 2021

47 participants in the third round

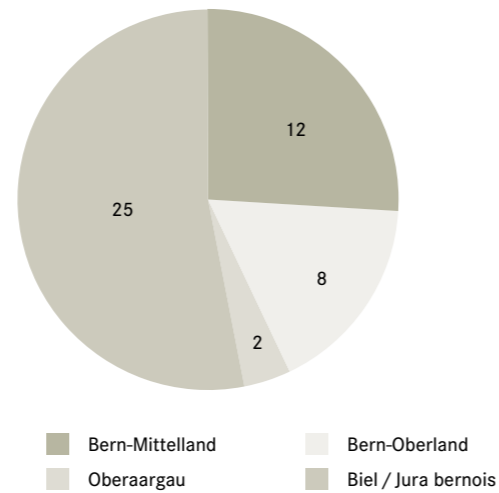
Among the 101 applicants 47 are selected to participate in the third round based on a comprehensive application and selection procedure.

Analysis of the 47 participants:

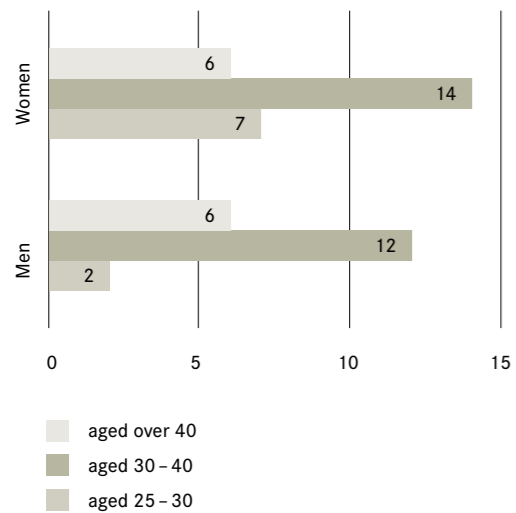
Language region:



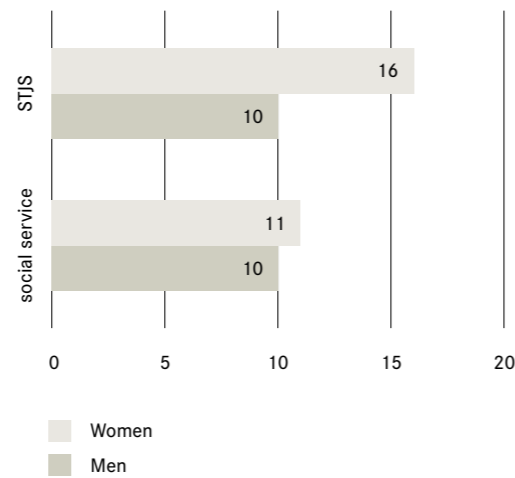
Place of residence:



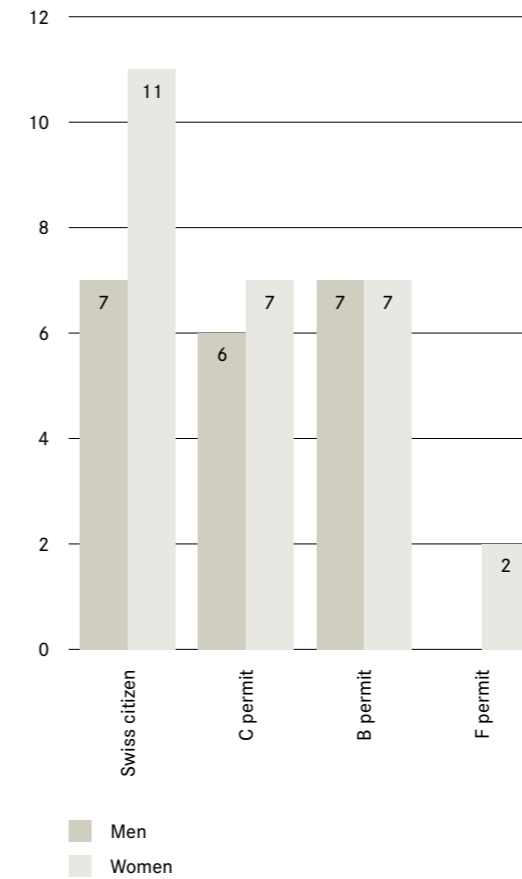
Age:



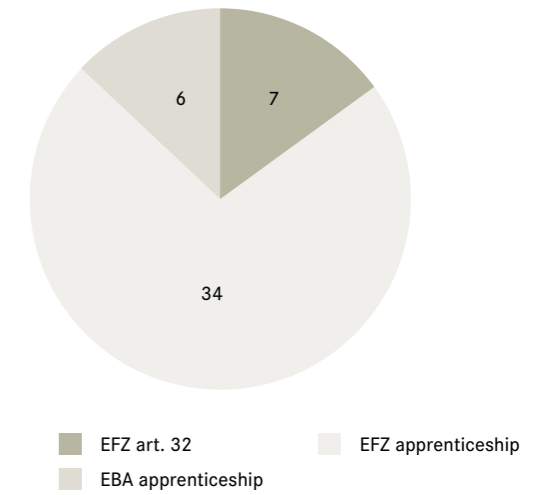
Funding model:



Immigration status:



Educational goals:



5.2 Number of applications according to sectors

Sector	Sunsector	Approvals	Rejections	Total
Medical Research ¹⁾	Medical Research	0	0	0
Victims of Conflict and Violence ²⁾	Conflict and Violence	4	3	7
Education and School projects	Education grants	18	26	44
	School projects	9	5	14
Culture	Music	33	83	116
	Jazz	7	10	17
	Visual art	31	88	119
	Theatre	20	104	124
	Dance	21	44	65
	Culture Extra	53	165	218
Total		196	528	724

¹⁾ The foundation board has restructured its funding strategy for the support sectors Medical Research and Conflict and Violence from 2019 onwards. Means from both sectors will be used from 2019 – 2022 to support two projects by the Swiss Tropical Public Health Institute (STPH) with 2.8 Million Swiss Francs each for their duration. In the sector of Medical Research, the Stanley Thomas Johnson Foundation will not be evaluating any projects outside of this partnership.

²⁾ In the sector victims of conflict and violence the foundation itself approaches organisations based in Switzerland or the UK that it believes best meet the funding strategy and criteria defined by the foundation board and are in a position to plan and implement corresponding projects.

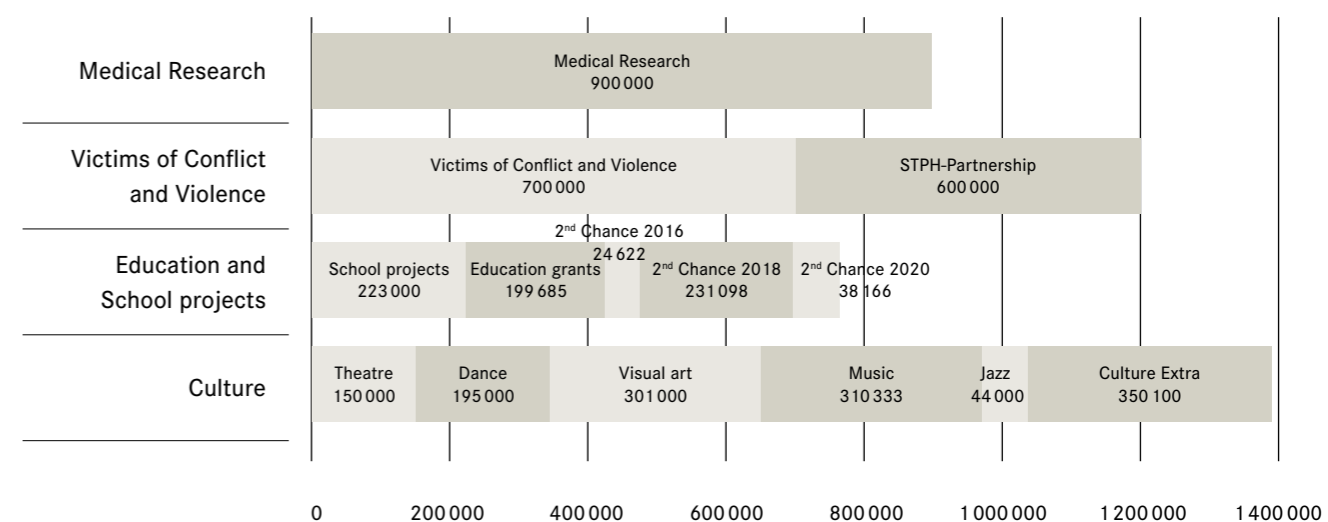
5.3 Approved applications according to project host countries 2021

Country	Medical Research ²⁾	Victims of Conflict and Violence ²⁾	Education and School projects	2 nd Chance for a 1 st Education 2016 ³⁾	2 nd Chance for a 1 st Education 2018 ³⁾	2 nd Chance for a 1 st Education 2020 ³⁾	Culture	Total in CHF
Switzerland		335 000	422 685	24 622	231 098	38 166	1 318 433	2 370 004
United Kingdom							32 000	32 000
Ethiopian	200 000	600 000						800 000
Democratic Republic of Congo		120 000						120 000
Syria		245 000						245 000
Chad	700 000							700 000
Total	900 000	1 300 000	422 685	24 622	231 098	38 166	1 350 433	4 267 004

²⁾ incl. STPH projects

³⁾ only includes direct participant contributions

5.4 Approved applications according to sectors in Swiss francs



“The Kiln has a vital role to bring people together and to give our communities pride and a sense of belonging. The Theatre sits in Brent, one of the most ethnically diverse boroughs in London, over 149 different languages are spoken in Brent’s schools, 69% of the local population are from a non-white-UK background, and 55% of all adults were born outside the UK.

NW Trilogy celebrated three different migrant communities in 20th Century Brent, the African, Caribbean and Irish influences that played a crucial role in shaping the diversity and politics of London and the UK as we know it today. This trilogy of plays were about real people in the local area. The cumulative effect of these stories was a celebration of the huge contribution these communities, even in adversity, have made to our cultural landscape. NW Trilogy became even more pertinent in 2021 as the Pandemic has exacerbated the fault lines and divisions in our society. Although the stories we told were from over 30 years ago, the impact lives on and is ever present on the streets of Brent. It’s also not just about North-West London, it was a show for anyone who values the vibrancy, energy and resilience of a multicultural Britain.”

Indhu Rubasingham
Artistic Director Kiln Theatre London

“Cultural participation in the field of artistic dance is usually limited to introductions before performances and audience talks. These are worthwhile attempts attempt to approach dance with words. But what happens when the language of dance is shared?

Dance pieces that are developed by professional choreographers together with non-professional dancers on an equal footing make it possible to experience dance as an art form in a holistic way. This is sustainable participation. Under talented direction, high-quality performances can be created with dancing ‘life experts’. And the audience can personally identify with the bodies on stage. This was impressively demonstrated by the Tanzmehr Bühne Festival 2021. For all these reasons, this work, which we call artistic community dance, is entitled to funding, whether from existing cultural or new participation funds.”

Tina Mantel
Choreographer, artistic director Tanzmehr Bühne Festival

6 Grants 2020

6.1 Approved projects

Board meetings

In the period covered by the report, the board met on the following dates:

15. March 2021
21. June 2021
08. November 2021

The management office took minutes of each meeting.

Bewilligte Projekte (198)

CHF 3 973 118

Medizinische Forschung zusammen mit Opfer von Konflikten und Gewalt (2)

CHF 1 500 000

Davon Medizinische Forschung CHF 900 000.– und Opfer von Konflikten und Gewalt CHF 500 000.–

	Diagnose- und Überwachungssystem für Infektionskrankheiten in Flüchtlingslager (NIIDS)			800 000
	Swiss Tropical and Public Health Institute STPH	CH	Basel	
	Digitales System für ein besseres Gesundheitsmanagement von Flüchtlingen (SysRef)			700 000
	Swiss Tropical and Public Health Institute STPH	CH	Basel	

Opfer von Konflikten und Gewalt (4)

CHF 700 000

1475-KC	Fachstelle Psy4Asyl			235 000
	Psy4Asyl	CH	Aarau	
1476-KC	Providing psychosocial support and case management to unaccompanied and vulnerable Syrian refugee children in Iraq			245 000
	STEP UK	UK	Portsmouth	
1479-KC	Psychische Gesundheit stärken dank Peer-Netzwerken			100 000
	Verein Femmes-Tische und Männer-Tische	CH	Wabern b. Bern	
1480-KC	Supporting Rehabilitation & Access to Education for Children Affected by Conflict in the Democratic Republic of Congo			120 000
	Fund for Global Human Rights UK	UK	London	

Kultur (165)

CHF 1 350 433

Musik (33)

CHF 310 333

4080-KK	54. Schlosskonzerten Thun, 53. Ausgabe			5 000
	Schlosskonzerte Thun	CH	Thun	
4155-KK	Frühlingserwachen			3 000
	Soundeum Chamber Ensemble	CH	Bern	
4156-KK	Schweizer Vokalmusik vom 19. – 21. Jahrhundert			7 000
	MUSICA CLASSICA Bern	CH	Bern	
4160-KK	THE BIG WIG 125 Jahre Thuner Stadtorchester trifft Hildegard Lernt Fliegen			5 000
	Thuner Stadtorchester und Andreas Schaerer	CH	Goldiwil	
4172-KK	Alpentöne 2021 Internationales Musikfestival			18 000
	Alpentöne Internationales Musikfestival	CH	Altdorf	
4177-KK	Musikdorf Ernen / Composer-in-Residence 2021: Tom Coult			15 000
	Verein Musikdorf Ernen	CH	Ernen	
4202-KK	Festival Bachwochen Thun 2021			8 000
	Bachwochen Thun	CH	Thun	
4206-KK	«Metamorphosen» – Konzertreihe der Freitagsakademie mit 6 Konzerten			15 000
	Die Freitagsakademie	CH	Bern	
4208-KK	30 Jahre Vokalensemble Zürich			6 000
	Vokalensemble Zürich	CH	Luzern	
4224-KK	Geradeeben			3 500
	Duo Klexs	CH	Luzern	
4226-KK	Haus			10 000
	studio-klangraum	CH	Basel	
4293-KK	Festival der jungen Stimmen / Intern. OpernWerkstatt			10 000
	Festival der jungen Stimmen / Internationale OpernWerkstatt	CH	Ringoldswil	
4320-KK	GLARUS_LONDON EINFACH			3 000
	Turchini Consort	CH	Zürich	
4395-KK	26. Ausgabe Festival du Jura			8 000
	Festival du Jura	CH	Delémont	
4425-KK	Der Pralinésoldat			8 000
	Die Oper im Knopfloch	CH	Brütten	

6.1 Approved projects

4431-KK	Beethoven und Schubert Matthias Kuhn	CH	Bern	2 000
4448-KK	«Ich sitze da, als wäre ich nicht vorhanden» – Robert Walser und die Musik vatter&vatter Verlag	CH	Bern	5 000
4452-KK	Dürrenmatts Hirn Ensemble Proton Bern	CH	Bern	10 000
4453-KK	Sommerpraktikum 2021 - SON Stiftung Schweizer Orchesternachwuchs SON Stiftung Schweizer Orchester Nachwuchs	CH	Biel	15 000
4462-KK	Konzertprojekt «Happy Birthday: Celebamus!» Divertimento vocale Freiburg	CH	Fribourg	3 000
4471-KK	Swiss Chamber Music Festival 2021 Swiss Chamber Music Festival	CH	Adelboden	10 000
4483-KK	HYPER STUCK: Komposition durch Klanglabor For Schlag – c/o Yves Mégroz	CH	Bière	8 000
4488-KK	600 Jahre Berner Münster Verein 600 Jahre Berner Münster	CH	Bern	5 000
4498-KK	Trésors de la polyphonie anglaise – Les Dow Partbooks (concerts): La playlist de Robert Dow (exposition itinérante) Association des Amis de l'Ensemble La Sestina	CH	Neuenburg	6 000
4514-KK	Grenzgänger Percussion Art Ensemble Bern	CH	Bremgarten b. Bern	5 000
4529-KK	Ensemble Shockwave presents: DE/SATURATION ACHTUNDZWANZIG	CH	Biel	5 000
4547-KK	SONGS OF REEDS Songs of Reeds	CH	Basel	7 500
4643-KK	Wortklang Berner Kammerorchester	CH	Bern	8 000
4679-KK	Donnerode 2021/22 Les Passions de l'Âme	CH	Bern	5 000
4693-KK	5. Apples & Olives Musikfestival 2022 Apples & Olives	CH	Zürich	10 000
4699-KK	Erasmus klingt – Festival & Laboratorium Hochrhein Musikfestival AG	CH	Basel	33 333

4702-KK	Musik in Konfliktregionen Norient – Verein für Kulturproduktion	CH	Bern	40 000
4742-KK	bärenstutz1 Saison 2022 bärenstutz1	CH	Liebefeld b. Bern	3 000

6.1 Approved projects

Jazz (7)				CHF 44 000
4151-KK	London & New York Today – New Afrobeat meets Jazz offbeat Jazzfestival Basel	CH	Basel	6 000
4227-KK	32. Schaffhauser Jazzfestival Schaffhauser Jazzfestival	CH	Schaffhausen	8 000
4232-KK	Laura Schuler Quartet – Release Tour 2021 David Leuthold	CH	Erlach	3 000
4501-KK	«Musiques à l'aube» 2021 Thelonica	CH	Lausanne	8 000
4676-KK	The paintress – 7tet Tour Sarah Buechi Septett (COH)	CH	Emmen	6 000
4712-KK	«SWISS JAZZ NIGHT» – TOUR Komposition für "Luca Sisera ROOFER & Kammerphilharmonie Graubündnen"	CH	Kriens	3 000
4720-KK	Looking for Jack Rose Les amis de Jack	CH	Lausanne	10 000

Kunst (31)				CHF 301 000
4159-KK	PROGR Performance Plattform PPP 2021.11 Progr Performance Plattform	CH	Bern	3 000
4170-KK	Hans Emmenegger Fondation de l'Hermitage	CH	Lausanne	15 000
4174-KK	Charlotte Prodger Kunstverein Winterthur	CH	Winterthur	8 000
4181-KK	SHOW / MASTER Kunst(Zeug)Haus	CH	Rapperswil-Jona	7 000
4196-KK	Einzelausstellung Albrecht Schnider Kunstmuseum Thun	CH	Thun	8 000
4216-KK	Mémoire en place TILT	CH	Renens	3 000
4222-KK	reconnecting.earth art-werk	CH	Genf	10 000
4244-KK	Institutional Memory Section kunstkasten	CH	Winterthur	3 000
4255-KK	Kunst im Strandbad Thun 2021 Kunst im Strandbad	CH	Thun	5 000
4262-KK	WHEN THE SUBVERSIVE STITCHES Collectif Détente	CH	Genf	5 000
4265-KK	Voice; Nicole Bachmann and Tim Etchells Vitrine Gallery Limited	CH	Basel	5 000
4270-KK	Rétrospective Cod.Act Association SoundCity	CH	La-Chaux-de-Fonds	5 000
4286-KK	INFORMATION (Today) Kunsthalle Basel	CH	Basel	10 000
4422-KK	Die Alpen und das Valley .- Albrecht von Haller und das digitale Zeitalter Kunsthaus Interlaken	CH	Interlaken	5 000
4436-KK	Klaus Lutz: Aufarbeitung des druckgrafischen Werkes Verein für die Erhaltung des Werkes von Klaus Lutz	CH	Basel	5 000
4464-KK	imaginaziun Verein imaginaziun	CH	Zürich	5 000

6.1 Approved projects

4470-KK	Ausstellung: «David Hockney. Moving Focus» Kunstgesellschaft Luzern	CH	Luzern	25 000
4478-KK	Biennales Festival für audiovisuelle Kunst KLANG MOOR SCHOPFE Verein Klang Moor SCHOPFE	CH	Gais	8 000
4487-KK	Einzelausstellung Uriel Orlow Freeclimbing/Driven Up Fundaziun Nairs	CH	Scuol	10 000
4500-KK	«Klee. Menschen unter sich» Zentrum Paul Klee	CH	Bern	15 000
4505-KK	Céline Burnand Photoforum Pasquart	CH	Biel	7 000
4506-KK	Sophie Taeuber-Arp Tate	GB	London	32 000
4518-KK	International Performance Art Giswil 2021 – Jubel & Girlanden Verein Stroh zu Gold	CH	Basel	8 000
4549-KK	Another Map to Nevada KRONE COURONNE	CH	Biel	10 000
4655-KK	Verena Loewensberg: A Retrospective MAMCO Genève	CH	Genf	20 000
4678-KK	Blue Links. Cyanotypes. Ausstellung und Publikation mit Daniela Keiser Graphische Sammlung ETH Zürich	CH	Zürich	10 000
4695-KK	INSTABIL Edition II – Das Experiment Der Beweis Barbara Naegelin, Thomas Heimann	CH	Basel	4 000
4715-KK	On Waiting ... for their words to leave our mouth Irene Müller	CH	Zürich	10 000
4728-KK	Werner von Mutzenbecher. Gesamthaft Kunsthau Baselland	CH	Muttenz	10 000
4731-KK	Tiefenschärfe. Zwischen Lust, List und Schrecken Kunstmuseum Solothurn	CH	Solothurn	10 000
4750-KK	Résister encore Musée cantonal des Beaux-Arts de Lausanne	CH	Lausanne	20 000

Theater (20)				CHF 150 000
2648-KK	Theaterkunst für junges Publikum Theater Schlachthaus	CH	Bern	3 000
4178-KK	Shadows Hansueli Trüb, Peter Kelting	CH	Aarau	10 000
4186-KK	Oh Brüder, Oh Schwestern! Vorstadttheater Basel	CH	Basel	10 000
4188-KK	Die kleinste Gabel der Welt Camp Zero	CH	Zürich	5 000
4246-KK	Brexit is my Fault Pistazienfuchs Kollektiv	CH	Bern	5 000
4273-KK	Der neue Prinzenspiegel Mass & Fieber	CH	Basel	8 000
4279-KK	Wildwuchs Festival 2021 Wildwuchs Festival	CH	Basel	10 000
4280-KK	VERCHEHRT Gubcompany	CH	Zürich	6 000
4288-KK	Projekt zur Eröffnung der Reithalle Aarau: Tanzhalle Reitpalast – Ein szenisch-musikalisches Kaleidoskop. (AT) Bühne Aarau/Verein ARTA Alte Reithalle Tuchlaube Aarau	CH	Aarau	10 000
4317-KK	Internationales Basler Figuren Theater Festival (BAFF) FigurenTheaterFestival Basel	CH	Basel	10 000
4407-KK	Ein Vorhang aus Rasierklingen von Hansjörg Schertenleib Theaterprojekte Bodinek & NORMAN SPENZER	CH	Oberrohrdorf	8 000
4447-KK	3 Schafe schaffen Ordnung- ein scha(r)fsinniges Stück zur Weltlage für Kinder DAKAR Produktion	CH	Zürich	8 000
4456-KK	Rosa – ein Stück über Rosa Luxemburg für Kinder ab 5 Jahren Theater Sgaramusch	CH	Schaffhausen	8 000
4503-KK	Wolke Lowtech Magic	CH	Aarau	7 000
4546-KK	Der einsamste Wal der Welt auftrag:okapi	CH	Zürich	7 000

6.1 Approved projects

4680-KK	Augenauf! das Festival 2022 Augenauf!	CH	Winterthur	10 000
4690-KK	Ein Schafskrimi Gustavs Schwestern	CH	Zürich	5 000
4703-KK	SWEET AND SOUR Zwischen Verrichtungsbox und Dirty Laundry DALANG & Co.	CH	Zürich	5 000
4708-KK	#makingmemories Verein Landholz Productions	CH	Basel	5 000
4747-KK	DÄMONEN Theater Sgaramusch	CH	Schaffhausen	10 000

Tanz (21)				CHF 195 000
3773-KK	June Johnson Newcomer Preis 2021 Bundesamt für Kultur BAK	CH	Bern	40 000
3909-KK	Tanzplattform Bern Konzert Theater Bern	CH	Bern	10 000
4048-KK	a distant perception Snorkel Rabbit	CH	Basel	6 000
4184-KK	kulturerbe, tanz! 2020 – 2021 kulturerbe, tanz!	CH	Zürich	8 000
4259-KK	SILVER BOOM ASPHALT PILOTEN	CH	Biel	7 000
4269-KK	How a falling star lit up the purple sky... Atelier Rej	CH	Basel	10 000
4282-KK	Out & About, Nationaler Projektaufruf im Rahmen des Tanzfests reso – Tanznetzwerk Schweiz	CH	Zürich	5 000
4480-KK	All I Need Beaver Dam	CH	Genf	10 000
4490-KK	AT: Dr Churz, dr Schlugg und dr Böös Verein Landholz Productions	CH	Basel	5 000
4509-KK	SOLO'IS Cie Ioannis Mandafounis	CH	Genf	10 000
4531-KK	8 Cie La Ronde	CH	Zürich	12 000
4533-KK	LA PEAU DE L'ESPACE Arts Mouvementés / Yasmine Hugonnet	CH	Lausanne	7 000
4545-KK	Le milieu Association Fréquence Moteur	CH	Vevey	5 000
4662-KK	Geh nicht in den Wald, im Wald ist der Wald Verein Tabea Martin	CH	Biel-Benken	6 000
4683-KK	How to Do Things with Words Verein Tough Love	CH	Bern	8 000
4700-KK	SOLIDARITY! Company Lindh & Weingartner	CH	Basel	6 000

6.1 Approved projects

4704-KK	Residenzzentrum tanz+ Tanz und Kunst Königsfelden	CH	Baden	20 000
4730-KK	Ears to see / Ohren sehen auch ML. Production	CH	Zürich	6 000
4743-KK	now here – no where. Ein Totentanz für das 21. Jahrhundert Verein Totentanz	CH	Basel	6 000
4751-KK	ERROR 508 Compagnie O.	CH	Zürich	5 000
4752-KK	WANNANDERS Verein arva porta	CH	Aarau	3 000

Kultur Extra (53)				CHF 350 100
4292-KK	Verein am Bollwerk (Soso-Kollektiv) Kapitel Bollwerk (Advance Gastro GmbH)	CH	Bern	5 000
4296-KK	Werkbeitrag Mario Batkovic Mario Batkovic	CH	Zollikofen	8 000
4299-KK	Container Piece Verein CONTAINER	CH	Basel	3 000
4329-KK	Gruppenausstellung TRANSIT Voltage	CH	Basel	4 000
4332-KK	Garzeit LAUTESkollektiv	CH	Ennetbaden	3 000
4334-KK	This Is Pan: Konzertreihe «All Ears» Matthias Kohler	CH	Bern	3 000
4344-KK	Kulturspaziergänge Gryphenhübeli Simon Petermann	CH	Bern	1 000
4347-KK	Video-Stream der Matthäuspassion aus Bachs Taufkirche Les Passions de l'Âme	CH	Bern	5 000
4350-KK	Gekommen, um zu bleiben Black Sheep Performances	CH	Basel	5 000
4354-KK	ALL THEM TAKES a music project by Puts Marie & Jonas Kocher Association Bruit	CH	Biel	8 000
4355-KK	Kurt Marti zum 100. Geburtstag Kurt Marti-Stiftung	CH	Bern	7 000
4357-KK	Gestörte Waldesruh (wo sich Fuchs und Hase Septimen zuflüstern) Ensemble METAJEAN	CH	Männedorf	8 000
4358-KK	Have Sanity Last Tango	CH	Zürich	5 000
4360-KK	Musiktheater trotz(t) Pandemie – Ein vatter=ländischer Liederbogen (1985/86) von Regina Irman (CH) nach Texten von Adolf Wölfli in einer szenischen Umsetzung Cristina Teuscher	CH	Bern	3 000

6.1 Approved projects

4365-KK	Unsere Geschichten: Über Freiheit, Grenzen, Lebenskunst. Eine Monologreihe. Verein Feste Freunde Theater Stok	CH	Zürich	8 000
4366-KK	Fritz Brun – Frühe Kammermusik als Grundstein seiner Sinfonik Stefan Meier	CH	Bern	3 000
4371-KK	Quintett in fünf Szenen hermesdance	CH	Bern	8 000
4386-KK	The Diesbach Archives Verein Klöntal Triennale	CH	Zürich	8 000
4393-KK	Swiss Jazz Days 2021 Verein Swiss Jazz Days	CH	Bern	8 000
4396-KK	Friendly Take Over Nadja Bürgi Kulturmanagement	CH	Luzern	5 000
4406-KK	Brexit Bedrooms Tatjana Rügsegger	CH	Zürich	8 000
4565-KK	Filmprojekt der Addis Guzo Contemporary Dance Group Verein BewegGrund	CH	Bern	2 100
4571-KK	Klangwelt Toggenburg – Festivaljahr 2021 Klangwelt Toggenburg	CH	Alt St. Johann	10 000
4572-KK	Vögel Artists Film Collective	CH	Zürich	5 000
4577-KK	Buch-Projekt: Listening: Music, Movement, Mind Nik Bärtsch, Lars Müller	CH	Zürich	10 000
4578-KK	Säbeli Bum 13 Das Kollektiv Frei_Raum, Heitere Fahne	CH	Wabern b. Bern	10 000
4579-KK	máigma klaffôn- Konzertperformance für Streichquintett, Live-Elektronik und Videoprojektionen Kubus Kulturproduktionen	CH	Bern	3 000
4580-KK	Mediating the Ecological Imperative – Kunst und Künstlerische Forschung im digitalen Raum Universität Bern	CH	Bern	10 000
4583-KK	Der Wolf ist los – eine öffentliche Kunstplakat-Aktion kulturpunkt im PROGR Bern	CH	Bern	4 000
4588-KK	klangantrisch 2021 – trotzdem Verein klangantrisch	CH	Riggisberg	7 000

4595-KK	NOB Academy 21/22 Neues Orchester Basel	CH	Basel	10 000
4601-KK	Toto, Laura & die Stadtmusikant*innen Kolypan	CH	Zürich	6 000
4603-KK	La Via Lattea App (LVL App) Associazione Amici del Teatro del Tempo	CH	Vacallo	8 000
4606-KK	Antikörper – Zoomtheater PROTOKOLL 4	CH	Aarau	10 000
4609-KK	Werkbeitrag «all-in-one» 2021 Christoph Gallio	CH	Baden	8 000
4611-KK	Das Interview Taurus	CH	Zürich	10 000
4621-KK	Streaming der digitalen Saison «Abo-Surprise» Basel Sinfonietta	CH	Basel	10 000
4624-KK	Trio Heinz Herbert 2021 Dominic Landolt	CH	Zürich	8 000
4641-KK	Veranstaltungsreihe ReRenaissance ReRenaissance	CH	Basel	10 000
4665-KK	Produktion CD Martini Capriccio-Barockorchester	CH	Rheinfelden	2 000
4667-KK	Bachsuiten in romanischen Kirchen Bernhard Maurer	CH	Liebefeld b. Bern	2 000
4767-KK	An Unhappy Archive Part II Ein Projekt innerhalb der Ausstellung «Art as Connection» Aargauer Kunsthaus	CH	Aarau	10 000
4769-KK	Versehrte Welt – Wiederbesucht im Spiegel des fotografischen Archivs in Zeiten der Pandemie Daniel Schwartz	CH	Solothurn	6 000
4771-KK	Trio Zimmermann – Andrej – Spitzenstaetter Tizia Zimmermann	CH	Zürich	6 000
4780-KK	«Die Nase» nach dem Originalen von Nikolai Gogol und der Urversion «Le Nez» LACSAP théâtre polymorphe	CH	Courtételle	6 000
4785-KK	ArchiRadio Association festival Archipel	CH	Zürich	10 000

6.1 Approved projects

4365-KK	Run Vanessa Cook Dance	CH	Zollikofen	10 000
4790-KK	High Five Kunsthalle Winterthur	CH	Winterthur	5 000
4793-KK	Jazzwerkstatt Bern 2022 Verein Jazzwerkstatt Bern	CH	Bern	8 000
4798-KK	JazzChur_Exile JazzChur	CH	Chur	4 000
4800-KK	Call for Pyjama Music Proposals Ensemble Contrechamps	CH	Genf	10 000
4804-KK	4804-KK CLUTCH COMPANY – Eine Kompositionsarbeit für «Luca Sisera ROOFER & Kammerphilharmonie Graubünden» Komposition für “Luca Sisera ROOFER & Kammerphilharmonie Graubünden”	CH	Kriens	8 000
4805-KK	LABYRINTH Gamut Kollektiv	CH	Zürich	6 000

Bildung (27)				CHF 422 685
Schulprojekte im Kanton Bern (9)				CHF 223 000
1291-KS	Mentoring-Jahrgang 2021 – 2023 im Raum Bern ROCK YOUR LIFE! Bern	CH	Bern	20 000
1292-KS	Lernortförderung AckerSchule GemüseAckerdemie Schweiz	CH	Zürich	5 000
1283-KS	Schulkino am Filme für die Erde Festival im Kanton Bern Filme für die Erde	CH	Winterthur	10 000
1285-KS	StadtaufLandab StattLand Bern	CH	Bern	25 000
1287-KS	MUS-E – Die Künste in der Schule – Künstlerische Aktivität als Pandemiebegleitung Verein MUS-E CH	CH	Bern	15 000
1286-KS	Icon Poet School Gebrüder Frei: Die Spielmacher	CH	Bern	12 000
1281-KS	JuRep 2.0 JuRep 2.0	CH	Gwatt	3 000
1288-KS	PUPPEN-SCHNUPPERN-Schnupperpuppen Chiara Demenga	CH	Bern	3 000
1196-KS	Erziehungsdirektion Kanton Bern Wettbewerb tête à tête 2021	CH	Bern	130 000

6.1 Approved projects

Bildungsbeiträge im Kanton Bern (18)		CHF 199 685
1463-KB	klassische/-r, zeitgenössische/-r Bühnentänzer/-in	10 000
1467-KB	Master of Science in Life Sciences	9 300
1500-KB	Sporthandelsschule am Feusi Bildungszentrum	25 247
1507-KB	Fachmann/-frau Betreuung Kinder nach Artikel 32	15 970
1497-KB	Betreuungsperson Tagesschule	690
1506-KB	MA in Konservierung und Restaurierung	7 500
1508-KB	Fachmann/-frau Systemgastronomie EFZ nach Artikel 32	7 396
1510-KB	FMS Neufeld	4 250
1485-KB	Bachelor/Master of Medicine	24 000
1490-KB	Plastisch-Bildnerischer Studiengang (Kunsttherapie)	20 470
1482-KB	Pflegehelfer/in SRK	2 400
1489-KB	Deutschkurs B2 Niveau	896
1494-KB	Koch/Köchin EFZ	6 567
1495-KB	Mikro- und Medizintechnik an der BFH	7 778
1468-KB	Bachelor of Arts in Sozialwissenschaften	12 000
1476-KB	Bachelor of Science HES-SO in Osteopathie	32 000
1469-KB	Bachelor of Science Physiotherapie	6 670
1474-KB	Komplementärtherapeut/-in mit eidg. Diplom	6 551

6.2 Unclaimed project grants

Unclaimed project grants (14)

CHF -95 673

For some of the project grants only a part of the funds were claimed or the project was cancelled. The following overview lists the unclaimed and returned funds. The dates in the second column indicate the year in which the contributions were granted.

Kunst (2)		CHF -13 339
4181-KK	SHOW / MASTER Projekt wurde abgesagt (Corona)	-7 000
	2021	
3667-KK	Reverb: Sound into Art Projekt wurde abgesagt (Corona)	-6 339
	2020	
Musik (1)		CHF -20 000
3592-KK	Oper- & Kinderoperproduktion: DON CARLOS (Musik von G. Verdi) Projekt wurde abgesagt (Corona)	-20 000
	2020	
Kultur Extra (1)		CHF -5 000
4347-KK	Video-Stream der Matthäuspasion aus Bachs Taufkirche Projekt wurde abgesagt (Corona)	-5 000
	2021	
Schulprojekte (3)		CHF -11 000
1249-KS	Zirkusprojekt der Schule Reichenbach Dorf Projekt wurde abgesagt (Corona)	-2 000
	2020	
1244-KS	Zirkusprojekt «Luna» Projekt wurde abgesagt (Corona)	-6 000
	2019	
1288-KS	PUPPEN-SCHNUPPERN-Schnupperpuppen Projekt wurde abgesagt	-3 000
	2020	

Individuelle Bildungsbeiträge (7)

CHF -46 334

1392-KB	LKW Führerschein (Kat. C) und Car Führerschein (Kat. D) Ausbildung wurde abgebrochen	2019	-7 939
1440-KB	Vorbereitungskurs 2020/2021, Niveau II Ausbildung wurde abgebrochen	2020	-1 748
1474-KB	Komplementärtherapeut/-in mit eidg. Diplom Bildungsbeitrag wird nicht vollständig benötigt	2021	-2 000
1363-KB	Fachmann/-Frau Gesundheit Ausbildung wurde abgebrochen	2018	-12 000
1467-KB	Master of Science in Life Sciences Erhält kantonale Stipendien	2021	-9 300
1326-KB	Nachdiplomstudiengang dipl. Business Analyst NDS HF Ausbildung wurde abgebrochen	2017	-4 947
1463-KB	klassische/-r, zeitgenössische/-r Bühnentänzer/-in Ausbildung wurde abgebrochen	2021	-8 400

