



**CREATING A THRIVING
ENVIRONMENT FOR MIGRANT
THEATRE ARTISTS IN THE UK**

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MIGRANTS IN THEATRE

A movement initiated by and including theatre companies such as: Cut the Cord Theatre, Exchange Theatre, Foreign Affairs, Global Voices Theatre, LegalAliens Theatre, Notnow Collective, Theatre Témoin, Wretched Theatre, alongside migrant theatre freelancers (producers, directors, performers, etc.) such as Flavia D'Avila, Sally Beck Wippman, Zhui Ning Chang, Ailin Conant, David Furlong, Trine Garrett, Camilla Gürtler, Tina Hofman, Nick Ishmael-Perkins, Alexandru Istudor, Bence Kalo, Lora Kratava, Lara Parmiani, Margot Przymierska, Nastazja Somers, Christina Tsoutsi.

THERE ARE 9.3 MILLION FIRST
GENERATION MIGRANTS
LIVING IN THE UK, 14% OF THE
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OF FOREIGN BORN MIGRANTS
REACHES A REMARKABLE 37%.

AN INTRODUCTION TO THE MOVEMENT

Migrants in Theatre is a movement made up of first generation migrant theatre artists and theatre companies who joined efforts to campaign for more and better representation of UK based migrant theatre artists in British theatre. The movement comprises artists from a broad and diverse range of backgrounds and experiences and is open to migrant theatre makers in a multitude of roles, from actors, directors, set designers, playwrights, to stage managers, arts administrators and board members.

For decades, the UK has been an international centre of culture and exchange between different theatrical cultures. However, whilst many artists and companies from all over the world have been platformed at established venues - such as the Barbican, Edinburgh International Festival, the Young Vic, Home Manchester, and more - there have not been enough platforms and opportunities for first generation migrant theatre artists living in this country. According to statistics there are 9.3 million first generation migrants living in the UK - 14% of the entire population - while in London the percentage of foreign born migrants reaches a remarkable 37%¹. However, when it comes to their representation, visibility and support infrastructure in the theatre industry, the presence of all these is almost nonexistent.

More worryingly, this government's hostile environment policies² and Brexit have generated a poisonous type of nationalism that casts migrants and foreigners as the enemy. The undeniable demonisation of migrants in British society has profoundly affected migrant communities as well as migrant theatre makers. The theatre industry has failed to acknowledge this so far, let alone counter the anti-migrant narratives so prevalent in the media.

Migrants in Theatre was born from the clear and urgent necessity to tackle the aforementioned issues affecting migrant theatre makers based in the UK. It was set up to provide an extensive nationwide network of support for migrant theatre artists to come together in solidarity and bring their voice in campaigning for a more inclusive and representative theatre industry, and a rich and outward looking theatrical culture.

This document, including the 15 actions points, is meant to serve as an introduction to the MIT movement and to the work completed so far. The document is grounded in the extensive work the movement has been undertaking in the last 6 months, in the suggestions and demands collated from 268 survey responses, the monthly Zoom calls organised by the movement for its membership since March 2020, and in the countless and continuous conversations and reflections of its core group members.

¹ Based on 2018 data: <https://migrationobservatory.ox.ac.uk/resources/briefings/migrants-in-the-uk-an-overview/>

² The 'hostile environment' is "a set of administrative and legislative measures, launched in 2012 and legislated in the Immigration Act 2014 and 2016, designed to make life in the UK as difficult as possible for people without leave to remain in the hope that they may 'voluntarily leave'." The policy forces landlords, banks, hospitals and employers including universities and cultural institutions to act as proxy border agents in their daily interactions with their patients, tenants, staff and students. [Ongoing calls to commit to data-firewalls](#) point to the human rights abuse that are conducted in the name of immigration enforcement." (A Cultural Sector Recovery for Migrant - Migrants in Culture).

THE STORY OF THE MOVEMENT

The idea for Migrants in Theatre grew from the frustration of feeling invisible, the lack of representation and from the nation's artistic works failing to show Britain as a mosaic of nationalities, cultures and languages.

For many migrant theatre artists, British theatre has never truly embraced that crucial aspect of British life.

This results in migrant theatre artists being absent as a workforce, their stories not being told, and diverse theatrical languages being very seldom platformed.

In early 2019, a small group of people started looking at creating something constructive that could move beyond their frustration to help migrant theatre artists work towards a different paradigm and a cultural shift. A movement. To represent those who share all these very complex experiences and feelings but also to engage with power brokers. To question and challenge the lack of representation and bring to focus the intersection between Britain's colonial past and its specific contemporary political landscape.

Fast forward to Spring 2020, when the British theatre sector and the rest of the world was forced to a standstill by Covid-19. In April 2020, at the peak of the pandemic, some of the core members had the idea of starting a monthly Zoom call open to all migrant theatre makers, to connect with the community so often forgotten. These were an instant success and brought the wider movement together.

The movement grew exponentially as people needed solidarity at a time of crisis.

It gained hundreds of members thanks in part to a survey launched to gain both a qualitative and quantitative picture of migrant theatre artists in Britain and what they demand and expect. It was an outlet for people to share their experiences, but also their dreams for the future.

To conclude, within six months, the movement had grown from a few people meeting in cafes to a movement with hundreds of supporters: strategising, listening, connecting, and drafting comprehensive documents around the main issues.

Migrants in Theatre are here to fight for better representation of migrant theatre artists in Britain, to say who they are, what they can offer, and what actions they would like to see enacted to create real structural and cultural change. MIT encourages the British theatre industry to become allies in building a more inclusive, diverse and outward looking theatrical sector.



DEFINITION OF MIGRANTS AND THE INTERSECTIONALITY OF THE MOVEMENT

WHO IS A MIGRANT AND WHY DO THEY MATTER?

There is no legal definition of “migrant” under the current UK law, therefore MIT considers the following to be part of the movement, including any artist working/or wanting to work in theatre, who either:

- does not hold a British passport but resides primarily in the UK
- has moved to the UK after spending formative years abroad
- wasn't born in the UK and has English as a second language
- has moved to the UK as a child, is culturally British but still seen as a migrant in the eyes of decision makers (especially if names are foreign, if their ethnicity isn't white, if they trained abroad etc.)
- is an asylum seeker in the UK
- is a refugee in the UK
- is undocumented in the UK.

MIT chose the term ‘migrant’ as the collective identifier, addressing challenges faced by first generation migrant theatre artists based in the UK. While the use of ‘international / diaspora / foreign-born’ and other descriptors is welcomed, the movement makes a distinction between migrant artists as theatre practitioners who are residing in and making work in the UK, and international exchange and touring companies who may collaborate on specific projects and then return to their home bases in other countries.

Migrant theatre makers are based in the UK. They contribute to the economic and social fabric of the country, they engage with local UK communities, and are part of British society and its theatrical community.

Migrants are subjected to bias and discrimination when creating - or seeking to create - work in the arts. They face the challenges of navigating the hostile environment policies, cultural and language barriers, accessing local financial and social support networks, and isolationist ideology in the aftermath of the Brexit vote. They are often seen as less than deserving.

In spite of these challenges and the multicultural reality of the UK, the awareness of, and infrastructure for, migrants as theatre practitioners is little to nonexistent.

MIT AND SOCIAL JUSTICE MOVEMENTS

In all the work and activities undertaken by the movement, MIT advocates for a rich and diverse theatre sector, and the 15 action points put together by the movement are asking to support a substantive transformation in participation along the lines of inclusion called for by advocates of representation for gender, race, sexuality, and disability.

MIT acknowledges the intersection of the migrant experience with protected characteristics such as those associated with gendered, racial, bodily, and class prejudice. The movement recognises that this means the migrant experience is variously affected by how it intersects with other markers of identity, and as a collective experience varying degrees of privilege and discrimination, but all migrants face some form of xenophobia and seek solidarity.

MIT recognises that racialised nationalism marginalises descendants of immigrants who do not identify as white, referring to them as 'non-British' and misrepresenting their experiences in theatre. MIT stands in solidarity with these artists and their demands for representation in theatre, particularly as it relates to the decolonisation of British theatre and the call to re-imagine cultural institutions.

While the movement seeks to raise awareness specifically on the marginalisation and lack of artistic support faced by first-generation migrants, MIT seeks partnership with broader movements for social inclusion and justice led by British-born and international leaders. This includes campaigns such as Black Lives Matter, #CultureNeedsDiversity and #WeShallNotBeRemoved. MIT is committed to engaging with these movements and reflecting their principles in our ways of working and the language we use as a network and as theatre practitioners. Together we long to be recognised for our presence and contribution.

WHAT MIGRANT THEATRE ARTISTS CAN OFFER TO THE UK THEATRE SECTOR

Migrant theatre artists offer lived experiences and rich insights into many different cultures, creative practices and networks, contributing both to a more diverse and representative arts sector, as well as a more accurate representation of British society.

Below is an overview of the features that migrant artists can contribute to the British theatre landscape.

1. MIGRANT THEATRE ARTISTS BRING MORE DIVERSITY AND REPRESENTATION TO VENUES/ORGANISATIONS/COMPANIES AND PROJECTS THROUGH:

- Visibility through their presence on stages and in buildings.
- Lived experience of - and first-hand insights into - other cultures, languages and narratives.
- The ability to create art which reflects an international society and engages a wider audience.
- The ability to offer a celebration and understanding of “dual identity”, inspiring greater empathy and understanding of cultures, ensuring the UK stays open minded and inclusive in an increasingly insular global environment.
- The ability to contribute to stories and programming that demonstrate migration as an integral part of British history and a positive asset to our society today.

2. MIGRANT THEATRE ARTISTS BRING A VARIETY OF NEW CREATIVE SOLUTIONS, APPROACHES AND DIRECTIONS THROUGH:

- Theatre making practices that are different to mainstream British theatre including more radical ones: political theatre, experimentation and artistic interrogations that challenge the status quo.
- The opportunity to tell global stories that highlight universality, connectedness and empathy.
- New perspectives, practices and aesthetics (both artistic and organisational/managerial), making British arts and culture contribute to the world stage through the full acknowledgment of its migrant past, present and future.
- Extended knowledge and experience of theatrical traditions, cultures and education from around the world, enriching and revitalising British theatre both on and off stage.

3. MIGRANT THEATRE ARTISTS CAN RAISE AWARENESS OF VARIED LIVED EXPERIENCES AND BRING EXCELLENCE WITHIN ARTS/CULTURE TRAINING/EDUCATION AND SKILL-SHARING OVERALL THROUGH:

- Their unique identities and stories, the opportunity to challenge “the canon” and propose inclusion of wider selection of work into it, making it truly representative of British cultural and social diversity
- Broadening the exposure to and understanding of global theatre traditions, giving the opportunity and tools to enrich UK’s performing arts training and excellence through their lived experiences of diverse arts traditions, practices and training.

4. MIGRANTS THEATRE ARTISTS BRING OPPORTUNITIES FOR INTERNATIONAL CONNECTIONS AND NETWORKS THROUGH:

- An extensive network and knowledge of theatre industries across the world, touring opportunities, partnerships, funding and an awareness of international cultural policy and artist development schemes.
- Insights into international cultural recovery strategies for Covid-19, alternative working structures for “building back better”, and an understanding of different creative processes during the pandemic.
- Supporting British arts and culture in “building back better” after the global pandemic, through raising awareness of the financial contribution of foreign workers overall, and thereby maintaining and expanding the attractiveness of post-Covid and post-Brexit British cultural jobs market.

5. MIGRANT THEATRE ARTISTS CAN ENHANCE COMMUNITY ENGAGEMENT FOR VENUES/ORGANISATIONS/COMPANIES, ESPECIALLY WITH THOSE WHO YOU MIGHT NOT BE ENGAGING AT THE MOMENT, THROUGH:

- Their understanding and experience of immigration processes to those within local communities who might benefit from this support.
- Their insight into and a connection with local migrant communities to develop new, meaningful and lasting audience engagement and development.
- Lived experience of being non-native speakers of the English language.

A SET OF 15 ACTION POINTS FOR VENUES/COMPANIES/ ORGANISATIONS

In order to create the change required for better representation of migrant theatre artists in British theatre, there is need for greater awareness of the issues and structural change to respond to them within the venues, organisations and companies contributing to the status quo of British theatre culture. It is MIT's intention to highlight the inequality, frustrations and needs of its membership, to encourage the British theatre sector to embrace new, inclusive action points and to ensure its stages are representative of all of Britain's artists.

Through an online survey, MIT asked the wider community of migrant artists to identify three demands that the movement could put forward to venues, employers, organisations and producers in order to help them survive and thrive as artists in this theatrical landscape. These responses were collected by the MIT core group members, discussed in the monthly Zoom meetings with the broader network and formulated into a clear and comprehensive set of 15 action points that touch on the nature of issues/challenges/barriers faced by migrant theatre artists.

MIT's ambition is that venues and institutions are able to commit to these action points, long term, in order to bring real structural change for migrant theatre artists.

BIAS, PREJUDICE, STATUS

1. Acknowledge conscious and unconscious bias towards migrant theatre artists and take steps to mitigate it via ad hoc training. This should include boards and executive teams, to better equip them when making decisions on hiring, programming, and creating opportunities for migrant theatre makers and migrant audiences.
2. Engage in transparent hiring practices at all levels of the organisation, publicly advertising all salaried and freelance positions so as not to discriminate against migrant artists who may not be as integrated or networked as British-born artists who trained in the UK.
3. Recognise work experience, professional credits, and training acquired outside the UK as equal to those gained within the UK. Consider this type of artistic trajectory as an opportunity to enrich the British theatrical landscape.
4. Embrace the diverse range of theatre making practices that often characterise the work of migrant theatre makers i.e. non-text led work, physical and visual approaches to dramaturgy, innovative trans-cultural methods of creating theatre, etc.
5. Companies that require proof of the legal right to work in the UK should be prepared to actively support theatre makers to remain in this country and continue creating work. This may include ringfencing funding to offset visa application costs, attaining sponsor status and sponsoring employees, resources for legal immigration support, and internal infrastructure to lessen the burden on visa-seeking migrant artists.

PROGRAMMING AND COMMISSIONING

6. Commit to programming and producing more multilingual work, with a view to engaging with audiences and communities who speak and/or have an interest in different languages.
7. Commit to renewing the work and views on translations and regularly producing, commissioning, or programming plays in translation as a way of looking outwards as a theatre culture.
8. Rethink and expand the approach to internationalism to include UK-based migrant theatre work, and involve local migrant artists when collaborating and co-producing with other countries.
9. Invest in outreach, engagement and co-creation with the numerous migrant communities across the UK. Recognise the added value migrant theatre artists can bring to this.

REPRESENTATION AND CASTING

10. Continuously evaluate migrant representation within the companies, and employ migrants on all levels, from the stage to the board.
11. Reject the tokenistic approach of recruiting migrant theatre artists only for productions related to foreign identity or migration, and commit to integrating migrants into a thematically broader range of work.
12. Reject stereotypical, fetishised and discriminatory characterisation of migrants and international communities based on accent, language, race, ethnicity, or nationality, and condemn those who persist in doing so.
13. Respect the specificity of the cultures you choose to represent in performance by recruiting artists with direct knowledge and/or lived experience of that culture in the cast and creative team.
14. Normalise and celebrate foreign accents on and off stage. Do not privilege specific types of English language speaking on stage, and interrogate its necessity when a production explicitly requires it.
15. Review own casting practices and end the discrimination in casting based on skin colour, national origin, and accents. Choose to work only with casting directors who include migrant actors in auditions. Support Equity's newly formed Non-UK Born Artists Network's key goals for foreign born actors:
 - Greater consideration for leading roles, beyond tokenism.
 - Greater incidental casting (migrant actors should be considered for roles other than those of their national origin and every unspecified role is no longer assumed as British by default).



CONCLUSION

Migrant theatre artists bring an array of experiences, stories, insights, and connections from their work and links across the globe. They bring rare insights into both British culture and theatre, and international practices and lived experiences of cultural diplomacy. They are a valuable asset and contributor to British society, as well as the richness and variety of British theatre.

As the industry looks to reimagine the structures and priorities of before Covid, Migrants in Theatre asks that this includes a more accurate representation of British society by including the migrant voices and talent already here. As we face calls to rethink collaborations and travel in the face of climate change, the moment for rethinking is now.

This document is a call to action for all venues, organisations, companies, artists and supporters of theatre in the UK, to acknowledge Britain's diverse society and recognise and embrace the migrant communities and artists within it. This movement seeks to create a place for solidarity for its community of artists, by providing a clear action point for moving forward towards a more representative British theatre sector.

The aim of this document is to present what this movement can offer, and to encourage and urge all who read it to incorporate these action points and revelations into their own organisational structure, work and practices.

THE MIT SURVEY (PRELIMINARY SURVEY)

In June 2020, Migrants in Theatre started circulating a survey asking individuals who identify as migrants/foreign born/internationals living in the UK to share data about who they are, what they do and their experience of working in the theatre industry. The present report is a short analysis of the main findings based on 268 entries (as of 2nd October 2020).

The survey remains open for new MIT members to contribute. More information about MIT, the survey and other campaigns can be found [here](#).

HEADLINE RESULTS

- 88% of migrants in theatre say being 1st generation migrants has impacted their opportunities to work in British Theatre.
- 73% of migrants in theatre are self-employed or have part-time jobs as well.
- Most migrants who took the survey were based in London, came to the UK to study and have lived here 5 or more years¹.

¹ The survey currently displays a London bias and MIT is actively working with its members based elsewhere in the UK to engage with colleagues in all UK counties. An updated version of this analysis will be published twice a year to accurately reflect the migrants in theatre communities across the UK.

WHO ARE MIGRANTS IN THEATRE?

An overwhelming majority of respondents currently live in London (75%).

People could select a range of roles to describe themselves with “actors” (58%), “directors” (37%) and “producers” (30%) being the most popular.

Most migrants have been living in the UK for 5 years or more (72.5%). 22.9% have been here for 15+ years. Only 15% of respondents have lived less than 3 years in the UK.

Despite the massive melting pot we live in (London, which has a population which is actually 34% non UK born) I never in 5 years out of drama school got called in for an audition despite having had various agents in the past.

Fabrizio Collins

Most arrivals occur between the ages of 18 and 30 and people have emigrated from a wide range of countries (over 50 different ones were selected) spanning all continents. The immigration age is consistent with the fact that a majority have emigrated to the UK to study (47.5%) with 21.5% who came to work.

English is not the first language of 74% of people.

I believe that I need to prove myself twice as much for growing up in a different culture, as well as for being a woman who's first language is not English.

survey participant chose to remain anonymous when using this quote

49% of migrants in theatre are self-employed. This percentage goes up to 73% when we add those who are self-employed and have a part-time job. Only 8% are unemployed.

[...] Being a freelancer is especially lonely, as I don't have family on the continent and had to start my social network over when I moved.

Griffyn Gilligan

18.8% of migrants in theatre employ other people. This employment tends to be with freelance contracts (51.6%).

The industry is so focused on freelance work, that I find it really difficult to work due to visa restrictions. That, and I've been asked many times to change my stories to make them more British.

Callan Rose McCarthy

25% of respondents said they practice theatre only when they can. 40% subsidise their practice with another job.

THE EXPERIENCE OF MIGRANT THEATRE MAKERS IN THE BRITISH INDUSTRY

88% of respondents feel being first generation migrants has adversely impacted their opportunities to work in British theatre.

I'm not eligible for funds or projects looking for BAME. Even though I'm an ethnic minority I can pass as white. As a migrant there's an assumption I don't understand the landscape or language. [...] Also as a migrant I can't identify as working class, middle or high class, hence the assumption usually is that I am well off hence won't have enough to contribute to a project because I'm not 'homegrown' talent.

survey participant chose to remain anonymous when using this quote

I had over 10 years' experience abroad before I moved here but I had to start from scratch to get into the industry here.

survey participant chose to remain anonymous when using this quote

I've also had a hard time keeping up with visa fees and it's been very difficult to navigate the pandemic with No Recourse to Public Funds.

survey participant chose to remain anonymous when using this quote

Respondents could select multiple limitations. The ones that scored the highest were: Accent discrimination (55%), Unconscious bias (43%) and only being booked for projects that need migrant or international flavour (43%). 36% also selected "not belonging".

I feel lost trying to navigate the way to enter the theatre work force. There is a hierarchy that I still don't understand. There is an overwhelming feeling that you have to know the right person just to even find out about opportunities. And meeting people can be a challenge when you first move to another country.

survey participant chose to remain anonymous when using this quote

61% said they are often told they speak good English.

Everyone assumes I do not speak English as a Southeast Asian (Chinese) woman. If I even get into interviews, I have to spend part of the interview time proving my language skills or being praised for being 'articulate'.

survey participant chose to remain anonymous when using this quote

FURTHER TESTIMONIALS AND EXCERPTS FROM THE PARTICIPANT RESPONSES TO THE SURVEY:

The MIT core group has pulled together additional quotes from the migrant community to provide an overview of the qualitative data collected.

My French/Americanized accent is confusing for CDs. And I'm black and a woman and 30+ It's like considered one of the unluckiest category ever in that industry.

survey participant chose to remain anonymous when using this quote

Like most areas of life, theatre in the UK seems to be about who you know. That doesn't put me off creating my own network and connections, but it seems to be the case, particularly when I've never seen myself or my people accurately portrayed onstage. The opportunities seem to be scarce, and when they're there, we're ignored. (Example: That Globe production of MUCH ADO.... set in Mexico....with not a single Mexican actor.)

Eduardo Arcelus

The representation of Eastern European/ Polish people has been often reduced to working class, uneducated workers, which has had an impact on the way theatres and employers view us. On the first day of rehearsals people often ask me about my accent or where I am from as if that is the only thing that defines my practice and my identity.

survey participant chose to remain anonymous when using this quote

I don't think we have many opportunities in the UK. Talking with other fellow actors who worked in America, they said opportunities are much more for foreigners (Example if in UK I get 1 or 2 auditions per week, in America I could have one every day). Also, the role you get is not main or secondary but just with a few lines. Every role is reserved for British Trained Actors, but they always say to be open to foreigners. So why do I see a British actor play a French character using a ridiculous French accent instead of seeing a French actor?

Massimo Guasti

PUBLIC LETTER WITH SUPPORTING SIGNATURES

THE ISSUE:

For decades the UK has been an international centre of culture and exchange between different theatrical cultures. However, whilst many artists and companies from all over the world have been platforming at established venues - such as the Barbican, Edinburgh Festival, the Young Vic, Home Manchester, etc - there have not been enough platforms and opportunities for first generation migrant theatre artists living in this country. According to statistics there are 9.3 million migrants living in the UK, 14% of the entire population, while in London the percentage of foreign born/first generation migrants reaches a staggering 37%. However, when it comes to their representation in the theatre industry, their presence is almost nonexistent. London and Midlands based theatre practitioners are in the process of completing an independent audit of a series of venues in those areas to reveal the exact percentage of migrant artists present on their stages and in the creative teams. We are actively widening our network across further areas of the UK, with the final aim of auditing major producing venues in main UK cities, historically homes to most of the migrant population.

Any discussion about diversity should also include the representation of first generation migrant artists living in this country and we think it is only fair that their proportion within society is reflected on British stages, in creative teams, boards of leading arts and cultural organisations, funding bodies, panels and decision making processes.

The present lack of diversity is also reflected in the lack of openness towards different theatrical languages and styles, limited presence of plays in translation and of multilingualism.

WHO WE ARE:

We are a group of first generation migrant artists (comprising theatre companies, freelance artists, arts organisations) coming from different backgrounds and countries who have faced similar barriers in entering the theatre industry in the UK. We are often relegated to operating on the fringe, with limited resources, no exposure and no systemic support at developing audiences for our work. The lack of opportunities and representation has significantly limited the development of our practice and hindered our attempts to create a community that the theatre industry and UK wide audiences can recognise and appreciate. This is more urgent than ever in light of Brexit and COVID-19 and the devastating impact on migrant theatre makers (especially visa applicants and holders required to meet work thresholds to remain resident in the UK). We are united by the necessity to bring structural change to our industry in regards to the representation of first generation migrant artists living in this country, and believe a more inclusive cultural sphere is beneficial and necessary to British society as a whole.

WHAT WE WANT:

To start a UK wide movement to address the lack of opportunities and representation for first generation migrant theatre-makers resident in this country - directors, actors, writers, set designers, theatre-makers in any other capacity, producers, etc.

WHAT WE OFFER:

- Rich knowledge of alternate theatre making forms that interrogate the cultural traditions.
- Inclusion for local migrant communities as participants, audiences, artists and co-creators.
- Connections with international companies, festivals, venues and funders to facilitate transnational co-productions.
- Diversity of languages, histories and cultural experiences to existing (dominant) narratives and nurturing multilingual environments with all the associated benefits.
- Lived experience of migrating, immigration bureaucracy, and issues related to 'cultural assimilation' (working, learning and living in an 'adopted' culture).

OBJECTIVES:

- To increase the representation of first generation migrants on stage and in the creative teams of theatres across the country to reflect the numbers of migrant population in each local area.
- To actively keep extending our network across all areas of the UK, partnering up with other migrant theatre artists and organisations in order to develop a strong national initiative/movement.
- To actively engage with venues and their artistic teams in order to address this situation and develop strategies to overcome it.
- To counter the negative effects of Brexit and fight insularity by fostering exciting cross-cultural collaboration with British-based audiences and theatre makers.
- To redefine the idea of internationalism in the British theatrical culture in order to promote more exchanges and co-production with different countries.

SIGNATURES:

Lara Parmiani - LegalAliens Theatre. Alexandru Istudor. Nastazja Somers. Sidsel Rostrup. Amy Fleming. Danaja Wass. Jose Reyes Canseco - The Rose Company. Laura Kressly. Anna-Jane Stilwell. Melina Theocharidou. Tina Hofman - for now representing Midlands region! Juliana Pflaumer. Rebecca Robinson. Manolis Emmanouel. Ula Moroz. Sînziana Cojocărescu - BÉZNĀ Theatre. Aristotelis Papistas. Laura Wohlwend. Antonia Georgieva. Alexander Ananasso. David Furlong - Exchange Theatre. Eleanor Tata. Margot Przymierska. Aida Rocci. Patrycja Dynowska. Emmanuela Lia. Marina Koemtzopoulou. Penny Babakhani. Flavia D'Avila - representing Scotland. Lora Krasteva - Global Voices Theatre. Nur Khairiyah Ramli - RUMAH. Michał Nowak. Sofia Ioannou. Anastazie Toros. Andrea Cabrera Luna - Anahat Theatre. Rachel Copel. Rita Suszek. Becka McFadden. Anne Mulleners. Tamara von Werthern. Nesreen Nabil Hussein. Fanny Dulin - Exchange Theatre. Audrey Thayer (Odrija Teiere) - Drayton Arms Theatre. Elise van Lil (currently Birmingham - based). Vera Ion. Silvia Battista. Pedro de Senna. Zhui Ning Chang. Olivia Munk. Leena Makoff (Lina Makowska. Youness Bouzinab. Emma Clark. Emily Malloy. Fumi Gomez - Horatio Productions. Juan Echenique - Horatio Productions. Vanio Papadelli. Mai Weisz. Olga Macrinici. Katharina Reinthaller. Joey DeLeon. Ramon Ayres - Ephemeral Ensemble. Andrea Pelaez - LAIPA UK. Lucía Sánchez Roldán. Maria Lisa Genovese. Ana Torre. Katherina Radeva. Ailin Conant - Theatre Témoin. Almiro Andrade. Kasia Lech. Jimena Larraguivel. Griffyn Gilligan. Eduardo Arcelus. Eugenia Low. Andreea Paduraru. Trine Garrett – Foreign Affairs theatre company. Camilla Gürtler - Cut the Cord Theatre. Rob Landi. Daphne Alexander.. Adam Wittek (Equity motion on equality of Non-UK-Born Artists). Tanja Pagnuco. Baris Celiloglu - Theatre East N Bull. Marcus Roche. Gaël Le Cornec - Footprint Productions. Matteo Francesconi. Daiva Dominyka. Paloma Jacob-Duverniet. Nea Cornér. Massimo Guasti - Wretched Strangers Theatre Company. Cecilia Gragnani - Paper Smokers. Michal Szpak. Christina Tsoutsi. Philip Arditti. Sabrina Richmond. Tome Levi. Sara Corso. Catharina Conte. Suzy Kohane. Giovanni Bienne. Basia Bińkowska. Edyta Budnik. Giselle Nirenberg. Mariam Koloyan. Angelo Paragoso. Miška Groidlová. Diana Claudia Stoica. Jurica Marčec. Arnoud Breitbarth. Tomaž Krajnc. Marta Bonito. Nadja Mathern. Victor Esses. Hemi Yeroham. Sybille Wehrli. Piotr Mirowski. Noemi Daboczi - set and costume designer. Sally Beck Wippman. Serena Braid. Laila Alj. Vlada Lemeshevska - Xameleon Theatre. Lara Sawalha. Waj Ali. Andra Chelcea. Theodor Spiridon. Xavier de Sousa - Migrants in Culture. Callan Rose McCarthy. Marisol Spensieri. Teunkie Van Der Sluijs. Amanda Vilanova. Beth Frieden. Nick Ishmael-Perkins - Wretched Theatre. Ria Samartzi. Ela Portnoy. Waleed Elgadi. Mine Ertanin. Kumar Muniandy. Bence Kalo. Kyriakos Vlachos. Sarah Soala. Rebecca Saffir. Adie Mueller. Eszter Patakfalvi. Mary Mazzilli (lumenistheatre. co.uk). Demid Naumov – Neil Laidlaw Productions. Théo Buvat. Rebeka Dio. Anna Udras. Eileen Bellot (QuestLife). Saulius Kovalskas - Chalk Roots Theatre. Tania Azevedo. Rasa Niurkaite - STIGMAcollective. Pierre Palluet. Tessa Battaiotto. Arieta Visoka. Paul V Dudman - Archivist, Refugee Council Archive at University of East London. Sarah Sansom. Tuğba Tirpan. Anna Fleischle. Ava Hunt (Theatre). Jacopo Panizza. Gracia Rios. Neta Gracewell.



GET IN TOUCH

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