

**Liz Rech & Camissa Create (NOT A) COMMON
GROUND / If the bones could speak**

Awareness
Accessibility
Anti-discrimination



English

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**We are here to help.
We listen.
We give support.**



Contact

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Who We Are and What Do We Do

We are the team for awareness, accessibility and anti-discrimination. We will be present throughout the performance and are always available if you would like to speak with us—in person or by email.

Come to us when:

- you have experienced discrimination or inappropriate behavior
- you feel uncomfortable during the performance
- you feel sad, angry, or overwhelmed
- you are unsure what to do
- you simply want to talk
- you witness a situation that makes you feel uneasy
- you feel overwhelmed or uncomfortable
- you have questions about inclusive and discrimination-aware behavior

Awareness is not only important during moments of conflict. When dealing with emotional or challenging topics, it can still be helpful to talk things through with someone. We're here for you; feel free to reach out to us at any time.

We believe you when you say:

**»I was discriminated against.«
You decide what happens next.
We do not make decisions about you
without you.**



Code of Conduct

As a group, we have agreed on a Code of Conduct as part of our safety concept. The performance team is committed to creating a temporary performance space at Baakenhafen that is as non-discriminatory, safer, and non-violent as possible. We strive to foster an environment where everyone is treated with fairness, care, appreciation, and respect.

We take a clear and uncompromising stance against any form of discrimination, including:

- Queer- and transphobia
- Racism
- Antisemitism
- Classism
- Ableism
- Sexism
- Body shaming and body-based discrimination
- and many more

as well as all intersecting and mutually reinforcing forms of discrimination and exclusion.

Note:

The examples above are not listed in order of importance. They should be understood as interconnected and intersectional.

We recognise our social responsibility to create spaces that are accessible and safer for everyone. This is not an additional aspect of our work, but a central part of our artistic practice.



All who attend the performance walk agree to abide by our Code of Conduct. If it is not followed, various measures may be taken depending on the situation.

These may include, for example:

- a clarifying conversation
- a warning
- In extreme cases, exclusion from the event

Even when discriminatory statements or actions are not intended, they can still be hurtful.

Exclusion policy + Right to Refuse Entry

We reserve the right to exercise our authority as event organisers and to deny or exclude from the event anyone who is affiliated with right-wing extremist political parties and organisations, is associated with the right-wing extremist scene, or has previously been known for making racist, nationalist, anti-feminist, queerphobic, antisemitic, or other inhumane statements.

Participants who intentionally or through gross negligence disrupt the event, significantly interfere with its proceedings, or violate legal regulations may be excluded from further participation.

Guests are responsible for any damage they cause.



Values, Goals + Practice

“To be aware” means to recognize, acknowledge, and remain mindful of social inequalities and forms of exclusion. These dynamics often influence our personal and interpersonal relationships in ways we may not consciously notice, while also reflecting broader structural inequalities within society.

For us, awareness, accessibility and anti-discrimination are intertwined.

Only in this way can we create an environment where all participants feel seen and supported, feel comfortable, and experience as little discrimination and harm as possible.



For the performance, this means:

We look out for each other.

We work together to create an environment where everyone feels safe and respected.

We are mindful of how we treat one another.

We try to ensure that no one experiences discrimination or harm.

Why is this important?

We live in a world where not everyone is treated equally or fairly. Some people experience unfair treatment, exclusion, or violence because of who they are or how they are perceived. This often affects people who are marginalized.

This can happen, for example, because someone:

- is racialised as non-white
- is trans*, non-binary, or queer
- is disabled
- experiences poverty
- has had limited access to education

For this performance project, we have therefore chosen to develop an approach that brings together **awareness, accessibility, and anti-discrimination**. As a **transformative approach**, our aim is to foster **a conscious engagement with systems of discrimination and power relations**.

We center the perspectives and needs of people who experience discrimination, exclusion, and/or violence, and seek to create a space that is as supportive, caring, and transformative as possible for everyone present.

Our shared goal:

We want everyone to be able to participate and feel welcome. But this does not happen automatically. We all make that possible by being mindful of each other, looking out for one another, and supporting each other.

We recognise that discrimination and violence cannot be completely prevented and that all of us can unintentionally reproduce discriminatory behaviours.

What we can do is actively work is:

- confront and challenge discriminatory structures and actions
- recognize discrimination and barriers and support others to recognize them as well
- create spaces that are as accessible and discrimination-sensitive as possible
- continuously learn and create change—both on small and large scales, individually and collectively
- continuously dismantle barriers and support those disabled by those barriers
- be there for one another and offer mutual support
- and much more

Let us:

work together to create a space that is as accessible, discrimination-sensitive, and solidarity-based as possible

– a safer space for everyone.

Content Notes

- Reproduction and critical reworking of manifestations of colonialism (such as binary gender roles, quotations, body language, among others)
- Racism
- Genocide
- Slavery
- Nationalism,
- (Local) Patriotism
- Militarism

Sensory Triggers

- Smoke
- Fire
- A real horse

Acoustic Triggers

Loud sounds from horn instruments

Prompts

How am I feeling today?

What do I need, and who can support me, to feel more comfortable here?

How does what I say and how I speak make you feel?

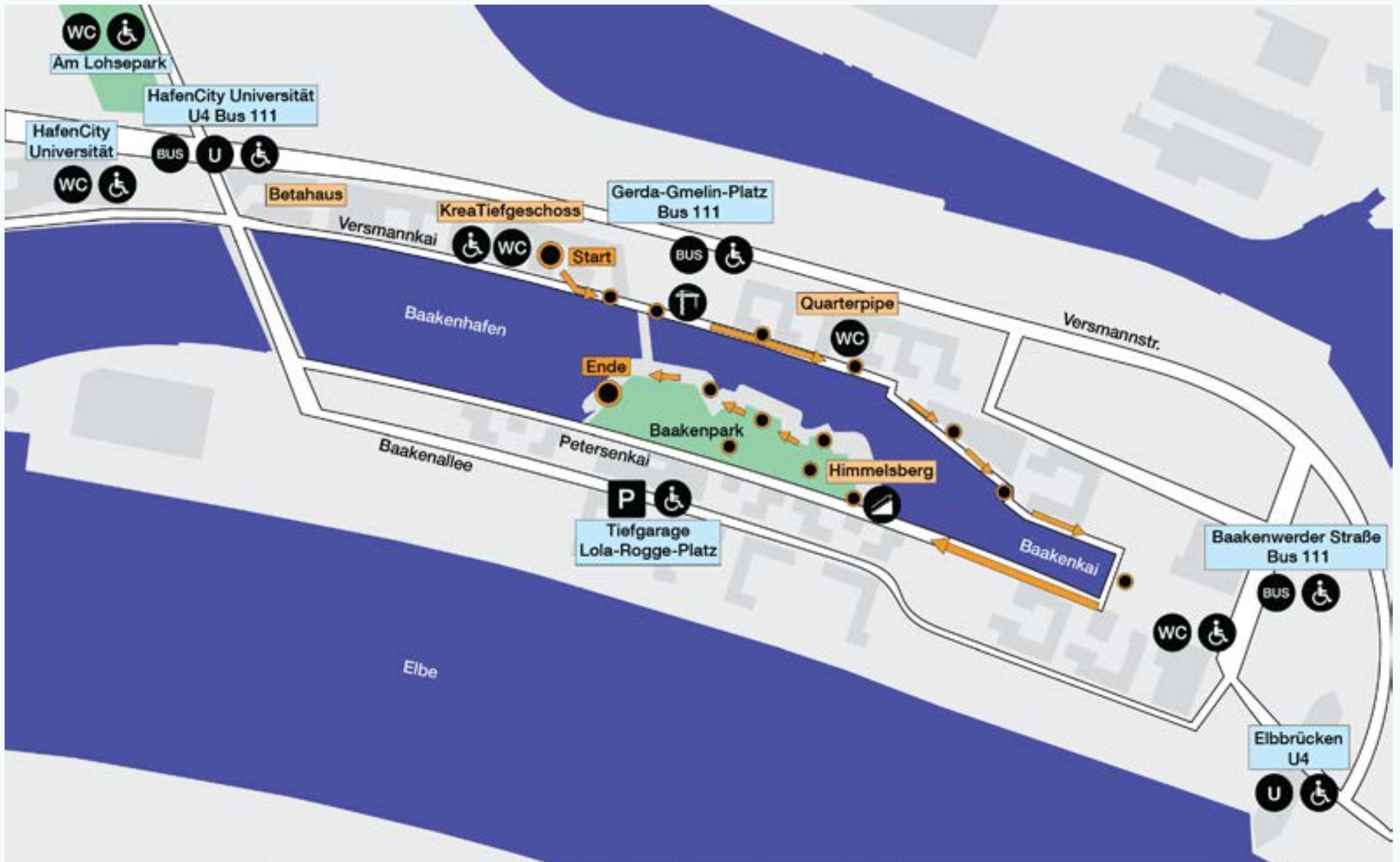
How does what you say make me feel?

How can we support each other?

Do you need anything? Is there anything I can do to help?

When I am unsure, I can ask.





Access Information for Individual Stations

Crane

At this station, it may be more comfortable to stand slightly further back from the performers, to allow you to look upwards comfortably for several minutes.

Quarterpipe

The entrance to the quarter pipe is step-free. However, the cobblestones between the level pavement in front of the building and the entrance are uneven over a distance of approximately two metres.

Himmelsberg

At Himmelsberg, two performances take place simultaneously. One performance on Himmelsberg is only accessible via stairs. Another performance takes place at the foot of Himmelsberg and is accessible without stairs.

If you choose to use the stairs, please note that they have 15 steps, a non-slip metal surface, and handrails on both sides.

Other Facilities Nearby

At Versmannkai 24, you will find two cafés: Café Ufergold and BaakenNest, located next to each other.

On the opposite side, along Petersenkai near Baakenpark, there is an Aldi supermarket (Lola-Rogge-Platz 38).

General Access Information

Arrival by Public Transport

The nearest public transport options are the HafenCity Universität U4 metro station (680 m away), the Elbbrücken U-Bahn and S-Bahn metro station, and the 111 bus line.

The performance begins at waterfront level in the basement of KreaTiefgeschoss (Versmannstraße 32–34, 20457 Hamburg). For arrival at the start of the performance, we recommend using the Gerda-Gmelin-Platz stop on the 111 bus line.

Take the U4 or S3 to Elbbrücken metro station. From there, it is approximately 270 m to the Baakenwerder Straße bus stop (line bus 111). Take the bus one stop in the direction of Altona to Gerda-Gmelin-Platz.

A pedestrian crossing with a lowered kerb is located just a few metres away, providing step-free access to the other side of the street. The crossing has tactile guidance strips, and the traffic lights provide an audible signal when the light turns green.

KreaTiefgeschoss is accessible without steps from Versmannstraße. An elevator provides access to the waterfront level. The elevator cabin measures 90 cm × 128 cm.



Running Late? No Problem

If you arrive late, a ramp at the side of the “Marktplatz der Manufakturen” building (Versmannstraße 42, 20457 Hamburg) provides step-free access to the waterfront at Versmannkai. The surface of the ramp is smooth and even, with no trip hazards, and its gradient does not exceed 6%.

Alternatively, there is a staircase to the left of the ramp. It has tactile warning surfaces at the top and bottom of the steps, 18 steps, and handrails on both sides.

Departure by Public Transport

At the end of the performance, the shortest route to public transport is across the Baakenhafen bridge, which has a gentle incline. On the other side of the bridge are the HafenCity Universität U4 metro station and the Versmannstraße bus stop for the bus line 111.

Leaving the Performance Early

If you need to leave the performance early, the Elbbrücken U-Bahn and S-Bahn metro station is approx. 300 meters away from the crossing between the two waterfront sides.



Parking

The neighborhood has been designed to be largely car-free, so there are only a limited number of on-street parking spaces. The Lola-Rogge-Platz underground car park provides parking spaces, including accessible parking spaces for holders of a disabled parking permit. The car park is located at Baakenallee 40, approx. 400 m from the start of the walk and close to the final performance station. Parking costs €1.50 per hour.



Restrooms

At the end of this overview, you'll find a QR code that links to a PDF with photos of the various restrooms.

A wheelchair-accessible toilet is available in KreaTiefgeschoss. There is space as well as grab rails on both sides of the toilet.

Quaterpipe also has a wheelchair-accessible toilet (door width: 90 cm). There is space beside the toilet on the left (approx. 40cm) and right (approx. 57 cm), but no grab rails.

Approximately halfway along the route of the performance, a public toilet facility is located at Amerigo-Vespucci-Platz, near Baakenworderstraße street in the direction of Elbbrücken bridge. It includes separate men's and women's toilets, as well as a gender-neutral wheelchair-accessible toilet. The wheelchair-accessible toilet is equipped with grab rails on both sides.

At Lohsepark (Versmannstraße 1), there is a temporary toilet facility near the end point of the performance. The available toilets include a men's toilet, a women's toilet, and a gender-neutral, wheelchair-accessible toilet. The wheelchair-accessible toilet is equipped with one grab rail.

HafenCity University has a gender-neutral, wheelchair-accessible toilet with grab rails on both sides.

All accessible toilets can be opened without a Euro key.





Ground Conditions Along the Walk

The path conditions vary slightly along the route and are described section by section below. At the end of this overview, you will find a QR code linking to a PDF with photos of the different surfaces along the route.

The paths along the route are generally easy to navigate on foot and with mobility devices. The following describes the different sections of the route and their surfaces:

On the Versmannkai side, the paths are generally easy to walk and roll along. There are different types of surfaces in this section:

- The pedestrian path is paved with cobblestones with narrow joints. The cobblestones have narrow joints and a smooth surface.
- The bike path is made of large concrete slabs and is easy to roll on. There is a slight gradient between the bike path and the pedestrian path to allow rainwater to drain.

There is a slight incline — under 6% — from the “Embassy of Wild Animals” to Baakenkai. A small part of this section is narrow.

The paths on the next section — from Baakenkai to Petersenkai — have similar conditions to those on Versmannkai and are also easy to navigate on foot and with mobility devices.

At Baakenpark, the surface changes. The path is unpaved but compacted with fine gravel. It is level and free of potholes and exposed tree roots. The incline leading up to the higher level of the park has metal plates with a textured surface. The gradient is between 4% and 6%. There are handrails on both sides.



Seating Options

Along the route, there are many seating options, including benches with backrests, steps along the side of the path, and benches in the park.

At Petersenkai, the buildings are still secured with construction fencing, so there are no seating options for a stretch of around 200 metres.



Respite Options

A designated respite space is available at betahaus (Versmannstraße 4). The entrance to betahaus is step-free. If you need to go there, come up to us; we'll go there with you. You can stay there as long as you like and rest.

If you need to take a moment for yourself and step away, you can take a break at one of the many seating areas along the route.

Look for shaded areas, and remember to bring enough water. You are welcome to rejoin the group whenever you feel ready. The route of the performance walk is marked on the map.

We'll also set up a temporary respite area on the performance grounds. It will be clearly visible, marked with a parasol and a blanket.

Coloniality of street names

Due to the coloniality that continues to be evident in the naming of streets and public spaces such as Amerigo-Vespucci-Platz, Versmannkai, and Petersenkai, we would like to draw attention to the demands of decolonial civil society initiatives such as Arbeitskreis Hamburg Postkolonial, Arca e.V. - Afrikanisches Bildungszentrum, Ossara e.V., Arrivati e.V., Dachverband Hamburg Dekolonial e.V., and many others. We would like to express our support for their valuable work and invite you to learn more about and support these initiatives.

Read the full press release in German by Arbeitskreis Hamburg Postkolonial (article in German)



Excerpt from the Arbeitskreis Hamburg Postkolonial Press Release

“Enough with the glorification of colonial murderers in Hamburg’s cityscape! This continued display of ignorance and arrogance shows me that Hamburg does not actually mean what it says about confronting its colonial legacy.” (translated from original language, so nuances may be lost from the cultural linguistic shift)

– Millicent Adjei



Donate to Ossara e.V., an association supporting education, health, and cultural diversity (website in German)



Donate to Arca e.V., the African Education Center in Hamburg (website in German)

Stadtbild (post?-)kolonial von Ginnie Bekoe

“When I was a child, I suffered greatly because people had trouble with my name. I had to explain again and again how it was pronounced. I dreamed of becoming famous one day. Then there would be a museum with my inventions and a street named after me. And above all, everyone would know how to pronounce my name.

Walking through the streets of Hamburg makes me happy. I love standing on the bus and counting how many other people of color and Black people are riding on the same bus. It warms my heart to see Black children playing on the playground, to be able to buy kosher and halal foods at the grocery store without a second thought, and to hear and read many languages at the doctor’s office — to feel this growing, ordinary diversity that is part of everyday life.

We who are non-white, we also shape the cityscape. There are many people who share experiences similar to mine. Television, advertising, and the media may claim that we do not exist, or show us only through distorted stereotypes. But on Hamburg’s streets I see that we are an integral part of the city, the country, the culture. I feel represented in the cityscape. I feel that I belong. I feel at home.

Walking through the streets of Hamburg makes me unhappy. I walk past Vespucci-Platz and the Columbushaus, on to Kaiserkai, Vasco-da-Gama-Platz, the Magellan Terraces, and the Marco Polo Terraces. Streets and buildings, most of which were only given their names around ten years ago, in 2005. I pass the Bismarck monument, walk along Reventlowstraße and Walderseestraße, past streets honoring Schimmelmann, Wißmannstraße and Hagenbeckallee. Through Godeffroystraße and Dominikweg. Some of these streets were only named after the Second World War, and their names have remained in place ever since without being critically reflected upon. I think of the “suppressed uprisings” that were genocides, of fighters defending their homes and lives, and of “Schutz-

truppen” defending profits. I think of the millions of people who were murdered, lynched, enslaved, exploited, raped, and forcibly displaced, and I see magnificent façades, newly built residences, and new typefaces. The then Senator for Culture, Karin von Welck, said in reference to the new streets inaugurated in HafenCity in 2005: ““I am very pleased that the western area [of HafenCity], with the first three names [Ferdinand Magellan, Marco Polo, and Vasco da Gama], is acquiring such a historically rich identity. Street names shape and define a city. They also reflect the history of a city and can—as in this case—provide particular impulses for the future.” Whose identity? Whose future? Every step through these streets is a blow to cultural memory, a renewal of collective trauma. Our stories don’t count. We become invisible when a conqueror is merely an “explorer.” We do not count when a pioneer of enslavement and exploitation is nothing more than a “seafarer.” We are worthless when honoring one person means degrading millions.

When I look at Hamburg’s streets, I see myself reflected in the cityscape. When I look at Hamburg’s streets, I am invisible.

Perspectives are missing. Hamburg profited enormously from the suffering of other people and countries—indeed, entire continents. To describe colonialism as anything other than what it was means making invisible what lay behind it: ideologies and dogmas that asserted that some people were worth less than others. More than that: when people become commodities, they are no longer human beings.

Colonialism only functions through racism. Hamburg’s streets reflect these ideas when they bear the names of those who propagated these dehumanizing ideologies and played a decisive role in enriching themselves in ways that should be unthinkable today. Hamburg’s streets show me that this history and this knowledge are still unquestioned, represented and present. Kien Nghi Ha says: “Black subjects, who often acted with resistance even as victims, are once

again victimized through the glorification of perpetrators in hegemonic discourses.”

When I walk through Hamburg’s streets, I feel that we are represented. I want to see us represented and respected in Hamburg’s street names, too. Today, I no longer dream of having a street named after me. Today, I dream that the impulses shaping the future will also come from identities that are both rich in history and rooted in resistance.”

(translated from original language, so nuances may be lost from the cultural linguistic shift)



End Note:

Everyone takes responsibility for themselves and considers the impact of their actions on others. Together, we work towards creating a safe, respectful, and equitable environment. We practice attentiveness and recognize different experiences, needs, and boundaries. We learn from history.

AAA as a Collective, Continuous, and Transformative Learning Process

We bring together awareness, accessibility, and Anti-discrimination (AAA) because we strive to create spaces in which as many people as possible feel comfortable, respected, and welcome. It is an ongoing learning process that requires our continued attention, commitment, and solidarity.

Awareness work and cultural work that challenges discrimination, while aiming to reduce and remove barriers, are continuous processes. Our aim is to contribute to transforming social power structures and systems of inequity, and to work towards a society free from violence and oppressive dynamics.

Our approach is not set in stone. With every event, new experiences, perspectives, and insights emerge. We very much welcome feedback, suggestions, and constructive criticism.

This concept draws on the awareness framework developed by the Queer Refugees Resilience Project – RosaLinde Leipzig e.V. and is inspired by the book “Undrowned: Black Feminist Lessons from Marine Mammals” by Alexis Pauline Gumbs. It was also developed through dialogue with the “Mobile Beratungsteam gegen Rechtsextremismus Hamburg” and through consultation with Kulturperlen Hamburg (www.kulturperlen.hamburg).



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Imprint

Liz Rech & Camissa Create:

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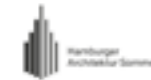
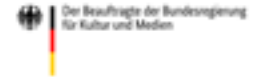
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