

## EVENT DESCRIPTION SHEET

*(To be filled in and uploaded as deliverable in the Portal Grant Management System, at the due date foreseen in the system.)*

 *Please provide one sheet per event (one event = one workpackage = one lump sum).)*

PROJECT	
<b>Participant:</b>	NARODNI DIVADLO MORAVSKOSLEZSKE, PRISPEVKOVA ORGANIZACE NATIONAL MORAVIAN-SILESIA THEATRE (NMD ATELIER)
<b>PIC number:</b>	889951527
<b>Project name and acronym:</b>	RESISTANCE! - Youth Festival of Modern European History — RESISTANCE

EVENT DESCRIPTION	
<b>Event number:</b>	WP7, D9
<b>Event name:</b>	RESISTANCE! Youth Festival of Modern European History
<b>Type:</b>	Festival
<b>In situ/online:</b>	In-situ
<b>Location:</b>	Czech Republic, Ostrava
<b>Date(s):</b>	10.9.2024 - 12.9.2024
<b>Website(s) (if any):</b>	<a href="https://www.ndm.cz/cz/stranka/1101-resistance-festival-v-ostrave.html">https://www.ndm.cz/cz/stranka/1101-resistance-festival-v-ostrave.html</a>
Participants	
Female:	37
Male:	12
Non-binary:	1
From country 1 Czech Republic:	293
From country 2 Italy:	7
From country 3 Slovenia:	6
From country 4 France:	5
From country 5 Netherlands:	5
From country 6 Portugal:	6
Total number of participants:	322
From total number of countries:	6
Description	

*Provide a short description of the event and its activities.*

**Participation disclaimer:**

The performances and activities related to the Resistance project were held for school audiences, public attendees and project contributors.

Over the course of two morning sessions, a total of 92 students attended the shows. Each evening, the performances drew a full house of 60 attendees, culminating in a total of 180 audience members. Every show was sold out, with the theatre's 60-seat capacity filled for each session.

Gender-specific data were not collected for all audiences. This decision was made to respect student privacy and due to the sensitivity of the issue, which we recognized. We did not want to pressure young participants into disclosing or documenting their gender if they were not willing to do so. All student participation was approved by school authorities, with consent and supervision provided by headmasters or designated teachers.

**Description:**

Since the participants from different countries arrived in Ostrava on 9 September at different times, the first welcome came at a joint breakfast in the theatre on the morning of 10 September. As a warmup for the whole festival we included an internal meeting of the mentor team and representatives of the organizations in the Trouble café. At this meeting we had the opportunity to discuss the progress of our project so far and outline a course of action for future festivals, sharing information regarding PR collateral, monitoring and funding.

At the same time, participants had a movement and dance workshop with two members of the National Moravian-Silesian Theatre Ballet Company, Rita Pires and Barnaby Packham. As the cast of participants changes during the different festivals, we felt it was important to introduce them to each other through creative work at the beginning. And because ballet and movement is an inherently international language, we chose a workshop in which the participants worked with the initial concept of resistance and worked it out under the guidance of the tutors over three hours into a really impressive choreography, which they presented to a plenary of mentors and coordinators at the end of the workshop. The participants greatly appreciated the opportunity to get to know each other better and to make friends during the workshop. Mentors appreciated the quality and breadth of the work they had done during the workshop.

**The next programme of the festival followed the following dramaturgical lines:**

**Performances for schools**

On Wednesday 11 and Thursday 12 September, the participants performed their shows (always in a block of three) in the Jiří Myron Festival Hall. The performances were attended by pupils and students from 6 schools. It is not common in the Czech Republic for schools to have a theatre space, theatre is not part of the basic curriculum. Since the National Moravian-Silesian Theatre is the largest cultural institution in the region and has a rich network of schools, we approached the cooperating teachers who came to the theatre to see the performance. In the week before the festival, theatre lecturer and dramaturge Daniela Jirmanová visited all the schools and conducted workshops for pupils and students to prepare and tune them to the themes and theatrical language of the individual performances. Discussions after the performances were moderated by representatives of the Czech team and although we are not used to debating much in Czech schools, we managed to create a safe atmosphere in which different opinions on the history and present of Europe and individual countries were expressed. For many students, these performances were their first encounter with original collective theatre - the method of devising theatre. Even the theatrical treatment of the themes was surprising and enriching for them.

**Performances for the public audience**

We divided the evening performances for the public, which took place over all three days of the festival in Theater 12, into three two-hour blocks. The theater was full for all three evenings. In promoting the festival, we collaborated with the Mladý divák club, which is a cultural platform for young people who are interested in various types of art and actively participate in performances, concerts, exhibitions of various Ostrava cultural institutions.

The composition of the audience was diverse. In carefully prepared moderated debates after the performances, there was intergenerational sharing, the illumination of various historical epochs of European states, as well as more general reflections on the function of history in teaching and the importance of acts of resistance in individual national histories.

**Documentary filming**

The documentary, which is the output of our project, is produced by the Czech documentary filmmaker and university teacher Silvia Vyvijal Divékyová. For practical reasons, a substantial part of the filming

of the interviews with participants and mentors of the project took place during the Ostrava festival. In addition to the technical rehearsals of the performances in individual theaters, the afternoon program also included filming of a documentary in the NDM Studio. Interview respondents talked not only about historical contexts and their relationship to the present, but also about the process of creating a theater performance from historical material based on research.

#### **Evaluations**

In person evaluations were carried out as a support to the later sent online survey. From previous experience we concluded that in person sessions were needed as they gave us valuable insights. This was carried out with participants and with producers during a seat down session.

#### **Off program**

In this dramaturgical line of the program, we have included activities that will help the participants to get to know each other more informally and at the same time to get to know some of the historical and cultural monuments of the city of Ostrava: the historic building of the Antonín Dvořák Theater (part of the Moravian-Silesian National Theatre), the Dolní area Vítkovice (a unique mining industrial monument and currently an important center of Ostrava's cultural life) and the Plato contemporary art gallery.

<b>HISTORY OF CHANGES</b>		
<b>VERSION</b>	<b>PUBLICATION DATE</b>	<b>CHANGE</b>
1.0	01.04.2022	Initial version (new MFF).