

**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).)*

<b>PROJECT</b>	
<b>Participant:</b>	DRUSTVO GLEDALISCE GLEJ DRUSTVO GLEDALISCE GLEJ (Glej Theatre)
<b>PIC number:</b>	947659640
<b>Project name and acronym:</b>	RESISTANCE! - Youth Festival of Modern European History — RESISTANCE

<b>EVENT DESCRIPTION</b>	
<b>Event number:</b>	WP8, D11
<b>Event name:</b>	Resistance Rewind - online festival
<b>Type:</b>	Online festival
<b>In situ/online:</b>	Online
<b>Location:</b>	Slovenia, Ljubljana
<b>Date(s):</b>	4.12.2024
<b>Website(s) (if any):</b>	<a href="https://www.glej.si/en/resistance-rewind">https://www.glej.si/en/resistance-rewind</a>
<b>Participants</b>	
Female:	57
Male:	25
Non-binary:	1
From country 1 Slovenia:	18
From country 2 Italy:	28
From country 3 Portugal:	12
From country 4 Czech Republic:	6
From country 5 France:	8
From country 7 Netherlands:	7
From country 8 Ecuador:	2
From country 9 Serbia:	1

From country 10 Brasil:	1		
Total number of participants:	83	From total number of countries:	10

**Description**

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

**Participation disclaimer:**

In total, 70 different accounts accessed the online event, with many of them used collectively. Of those 53 prior registered accounts took part in the online festival, representing the above mentioned countries and a range of gender identities. In many cases, multiple participants (often 5–7) joined from a single account, especially within group settings.

The online festival, along with the digital guidebook and broader Resistance project, was presented as part of Training and Cooperation for Art Institutions in Prague to 20 professionals attending as it was happening at the same time as the festival. It was also promoted via partners' websites, social media platforms, and shared with organisations outside the project consortium working in the field of youth theatre.

**Programme:**

The online festival began with an introduction and presentation of the project, followed by presentations and feedback from the Slovenian, Portuguese, and French groups. A digital guidebook was then presented as a strong dissemination tool containing every detail about the project as well as the recording of the shows, historical backgrounds and so on. We proceeded with insights from the Italian, Czech, and Dutch groups, closing the event with final notes and conclusions.

**Description:**

On December 4th 2024 at 16:00 CET, we held the Resistance Rewind online festival as the grand finale of the international Resistance: Youth Festival of Modern European History project. The timing of the event was intentionally chosen to accommodate participants' school schedules and to ensure that outside guests, including those attending the theatrical conference in Prague, and an Italian theatre workshop could also join us. This enabled us to present our project to a wider audience and further expand its reach. We were joined by guests from multiple organisations working in the field of youth theatre, a representative from CED Serbia, and from various countries from Europe as well as Central/South America

To accommodate as many guests as possible, including key attendees from theatre conferences and external organizations, we opted for a one time festival format. This meant limiting the session to 1-2 hours, ensuring high participation and engagement. Recognizing the importance of showcasing the young participants' production, we included them in an online digital tool presented during the festival. This tool, available on partners' website, allowed guests to watch all performances at their own pace and schedule. This approach enabled us to use the festival time for a more pressing goal—providing young participants and their mentors with the impetus to continue developing their projects.

The structure of the event focused primarily on methodologies, participant experiences, and reflections rather than the thematic historical content explored during the process. This was a strategic decision, as youth theatre organizations from other countries joined us, and we wanted to offer insights into what young participants enjoy and find valuable. By sharing this knowledge, we aimed to inspire others to adopt similar approaches in their work with youth.

The majority of the programme content was carried out by the participants themselves, reflecting the youth-driven nature of the project. After a brief introduction to the event, each group was invited to share their process, methodologies, and experiences. This session provided an opportunity for participants to reflect on both the challenges and successes encountered during the project.

**The following topics were addressed during the discussions:**

**Creative Process:** Groups shared how they approached the historical research, the creative process, and the methods used to develop their performances.

**Participant Experience:** Participants offered valuable feedback on what they enjoyed most about the project, as well as areas they found challenging.

**Good and Bad Comments:** Honest reflections were encouraged, highlighting both the strengths of

the methodologies employed and areas for improvement.

**Room for Improvement:** Suggestions were shared to enhance future projects, particularly in fostering engagement, balancing structure with creative freedom, and refining communication across international collaborations.

The discussions offered valuable insights for both participants and guest organizations. Key takeaways included the significance of youth engagement, highlighting the need for creative freedom, peer collaboration, and connecting history to modern contexts. Interactive approaches that integrated research, storytelling and performance were especially appreciated.

A key highlight of the Resistance Rewind festival was the presentation of the digital guidebook. This interactive online resource serves as a comprehensive dissemination tool for the project. It brings together the themes and historical context of each performance, visitors can also watch full recordings of the productions, learn about the partner organizations, and view interviews with the project authors, coordinators, mentors, and participants. The guidebook ensures that the project's impact extends beyond its duration, offering an accessible resource for theatre practitioners, educators, and youth groups interested in similar initiatives.

In conclusion, the Resistance Rewind online festival successfully celebrated the achievements of young participants and showcased the potential of youth theatre as a powerful medium for engagement and education. By combining an accessible online format with a thoughtfully designed digital guidebook, the project reached a broad audience. We hope that the insights and resources shared will continue to inspire creative projects and foster meaningful collaborations across borders.

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