

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

EVENT DESCRIPTION	
Event number:	W1, D16
Event name:	Youth performances in Slovenia, Portugal, Netherlands, Czechia, Italy and France
Type:	Workshops, trainings
In situ/online:	In-situ
Location:	Slovenia, Ljubljana; France, Montpellier; Netherlands, Deventer; Czech Republic, Ostrava; Portugal, Braga; Italy,
Date(s):	
Website(s) (if any):	https://www.glej.si/programi/resistance-youth-festival-of-modern-european-history/
Participants	
Female:	145
Male:	37
Non-binary:	6
From country 1 Slovenia:	24
From country 2 Czech Republic:	33
From country 3 France:	50
From country 4 Italy:	9
From country 5 Netherlands:	10
From country 6 Portugal:	62
From country 7 Ukraine:	1

Total number of participants:	188	From total number of countries:	7
Description			
<i>Provide a short description of the event and its activities.</i>			
<p>The first phase of the Resistance project was dedicated to extensive research and creative development, culminating in performances designed to tour every partner country involved. During this initial stage, participants across various organizations engaged in diverse activities such as workshops, training sessions and performance-building residencies. These sessions provided essential knowledge, artistic guidance, and professional insights, shaping performances deeply rooted in historical and contemporary social contexts.</p> <p>Specifically, participants attended specialized workshops such as the premiere rehearsal workshops led by experienced mentors, at NDM Atelier (Czechia) and University Paul-Valery Montpellier (France). Theaterschip (Netherlands) conducted workshops with theatre professionals and a culturally significant Mollucan learning session. Teatro Circo (Portugal) hosted diverse engagements including workshops on movements of self-censorship, dialogue and debate, scenographic exploration of objects and their meanings and discussions with NGO representatives on political and social activism. Delle Ali (Italy) and Glej Theatre (Slovenia) contributed through devising theatre workshops and adaptation creation sessions specifically aimed at youth and selected participants.</p> <p>Below, you will find detailed reports from the premieres of the performances created during this starting period, highlighting the creative processes and outcomes.</p>			
PARTNER: Glej Theatre			
<p>NAME OF THE PERFORMANCE: You are what you eat DATE AND LOCATION OF THE PERFORMANCE: 12. november 2023, Dance Theatre Ljubljana DATES AND LOCATIONS OF /POSSIBLE/ REPEATS: 21. december, Glej Theatre ARTISTIC TEAM: Authors and performers: Ajda Gramc, Anika Katušić Kocbek, Iza Lesjak, Zigi Omerzel, Laura Prajs, Eva Remi Reponj, Tia Rozman, Elis Seyto, Maruša Freya Voglar Mentors: Anja Pirnat, Tatjana Peršuh, Isa Gardien, Nina Pertot Weis Artistic overview: Anja Pirnat Production: Gledališče Glej</p>			
<p>DESCRIPTION OF THE PERFORMANCE :</p> <p>The show is an omnibus of rebellions. From the most banal to the great and critical in the context of the former Yugoslavia. It is full of both rebels and those who do not rebel. And also those who resist so much that the rebellion no longer makes sense. Or more simply, it shows that you really are what you eat - literally and metaphorically.</p>			
<p>REPORT OF THE PREMIERE AND DABATE:</p> <p>The premiere was a great success. The theatre was absolutely packed, bursting at the seams and the audience was very diverse in terms of generations. From the youngest members of society to the older veterans, each with their own perception of resistance and their own perception of Yugoslavia. The humorous aspects of the performance very quickly filled the hall with laughter, and gradually made the audience relax more and more, while the more serious scenes really set the tone for the intellectual maturity of adolescents or today's youth. As a result, the debate at the end of the performance was extremely successful. The debate, led by the young performers, started with a brief description of the work, the research, but soon developed into deeper topics. The audience participated very actively and there was a sense of intergenerational bonding and interest. Sharing experiences and testimonies of both older and younger people present. We discussed what resistance means for whom, whether resistance is considered a good or a bad thing, whether it is crucial for the survival of oneself or society, and whether you can make sense of the concept of Yugoslavia even if you have never experienced it at all. We ended the event on a very positive note, performers, which definitely left a mark on all of us.</p>			
<p>web: https://www.glej.si/si-to-kar-jes https://www.glej.si/en/you-are-what-you-eat</p>			
PARTNER: Teatro Circo			
<p>NAME OF THE PERFORMANCE: "ALTERNATIVE SPEECHES" What if we could go back in time to the 26 of April 1974? What if the revolution had also taken place from a female perspective?</p>			

"Alternative Speeches" was the first Portuguese public presentation within the scope of RESISTANCE! - Youth Festival of Modern European History. The presentation which took place on the 1st of July 2023, started with a poetic manifesto, inviting the audience to reflect on the concepts of freedom and democracy.

In this performative mapping built by the youngsters, the routes were visible provocation actions involving the public and the Braga community. The group moved around the city and drew routes made of word, movement, and music. A show opened to the public and to the occupation of public space.

It was an action that allowed us to carry out a work of mediation between interpreters, organized public and people passing through the city at that time.

"Alternative Speeches" ended with a quiz at Café A Brasileira about this historical moment in Portugal, the 26 of April 1974.

1 QUIZ – DEBATE STRUCTURE

MODERATION

INTRODUCTION: Welcome + Contextualisation

Explain the structure of the quiz: duration, rules, number of questions, challenges, how the participants are organised, props. Subdivision into groups of 4/5 people; two rounds of questions/challenges. Each team will answer each round as quickly as possible. The fastest team answering the questions wins one point per round. At the end of each round there's a debate question.

ROUND 1: Quick general knowledge questions. Each question has 3 options, and each team signs A B C, or no options are presented, and each team writes their respective answer on their sheet.

Another possibility: the moderator reads the question and the first team to press their buzzer responds. The teams respond, the moderator reads a description that enriches the answer with more detail. Score record.

ROUND 2: Images that refer to entities/concepts related to the Dictatorship. Each team receives 1 image and writes the respective caption on a sheet of paper (identifies the people, events, or symbols, with much detail as possible). Each team has to imitate its image to the team next door.

Each team earns one point if they correctly identify the image, and another point if they guess the imitation of the team next door. At the end, the moderator reads a description or testimony that illustrates each of the images, what each entity did in the context of the Estado Novo / Democracy.

CONCLUSION

Reflection on the entire performance and quiz, its relationship with the purpose of RESISTANCE!

2 QUIZ – DEBATE CONTENT

THEMES & CONTENT

INTRODUCTION: Welcome + contextualization about Café A Brasileira (meeting space for intellectuals and the democratic wing during the Estado Novo regime) Theme: History and alternative narratives

ROUND 1 Theme: Estado Novo

Q1 By group identify a representative historical figure from this period and briefly describe to the group who it was.

Q2 Indicate at least 4 adjectives that characterize the political and social regime of the Estado Novo.

Q3 What was the moral slogan of the Estado Novo and its explanation.

Q4 What territories constituted the Portuguese State until 1974?

Debate question:

Q1 In response to the first question, did anyone identify a woman, or a personality of African origin? Why not? Is it important to include other characters in the story? Give examples of other figures and their role in the Dictatorship or Revolution. Ex. Virginia Moura, Natália Correia, Amílcar Cabral, Fernando Lopes Graça (cultural perspective).

Q2 God, Homeland & Family (Deus, Pátria e Família) was the slogan of the Estado Novo regime. Is there a slogan today that defines Portugal's moral and social orientation? What adjectives characterize current Portuguese social and political affairs? Does it make sense to think in terms of national identity today?

Q3 States are defined by borders (among other things), but these are also human conventions. Is a world without borders possible or desirable?

ROUND 2 Theme: Concepts and Politics of the Spirit

Logos, images, testimonies, staging alluding to: PIDE (censorship and repression), the SNP (propaganda, People's Cinema, exhibitions, art), Mocidade Portuguesa (social codes, hierarchy and morals, social model advocated by the Estado Novo regime), Colonial War vs Liberation and

Independence Movements (PAIGC, African Party for the Independence of Guinea and Cape Verde January 23, 1963).

Debate question: What forms of surveillance and manipulation are we exposed to or subjected to at the moment? What social codes are we subjected to? Who are the transgressive bodies today?

What new lines of tension exist today?

CONCLUSION

Is it easier/stimulating to summon a collective memory or our opinions? History - collective memory: it is social, about the present, it materializes in objects (codes, symbols, images), it is dynamic. What do we want to add, value, remember? Delete, rewrite, or edit? Can art be a weapon against oppression? Leverage democratic dialogue?

PARTNER: Stichting Theaterschip

NAME OF THE PERFORMANCE: Niet de Punt, wel een Komma (English title: Cloves and Nutmeg)

DATE AND LOCATION OF THE PERFORMANCE: Friday 27 October 2023, 19:30, Theaterschip

ARTISTIC TEAM

Authors and performers: Thirza Nijsink, Nutsa Lomsadze, Yentl Pattynama-Ras, Olivier Schulenburg

Mentor: Fiona Kelatow

Artistic overview: Chris de Vries

Production: Nienke Schoemaker

DESCRIPTION OF THE PERFORMANCE

For their performance “”, youngsters dove into the resistance history of Moluccans in the Netherlands. Together with theatre maker Fiona Kelatow, they conducted research within the Moluccan community in Deventer in September and October of 2023. They delved into the books, watched documentaries, visited the church, talked to the Moluccan community and collected their stories.

The youngsters got to know a whole group of people and retold the story of the Moluccans from the perspective of the new generation. The result is a special performance that gives an honest view and a beautiful representation of the Moluccan community in the Netherlands.

REPORT OF PREMIERE

Walking into the foyer the audience of the performances were shown a video which describes the past 70 years of history of Moluccans in the Netherlands. As the performance is quite conceptual and for the most part non-verbal, this showing this video before the performance offers the audience a historic framework. In order to understand this very long history, the performers had created a historic timeline. Together with their mentor, they had a lot of discussion about whether or not the performance should include their timeline. But as the history is so broad, and covers over 300 years, they eventually decided to not include the timeline as a whole in the performance. Rather, the performance only briefly shows the most important historical events and then focusses on the feelings of Moluccans. By still showing the video in the foyer, audience members who are not aware of the history of Moluccans can get a small introduction into it which enables them to put the performance they are about to see in the right perspective.

In the performance, the performers use music and dance to convey the feelings of (a part of) the Moluccan community to the audience. They make use of a combination of their own work and traditional Moluccan songs. Throughout the performance, beamers are used to project video's behind and on the performers. These video's show atmospheric shots of the Moluccan islands as well as interviews the performers conducted on the street during their research asking people what a Moluccan is.

The performance ends with a traditional Moluccan song, which the youngsters learned from a retired Moluccan conductor. The conductor could not be present at the premiere. But another member of the Moluccan community, who helped the youngsters in their research phase, was present and started singing along to the song during the performance. This created a beautiful moment with a deep sense of community and connection.

The premiere was visited by a diverse audience, consisting of parents and grandparents of the performers but also by a lot of youngsters. After the performance, the audience was invited into the foyer to discuss the performance. As most of the audience members were not familiar with the entirety of the history behind the Moluccan community, the discussion was informal and focused on their experiences of the performance.

Web: <https://theaterschip.nl/resistance/>

PARTNER: National Moravian-Silesian Theatre

NAME OF THE PERFORMANCE: When Spring is Over

DATE AND LOCATION OF THE PERFORMANCE: 18. 11. 2023 at Theatre night 2023, scenography workrooms of NDM.

DESCRIPTION OF THE PERFORMANCE:

When Spring is Over was created during an intensive week-long creative workshop in August 2023 under the guidance of mentors. The starting point for the work was the historical events surrounding

the Prague Spring in 1968. We narrowed and refined this theme dramaturgically at the outset, and the sociological research and the mentors' preparation had a more specific starting point, which was the act of resistance by Jan Palach, a student at Charles University, who burned himself to death in January 1969 in protest against the occupation by the Warsaw Pact troops. The result is a roughly twenty-minute performance that uses and authentically quotes opinions from a sociological survey and equally reflects the attitudes of the participants - the actors. It metaphorically captures the feelings of release and freedom that were associated with the movement around the Prague Spring. It takes on the personality of Jan Palach and the significance of his act at the time, during the Velvet Revolution before the collapse of the Soviet Union (1989) and now. It looks at his deed from different angles and asks a question that is an excellent starting point for an intergenerational discussion with memorials: Was Jan Palach really a hero? What is his legacy? What would we be able to give up for freedom and democracy?

On 18 November, as part of the pan-European event Night of Theatres, three premieres of this performance (as there are three casts) took place in the site-specific space of the scenography workshop warehouse. Each of them included an activation introduction - a spatial sociometer in which the audience could express their answers to questions about their relationship to freedom, democracy and the value of human life by simply moving around the space. Each performance was followed by about half an hour of moderated, very lively discussion, based on mutual explanation of the values that the story of Jan Palach carries with it and their update to today.

ARTISTIC TEAM:

Authors and performers: Klára Pavlišťíková, Klára Müllerová, David Zbořil, Kateřina Szopová, Sára Voleníková, Sára Stoklasová, Daniel Dudek, Johana Fernecká, Tereza Schwanová, Zlata Palkovská, Karolína Balážová, Vendula Holčáková.
Mentors: Radana Otipková, Vít Roleček
Artistic overview: Daniela Jirmanová
Production: National Moravian-Silesian Theatre

DATES AND LOCATIONS OF /POSSIBLE/ REPEATS:

16. 1. 2023 Ostrava (This day is 55 years of the act of resistance of Jan Palach, which is the main topic and input of the whole performance).

PARTNER: ASSOCIAZIONE CULTURALE DELLEALI ETS

NAME OF THE PERFORMANCE: OCCHIO BUIO (DARK EYE)

DATE AND LOCATION OF THE PERFORMANCE

20 December 2023, CAG Centro Aggregazione Giovanile Vimercate

DATES AND LOCATIONS OF /POSSIBLE/ REPEATS

10 February 2024, Biblioteca civica Vimercate

ARTISTIC TEAM

Authors and performers: Simone Frisenda, Francesco Calamia, Jonas Gabriel Beretta, Alessandro Battaglia, Filippo Sciolette, Elisa D'Angelo, Sofia D'Angelo, Aya Chibate, Ginevra Balestrini

Mentors: Francesca Assi, Alessandra Anzagli

Artistic overview: Alessandra Anzagli

Production: delleAli Teatro

DESCRIPTION OF THE PROJECT

The project had difficulties getting off the ground because of the historical theme (fascism, foibe, exodus 1918/1956), which is still very sensitive today.

For this reason, the high schools that we had already met at the time of the call for proposals were now reluctant: they were afraid of political controversy. They did not allow us to carry out the project during school hours (as had happened with other projects) or to present it to the students.

We organised two public presentations with the ANPI (National Association of Italian Partisans). Some interested teachers promoted it to their students, but in an informal way.

A group of interested young people was formed. The mentors worked with them on the theme of history, memory and remembrance. How these themes intersect with these historical events, which was completely unknown to the youth.

DESCRIPTION OF THE PERFORMANCE

Looking at history is also looking at ourselves. With one eye I look outside. With the dark eye I look inside myself. In this interplay of inside and outside, of being and not being, the performers move around the stage, creating different spaces that mark belongings that have to do with identity. Like threads of memory that slowly unravel and reassemble the ball of yarn.

REPORT OF THE PREMIERE

It was decided to have the premiere at CAG, where the rehearsals take place. We involved the youth who attend and are the same age as the performers.

The youth were very impressed with the performance, including the form. During the debate, they

were surprised that these events are not talked about. Or rather, that they are not talked about in school, their main source of information. The debate continued about belonging imposed by the choices of others and the impact on personal identity.

This premiere was very positive considering that it was the first time for most of the young performers.

PARTNER: Paul Valéry Montpellier 3 University

NAME OF THE PERFORMANCE: May 1968 RE-VOLUTION

DATES of artistic residencies: 2 to 13 October 2023; 27 to 30 November 2023

DATE AND LOCATION OF THE PERFORMANCE: 1. December 2023, Saint-Louis Space, Montpellier

ARTISTIC TEAM:

Authors and performers: Ninon Cluzeau, Erwan Gourhant, Elsa Trehen, Pau Muller, Judith Hassine, Clara Rostaing, Tom Rudelle, Zoe Bouchacourt, Emma Naegel, Zoé Martin, Pauline Auzuret, Florine Pracht, Sandy Ghazarian, Agathe de Montety, Anton Mazas, Jennifer Nasrallaf, Héloïse Kupfer, Anthony Galea, Liczenn Rivoallon, Diane Icardo, Perceval Belot, Lisel Adam, Aurélie Ducrocq, Théo Bressy, Adriana García Monge,

Artistic overview: Laurent Berger, Frédéric Cherboeuf

Production: Theatre and Performance Department, Montpellier 3 University, DéDRAMATISONS Association

DESCRIPTION OF THE PROJECT:

To match the specifications of the RESISTANCE project, the artistic team began by working on the notion of memory and its relationship to history. By exploring in detail the unfolding of political and social movements during the period of May 1968, we extracted speeches and anecdotes which we felt could have repercussions in the contemporary situation and inspire equivalent movements today. At the same time, the young people, questioning the intimate and subjective memories of their family members, came up with interviews and ideas they wanted to stage. Then we discussed together what, in all these stories and texts, could inspire new forms of resistance.

Using all this material and improvisation exercises, we came up with around ten short sequences, from

which we selected the five we felt were most likely to raise public awareness of the notion of resistance, between historical memory and contemporary commitment, giving priority to the variety of forms and themes

DESCRIPTION OF THE PERFORMANCE:

The show is divided into five sequences, offering five different approaches to the May '68 movement, from the most historical to the most metaphorical, emphasizing the impact these events could have on young people's commitments today. In particular, we have worked on the reworking of political speeches from the period, the reenactment of a film on worker involvement in the Wonder factories, a feminist vision of the intimate memory of the period, a ritual on the invisibility of feminicide then and now, and a performance on the radicality of political manifestos.

REPORT ABOUT THE PERFORMANCE AND AUDIENCE REACTION:

The show was generally well received by the public, even if the radicality of certain sequences, led to debates on the need to represent or evoke violence in order to denounce it.

The audience greatly appreciated the fact that they were able to learn about certain historical events that are little known or forgotten and to be able to reflect on their topicality. The interest in the feminist movement of this period of history that was sometimes ignored by the spectators was quite obvious and the possibility of realizing that some of the concerns of the time were now outdated or on the contrary had made possible to move towards a greater awareness of the cause of women. The audience was particularly touched by the testimonies of the young people's grandmothers about their emotional lives at that time and was able to see that this sensitivity, despite being relayed by the feminist movements of the time, had been invisibilized and were today at the center of contemporary feminist struggles.

The debates gave us very fruitful directions to rework the show in order to be more accessible to the public, especially with the idea of presenting it to a foreign audience that knows little or nothing about the events of May 68. We think it is important to add historical references so that the link between the history and current events of the resistance movements can be more sensitive. We also want to make more concrete the utopias that cross us today as they carried the movements of the time in order to bring real changes in our society.

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