

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:	UNIVERSITE PAUL-VALERY MONTPELLIER3 Université Paul-Valéry Montpellier 3 (Université Paul-Valéry Montpellier 3)
PIC number:	984247943
Project name and acronym:	RESISTANCE! - Youth Festival of Modern European History — RESISTANCE

EVENT DESCRIPTION			
Event number:	WP4, D14		
Event name:	Résistance !		
Type:	Festival		
In situ/online:	In-situ		
Location:	France, Montpellier		
Date(s):	13.6.2024 – 15.6.2024		
Website(s) (if any):	https://printempsdescomediens.com/evenement/2024/resistance__2539		
Participants			
Female:	45		
Male:	15		
Non-binary:	/		
From country 1 France:	372		
From country 2 Slovenia:	6		
From country 3 Italy:	7		
From country 4 Czech Republic:	7		
From country 5 Portugal:	6		
From country 6 Netherlands:	5		
From country 7 Serbia:	2		
Total number of participants:	405	From total number of countries:	7

Description

Provide a short description of the event and its activities.

Participation disclaimer:

The Resistance project performances and related activities were presented in Montpellier at the renowned Printemps des Comédiens festival and at the Cité Scolaire Françoise Combes. At the school, 75 students and their supervisors attended the performances. At the festival, the shows attracted 140 audience members on the second day and 130 on the third. In total, 60 project participants were present, representing all the countries involved in the project.

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 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:

The teams from various countries arrived on June 12, throughout the afternoon, evening, and even into the night. We welcomed the teams we could directly at their hotels.

On the very next day, June 13, we performed at the Cité Scolaire Françoise Combes, which provided us with a very suitable space and equipment. We played in front of one 4th-grade class and two 3rd-grade classes, accompanied by their teachers and the school's cultural advisors. During this session, the discussions with the students were initially shy but became increasingly engaging. The students were attentive to the performances, likely because they could identify with the performers, who were close to their own age. Watching stories from different countries allowed them to gain insights into the world and neighboring nations, noticing shared patterns in history and current European trends. The discussions played a vital role in extending the impact of the performances, offering space for reflection, connection and intercultural dialogue. The effect of engaging debates means that conversations most likely continued after the joint program, which further adds value to the activity itself, as dialogue encourages further discussion.

On June 14, we performed at the Printemps des Comédiens, one of the biggest theater festivals in France. We were warmly welcomed by the festival teams and had access to all the equipment and staff support necessary for a successful show. The performers managed the post-show conversations skillfully, whether through playfulness, questions or quizzes, in a way that was accessible and clear to the audience.

The following day, June 15, the festival continued with more performances and post-show discussions. These conversations were particularly rich, as the audience included people who were already familiar with the topics and in some cases had lived experience of them (such as immigrants and expatriates). This led to meaningful exchanges, questioning, and deeper engagement with the themes. We had live translators present throughout the festival to ensure the entire audience could follow and participate in the dialogue smoothly. The strong socio-political and historical commitment present in the performances evoked deep empathy and support from the audience.

We scheduled the program in a way that gave participants from other countries time to explore the city and its surroundings or simply take time for themselves. Collective moments outside the stage, during meals or free time, gave participants the opportunity to connect more deeply and strengthen their relationships.

Activities during the festival also involved a feedback session where partners and participants carried out in person evaluation of the ongoing festival and previous editions.

HISTORY OF CHANGES

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