

TEAM RESPONSIBLE FOR REALIZATION OF THE PROJECT

Glej Theatre

Gregorčičeva ulica 3,
1000 Ljubljana,
Slovenia
www.glej.si

Project leader, coordinator: Inga Remeta
Artistic director: Marko Bratuš
Executive producer: Barbara Poček
Project leader assistant: Anja Pirnat
Public and media relations,
marketing: Rok Avbar / Jure Novak
Mentors: Ajda Valcl, Sebastijan Starič,
Marko Bratuš, Jure Novak

Likeminds

De Wittenstraat 27,
1052AK Amsterdam,
The Netherlands
www.likeminds.nl

General director: Jarrod Francisco
Artistic director: Caspar Nieuwenhuis
Executive producer: Sabine de Groot
Mentor(s)/coordinator(s): Joyce Timmerman, Milone Reigman
Public and media relations,
marketing: Casper Koster

Théâtre du Pélican

12, rue Agrippa d'Aubigné,
63000 Clermont-Ferrand,
France
www.theatredupelican.fr

Artistic director: Jean-Claude Gal
Project leader, coordinator:
Sébastien Castella / Cécile Heil
Cultural mediator: Stéphane Drozd
Communication: Marie Lavest
Accountant: Georges Alves
Mentor: Thierry Robert

Das Letzte Kleinod

Schienenweg 2,
27619 Schiffdorf-Geestenseth,
Germany
www.das-letzte-kleinod.de

Project leader, coordinator:
Jens-Erwin Siemssen
Artistic director of youth theatre:
Juliane Lenssen
Executive producer: Claudia Stollenwerk
Mentor(s)/coordinator(s):
Juliane Lenssen, Zindi Hausmann
Project leader assistant: Julia Kawka
Public and media relations, marketing:
Juliane Lenssen
Technicians: Frank Dohrmann, Marjan Barjamovic



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G2G [Elektronski vir] : generation to generation : Glej Theatre (Slovenia), Likeminds (The Netherlands), Théâtre du Pélican (France), Das Letzte Kleinod (Germany) / [urednika Inga Remeta, Marko Bratuš]. - El. knjiga. - Ljubljana : Gledališče Glej, 2017

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changes or shifts – getting socially unconnected groups of youngsters together, raising awareness as regards various problems, filling inter-generational gaps which are becoming increasingly typical in contemporary societies (where the focus revolves around the work process). An interesting question that we like to pose is: who is supposed to be the subject of theatre work with young people? Do we search for those who are pointed out as gifted actors and give them training opportunities in a structure resembling professional acting schools and productions? Or do we rather look for the advances that any willing young person might personally achieve from theatre education or the theatre process?

The above questions have no single answer, but it is interesting to see that contemporary theatre understands better than ever that it is, in its substance, an important, and sometimes the only space in society where everybody has a voice. The previously unheard voices – the voices of any socially oppressed individual or groups – are not only fresh, but offer a new insight into society. The voice of a young person who is to be heard through serious and authentic work is therefore an interesting, new voice that enriches the understanding of society.

It takes a lot of hard work and wisdom to help young people articulate their voice on stage. It takes numerous strategies and decisions. Theatre needs a means of communication, it needs different techniques to express oneself through voice, body and mind, show its mastery and delivery. At the same time, the main force used in the process is creativity, and in most cases the creative process opposes hierarchy; at a certain point the group leader must become “the ignorant schoolmaster” and lead the individual or collective young “pupils”.

Finally, theatre is a rare space in which humanity speaks in all its universality, through the words of a particular youngster or group. In this sense, international theatre work with young people is precious. Because – no matter which country or city and what sort of background they come from – they step onto the stage, they remain amongst the audience and they share their worlds and their voices; this is a shared moment in all of their lives.

Marko Bratuš

Kickoff: European style

As Glej theatre is one of the oldest experimental theatres in the Balkan region (established in 1970) we have always had a non-written duty to explore the medium of theatre in both, its shape and form. Since experimentation in theatre has undergone a rather lengthy journey since the seventies and today even the large institutions are not shy of fiddling with unconventional theatre forms – Glej shifted its focus from experimenting to underdeveloped areas. We believe that one of the main underdeveloped areas within Slovene theatre is theatre production for the teenage audience. Theatres were producing either (more or less) moralistic plays about drugs, pieces from the school curriculum or failed to address this age group as most of them visited performances for adults with their schools anyway. However, it was obvious that teenagers rarely attend performances outside of the school organized activities. We set off to discover what was the reasoning behind this? Most of the answers were that theatre was boring, was not for them, was a waste of time, etc.

This was why Glej looked around the European Union for cases of good practices – and found the Amsterdam based company called Likeminds, who were doing exactly what we were looking for. Theatre for teenagers with teenagers. Their work

was based on a simple philosophy that we quickly adopted: the best way to work for them is to work with them. So Glej kicked off with our own program.

The first challenge we faced was where to get the youngsters for our project? The teenagers who wanted to become actors were already enrolled in actor's training studios – but they were not the people we were looking for as they all wanted to be a part of the already established theatre scene. We wanted to address teenagers who thought theatre was not for them. We found the first group of teenagers willing to participate through an organization that was organizing summer vacations for underprivileged youth. Later we asked them to ask their friends if they wanted to participate and by the end, when our program was well on its way, youngsters started asking on their own if they could join G2G.

The second challenge we encountered was the lack of properly trained mentors. There are actually quite a few school productions with teenage actors – but they usually just follow their mentor/director's lead and act in a rather conventional way. What we needed were open minded mentors who would be able to approach the teenagers and work together with them. This is where the idea for the exchange project first came to life. We designed G2G with partners who are all addressing the same issue – but each one in their own unique way. This way we could learn from each other and continue developing our individual methods.

Methods of working with youth and results

Glej's method was based on a devised theatre concept with a mentor who oversaw the process and helped pack the

ideas into a theatre form. The work usually took place in three phases: the first phase consisted of gaining material through discussions, improvisations and stories. Parallel to the content sessions we had the usual theatre drills for concentration, focus, voice, movement, etc. The second phase consisted of distilling the theatre scenes from the content that the participants proposed during the first phase – in this phase the mentors encouraged the teenagers to develop the scenes themselves and intervened only when help was needed. In the third phase (finalisation) the mentors took over and helped define the structure of the piece and the rehearsals. The set design and costumes were usually a part of the process and were created by the participants.

The results of working with this method were pretty revolutionary as the very first performance we produced within the G2G project was selected for the finals of the Vizije youth theatre festival. People noticed works that were totally different from what they were used to so far. The G2G project and work methods had a big impact: in Ljubljana a similar concept for students of non theatrical studies emerged; and our mentors were asked to hold workshops for mentors from all across Slovenia.

Change in work inspired by different perspectives

The principle behind the method was developed from what the partners from Amsterdam were doing. However, following the exchange of mentors and practices we also tried some things we have never considered at the beginning of the project – such as an ambience performance, played in a garage and inspired by the work of Das Letzte Kleinod. The exchange of

experiences goes far beyond exchanging methods – sometimes just talking with mentors from other countries and seeing what challenges they face in their work with youth can be inspirational.

Conclusion

From Glej's perspective the project was a great success as it enabled the theatre to fully develop its youth program, making it one of the very few professional theatres that produce theatre work for teenagers with teenagers. This means that Glej's youth program can run for years thanks to the initial boost of experience exchange.

The Glej team also learned a lot about mentorship and management levels. Even more importantly, the main impact can be seen in the youngsters who took part in the project. Not only did they become aware of what it takes to produce a theatre piece – making them theatre goers for life, they also built up their performing and social skills within an international setting. A mere year later the same teenagers who were too shy to speak up during their first visit to the Glej theatre were discussing their attitude towards theatre in front of a crowd of 200 people – and to top it off they were doing this in English. The G2G project showed us that we were right in assuming this will be a life changing experience for the teenagers involved: and this goes far beyond building their potential professional careers in performing arts – even though they have vastly improved as authors and theatre creators, it is even more important that they grew as people.

Last but not least we witnessed the development of a new audience – our performances were very well attended, mostly by young people who have never set foot in Glej theatre before and who returned for more.



Juliane Lenssen,
Zindi Hausmann

Getting to know the stories of others in order to get to know yourself

The Das Letzte Kleinod theatre has been working with youngsters in the field of documentary theatre for several years. During this period the theatre developed special interview techniques and ways of collecting material from “real life stories”. This seems to be a work process that is appreciated by the youngsters as they are working with material that is a part of their or other people’s lives. For Das Letzte Kleinod it was important to find international partners who would also implement this method, for we wished to share it and develop it further. Our partner theatres in the G2G project provided a highly professional platform for sharing this process which led to exciting developments in the field of youth theatre.

Methods of working with youth and results

Das Letzte Kleinod focuses on documentary theatre linked to special locations and places. The youngsters became skilled in different interview techniques and learnt how to document the interviews. They were encouraged to ask people they did not know about a special theme and conduct interviews of different lengths and intensity with them. As this was an international project, the interviews were conducted in several languages. The youngsters recorded the materials on audio, wrote down their recollections of the interviews or created their own stories from the texts they gathered. They also focused on the movements of the interviewed people, as well as their voice and tone when talking. They created different theatre scenes with the help of professional theatre makers. The scenes that were presented through the means of theatre, dance and song were performed on special locations which were connected to the stories. The rehearsals also took place in different locations and in open public spaces, which enabled the youngsters to meet the public even before the final performances. The youngsters were able to obtain an insight into the different personalities they staged in the different performances in several languages.

Change in the work inspired by the different perspectives

The meeting and getting acquainted with other work methods led to the integration of new methods. Not only the professionals who took part in the project, but also the youngsters, were inspired by

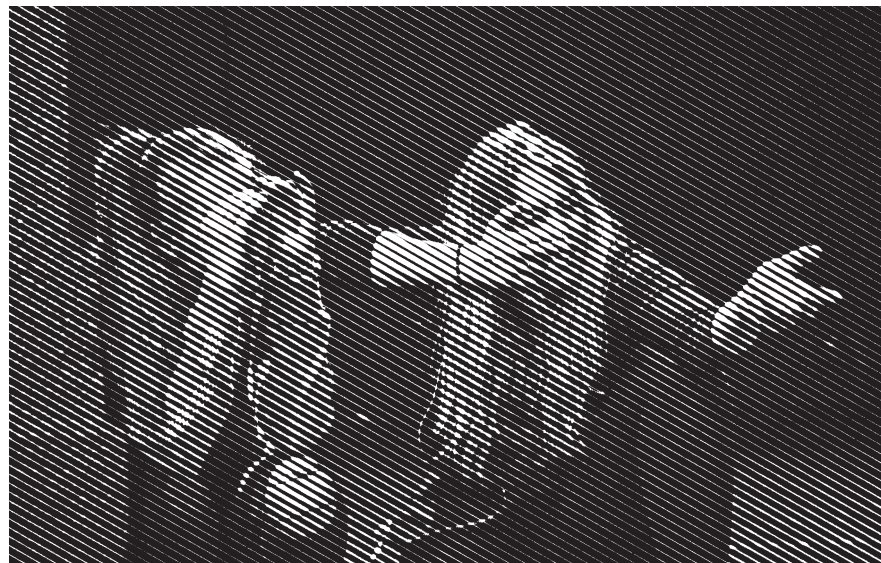
the different work methods which they were able to observe or experience in the various workshops. The input obtained through these international meetings is immense and can’t be compared to “national” experiences. Throughout the G2G-meeting process one could observe the development of the various methods. The ongoing process will show that the inspiration obtained through meeting different groups and their “style” of theatre has a big impact on the work of each partner. The foundation of the G2G-partnerships set the grounds for further and deeper cooperation in the field of youth theatre with some new and innovative aspects.

Conclusions

The G2G project made it possible for our organization to research and develop our methodology in a broader context. Working with interview techniques is not merely an artistic methodology, but can also be used to get to know each other in encounters, exchanges and starting dialogues between the youngsters. Working with the youngsters from the Netherlands and the workshop we gave in the G2G meeting in France showed us that the methodology works in an international context. The methodology is relatively flexible and can react to relevant topics of our time or the interests of the youngsters and how they want to develop the scenes. Besides, the visual character of the productions allows for performances in different cultural contexts. We gained positive feedback from the European audience.

Beside the productions our organization and youngsters were able to gain new insights through the workshops that were held by different partner

organizations. On the other hand, one of the benefits of our workshop was that we were able to try out our methodology in an international frame. The positive results from the workshops and our production made it clear that we want to continue working with the “real stories” methodology as a corporate methodology which works for our theatre productions for adults in the same way as it does for kids or youngsters. Besides getting acquainted with new ways of working with youngsters it was also interesting to see how different environments influence the performances. While presenting our piece Sudan in France for the first time on stage, where we used new technology (Skype screen), we invited the other groups to present their pieces in special locations in our village without a stage. It was also interesting for our organization to realize that as we work in a rural area, our target group of participants and the way in which we work differs from the other groups. As the other G2G groups are based in cities they have a pool of youngsters with whom they work with on a regular basis. Each group has different sources of inspiration and different aims. Nevertheless, it is possible to approach similar themes with different backgrounds. It has been an interesting challenge to bring these different youngsters and forms of theatre together. Our youngsters have broadened their views and apprehension for other countries. Throughout the joint working process and the performances they staged for each other they discovered the diversities and importance of cultural exchange in a very direct and personal way. The touring made them take a big step forward in their own personal development and in their communication in different languages and with people from different backgrounds.



Beyond the method

It is interesting to note that this project of theatre creation with teenagers is not solely dependent on complementary artistic guidance methods. In fact we have noticed that totally different methods, based on completely different approaches as regards artistic guidance, result in social and political ideas and outlooks that are seen by the spectator as almost identical. This is reassuring as it shows that the relationship and integration of meaning in our work with teenagers is the source of our exchanges and that the method has only a very slight influence on the spectator's outlook. For each of the teams, the vision of society presented by the young people greatly exceeds the framework of our guidance. It appears that it is our paths of questioning that are similar rather than our methods.

Let's try to analyse the structure, i.e. how each mentor views his responsibility in terms of guidance and implication in the addressed themes. Effectively, we chose to have a common theme for each of our encounters - (1) *absence of a parent*, (2) *travels* - (even utopian), displacement, - (3) *inclusions* -, themes that were followed more or less closely and always considered and worked upon freely. Each partner presented strong dramaturgic choices: the youngsters' involvement was voluntary and committed because the preoccupations and responsibility of the teams were not anonymous. It appears that this responsibility for the guidance that we offered was more

important in terms of its human and social reach than its artistic method. And so much the better. It is quite something to embark young people on an adventure designed to encourage them to:

- Communicate with their bodies - through the different workshops which gave rise to original, enthusiastic and involved approaches by young people and the people leading them.
- Communicate with each other, proving that the individual, in a group, always manages to find the energy to communicate, exchange ideas and learn. Young people have codes which allow them to make connections in unexpected ways. A connection which goes beyond artistic reasoning and practices to focus above all on the question of integrating our differences. The method cannot always be explained but the results are there to be seen.
- Communicate with other young spectators, seeing a reflection which is intelligent because it has no primary artistic interest - no calculations, reference, or cultural evaluation - it is a mirror of the society that poses questions, and this gives meaning to the exchange.

This realm of representation is symbolic. It offers a view of the world, without hierarchy or conformism. This space cancels out differences and bias. It does away with 'academic know-how' and focuses on the emotional generosity of the teenage-actors.

The encounters

We have noticed that these encounters should be organised, but without the curbing inventiveness. In other words, it is crucial to find the right mix between a schedule of working meetings, workshops and performances, and free and improvised discussion times.

On each occasion we have seen surges of complicity, even moments of shared intimacy, and spirited ways of presenting

viewpoints: everything that characterises young people and their need to light up life with moments of great intensity, the desire to draw something of the world to them, a real utopian force which rises up to defy society.

This is what is important in the meetings held between the partners of the G2G project. Everyone organised their involvement as they saw fit. It led to original experiences and each time a new truth became evident: for whom and with whom are we doing this? How can we involve the world around us more effectively and how can we prepare ourselves for the future battles?

We are approaching this battle - which is actually a belief, a defined objective - through performance, similar to those that we have proposed, each respecting the others, deepening or intensifying them, but also allowing them to see their limits and shortfalls. It was important to include these encounters in our analysis, but we also needed to notice the needs they revealed, the desire to do better.

We have managed to explain our project and involve new potential partners in almost all of our encounters. They came and saw what we were doing. They understood that it is the acceptance of our differences, in terms of both method and involvement, that provides the real force in our approach, and that artistic education is and should be like this: genuine equality of opportunities for all in order to find - through artistic creation or involvement - the path to sharing and respecting each other.

Our collective work has helped create a new network for these young people and has encouraged original ties, which are at the service of a Europe that is to be built with them. Our cultural structures are discovering, launching or continuing citizen-based approaches. This is the heart of our work of creating individuals within the Community. It is not our methods which offer the solution but the act of sowing the seeds to think about and develop these essential paths, at the service of the lesser known side of art

- that which does not judge but underlines the positive and escapes the radical professionalism which excludes. Without judging others, it is indeed this side which interests us, and brings us all together.

The horizon

Our methods of working, providing support and offering guidance are underpinned by several common values. At the service of young people, these values result in individual journeys, the force of which we cannot yet begin to measure. But we can measure the integrity that we see in a great many of these young people. And this way of showing an enlightening path is not an end in itself but a powerful means of upholding these edifying values for young people.





The lazy approach, which is a lot of work...

Likeminds is a network of diverse, young, urban, cultural artists that give a voice to contemporary city culture. By combining dramaturgy, performances and community enrichment we aim to mirror The Great City. Diverse, dynamic, inspiring and unique, Likeminds comprises of two parts: it is a platform for developing young talent and a professional theatrical ensemble. During the ten years of existence, Likeminds has nurtured dozens of young talents into professional theatre makers, musicians and visual artists.

The Likeminds artists' ensemble creates productions which result from their personal engagements with The City. They use The City as their source of inspiration for structure as well as content. Their focus is topical: social interaction, violence, diversity, sex and drugs. Likeminds creators take these themes and create works that combine various art forms, genres, disciplines, and styles. This mix is essential.

Likeminds creators see The City as a source of narrative, they don't draw merely from their own personal experience. They look for inspiration in The City by talking to its inhabitants and engaging them in the creative process. Using the stories they tell a rich and varied story of The City; and Likeminds work is renowned for being both for The City and of The City. Likeminds also considers the city to be a platform - the makers choose a public space or

a specific site in which they present their work.

As for our engagement in the Generation to Generation project, we saw this collaboration as an extension of our work in Amsterdam and The Netherlands. Not only is the mix of cultures and generations intrinsic to our work, the collective also seeks a new contemporary artistic language that would mirror the globalized world, and this can be clearly seen in our methods and performances.

What methods did you use in your work with youth?

We always use the method we call: *the lazy approach, which is a lot of work*. In this method we start with the question: What do you want? What stories do you want to tell? In what form? On what stage? In front of what audience? The answers provided by the youngsters give us the starting point for developing the program. Within our customized program we provide a 'motherboard' of knowledge, i.e. all of the basics necessary for creating a theatre piece. This comprises of various workshops for different positions (directing, writing, acting, producing), different theatre disciplines (text based, music theatre, performance art) and all kinds of genres (classical dramaturgy, spoken word, contemporary and classical iconography). The youngsters learn how to be self-conscious and self-supporting. They pose the questions, we facilitate. They set the lines, we facilitate. They design their stepping-stone-skills-development, we facilitate. And we coach, in a peer-to-peer educational model. We provide a pool of professional playwrights, directors, actors, dramaturgists, performers, designers and they teach, coach, mentor, adjust, galvanize and mirror our youngsters, who learn by doing.

The Decameron-project is an emblematic project for our method. In the G2G-project, we used this project as the oil that lubricated the engine.

Basically, it is a multimedia platform for present day stories. Within the project, youngsters collect stories from total strangers, transform them into art and present them on stage and online. The Decameron project

combines history writing with making art. The project consists of a myriad of theatre performances, short films, spoken word, music and urban myths. It also creates a community, as the people who were interviewed by the young artists, also form the first audience. All interviews, recordings of performances, texts, films and music are uploaded to the Decameron website, which functions as a sample of contemporary life.

In practice the project is relatively simple. The youngsters have an assignment to go out on the streets and interview people they don't know. The interviews should be based on the themes of Boccaccio's *Decameron*, but translated to the contemporary lifestyle. These interviews, or even better, these real-life anecdotes represent the basis for the piece of art. The art piece might be a theatre piece, a film, a song or a poem, but the rule is that they have to make them themselves. Throughout the process they are coached by professional journalists and artists. In the end, the art piece should be presented off- and on-line. The life presentations take place in the presence of the people they interviewed. After the presentation, the original story owner and the young artistic interpreter meet and debate the result - the thin line between fact, faction and fiction. The day after all content is placed on the Decameron website, www.decamerone.nu, and the stories are preserved for the future.

What results have you achieved with your methods?

Over the past three years we have been testing and improving the work method used in the Decameron project. The results are multiple. Our youngsters changed hundreds of new and contemporary stories into art. We set up several small festivals in which we presented all of the stories. We let them travel to other countries where they collect new stories. Sometimes the themes are very specific, sometimes they are more open. It appeared that basically any theme or context is possible, as is any artistic approach. Our youngsters made *Decamerones* about broken hearts, elder Surinam Jews, imprisoned people

and taxi drivers. It's a very versatile and flexible concept. At the same time it connects strangers, it builds a community, creates a library of new stories and gives the youngsters a working method and artistic instruments with which they can develop their careers as emerging artists.

Have you changed anything in your work methods as a result of the project inputs/ results that might have opened a new and different perspective of your work?

We truly believe that this European collaboration enriched the cultural, artistic and ethical references of our young talents. The same goes for our mentors (most of whom work as professional theatre makers), who learned from other educational practices and thus enriched their expertise.

Next to this new artistic language and professional enrichment, the Generation to Generation project provided us with the opportunity to assemble new stories. This was also the core of the Decameron concept, which was one of the concrete projects this collaboration was working on.

The Decameron aims to assemble existing stories that are based on fixed topics, and present them all on the same platform (digitally and on stage). By doing so, we started to conceive a storyboard of daily life in Europe, with all of the possible diversions and similarities. If one person in the future will ask for a cross-section of Europe during the first decades of the 21st century, he could be pointed to this storyboard or library. We believe this is the added value of the G2G project.

For Likeminds, it was good to share the Decameron project and our pedagogical method of *learning by doing* with our partners throughout Europe. In this way we could test our method and work by trial and error, and we could also implement other methods. For example, the way our German partners approach the sites in which they make and perform the plays, gave us a new perspective on using the direct environment of an artist as an artistic source to delve from.



The power of youth theatre

Youth demands broad social affirmation while growing up. They need their space for trying out social patterns, expressing their opinions, searching for personal and social borders. The theatre is an excellent space which enables them to do just this. On stage they can be anyone and everything. They are practically untouchable. During the performance their truth is the only truth. However, this unlimited freedom and unlimited power given by the stage can also be a trap: the power they have over the audience is conditioned by their own sincerity, vulnerability. The more honesty they show, the greater insight into their intimacy they reveal, the more unprotected they are and the audience obtains greater power over them. Thus it is not enough to give the youth the stage and audience, they also need good mentorship.

The main function of theatre is to educate. Theatre educates and improves us; we become better people and better citizens. By mirroring society it exposes its problems and provides us with solutions. The viewers leave the theatre purified (catharsis).

Youth theatre has an additional dimension. Not only does it “educate” the audience, it has an even greater role in educating the performers – the youth. Not only do the children and youth need to face publically speaking (which strengthens their rhetoric) for the first time, they also strengthen their orientation in space, and start focusing on their movements. The theatre allows them to voice their opinions through the safe shelter of the played character. Their confidence, their feeling for the co-actors and the community grow stronger.

However, we have to take a broader view of the pedagogic process within the theatre: the theatre does not necessarily always represent the goal. Especially with youth the journey is much more important: exposing the problems and finding solutions, confronting various (sometimes stressful) situations that they might usually avoid, as well as developing empathy and consciousness about themselves as an independent personality are all a part of the broader social scheme. Theatre thus becomes a means of educating the youth and helps them form a well-rounded personality.

Research shows¹ that youth who participate in theatre or other dramatics activities

- are better evaluated by their teachers in all fields,
- are more confident when reading and show a better understanding of the tasks they are given,
- feel more confident in communication,
- enjoy school activities more,
- are better at solving problems,
- cope with stress better,
- are much more tolerant towards minorities and foreigners,
- are more active as citizens,
- show greater interest in voting on all levels,
- show a greater interest in cooperating when dealing with issues of a public nature,

- get more involved in the emotions of others: they find it easier to take care of others,
- find it easier to change their views,
- are more innovative and entrepreneurial,
- are more dedicated to their future and have more plans,
- are much more prepared to cooperate in any type of artistic or cultural activities, not only in performance arts, but also in writing, music, film, crafts,
- spend more time in school, read more, perform household chores, play more, talk more, spend more time with family members and take care of their younger siblings. They spend less time watching television or playing computer games,
- do more for their family, more of them perform odd jobs, they are more creative, whether on their own or in a group,
- have a better sense of humour,
- feel better at home.

The advantages of youth theatre activities have already become a part of our “shared awareness” (which has also been statistically proven by the DICE 2010 research), unfortunately it has not (yet) become a part of the awareness of the decision makers and creators of school curricula. Of course, the youth will not state as reasons for their participation that they want to be “active citizens” or have a “better sense of humour”. Surrounded by their peers, with whom they share the desire to tell their story, the theatre provides them with a safe social integration environment. Of course the individuals within the group differ one from another: they have different characters, different views, different beliefs and interests. However, the group is ruled by the unwritten rule of equality and trust, thus they can present and develop their views without worrying they are going to be judged or rejected. This does of course not mean that the group

of youths possesses no critical judgement, but everybody within the group is given the opportunity to present and justify his/her views.

So, one might wonder what is the difference between a debate club and theatre? During the performance creation process the youth are emotionally involved. They can manipulate their emotions and acts. “They can advocate” views that do not necessarily reflect their own and through this they can research and test “the rightfulness” of their own views and principles. They can set off into the “unknown” – by playing roles they can be anyone and do anything, without the dangerous consequences that could appear in real life. We could say that this is a controlled adventure, an adrenalin – or better said – emotional park. They can express their fears and expectations, subdued or exaggerated. They are able to research their emotions and states into which certain situations could push them and the reactions of their co-actors and the audience.

Creating or participating in a creative process is based on mutual trust. A special commitment is formed amongst them, they follow an unwritten codex. Even though they come from various backgrounds and are not connected in their “private lives”, special, almost intimate relationships are formed within the group. Because of this, often unconditional trust, the young performers can afford to be open and honest, and go beyond the point of personal vulnerability. The experience of being able to express their emotions without fear from being judged can be purifying. The fear of being rejected by their peers is great and their acceptance raises confidence and belief in their (stage) work. As a result of their newly found confidence they find it easier to overcome stage fright and their fear of failure.

This means that the theatre is no longer merely fun, even though this remains an important reason for the youth’s participation. With their peers,

¹ DICE Consortium (2010): *The DICE has been cast. A DICE resource - Research findings and recommendations on educational theatre and drama* (Ed. Cziboly, A.) Budapest, Hungary

who share their wishes and goals, the youth can form their vision of the world, present their problems as well as their solutions.

The mentor plays an extremely important role in this process. He leads the group, establishes the work dynamics, keeps the equilibrium within the group and takes care of the position of each and every participant. He has to enable a safe and stimulative environment, in which the youth feel safe, wanted, important and respected. He plans the work process. He leads the youth towards the final goal. Even if the goal is a theatre performance, a good mentor should focus on guiding the process and not on being a director. He lets the youth take over the major part of the creativity in the creation of the performance. The more the performance is "theirs", the more sincere is their creative expression. Under such mentorship the youth not only get the opportunity to participate in a performance, but also obtain the possibility to create, take on responsibility, expose themselves, fall and pick themselves up, protect themselves and their co-actors. They are given opportunities they are not given in their everyday lives and they are having fun while doing this (which should by no means be ignored).

Theatre can be a means of education, learning and social integration. It does not necessarily need an audience, as the (artistic) result is not the most important. In the moment the process turns to creating a performance, it is no longer self-sufficient: it needs an audience. The first response – evaluation – takes place within the creative team. The "criticism" is progressive, constructive, non-invasive. It enables the individual's progress, as a result the individual gains confidence and finds it easier to establish his character and build the performance.

The second level is the audience. The first test is represented by the "home" audience, which is no longer necessarily forgiving. Even though this audience is as

a rule lenient towards the creators, the fact that they know each other can represent a problem for the youth: the more the story in the performance resembles their own and the more personal it is, the harder they find it to keep a distance from the character. Due to the personal connections with the young actors, the audience finds it hard not to focus on the personal characteristics found in the depicted character. And it is even worse that even if the audience does not have these problems, they can become projections of the young actors. They might start worrying as to what will their parents think if he/she starts talking on stage about his/her experience with drugs or sexuality. How can the young actor block out these thoughts while on stage?

The situation is different when dealing with an unknown audience. Such an audience focuses on the result and not on the process. This audience is not aware of the circumstances behind the performance, it did not see the problems the individuals faced in the process, it was not aware of the journey the creators took on their way to the final goal. They can only see the final product – the performance - and this is the only thing they can evaluate. They can evaluate the artistic and aesthetic side of the performance: the quality of all theatre elements, the message and the applicability of the story. At this moment it does not matter whether the young actor joined the theatre group for fun, personal growth, social integration..., in the given moment the audience demands merely a good artistic result.

The most rewarding and the most useful audience are thus youth who also deal with theatre. They understand the processes behind the performance, they are aware of the expectations and the traps and they appreciate every bonus they can find. The best place to gain such an audience is at theatre festivals. The trust within an individual group is somehow transferred to the dialogue between the various groups of creators.



The criticisms and comments become progressive as they follow the reciprocity principle. The time they spend exchanging opinions, experiences, views and practices is valuable. The youth feel safe, for they realise that they have become a part of a broader family of likeminded individuals. They experience personal growth and gain new experience and knowledge.

International exchanges are even better for sharing. With distance the fear diminishes – it is easier to reveal oneself in front of an unknown audience, as there is practically no envy (which can appear in the domestic environment). Mobility projects are practically always positively oriented. This type of environment gives the youth total concentration in their development and creativity, with no prejudices or fear of being judged because of who they are.

The power of the theatre is immense. It can change the individual as well as the world. However, we should not focus merely on the advantages that the young individual obtains from working in the theatre. We must also be aware of the responsibility of the adult mentors. It is because of the theatre's power that the

youth need to be protected from the theatre. They need to be given a safe and stimulative environment, full of opportunities for creatively expressing their ideas and – of course – having fun. The youth will join the theatre in order to change the world. And it is our task to help them do this.

G2G Productions:

Théâtre du Pélican

Yoan and Ulysses

Premiere: 20 May 2016

Artistic directors: Jean-Claude Gal and Thierry Robert

Performers: Lina Aliani, Zoé Coupat, Antoine Flores, Cécile Gaudard, Djamil Mohamed, Margot Nugues-Schonfeld, Salama Rakotoarimalala, Valentin Roddier, Julien Sonntag and Alice Thouilleux

Based on extracts of *When the child of morning, rosy-fingered dawn appears* by Sabine Tamisier and Homer's *Odyssey*

Yoan is a young boy, sensitive and lonely. He lives with his mother. He never knew his father. In college, boys of his age maltreat him. To escape this life, he imagines that he is Telemachus and his father is Ulysses, to mirror his real father lost in sea. Yoan makes us relive the antique characters surrounding the return of "his" Ulysses, as the incarnations of his future hopes.

On stage, a group of young people mixes the antique words of the *Odyssey* to those of daily. Echoing the Time which seems suspended and which always ask the same question: how to grow in the absence of the father? Part of the adolescent identity remains confined in this questioning.

Thitonus and the morning girl

Premiere: 05 november 2016

Text: Ronan Mancec

Artistic directors: Jean-Claude Gal and Thierry Robert

Performers: Violette Chaliier, Vincent

Dupuis, Zoé Puyremond, Salama Rakotoarimalala, Valentin Roddier and Julien Sonntag

Thitonus is a shepherd. He is handsome, so handsome that the morning girl falls in love with him. The morning girl, it's the Dawn. She is immortal. She always makes the sun rise. She embraces Thitonus and brings him high in the sky. Thitonus makes a wish: he wishes for an eternal life. His wish is fulfilled. Their love last for centuries and centuries but Thitonus, who forgot to ask to stay young, gets inexorably older by the side of an eternally young Dawn.

Keep out

Premiere: 07 May 2017

Text: Henry Bornstein

Artistic directors: Jean-Claude Gal and Thierry Robert

Performers: Zoé Coupat, Pierre Drain, Pei Duprey, Laura Malroux, Margot Nugues, Félix Poudenx, Naëlle Vallet and Alix Watel

Video: Anne-Sophie Emard and Pierre Levchin

Teenagers' band on an urban IT ground. Their game: find a flaw ... to crack a program.

In front of a large screen, scroll links to be pirated. Alternately, the teenagers will succeed in cracking each of them: from a military secret to the world of Disney, from a state secret to a war. Competition, conflict, shared euphoric comments and exciting drives, at the limit of a certain jubilation, reach the heart of the group. Exciting games of a virtual power facing a world on screen.

Minds Un-Plugged

Premiere: 15 April 2016

Concept/performance: Gary Shepherd, Suze van Miltenburg, Sheralynn Adriaansz, Yahmani Blackman, Susannah Elmecky, Sarah van Nes, Chaja van Kollem and Rosa van Kollem

A space filled with young eager makers, with unfinished ideas and undirected attempts that are urgent to the bone!

In collaboration with theatre maker and dj Gary Shepherd (dj Alec Smart) our youngsters presented a multicoloured interdisciplinary performance in which everything was slashed, in which everyone was dancing and everybody searched and found.

The Road of Broken Dreams

Premiere: 24 June 2016

Concept/direction: Shanti Straub
Performance: Ziggy Knel, Gina Beuk, Brahim Moujalis, Bahar Yilmaz

Within the context of the G2G-project and the EuropeByPeople-project eight youngsters went abroad to interview eight people about their broken hearts. The stories of flesh and blood were transposed into short documentaries and a site-specific theatre performance.

Stations & Stories

Premiere: 15 October 2016

Concept/direction: Juliane Lenssen & Daniëlle van Vree
Performance: youngsters of Likeminds Factory and Das Letzte Kleinod
In collaboration with our German partner Das Letzte Kleinod we produced a site-specific performance about 'being on the road'. Our youngsters worked side-by-side with the German youngsters in gathering stories of travelers in Amsterdam trams and buses. These stories were transposed in a site-specific performance that played on a deserted tram station in Amsterdam.

Point of view

Premiere: 13 May 2017

Director: Shanti Straub
Performers: Gina Beuk, Bahar Yilmaz, Ziggy Knel

Three Young performers polish profoundly but with care our spectacles through which we look at life. Contours become clear lines, colors brighten up, our world expands: trees on the horizon appear to be quite close, we can see families living inside the grey apartment buildings. Things become so bright that we recognize ourselves in each other. By the time we reach the end of the show we will put the pieces together and celebrate that we are one.

Afghanistan

Premiere: 08 April 2016

Artistic Director: Jens-Erwin Siemssen
Theatre-Pedagogue: Juliane Lenssen
Coach: Zindi Hausmann
Technicians: Frank Dohrmann, Marjan Barjamovic
Performers: Najib Asswadi, Marie Engert, Paul Kemner, Leonie Mensel, Süster Paulsen
44 hours, five people on two square meters, cooled down to five degrees. Their escape is a torture, motivated by the desire for a better life. Das Letzte Kleinod tells the story revolving around two Afghan boys who were hiding in a refrigerated container to go from Greece to Italy.

Leaving their home with nothing and arriving with nothing except last memories kept on their cell-phones.

This piece was acted by a young man from Afghanistan who experienced this flight himself and four German youngsters who reenact and experience this story while playing it. The public was invited to a narrow space where they found themselves in the middle of action so that borders between stage and auditorium disappeared.

Sudan

Premiere: 06 May 2016

Artistic Director: Jens-Erwin Siemssen
Theatre-Pedagogue: Juliane Lenssen
Coach: Zindi Hausmann
Technicians: Frank Dohrmann, Marjan Barjamovic
Performers: Abdu Samad, Wiebke Albohm, Leonie Mensel, Arved Siemssen

The theatre Das Lunge Kleinod tells the story revolving around young Sudanese men who were taking the dangerous path through the desert and over the ocean to come to Europe. They left their parents and families behind and dared to leave for the unknown. Smugglers brought them with trucks through the desert. On the Libyan coast, they went aboard on a crowded cutter. Stranded in Sicily they fought their way through to Germany. After waiting in a central receiving point, they were sent to a refugee camp located in a small village.

"Everyone is coming alone.

We couldn't go with the whole family. The way was too hard.

My father: "You must leave. Run away from here. These people, they like to kill you.

Please, you go away from me. Because I love you. Please, save your life.""

The story was told from one of these Sudanese refugees who experienced this escape himself and German youngsters who reenact and experience this story while acting it.

Train

Premiere: 10 September 2016

Artistic Director: Juliane Lensen

Production: Jens-Erwin Siemssen

Coaches: Zindi Hausmann, Julia Kawka

Technicians: Frank Dohrmann, Marjan Barjamovic

Performers: Omid Daoud, Leonie Mensel, Süster Paulsen, Fin Rasch Arne Rodi, Jule Viebrock

The young theater-makers of Das Letzte Kleinod (Schiffdorf, Germany) worked on the theme of mobility. As the theater is based in a former train station and owns several train wagons, the theatre and youngsters chose to focus on "Train" as a principle and theme of the theatre performance about mobility.

In this project the young people collected stories from people who are travelling by train and from these texts and interviews they developed scenes and a presentation. The young people travelled in small groups by train through Northern Germany. They interviewed other travelers, looking for stories of people who are on the move. Where are they from, where are they going? What memories, experiences and expectations they have in their luggage? Which energy moves them? The teenagers met different people, different languages and very different stories. Also, the young theatre makers collected their own experiences about travelling by train. There were some moving stories and meetings that they had on different train-travels which were put into scenes.

The interviews formed the basic material for the presentations with text,

movement and singing. The interviews were put into dialogues or monologues by the youngsters who were supported by a professional director. The young actors presented the performance at the train station in Geestenseth. The spectators travelled with them from scene to scene as in a station theatre. The theme of "mobility" was thus also an important part in the way of presenting the performance. The actors and public themselves were mobile.

The international ensemble Das Letzte Kleinod develops performances based on oral history and realizes projects with young people of different ages, focusing on documentary theatre related to places, persons and stories. In the project "TRAIN" the youngsters were enabled to get to know this special method of theatre in their very own way and developed the performance by creating own texts, scenes and the realization of this. It allowed a very intense process which was realized in meetings from May until November 2016. The presentations during the G2G youth-theatre-festival were the summit of this process.

Glej

This is it, like it or not!

Premiere: 07 December 2015

Directors: Sebastjan Starič, Marko Bratuš
Performers: Alex Centa, Almedin Kajtazović, Anna Blomstand Andolšek, Edita Đogić, Laura Malnar Antončič, Lucija Ostan Vejrup, Tina Malenšek
Choreography: Sebastjan Starič
Dramaturgy: Marko Bratuš
Costume design: Zala Finžgar
Light design and technical supervisor: Martin Lovšin, Grega Mohorčič
Production: Glej Theatre

2015: "You young ones just keep staring at the internet and you don't do anything!"

1995: "You young ones just keep staring at the television and you don't do anything! Get out and play with a ball!"

1975: "You young ones just keep blasting music and you don't do anything! Get out and stack some wood!"

1945: "You young ones just want to read books with the light on and you don't want to work! Go to bed!"

... and even before: "You young ones want to cook deer on the open fire! Go into the woods and pick some blueberries!"

Young generations of homo sapiens have always easier adapted to the social/tech shifts in society as their older counterparts who generally have a resentful attitude towards the latter. This is it, like it or not! is a theatre performance that puts technology in everyday lives of young generation into humorous context.

Something is missing

Premiere: 12 May 2016

Idea and concept: Ajda Valcl, Almedin Kajtazović, Anna Andolšek, Edita Đogić, Tina Malenšek, Lana Lah, Žan Gorenc, Karin Oražem, Grega Matjan
Directed by: Ajda Valcl
Performers: Almedin Kajtazović, Anna Andolšek, Edita Đogić, Tina Malenšek, Lana Lah, Žan Gorenc, Karin Oražem, Grega Matjan
Technical support: Grega Mohorčič, Martin Lovšin
Mentors: Ajda Valcl, Marko Bratuš, Simona Hamer
Executive producer: Barbara Poček
Production: Glej Theatre

The performance *Something is missing* addresses the theme of absent parents. In our experience a parent can be absent physically, emotionally or both, always or merely sometimes. The performance about our absent parents is created as a series of short independent scenes. These miniature performances were created, developed for stage and carried out from the initial idea to the final result by the performers. In the process, we have researched our relations with our absent parents or parent and tried to express our feelings and thoughts that accompany this absence. We wanted to know how we could stage our family stories and make them interesting for the theatre. We came up with concepts, points, situations, monologues, dialogues, and asked ourselves how could we pass on our intimate experiences to the viewer so that he could understand it.

Where no woman has gone before

Premiere: 04 November 2017,
Geestenseth; Das Letzte
Kleinod

Idea and concept: Marko
Bratuš, Laura Antončič,
Manca Dečman, Edita Đogić,
Kaja Savodnik, Nina Žerdin
Directed by: Marko Bratuš
Performers: Laura Antončič,
Manca Dečman, Edita Đogić,
Kaja Savodnik, Nina Žerdin
Technical support: Grega
Mohorčič, Martin Lovšin
Photographer: Sunčan Stone
Executive producer: Inga
Remeta
Production: Glej Theatre

The fall production of
the Generation to generation
project Where no woman
has gone before is a devised
theatre performance
done by the five young
participants that takes the
spectator on a witty ride into
imagination. The concept
of the performance is based
on the idea of "the potential
performance" and uses the
absence of the real theatrical
means to its advantage.

The Future

Premiere: 17 March 2017

Idea and concept,
performers: Tina Malenšek,
Almedin Kajtazović, Karin
Oražem, Nina Žerdin
Mentor: Jure Novak
Light design and technical
support: Martin Lovšin, Grega
Mohorčič
Photographer: Borut Bučinel
Executive producer: Inga
Remeta

Production: Glej Theatre

If there's someone who
invests most of his or her
time, will, work and energy
into the future, it has to be
the teenager. Children live
in the present, the here and
now, in games and growing
up. Adults live from paycheck
to paycheck, vacation to
vacation. The elderly tend
to escape into the past. The
teenager invests all his work
into the future. He goes to
school for the future. He
builds friendships for the
future. He gathers experience
– for the future? Whose?
What will it be?

Co-production:
Glej, Likeminds,
Théâtre du Pélican,
Das Letzte Kleinod

Get those MOTHERF^%*\$#RS upstairs!

Premiere: 12 May 2017

Co-production G2G: Laura
Antončič, Kaja Savodnik, Nancy
Masaba, Susannah Elmecky,
Vincent Dupuis, Penelope Guittard,
Jule Viebrock, Fridtjof Siemssen
Director: Milone Reigman
Directors assistant: Sinem Kavus
Producer: Sabine De Groot
Producing partners: Likeminds,
Das Letzte Kleinod, Glej Theater,
Théâtre du Pélican

Why are we fighting each
other for acceptance, to be
included, to belong?

Why are we fighting each
other for a piece of the cookie?
We should not fight each other;
we should be fighting those
MotherF%^*^rs upstairs!

Who? Your parents, your
friends, your family, your
government, your enemies, your
country, your own demons, your
religion, your world!!

The G2G production group is a
fresh collective consisting of:
Slovenian, German, Dutch, French
actors, performers, thinkers and
creators. We work together even
though our lives, languages, jokes,
music, politicians, enemies and
friends might differ from one
another.

We are devising a theatre
production where we explore
the different aspect surrounding
inclusivity. Through music,
movement, images, poetry,
persiflage and honesty we are
creating a new world. We want
you to join us, to think with
us, to join us in getting those
MOTHERF*&%\$RS all of them!

Generation to generation,
handbook for international exchange
of performing arts education

Editors:

Inga Remeta, Marko Bratuš

Authors of the texts:

Tanja Miletić Oručević, PhD -

Manager and artistic director of
Mostar Youth Theatre and Studio for
Performing Arts,

Marko Bratuš - artistic director of
G2G project,

Caspar Nieuwenhuis - artistic
director of Likeminds,

Jean-Claude Gal - artistic director of
Théâtre du Pélican,

Juliane Lenssen - Director of children
and youth theatre of Das Letzte
Kleinod,

Zindi Hausmann - Coach and theatre-
pedagogue at Das Letzte Kleinod,
Matjaž Šmalc - head of the theater
department at Public fund of
Republic of Slovenia for cultural
activities

Photographers:

Régis Nardoux, page 1, 2 and 6,

Miran Bratuš, page 10,

Zindi Hausmann, page 10,

Casper Koster, page 11,

Sunčan Stone, page 11,

Caspar Nieuwenhuis, page 11,

Julia Kawka, page 13, 14, 15 and 23.

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Niedersächsisches Ministerium
für Wissenschaft und Kultur

Tanja Miletić Oručević, PhD A FEW WORDS ON THE VOICE OF YOUTH IN THEATRE

The fact that people have been willingly participating in theatre over a period of several thousand years indicates that the theatre must have vital and important powers. We have seen that theatre can withstand (what some see as) competition from cinema and all 21st century visual technologies and that it is capable, when necessary, of expanding its language to adopt them. Moreover, numerous voices claim that theatre, as a social ritual or permanent live performance, has become an unavoidable space for contemporary mankind; perhaps a universal reminder of what it means to be human is needed more than ever in this digital and globalized world full of antagonisms.

All of these general ideas might and should be verified with those people who have the greatest legitimacy to accept or reject them: the youth. The audience of tomorrow, the performers of tomorrow, those who will have to pose all of our questions all over again.

Theatre education and theatre/drama activities with young people have a number of faces and methods and a variety of aims. There is wide range of activities, from preparing practically professional performances with young actors, who are trained during the process, (where the product is the main objective) to projects that focus on social

**Théâtre
du Pélican**

Glej

Likeminds

**DAS
LETZTE
KLEINOD**

IMAGE AIGUË

