

- **INTERVIEW 1**

**LEARNING PROVIDER (LP1)**

**DR. TOMAŽ SIMETINGER**, (cultural management, ZKT Kamnik)

(Male, 35 – 49, Post-graduated education (Doctorate degree, post-diploma degree))

FOLKLORE

Key words: *FOLKLORE, BETWEEN GENERATION PROGRAMS, ACTIVITIES FOR CHILDREN WITH SEN, PROFESSIONAL BALLET DANCERS MIXED WITH AMATEUR FOLKLORE DANCERS,*

5. 1. 2018 14.00, 44:30 min

Video (1440:1080, 4944kb/s, 5200kb/s 25fps, (2stereo), 48 kHz) .MTS (Video AVCHD)

Works as a manager of cultural institute Zavod Kamnik (professional culture, NGO sector, active participation in culture, amateur culture ...).

Also works as a researcher, mentor, and choreographer in folklore (dance)

As a host at events, festivals, competitions he gets overview of various activities in amateur culture.

In the past he was artistic leader of AFS France Marolt (student folklore society) and was also responsible for project (program) development.

On the dynamics NGO – PUBLIC INSTITUTIONS

NGO leaner, more adaptive, reactive organizations—to implement changes in programs is easier – activities later, when they are recognized as good practice than they get incorporated in public institutions program.

He had worked with different age groups (dynamics, interests ...).

Slovenian historical specifics in amateur culture:

Network of cultural societies was the key for distribution/access to cultural contents, active participation in culture (such model is very egalitarian and democratic and has strong appeal for both active and passive participation in culture).

On a personal level, learners gain in aspect of self-realization.

In Slovenian amateur culture you can find top level achievements quality wise.

Social networks are built within groups (integration, safety nets – help to all other members)

Common denominator for all art forms in amateur culture is creative activity.

AFS FRANCE MAROLT (STUDENT FOLKLORE GROUP) How to get over old paradigm - top to bottom line authority and how to establish new communication (dynamics that go both way)?

TINE ROŽANC (folklore group)- all generations are involved (children, students, adult/elderly (veterans)). How to work with a group with different capacity to grasp the dance they are working on.

FIRST CONTACT FOR CHILDREN WITH FOLKLORE: (Those kinds of workshops can be problematic – they are short term. Participants can only get basic information) Mentors in schools are put in roles without necessary knowledge/training.

CHILDREN WITH SEN: Individual solutions are a necessity because of the individual cognitional or motoric specifics.

BALLET DANCERS (Professional dancers (difference in technique)) + FOLKLORE DANCERS

The main problem was lack of knowledge of folklore dance elements on the side on professional dancers and sometimes in their prejudice attitude

SOCIAL GOALS: one of the goals is to reach social coherence (you invest your time/ there is a common timeline and a common interest / social network is activated – as a public)

In Slovenia we could talk about a system of moral support between friends, neighbors, family members – who will visit the performance even if they are not interested in e. g. folklore.

Quality should never be to only goal of projects in amateur culture. Just as important factors are: integration, self-realization, quality spending of free time

There is also plus side in a sense of a community - individual has a role in a group.

What you can also gain is a good health condition – older dancers (their basic weekly movement/body work)

Dance is also important as a cognition process (music, rhythm, space awareness, contact (physical), balance, and understanding of the body)

Non-planned results were giving voice to new generation: How to start new practices – not work on new methods but how to open the space. A good example is a competition of dance couples – how to use folklore dance and make new interpretations (re-interpretation)

There should be international exchange of knowledge in folklore (nationalistic elements should not exclude new skills, methods ...)

There should be more professionals working in folklore (there is not sufficient financial support).

There is a need to involve young people. (There is not enough knowledge on the side of mentors in schools)

We should give the groups option to go beyond national level. International level with common criteria would help to improve quality of folklore in different countries.

## INTERVIEW 2 (S1)

### STAKEHOLDER

**INGA REMETA** (manager GLEDALIŠE GLEJ) (female, 35 – 49, Third level education (University degree, Master degree))

THEATER,

G2G, <http://g2gproject.eu/>

8. 1. 2018 10:00, 25:03 min

Video (1440:1080, 4944kb/s, 5200kb/s 25fps, (2stereo), 48 kHz) .MTS (Video AVCHD)

NGO Theatre Glej works to find areas where there is a creative void.

The programs they started in the past:

- Debut (Prvenci) – first professional show for artist that finished academy)
- Glej in English (for foreign visitors – shows with Eng. subtitles, also an option for a production of a foreign artist)
- Resident (1 year program for artist to develop a program/project – less time pressure)
- G2G (generation to generation) – young for young (youth production was low – ask youngsters what kind of theater they would like / what they want to put on stage) What is a teenage (youth) theater? Should that be adult professional actors playing for youth? We should give a voice to teenagers and give them a chance to show what they want to say on stage
- StudentTeater – students who are not studying on academy for theater

NGO sector is leaner and has creative space to recognize the needs and to develop projects (in a lot of cases professional institutions take the idea of the project later on)

G2G was designed to work with young people who had no previous theatre experience (Partners: ZPM Moste) Social work association working with youth in Ljubljana.

Youngsters from poor social background (marginalized groups) were invited through contacts from ZPM Moste. All the learners could invite friends at the beginning stage of the project.

With the people they felt comfortable social barriers between participants were removed.

We wanted to use their stories. We gave them a space to raise their voice. Nobody is pushed or left aside.

Participants are getting social and language and communication skills.

Theater is an active use of their free time.

Program was already recognized from other institutions – they would like to get the know-how...

Project is running 4 years (and two additional years before begging to educate learning providers – Netherlands. They found a partner that had 10 years of experience with similar projects. They invited their mentors to Slovenia). In later stages they found new partners from France (new methods)

The key difference between projects in other countries, where they work with teenagers who already worked in theater, was to find teenagers who did not work in theater.

Devised THEATRE method was the key to involve youth. How to use participants stories to relay their message in a coherent way.

First meeting consisted of 25 teenagers to start with. Half did not want to participate after they were introduced to the project. The ones who wanted to work could invite friends who would like to join (that is how mixed group was created – not only children with poor social background).

Professional mentors (director) are working with children. They can also get extra professional help (choreography, light design ...)

In last 2 years also a specialist who studied theatre science and psychology was added to the process to upgrade the safety network – intimate stories from participants – they need to feel safe.

Institutional organizations – changes are slow – they like to implement programs that are tested (no risk)

Problem with the implementation of the programs is lack of interests on all the aspects. They do not provide the all-around support (money is an issue, but projects also need a support team) It takes time.

Small organizations would need additional funding (to get more people involved) – quick reaction time between end users.

Programs, projects are getting too big (due to interests) for small teams.

## INTERVIEW 3 (L1)

### PARTICIPANT

**TOM VEBER**, (student) (male, 15 – 24, Third level education Secondary level education (secondary schools/high schools))

### THEATER

Mostovi, <http://ptl.si/september-2017/2017/8/9/10-in-11-9-2000-tin-grabnar-mostovi-premiera>

9. 1. 2018 15.30, 20:57 min

Video (1440:1080, 4944kb/s, 5200kb/s 25fps, (2stereo), 48 kHz) .MTS (Video AVCHD)

Poetry is currently my main art focus. I initially got involved in school theatre (Gnosis and English Student Theater)

Now I am active in “Indie theater scene” (PTL (physical theater, alternative theater), Tiffany (LGBT theater), Glej (StudentTeater))

My main motivation is gaining experience for academy try outs.

Theater was the first place, where I was able to fully express myself.

You cannot always find projects you would like to work in so you take what you can get.

Meeting people is not a primary factor to me, but I seek new knowledge and skills.

### MOSTOVI / Bridges

The project was an intensive 2 week workshop. It was my first project where you present your opinions on stage. Because we were given so little time – there is no time to get into the role as in classical theater.

We needed to show case our opinions trough monologues and see will they generate dialogue or conflict?

For me the project was breaking the bubble - accepting reality of different opinions.

How to work with a person who is strongly against gay community? For first time I heard the monologue from homophobic co-actress who I really liked as a person.

In previous projects there was always clear directing role (director) in a group. For me that represents some kind of safety in making a decision. But in this project process was more important than the final show. We worked on a safe environment to express your own opinions. It had a therapeutically value for me.

I would wish for more diversity in the amateur theater and culture.

Everything can be very local and hermetic.

I would also like more projects where professional and amateur artist work together.

## INTERVIEW 4 (LP 2)

### LEARNING PROVIDER

**AJDA VALCL** (director, AGRFT), (female, 35 – 49, Third level education (University degree, Master degree))

### THEATER

G2G, <http://g2gproject.eu/>

10. 1. 2018 10:00, 36:53 min

Video (1440:1080, 4944kb/s, 5200kb/s 25fps, (2stereo), 48 kHz) .MTS (Video AVCHD)

Work as a theater director (works in professional theater – play for children, puppets). She also works as a mentor in school workshops and youth projects.

Her off projects are work with youngsters where process is more important than final result (in professional theater the show is always the main goal). In this kind of projects you can have small flagship goals (stages, steps).

Every project brings new creative solutions. You can always use something from the work with amateur groups in professional projects (and vice versa). Of course you cannot work with amateurs by the same rules – but each project brings something new in the toolbox for work in groups

Public showing is something what participants want to do – but in smaller projects work is based on showing of the work in progress to other participants.

G2G had a positive effect on participants (youth from marginalized groups). The individuals who are usually pushed aside had to work in a group. Collaboration happened between peers that are not in the same social circles.

They learn in a project that they have different opinions and can still work together.

They gained communication skills when they were given a space to express them self, express their feelings (participants have a lot of negative experiences in life). That is a liberating experience - to feel free and express your feelings in a productive way.

The project also brought the realization for the participants that other people also have problems (concrete results on some of the learners were: positive body image, better attitude towards parents)

They get a new experience of being accepted, be part of a group (not just the outsider).

They develop new interest for art because of the positive experience. They feel good while they are being creative. They also improve their problem solving trough playing out different scenarios.

In G2G project the most important goal was for young participants to develop their own theater expression – how do they want to present themselves on stage

It was also artistic challenge for me as mentor. Now I believe that this is the only relevant way to work with youth in theater.

Group leader, learning provider still needs to be authority but they have to make their own artistic decisions.

The project started with a common theme – family (absence of parents).

Mentor has to be present in the group to balance the relationships in the group. So nobody is left out.

When they are 14 – 20 years old they are more open to talk about personal problems.

First you have to release them off the burden of making something big – they can talk about everything

Very important element is to build a group. We started with social games (Impro Theater). So you can feel free. It is not a problem to be in an embarrassing situation.

When someone opens up, than the other start to share more.

It is important for them to make an obligation not to a project or a director but to a group. The group works as a correction environment (self-regulation within the group).

At the final stages mentor (with the group) puts their individual pieces to final production.

As a mentor you have to work a lot on the basic theater techniques and you cannot have the designed output.

Project lasted half a year (there was intro weekend and intensive last week). We meet 2 times a week.

My plan was to open up the participants – they should talk about themselves and their point of view. (the participants were willing to share more than I was expecting at the beginning)

Youth Theater that would work on a regular basis (and not as project form) should exist by now.

Start an education about this method of work for mentors who already work with groups.

This project shows how important is to include marginalized groups (for them it can be a new reality – much more than just theater workshop)

Let's give the voice to the young to express themselves – if they have no voice they lose interest or are not able to form their opinions.

## INTERVIEW 5 L2

### LEARNER

ALEMEDIN KAJTAZOVIĆ, (electrician) (male, 15 – 24, Vocational education (Trade/technical/vocational training))

### THEATER

G2G, <http://g2gproject.eu/>

25. 1. 2018 18:00, 15:12 min

Video (1440:1080, 4944kb/s, 5200kb/s 25fps, (2stereo), 48 kHz) .MTS (Video AVCHD)

I had non previous experience with theater and art. As I had no interest (if we went to theater as school obligation I fall asleep)

Now I have a new perspective on theater and culture.

In the project I found new friends and even met peers from France, Netherlands.

For me it was opportunity to show other who I really am (I was always outspoken and now I did not need to act as something I am not)

At first meeting (ZPM Moste (social work association) on behalf of Glej theatre put out an invitation) participants got first information about project. The core of the group consisted of youngsters who knew each other from other ZPM activities. Than we start to invite other people to project.

Group exits from young people of different nationalities (mostly ex-Yugoslavia countries) living in Slovenia

The first performance they were working on - it was just our own stories.

Second performance already had more theater elements – we went to present the play in Holland.

Everything is still based on our ideas. Mentors put together our material.

Theater methods (social games)it is something new for me and most of the participants.

Being a part of a project was important for improvement in self-image. Now I believe in myself. I also see the group as a family.

Content is ours. (feels strongly positive towards that fact)

G2G encourages young people to develop our own opinions – there is a lot of work for each performance. We got a new insight in how hard is to work in theater.

It also gave me the opportunity to go to present our work in a foreign country – which was something I could not imagine myself do before I joined the project



## INTERVIEW 6 L3

### LEARNER

NINA ŽERDIN, (student) (female, 15 – 24, Third level education Secondary level education (secondary schools/high schools))

### THEATER

G2G, <http://g2gproject.eu/>

27. 1. 2018 13:30, 16:06 min

Video (1440:1080, 4944kb/s, 5200kb/s 25fps, (2stereo), 48 kHz) .MTS (Video AVCHD)

I started in youth theater groups in local environment (primary school). Now I am attending art high school (theater department) in 2016 I started working in Glej project.

My very first motivation was to work in a group where older brother was already involved and my mother was my first mentor. But also the feeling of being on stage is something I enjoy.

For me to be part of a group is an important factor as being able to gain new skills.

All my previous projects were in school environment.

Glej (g2g) is a first group that is not a homogeneous group. In this project I met new (unknown) people, people I would not meet if I were not a part of a project.

Relationships in the group are also new to me. You can talk about everything – how you feel – you can also put that on stage. Also body contacts show how the group dynamic has changed – we are much more relaxed in our body contact.

When I join the project the starting group was really small (only 4 people) – they were searching new members. On first meeting we (me and my friend from school) felt really good. Everything was direct.

The group is put together from people from different background, different nationalities, different religion, different age groups and different study and even work environment.

I gained respect towards different personal characteristics, opinions, beliefs.

First project was based on improvisations but our second project theme was to tell something what you want for the future.

You have to work a lot on your self – character is based on me – so you get to know yourself better and you also learn about others through work in group

You get new insight, you improve your empathy and you overcome the prejudice (you meet people from social groups that can be picture bad in public opinion and you get a new perspective)

I see theater as a hobby and want to work in theater also later in life (not as a profession) but share the experience with other people.