

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:	1 - UNIVERSITATEA NATIONALA DE ARTA TEATRALA SI CINEMATOGRAFICA ION LUCA CARAGIALE DIN BUCURESTI (UNATC)
PIC number:	946787222
Project name and acronym:	TABOO HISTORY. FILL THE PAST TO SENSE THE PRESENT — TabThePAST

EVENT DESCRIPTION			
Event number:	D1.1		
Event name:	EDS Project launching and information campaigns		
Type:	Public event		
In situ/online:	in-situ		
Location:	Romania, Bucharest, Craiova & Targu-Mures; Germany, Leipzig		
Date(s):	27.04.2023 – 31.07.2024		
Website(s) (if any):	https://tabthepast.ro/		
Participants			
Female:	171		
Male:	114		
Non-binary:	0		
From country 1 [Romania]:	155		
From country 2 [Germany]:	130		
Total number of participants:	285	From total number of countries:	2
Description			
<i>Provide a short description of the event and its activities.</i>			
<p>Throughout the project's implementation, the management team organized four public events as part of its comprehensive information and promotional campaign.</p> <p>These events were fundamental to the project's outreach strategy, making effective use of the project's public conferences, performative readings, and theater shows to publicize and disseminate its key messages and results.</p>			

Thus, UNATC organized on February 29, 2024, the conference “**Semne și semnale teatrale în anii 70-80**” (Theatrical Signs and Signals in the 1970s and 1980s). The conference took place at Cinetic, UNATC headquarters in str. Tudor Arghezi, nr. 3-5.

The timing of the conference was crucial. Being held almost one year after the project’s launch in April 2023, the event provided an excellent opportunity to review the project’s progress, achievements and results. The conference followed the successful presentation of the performative readings developed during the educational workshop, **Narratives of Censorship**. This allowed the team to build momentum by capitalizing on the success of those performative readings. The approach proved incredibly effective for the dissemination of the project’s core objectives, methodology, research results, and future plans.

The success of these events spurred increased enthusiasm for the subsequent activities. Thus, the educational workshop on censorship narratives was extended due to popular demand to include another session in March 2024, which led to the creation of the play **Controversies.1961. As you like it?**. Additionally, it boosted the popularity of the interdisciplinary AR/VR development workshop.

In summary, the conference featured four lectures presented by female researchers who analyzed different mechanisms of censorship in the context of archive recovery and research. Their presentations explored the complex dynamic between public and private life during communism.

The first lecture, “**Dinu Săraru – un pion rebel al sistemului**” (Dinu Săraru: A Rebellious Pawn of the System), presented by Răsvana Cernat, PhD, lecturer, focused on the tenure of Dinu Săraru, the late manager of Teatrul Mic in Bucharest. For almost a decade and a half, Săraru fought and succeeded in transforming Teatrul Mic into one of the most prominent theaters in Romania. The lecture highlighted Săraru’s unique personality, stressing his seemingly contradictory duality. Despite holding one of the top positions in the Communist Party, he skillfully managed to use his connections and influence to often subvert or thwart the regime’s censorship machine.

Under his leadership, Teatrul Mic became a bastion of bold, provocative artistic expression and experimental approaches. The productions became manifestations of courage and cultural resistance against the ideological constraints imposed by the communist regime.

The second lecture, “**Cenzura dejucată prin semn și simbol**” (Censorship Thwarted Through Signs and Symbols), presented by Diana Păcurar, PhD, lecturer, explored Romanian theater in the 1970s and 1980s, with a particular focus on two events that took place at the Regina Maria Theater in Oradea. The lecture analyzed the critical role semiotics played in the fight against censorship. The development of semiotics was crucial in breaking free from the constraints of the communist regime and in protecting freedom of expression. Semiotics provided the much-needed fertile ground to creatively address taboo or controversial topics at the time.

The third lecture, “**Căutare, resuscitare, interpretare. Schimbarea privirii asupra realității prin materialul de arhivă**” (Exploration, Resuscitation, Interpretation. Shifting the Perspective on Reality Through Archival Footage), presented by Ioana Grigore, PhD candidate and assistant researcher, highlighted the importance of (archive) family films, photographs, and documents for our understanding of reality and history. Nowadays, considering the wide range of writing, digital image and sound capture devices used, new questions and concerns emerge

about the art of evaluation, selection, preservation, and cataloging such digital artifacts of our lives. The lecture also provided an overview of the integration of those digital means into traditional archival practices.

The final lecture, “***Tactile subversive ale umorului. Ofensiva Teatrului de Revistă***” (Subversive Tactics of Humor. The Revue Theater Offensive), presented by Mihaela Michailov, PhD, associate professor, explored how the Revue Theater in Bucharest managed during the 1970s and 1980s to structure its own discursive and gestural offensive. Their approach served as the basis for a rhetoric that opposed the stylistics of propaganda. As a popular theater form, Revue shows strengthened their meanings according to the pressing current affairs. The lecture initiated a discussion on which pressing matters of representation and identification the Revue theater tried to respond to and how it managed to capture and depict slices of everyday life.

The conference also included a presentation in the VR Cave of the AR/VR installation in progress. The installation aimed to transpose, in an experiential VR format, the performative recovery of some fragments of history unknown to the general public. For this particular event, the VR presentation focused on the scenography required by a series of short performances based on the scripts created during the workshops.

The second event organized to inform the general public about the ***Tab the Past*** project took place at the ***International Shakespeare Festival Craiova 2024*** on May 18, 2024 ([link](#)).

The event included a general presentation, followed by a Q&A session. The presentation accompanied the show ***Controversies. 1961. As you like it?*** ([link](#) & [link](#) & [link](#)).

The project’s team considered the play’s participation in the festival an incredible opportunity to broaden and diversify the target audience. The renowned festival, celebrating its 30th anniversary in 2024, has a long tradition of bringing the greatest names of international theater to Craiova. With over 300 events across more than 30 locations, the festival attracts a diverse and receptive audience.

The cast and the project’s team were enthusiastic to discuss the research and creative processes behind the creation of the play, as well as the innovative approach to archival research in the performance arts field.

This event offered valuable insights into the complex intersection of history, censorship, and artistic expression, underscoring the project’s impact on the academic, artistic and public spheres.

The third event took place on May 24, 2024, when a UNATC team comprising Mihaela Michailov, Radu Craciun, and Marius Hodea was invited to the University of Arts in Targu-Mures ([Facebook](#)) to present the project, its outcomes, and key takeaways.

A similar approach to the Craiova Q&A was used, and the team delivered a public-friendly presentation of the project’s achievements, challenges, and future actions. Additionally, Radu Craciun elaborated on his own research within the project, namely the life and work of theater director Crin Teodorescu. Although the research started from Teodorescu’s Securitate File,

Craciun discovered a much more complex and interplay of social, political, and personal factors that shaped the director's life and eventual death.

In addition to the presentation, the team had the opportunity to also showcase the AR/VR installation developed by the project's interdisciplinary team. With the help of Marius Hodea, who provided more insight into the technical aspects, the audience could engage and explore the installation thanks to its "traveling mode" feature. This feature allows the user to experience the AR/VR environment in any space, provided the minimum requirements are met (internet access, having a headset, and a chair).

The audience consisted mainly of university students and faculty. The event managed to successfully present the methods and approaches employed to generate sustainable, engaging and innovative ways to study, recover, and exhibit archival materials.

The last event in the information campaign took place in Leipzig, Germany, on June 15 and 16, 2024. UNATC, represented by Mihaela Michailov and Radu Apostol, was invited to participate at the 16th Congress of the Society for Theater Studies, titled **Open Spaces** ([link](#)), organized by the University of Leipzig. The lecture **Censorship and Repression in Romania** was delivered at Schaubühne Lindenfels ([link](#)). Citizen.KANE.Collective also presented the paper **On the History of Theater Censorship in the GDR and Methods to Avoid It** at the same event. These presentations were followed by the performances of **Nostalgia Up & Down** by Replika Center ([link](#)) and **White Elephants** by Citizen.KANE.Kollektiv ([link](#)).

The event had a resounding success, Replika Center's team being invited to perform **Nostalgia Up&Down** in Stuttgart on November 29 and 30, 2024 ([link](#)).

In conclusion, **Tab the Past** successfully managed to reach its proposed milestones and targets. Despite facing various challenges, the project's information and promotional events had a crucial role in achieving its objectives and in engaging a broad and diverse audience, while fostering a deeper understanding of censorship in the performing arts during the communist regime.

The well-timed and strategically planned conferences and workshops not only highlighted the project's achievements but also helped maintaining a high interest in the topic, ultimately setting the stage for future research and recovery initiatives. The enthusiasm and participation the activities generated underscore the project's success and its potential for continued impact.

Attached: PowerPoint presentation in Romanian used throughout the information and promotional events

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	31.07.2024	Initial version (new MFF) written by Radu APOSTOL