



We defend what is already recognised, so much so that we are unable to fight for new rights

Delphine O

whether or not she was optimistic about women's rights. Like the audience invited to answer the same question, she expressed perplexity. In France, women's rights are recent and we still have to fight to preserve them. The Secretary General of the Forum, *génération égalité*, pointed out that we need to protect these rights, which are often under attack all over the world. Her job as a diplomat, she explained, is to promote these advances internationally. *'I also negotiate and coordinate with other countries to remove discriminatory laws and help women gain access to education and entrepreneurship'*, she maintained. She explained that in recent years, all the *'no defeats'* on this issue have been victories. *'We defend what is already recognised, so much so that we are unable to fight for new rights'*, she laments.

The debate ended with contributions from Zoé De Mones, a secondary school pupil and participant in the EcHo programme, which aims to raise young people's awareness of sustainable development objectives, and Ludivine Delaite, a former member of the Normandy Regional Youth Council (CRJ). They presented their work and their commitment before stressing the importance of young people taking up all issues relating to gender equality.



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the full
debate on
YouTube

Delphine O, the youngest ambassador in French history, then joined the panel. Moderator, Lauriane Clément, asked her

MUSIC AND RESISTANCE

28 September 2023 | 2:00 p.m. – 3:30 pm -| Auditorium



When music becomes a saviour

Accompanied by the musical ensemble, Les Lunaisiens, Déborah Livet, a researcher in music history, presented a set of texts and songs from resistance fighters now preserved in various museums and municipal archives, in order to raise public awareness of the use of art and music as a means of free expression in times of war.

Déborah Livet introduced her talk by recalling that when Germany invaded Poland on 3 September 1939, the French had only one weapon: satire. Thanks to the meticulous work of composers like Paul Arma, more than 1,300 songs and poems from the Second World War have come down to us, bearing the scars of resistance under the occupation. Arma, a Hungarian Jew, managed to flee the Nazi regime on 16 March 1933, first to Switzerland and then to France. With his wife Edmée, he collected songs, now preserved in the archives of the town of Thionville. *'Because we sang during those tragic years, and we wrote, to*

mock, to wait, to evoke, to explain, to forget' explained Déborah Livet. In this way, folklore was born out of fear and human effort, misery and love, pain and hope. The Doctor of Music History was accompanied by two musicians, Arnaud Marzorati and Anthony Millet, who gave a poignant performance of songs by members of the Resistance, accompanied by an accordion. Déborah Livet then evoked the title of a poster preserved at the Hauts de France Coupole Museum, entitled *'L'homme libre'* with this inscription: *'We are against dictatorship and make no distinction between that of Berlin and that of Vichy, that of*

Let's put an end to the resistance that cries, because the real one is the one that sings like the future

Déborah Livet

Rome and that of Madrid or even Moscow.' Déborah Livet then added: *'Let's put an end to the resistance that cries, because the real one is the one that sings like the future. Like a morning of sunshine, like the coming youth, like a free and blue sky. True resistance is one that sings of the men of tomorrow.'*

A recipe book to give people hope

In 1943, the Nazis decided to set up a secret organisation on the island of Schlei-munde in the Baltic Sea to create a secret weapon, consisting of huge 13-metre torpedoes. In August 1943, the Royal Air Force landed on the island and bombed part of it. The Nazis then recreated a factory at Dora, which was a labour and extermination camp. The prisoners had to live there with almost no water, without seeing the

MODERATOR:

Déborah Livet, Doctor of music history and musicology from Paris Sorbonne University.

SPEAKERS:

Arnaud Marzorati, a musician with the Compagnie Les Lunaisiens

Anthony Millet, a musician with the Compagnie Les Lunaisiens

sun and on a meagre ration of food. From testimonies preserved in Caen, at the Division des archives des victimes des conflits contemporains (DAVCC), we now know that 10% of the prisoners slept without blankets, for no more than 5 hours a night, that water was 1 km from the dormitory, that their underwear could only be changed every 4 to 7 weeks and that a small piece of soap had to suffice for several weeks. *'At Dora,'* said Déborah Livet, *'they were entitled to coffee in the morning, soup and the same thing in the evening.'* One of the inmates had a book of recipes left behind to give himself hope. Among them were those for clafouti, fish soup and macaroni with jam.



Watch the full debate on YouTube

The texts performed by the duo came from the archives of the town of Thionville and had been found in Dora. Others came from the Hauts de France Coupole Museum and the Shoah Memorial. *'We wanted to show you how the French, the maquisards, the partisans, the prisoners resisted in their own way, through music and poetry.'* This highlight for young people ended with a discussion among high school students. One of them wondered about the melodies, which were often reminiscent of well-known tunes, such as the Internationale, a revolutionary song written during the repression of the Paris Commune in 1871. Musician Arnaud Marzorati then replied that for these resistance fighters, using a very well-known and universal tune in order to copy original and committed lyrics was a way of uniting and asserting their political choice. *'If you were singing melodies in the street, even just an excerpt while whistling the Internationale, for example, and a troupe passed by, you'd be imprisoned, tortured. And that still happens, it's human barbarity'* he explained.

YOUTH SEQUENCE

IRAN: THE DEATH PENALTY AS A TOOL OF POLITICAL REPRESSION

28 September, 2p.m. – 3.30p.m., Azur Room



Taimoor Aliassi, Nicolas Perron and Shole Pakravan

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Execution to terrorise

'Iran is the country that uses the death penalty the most and is one of the last to publicly implement it as a form of repression', announced Nicolas Perron to begin the conversation.

The screening of a short film documenting the consequences of Mahsa Amini's death in September 2022 preceded Taimoor Aliassi's talk, briefly re-explaining the origins of the Women, Life, Freedom movement in Iran and the revolution that has been sweeping through the country ever since. The Iranian state *'uses repression to control the population and consequently carries out hundreds of executions every year, all the more so when it feels threatened.'* He then returned to the ethnic aspect of the repression in Iran, which directly targets Kurds and Baluchis, *'discrimination that dates back to 1979, when Khomeini made people choose by referen-*

Iranian law is based on Islamic Sharia law, which favours men in all areas

Taimoor Aliassi

dum between a monarchical regime and an Islamic regime; the Kurds opposed it, triggering a jihad against the population.' The Iranian activist also pointed out that *'women from these minorities are subjected to this discrimination even more violently.'* If women suffer particularly in Iran, it is *'because Iranian law is based on*