TOWARDS EMPOWERMENT

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South Baltic Academy of Independent Theatre – a Tool of Social Change

Project's implementation description and methodology

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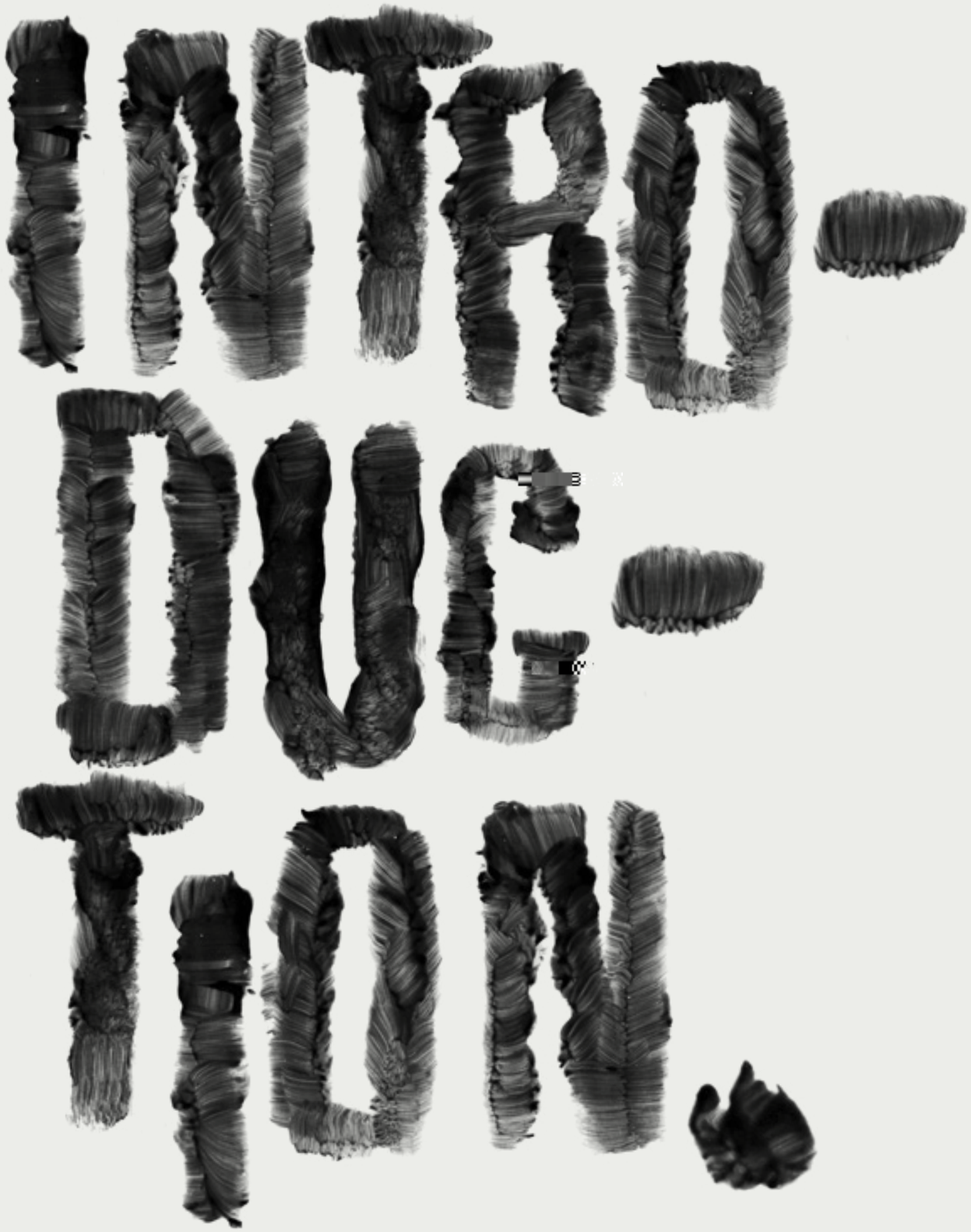
A FEW WORDS ABOUT THE PROJECT

South Baltic Academy of Independent Theatre - a Tool of Social Change (BAIT) is a project the aim of which is educating future leaders, animators of culture from the South Baltic region, who in the future will be conducting innovative cultural activities. The main tool of education in the project is theatre and the methods used in the so-called independent current, develop in a very efficient manner interpersonal skills, as well as are an effective tool used to combat marginalization and equalize the opportunities of access to culture. During the project, the students learn a variety of theatrical techniques, gain knowledge on how to write projects and grant applications, as well as pursue their own initiatives and lead theatre workshops. Each year is concluded with diploma performances prepared by the students. The project also aims to integrate young participants from Poland, Lithuania and Sweden. It is an opportunity for them to develop a common methodology of theatrical animation with tools, based on the experiences of different countries, and to test its effectiveness in practice. This innovative combination of art and methods of developing human capital has gained recognition and funding of the Steering Committee of the “South Baltic” Programme, a grant from the Ministry of Culture and National Heritage of Poland, financial support as well as assistance of Munincipality of Sopot, Lietuvos Respublikos Kultūrosministerija (Ministry Of Culture Of The Republic Of Lithuania) and LR Vidaus Reikalų Ministeria (Ministry of the Interior of the Republic of Lithuania).

During the project’s implementation we have:

- conducted 34 439,5 student hours of classes for 59 BAIT students
- encouraged 39 students to lead 7498 student hours of theatrical workshops for 410 people
- presented 9 diploma performances as the culmination of their work in both the first and the second year of the project, for approximately 2100 spectators
- created 38 diploma works as the culmination of the three years of the BAIT project
- guided 42 students to completion of the course; 38 of whom met all of the requirements and received a diploma for fulfilling the project
- travelled 580 000 km (including one sea crossing and one car accident)
- matched 3 couples (to the best of our knowledge, there may be more)



INTRODUCTION

As I sat down to write this introduction, I was myself experiencing the inevitable emptiness slowly overwhelming me brought about by the realization that this indeed was the end of three years of BAIT. Three years of total domination by youth, spontaneity, sensitivity and creativity must result in a sense of emptiness after they are gone. But no! There is a feeling of concern and anxiety for the several dozen people, as to whether they will be able to cope in the Arts, if they will be determined, consistent, and talented enough. If what they received from us will become a good tool of perception and a means of interpreting reality, of developing a sensitivity to others, finally, of introducing positive changes, awakening a consciousness of humanistic ideas towards: thought, the word, beauty and emotion. However, all this is still ahead of them. All I can do, is watch...

Three years ago, when we started the project, we knew what goals and the task we wanted to fulfill; we knew what the educational process would entail. First year, building the community, uniting the students and initiating in them the process of acquiring body and voice awareness, developing their imagination and intuition. Second year, beginning the creative process, eliminating psychological barriers, transforming complexes into values, initiating text based work, developing decision-making skills (the appropriate decisions), improving acting, directing and dramaturgy skills. A very difficult year, in short, rapid pace, a multitude of elements, and many emotions. Third year, independent creative and didactic work. An even more difficult year. The end.

Reflection:

> We succeeded in realizing the task according to the plan. Together, the organizers, lecturers and students climbed a mountain, a huge mountain. The language and cultural barriers have faded. We have started to learn from and inspire each other, we have developed trust and respect towards one another. We created a community of sensitive and wise people, ready to work for the benefit of others.

And what about me?

I have been given a lot of warmth, respect and trust. I was able to observe the changes taking place as each student's art evolved, developed, and matured. How they themselves grew in terms of personality and increased their potential. Participation in a process of this kind is a great personal experience and a tremendous investment in individual development.

Thank you for everything.

Ewa Ignaczak

BAIT Education Program Supervisor

DESCRIPTIONS OF CLASSES AND TEACHING METHODS

In this publication, written both in Lithuania and in Poland, two perspectives have been adopted. On one hand, some of the classes are described from the students' perspective; and since they are written by them, most of the exercises and methods are described in the first person plural - "we". On the other hand, there are the results of the evaluation questionnaires and interviews with some of the lecturers. We wanted to complete the picture, including the lecturers' reflexions, and their descriptions of the methods used in BAIT. These two perspectives, in spite of striving to maintain an objective viewpoint, are often interwoven with subjective descriptions of emotions or assessments of what has happened. We find it valuable, and think that the interlacing of the two narrations gives a fuller picture of what you are about to read.

There is also a third perspective, another "we" the organisers of the project. It appears in the introduction and in the summary, results of the evaluation, and in the descriptions of meetings and study visits, at which we sensitised the students to the variety of systems and cultural policies in the South Baltic area, to the rules of supporting culture in our countries, which one has to know, to be able to realize your ambitious plans.

We wish you a pleasant read, I hope it will give you a bit of insight into this three-year long journey, which we have completed together with the organisers, lecturers and most of all, with the students.

Ida Bocian

IST YEAR

The fate of pioneers is not an easy one, and as such the creators of BAIT may be considered, both the founding mothers and the students. The students had to open themselves up to the newly acquainted people, and the teachers, just like conquistadors, had to conquer their thoughts and implant a new religion – a sensitivity to the depth of the soul. As, what is theatre other than a window to the state of humanity. Knowing the idea behind the Academy the students were faced with a difficult task, they had to sweat by the gallon, cry a river, scrape their skin to the bone and loosen their throats, but most of all they had to open their sensitivity and get rid of their complexes. It wasn't easy, but then no one promised it would be.

FIRST STEPS, OR – BEFORE WE BEGIN TO DANCE AND ACT

The preparation of an actor, similarly to the theatre itself, requires dramaturgy. Therefore everything needs to start with a prologue. In the case of the actor's training it is the warm up. We will devote a separate chapter to it, as in the case of most of the teachers it was done similarly, and so may presented in a general overview.

Voice and the body are seen as the two most important instruments of an actor, they are important relays of emotion. Therefore the actor is required to develop their physical abilities, and to undergo a training effective enough for the body to react swiftly to the mind's impulses, and then for it to expeditiously convey the emotional and intellectual content to the spectator. Following Artaud we might say that: "in the actor there exists a musculature of emotions, which coincides with the physical placement of feelings". The warm-up sets, as well as the description of how they affect the body, may be useful for the students in their future work.

Warm-up

- Rhythmical walking, combined with the rotation of arms and hands.
- Running on tiptoes. The body should feel fluent ant weightless.
- Walking with bent knees.
- Walking with straight, fixed knees, as though the legs were pulled by strings held by the actor in their hands (arms outstretched reaching to the front)
- Short leaps from a squatting position, arms close to the body, hands near the feet. On completion of the jump, the arms should return to the initial point.
- Dynamic rotation of the torso
- Feet exercises – rotation of the feet, walking on the outside and the inside edge of the feet, walking with toes turned inside (the toes are touching and heals are set as far apart as possible), walking on heels.
- Standing with feet apart, extending the arms so that they reach up, and connecting the hands. Rotation of the torso, and bending down.

Relaxation exercises play a very important part in the warm-up, contemporarily they are considered to be a precondition of any creative work. Such exercises may be performed standing up, sitting or lying down. Spatial awareness exercises, also played an important role – recognizing the texture of the ground, size of the space, identifying dangerous elements. Below we give the most popular ones:

- Exercises in the horizontal position – most of them dealt with loosening of limbs, the jaw and the facial muscles. Some of them were performed in pairs, one participant is lying down on the floor, with their eyes shut, while the other is lifting their partner's limbs, one by one, loosening them up, rotating, extending and massaging them.
- Exercises imitating a cat stretching. The trainee is lying down with their knees bent so that they lie on their legs, arms extended to the front, head between the arms. Next they lift their torso so that they are standing both on their knees and their hands, they arch their spine so that they imitate a cat stretching, next they perform circular movement with their back, changing the direction after several repetitions.
- Exercises inspired by nature or animal movement, for example: The trainee is lying on the floor, eyes closed, imagining they are an amoeba, they are meant to be moving in a manner scope of movement. Next they repeat the process, while imagining to be a rock.
- Visualizing a ball flowing in the body.
- Impulsator – exercise performed in pairs, one person is standing bent down, while the other via touch delivers an impulse for the first one to move. The reaction needs to be adequate to the strength of the touch.
- Flexibility exercises – for example: performing a forward bend, legs straight, attempting to reach your knees with your head.
- Impulses. We first feel the impulse in the shoulder, it flows through the arm, until it reaches the hand, slow movement.

Stretching exercises

- Neck and back stretches. Stand up, legs hip-width apart, forward bend, the hands are touching the feet.
- Twist bends in a 'straddle' sitting position. Straddle sitting position, arms extended high in the air, first bend to the right leg, bend to the middle, finally bend to the left leg and come back to the initial position.
- Ribcage stretches. Lie down on your belly, legs straight, arms bent, with hands placed near the shoulders, shoulders-width apart. Straighten your arms elevating the torso with your head pointing to the back. The exercise also stretches abdominal muscles.
- Thigh Stretches. Sit with the legs straight in front of you, feet together; flex your feet bend forward, extend your arms, touch your feet (hold for 5-10 seconds), come back to the initial position.
- Leg stretches. Stand on one leg, the other leg is bent; with your hand grab your ankle and bring the bent leg up. Repeat alternating legs (left leg, left hand, right leg, right hand)
- Lunges. Stand with your feet hip-width apart. Step forward with your left leg, bending your left knee until both legs form 90-degree angles—your right knee should nearly touch the floor. Push back to start. Repeat, stepping forward with your right leg.
- Forearm stretches. Stand with your legs hip-width apart. Extend your right arm forwards, with the palm up, with your left hand grab the fingers of the right hand, and pull down, while at the same time push the right arm forwards. Repeat alternating hands.
- Shoulder girdle stretches. Stand with your feet hip-width apart. Extend your arm in front of you parallel to the floor, with your left hand grab your right elbow and pull towards you (your right hand has to stay in the parallel position). Repeat alternating hands.
- Neck, and nape of the head. Stand with your feet hip-width apart, with your arms loose along your torso. Rotate your head, next move your head from left to right. Next tuck your chin and tilt your head down, return your head to the neutral position, then tilt your chin toward the ceiling. Take your right hand and place it on your left ear, gently draw your head to your right shoulder, repeat alternating sides. The final exercise for stretching your neck is a controlled tilt to the back. Take your both hands and put them on either side of your neck, so that you prop your head at the nape, then gently tilt your head back and stay in this position for several seconds stretching your neck muscles.

MOVEMENT, DANCE AND SINGING

The goal of physical training is to discover individual means of gestural expression, movement and sound, also to develop self-awareness of body and voice. The integration of all of the afore mentioned elements constitutes the methodology of the teachers of the academy, with whom we had the opportunity to work. To make the theory more palpable we shall give descriptions of some of the exercises, and as such of the physical and psycho-physical training. Perhaps such approach is not exhaustive enough, however the presented data has been carefully selected from a vast scope of material and accurately defines the nature and the character of the workshop methods of our trainers.

1st YEAR - Movement, Dance and Singing

MOVEMENT, DANCE AND SINGING

KATARZYNA PASTUSZAK

Workshops of Katarzyna Pastuszak, begun at the very beginning of our adventure with BAIT, and they continued well into the second year. They consisted of learning work ethic, obedience in respect to your body, the ability to work with a partner in close dependency and with rapt attention, especially in improvisations, also of combining movement with an object and text. During her classes Katarzyna Pastuszak maintained an incredible discipline amongst the trainees, so as to be able to achieve a satisfactory effect in a short time, which would at the same time weigh greatly on the way of thinking about theatre and movement and creating art via mostly bodily means of expression. The basis of this work was demanding physical training. Training that included cardio cycles and many strength and stretching exercises combined into several series and (as we thought at the time) infinitely repeated. The type of endurance Katarzyna required from us at that time put us into a trance and demanded total focus on our bodies and breathing.

The exercise in which we were asked to imagine we were filled with water could be said to be a type of meditation, the water flowing in us caused our bodies to move. We surrendered ourselves completely to its strength, it sloshed within us determining both the pace and the fluidity of movement. When it had settled down, we were able to take control of the movement, to a certain extent. Only to a certain extent, as this was a progression resulting from the 'watery' movement to actions led by one of our body parts. We followed our hand, as if it knew where it wanted to go, then the knee, head, tailbone. The movement was not well-thought-out, it was led by intuition. The culmination of the exercise was a fluent exchange of the 'leaders', the direction, manner and movement led purely by intuition. During the exercises all of the participants were constantly on stage, therefore interaction was unavoidable. As the legs led us we were brought down to the floor. Then we poured ourselves to our feet, which greedily investigated everything they could reach, together with (though perhaps I should say mostly) everyone around us. Focused and concentrated to the fullest extent we investigated the floor, our own bodies and the bodies of those around us. Slowly everyone reached centre of the stage, crowded one another, however we remained attentive and curious. Once no one could move freely, we froze breathing steadily, focused on the processes still happening in our bodies, on the fatigue of the muscles, and the radiating heat. We massaged our bodies slightly by the brief contact with the floor, slowly we came out of the trance.

Next, after a tiny break to drink a sip of water, and this did not happen often, as the type of concentration we managed to master and properly prepared muscles were key components to continue work, we proceeded with the classes. Each time a different element was the focal point of our meeting, although everything oscillated around the main topic – physical theatre. During one of the meetings we focused on the scope of our movement, how far our bodies would tilt, on the fact that very often the most uncomfortable position, that bordering on falling, is the one which will allow us to find the path to our goal and to show our intention. As its demands change, evolve, and explore we achieve the greatest satisfaction; however, this realisation only came at the end of the workshop.

Another stage of the work we did with Katarzyna, was working with an object, and with a partner and an object. While working with an object we added fragments of text. We were asked to bring an object, one that would be meaningful to us, revive memories. During the class we were asked to prepare a sequence comprising of several movements and gestures, which we then repeated until we learned it by heart. The amount of the main idea behind our actions was crucial. We performed the task according to an intensity scale – beginning with one percent and reaching a hundred-percent of action. Next, we added the object and a short piece of text – a poem, a line from a movie, a story we wanted to tell, we were free to choose anything. We attempted to combine all of the elements, thus creating a short performance, we learned how to guide the spectators' attention by intensifying the intention in either the movement, object or text. Within the work with an object we also utilized elements of partnering and improvisation. The class was held in the theatre hall, which we used to its full potential. We performed the task in pairs; with music playing in the background using a small stool as a prop, each person was instructed to traverse the space: start at the last row of the audience and reach the stage. Of course, we were required to look for the most uncomfortable positions and interesting elements in the movement. The intention and the goal of the work was to develop naturally while the actions were performed. Once the two participants reached the stage, they performed short solo improvisations, which were then integrated (this was also improvised). This movement hypnosis of sorts was not to prevent us from building the collaboration deliberately, it still had to have dramatic composition (exposition, rising action, climax and denouement). All of the tasks were performed in utmost concentration, forgetting about the outside world and our personal limitations.

MOVEMENT, DANCE AND SINGING

PRZEMYSŁAW WERESZCZYŃSKI

Przemysław Wereszczyński, or *T e Ma e A a S d*, as we called him, is the person who was able to keep up our energy up and spur us into action for many hours at a time, without hearing us object. His class was supposed to teach us how to keep our energy up, and to teach us about the importance of breath in the process. Due to the physical nature of the class one third was devoted to the warm-up (basic one, combined with elements of body isolations). Thanks to this, our bodies were not only warmed-up and stretched, but we also developed our ability to isolate our body parts.

During the workshop the group was dispersed in the room so that everyone could see the trainer. We started with an appropriate stance, namely: straight spine, arms loose gently elongated, tight buttocks, feet hip-width apart. Starting from this position with gentle circular movements we put our bodies into motion, begining with the head we went down to the shoulders, arms, hands, coming back to the ribcage, we went further to the hips, finally reaching our legs and feet. It felt as if a wave went through our bodies. The next step was achieving a slight muscle fatigue, which we accomplished through the repetition of easy exercises, such as lifting shoulders, when the hands are extended parallel to the ground. The rest of the workshop was conducted to the accompaniment of Latin American rhythms. We warmed-up and tired our bodies. Owing to the warm-up, we reached a state which allowed us to get rid of tensions and blocks in the body, so allowing us to unearth the body's individual qualities. In the case of these warm-ups, the teacher should be versed in Latin American dance skills, in fact this is crucial. This type of training may obviously be adapted to any kind of dance, however the dance itself needs to be highly energetic.

The next phase of the workshop was based on choreographic sets. Przemysław presented group choreography, which the students learned through repetition of movements and systems. However, the choreography itself was not the most important element. It served as a quick way of learning what is energy, where it comes from and how not to waste it. The breath became the essence of accumulating energy. Przemysław acquainted us with total breathing (thoracoabdominal breathing), a breathing technique employing mostly abdominal phase, which also is the most effective type of breathing. Despite the different physiology of the actors, we tried to understand the main idea behind it, which also meant, we needed to get used to it. It also meant that we had to feel and then learn how to control our internal organs during inhaling and exhaling. Mastering this technique, was supposed to allow us to use the biological functions of breathing to its full potential. In order to make us aware of the breathing process, we employed several exercises. We lied down on the floor so that our spines were relatively straight. One hand we put on our chest, the other on our abdomen. On an inhale, the task was to make the hand lying on the abdomen raise before the one on the

chest. The rise of the hands was supposed to occur during a smooth, uninterrupted movement. It was paramount that the breathing not be divided into two separate phases. The rise of the chest and the abdomen should be performed without tension, and each of the phases should happen one after the other imperceptibly. This process should bring to mind the torso swelling slightly.

Another way in which we conceptualised and exercised breathing was standing up. We placed our hands on the lowest ribs on both sides. While inhaling, we should feel as though the breath begins at the point where our hands are resting, pushing them out and flows through the chest, which gives the impression of the pillar of breath reaching the head. This means, that when we inhale first the abdomen and the lower ribs expand, and only then (in one fluent motion) does the chest join them. The diaphragm is tense and the ribs remain expanded thus creating space for the accumulated air, at the same time preventing it all from escaping on the first word. While breathing, the diaphragm stretches in the opposite direction to the muscles that expand the lower ribs, as it is outward, and holds them during an exhale as long as possible. Many of us made a big mistake, we tightened our abdominal muscles, before we completed total breathing, which in turn caused us to breathe only via the upper part of the chest. The exhale is made in a reverse order: You start with the head, moving down through the chest you reach the resting hands. Przemysław, with great care, paid attention for us not to push out the drawn air with too much force, so that the entire process flowed smoothly, and by that he meant, so that it would not separate into the two phases. The purpose of these exercises was not only to teach us the total breathing technique, but preparation of the body to control the amount of air it holds, and to consciously divide its effectiveness which translates into the energy of our presence on stage. Also, to control the level of fatigue and build up endurance.

MOVEMENT, DANCE AND SINGING

MARIA MIOTK

Classes taught by Maria were devoted to spatial awareness and developing body awareness by means of contemporary dance. Contemporary dance distinguishes itself by one rule – everything is dance. Walking, stretching, rolling down a grassy slope, etc. This is why dancers are fun and energetic people, capable of creative thinking, and are interested in nearly everything life has to offer. Therefore, contemporary dance workshops are not only physical training and a class in choreography, but also they teach independence, improvisation, non-stereotypical thinking, and expressing any content throughout movement and gesture. The actor has to be prepared for anything, weather and technical conditions included. Their focus goes far beyond the stage and the duration of the play. Thus, during the training, the actor has to develop a series of habits and reflexes. Constant readiness to improvise, preparation of the actor's body as a fully functional tool, and attentiveness to the other person, are three of the most important characteristics.

The warm-ups Maria started her class with and the stretching sessions she closed them with, were very important parts of our meetings with her. One of the techniques she used was Body Mind Centering, which aim is to develop body awareness, and caring for the body, as well as to work on concentration. Knowledge of the body is based on visual and intellectual familiarization with its anatomy (the role and position of the muscles). Awareness of body in space, along with separate body parts in relation to each other, the ability to identify, imagine and move separate body parts, including the internal ones (diaphragm, lungs, throat), breathing, are just a few elements of the technique she deals with. Using this method during weight training, stretching and acrobatics prevents contusions and allows to perform the exercises more effectively. The warm-ups begun with stretching, pivoting and rolling on the ground and progressed into exercises performed on the floor based on the *ba e a* [1] and contemporary dance techniques, finally leading to improvisation and gradual lifting from the floor. Then to engage the space, develop the group's awareness and attentiveness to partners, Maria used a simple ballgame – passing a ball, with a varying intensity and employing changing levels of movement.

Stretching, stamina and strength exercises, were also an important part of Maria's classes, as they are the basis of taking care of the body. It was a compilation of exercises drawn from yoga, Pilates and ballet. The stretching regimen was an hour of exercises (the tempo: one exercise-one minute), which was repeated during each session and was to introduce the habit of working on your body, and somewhat make us dependent on the characteristic pain, which is a prelude to development. Examples of the exercises used are as follows:

- Standing forward bends, feet hips-width apart, bending forwards touch your feet.
- Sitting forward bends, sitting straight, feet flexed close together, bend forwards, touch your feet.
- Sitting on the floor bend your knees and place your feet together, open your legs, with your hands on, knees, gently push the knees to the floor.
- "Downward dog", hands and knees on the floor, hands under the shoulders, fingers spread wide, knees under the hips, with the spine straightened and relaxed. On a deep exhale, the hips are pushed toward the ceiling, the body forming an inverted V-shape. The back is straight. The legs are straight with the heels reaching to the floor. The hands are open, keeping the forefinger and thumb pressing down on the floor. The arms are straight, with the inner elbows turning towards the ceiling.

A person who is working with the body is required to know the basic terms and positions commonly used in the dance world. Which is why *a de b e, a de ba e, c a e, c a e , e , e,* were only a fraction of the terms we needed to know. Ultimately, the exercises led to learning solo choreography. The two improvised solos each of us performed were based on flamenco and ***capoeira***, which while in essence are very different, are both based on rhythm, utilize singing and are performed while standing in a circle. They require being aware and mindful of one's partner. Nowhere else can two people truly get to know each other than through a game. A game requires mindfulness and respect towards the partner as well as concentration, these in turn expose everything. What is more, simple steps and exercises acquire near magical energy, when repeated in a circle with the accompaniment of singing and rhythm. These techniques allow us to work on our concentration, improvisation skills and moving within specific codes. They also build an awareness of the energy emerging from music, rhythm and presence. Within the workshop the participants learned two, very different form one another, choreographies. The end result was juxtaposing the two choreographies while working in pairs, and presenting this work in front of the group. A very pleasant combination was when we were able to combine the performance with the singing group working with Alina Jurczyszyn at the time.

[1] *Ba e a* is an exercise method used initially as a supplementary technique in ballet classes. It is consisted of exercises performed lying or sitting on the floor, because of which it does not burden the spine nor the joints.

MOVEMENT, DANCE AND SINGING

PETRAS LISAUSKAS

The goal of the class conducted by Petras Lisauskas was to expand our body awareness. His main focus was finding balance, both inner balance and that with the outside world.

His cycle of workshops comprised of several intertwined elements present throughout the process. One of them was creating ties among the participants, breaking the ice, developing trust and attentiveness to the partners. In short, simply getting to know those around us. To achieve this he introduced games.

The first one was devoted to getting to know one another and memorizing our names. Standing in a circle, one at a time we introduced ourselves, and expressed ourselves with a movement. It could be a gesture, a small sequence of movements, movement combined with a sound. This was followed by the group repeating both the name and the motion. The next participant also introduced themselves and presented a movement, however now, the group repeated the movements and the names of both people, this continued until everyone introduced themselves.

Another game brought us back to our childhood, a time when we were not ashamed to play. The participants divided into two groups, and secretly decided who they were going to be – sorcerers, gnomes or giants. Each of the characters had very characteristic features: the sorcerers stood straight and casted spells with imaginary wands, the gnomes were stubby, with hump-backed, but moving swiftly and nimbly on tiptoe, while the giants were well-built, with their arms high in the air, hands drooping loosely. The rules of the game are as follows: sorcerers cast spells on gnomes, gnomes tickle giants and giants squash sorcerers. Having chosen the characters, the two groups stand facing each other. The leader counts down from three, during which time the participants make a full turn and reveal via movement and sound who they are, and either chase or are being chased by the others, the game ends once all of the people who are running away are caught.

In the instances when the group started losing their focus Petras solved the problem with an easy exercise. The game not only demanded concentration, but also it exercised reflex. Standing in a circle the participants rise their right hand shoulders-high, and with their forefinger point to the ceiling, next with the left hands they shelter the forefinger of the person on their left, as though creating a roof for it. The task in the exercise is to catch the finger of the person on your left, while at the same time avoid being caught by the person on your right. The already tricky task is made more difficult by lack of a 'start' signal, the group has to read one another well, to be able to do it simultaneously. Another exercise meant to refocus the group was the 'synchronized clap', standing in a circle, the participants are rubbing their hands together. On the leaders mark, everyone start to slowly bring their hands apart, once the hands are shoulder-width apart, the group attempts to clap simultaneously, this is performed without a 'start signal'.

Petras made use of many exercises which allowed his trainees to familiarize themselves with their bodies, see how they move, check what is possible and what are their limitations. They were able to examine the extreme movements, how far can they tilt their body without falling down, and what is their sense of balance. These exercises allowed the students to acquire a better awareness and to feel confident in their own bodies. During one of such exercises we were asked to imagine our feet are glasses, one of them is filled with water, while the other empty, the task is to pour the liquid to and fro from one glass to the other. The exercise performed in a large group required harmony, so that our actions would not disturb the people around us. We were able to check what are the relations in our group, work on a communal balance, developing awareness of the space around us and consciousness of movement. While crossing the room, we were trying to perform the task at hand not spilling a drop. Once we had a chance to move in our own pace, Petras changed the tempo of the movement, added elements triggering our imagination (e.g. instead saying 'move fast' he described how we are running away from something through a forest). The exercise did not have a clear ending, which allowed it to be combined with other ones.

Whilst working through these exercises, we bore in mind what Petras told us: the floor, the ground, the earth, are our allies, friends, companions and that we should treat them with respect. Cooperate with them and then they shall cooperate with us. This in turn lead us to acquaint ourselves with the said friends, who accompany us throughout our lives, but remain unnoticed, having the floor of the rehearsal room as an exemplary point of reference. Searching for points of support in respect to the ground required not only an intensified development of body awareness and control over our movement, but also finding harmony and fluidity in even the least favourable situations. During this exercise we were lined up in multiple columns at the end of the room, so that we would traverse the length of the hall. The task was to move in a straight line from one end of the room to the other using the points of our bodies as support. The body parts could be anything, starting with hands and feet, and ending with the head or an elbow. The next step was expanding the point into a surface, for example the forearm, the belly or the shoulder, and moving across. Then we increased the number of points or surfaces to four, still moving through the space. Finally, we crossed the space using any combination of the points or surfaces. The music accompanying this activity was rather quiet, ethereal, and one creating an intimate atmosphere.

Having developed a proper awareness of the surrounding us world, and sensitivity to it, we focused our attention on our partner. However, this section may be divided into smaller ones, namely: getting to know your partner's body, their reactions to stimuli, manner of moving, building trust and collaborative movement improvisations in space. We were paired up, at random. In pairs one person was the explorer, the other the explored. The explorer first touched the explored's specific body part, the force of the touch was meant to be applied corresponding to a scale of one to ten. As a response, the explored tried to tighten the body part, so that they exude the same energy. After exchanging the roles in pairs, we proceeded to another exercise. We went one step further, now the goal was to get deeper into the partner's body, push your fingers and hands into the partner as far as possible. The explored was supposed to push away the explorer's hand using only the touched muscles. The following exercise develops trust, and draws attention to the very close physical and psychological relationship between the partners, this is used on stage during the formation of the relationship between the characters. One of the partners closed their eyes, while the other led them through space using various stimuli, for example: pulling one finger, puffing air on one part of the body, using sounds. The task of the leader was also to express intention with which they lead. It could be achieved through the strength, direction, pace and the level of the stimulus.

In the end of his workshop cycle, Petras devoted attention to group relaxation and deep integration. The second theme around which he oscillated was basic tai chi, which in a way summed up the entire work we did with him. The group stood in a circle. One person walked into the centre and closed their eyes, their task was to listen to the sounds generated by the group, and once they felt an impulse to do so, started dancing and moving the way they felt appropriate. Meanwhile, the group created music (by clapping, stomping, making various sounds, etc.). The teacher saw to it that the exchange of the people in the centre was smooth. The end of the exercise depended on the teacher.

» M e e e/ be a , c l d d ' c ea e a ec a d . Pa a e e a a d e c c a ce l a e a e ed. l a a ea ca a e e a ee , de a d a e eed a d e e e/e c e , a , a . T e a - a a e d e, b eac e c a de- e d e e . T e a c a e e de e e e e a a d eac e e c e a e e a e a . l a a a a b a d ca ea e e e a l ca e e , e a da ce ' be a e be be e d . Y be a , , a a d b e e a a , a d e a a e a e , ce a be d e e . l e e a e e a e e c a da ce. E e e e ee e da ce a e, a da ce, a / e c e c ac e d, e e , e a d e ce a d e . A d e eed be e d a e e e e .

W e e de , l c b ed d e e ec - e a d e d . l ed Tada S d d a ec e, e a ac ec e, a e a V. Me - e d' b ec a c , d e . l e a - e de l ed e c , a d c e e e ec e da ce , e e e e.

( )

l e d a de d e e a- a e a e e . T e a e e a d , e e ea a e e , e e e , ee e ace T a a c c ea ed, a e d e e - e d d a .

W a d b , a a eac e l a be e ed e ec . l a ab e e a e e e/e c e , c l a e bee a . l a ed e a e a a e a- a , a e e ec e. S e e e/e c e l ad e/ a a d e e a , a e d de a d e a e a l a ed a e . «

Petras, on his methodology in BAIT:

GIEDRĖ ŠIDLAUSKĖ, MANTAS ČERNECKAS, RASA ŽELNYTĖ

Our knowledge of the contemporary dance and ballet was supplemented by Giedrė Šidlauskė, a dancer and actress at the State Music Theatre in Klaipeda. During her class, on the basis of several short choreographies we were taught to differentiate and understand the characteristics of the afore mentioned types of dance. Giedrė's workshop could be divided into three parts. First one involved the traditional warm-up exercises combined with elements of stretching. Second, was devoted to leaps taken from contemporary dance. Finally the last one, was devoted to learning two short choreographies, owning to which we got a first-hand experience what contemporary dance is.

Class conducted by Mantas Černeckas acquainted us with classic jazz, and Broadway jazz, he also introduced the two concepts on the basis of choreographies. The two techniques introduced a relaxing and theatrical atmosphere, allowing us to act like Broadway divas on stage. Rasa Želnytė, who already in the second year introduced and taught us the basics of contact improvisation and partnering in dance, completed the cycle.

Gierde describes her methodology:

» D l ed ac a e de ba c da ce ec e: e/ e e a d ace, e ace, a c b d, c ea d da d e ab ec a e ab e da ce ece; l a e c a ed e de e/ e e e e.

De a e d e de- a e e ce e e l e ed ab Ba e e' e d, a d a e / d c d a a e e b d:

1. B ea
2. C e-D a c ec
3. Head- a c ec
4. U e -L e c ec
5. B d -Ha c ec
6. C -La e a C ec

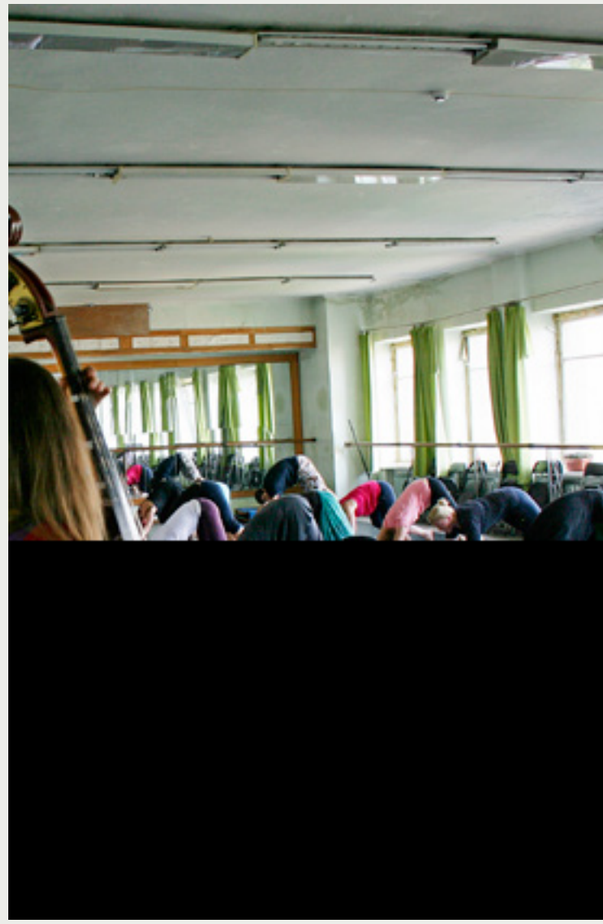
l ed a , a e ed b ea e a a , be e ba ac- e e/ e . I de e c ea , eac e e/ e e , a d e/ e c ea e dea , a a e , a a e a d ee, ba ed a e c ea e ce ca e .

W e e ec' a- c a , l a ed e e d. O e e e a c a e d. I ed e c e, a a a e e- , e e e de e ed a e, ee a d d e ca e- e a a b d e. B a c a , e ed ee e a e , e/ a e, e c ed e a , b e c ed a e ea e e a . ( ) acc a e e ad 'e c'. I be- e e a e e c a e/ be a ce, d a- c , a a d a ed e de e e a de. «

» C ac a e e d I ed. T e N ed e- e a (c e a da ce) c a be e de a d e c ce ace. ( ) e e, e c a a de ed c ac a . We a d d e/ e c e c e e ca ed e c ac e e e .

W a c ac a ? ( ) e c ac b d e da ce. T e eed e e, e b d, a d . c e a da ce e c ed b a b d e, d e b e, a . I e c- ac a , e de- a d, e a e ca ab e e a e . «

Rasa describes her methodology:



MOVEMENT, DANCE AND SINGING

ALEKSAS MAŽONAS

In the second year Aleksas, a mime, the founder, of among many, Theatre Group “A”, taught pantomime. As he writes about himself:

» I a e ec a, I a ac e a ea e. T I a e e a e, I a e e, e e a d, e a, e e, be c e b d- e. N de ed e d e ec e Ma ce Ma cea a d M d Te a, a e La a , a, L a a, de e e a a e e S e U .

O e e a c e a e ac e e b d. M a a e d e e a c a, ec e e c e/e a d d e ea de a e be ab e d e .

A a be a e. I e e ea ed e ba c a e, e e a e a . T l ed, e de be a a c a e ca .

I , I ad e d . I d d ’ a- d d a , a e e a e a . M a a eac e de e e/ e e ce a ed e a. I - , ca be a e , c ada ca be a c e a d ea e . «

MOVEMENT, DANCE AND SINGING

KAROLIS MAKAUSKAS

Makauskas describes his classes:

The students had also the opportunity to learn the basic elements of stage combat. The classes taught by Karolis attracted a lot of attention, as most of the students did not have the chance to participate in such courses, and therefore overcome their inhibitions this way.

» *I c d c ed e c a e de c a d a e . ( ) D e ee e a - ed e e b d e a d e de ea ed e ba c a d a e . D e e/ c a e e ac ced e ba c e e a d de e ed e ac ca a d c ea e e- e ce .*

A e/ e c e e e de - a ed, e de ed b a a d d a , e a ad e e e/ - . I e e d e c a e e ed e eac a , a d e d c ed e e d e eac e de. «

MOVEMENT, DANCE AND SINGING

ALINA JURCZYSZYN

Alina Jurczyszyn together with the violinist Kamila Bigus, devised folk singing training, which has proven to us all that singing dwells within us, and that it requires only letting out. Having devoted their time to archaic singing research and practice, they have created their program, a means for connecting with nature and the organic element hidden in us all.

The classes opened with physical training to the accompaniment of a violin, which catered to the needs of the body. Singing was then gradually introduced. Together both activities acted as a warm-up of the muscles, but more importantly, a tuning of the body. Without this we would be nothing but instruments out of tune. To the accompaniment of Kamila Bigus, Alina Jurczyszyn together with the participants of the class, put their bodies in motion, beginning with the feet. One requirement: the feet have to be bare in order to have a better grip and better contact with the ground. Next, we move up, along the legs to the pelvis, which we open and free of tensions, then the abdomen and the ribcage, finally reach the head. Then we put in motion the entire body paying attention especially to the spine, which we bend as though it was a 'winding snake'. Seamlessly we move on to running in place, while imagining Alina running in the forest. The speed of the movements and their scope, increase gradually, until they reach climax, when we stop and lie down on the floor. This is when we focus individually on our breathing, our body and the processes occurring in us in this moment. After a moment of concentration Alina chooses several people and asks them to gather around one person still lying down. Having thus created several groups, she asks them to perform a massage, which consists of a number of different massaging techniques. The exercise is over once all of the people in the groups have been massaged, and loosened up. Only then can the second part of the meeting begin, namely, singing.

The songs we performed were arranged by *Lab a , S* band. They were polyphonic, which gave us the chance to try different pitches. The songs' origin was Polish, and Ukrainian, e.g. *Le a a, B a a, O , e* . We also learned chants, such as *Ma a,* and *K Ja a.*

MOVEMENT, DANCE AND SINGING

AURELIJA DOVYDAITIENĖ

Aurelia was our voice emission trainer, who taught us for two years. Her classes begun in the first year and finished at the beginning of the third. Voice projection, or its correct placement testifies to the comprehensive mastering of the speech apparatus. In practice this meant we learned using:

- muscles regulating the movement of the larynx
- proper breathing
- the articulatory apparatus, and resonators

Aurelija set out to teach us natural voice emission, expand the scale and increase the strength of our voices and to work on our timbre. After each class we could count on receiving feedback pertaining to recommendations for further work.

1. CORRECT BREATHING

Aurelija started the meeting by checking if we are breathing correctly. The correct breathing involves the diaphragm and is extremely important in the process of speech production.

- To check if your diaphragm is working correctly, lie down on the floor, place your left hand on your diaphragm, the right on your chest. Inhale then slowly exhale. If you are breathing correctly, your diaphragm should push down, thus causing your internal organs to be pushed deeper into the belly, making your left hand rise. Pay attention to your chest, it should remain immobile, only the ribs are working, on an inhale they are expanding both forwards and to the sides.
- Another breathing exercise also required lying down on a hard surface. Inhale quickly with both your nose and mouth, make the air reach the lowest parts of your lungs. The hand lying just below the sternum, should be noticeably elevated, while the other remaining on the upper part of your chest much less noticeably. While performing this exercise tense your abdominal muscles and try to keep the air in the lungs. Exhale slowly through the mouth.

To check the work of the diaphragm while standing up:

- Place your right hand on the diaphragm, inhale and exhale very quickly, like a dog. If the chest does not participate in the breathing, and it is only the diaphragm that darts in and out,

then your breathing is correct.

- Breathe in through the mouth and the nose, hold your breath briefly, and slowly exhale, on the exhale pause several times. Repeat the exercise, this time when you exhale continually say the [s] sound, remembering the 2-3 second pauses.
- Stand with your feet hip-width apart, arms hanging loosely along the sides of your body. On an inhale lift your arms to the sides. On the exhale slowly lower your arms.

2. PROLONGING THE BREATH

While working on the speech technique it is beneficial to learn to prolong the breath. This allows you to lengthen phrases you will be able say in one breath, and therefore be more at ease while speaking.

Using the diaphragm take a deep breath and count aloud while exhaling. When you feel you are out of breath and the diaphragm feels tense, breathe in again, and count from the beginning. The voice should be clearly audible and it should sound a bit metallic.

3. PHONATION EXERCISES

To achieve the right sound of the generated voice, first you need to get rid of the tension that accumulates in your neck. To do it, you need to first tense the muscles of the neck for several seconds, and then release them slowly. It is important for the neck to be relaxed, as otherwise the tension will be transferred onto the vocal cords, thus making it impossible to use the speech apparatus correctly.

First growl, then bark, imagine the sound going through the nose and goes up through the forehead it reaches the ceiling. The sound should be nasal, metallic in timbre, you shouldn't engage the vocal cords. Aurelija paid attention to every student individually, and checked their progress. She especially checked the breathing, she placed her hands on the lower ribs of each student. The task of the student was to "push" her hands aside using only their ribs.

4. BREATHING EXERCISES WITH PHONATION

- Diaphragm exercise.

Stand relaxed, place one hand on your belly (about 12 cm above your belly button). Interchangeably take first a quick, then a deep breath. On the exhale pronounce the [s], [sz], [t] sounds, both your articulatory apparatus, and your diaphragm and abdominal muscles need to be very active (while pronouncing the c 0.0c 0.0c 0.0c 0

CREATING ILLUSION

AGNETA ANDERSSON – FORSSELL

The puppetry workshops were complemented by characterization and scenography classes. It is widely known, that the stage requires an explicit presentation, both in terms of costumes and appearance. Most of the amateur actors usually deal with those elements alone, therefore it is good to know the secrets of characterization. To learn how in several brush strokes change facial features, or work around a wig, so that it doesn't look fake. Get to know how to do the makeup, so that your eyes look tired or old, and not just bruised, or how to draw wrinkles, so that they read as natural. Apart from these tricks, Agneta Andersson – Forssell also discussed masques with the students. She described their creation process and role in theatre. While addressing their usage on stage, she also referred to how they affect the actor, who uses them to create a character. In the same way she approached characterisation, she addressed these issues while transforming two of the students into old grannies.

It was during Agneta's class that the students were able to create a character using a mask. Describing how such a weird face cover is constructed, she showed them four masks that she made herself, and who represented four completely different characters. Next the students divided themselves into groups of three, and with each of them wearing a different mask, they experimented with ways of speaking and generating sounds, and moving. Having created their characters, each group performed a short scene in front of the rest of the students.

The second part of the class started immediately after Agneta brought out her dog. Obviously the dog wasn't real, but animated by her it looked alive. The dog was a doll, a puppet to be exact. All of the puppets she brought, and there were four of them, were also made by her. She explained how they were made, what materials she used, and what techniques, to combine all parts together, so that on the one hand they would look good, and on the other, so that animating them would be easy.

Owing to these classes, several natural animating talents were discovered. The students have also enriched their construction and styling knowledge, which were later used in the diploma performances.

CREATING ILLUSION

GARY JOHNSON

The class dealt with creating in the natural environment spaces meant for performative actions, reviving and exposing the “spirit” of a space. The students learned how to transform landscape, for it to convey emotions, atmosphere and experiences. A big advantage of the class was the interaction with nature, direct contact with natural phenomena, and the opportunity to understand relationships and dependencies present among them.

The class was held in a forest, in the beginning the students were divided into groups and asked to find a spot that resonated with them the most. The choice of space was also considered from the perspective of a potential viewer. Then they had to decide how to present the given perspective, and how to encourage the viewer to accept it. Also choose the placement of the audience. Another important aspect was whether the designed structure would fit into the environment or contrast with it.

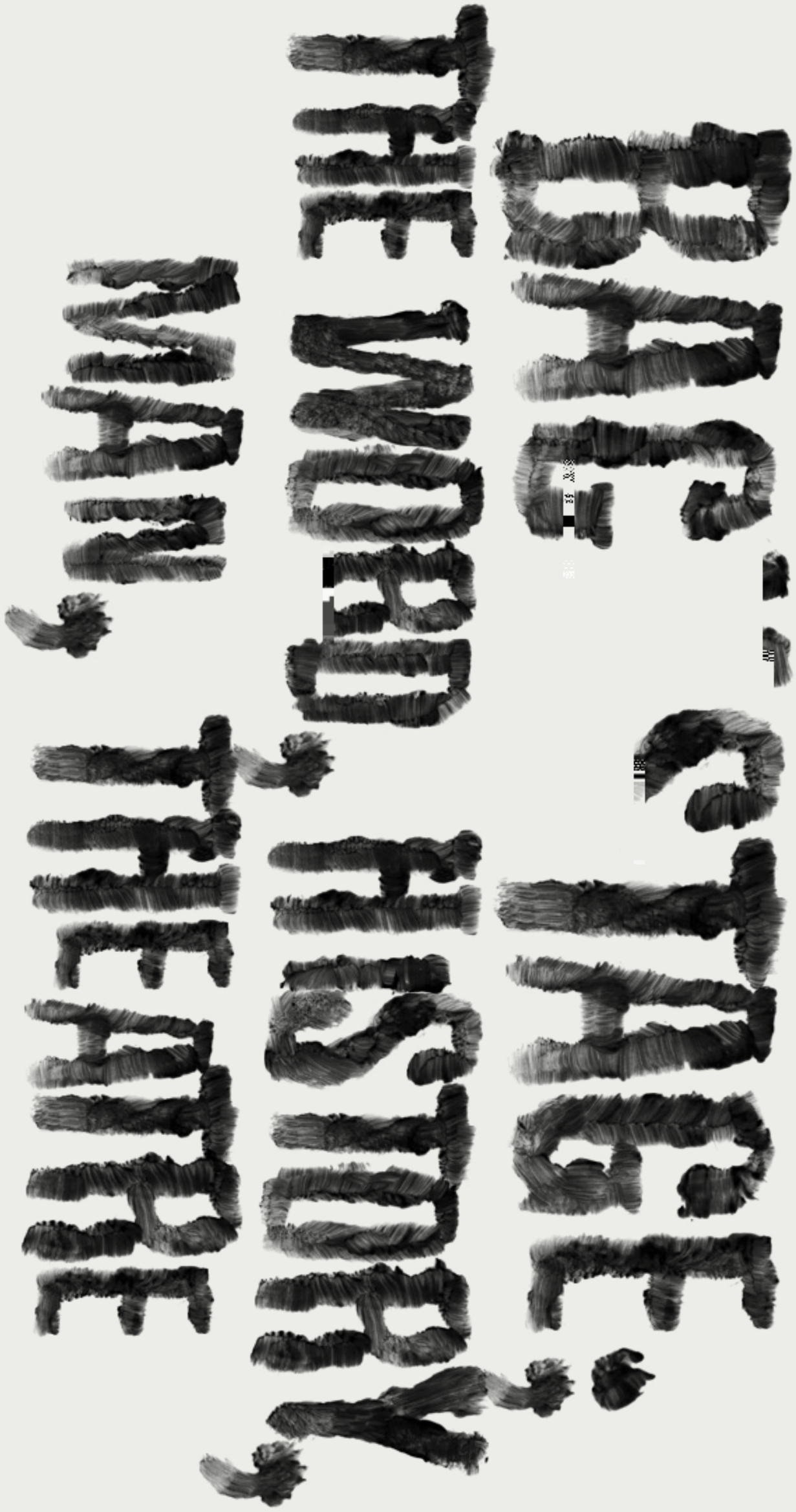
Working in groups, the first stage of the class was to choose an interesting space in the forest. The space was supposed to be interesting, intriguing, stimulating the imagination, or simply pretty. It was supposed to be a space that would elicit emotions, memories or experiences.

Next using sheets of cardboard, ropes and zip ties, the students were supposed to arrange the space, create a plan and build a construction which later on would become a space for presenting a theatrical activity. The activity should pertain to the emotions and memories initially triggered by the location. The action should also affect the senses and emotions of the audience. The group also had to decide how the said audience would “experience” their creation.

Once the spaces were built, each group presented their creation. After the shows, the trainees gave feedback about what they experienced during them. Garry’s class encouraged the students to actively explore, and triggered a desire for further investigation and research of the newly discovered tools. It became a “window onto the world”, as the students were able to confront their theoretical knowledge with practical application in terms of scene development. They realized the scope of human impact on the environment and experienced interdependence between the natural world and human activities.

The uniqueness of these created theatrical spaces was apparent in the reception of the audience. A direct response to this were the tears stirred by emotions of the audience in reaction to the constructions. The designed structures in the entourage of the forest, together with the unique mood, created a relationship full of tension, which accumulated in the gathered people. A beautiful experience.

2nd YEAR – Creating Illusion



2nd YEAR – Backstage; the Word, History, Man, Theatre

BACKSTAGE; THE WORD, HISTORY, MAN, THEATRE

SZYMON WRÓBLEWSKI

During the part of the course conducted by Szymon Wróblewski, which begun during the first meeting in Lithuania in the first year of the project and was continued until the first half of second year, the students were acquainted with dramatic writing. We never participated in formal lectures, as often happens even in the best school. Szymon decided to deliver his class in a form of dialogue, instead of presenting a pre-prepared presentation of the issue at hand. He lead us through those conversations very patiently, asked the right questions, and watched us slowly reach the conclusions, and thus discover the rules of dramaturgy. This way, contrary to what we might have suspected, much more stayed with us, the rules and regulations of writing a dramatic text (but not exclusively).The number of adaptations and original texts that have been submitted as diploma work, may testify to this.

We began with a discussing dramaturgy, as a part of theatrical production, also about the changes introduced in Polish theatre after 2002, therefore about the distinguishing between the dramatist and a dramaturge. Szymon presented us with the timeframe of the development of dramaturgy, we have also discussed the difference between the German and the English understanding of the functioning of a dramaturge in theatre. Finally, he moved on to talking about contemporary theatre, and to what peaked our interest, namely the types of alternative theatre in Lithuania, Sweden and Poland.

During the following meetings we have employed a fixed way of working – first we watched a recording of a play, or a movie chosen by Szymon, one that would involve the issue we would then discuss the following day. Then we would dissect the watched material, and benefited from Szymon's extensive knowledge, who in turn skilfully led the deliberations. This way, we had the opportunity to see many great performances, such as:

S ecd c e, Ne Y , film, written and directed by Charlie Kaufman, USA, 2008.

B a, recording of a theatrical performance, directed by Krzysztof Warlikowski, based on *T e Te e* by William Shakespeare, Poland, 2009.

O e, recording of a theatrical performance, dir. by Luk Perceval, based on *O e* by William Shakespeare, Germany, 2008.

K , recording of a theatrical performance, directed by Krzysztof Warlikowski, based on *K* by Hanoch Levin, Poland, 2010.

D d a d Ae ea , recording of Sasha Waltz's production of Henry Purcell's opera *D d a d Ae ea* , Berlin Stadt Opera, 2006.

S a e F , recording of physical theatre performance, directed by David Hinton, adaptation for film, Lloyd Newson, Great Britain, 1992.

T e C L , recording of a dance theatre performance by DV8 group, filmed version directed by Llyod Newson, Great Britain, 2004.

T e P d ce , film, directed by Susan Stroman, written by Mel Brooks, Thomas Meeham, USA, 2005.

T Be N Be, film, directed by Ernst Lubitsch, written by Edwin Justus Mayer, USA, 1943.

S e , film, directed by Kenneth Branagh, screenplay written by Harold Pinter, based on *S e* by Anthony Shaffer, Great Britain, 2007.

W e e, *W e e* and *D s e d* , recordings of theatrical performances, Cricot 2, directed by Tadeusz Kantor, Poland, 1987 and 1993.

On the basis of the above listed recordings of plays and films, we discussed many topics strictly connected with theatre and its relation to the written word, manner of adaptation, and the relationship between an old text and contemporary events. To what extent can the theatre be a comment on reality and to what extent it is its representation. Topics connected with dramaturgy of the classics, we have discussed on the basis of William Shakespeare's plays. We were wondering if they can be turned into political theatre. This was a deliberation dealing with the context of a play, as an important interpretative element. We used the staging of *B a* by Krzysztof Warlikowski, it being a commentary on the events in Poland of 2008. We discussed the political formation, the issues of forgiveness and revenge in the context of the fairy-tale character of Shakespeare's dramaturgy. We have also debated this issue in terms of the contrary choice of staging – as this element is used to interpret the work and its presentation in public space. In Perceval's *O e* we were able to see an example of transposition of a classical play into modern context, and modern mechanisms of power. Our discussions moved on to the language of the new adaptation, the adaptation that the director chose to state his thesis.

An important element in the realization of modern drama text was the way it portrayed society. We talked about the selection of contemporary texts for the theatre repertoire – which contemporary issues may interest the audience? How are texts chosen for a theatre season? We looked for differences and similarities in the contemporary situation of Lithuania, Poland and Sweden, to create an outline of issues that may interest the contemporary audience.

Having discussed the issues per-

taining to the political issues of the countries participating in the BAIT project, and classical dramaturgy, we moved on to talking about the dramaturgy of dance theatre. The showing of *D d a d Ae ea* (an interesting interpretation of the classic) ensured a smooth transition to a new thematic block. We also discussed the possibility of creating theatrical effect via theatrical means other than text, here we talked about the correlation of music and image in the play choreographed by Sasha Waltz. We dealt further with dance theatre, by deliberating political activity on the basis of *C L* . The targeted topic in this case was the perception of the body of the person with a disability and able-bodied people on stage, as a reflection of the social situation. To finish the political thread, we tried to define the boundaries of political theatre, in this case, when is a realisation of a play with disabled people still a political statement, and when does using disability become a means to fulfil our own ambitions.

We used Brecht's V-effect, and his idea for the realisation of theatre, as a means of analysing "theatre within a theatre", in order to introduce outside content and the usage of irony. Is 'theatrical dirt', the highlighting of the theatrical situation, dominating in the sense of showing theatre in theatre, and to what extent does it affect the idealism and the flawlessness of the execution of the play. We also debated playing out situations between dramatic and comic tonalities, as a mechanism to drive the plot.

During scrutinizing the plot, we came to a point when we discussed the internal mechanisms of a theatrical text.

DANIEL ŻYŻNIEWSKI

The *P c T a d T ea e* classes were conducted in the second year of BAIT and were summarised in one of the meetings in the third year.

During the lecture part of his classes Daniel acquainted us with facts medicine and psychology extrapolated in tandem throughout the last decades. Together with the information, Daniel presented series of studies conducted in the discussed areas. He accompanied the facts with, often humorous or amazing, titbits. He managed to stimulate our self-awareness, and our brains, even after a day of physically exhausting classes. Much of what he said seemed unlikely to us, and so met with intense reactions on our part. Hungry for explanations, we showered Daniel with questions.

The reason behind including his classes in the project was equipping us with knowledge. Knowledge that would allow us to thoroughly understand the mechanisms happening within us and mechanisms determining us. In what way is, what we call, character formed (although now we know no such thing exist). To what extent is it based on biological predispositions and to what extent by stimuli, situations and people we spend our lifetimes with. Where does motivation come from, and why our reactions may be highly inadequate to the situation. How does a person function in society and how they form relationships, and to what extent are they real or necessary. All of the dependent and independent components of human psyche have been explained by Daniel. Thanks to the knowledge we received we are fully capable of creating a character, deciding on the types of relationships they enter and finding motivation for

their behaviour. Therefore, we may even say that Daniel led us through a reliable workshop of human mental construction, and what follows of psychological structure of a work of art.

We were able to use the acquired knowledge in practice already in the second year, when we were working on theatrical adaptations of *T e Me a* by Franz Kafka. Daniel also gave us a new perspective on the short story, maybe even a quality of looking at it, and perhaps beyond. The psychological analysis of the text helped us with creating roles, roused emotions, helped to find feelings – the internal life of the characters of the play. In effect it brought us closer to them. The analysis assisted us in finding the necessary material for the individual process of creation. We were faced with many tasks. One of them was reading Kafka's diary of 1912 (the entire diary of 1912), where we needed to find, choose and mark all

pieces of information we deemed pertaining to *T e Me a* . We needed to put all of our observations into writing.

We also compared two correlating, but not combined plots, and that is that of *T e Me a* and the story of Princess Diana (which was discussed during a lecture and a class on family system mechanisms). At the time, classes dealing with Kafka were separate to the regular psychology ones, however, in both we were dealing with similar mechanisms. The two stories, Diana and that of "Metamorphosis" are connected by what binds Kafka with us, and that is the mechanisms characteristic to the family system. During one of the meetings volunteers, had the chance to experience the strength of family system mechanisms. The participants performed roles present in the system, for example, of a persecutor and a victim, and within the establish script of the exercise they could improvise their behaviour. They were forbidden to use words, and could only react to the movement of the remaining participants.

BACKSTAGE; THE WORD, HISTORY, MAN, THEATRE

HELMUTAS ŠABASEVIČIUS

Theatre critic and art researcher Helmutas Šabasevičius, was asked to deliver a lecture on the history of theatre in Lithuania. During the lecture, we were able to see a lot of source material, even multimedia. The class was particularly important to the Polish and Swedish students, who even though they have visited Lithuania many times, and seen several live performances at festivals and in the Klaipėda State Music Theatre, had very little knowledge of how the theatrical culture in Lithuania was shaped.

Helmutas began with presentation of tribal rituals in the pre-Christian period, and state ceremonies in the Grand Duchy of Lithuania, as examples of first manifestations of theatre and public spectacles. He also presented the impact of Polish and Russian culture on the Lithuanian theatre. Finally, he summarised first plays both written and staged in Lithuanian, and described the development of Lithuanian dramaturgy. He finished his lecture with presenting contemporary representatives of Lithuanian theatre, including those who are internationally acclaimed, for example: Eimuntas Nekrošius and Oskaras Koršunovas.

2nd YEAR – Backstage; the Word, History, Man, Theatre

BACKSTAGE; THE WORD, HISTORY, MAN, THEATRE

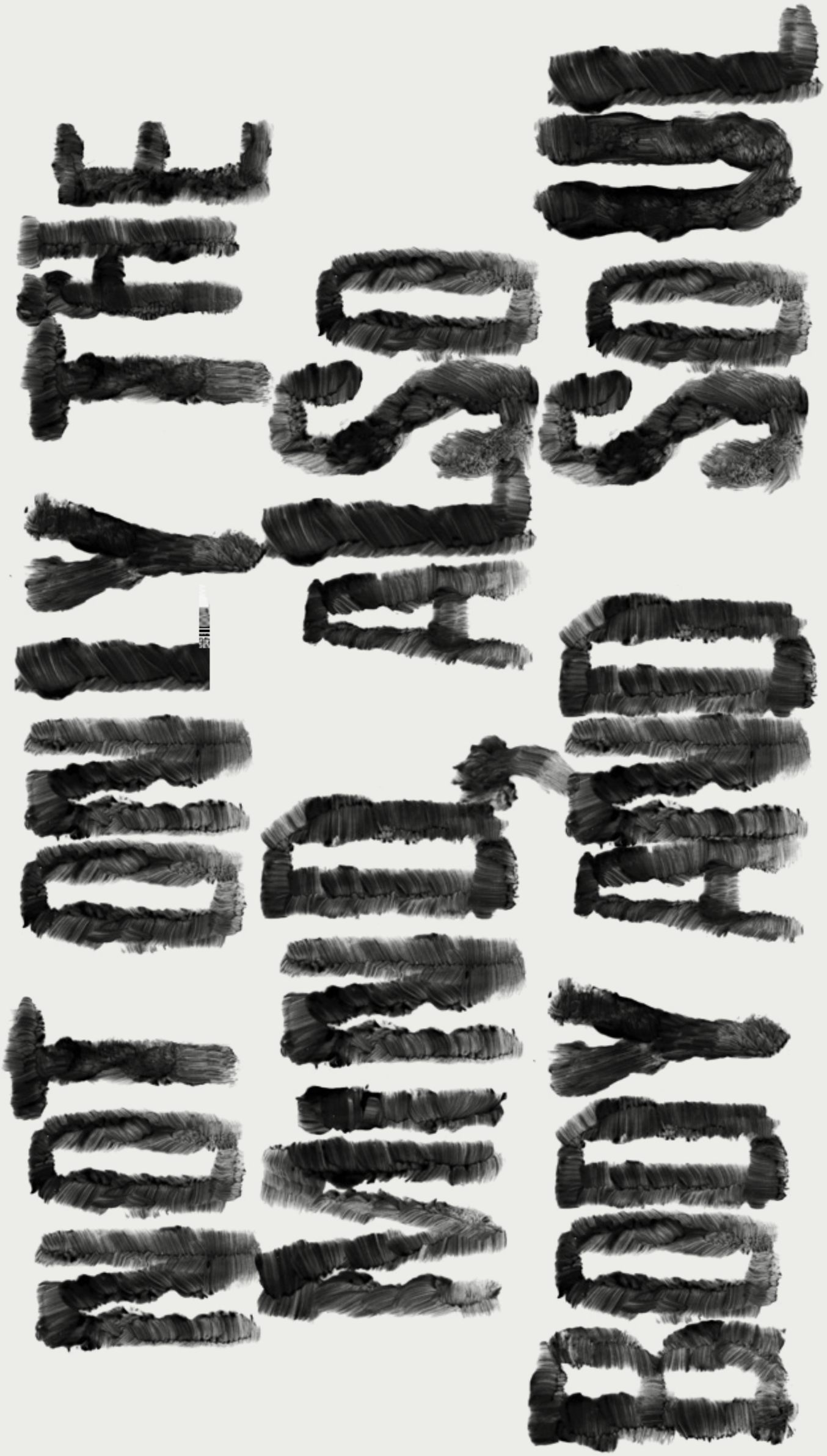
NERIJUS GEDMINAS

During the second year of BAIT Nerijus conducted classes acquainting the students with stage techniques, basing on the equipment of the Klaipėda State Music Theatre he presented not only the theoretical knowledge, but also he showed different equipment, and explained what it can be used for.

This is how he describes his method of teaching:" I divided my classes into three parts, two theoretical and one practical. The first part was devoted to the development of the stage techniques, describing theatres across ages I took them on a journey beginning with the theatron, and finished on the modern building. The second theoretical part pertained to the modern theatre buildings, and their stage techniques. We discussed the architectural, mechanical and electric elements, as well as other equipment used in theatrical performance (lighting, sound, etc.). I tried to illustrate as much of the described elements as possible, which is why I resorted to a slide show and movies.

The third, practical part of the classes, was conducted outside of a classroom. We used the backstage and the stage of Klaipėda State Music Theatre, with the help of the light and sound operators of the theatre I showed the students the technical aspects of the stage. They were able to work with a microphone and to see the different types of theatrical lights available in the theatre. Of course the students were able to touch the sound and light consoles, and to familiarise themselves with other equipment. I also tried to reply to all questions that arose on the way. This part of my workshop was more of a case study."

2nd YEAR – Backstage; the Word, History, Man, Theatre



2nd YEAR – Not Only the Mind, also Body and Soul

NOT ONLY THE MIND, ALSO BODY AND SOUL

KATARZYNA CHMIELEWSKA

Katarzyna Chmielewska conducted contemporary dance classes. The classes dealt with short and simple (therefore adapted to our capabilities) choreography. The goal was not to teach us choreography, but as with other dance classes, to give us a basis to work on. Especially that the group was extremely diverse in terms of skills and fitness. The concept we were dealing with was the idea of air trapped in our bodies, air that we are not using, or in fact, noticing. The basis for such deliberations is the specific of the school of movement represented by Katarzyna. Her way of movement can be termed “high”. This is not to say that her style is arrogant of elitist, but that she has a certain lightness and ease in the way she moves. As though she was slightly above ground, gliding, floating. To make us understand Katarzyna explained a way in which in some circles, the body is understood – joints and bones are full of energy and voids, in which air is accumulated. The air in question may be used for adding dynamism and lightness to movement. It allows us to open, relax and free the body, and movement. Even in people with little dance experience, like us, it allows to give an ethereal quality to the movement, all the while not losing dynamism and energy.

To achieve the lightness Katarzyna champions, we attempted to move the entire body, as though it was led by one of our limbs. Another version of this exercise was imagining, that one if the limbs is a feather, we tried then to move it in a very delicate rhythm.

Many of the partnering exercises dealt with sensing the body and the specific type of self-awareness. The key here was getting rid of one of the senses – sight. In pairs we chose for one another our favourite songs, and listened to them on separate devices via headphones. Next everyone danced the mismatched dances in pairs. This was an introduction to an exercise performed with closed eyes, also in pairs we danced listening to one another. The goal of this was breaking the natural habits of the body and its distinctive way of moving. Also this required to employ the ability to look for a movement interpretation of abstract and verbalised concepts and images.

The exercise we associate Katarzyna’s classes the most with is the so called emergent movement. We used it to even further consolidate ties in the group, feeling each other in the group, we were able to attempt reaching this state of the group’s consciousness, where leadership in performing an exercise becomes more and more blurred, but somehow is still present. We began the exercise by standing close together, one person initiated movement, the group then imitated it, then all of a sudden, yet imperceptibly, the leader changed, and the group followed them. The exercise culminated when the movement was so fluent, that it was no longer possible to discern the leader.

A form of relaxation and releasing energy, energy that accumulates in our body, and is often squashed in the joints, was a massage that we performed during the workshop conducted by Katarzyna. Zero balancing is a technique, the aim of which is to achieve total relaxation working in tandem with a partner who is in control of one’s movements.

NOT ONLY THE MIND, ALSO BODY AND SOUL

REBECCA YATES and ANNA JOHANSSON

During the three-day workshop Rebecca and Anna focused on improvisation and improvisational methods dealing with different types of physical contact. Because they lead very similar classes they conducted their programs with separate groups, though the outcome of each of them was presented in the presence of the entire student body.

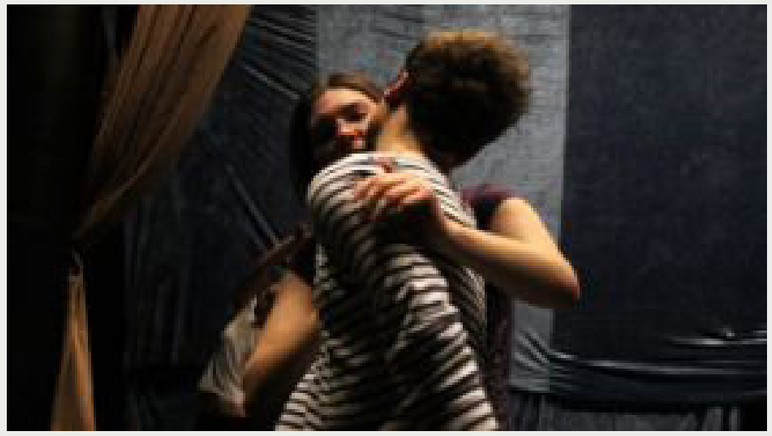
Depending on the people they are working with, Rebecca and Anna lead their classes somewhat differently, in our case they were dealing with people studying various forms requiring creativity. What is more, our focus on creating an artist, who is able to generate work for themselves, made Anna and Rebecca realise that acquiring practical tools is paramount to us. Tools, that would help us create, but also opportunities for further development. Ideas that would facilitate work on a piece of art etc. Also through small exercises they wanted to show us, how far we are able to go in creative work and in the process of creating a play.

To warm up, increase attention and awareness of the body, the participants are walking around in a space, trying to fill the room by finding paths between one another. Gradually, the pace increases, the trainees pay attention to the feet, which must remain alert and open for new paths, which they will use. Next they add touch, by touching the head and the sacrum of another person, we bring them to the ground. The next stage is giving impetus by pushing another person. Then, moving in space we give momentum to another person by a smooth thrust to the sacrum, and thus, giving momentum through the pelvis. Another option is running up to a person and jumping on their back, to cause them to go to the floor. The last option is to catch eye contact with someone, and together to decide to become a pair - one person falls, the other catches them – no verbal communication.

Continue moving in the space, warm up the muscles. First, we move on the floor alone, then in pairs try to prevent the other person from moving. The last option is to help and support each other in traversing the space via impulses and directing. We work further, the basis of the work is positive and negative space: as one person is moving, the other goes around them and tries to fill in all of the unused space. Next we return to impulses. All of the choreography and movements are improvised. Everything depends on the person performing the exercise. It is an opportunity to physically meet your partner. Finally we used emergent movement as an element confirming the familiarity of the group.

During the course, we were also able to examine the concept of going beyond our comfort zone in terms of movement. We investigated extreme movements, with the help of a partner, who literally supported us. It is a physical way of getting to know your partner, which easily turns into lifts. The classes turned into a ‘jam session’, where everyone could utilize all of the acquired knowledge. Everyone paid attention to being careful, taking initiative, and following the change.

On the last day we busied ourselves with creating small duets and trios, and then everyone composed their solos. Finally we combined the solos into quartets, thus creating small performances, which were then presented to the group.



NOT ONLY THE MIND, ALSO BODY AND SOUL

WHOKKO and FREDRIK SCHIRÉN

Whokko and Fredrik presented their original method, a blend of physical theatre and martial arts. It was created because of their love of physical theatre, their work with various theatre groups, and their passion for Aikido (they are both black belts). Working with us, they helped us to engage our entire bodies, and to use them as improvisational tools. No text, no narration, just pure immersion in physical movement.

During the workshop we worked with a number of different exercises and ways of moving. We used running, and turned it into a base for various contact games. In some of the exercises we used wooden sticks. They served as the basis for practicing concentration and acquiring the skill of wielding a stick, also they functioned as diversion in contact exercises.

An important and somewhat unusual aspect of the workshop was working in complete silence, which had a powerful effect. No verbal commands were uttered by the trainers nor the trainees. Thanks to this the workshop was a strong and energetic theatrical training. It was an incredibly inspiring and engaging experience.

The main objective of the training was to remove actors' mannerisms from the actor, 'extracting' the actor from the trainee and placing the 'extracted' actor, their mind and all acting habits in the body. For the actor to be able to act from the body and not being directed by the mind. We learned a lot from the martial arts elements in the workshop. A certain way of thinking about life, how precious it is, and the omnipresence of death.

One of the exercises, rather simple, still not easy, was balancing in space. We walked, ran or jumped around the room. We tried being aware of everything: our body, our limitations, things happening around us, all stimuli and of our partners. Here again the silence was a very important factor and an important lesson. This exercise has prompted us to go beyond what is comfortable, beyond exhaustion. To find creativity and vitality.

2nd YEAR – Not Only the Mind, also Body and Soul

NOT ONLY THE MIND, ALSO BODY AND SOUL

LINAS ŠVIRINAS and JOTVILAS ŠVIRINAS

Linas and Jotvilas conducted workshops developing a sense of rhythm through the use of percussion instruments.

LINAS:

» Our work had two directions, since we are working together, yet we have different views and life experience. The drums were a tool of communication. Jotvilas focused more on singing, while I found sharing experiences, allowing them to understand certain circumstances and possibilities, more important.

Sometimes we say “I don’t know how” or “I cannot”, but then it turns out we have skills to help assimilate information. For example Lego. Each block has its own function. And if you want to leave a blank space between the blocks you will find a way to do it. Rhythm functions in the same way, since rhythmic figures are similar to the blocks. Those who have better memory, remember 10 rhythmic elements, and create a “rhythm house”, while the others improvise. Out of all these elements a common solution can be devised. This is why in the so called theoretical part I tried to persuade the students that ‘anyone can play’. «

JOTVILAS:

» The music classes consisted of two so-called session. The first part did not have any particular structure, and it can be called a music therapy of sorts, a relaxation session. We played very energetic African rhythms, we tried to feel the drums, reacted to the situation, watched others play, and tried to fit into one another’s rhythms, complementing each other ideas. Not only did these activities shape the relationships in the group, a sense of community, unity, but they developed individuality – confidence, courage, and using intuition.

The second part, once everyone was relaxed and comfortable, we discussed some of the subtleties associated with rhythm (triplets, sixteenth notes, etc.). We played employing pauses, we did a lot of rhythmic exercises, as well as attempts at solos. We tried to combine two things – listening to others, while ‘standing out’ at the same time, with one additional accent. It is quite difficult. But things that restrict us, help us look for new solutions. (...)I liked the high level of students. They learned very quickly, I didn’t have to explain too much, and we were able to ‘go through’ the process quickly. The project was radically different to anything I have participated in (...) There was a lot of laughter, positive emotions and good mood. «

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NOT ONLY THE MIND, ALSO BODY AND SOUL

VILLAGE THEATRE "WĘGAJTY"

The opportunity to work with Wacław and Erdmute Sobaszek was a chance for us to commune with ritualistic aspects of theatre, expeditions, attempts at maintaining scraps of folk culture, a unique combination of ethnography and artistic activities. During the workshops in Węgajty, we were able to learn traditional dances, develop acting skills, also in forms where movement was a point of departure. Voice workshop aimed at transcending barriers of the voice – often they were an integral part of the theatre workshop. Sessions based on breathing exercises and musical improvisation played a significant role. With the accompaniment of clarinet and an accordion the students had the opportunity to learn Ukrainian, Jewish and Polish songs. Wacław Sobaszek, founder of the Theatre, said that it is via music that "we receive an impulse, one that gives us energy, but also a thought, which causes emotions to stir, and start overflowing."[5] In workshops, a sense of responsibility and willingness to undertake a great physical strain were required.

We began the workshop by being led by Wacław and Mute into a 'węgajtian' mood, by a series of games, this allowed us to get rid of the urban barriers. The aim of many of the games was to trigger movement imagination, relax the participants and allow them to familiarize themselves with the new place, the headquarters of Węgajty Theatre (located in the middle of a forest, near a small village). Also, to warm up the body, increase concentration and instil in the group a new homely atmosphere. With Mute playing the violin, Wacław the accordion and Moti humming sometimes in the background, the task was easy. As soon as Wacław decided the group has entered the required state, and no longer feels awkward, he passed it on to Iza Giczewska, long-term collaborator and student of Węgajty Theatre. Skilfully, Iza led us from movement improvisations, to auto-massage using the floor as a partner. In the initial stage the massage involved two people, who massaged each other, using different body parts to do so. Then the partners were separated by ideas presented by Iza, finally leading to the auto-massage. Which not only relaxed the body, but also by being a kind of meditation, focused and prepared us for further action.

Everything was channelled through Iza's words, which by means of massage contributed to the overall focus of the participants and awoke their imagination. We were all lying on the floor. The task was to imagine the energy that was entering us slowly, it started at the feet and flowed through all the muscles to the head. As the energy made contact with the muscles, they

flexed, when it passed, they relaxed. The next stage was to get to know our partner – the floor. Using different parts of the body, we tried to thoroughly investigate our companion, and to get to know it. Then, we imagined being squashed by a rolling, incredibly heavy sphere that gradually pinned us down. First, it was individual limbs towards the centre, then the entire body. With our bodies tensed to the limit, we dented the floor. We felt as though we were melting into the ground, which made us feel safe. The last step was unhurried relaxation of the muscles and the coming out of the trance, the goal was to reach full relaxation, however, not a lazy kind, but one that would prepare us for further action.

Erdmute alternately with Wacław led the next part of the workshop. These were exercises related to theatrical improvisation, rapid response to stimuli, acting using emotions and intentions. To understand the notion of intent, to develop speed of response to signals from the environment, and the ability to interpret the intention expressed in life and art, we performed the following exercise: We used a chair as a prop, the chair was placed in the middle of the room. It started with the first person entering the stage, the actor had to come up with an intention and a movement that would coincide with it. As the person approached the chair and sat in it, they had to change the intention, and therefore the movement, the change occurred on contact with the chair. Then the person left the stage – now with the new intention. The next participant, entered the stage as the previous one was leaving it. Their task was to do the same, but to reach the chair they had to imitate the movement and the guessed intentions of their predecessor.

[5] T. Kornaś, Węgajty, in: Przeciw konwencjom..., ed. Marta Fik, Warsaw 1995, p. 318.

The exercise *E/ce* was one of the proposed activities during our stay in Węgajty. Here, by means of group and solo improvisation, we were looking for theatrical signs, that would exceed norms (social, cultural, etc.). On the basis of this part we learned how to create a performance. The process may be divided into following components:

- Finding important, interesting, funny or moving texts, fragments taken from the world or written by us.
- Finding perfect means of expression, by uttering the chosen text in various situations, positions, and locations.
  - Walking freely around the space, when one person stops, the others must do the same, like a single organism. The person who stopped says their text.
  - The group is speaking their texts all at once. This time, the main task is to fill your lungs with air. Say your phrase on a single breath. The body interacts with the amount of air in the lungs, this makes the movement very fluent as our bodies take up less and less space.
  - Walking freely around the space. The teacher gives us a disposition, which we have to maintain. The disposition may pertain to an intention, a purpose, movement, or way of walking. In the middle of the space there is a stool, which at any given time one of the actors may stand on and say their text.
- Improvising entering the stage, each person enters the stage, when they feel their text fits what is happening on stage.
- Combining all the elements together, by introducing motion, adding something in the tone of voice.

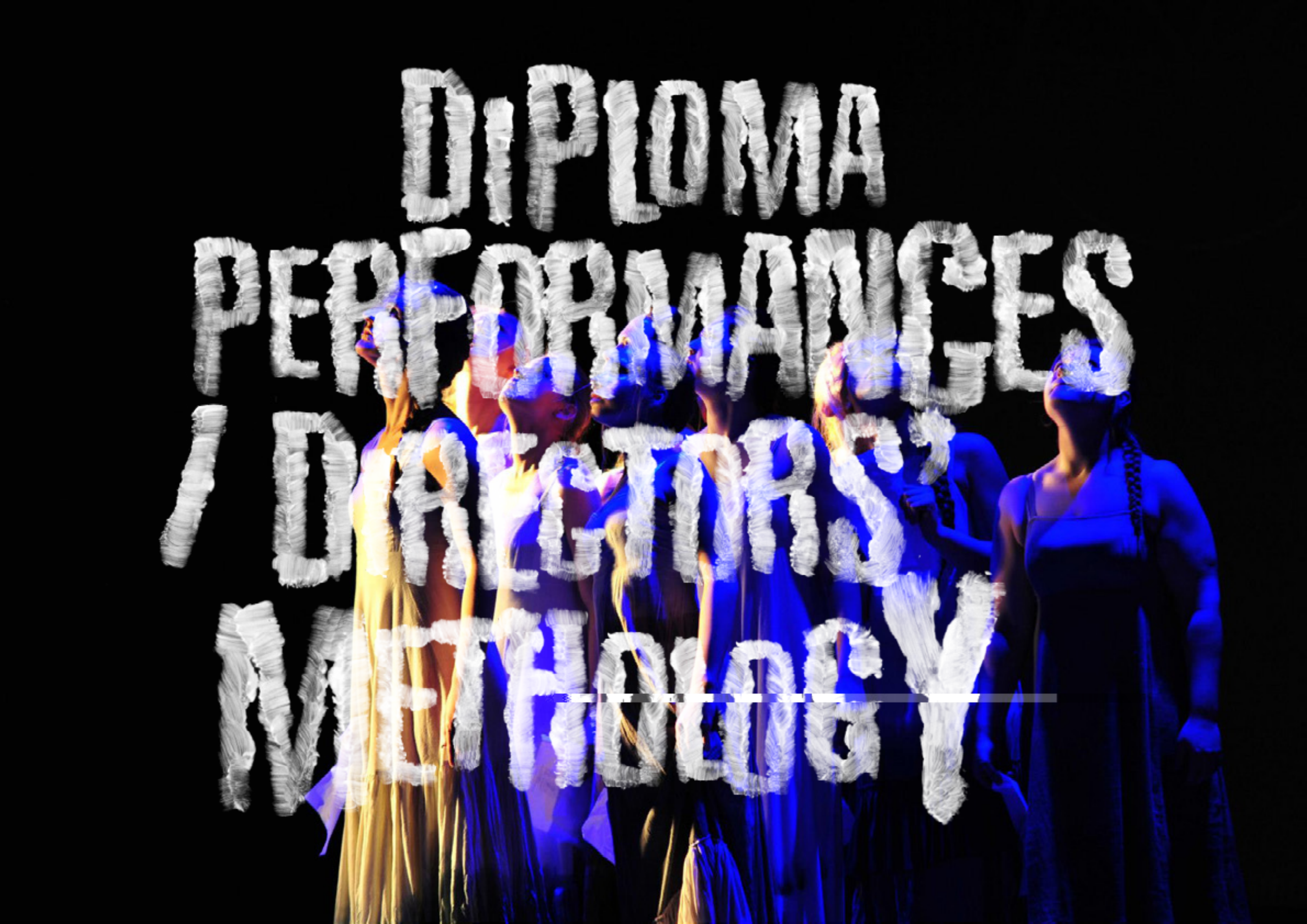
The outcome of the above described work has been presented as mini shows at the end of the workshop. Finally, Wacław and Mute taught us elements of Lithuanian, Belarusian and Ukrainian folk dances. This was accompanied by singing polyphonic songs: Lithuanian sutartinias, English canons, and Polish and African tunes.

During the Węgajty meeting we also had classes with Moti Ashkenazi, who conducted a pantomime workshop that was somewhat connected to the classes of Wacław and Mute. The point of this class was individual work on mastering one's body, strengthening it and gaining awareness as well as isolation and the art of illusion as used in, but not restricted to, theatre of pantomime. One exercise was a prelude to the next, a combination of warm-up of the body and the mind. In the beginning each of us warmed-up and stretched ourselves. Then we focused entirely on body isolations. The basic exercise was to control the order and fluidity of movement. To do this, we begun moving according to the following sequence: look in a particular direction, then set your head, chest, and hips that direction, make a step towards that direction.

Work on expressing emotion on stage, we practiced by developing the previous exercise further. Everyone looked for their own space on stage. The teacher selected an emotion, on the basis of which we performed the exercise. We divided the emotion (in our thoughts) into three levels of intensity. Then we expressed it with a face, a movement, or gesture. Each elevation of intensity was linked with breath, thus we needed to take one before each change. Finally, we reached pantomime, which was the topic Moti was most interested in. As it involves development if spatial and body awareness, as well as illusoriness on stage. Pantomime classe combined the basic skills of body isolations and illusion on stage. We practiced the skill of conscious moving of one body part, then a set of body parts – separately one by one in a set order. Causing the illusion of movement while standing in place. We also learned basics of illusion, such as creating a particular room, opening the door, or moving invisible objects.

2nd YEAR – Not Only the Mind, also Body and Soul

DIPLOMA PERFORMANCES DIRECTORY METHODOLOGY



BOBOK

based on “Bobok” by Fiodor Dostoyevsky
adaptation and direction: Ewa Ignaczak

Her creation of a character starts with understanding the person. Ignaczak scrupulously observes her actors even in their free time. She listens to them with care, analyzes what they say and tries to befriend them. Before she lets an actor enter the stage she spends time talking to him, sharing their thoughts and exchanging different views. During extensive physical exercises which make up part of the rehearsal, she evaluates the psychological resilience and the strength of character of her cast.

Ewa Ignaczak spends an immense amount of time on text alone, trying to find methods of interpreting it and distilling the essence of it. The process of embracing the text is vital to her, the actors must intellectually familiarize themselves with it. If the director logically arranges the material and knows the story he is telling the performance can be swiftly formed. In the process of producing *B b* by Dostoyevsky (1988) Ewa Ignaczak used Stanislavski’s method of character creation – this involves a biography of the character, the way they behave and the circumstances in which they operate, which then serves as a point of departure for

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the actors to work on the “what if”. Ignaczak asked all of her actors to write fictional life stories of the characters they portrayed. They had to give motivation to their existence on the stage. They wrote about their characters from a first person perspective.

» *A c a ac e de ed b e b a . We ea c ce a c ca c d . T e ac a, a e e e, e a e bad d e e. W a a e e a ? S a d ce a e/e- c e c e de c be e e a ee: T e e a ee c a T e ee a e , e e be e a c a e a e ed: e e a ee a e e d d a eac dee e a d dee e d e d. W a ca e e be ? I e e be a l e e be a e e a c b a c e , a e e a a d- T c ec ce a e ec c - a . I a a a , , ac a ac e .* «

E a l ac a

Ignaczak is fascinated by the ability of an actor to transform themselves by means of their own abilities. The musicality of the play can be achieved through the combination of human voices, effects of pounding, bashing and drumming the rhythm. During rehearsals Ewa Ignaczak laid emphasis on feeling the sound and finding it in the surroundings. She was interested in the internal rhythm born out of emotion. Working on voice emission and learning to sing was very important as the workshop was based mainly on archaic songs taught by Jacek Ozimek. During the performance, the director used the song “Jest drabina do nieba” (There is a ladder to heaven).

Ewa Ignaczak’s characters stem from particular physical traits, they can be distinguished by movement, facial expressions, intonation. During the rehearsals Ignaczak gives her actors the opportunity to improvise freely. The actors, often propelled by their emotions, in an intuitive and spontaneous manner, try to find a way to physically express the characters they portray. In this stage of work Ewa Ignaczak relates to the emotional excitement of the actors. She outlines a particular event or situation taken from the play which has a significant connection to the character and the situation in which they find themselves. The actor allows emotions be guided by the director, who captures the moments of spontaneous justified movement, action and reactions and instructs the actor to memorize them. A vital element of Ewa Ignaczak’s method is the ‘abstract gesture’ which releases emotion born of a gesture. Such a gesture is not highly significant to the play itself nor does it have a particular meaning but it is a way to emotionally “boost” the actor. This frequently practiced gesture lets the actors distance themselves from the text; stops them from focusing too much on it.

All the props in the play were used to their full potential. They were therefore multifunctional and had diverse meanings but Ignaczak’s actor needs to become acquainted with the prop and learn to act with it in a number of ways. The visual side of the play was created by compositions of costumes. Together with the actors, Ignaczak worked on the appearance of the characters. The costumes were either brought by the students or bought at second-hand shops.

Working with Ewa Ignaczak required the whole group to learn humility and responsibility. This did not come without a struggle since all of them found in themselves some kind of reluctance that they had to overcome. To use Grotowski’s words: “we went beyond our own boundaries, we overcame our own restrictions, we filled that which was our emptiness and disability”.

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FRACTIONS OF "KORDIAN". A WORKSHOP

based on "Kordian" by Juliusz Słowacki
adaptation and direction: Bartosz Zaczykiewicz

From the beginning Bartosz Zaczykiewicz focused on very intensive physical warm-ups which were inseparable to learning the text (fragments of "Kordian" by Juliusz Słowacki). The basic exercise was a highly modified version of the "Tag" game. The rules are that everybody sits on the floor with their legs crossed and the person chasing (tagging) and the person chased (tagged) run around the room whilst not stepping over the lines of the predefined field of the game. The tagged person's goal was to run away, but there was only one way to do it – you had to sit down next to another person on the floor. The catch was that you could not sit down until you recited that fragment of the text (all the actors had to learn the same text). The tagging person's job was to tag the chased person before they managed to sit down. If the tagging person succeeded to tag the tagged one before they finished the whole text the roles were reversed and the chaser had to start running and continue the fragment which had been interrupted. When the tagged person finished speaking the text and sat down next to someone on the floor, this person then became the tagging one and started to chase the previous chaser. The text would then be recited from the beginning. In general, the warm-up would take up half of rehearsal. Consequently, the entire group learned the text, its rhythm and its nuances in a completely different way than when just being instructed to learn it by themselves. By engaging actors in intensive physical exercise, rivalry and speaking the fragments out loud, the director achieved an outstanding effect; without spending long hours on searching for the meaning of the text he enabled us to find it ourselves. The refining of particular scenes (dialogues, monologues) was undertaken in individual sessions engaging only the actors who interacted in the given fragment. During that time Zaczykiewicz would discuss the rules of interpreting the work of Juliusz Słowacki, emphasizing the strong connection between how the fragment was written (and how the fragment sounds) and what it means, also what potential emotional charge it conveys. He also taught us the importance of rhythm of the text while working on Słowacki, and how difficult and worthwhile understanding the language the author is using is. Not only grasping the meaning of words but also (perhaps most importantly) listening to their sound. Thanks to those rehearsals I understood that – at least when it comes to classical poems – the role of interpreting the rhythm and the sound of words, sentences and dialogues is not to be neglected. The same fragment of a text read by a person who does not comprehend its specific meaning, i.e. the placement of a caesura, enjambment or any other rhythmical device, will not manage to convey half of its meaning as opposed to a person who knows the before mentioned rules governing this literary genre. While working with Bartosz Zaczykiewicz I learned about Słowacki more than in all the years of my high school and theatrical education (and there were a few). Zaczykiewicz is the best Słowacki specialist I have had the pleasure to meet and from whose vast knowledge I could benefit. It was both a great honor and a pleasure to observe his acting and directing prowess.

Text: Błażej Tachasiuk

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Working in Bartosz Zaczykiewicz's group was an extraordinary encounter with a charismatic and creative artist. *K d a* , a romantic drama was portrayed by him in a form of a ritual 'dance' in which the movement of actors and a thirteen-syllable verse text were joined in a pulsing rhythm. The performers became a coordinated mass uttering, in various configurations, their characters' lines. The role division of Słowacki's text was consciously deconstructed – i.e. in various scenes Kordian himself was played by several actors.

When it came to working on the text and interpreting it the director assumed that the sense of the drama will reveal itself as an outcome of the intensive movement and rhythm of the action. We quickly trusted his method as we inherently felt that the interpretation came 'from us' and had not been imposed upon us. Working on the text consisted mainly of practicing its rhythm and conducting the group in how to speak it. That is why the game of "tag" in which we used fragments of *K d a* was a constant element of our rehearsals. It allowed us to gradually combine the text with the movement until they became one.

As I mentioned before, the director avoided imposing the director's interpretation of *K d a* upon us. The only hint we received in the beginning of our work was a reflection on the Warsaw uprising (this was only mentioned once). The director's interpretation dawned upon us gradually after we had become acquainted with his new ideas – a good example was the scene where the cast performs a series of famous Polish gestures which acts as an ironic take on Polish culture and history. Eventually, we all knew what we wanted to convey through our performance.

Bartosz Zaczykiewicz is a director who finds musicality and rhythmics to be important elements in working on a performance. In addition to the aforementioned "tag" game, practicing the rhythmic movement on a course shaped in a form of an eternity symbol was a constant element of every rehearsal. I remember a moment when I suggested to one of my colleagues that this could be the "frame" of our performance. He did not agree with me, as he was certain this was only an exercise. It turned out that I was right – the movement started the performance and its triple meter gave structure to the performance. This component emphasized the meaning of the word "workshop" in the name of the play. Its final form came from practice, it was a portrayal of the backstage work of actors rather than a typical viewer oriented performance.

A group recitation of *L a* (The Locomotive) by Julian Tuwim as well as doing the impossible, the formidable quadruple pushup, are some of the other exercises introduced by Bartosz Zaczykiewicz I remember.

Group work was carried out in an atmosphere of positive, mutual cooperation. Relaxed as this was it did not slow or hinder the process of working on Słowacki's fragments. This freedom manifested itself in the group's creativity and willingness to improvise.

Text: Łukasz Dobrowolski

Zaczywiewicz discusses his work:

» *I d c de c be e e d ed a a c a e dea . T e ce ca be aced a , ea bac a d a e e d e e a e e ce ce ed a c - a . H e e , a e d : c c e e c e , e de , ce e e e I be a ec c a a d d eac e ; b a e e e e , d d a ed a ec a d a ce e e . F a ea , I de c be e e d a c b e e e . T e c ed e e c e , ad a e d c , bc c de e c ce a be ee e a e / a c a . S b e e ; de e a e ace, a d c e . D e c e , , I d ced e ba c ec c ac c a ca , abc (e a , e e) a d c e e b e , a d ac ce. F a , e ed e e , e e ed , de ed e dde c a c e , d a ea e e e , a e e a a c a a e c - ca e c e a de a dab e a e de e e .* «

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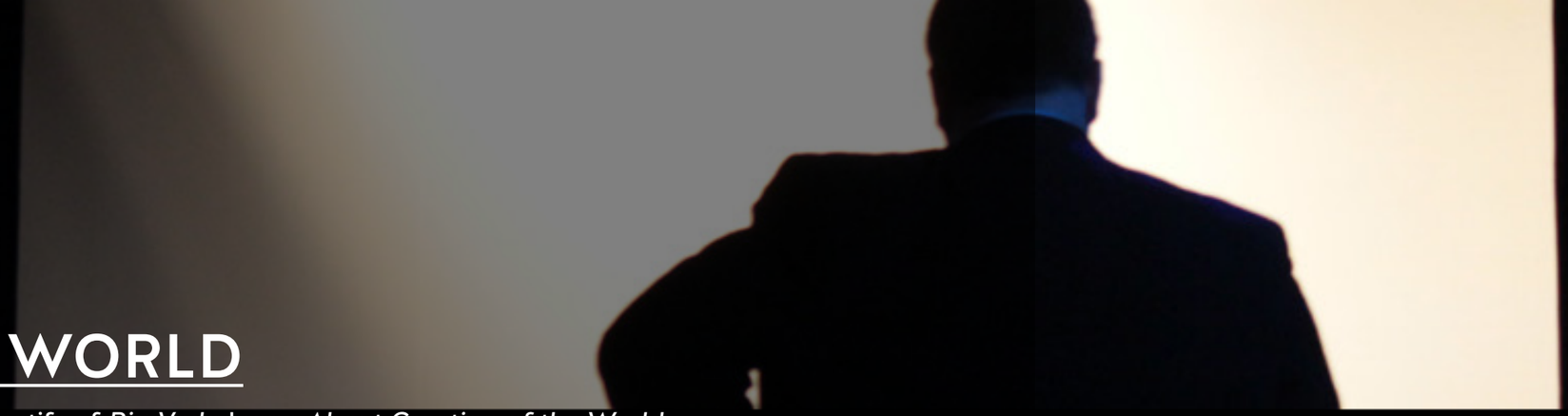

THE WORLD

based on motifs of *Rig Veda* hymn *About Creation of the World*
adaptation and direction: Ramūnas Kaubrys

T e W d directed by Ramūnas Kaubrys was the Lithuanian production ending the first year of the project. This piece, rich in both colors and beautiful images, was based on motifs taken from a hymn in the *R Veda*, *Ab C ea e W d*. The director decided to use Rig Veda as it is one of the oldest books in the world. This was a symbolic gesture towards the beginnings, taking into account that this work was presented at the end of the first year of the project, which for many was the beginning of a wondrous adventure full of personal growth. Ramūnas started his work on the play by presenting the actors (mostly actresses) with the notion of World creation and his own vision and concept of the play's structure. During the workshops, they focused mostly on the interpretation of the text, speech exercises, voice emission and proper use of accent in the spoken phrases. Next, based on his observation of the actors during several group and individual tasks, Ramūnas cast the students in roles according to their capabilities so that they could easily create their characters. As a result, the performance gained a multidimensional quality: it now expanded into layers of text, movement, dance, multimedia and music. Ramūnas Kaubrys also utilized the size and scope of the State Music Theatre in Klaipeda resulting in a performance fitting the magnificence and grandeur expressed in the play: the creation of the world.

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THE RAVEN

based on „The Raven" by Edgar Alan Poe
adaptation and direction: Rūta Bunikytė

The performance *The Raven* was produced by an international group under the direction of Rūta Bunikytė. Working with the Lithuanian director meant developing one's creativity and ingenuity. Bunikytė always left plenty of room for the group's ideas. Edgar Alan Poe's *The Raven*, which she chose as a basis of the play, allowed the actors to benefit from individual and group work. The poem was also chosen as it offered a good base from which to develop a performance in a short space of time with a group who had never worked together on a piece for the stage. The text itself did not undergo any modernizing and was left in its original form. Thanks to the help of one of the participants, Penny Shefton, a native English speaker, the group became aware of the nuances, which in turn led to a better understanding and interpretation of the poem.

Rūta assumed that the poem's persona would have each of its facets performed by a different actor. The personalities were not an accidental mixture of characters nor were they assigned to the actors at random. Throughout the early stages of the workshop Rūta Bunikytė used various sets of improvisations, and movement and drama-based exercises, as a means of getting to know each actor in the limited amount of time they had. She suggested creating the mood of the play through music produced using only the bodies of the actors and their interaction with the environment, but the idea was quickly abandoned. As the group was working, Rūta quickly moved on to explore their personalities. Even as early as the first meetings, the director asked question like: What are you most afraid of? What do you love? Based on that information and on her observations of the actors when they were not acting, Bunikytė created the personalities of the characters for each of the actors. Among those characters could be found: goodness, hatred, anger, rage, madness, manipulation, shame, shamelessness, fear, lack of self-control and imprisonment in one's body. After assigning everyone to their roles, the director proceeded to develop each of these, and their relationships. Later, in accordance with the poem's chronology each person built their scene.

Rūta's strength as a director was her ability to observe people, and how easily she was able to read their personalities and recognize their individuality. This was the key to quickly building the structure of the play. Due to the irregular mode of the meetings and issues within the international group, part of the directing and working on the play was assigned to Ida Bocian. The meetings were devoted to working with the actor and the text. This also pertained to the characters who, through discussion, investigating the essence of their personalities and trying different ways of acting them out, achieved their final form. She was perfectly able to manage young actors through their uncertainty and a multitude of questions arising from work on the characters. She provided everyone with feedback on their acting, character portrayal and even on how their legs twitched unnecessarily. She could do this because she sees everything, down to the smallest detail which can make a character seem false.

During the process of creating *The Raven*, the group itself underwent a significant change of cast. This resulted largely from uncertainty as to the final form of the play and the indecisive attitude of the group. From this probably arose some tensions in the group. The second (and last) problem was the absence of three cast members in the last week of rehearsal because of exams the dates of which collided with that of the rehearsals and premiere. However, even this could not discourage Rūta Bunikytė and the remaining actors from wanting to keep working on the play. And here also revealed itself the influence that the actors had on the work they created. In just a few days they were able to rework the play and escape relatively unscathed from such a challenging situation.

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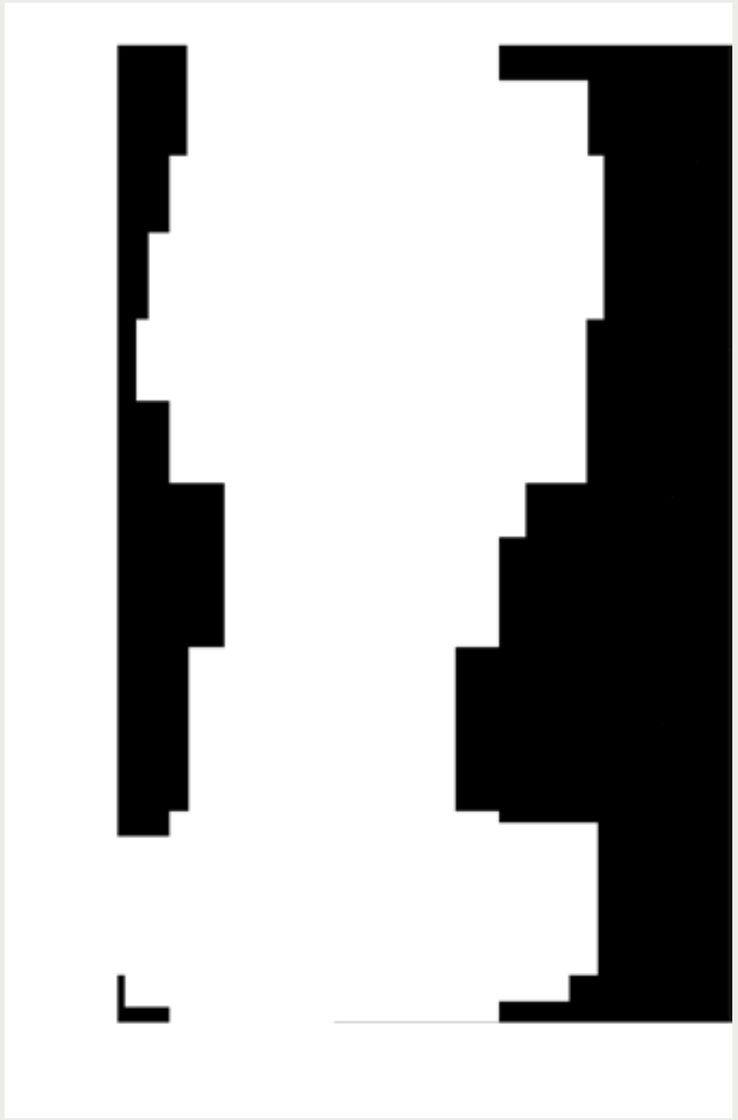
Rūta describes her method:

» Ted a e a e -
d. F e be a a eed a e
d be a e a e c ea e ce .
H e e , e eade e d ec , ad
e a a . T e ed a a e e
c ea e eed , c e ed e ce
e d e e e e .
P ca ea e, a a ea e e -
, a ed a e b b b d
a d d. T a e ba c e
ed. We e e e ed ac .
T , , e ed ca c a e , c
a e b e d c d .
O e e e a ec , a l ee
, e e a a a e .
I be e e a b be a c -
a a d a ed ca e ea ea
e e a a a e (c ca) a
ea e. O b e d e e
e e, a a a ee -
e e a , ca e ea c ca e.
T ab be e e e e -
dea . «



The organizers of the BAIT project decided that it's an interesting challenge for both students and artistic supervisors of the diploma performances alike to stage an interpretation of one of the stories by Franz Kafka *T e Me d* . The course curriculum was also subject to that topic - including the text analysis during the *P c T ea e* course, which aimed at preparing all students for their own research and the process of creating performances that would make them complete the second year of BAIT studies.

Five directors were invited to cooperate on this occasion, and they were to direct or supervise the process of staging *T e Me d* , all of whom with very distinct artistic experience and style of work. As a result, although having common roots in one text, five completely different theatre proposals were created.

A separate presentation was organised in the middle of the work, with some fragments of scenes that were ready or nearly ready to show to the public. It was an opportunity to see what the groups were working towards, what methods they used, and what could make the main subject matter of the interpreting exploration. It was also a good discussion opportunity for the students on the leads taken by them.

A new concept was to entrust some of the students with a task of writing their own adaptation of the text by Kafka and / or direct one part of the diploma performance, under the artistic supervision of one of the five invited artists. Hence, the supervisors' or the directors' approach to the task turned out to be so distinct, as were the very results of this several months long work.

8 METAMORPHOSES

written by: the cast
direction: Loreta Vaskova

Loreta Vaskova in her work leans towards a living theatre, a kind of self-born. A new technique of spontaneous theatre, simple and direct, stems from children having fun with copying. It was to address the concerns presented in a more or less metaphorical way, depending on the participants' capabilities. The role of this type of theatre, to a large extent, is based on the mechanism of identification with the portrayed character. The work seemed like a kind of therapy through theatre, through experiencing with the character the emotions created by him or her on stage.

The play consisted of eight monologues written during the BAIT project. During the first meeting, the director set the main task for the students: while using a dramatic situation from *The Metamorphosis* by Franz Kafka as an inspiration, they should choose a character, e.g. an animal, and write a monologue for it. The monologues were to include the transformation of man into a symbolic animal, or vice versa, and to answer the question: what would need to happen for man to undergo such a transformation.

In the process of preparing *8 Metamorphoses*, the students participated in many exercises for imagination and reflection on life, so what really made the performance was the collective experience and imagination of the whole cast. In order to achieve it, the director made use of some art therapy exercises that stimulate creative thinking and action, such as creating the masks of some animals or playing the Game of Charades. It helped to develop group dynamics, which was built with some simple group activities. For instance, the task of throwing the ball to each other, while being in motion, was to build relationships and partner awareness, by improving such qualities as mindfulness, intuitive sensing and focus. The goal of the exercise was to increase identification with the group. Another type of exercise was song singing. The exercises with a speech apparatus that expanded everyone's singing capacity were aimed at harmonic song singing. The group had to sing with one voice, integrate and extend the breath as well as better feel the rhythm.

This work set the stage for an acting task, which relied on creating individual monodrama, with a possible assistance of colleagues from the group. The director's aim was to provide the students with an opportunity to individually express themselves about the issues that bothered them. The actors were thus faced with a very responsible task - to create their own monologue in a foreign language, and actually individually prepare their own monodrama. Such work required high self-consciousness, and good awareness of individual conditions and possibilities. Our feelings had to overlap with what we wanted to convey to them. Also the issue of expressiveness played an important role here, as it allowed the audience to focus attention on the actor - here Loreta took over by seeking some attractive means of expression that could help our characters. For this purpose she made use of some props (a mirror, blender, glasses, ball, etc.), or relied on the natural talents of the actors (eg. opera singing).

This way of working can seem controversial, since its foundation is formed with the courage of actors, who cannot be afraid to bear the burden of the whole performance. The director only needs to deal here with a problem of staging it properly, while the actors' problem remains still to create the subject matter of the performance, and yet, this very issue decides primarily about its reception.

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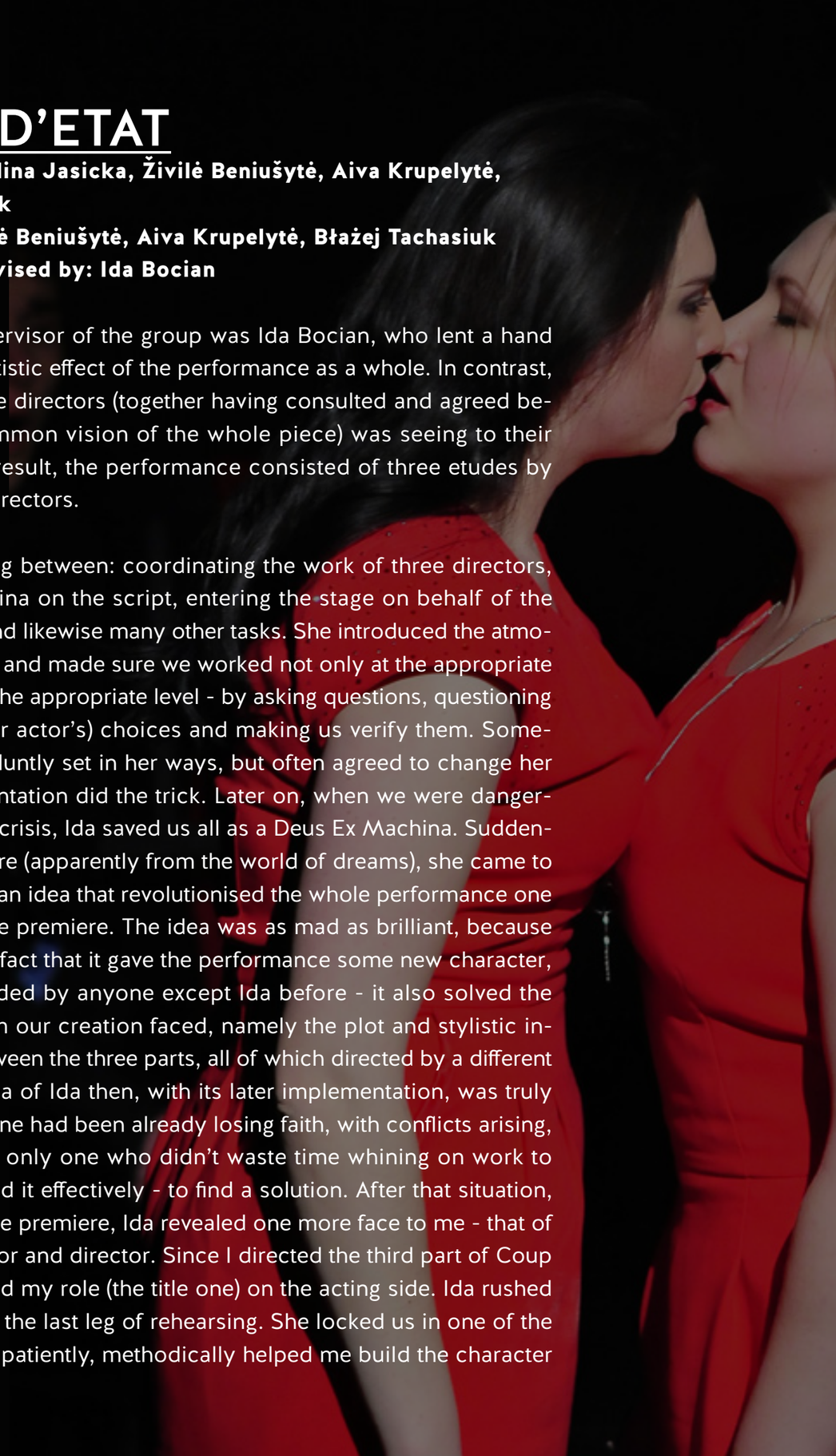
Loreta describes her method:

» T e e d ec e ee d e a e a
ada ed , a d l dec ded ‘ a e Ka a a
a T e de d d ’ a e ‘ a ” a
ec . l a ed e ee a a e ab .
l a e e e a a
cd e a a , e e a ed a
a a T e e e e a a e d ”
e a ce. (...)
D e ee , e e e e
e a e c e : d e a a -
, dea a, a a, a
e e a d . O c e, e e e e
a e/e c e e a/a , a a , ce
ac ce. F e a a a de
e e a/ a d ee e a a -
. D e e/e c e, e c ce c
e e a ce cd e be . We e e d -
e e/e c e‘l e - l d ’ e - l d ed ”.
Eac a c a ad e e ed,
e dd ’ e, a d a e d ed . S e
Pe e a d a e ed a , l dec ded a e
e a ce ad d a c(e e
a Ka eda a c c a).
S e e dea a e b a e, e a -
e e a e , a d de e
a c a c ce .
l e ec d a e, e de e e
e, a d ab e a e a d e -
e c a ac e . M a a c b e
e e a e a e a ce. (...)
A e e be , e c ce e e -
a ce a e ab ac, e e a e/ . La e
e de e e a ead e/ ,
a d de e e e de, e e e e e
c a e e e dd e e c e -
a e ce . T e e a a d d a ,
a d de e d ac e e de e e
, a e . We e c
d a ced e e Ka a. We e e
e eac a a ad c ce ed e e e
e a . T a e a e c
e ed e/ c c a e a ce. «

Loreta describes her method:

COUP D'ETAT

written by: Ewelina Jasicka, Živilė Beniušytė, Aiva Krupelytė, Błażej Tachasiuk
direction: Živilė Beniušytė, Aiva Krupelytė, Błażej Tachasiuk
direction supervised by: Ida Bocian



The artistic supervisor of the group was Ida Bocian, who lent a hand to a clear-cut artistic effect of the performance as a whole. In contrast, each of the three directors (together having consulted and agreed before on one common vision of the whole piece) was seeing to their own part. As a result, the performance consisted of three etudes by three different directors.

IDA: was juggling between: coordinating the work of three directors, consulting Ewelina on the script, entering the stage on behalf of the absent actors, and likewise many other tasks. She introduced the atmosphere of focus, and made sure we worked not only at the appropriate rate, but also at the appropriate level - by asking questions, questioning our (director's or actor's) choices and making us verify them. Sometimes she was bluntly set in her ways, but often agreed to change her mind, if argumentation did the trick. Later on, when we were dangerously close to a crisis, Ida saved us all as a Deus Ex Machina. Suddenly, out of nowhere (apparently from the world of dreams), she came to a rehearsal with an idea that revolutionised the whole performance one month before the premiere. The idea was as mad as brilliant, because - apart from the fact that it gave the performance some new character, entirely unintended by anyone except Ida before - it also solved the greatest problem our creation faced, namely the plot and stylistic inconsistency between the three parts, all of which directed by a different person. That idea of Ida then, with its later implementation, was truly amazing. Everyone had been already losing faith, with conflicts arising, and Ida was the only one who didn't waste time whining on work to no avail, but used it effectively - to find a solution. After that situation, shortly before the premiere, Ida revealed one more face to me - that of a very skilful actor and director. Since I directed the third part of Coup d'etat, I neglected my role (the title one) on the acting side. Ida rushed to rescue me on the last leg of rehearsing. She locked us in one of the classrooms and patiently, methodically helped me build the character that the performance deserved. I remember how good understanding we had then, when working on the text and the character of Gregor - Ida, as a skilled actress, immediately saw with what and - more importantly - why I had difficulties, and could steer me towards some solutions. To sum up, Ida Bocian has etched in my memory as an incredibly versatile theatre artist, with remarkable power and the patience of an angel, and on top of that, as a witty, wise and compassionate partner for work and conversation.

ŽIVILĖ: her method of direction I saw as a one very focused on two aspects, which for her perhaps formed the most important elements of building a theatre character and a performance: the body and the emotions. These two elements never occurred separately in her work - she used to start her rehearsals with a warm up, which in addition to the usual stretching and various jumps, always included also some tasks, which the actor had to perform using movement or gesture, but that being always embedded in a mood or a particular emotion. **Živilė** often emphasized that, for her, the words in the theatre were not as important as what the actor felt and expressed on stage, mainly by means of the body.

AIVA: At Coup d'etat rehearsals all of us were totally amazed at Aiva's incredible imagination. Especially when it comes to her approach to space and scenography in the theatre. One day, while rehearsing, Ida suggested that we - as the three directors - reach an agreement on the spatial arrangement of the stage. Both **Živilė** and I proposed a system of rooms or places relating to the area of the house, where the action of *T e Me d* takes place. So on the black box, we plotted several small squares and rectangles, providing them with labels like "kitchen", "Gregor's room" etc. While Aiva showed us a piece of paper, covered with a dense network of lines, and several circles scattered among them, seemingly at random. Then - with a completely calm expression on her face, ignoring our open mouth - she began to explain where and why there was a big spider's web, and who was hanging in the cocoons. This situation exemplifies well her way of working. When

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I saw her working on some scenes, I sometimes got an impression that Aiva didn't choose her theatrical solutions just as I do, for example, - from the pool of available options (i.e. feasible for technical or some other reasons). I would venture the thesis that Aiva simply knows what she wants, and when she comes up with a solution being in line with her vision and the subject matter of the performance, then she's not even thinking about such trivial things as e.g. the fact that the actor playing Gregor weighs one hundred kilograms, and suspending him in a spider web would require a kind of crane. Aiva is also something of a choreographer in her approach to the actor. She sees the people with whom she works a bit like dancers, or as geometric figures, and tries to make them meaningful (including the proper arrangement of scenography and props on stage) by grasping such shades of meaning, which at first glance would be hard to find there. Personally, as an actor rooted in the tradition of the Rhapsodic Theatre, I learned a lot from Aiva about why my negligence, related to the plasticity of the body, and body awareness, could be seen as a serious mistake and a certain loss.

Text: Błażej Tachasiuk

BŁAŻEJ: Błażej especially carefully prepared to create his part of the performance. And although it was his debut in this role, he found himself perfectly well with it. He had every scene and staging concept carefully considered and thought over. His visions were very precise, and you could have had the impression that Błażej could see in his mind, and could design, almost every gesture and every second that was going to happen on stage.

The young director spent a long time talking with the actors, trying to convince them to his vision on how the given scene should look. Each character was thoroughly analysed, each line of text had its clear connotation. Contrary to **Živilė** and Aiva, he didn't ask for improvisation, but very carefully and systematically worked with the actors on obtaining the effect closest to his assumptions. He worked very methodically and patiently. Sometimes, he remained uncompromising, though he could also listen and consider each new idea and critical remark.

Much time was also allowed for the read-through. Although his adaptation of the third part wasn't long, Błażej focused on the interpretation and finding the appropriate emotions in each of the lines spoken. Actually, he was already doing it during the read-through, so that the actor could build the right mood for the scene, and could also convey the semantic and emotional charge that had been assumed. With the consent of the other two directors, Błażej also carried out similar work on the text of the remaining two parts, so that the actors could feel more comfortable communicating it all in English.

Błażej's work, however, wasn't only tedious, mathematical realization of his earlier ideas. He could watch the actors carefully, and sometimes, made use of their surprising proposals. He himself also surprised with creativity, and unique sense of humour as well as a keen sense of theatrical means of expression, sometimes teetering on the edge of kitsch, which as a result built remarkable contrasts, highlighting the changing moods, and the drama of the scenes. He also showed extraordinary courage by proposing at times controversial solutions, but not beyond the boundaries of good taste.

The greatest challenge for him was, of course, to combine his role as a director with an attempt to create his own character (and he played Gregor, so the main character of the story and the play). Anytime, Błażej without hindrance, succeeded in asking for help, not only from me as the group supervisor, but also from his fellow directors.

ALL THREE young directors worked extremely generously. They gave all their creativity and energy to building the scenes. They confronted with the work of Kafka in a truly daring manner, also bravely fighting their worst enemy - so the disbelief in their own skills and abilities. **Živilė** and Aiva struggled with the feeling that the actors didn't fully understand their intentions, and humbly learned the difficult art of communicating and engaging the actors with such tasks that would produce the desired effects. Błażej, on the other hand, often doubted the rightness of his own choices and tried hard to improve the previously developed solutions, thus tearing down the structure built by him. Fortunately, they failed to give in to their doubts, and bravely fought against the most dangerous demons. They were supported very generously by their colleagues - actors, who patiently performed all commands, improvised, helped in the creation of scenes, and fully engaged one another in the creative process, not being afraid of controversial solutions or physical intimacy with their stage partners.

Text: Ida Bocian

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SEVERAL SHIFTS

direction and choreography: Katarzyna Chmielewska

One of the makings of *T e Me d* by Frantz Kafka, and the only one related to dance theatre, was *Se e a S* , a performance created and directed by Katarzyna Chmielewska. During the first meeting with the director, none of the parties knew anything more than the fact they'd be creating a dance performance. Both Katarzyna and the actors knew pretty much the same about the challenge they were going to face, which put everyone in the same position. One of the first decisions was to take the work of Frantz Kafka. However, it wasn't meant to be a faithful stage adaptation, but rather some inspiration for the actors, drawn from key emotions and ideas present in the text. With that in mind, a framework of the performance was set and based on mutually corresponding and intertwining dance monologues. The dancers together, under the professional supervision of the director, built the performance from scratch. Katarzyna led the group in her own specific way. The group from the very beginning got down to a physical preparation in fairly light, full of air, and fluid style, drawing on a contemporary dance technique of 'Release'. The group integration played an important role here, and sometimes, it even extended beyond the workshop classes. For example, the group took a bicycle ride to Łeba sand dunes, or another time, was practising relaxation in a Klaipeda park. Each meeting the group began with a warm up, in the form of dancing to the melodies, played by the dancers from their own devices. The songs reflected the nature of the characters performed by the actors. As part of the training, the dancers were trying to direct the intention of moving in different directions and on different levels of external and internal space such as the audience, an open space, a marked point, their innermost self. The group carried on further work on their technique when repeating choreography that eventually wasn't put in the performance. With time, the most important exercise that at the same time became a warm-up, the end of the meetings, and a part of the performance, became known as the Emergent Movement Pattern. The construction of the entire performance, the director began with the preparation of individual solos, which were next set chronologically, along with impressions stemming from a song, or entwined in duets.

Apart from a few moments in the performance, there was little room for improvisation. At the time of fixing the choreography of certain movement sequences, the group began working with a musician Paweł Osicki. Drawing on the version seen by him at that time, he built on the initial soundtrack. Relying on that, the actors with the director were polishing the performance next. Katarzyna often recorded the rehearsals, and next analysed them in open with the whole group. Katarzyna Chmielewska is a director who allowed a rather relaxed way of working, and focused much on the friendship and equality in the group. Of course, even though she didn't appear to function as an 'absolute' director, but rather as a 'partner' director, she always kept on reminding the actors of the need for concentration. With the same excitement and interest, she was hearing into the actors, into what they could say, and what they could express. And often when the group came up with an uncertain idea, she urged them to try it out, put into practice, and see if that worked. She preferred to comment the intention in dance, rather than the elements of choreography. For example, she pointed to a specific part of the body, and asked what that part of the body felt like? What it expressed, because, for instance, she herself didn't feel any emotion displayed by it. She would say "Please, imagine that with your feet you would like to bring me to tears!". In contrast, if something didn't work, she preferred to remove the fragment, instead of improving it by force. Thanks to a brilliant approach to everyone, and an amazing sense of direction, Katarzyna made the group become close-knit, well-balanced and equal in friendship. When working with the director, the actors had the opportunity to delve into the emotions, and to search for those that were eventually to appear on stage. The search was also concerned with the way, in which the emotions would be presented, or portrayed in dance. Together, they practised and worked very hard, for four to six hours a day, also taking care of some time to recover. During the entire process, the group members were constantly active and enthusiastic, which was aptly reflected in the performance.

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FEVER

written and directed by: Baha Ciach
direction supervised by: Vilius Malinauskas

The first meeting with the Lithuanian director began with him asking us, who preferred to be on stage, and who had aspirations to direct. I was lucky. As the only one I volunteered to direct.

The next day, we were given the task to advance the thesis that would show the main problem in *T e Me a* by Kafka. After selecting the thesis, the text was then to be divided into nine main consecutive events. Each of them should have an impact on the lives of all the characters. From within those parts, prepared by all, we identified two prevailing problems, and synthesized them. We tried to answer the question, what made Gregor turn into a bug. We came to the conclusion that the change was the result of his work, full of routine and hated as such. Hence, the mechanical nature of the first scene, in which Gregor speaks his initial monologue.

Quite quickly, our thoughts arrived at *D e* by Lars von Trier, which then inspired our minimalist set design, space arrangement and gloomy atmosphere. During the first study session, when we were getting started, we approached the *T e Me a* by Kafka as a psychological drama. Initially, during the rehearsals, we relied on the adaptation written by Szymon Wróblewski.

Even at that early stage, I could notice Vilius Malinauskas's concept of our work. The Lithuanian director delegated a scene to me that needed to be done at that time. Then, he often went out, and returned after the agreed time. Next, we showed him what we managed to do, and he usually said "not too bad", and went on to "cleaning" it, and making that shown fragment more efficient, by taking care of a good rhythm, and introducing small elements that added some character and flavour to it. Sometimes, he returned earlier, and unnoticed hid in the darkness of the audience, watching me work.

He often said that the most important lies between the words. That's why, we worked with the atmosphere of a place, on the tensions between the characters, and we tried to better define the relationships and the position each character held in the family. We were looking for small gestures and elements that belonged to the given character. Each character also had their own rhythm and pace.
After the first work session, we had the first part almost finished, and its style was sort of "I'm depressed, I will die soon" and of course the audience together with us. During the first days of the next session, it was all that we had, so we were waiting for the arrival of the director. When Vilius came to the rehearsal, he turned everything upside down, and said that Kafka had been an absurdist, so we should follow in that direction.

Despite our early resistance against that change, we hit upon the idea, which later turned out the one that hit the jackpot. We left depression behind, and started to have fun, while working on a new character of the performance. I transcribed the whole text, adding there a variety of absurd items, searching for new lines, and enriching each character with some characteristic sayings. I found greatest joy in creating the character of the mother, who was constantly seething with emotions, but never gave up, and always had some new ideas.

Sonia Jachimiak, and next Domela Grenda, helped me a great deal with creating this character. Also Aleksandra Kania wonderfully played the unforgettable role of the father. Sometimes, new lines emerged during improvisation, e.g. a great emotional outburst of the mother, who wants to save the whole family with setting up a large-scale sewing company. The text used to be cut out and rejected on an ongoing basis. The whole group was trying to work out new solutions for the scenes. I think the key consolidating moment happened during our work in Węgajty, and the process of creating together the trailer for our performance, as a form of pre-show.

Despite many difficult moments, and in spite of the fact that on numerous occasions I felt thrown in at the deep end, and quickly had to come to terms with that new poetics for me, I learned a lot from working with Vilius. Perhaps I'm not an ace yet, but I certainly know how to try and get there.

Text: Baha Ciach

2nd YEAR – Diploma Performances / Directors Methology

Vilius Malinauskas describes his method:

» I a ed e de a c a e - ec e a c a b e: I ed e e , a d e e a d a c - a ac e e a ea dea e e e - . (...) I ed K. S a a ' e d. A e be , e ad e/ a a ab , , a d a , a e a a a e, e' be e e a ce. T a ee . A d a ea a e ec d ee , e a ed dabb e e a e a a c be , - e e, c e a e c ed a e e . La e, e e, e b e - a e de, e de a . W e T e Me d b Ka - a, e e e ab e e , ab , e d c ed e da , ab e e , a d a ade e e e. We d d ' c a e e e/, b ed d e e e e - e e e da e, c e a e . «

WHAT HAS GREGOR DREAMT ABOUT, THAT HE OVERSLEPT

written and directed by: Christoffer Tagesson, Alessandra Cali, Arūnas Mozeris
directors' assistant: Łukasz Dobrowolski
direction supervised by: Ewa Ignaczak

Clearly, part of the work on *W a Ha G e D ed Ab , T a He O e* , which defined the character of the whole creative process, was the artistic supervision of Ewa Ignaczak. And by that, I absolutely do not mean her taking over the tasks of directors, or forcing some vision of the performance - as that never took place. Instead, her helpful look "from aside", in league with the whole group's trust in her opinion, meant that the three young directors felt safe, and at any time could seek her advice on the creation process. It seems to me that the presence of Ewa Ignaczak was for Chris, Alessandra and Arūnas the best direction course that they could receive.

All three were given complete freedom in the creation process (actually limited only by the continuity of action and convention), and each of them was given the opportunity to present their own style of direction. Speaking more precisely - we witnessed how that style was hatching and maturing. The work on the performance started at our trip to Łeba, in the second year of BAIT studies. While hiding from heat in one of the cottages, we were having a lot of discussions on Kafka's text and its contexts. "We were having" because all group members were actively participating in the conversation on the subject matter of the play. This democracy in the group led to the fact that as one of the actors, I was promoted to directors' assistant - now I was writing down our ideas, and seeing to the continuity between the different parts.

Christoffer Tagesson directed the first act of the performance. In his work, Chris focused on the dynamics of narration, and the precision of movement. He exhibited strongly "film-wise" look at the theatre, and took great care of proper "montage" of each sequence, as well as attached great importance to the general warm-up before rehearsing. Of all the three directors, he distinguished himself with the habit that, after each run-through, he was sitting down with all of us to discuss what had just happened. Regardless of how good or how bad it had been, he always tried to address the actors with some comments - even if it was sheer "it's OK, stick with it". It built a sense of security, trust and active cooperation in the group.

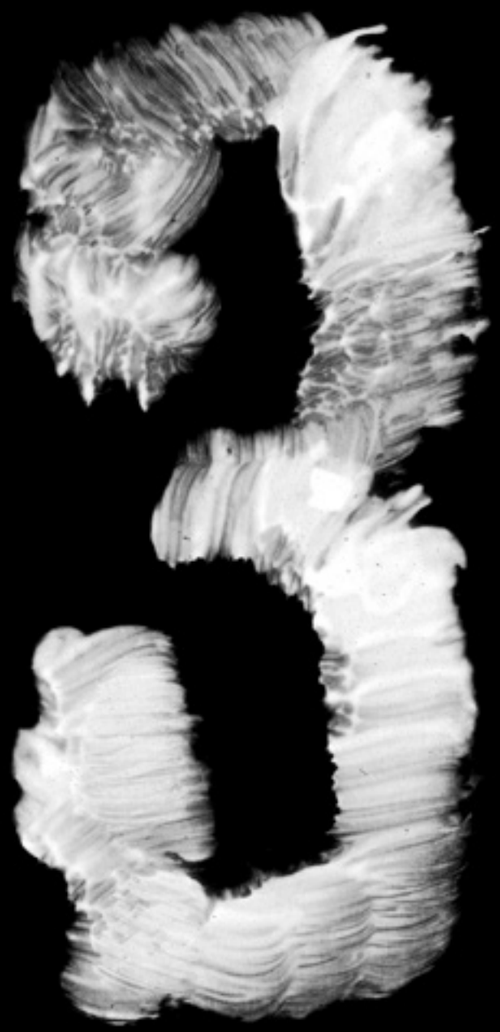
The task of directing the second part was given to Alessandra Cali. Her way of working differed from that of Chris. Rather than on the dynamics of the performance, she put greater emphasis on analysing in detail the conflict and psychology of the characters (in the context of a grotesque convention of the whole, of course). We worked at Alessandra's part in a country house during our stay in Węgajty, which I think greatly contributed to intimate focus on the problems of Gregor's family.

Arūnas Mozeris, the author of the final part of the performance, faced a very difficult task. He had to prepare the culmination of the whole story, keeping in mind what the two of his colleagues had prepared before. Arūnas deftly adapted to the dreamy-grotesque convention of the play, by coming up with plenty of humour and crazy ideas. He clearly stood out among the other directors with his commitment to individual work. He devoted a lot of time to Ola Bengtson, playing the character of Gregor - the central character of the final part called for some intensive work, and Arūnas was fully aware of that.

There was very good cooperation in the group. The most common problem was the absence from the meetings that mostly resulted from some force majeure. There were also minor conflicts as to the final form of the play, however, we managed to solve them quickly and moved on to some new ideas. All group members could speak English at least at an intermediate level, so there were no major problems with communication or understanding the remarks of the directors. In all linguistic matters, we greatly benefited from invaluable help of Marzena Chojnowska, present at all rehearsals, who helped with all our difficulties with mutual understanding as well as devoted a lot of time to some actors to help them work on the English text of the play.

Text: Łukasz Dobrowolski

2nd YEAR – Diploma Performances / Directors Methology



The final year of the BAIT project was based mostly on individual work, to which we were preparing during the initial two years of the Academy. To graduate the students were required to: conduct a workshop with a group of at least ten participants that would last fifteen hours; create an original artistic project, and an individual diploma work. While the first two tasks had strict guidelines, the third gave us total freedom. And it was the third component that tested our creative prowess. It is thanks to it that we were able to show how the project developed our sensitivity. The diploma pieces, however, were not only theatre projects, we turned out to be sensitive to many artistic forms.

3rd YEAR

Actor training involves the mastering of subtext construction, practising memory skills, and creative thinking. The stage feeds on thought, so mental equilibrium is important. Therefore, this were also addressed in BAIT.

3rd YEAR – Last Workshops for Us

IDA BOCIAN

Project management was one of the most awaited workshops of the South Baltic Academy of Independent Theatre – a Tool of Social Change, it was held during the final year of the course. Applying for funds is very common nowadays, there are currently a number of courses that help you create them and fill in the complicated application forms asking for subsidy. However, the mere completion of the forms is the final phase of the entire process of creating a project. A well-written content also is not enough. Ida stressed the logical aspect, and innovative and convincing argumentation for the proposed venture.

The workshop was very practical. During the first class we learned a lot about the required information necessary for translating thoughts and ideas into text, which we would then be able to write down in the application form. Then, to play the role of organizers of the project we divided ourselves into groups, and we set out to fulfil our task – gather information about several districts of Sopot. Having returned from our expeditions, we shared our gathered knowledge with the other groups; thus creating a comprehensive picture of the current cultural state and topographic area of the city, which is exactly what every project organiser needs, and what they have to learn before working in the chosen area. The next step was brainstorming, each of the groups discussed projects, which could be realized in the respective areas, this was based on the observed problems and needs of the residents. Therefore, the investigative stage was of great importance, as the more information you have, the more possibilities you have to choose from. Also, this ensures the proposed idea is, not only a great notion, but actually based on factual information, and responds to the needs of the community.

The rest of the course dealt with describing all aspects of our projects, ones that are required in the forms, and these are for example: the objectives, descriptions of needs, the receivers, various stages of implementation, promotion, and finally budget. We went through all these stages under the watchful eye of Ida, who did not spare us criticism nor did she hesitate to ask questions that pushed us towards new ideas and solutions to the problems that arose during various stages of the projects. To complete the workshop, each group had to finish their project and submit it to Ida. Owing to this we felt that, all doubts as to, but not restricted to, the basic issues, were solved. This was also a nice, creative touch at the end of the workshop.

One of the tasks the students were obliged to complete to receive a BAIT diploma, was to write an individual and independent cultural project, according to the application form, containing issues discussed during the course. We worked on those projects mainly via electronic correspondence and individual consultations held by Ida during the final BAIT meetings and between them.

While Ida Bocian worked with the international group, the Polish and Swedish students and the two students, one of Italian, the other of British origin; Vita was asked to work with the Lithuanian group. The subject and the aim of the class was the same – giving the students the basic knowledge and skill of project management and writing application forms to raise financial support for their future ideas. But the methodology chosen by Vita was a little bit different:

» *I c d c ed e c a e ec a d ec a a e BAIT a c a . T e a d ded a e . D e e l ed e e e BAIT de b d . D e ec d e, e , I ed e L a a (a d L - a a). T e e e P BAIT ec a a e, e dec ded a e de d e e d d a ec e e e ca - ec a a e e c e BAIT. T a e de e e d d - ed a d I c d c ed c a e e L a a . F a l ad ed e de e e a a - ec , beca e a ea d c a . l e a a ec ca be e a ed b e e e ced ec a , a ead ad a c a ce a c a e a d e e . T e a d e e ce , a d e d e - e ce e ce a d a c ca e ec . T a , I dec ded c ad ce a d , e a e a ca L a a da a e e a e a a - c c e L a a.*

D e ec e e a ed ab e ec c eac ec , a e e, a e a e ed, ca e e a a a e, a d e ec e . l a e a e d - ec eac de e d ec , beca e e e a e b ec a d a e dea a d ec ' e - . T e a a e ea c e e e ec, e a ea e ec ' e a a d a a e e eed e e ec ed e e . A e e de d d a e , e, e e e ed e e a e a a c a ec a ead.

BARBARA PIÓRKOWSKA

The classes were subordinated to the idea of focusing on oneself, examining the inside of one's thoughts through a form of art therapy. Gave us the opportunity of symbolic expression of different experiences, and experiencing emotions in a safe environment. Unleashed the latent creative energy, opened us to the world of experiences and needs of both us and other people. Barbara's workshop has also provided us with a huge dose of pleasure and relaxation.

The quaint beginning of the classes (when the trainer asked us what colour we were that day) heralded the unique nature of meeting.

SEMANTIC MAP OF THE DAY

We were asked to write down what we noticed during the day up until we begun the class. We could list anything, we felt fell into the category of impressions, for example: events, feelings, things, etc. The only rule was that we needed to list 50 items.

THE MEMORY OF MEMORIES

Referring to our memories, we were asked to recall an event in our life, that made on us a great impression. Then we had to tell it to people around us. This was followed by a discussion in which we shared our thoughts on our commitment to retelling the story to multiple people.

MY RECIPIENT

We were asked to draw our recipient. We were encouraged to approach the task metaphorically, for example, in a form of a drawing, symbol, a sentence. For this purpose, we could use crayons and markers. In this exercise it is important that the group feels, their productions will not be judged in terms of the artistic value.In fact, the pieces were not judged according to any external standards.

Once we completed the task, we sat in a circle and talked about our work, we interpreted each other's pieces.

COLLAGE

The students are given sheets of brown paper, glue, newspaper clippings, crayons and markers, etc., they may use whatever they find appropriate, the task is to create a collage. It is very important for the group to learn about performing the task, just before doing it, because the pieces need to be created without thinking them over beforehand. The collage is supposed to be a reflection of thoughts, and not a conscious artistic utterance.

When we finished our pieces, we presented them to the entire group, who in turn tried to find symbols (that developed unintentionally) present in them.

CREATIVE ABSTRACTION

We were divided into three groups, and given separate tasks, and that is to come up with 30 examples of: (1) professions, (2) activities, (3) venues. We wrote all of them on separate sheets of paper, once we finished Barbara collected them, and proceeded to randomly assemble into groups of three, thus were created: "A postman, painting in an electric load center", "A handsome plumber fixes szurum-burum in Miniatura Theatre". The goal of this exercise is to teach the students how to trigger creative thinking, when they are at a creative standstill. This task is mainly aimed at people who write, so to enrich it and add an acting component to it, the groups choose three most creative options, and basing on them created short etudes.

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MAŁGORZATA KRAKOWIAK

Since we often find ourselves in a difficult financial situation when we create our productions, we often lack money for costumes, scenography and props, consequently we are forced to make something out of nothing. Usually, the nothing is strictly connected with recycling, breathing a new life into old, useless or unwanted objects. Ecology and Art, conducted by Małgorzata Krakowiak, dealt exactly with this. Using a variety of items meant for recycling or various by-products, such as for example plastic bottles, jars, boxes, ribbon, straws, paper cups, etc. we created masks that would be useful and inventive. While using various seeds, herbs, spices, teas, pasta, and rice, we created paintings. Because, organic and waste-substances can be used not only as a secondary raw material, but also as art supplies which can allow you to create a completely new quality.

INGA BRIAZKALOVAITĖ

Inga was asked to conduct classical dance techniques during the third year. She describes her work with BAIT students with a lot of enthusiasm:

» I a ed ca c a e 'Da ce 'Ba e', beca e I d d ' a de a e a e d ce . M a a e e de ac a ed c a ca da ce a e a d ac e a a ac e a . I d d ' a d c a e e b a e c e ea e a e e- e .

M c a e e e e e e 2 , I ad d a a ca c e de ' e e e a . T a ' a I I a e e a e e ca ec e, a e da e d e e be a . (...)

W e eac be a a a a e ec- e bec e a d b . I ce a e - , ed a e , e de a e e e - e e c e. I e a e ab e d e e a c e e e e , a ec d, a d a d, e e c bec e d a ed. S , c e, e eac e ca a : ' ca d a e ac ce e'. N ! O e c a , e eed e a e e de , e a a a d a : 'T a ' , ca ee e d e e ce? Y a e d ea !

T e e d I ed, I a a da ce c 'C da , e e e e , ee a e a d c d e . I e, a a e e a e e e ed e a e d. T a , e c b e c a ca da ce a a d e D e He e d. A a a c ec e, c e a ca ea de a d a d ada . N e e b d ab e a a e 70 ee c ed b e. B e ec e, e ca e b a be ab e d e e d a de-d . T e a e a e - ec a a a e de , a d dee ed - b e. T e de de d e: ,, ade d ed c e e'. T e e e c ed de , e e ed a e c- ceeded d , a ee ed be b e a d b a - ab e. T e d c e ed e a ac a e a e ab e d a . A d I a ed e de a d a b e, e e a e a be de e , e ec e.

N ada , a be cce ca be a da ce a e . Y be ed ca ed da ce, a d da ce eed a e ba c . A d be b a e.

T e I ed a e d. I a e a a e e e e e a e e be cce d e e a d a . Beca e eb d ea c e , de e ca d e a d ca c a e e d.

T e ec e a ab e, e ec a e ad- a e de , a e e a . He e, e a c c e ed e e a I e e e ed e a I a e e . E e a ed e , ee, e be a e a d c a e a a ab e. S , e c ed e, a d e e e ce d be ea , be e e , e e a e. «

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INGA KUZNECOVA

Since Inga collaborated closely with Petras, her workshop touched upon similar themes, however, what made it unique was that she focused on teamwork. She started her class with a warm-up comprising of well-known games, such as, variations on tag. Also, classic muscle stretching while walking, the scope of movement was decided upon by the students individually. The warm-up was concluded with the so called 'alligators', which helped with coordination and exercised the muscles. The students were put into two queues on one side of the room, then they crossed the entire length of the room with their bodies parallel to the floor, staying as low as possible, using only bent arms and legs to support themselves. The goal of the exercise is to move across the room using parallel limbs and keeping the body as close to the ground as possible.

After the appropriate warm-up Inga proceeded to the main task of the workshop, namely development of self-awareness, creativity training and learning to recognize intentions. We were working in groups comprising of four and five people. Each person in the group was given the task to create a short sequence consisting of four movements, using only one body part (head, arms, torso, or legs) Next the sequences were presented to the other groups: members of a group stand in a row and in unison begin presenting their creation. The remaining groups were asked to watch closely and to describe what was shown also to invent a story, basing on what they saw. Then we were divided into new groups depending on the chosen body part (heads together, arms, etc.). Now the task was to combine the invented movements into a cohesive story, and again present it to the other groups.

» *N e de e ed e ec d ea. Beca e e l ed e a , e a ee- l e a ed a e a e e c a e. l e be , l a ed e , a e e e ed e d e e : ec e a- . M e a e ed a e a ec e, beca e e a e a a e e da ce c a e. l a ed e , a be a d, b e a ed c a e c e a da ce ec e. l c e ec e e e e d. T ac ce , de eed a e e ba c ed e, l e/ a ed e/ec e e c b a e e. S e e e e ea. Se e a de e/ec ed e c e a a d e ec a d a ed e , b e ad ea b e e e e. A e a e d e e e e a d ab e , I d d ' a e a be e e e a e , ca a e d c e e e. W c e e ed a . l ed c a a ' , ce d e e c a e e e e/ e c e e e a b c a c, I de e ed a e c ea c e. T e e d a be ed e b c d e a d ad . A l ab e a a a , l e a ed a a e, l a e e a e , c ea a , e e e e a a e c e, e e ab e e e e e.*

l a e e a e e a , e ace ad be d ded ec , a d be ed, be 0-9. F e/a e, e dec ded, e dd e e 0, e c e 1, e c. O ce e e ab ed a- e , e ea ed e e e a e - b e ace , e/a e, e e ' ed' e e be , e e c ec ed e d d c ec , e ace e e/ec a eeded ad- a . S e e de e e d a ed a e e e e e , e e c e ca , ca bec e ea da ce c b a a d c e a a e ce . Eac e e added e e e e a d e c e , e added e ace a d e e , e c ea ed e eed a d e ca e e e/ e c e. I a , e cceed e e e e c e a d e de e e ed b e e c a d e ec e e e e/ e c e. «

LIUDAS VYŠNIAUSKAS

During the last meeting in Klaipeda the students had a chance to learn basic circus skills from the artistic director of Clowns Theatre Studio “DULIDU”.

» *I a e ba c c c . l c ed a d ac ba c ee e . S ce , c a a ed , l a ’ ab e eac e de e.*

M e d , a e , e d d a a - , c a e e a c a ce ee e de ’ a d ab e (a d e e a ed ea e). A d e l a ed eac a e ec e ba e e , c be ea b a a b d . T e a a c ea e a e de e e e e . M e a a e l a ed ee e c ea . . l e a e e e de a c a ce d e e , - de e de . W e e e c e , de e d e . l a e e . B a a eac e - de c ea e a e de c c . A d e e e de e e ea ce.

T e a e a d , ca ab e e de e e e , d e e . O e e c d e a a , e e . B e e d e c a e a 50 % e a c a e e ab e e ee ba . T e c a e a a d a e 4 e e c e e c d e 3 ba . T a e c ea a a , a d ca ed - . F e a e , e e de d d c a e a , d ca e e c e , b e e d e ed a a c e de e ba «

LINAS ZUBĖ

In the third year Linas Zubė, a teacher of stage movement, fencing and puppetry, conducted a short movement workshop. Its aim was to develop body awareness techniques and to acquire some new methods of stage movements.

» *I c d c ed c a e a e e . Beca e e ad e e e , e c d dea ba c a e e e e . We ea e a c e , e b d c - d a a d e ea ed e a e c a e , a , a , d . «*

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ARŪNAS EIMULIS

Because some of the students choose film as a form to express their final diploma work, the organizers invited filmmaker and film producer Arūnas Eimulis to conduct a short meeting about basics of filmmaking and filming techniques, during the last meeting in Klaipeda:

» *l a ed e a ec e BAIT de ab d ec . Beca e l ad e ee , l a - c e de e e ed a a a e d d a d a , a ed a. F , , ca e e e e , e, e ed ca e a d e ded e a .*

l c ed e e : a e a d, a d e - e e. l a a ed a e d e e a ec : c , d ec , , c, c e c. T be e/ac : a d a c e eed a e a e e . T e c a ac e a d d a . W a ed e e ce be ee a de- a d ac e- . W a d ca e e e ec a d e . S d e ec a d c, e a a e ca add e e a d a d e e a e b d e d. H e c , e ac a e e e c e a dea. A e c e e d c ed, e/a - e l e e ed e, a d e de ed eca e e e e, a e ee . «

JUSTYNA ŻAJĄC

During the three years of the project, we studied theatre from every possible angle. It did not, however, occur to us we would eventually have to deal with the camera. Classes led by Justyna, were not the average film classes copied from a film school. They did not focus on types of shots, or how to make a movie, they dealt with something completely different.

The task Justyna gave to each of the participants, consisted of three parts: (1) the first required an answer to a simple question, “Tell me something about yourself”, while sitting on a chair. The question was asked by a person, to whom we directed the answer. (2) For the next part, where the question was “How did it happen that you are in BAIT”, the answer was delivered while still sitting, but this time the directly into the camera. (3) The last part, definitely the most difficult one, first of all we had to stand up, thus losing our secure base, and face the camera. The question that accompanied this stage of the exercise was also different, more personal. The answers we also gave straight into the lens. Next we analysed our performance, and listened to the comments of the group all the while observing the entire process. We also answered questions, if any occurred. And above all, we confronted our opinion of ourselves, with the feedback from the group.

The goal of the workshop was to make us aware of how does a camera influence an average person. We got a lot of good advice, what not to do while in front of a camera, what can enhance our performance, or how to feel more comfortable in the camera eye. Thanks to this workshop, any future interviews we may give should be effortless conversations.

JAROSŁAW REBELIŃSKI

Forum Theatre

The program proposed by Jarosław, belongs to art-therapy, it is a combination of a workshop with an artistic execution of a performance. In this case, theatre becomes a place for debate, and at the same time it changes the individual and the group. The process of co-creation is of particular importance, as it involves both the actors and the audience.

Forum Theatre is a specific type of theatre, developed by the Brazilian director Augusto Boal. It is a method used to stimulate social activity, another of its applications is in anti-discriminatory and empowerment work with diverse groups. To be precise, Forum Theatre is a short theatrical performance prepared by a group of people who want to talk about a specific social problem. The play is then performed for an audience and engages the participation of the spectators (spect-actors), who are encouraged to propose their solutions to the presented problem, come up on stage, and act them out. Thus begins a discussion of the undertaken problem. The theatrical fiction has to be an integral part of the audience's life. The aim of the actors and spect-actors interacting on stage is the transformation of life from what it is, into what it may be.

Forum Theatre consists of two phases. The first one, is a workshop held for a particular group, who will then create the play. The second, is the staging of the play, during which spect-actors intervene. When theatre is used as a therapeutic means, it is the process of creation that is the most important element, as it is also the therapeutic process. Therapy through theatre should not be focused on the goal, but on creating complex and subtle means. So before we started creating our performances, Jarosław explained in great detail what Theatre of the Oppressed is, then he presented several drama-based exercises that were designed to integrate the group, develop trust, and inspire openness, necessary for breaking the mental and communication walls.

COLUMBIAN HYPNOSIS

Person "A" (hypnotist) holds the palm of his or her right hand about twenty centimetres from "B's" face (hypnotised). "B" imagines that their partner's hand has hypnotized them and that they have to follow it anywhere it goes keeping the same distance between their face and the palm at all times. As "A" moves around the room "B" follows. A should not make sudden movements with their hand, so as to their partner be able to follow it. After some time, the participants swap functions in their pairs. Finally, both of them hold out their right, hypnotizing, palms, and become the hypnotist and the hypnotized at the same time.

VARIATION

Two handed hypnosis. The exercise functions in the same way, however, this time, one person controls two people, using both hands, he or she can make random movements. The participants should exchange their roles, so that all of them have the chance to be the hypnotist. Next, everyone becomes both the hypnotist and the hypnotized at the same time.

VICTIM-RESCUER-PERSECUTOR

The task is carried out in groups. Participants divide into teams of several people (at least three), determine the place of action, the characters, the relationships between the characters, the conflict, and decide on a problem. Each participant has a different role. To elucidate: a divorced couple fights for their children. Throughout the scene the participants stay in their roles (victim, rescuer, per-

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secutor). The scene is repeated as many times as necessary – the characters change intentions, so that each of them has a chance to be a victim, rescuer or persecutor, at least once.

IMAGE GAMES

The participants are walking freely in the space, each of them chooses a person who scares them (this is done individually, and only for the purpose of this game). We move around the room, trying to keep as far away as is possible from the source of our fear, we cannot, however show who we are afraid of. After some time, the trainer instructs the trainees to find a rescuers, the chosen person also should not notice they have become our defender. Now, the movement is resumed, the goal is to still maintain a vast space between ourselves and the person we are afraid of, however, this time we also need to keep the rescuer in between. In the end, the trainer begins the countdown, and the trainees freeze – this is when we are able to check if we succeeded.

COMPLETE THE PICTURE

Two trainees shake hands, look at each other, and the trainer shouts "freeze." They freeze the position, including their facial expression, and prepare to hold it for a while. The rest of the participants are asked what may be the meaning of the presented scene. They are asked to give as many suggestions as possible. The trainer relaxes one of the frozen people and invites someone else in the group to come up and create a new frozen image by placing themselves in relation to the already frozen person. Once again, the group describes what they see.

The group is then divided into pairs and asked to do the exercise with their partner. Two people shake hands, look at each other and freeze. One of them unfreezes, looks at their frozen partner, and takes a new position, thus changing the initial image. This keeps repeating so it's a constant flow: both frozen; one unfreezes, looks, adds back in; both frozen; and so on. The goal is to create a dialogue of images. Thinking happens through the body and the eyes. It is not important whether the way in which the participant chooses to complete the picture carries a literal meaning, the most important aspect is being creative and keep the exercise going.

COMPLEMENTARY ACTIONS

The actor proposes a pose, the rest of the group members, try to perform complementary actions. For example, an umpire's gesture will be complemented by the other trainees playing football. On the mark of the trainer, the trainees begin interaction, which needs to be a direct result of the frozen image. In this case, the images were supposed to present oppressive situations. The projection of the oppression via the image was most important. As one group presents, the rest watches and then discusses what they saw.

CAT AND MOUSE

Each participant chooses a partner, they hold hands, and walk around the space, but for two who move on their own. One of the two is a cat, the other a mouse. The cat, needs to catch the mouse, the mouse to escape, may join one of the walking pairs. When the mouse grabs someone's hand, the other person from the pair the mouse joined (a) becomes a mouse and continues escaping from the cat; (b) becomes the cat – at the same time the person who was the cat becomes the mouse – and starts chasing. The other two rules are: at no point in the game can three people be holding hands, and when the cat catches the mouse, they switch roles.

EMOIocaTIONS

This is a spatial awareness exercise. Students work in pairs, they stand facing each other, grab each other's hands, close their eyes, and let go of one another. With their eyes closed they walk, a few steps forward, sideways, backwards (they listen to the trainer's commands), and count aloud each step, then they try to return to the initial position and again grab hands with the partner. Once the students master the exercise and the blind walking is no lon-

3rd YEAR – Last Workshops for Us

ger an issue, the exercise should be made more difficult, and it can be done by eliminating counting. The exercise is performed then in complete silence, hence even further develops both spatial awareness and feeling your partner.

After the warm-up, we begun creating our etudes. We divided ourselves into groups and worked on stories that we invented. Once we found the appropriate means of expression, we presented our version of the world to the audience. When the play was coming to an end, we were joined by the joker (here – Jarosław) a person attending to the forum, he asks the spectators if they agree with the solutions proposed by the protagonist. Elicits proposals from the audience, solutions, of what can be done to change the course of events for the better. Thus begins the second phase of Forum. The pay is presented for the second time, but this time the spectators are invited to stop the action when they feel an alternative behaviour of the protagonist, might solve his or her problem. When someone from the audience yells:"Stop!" the joker invites them on stage and asks to show their idea – the spectator becomes the spect-actor.

During Forum, different solutions are tried out, anyone can propose a course of action. In the beginning the actors present a short play or scene called the anti-model–a scene in which the protagonist does not achieve their goal. A request is then made to the audience to change the outcome so that the protagonist wins. Obviously, not all of the proposed solutions work in practice. It does not mean, however, they are worthless, as the knowledge of what not to do is often no less important than the knowledge of what to do. The goal is not to find the ideal solution, one that would work for everyone and in all circumstances, since we know from experience such things do not exist. It is rather the process itself, the possibility of checking in a relatively safe environment, the consequences of our actions and discussing them with the other participants. As those people have a different body of experience, and may shed new light on the situation and thus offer a solution we would not otherwise think of. Moreover, acting in the role of the protagonist allows the spect-actor to better understand the situation and the motivation of the character, while the possibility to ask the other characters questions, makes it possible to understand the other side (the oppressors) as well.

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MENTORING THE DIPLOMA WORKS

3rd YEAR – Mentoring the Diploma Works

EWA IGNACZAK

Throughout the third year, Ewa Ignaczak hosted group and individual meetings with students during which she supervised the process of preparation, the execution of theatrical workshops, and participants' individual diploma work; the components required for successful completion of the third year, and indeed the course.

In preparing the workshops, the students had to write a detailed outline, a plan. They had to describe and analyse the needs and abilities of the group to which they chose to give the workshop, propose exercises which would be appropriate, safe and interesting, and name the general and specific aims they set out to achieve. The outlines were prepared well in advance, they were discussed and amended accordingly, and once they had been approved, the students were allowed to realize their plans. This way, Ewa made sure the participants of the workshops were safely led through the process.

The final individual diploma work, was mentored in a similar way. During the group meetings Ewa discussed the students' ideas, and problems with their realisation, suggested solutions and inspired the young creators to use all resources at their disposal wisely. She also urged them to be as ambitious as they possibly could. During individual meetings, she help with script development and advised on stage solutions.

The students had a lot of freedom, some of them needed more support than others. Ewa allowed them to keep their independence, but was strict about the deadlines, pushing students to be more conscientious, reliable and time-efficient, and overseeing the results of their work.

RAMŪNAS KAUBRYS

In Lithuania, two people were chosen to mentor the diploma works. This is how Ramūnas Kaubrys describes his process:

» *M a a de a e e b e a a a d c ea e e . A a e l d d ' a e d ec a ec ac e e de a d l a ' e b e e a a , beca e e de a ade e de e de : l d be a e d e d, e e de c e e c ea e a e a e e a ce. T e e e ce a e, be e c a e , e ec a e a e de c de a e ac a e e be - a c a a a , a d ea ca e d e, e c a b .*

B a e d c e e de a d , ' e e ee dead e . T ee , l ed c e a a d e e - a ba c e d . l d d ' , a e a , ec c a e e , a a a e a be ead e e e de d a e a e, a d e ee a d e a a e e a d d a d a (be e e e e e a d e e da).

D e ee, ea e ec de ece ed a a d ; a d l a a ab e c ea e e . S c a ab e a d ; ed e, a a e , a de ec e b ec , c ca a d a e, e e ac ed e ee, ea . A d e , ea l c e a ed c e e de l ad a c a ce e d e a ea e ec , b ec - e ; l ca ee e e e a e ed e ;

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RAMŪNAS KAUBRYS

a d a a d a , - I c a e e e e e e e d a d e b .

O e e d e a e e e d e a e c e a A . I c d e e a e e a e e a d e , e e e a e a d e , e e a d e . O e e e c ' a a a e d c a e e a d e , a d e a e a b e L a a (N e d e c e S a e M c T e a e K a e d a a d e e e , d a e l a e e a c e a c a a c e a d e) . A d I e a a d d c e e e a d e A , I a b e c a e e e c .

A e d a e , b e d e c e a e d e d a a . T e e c d e c e a e a d d e c e d b . T e c e e a e a c e (d L a a e e) a d a d e e a c , e e e c e ' H e S e ' . T e a e a e a a e a d a a d a e , b R a a d O a a d e a c a d c a d c e . T e c b e d e a e e a e e c e , c a d e e a d e c e e . ( )

T e e a d e e e e d a e e (a l c a e d) a e c e a c e a , c c a e d a e e , d a c e , b e a a d a . S a d a a d A a e d e a d e e c , b e e e e a e . T e a a e e c e a e e a c b e e e c a a d e e e . ( )

T e e a c e N e e d e e e e d e e , e c c a d e e e c e d e d a e d e . A b d a e b e e e a d c e a e d , I e a d a e e c c e e e a c e a e a e a d b e a b e a d a e e e a e a c e d e e a c e , a e a e a b e. «

NERIJUS GEDMINAS

The second mentor chosen to advise on the final pieces, was Nerijus Gedminas, actor, director and founder of “Laisvasis teatras” (“Free Theatre”) in Klaipėda. This is how he described his work with the students:

» I was one of the lecturers during the second year of BAIT. But in its final year I was asked to mentor the students on their individual diploma works.

I think that being a lecturer is a much less responsible job – you have your seminar, and it is only up to you how much you are going to do in it. I understood the function of a mentor as being a counsellor. People come to you with their idea (or lack of thereof) or with problems and questions and you need to help them find a solution. You don’t really have any real influence on the end result, still you are responsible not only for yourself, but for the person who comes to you.

I tried talking with students not only about their ideas, but also I tried to provoke deeper analysis. Nevertheless, nearing the end of the project, the participants were still considering developing many ideas, connected with, but not restricted to theatre and film, and thinking about various means of expression. (...)

In this phase of the BAIT project the students are forced to mobilization and this is very good. So far, they had everything organized for them: they were transported from one place to another, they were given accommodation and schedules. Now, they have the opportunity to show what they can do, and that they can organize and mobilize themselves. The organizers did their job: they gathered students from different countries and towns, they planned and coordinated their activities. Now, the students have a chance to walk in their shoes. «

FIRST WORKSHOPS FROM US

The BAIT educational success is a noteworthy fact, since its second name - but less known in the media - is “a Tool of Social Change”. In particular, several projects deserve to be written in the annals of BAIT.

3rd YEAR – First Workshops from Us

MAŁGORZATA POLAKOWSKA

Workshops Conducted by the Forum Theatre Method in the MONAR Centre for Treatment, Therapy and Drug Rehabilitation for Children and Youth in Gdańsk.

The Forum Theatre is - briefly - a method of working with a group of socially marginalised, at the crossroads of theatre and education for life, and created by Augusto Boal, a Brazilian practitioner of drama. The group of five most determined young people, housed in the MONAR Centre in Gdańsk, participated in the workshops, based on the assumptions developed by Augusto Boal. The list of workshop participants comprised: Sonia, age 20 (a resident and a person after treatment), Iza, age 17 (serving now as MONAR security service), Kasia, age 17 (a resident), Paula, age 17 (a house caretaker), Kacper, age 17 (a resident), Krystian, age 17 (a master chef) and two men named Tomek, age 17 (a resident and a novice). It should be noted that, in most cases, they hadn't shown any interest in theatre before, and some had never even been there yet. In our group, only three participants had had some contact with theatre.

The workshops were focused on creating a climate of trust, which resulted in better integration of the group. My work was mainly based on drama - exercising social roles, checking safely how our behaviour affected others, all that by means of acting out some scenes or working with an image or improvisation. The youth were also given the opportunity to experience the actor's training, to work with the body and the voice, to learn to express emotions, and to play a variety of roles.

The follow-up of the workshop was to prepare a performance, based on the participants' experience, and concerning their real problems and dilemmas. The audience could actively participate in the second part of the performance, by contributing interventions in the places, where they thought the story should turn out differently. Such activation of the audience undoubtedly proved its remarkable success, and the need for further workshops of this kind to be held in such places.

As far as the workshop reception is concerned, it met the intended goal. Young people were glad, and full of motivation to continue the workshop after the end of this project. They know now, after the classes with me, that they want to practise the kind of theatre, which engages the audience. The reaction of the audience acted as a stimulant to them. They need such an exchange with the outside environment. They need to ventilate their heads with fresh air, rich in creative and therapeutic elements. They claim they had never yet opened like that before anybody else.

Małgorzata Polakowska

3rd YEAR – First Workshops from Us

IWONA PRUSKO

Object Animation Workshops for People with the Alzheimer's Type Dementia

Referring to the concept of 11 therapeutic rules, which make the treatment through art possible, I decided to carry out my workshop in a group of patients with the Alzheimer's type dementia. Due to a high degree of physical limitations in this group, resulting from their age (75 - 95 years), I decided that it would be the object animation workshop. Furthermore, I thought that such nature of work could initiate in my participants different layers of memories, activate the process of opening for the group, and develop creativity and spontaneity, as well as become certain memory training, and a way to improve small motorics.

As I had previously assumed, the work was not easy, and required some flexibility to adapt the pace and level of requirements to the specifics of the group and its current condition. Still, I managed to interest the participants in the puppet theatre, and together we somehow overcame that gap between passive interest and practising the proper technique of working with the object. To some extent I succeeded in making the participants open to one another, and in encouraging them to creative, non-standard thinking and action. The participants performed improvisational tasks, which extended their skills and awareness in the work with the object. A series of theatrical hand-made puppets were created, many of which with unique stories behind.

It was a very special work. The difficulty lied in adjusting the tasks to a group so functionally diverse - with the aim of practising the object animation. Still, limited possibilities of abstract understanding of the object, cognitive deficits, or the dysfunctions in memory, vision and hearing, neither excluded any person from participation, nor deprived the workshop of any artistic values. The best award for that came with the feedback from participants, who talked about "expanding their horizons", "opening up new vistas in their heads", "taking off blinders", and experiencing a slice of reality in a completely different way.

Iwona Prusko

MONIKA HOŁUBOWICZ

Theatre Workshop for Women from a Support Group for Victims of Violence.

The group comprised women connected to Women's Rights Centre, mainly some customers benefiting from psychological or legal support there, and mostly belonging to a support group for victims of violence, functioning within the Centre. Those were women of various ages (from 16 to 58 years), who had experienced various forms of violence from their close ones. Their stories were different, but what united them, was the experience of physical, psychological, sexual and economic violence. None of them had any previous theatre experience.

I adapted the workshop program to the needs and the characteristics of problems faced by the victims of violence. One of the problems is that the women after traumatic experiences do not accept their own bodies, and reject the feelings flowing from them. It happens because they don't want to feel the pain and suffering, occurring as a result of aggression from a close person. It's impossible to cut off only some kind of sensations, hence, with time, the victims of violence contact less and less with the sensations flowing from their body - both those unpleasant and pleasant ones. What stays is only this gloomy, undifferentiated "It's not ok, I'm upset".

Besides, there's this common problem with the so-called "syndrome of learned helplessness". It manifests itself through resigning from taking any action. A person experiencing violence begins to feel a lack of control over his or her fate, and starts to believe that there is no way out from the current situation. In this way, the person begins to "learn" to put up with violence, trying to minimize by all means the suffering experienced in the relationship.

I was aware that through my work I was not going to change the situation of those women. I just wanted to give them the opportunity to start feeling good about themselves, and through positive experience increase their self-esteem, and foster the belief that they can change something.

The workshop was made up of some invariable elements. We began always with a round in a circle during which each participant could say what emotions they came there with, and what were their needs or expectations of the workshop. This was followed up by contemplation of the body - we were touring the body from head to toe. We focused on each element, and listened to the sensations flowing from it. Each workshop ended up with a round summarizing the workshop.

At the beginning I wanted to integrate the group and create a sense of security, trust and mutual acceptance among the participants of the workshop. I wanted the group to overcome their fear and resistance appearing in relation to the new situation. Having that in mind, I applied some group-work theatre exercises, and focused on having fun, interaction, on opening the group and finding a common rhythm. Gradually, I moved on from group work to pair work - in direct contact, and from pure fun exercises to activities that required mindfulness and focus on the other person.

Then, I worked on building a sense of equality, unity and security in the group, and I introduced some exercises bringing touch. It was really important for me to work with the body - to make the participants feel their bodies, focus on the feelings flowing from them, and name properly what they felt. I wanted them to experience how many different things our bodies could express, we worked on the expression of emotions, and practiced different qualities of movement. I also introduced some elements of theatre improvisation as well as voice improvisation, both individually and in groups.

Another important step in the workshop was to work with the voice. We worked on voice production, and I taught them a few traditional songs (including one sung in polyphony). We were singing more than I had planned, and it happened so in direct response to the needs of the women. For them producing open voice turned out to be difficult at first, however, step by step they were making progress, and I always tried to notice it, and appreciate the effort. We sang a lot, because in those moments, the difference in age or physical fitness didn't matter. We were all equal then.

I think that this work was important for those women. I saw their commitment and progress, which gave me strength and motivation for further work.

The series of workshops was crowned with a presentation attended by the Centre staff, friends and the families of workshop participants.

Monika Hołubowicz

PRZEMEK JUREWICZ

Movement Theatre Workshop

The classes were held in Plama Culture House in Gdańsk, a member of Gdańsk Archipelago of Culture, for a group of 11 adult amateur actors. The workshop aimed at expanding, or building anew, the participants' acting skills, by working from scratch - so with the body, whose "speech" is our most natural way of communication. To make the actors' movement the main medium of emotions and information, we based our work on 3 pillars:

- the Body - strengthening it through hard training made it possible to get rid of physical limitations, and to release the participants' expression. Bringing about the extreme fatigue of the body, aided by breathing exercises, allowed us to discover everyone's energy potential, which later translated into some stage action.
- the Group - methodically developing the action of actors: from individual work, through duets, to a full group, the participants built their identity on stage, in relation to their partners, and explored, through interaction with them, some brand new qualities in movement.
- the Space - the actors learned the compositional possibilities, by experimenting with the distribution of movement in space, both in the vertical and horizontal plane. Also they investigated the interaction potential between the body and the set design.

Concentration skills, improvisation and interpretation of the text became very important tools for the actors, as they led to conscious creative work instead of skillful re-enactment. It was also important for me to build confidence in the group. Certainly, the theatre games greatly contributed to it, as they opened each workshop and a follow-up summary, with each participant making a break-through, and performing in front of the rest of the group, thus making the group quickly turn into a team.

Przemek Jurewicz

Facing the task of independent creation of a piece was certainly the most difficult challenge for the students, but perhaps the most interesting one.This was their chance to deal with their limitations, and talents, and also to verify them in the art form closest to them. The organizers of the project did not require the individual diploma work to be only theatrical, still their incredible diversity surprised everyone. Some we could watch live, others we could see in the form of video recordings during the last session during *BAIT Fe* , organised specially for this purpose. This way, first-hand, we were able to experience the creative diversity and enjoy the demonstration of our colleagues talents. The works included: adaptations of literary texts, original dramatic texts, dramatic readings, theatre and dance theatre plays, choreographies, street performances, a happening, video art, short films, and a collection of portraits inspired by one of the diploma performances.

BELOW THERE IS THE COMPLETE LIST OF INDIVIDUAL DIPLOMA WORKS OF THE BAIT PROJECT:

- Agnė Levickaitė, "Koridoriaus vaikai" (Children of the Corridor), an adaptation of Vytautas Gaižauskas' "Koridoriaus vaikai"
- Aiva Krupelytė, „A/MTAI?", concept, direction and execution of a street theatre performance
- Aleksandra Kania, "Muchomorek" (The Tiny Toadstool), direction of a theatrical play for children
- Alessandra Cali, "In_between_ness", direction and choreography of a dance theatre play
- Arūnas Mozeris, "Lauke už durų" (The Man Outside), direction of a theatrical play by Wolfgang Borchert
- Barbara Ciach, "Sejsmograf" (Seismograph), concept, direction and execution of a performance
- Błażej Tachasiuk, "Von Bingen. Historia prawdziwa" (Von Bingen. The True Story), direction of a theatrical play, by Sandra Szwarc
- Božena Simonavičiūtė, "Redaktor" (The Editor), adaptation of Amélie Nothomb's "The Enemy's Cosmetique"
- Christoffer Per Simebjär Tagesson, "Benjamin Bengtssons underliga tisdag" (Benjamin Bengrsson's Unusual Tuesday), direction of a theatrical play by Margareta Bratteröd
- Dominika Grenda, "Produkcja" (Production), concept, direction and execution of a performance
- Ewelina Jasicka, "Paczłork" (Patchwork), a theatrical play for children
- Gerda Simonavičiūtė, „Kaimo moters herojiški darbai ir jų reikšmė kitų žmonių gyvenimams" (The Heroic Work of a Village Woman and the Effect it had on Other People's Lives.), screen play and direction of a short film
- Iwona Konecka, "Atrapa i Utopia. Esej teatralny." (Mock up and Utopia. Theatrical essay.), concept, direction and execution of a performance
- Iwona Prusko, "Will", screen play and direction of a short film
- Jacek Panek, "Mała ojczyzna" (Little Homeland), adaptation and direction of a theatrical play based on Ferenc Molnár's „The Paul Street Boys"
- John Ola Bengtsson, "Robert and Anna", direction of a theatrical play
- Karolina Gaffke, "Jeżeli porcelana to wyłącznie taka..." (If porcelain, then only this...), an adaptation of Tadeusz Różewicz's „Świadkowie albo nasza mała stabilizacja"
- Katarzyna Sczepaniak, „Wyspa" (The Island), a director's annotated script of Olga Tokarczuk's "The Island"
- Loreta Zagubovič-Baranovska, "Sustabdykit žemę!" (Bring the World to a Halt), a script of an educational musical performance for children
- Łukasz Dobrowolski, "Wściekłe psy" (Reservoir Dogs), an adaptation of Quentin Tarantino's "Reservoir Dogs" for the stage
- Małgorzata Polakowska, "Final Choice", Forum Theatre performance direction
- Marek Elsner, "Szepty" (Whispers), a cycle of portraits inspired by "Bobok" by Fiodor Dostoyevsky
- Marek Głuszczak, „Analiza" and „Na drugą stronę" ("Analysis" and "To the Other Side"), screen play and direction of short films
- Monika Hołubowicz, "120% mnie – zanim skapituluje" (120% of Me – Before I Capitulate), Forum Theatre performance direction
- Natalia Wiśniewska, "Tektonika Uczuć" (Sentimental Tectonics), an adaptation of Eric-Emanuel Schmitt's text "Sentimental Tectonics"

Our 1st Creative Work

- Oksana Auškalnytė, “Šypsenų medžiotojai“ (Hunters of Smiles), directing a theatrical play by Raminta Baltrušytė

- Penny Shefton, “Flu Jab Day”, an adaptation and direction of a theatrical play by Betty Weiner

- Piotr Rogalski, “Więzły krwi” (Blood Nodes), a dramatic text

- Przemek Jurewicz, “Pożarci” (The Devoured), direction and choreography of a physical theatre play

- Raminta Bartušytė, “Šypsenų medžiotojai“ (Hunters of Smiles), a collage of articles and stories from the newspapers

- Rosa Auf der Strasse, “It’s Cold”, direction and choreography of a music video to „First Snow“ (Ooah Remix), by Emancipator

- Saida Saldukaitė, „A/MTAI?”, concept, direction and execution of a street theatre performance

- Sandra Szwarc, “Von Bingen. Historia Prawdziwa” (Von Bingen. The True Story), a dramatic text

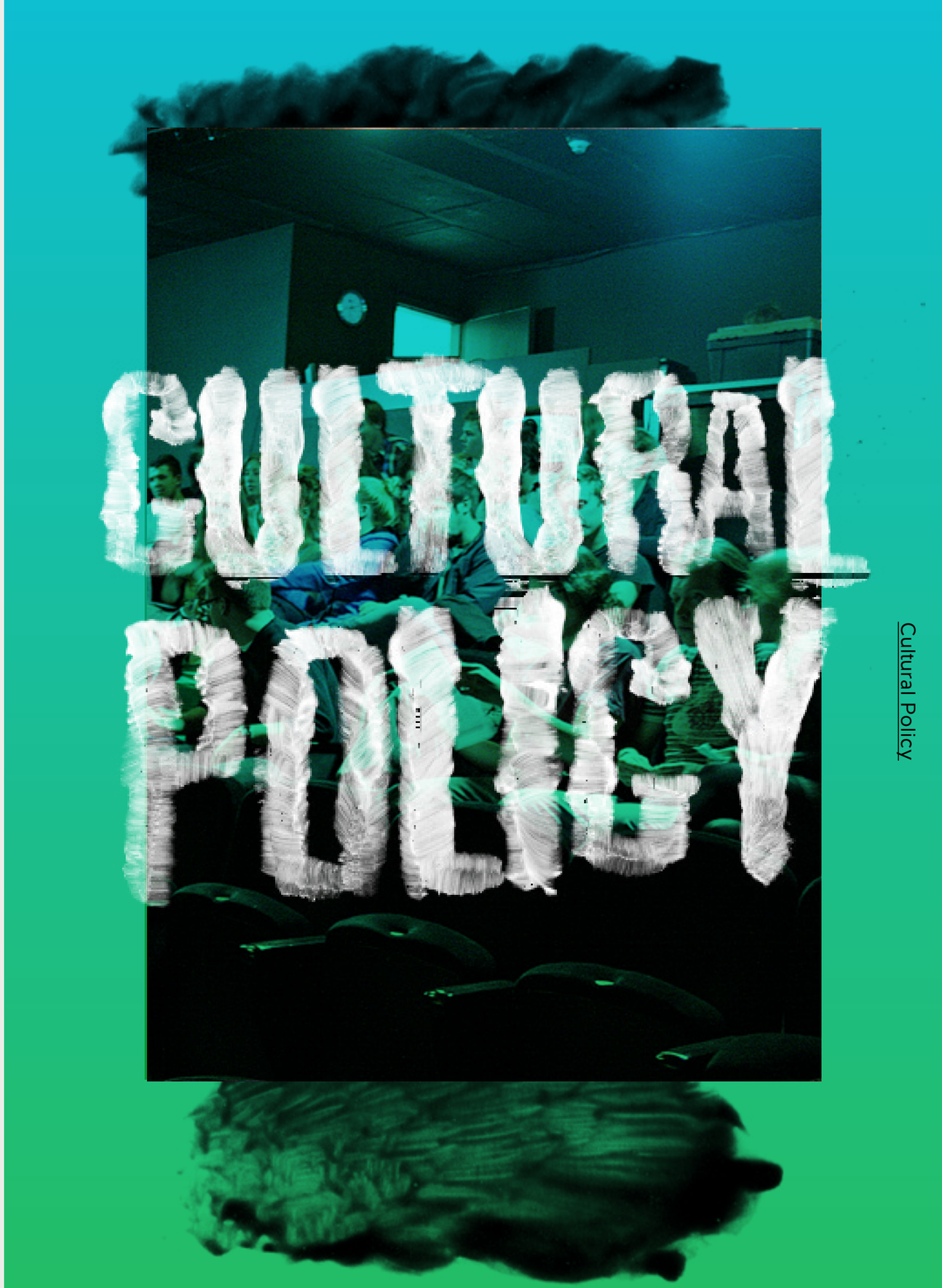
- Sonteina Palaikytė, “Kur išskrenda paukščiukas?” (Where Does the Birdy Fly Away?), directing a theatrical play based on Kęstutis Navakas’ essay “Where Does the Birdy Fly Away?”

- Vaida Baltrušaitytė, devising the idea for and choreography of six dance pieces for children

- Veronika Matuiza, “Mój diabeł stróż” (My Guardian Devil), adaptation of Anita Janowska’s „...Mój Diabeł Stróż”

- Wojciech Jaworski, “Nawiedzony dom” (Haunted House), an adaptation of an urban legend and direction

- Živilė Beniušytė, “Laisvė = Laimė?” (Freedom = Happiness?), direction, choreography and execution of a street performance



In addition to intensive actor training, physical training, singing and dance technique classes, as well as directing and playwriting classes, the course curriculum also accounted for the meetings with people, who are the organizers of cultural life in a given region and country, and who could share with students their knowledge on the practical functioning in the sector of culture, and the system of support for artistic activities at different levels. Although the classes of this type were held rather occasionally and incidentally (mainly due to the fact that the persons were often pretty busy, and sometimes it was hard for them to find time to meet with the students), they aimed at targeting the students' thinking at using efficiently the culture support system in a given country, and preparing them for independent functioning in that reality. As the organizers, we were aware that perhaps some persons could find it hard to stay focused, and keep interest in some classes, as the system presented could have concerned a different country, than the one they came from, and they simply didn't understand it. However, they could also find opportunity there, to get a rough picture of the situation, and learn how the other system operated, how local, regional and national cultural policies were shaped, and what difficulties or facilitation the artists and leaders from those countries faced. This knowledge could prove particularly useful in running their own international projects, where the basic knowledge of the realities of a given country could prove crucial for joint fund-raising efforts.

One of the first meetings of this kind took place in Sopot, during the first year. Ida Bocian - the manager of the BAIT project, introduced briefly the basic sources of funding cultural activities in Poland, both at regional and national level - with a special emphasis put on public sources of funding, and the procedures for the granting and the transfer of funds. An independent journalist and animator of cultural life in Tri-City - Piotr Wyszomirski, was also invited to join the discussion on this topic, and he shared his personal experience and views on cooperation with the local government, as well as on the opportunities, limitations and dangers, related to the artists and organizers of cultural events becoming too dependent on public funds. Together with the students, they also wondered about the term "independent culture", and the relationship between local authorities and the independent artists, and the limits of that dependence / independence.

Another meeting was held in Lithuania, also during the second year. Sandra Mažulytė, the project coordinator from Lithuania, invited two experienced animators and organizers of cultural life in Klaipeda - - Goda Giedraitytė and Milda Laužikaitė, to share their knowledge and experience. Goda collaborates with the artistic collective "Fish Eye", as well as co-organises the International Contemporary Arts Festival "PLArtFORMA". She shared her vast knowledge with students on the possibilities of obtaining funds for artistic activities in Klaipeda and Lithuania, and for international projects. She also provided the students with specific website links to some support programs for the artists and the organizers of cultural events in Lithuania. Milda, who on a daily basis is the project leader of the Creative Partnerships, presented the objectives of the project, as well as the opportunities for collaboration between the artists, the creators and the other institutions, including a broadly defined field of art education.

Two meetings were also held in Karlshamn, Sweden, during the second year. Ewa Ignaczak, responsible for the educational process in the project, ran the first meeting with Bernadeta Rąbalska, representing Gdynia Department of Culture. The meeting took more a form of a discussion than a lecture, during which Mrs. Rąbalska gave answers to very specific questions of the students, explaining the form in which the artists, the artistic educators, and the organizers of cultural life, could apply for financial support from the City of Gdynia, what initiatives were given priority by this municipality, as well as resorting to her own experience as an organizer, she give advice on how to present your ideas, and how to deal with a difficult Polish reality, where the funds for culture were still insufficient. A few days later, the students also met Ingela Gånedahl - the coordinator of the Blekinge Riksteatern - the organization from Sweden, which supports the implementation of the BAIT project. Ingela, in a very methodical manner, presented the Swedish system of support for artists and culture, and the ways in which you could get financial support for cultural and educational initiatives at local, regional, and national level. She also presented the structure and goals of one of the largest social organizations, supporting the theatre in Sweden, namely, the Riksteatern.

ABOUT THE CULTURE OF PRODUCING CULTURE

All of those meetings, both within the BAIT study sessions, and those specially organized, aimed at making the students aware of the diverse ways in which the theatre and the cultural life could function in the South Baltic area, as wells as aimed at giving a closer look at the practical aspects of functioning in the field of culture, in different environments and systems. It was also an opportunity to meet with quite different and specific methods of practical use of theatre, as a tool of widely understood social development, which could serve as inspiration to students in their further professional life. The opportunity to personally meet the leaders of specific projects, and the managers of some institutions, was another chance for the young future leaders, for whom networking is somehow a pass to the future.

Also Ewa Ignaczak, one of the lecturers and organisers of the project, often talked with students about the possibilities of using theatre as a tool for social change. Almost at every study session, during the organizational meetings, she reminded the students about the goals of the Academy. Very often she emphasized the role of work ethics of both, an artist, and a culture animator, trying to instil in the young audience that the theatre shouldn't only serve some personal creative expression, but should act as a servant - to the audience, fellow artists, and the participants of social, artistic and educational activities, who always deserve to be given absolute respect. Ewa Ignaczak also emphasized the need to respect the otherness, the complexes and imperfections of others, as well as the other cultures, which is particularly important when the project participants are the residents of three different countries, whose turbulent history often impacts the current relations between the nations. Hence, for example, the idea was born, to organize a lecture in Lithuania, on the history of Lithuanian theatre, given by Helmutas Šabasevičius, who in a very condensed and interesting way, presented the Lithuanian theatre, since the times of pagan rituals to those of contemporary artists, some of whom also the present BAIT Academy lecturers.

The study visits organized during the study sessions, or as a separate event, complemented the general course curriculum. In Lithuania, the students had the opportunity to thoroughly look into the functioning of the State Music Theatre in Klaipeda, and also, visited the renovated, and subjected to a thorough modernization, premises of the Klaipeda Drama Theatre. In Poland, during a session in Węgajty, they received a unique opportunity not only to work with the founders of the Village Theatre “Węgajty”, but could also have a look at their everyday life and work, which combined the theatre with the animation of local community, by organizing not only international artistic projects, but also by not neglecting work for their neighbours. Erdmute and Vaclav Sobaszek also showed to students the recordings and documentation of their most important projects, and answered the questions concerning the functioning and funding of their theatre. However, the most important experience for the students was perhaps a visit to a Social Care Home in Jonkowo, where the “Węgajty” Theatre works with the residents. They work with people, who are mostly elderly, lonely, often diseased, physically or mentally disabled. They asked one group of BAIT students to present a fragment of their diploma work, which had been worked out during the classes at Węgajty. The simple sequences, taken out of this newly forming stage adaptation of *T e Me a* by Kafka, in face of such audience, assumed a completely different meaning - a scene of Gregor, fed by his sister in a cruel manner, in the context of the audience mainly consisting of the lonely and elderly people, became a manifesto, defending their rights to dignity and humanity. After the presentation of the etudes, the “Węgajty” Theatre founders also asked the other students to show their talents. The students from Lithuania were very enthusiastically accepted with the traditional Lithuanian songs they performed. Then the Sobaszek couple invited the residents to a party with folk music. There, also the BAIT students got the opportunity to work as the animators - by encouraging the residents to dance and sing along together. For many young people, this was the first contact with that type of facility and audience. This short visit made them realize how responsible this type of art-therapeutic work can be, how necessary it is to continue it, and that sometimes simple methods, such as singing together, dancing, or having a conversation can have a pro-

found and positive impact on the elderly and disabled people. Here, for the first time, they could feel that art and theatre could be a real tool of social change. They also had the opportunity to observe one another at such work, and check whether they're already prepared and ready for taking such actions.

Completely different was the character of a study visit to two Swedish theatres: Regionteatern Blekinge Kronoberg from Växjö, and Byteatern from Kalmar. On the one hand, the students could see how those theatres operated, and could visit their premises. On the other hand, they could also hear about their most important activities, particularly in the field of theatre education, which in Sweden is supported at the national level. The directors of those institutions willingly shared their experience, talking not only about their successful cases, but also about the difficulties they were facing on everyday basis. They were trying to explain in practice the system of support for theatre education of children and youth in Sweden. In Kalmar, in Byteatern, our students also had the opportunity to participate in an educational program for children, which had been implemented on an everyday basis for the youngest audience, where the viewers could visit the theatre and learn about its functioning, while being caught up in a narrative story, and a game that ended in a practical workshop, where children (in this case, our students) could create the fragments of a play on their own. This form of active education was certainly very inspiring for our students.

In the third year, we also visited Denmark and Germany. As for Denmark, we chose the nearest major island of Bornholm, where the students and the organizers went by bikes and by ferry. This two-day trip was full of unplanned activities and adventures, during the very tours around the island, but apart from that, we managed to see several cultural organizations, and above all, we met with Niels Chresten Andersen, responsible for a Contact Point of the South Baltic Programme. Niels showed us a lot of interesting data on the island itself, and the problems and challenges faced by its residents. He told us also about the projects implemented within the South Baltic Programme on Bornholm, as well as answered many questions about the forms of support for cultural activities in Denmark. Niels, indeed, turned out a real "contact point", as it turned out, he knew most of the organizers of educational and cultural life on the island, and he was happy to share that knowledge with us.

The final study visit was held

in Rostock, Germany. Here, we also visited several cultural institutions, however, for the students, the crucial element was the meeting with the creators of the art group Das Letzte Kleinod, whose founders spoke not only about their international theatre projects, and their own method of work, based on creating site-specific performances (e.g. peat fields, corn fields, stations and railway cars, ports, ships and freezing storage rooms), but also about the authentic stories of the residents and employees of those specific sites. In this way, the students got the opportunity to once again expand their knowledge of another instrument, which could make the theatre a tool of communication with the local community, and a tool of restoring collective memory, and the ethos of a given place. Because this art group works outside the institutional structures, the students mainly asked about the functioning of the theatre and its funding, as well as could learn some basic information on cultural projects financed in Germany.

The South Baltic Academy of Independent Theatre is a project, whose one of the ambitions has been to look at the process of the development of young people through theatre. The participants were not only to learn, or to be able to work as leaders in the future, but were also to check themselves, whether that type of work actually made them develop, what could be subject to such development, and how that process actually progressed. Thus, one of the major activities of the project was to plan and conduct the evaluation process.

The evaluation was carried out during two years of the project, in three parts. It had several key objectives:

- finding out how the participants perceived their participation in the BAIT project, and how the perception changed over the course of three years,
- •finding out if, and to what extent, the project, and its offer, met the needs of the participants,
- looking at how the participation in the project contributed to changing the attitudes of the participants, their understanding of the theatre, and their possibilities of using theatre tools in professional work, and social and cultural activities.

Throughout the evaluation study, special emphasis was put on the qualitative methods, which in the research perspective appear much more appropriate than the quantitative ones. They are, by their nature, more in-depth, and don't only skim on the surface of social phenomena. They were chosen in response to the needs of those studies, because of their main objectives, to learn about the reasons, motivations, thoughts, doubts, and dilemmas of people, rather than about numbers or statistics (the elements of quantitative research also appeared, but the emphasis was put on the part of qualitative research). All the time, the participants of the project were in the spotlight of the qualitative research that was carried out - they were not "averaged", common or garden "like everyone else". The aim was to come to know each participant - their thoughts, ideas and the whole context in which they live, work and create.

The evaluation proceeded essentially on two levels simultaneously. The first level concerned "the method of work", including its adequacy for the assumed goals of the project, and the needs of the participants. It took into account all participants of the project, and also (in the first part) the lecturers. The second level of research concerned the so-called meta-level. For this research, a group of 6 participants was selected, who were later interviewed in depth. The aim of this study was to examine not only some changes, occurring with participants (it was the main purpose of the first level of research), but above all, the awareness of those changes, and their conscious (or not) development / occurrence with the participants.

In order to create a "profile" of the project participants, their application forms were analysed first (consisting mostly of a cover letter and a CV). By analysing the materials, an initial state was portrayed, prior to the start of project activities, and it spoke about the candidates' motivation and previous experience.

The project participants were young people (mostly aged 20-25 years, although there were also younger people among them - teenagers and older) from the three Baltic countries - Poland, Lithuania and Sweden.

Many of the participants already had some previous experience with organizing various artistic and cultural events, workshops (targeted primarily at children and young people) and festivals. They were people exhibiting cultural and social interests, acting as volunteers in non-governmental organizations, cultural centres, often, despite young age, having a lot of experience with artistic activities, first and foremost, from the realm of theatre. Among the candidates, there were both, people who dealt with the theatre in a professional manner, as well as those, who had been in contact with it as volunteers, founders / participants of theatre groups, or participants of occasional theatre festivals. A strong fascination by the theatre is what strongly united the participants, but also the idea of what "you can do with it" and "how you can use it." And there appeared both: the issues of (desire) to "use it for" the work with the local community, or some specific categorical groups (the youth, the disabled, the socially marginalized persons), as well as for students own development, broadening their horizons, or eradicating their own complexes and limitations.

The following were among the most frequently mentioned students' motivations to participate in the project:

- the desire to develop their skills,
- the desire to use their own knowledge and skills to work with the youth (especially with communities at risk of exclu-

sion or already excluded), to "promote" culture where the access to it is limited,
- the desire to complete the "official education", to acquire new, less conventional work experience,
- the desire to gain stage experience,
- the desire to develop dance skills,
- the need to meet people with similar passions, ideas for life, professional or quasi-professional experience (having a kind of support group),
- the desire to overcome their own fears, worries, complexes.

Having read the candidates' applications (especially the cover letters), it clearly stood out that there was big motivation, sometimes even, determination, to participate in the project. This was evident in the applications of both those, who had already worked in theatres (or had been connected with them on a permanent basis), as well as those, who were just entering (or only aspiring to enter) the path of "theatrical adventure". The former saw in the project the opportunity to broaden their skills and knowledge about the prospect of independent theatre, the latter, to gain experience and knowledge that would help them in the implementation of future plans (such as passing exams to a Theatre/Film Academy).

The candidates in the applications they filed, defined their personality traits, which in their opinion best characterised them. The traits that were most frequently recurring and therefore, to some extent, could be seen as the shared ones, included: optimism, high vigour, curiosity, and - repeatedly emphasized - willingness to work hard and develop.

In the early stages of the research, the results of surveys served us - the organizers, as some evaluation, showing how the various components of the project were perceived by the participants - both the course curriculum, and the organizational aspects of the project - accommodation, timetable, transport. The evaluation gave us an opportunity to respond on an ongoing basis to any essential or logistical suggestions that the students might have.

The last stage of research gave us a chance to look at the project as a whole. The surveys summarizing the project, as well as the in-depth interviews with the six selected students, allowed us the qualitative perception of the project results.

All interviewed participants were closely connected with the theatre or related arts. Three of them studied something related to this field (Theatrology, Theatre Direction, and Acting), all the while they had had some experience of working on stage, although it was very diverse.

The participants pointed to various motivations to participate in the project, but most often, they related to the need for (further) development or acquisition of new tools. "And I wanted to apply there, because I've been studying psychology, and I thought, as a tool for social change, I could find it useful in my work with people."(Student 1). "And since I've been in theatre studies, well, I wanted to have some real practice, because in fact my studies lack that (...) it's basically the history of theatre divided into epochs. (...)" (Student 3). "I want to challenge myself and try as much as possible, by taking part in new and interesting projects, performances and so on." (Student4)

Some treated their participation in the project more instrumentally, as a preparation for the implementation of future plans: "I decided to apply for this project, because at that time, I was leaving high-school and preparing for some acting school. I wanted to take exams to a Theatre Academy (...). I treated BAIT as a kind of preparation - (...) a development of my acting skills." (Student2); or some treated the participation as an interesting option in a limited - in their opinion - cultural and educational offer of their region: "I've been here in a couple of alternative groups, to be honest quite poorly organized, and I was slowly losing hope that something here in the north of Poland could be done. (...) When it comes to theatre, culture, education, the north of Poland is like one big desert (...) and when I saw this project it seemed really cool because the offer seemed like addressed to me (...) I also have a keen interest in theatre myself, in the future - in directing and playwriting (...) So when I saw something that - first of all - has classes with professionals, and secondly - is an international project, a serious and systematic one, a certain commitment ... "(Student3)

But there were also some, who didn't do research on the project, but decided to apply, somehow guided by intuition: "Actually, I don't remember my expectations, because I didn't have clear information about this project, I just knew there would be a lot about theatre, and for me, it was enough. Besides, I'd had a good hunch, so I trusted my intuition (..), and I'm still happy with it." (Student4)

The second part of the interview began with a question about students general reflections / emotions on the project and its course. Frequently, it brought about students' very positive reactions, sometimes, even on the verge of delight: "Only positive emotions and reflections. It's the best thing that could actually happen in my life. It is true, because I found within myself a creator and an artist. I don't know why, but I have become myself here. From the very beginning, I was relaxed and open to all, otherwise than in College. Here, I felt that I could do everything, because everyone believed in me. And after two or three months, this self-confidence became visible at my studies, and my friends and teachers noted that change, and were amazed how daring I became" (Student5); "I am very pleased with this project, and I always tell other people 'This project is the best thing ever in my life'" (Student6); "When I think about the project, I think about hard work with great people, and the moments that will last forever. I also think about, how I became more confident, and overcame my fears. "(Student4).

There were also more reserved opinions, indicating also the difficulties and challenges, which the participant had to face: "When I'm thinking about the whole

BAIT studies, they were not easy for me. I can't say that was only a kind of pleasure, benefiting from something, there were a lot of difficult moments, but I think, in the end (...), I have a lot more confidence now and courage. I was struggling most with what I came there with in the first place, so with that feeling that I didn't have experience yet, that everybody had some bigger one, and that was sure. (...) But also, as a kind of big adventure - and all that happened there, the people I met, and the situations taking place outside the classroom - it all was also very important for me, and that we learned from one another."

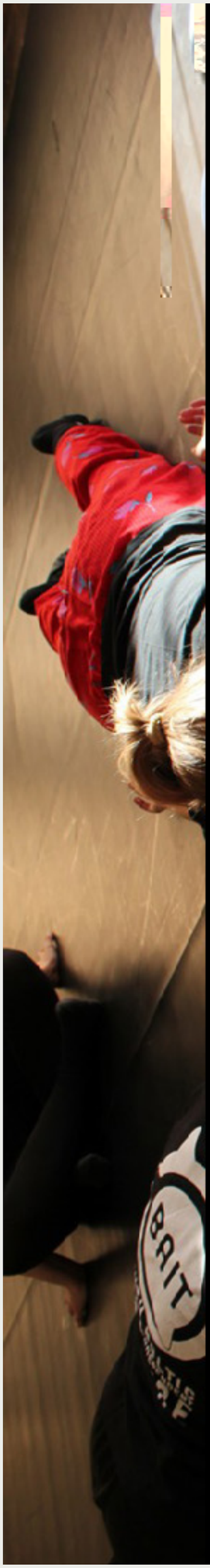
The first encounter with the other project participants often evoked mixed feelings and questions about whether one fitted into the team, or would stay behind: "At first meetings I was very, very closed, and I had a feeling 'Oh my god, what am I doing here, they all have so many ideas right away, and I have none. Can someone help me, please!' 'Then we had a couple of parties to integrate better. I didn't often take part, because I don't really like such events, and staying up late, but I joined them a few times, and we did integrate then for good."(Student2)

Entering a different level of relationship followed over time, with each successive study session, and development of joint work and effort: "A lot of those talents came out from participants somewhere in between, suddenly someone opened, made a breakethrough, or showed something (...) and the whole process favoured it really, in such a way that it didn't last a year only, but went on for three years. Some big changes in our relationships happened after the first year. Suddenly, we reached another level of integration, and here, really a lot started

happening. We worked in new groups, and really started to get to know one another better." (Student 1); The greatest integration was while doing the diploma work (...) But we also had some other activities, and actually all those discussions, confrontations of viewpoints, and our observations, resulted in (...) us being able to trust one another." (Student3); "We started talking a lot about psychology, people started talking about their experiences, and even though, it was a kind of general topic, suddenly, some facts from life were coming out, and we were becoming a real group."

All interviewed participants stressed the fact that over those three years, they managed to make real friends, find among other students people with similar interests, passions, and together create new ideas (also outside the project). "Very different people, active and interested in so many different fields, which brings about that kind of freshness (...) There are many people, with whom I maintain contact just like that, we inform each other about our projects, and sometimes, just go out for a party together. We've created a kind of community." (Student3); "They're this kind of people, all with their own passions, and we're all a little different. That's just cool that someone writes stories, someone is more a dancer, someone a director, someone an actor, someone is typically social, and can see the work with people. And I liked it a lot, the fact that, at different moments of BAIT, we came to know something more about one another. (...) And always, when I came back from a study session, I felt so inspired by those contacts, because those were people who wanted something. They wanted to take action ... they're simply enthusiasts, passionate about what they do, and it was very motivating. Well, and I've found some real friends there - also on a very personal level - I mean like, we share the same kind of approach to life and the world." (Student1)

The respondents from outside Poland also emphasized the friendly atmosphere among the participants, open attitude towards others, their contribution and experience. However, they admitted that the fact of coming from another country hindered fuller integration beyond the



Project Evaluation and Qualitative Results of the Implementation

study sessions.

The teachers, and the classes they taught, aroused considerable enthusiasm among all participants of the interviews. They emphasized a great diversity of approaches, methods used, and different requirements, but also personalities. “Very different indeed. Some more focused on getting to know us, on discovering, while the others rather gave us something, they were more distanced from the group. It’s hard to generalise what they proposed us.” (Student1). This diversity was generally seen as positive: “The diversity of the teachers showed me that to be a creator, or an artist (...) it’s not like that there’s some pattern, that here is an artist - a rebel with long hair, who is doing this and that, but that you can approach it in many different ways, and through your works, you can strive towards yourself, your way of being. And each teacher was different. There were those, who automatically won our respect, and there were those, whom the others were perhaps afraid of. It happened also that we were rebelling against those authorities sometimes, when we were getting angry, because we felt too humiliated, or that the person was above us all, then again some revolts appeared. There were also those people who (...) could be introduced with some stereotype or pattern (...), but in the end, it was always like that, that each teacher was treated respectfully, although sometimes, we joked that perhaps we laughed too much at some traits, however, there was always respect for them.” (Student2)

The question about the teachers and the classes that “most etched in their memory” (without specifying the context or reason), almost at every interview resulted in enumerating those classes, which in a special way developed, motivated, and seemed most useful. However, the classes were not always nice and easy. One on the participant even came to a conclusion: “And in general, when I think about those lecturers, who left the greatest impressions on me, now that I look at it again, they all carried some difficulty, a kind of ... Well, that this relationship was a kind of strong one.” (Student1)

Psychology was in the list of the most inspiring and valuable lessons for all participants. The positive feedback concerned the teacher, as well as the subject. “I have very, very positive memories of the psychology course, because psychology in general fascinates me on everyday basis, not only in art. First of all, because I’ve learned a lot about a human being, and recently we’ve also had social psychology classes, on how a man operates in a group of people (...) But we did also some psychological tests that allowed us to find out more about ourselves, and it was also cool. (...) The director (...) must have a high level of awareness of how he or she works, what frustrates them, why in this way and not otherwise, such person reacts to a variety of human behaviours. I’ve always tried to make use of it in life, this gain in the awareness of yourself and your emotional side, because it’s useful in life, of course, and now I’ve realized that if I want to go towards theatre direction, it is even more useful to me.” (Student2); “Those classes led by Daniel. His

personality as such, and all those things he taught us, made a tremendous impression on me. I've always been interested in psychology, and I think, I use it much more carefully now in my artistic work, and take this aspect really seriously." (Student4); "For me, all lectures were amazing. But perhaps the psychology classes helped me the most. I don't know why. Maybe the reason was that the classes were focused on the analysis. They made my thinking more accurate, I'm more open-minded now about life, and also, the classes helped me become more confident about expressing myself." (Student5); "With Daniel and psychology - it's not about his style of running the classes or his personality, but more about what was happening at those classes, because people started taking and opening up." (Student1)

The participants also stressed the ability of the teacher to combine the psychology aspects, being discussed, with a theatre context. "Well, and I guess I was most impressed with Daniel's classes (...) he touched upon the issues of individual psychology, or social psychology, but always with a clear reference to the theatre, film (...) Not only did he serve us pure theory, but was also able to confront it, and give examples (...) And that was something amazing - a compendium of literature, which in itself is meaningful, and applying a scientific pattern to it, that's something you don't meet often. (...) Those classes also gave me a lot, in terms of gaining such self-awareness, knowing how I function, and what I should do, to work better with people, or how to accumulate all my traits, to achieve a given effect." (Student3)

Polish participants also pointed to the usefulness of the course on writing projects, and raising funds for cultural and educational activities. "From among the classes that were truly useful, I can mention writing project applications. I find them one of the most important lessons at BAIT. Knowing how to exactly raise this money. (...) that was very practical help (...) and something stayed in my mind thanks to that. Let alone the fact, that it's not so easy to get those funds, that you only find someone, introduce him or her to your ideas, and they will simply say 'great!'. It seems now much more real to me. Because some of us were like levitating 30 cm above the ground - a kind of tripping - and that was so much bringing us down to earth. I am very happy with it, because now I'm also participating in some projects, and I'd like to be independent. " (Student1);

From among the classes taught by teachers from outside Poland, the acting classes by the Chekhov method, run by Gytis Padegimas, enjoyed the greatest recognition. They were mentioned by almost all respondents interviewed: "The classes in Lithuania with Gytis, who taught us acting by the Anton Chekhov's method, the imaginary one, based on building some atmosphere and staying in it. Not to act, or show, or imitate something, but just to be in the very atmosphere and feel it. We had a different approach to acting and I liked that." (Student2); "And from among the foreign teachers, I find the meeting with Gytis to be the most important really (...) the method of Chekhov, who showed a way to live in the real body and mind of a character. That was a real work on the role." (Student3);

In addition, the participants pointed to some other classes (some of them the whole lists of classes) that were important to them - to a large extent, indicating those that corresponded to their expectations or predispositions.

"There were a lot of classes, which somehow etched in my memory. Surely, all voice lessons, because I like to work with my voice (...) different ways of using the voice have always fascinated me. (...) Especially opera singing, it was something amazing - a very difficult thing, but there were a few such moments, when some people, including me, I guess I had two such moments, when I was really able to open up something, and I felt that voice coming out, so opera-like, and it was an amazing feeling. Some dance technique classes as well... actually I've always had greater problems with the body than with the voice, with the confidence and the awareness of the body on stage, and some classes helped me extend this scale of movement, increase the awareness of my body, and learn to use it in different ways. "(Student 2)

"I loved creating the diploma performances, and the fact that once we learned something, we could then use it in practice." (Student2)

"As regards the practice, then certainly the classes with Ewa Ignaczak were something different, because those were direction classes, but in fact, they taught us how to create a sign on stage, how to behave as an actor, how to deal with an actor. Sometimes, those were really very simple instructions, but they gave a lot in general understanding of the world of theatre. Definitely, I loved the classes with Szymon Wróblewski (...). It looked like that, we were watching some theatre performances, or sometimes movies, which somehow touched upon the subject matter of the theatre, and after each screening, we were having a discussion. And it was great. Szymon really knew how to ask questions that scratched our brains, and those classes were sometimes better, than those run at an academic level. On the one hand, they gave greater freedom of thought, and on the other hand, they gave the opportunity to challenge the academic discourse. (...) And later on, with Szymon, we had classes in writing, and adaptation (...) and I liked it a lot as well." (Student3)

"The classes of pantomime were great really. Here, in Poland, pantomime? It's hard to find something like that. "(Student3)

"The classes with Ewa Ignaczak - I feel so, that they've changed my perception of how the mind creates." (Student1)

"With Magda Płanet we had great acting workshops, but having less to do with entering on stage and showing up, but more with psychology and therapy. This kind of therapeutic theatre, and I really liked it, that we were touching somehow our interiors. We tried to get to know ourselves better,

and at the same time, to get to know one another as well." (Student2)

What's noteworthy, almost all the participants pointing to the difficulties, at the same time, admitted that as a result they gave them strength, and constituted an important part of education. "(...) it is not possible to do something without any doubts or difficulties. This is a normal step in creation. And when you have a great group and a great teacher (Ida), you can achieve anything." (Student5)

The participants interviewed were asked to make a summary of the changes that occurred in them as a result of the project. They were asked to compare themselves from before the project, with whom they were at its completion. Everyone saw those three years as a time of great change, a time of work on themselves and their skills, and a time of searching and finding answers. "The project has given me a kind of feeling that I've been looking for. The feeling that I'm good at something, that I can simply do it myself. Compared to myself from the beginning of the course, I'd mention also that I have more confidence now, as regards my future, because I have a feeling that I have some skills. And that it's not something fleeting - it's very real, I can feel it, and I can also make money on this. Just like that. Well, yeah - more peace of mind and confidence that I have a place in this world." (Student1)

"My balance is super positive. To some extent, I've managed to grow up during this project, learn something about myself, extend my viewpoint, broaden the horizons - not to go in one direction, but try different things and learn, simply learn, just to experience different things (...) For sure I feel more mature now. I've met a lot of interesting people, with whom I think I'll manage to create plenty of interesting things (...) We share our creations, and help one another. Similarly with the teachers - they're people already with some experience, they've been into this creative world for a while, and they know how it works - so meeting them, on the one hand, has already resulted in some knowledge, and may even lead to some support later; I have a very good relationship with some teachers, we are on a first-name basis - we send each other some films, share our impressions." (Student2)

"The project has given me a broader view of the theatre and man. I've become more self-confident. This project has changed my perception of art. I've learned that man always interprets everything. Therefore, different people have different points of view. So when I create something, first, I try to leave some room for interpretation." (Student6)

"Everything has changed, absolutely everything. I have a feeling that I've been given the tools to somehow continue with the theatre, but I also feel that someone let me pluck up my courage to do something, and not be afraid of failure, or silliness, or worry about silly questions we ask ourselves sometimes. (...) It seems to me that, in general, this project has changed me. As a matter of fact, the theatre as such, has that propensity that you see the world differently. Still, I'd say, it's mainly working with people, but working very intensively (...), sometimes it's this deep, at times, even painful interacting (...) and you need to find some way of communicating. BAIT as such, confirmed me that I want to deal with the theatre. (...) During the first year of BAIT studies, I had those doubts, if I should consider the theatre at all, whether it made any sense, or why I was doing that. And at some point, I was really uncertain. (...) But I met some people, who provoked a different way of thinking, but also managed to confirm me that it was really worth it, that you had to take a risk. (...) Everything has changed, on the one hand, how I function, a way of understanding my existence, and reassuring myself in what's really important to me. (...) I have some sort of BAIT glasses on. It's not that I look at the world through the prism of BAIT, however, there I was shown different ways of thinking, confronting with your own habits, and constantly asking yourself some questions, and undermining things. With all those people whom I met there, I could agree or not, but it always yielded some reflection." (Student3)

"I've learned to dialogue with people. I'm pretty stubborn, and I've learned to listen." (Student3)

"Now I feel more confident in my work with the youth as a theatre animator, as an artist and as a man. I am grateful for the challenges that BAIT posed for me, because they bolstered my self-confidence. I'm still cautious, and have a lot of self-criticism and uncertainty, but it's getting better. I've gained a lot of knowledge and opportunities to work with different teachers, while making use of different approaches to acting. I've learned a lot of new exercises that I can use in my work with the students. I've also started to think more about my acting career. I can say now with certainty that everything is possible, regardless of the material resources, space, money, etc. You can create good material only with your own hard work, as long as you're determined enough." (Student4)

"I compare myself all the time, because I want to see how I've been changing through the various activities, and what influence they exert on me. This project has helped me to find a new me. I've become more self-confident, I've learnt speaking English better, plus acting, moving, psychology; this project has actually inspired me to become more courageous and create without fear. I've opened my abilities and the perception of life. One of the most surprising discoveries has been the potential of my body. I've never imagined that I could do what I had to do during BAIT studies." (Student5)

The participation in the project has also changed students' attitude to theatre and art, and the way they perceive it now. Although in some ways, they had all been connected with the theatre before, it seems that after three years of exploring its secrets, it's become "disenchanted" by them. It has simply become a tool to use in work or at some other form of activity. "I see

now the work of theatre as something that is not reserved for one group. Because before, I was kind of thinking that you have to be don't know who to make theatre, and now I think that everyone can create, everyone can put on a play, and everyone has the right to do so. (...) Eventually, I want to create art with people (...) at our level, but I don't have this feeling that I want to be a star in some institutional theatre. Rather creating art at another level, making it more open." (Student1); "I've paid more attention to how the theatre in general can develop your life, that kind of therapeutic theatre, that with such theatre you can make a break-through and get to know yourself. Yes, so I think I'd point to that relationship between theatre and life, and the human psyche." (Student2)

The interviews ended with students' reflection on the future, and the areas, which they feel, require more work, improvements. Although all emphasised, during the talks, that through participation in the project, they raised self-confidence, acquired some awareness of their strengths, increased their knowledge, skills (sometimes found such, whose existence they had not been aware of before), all stressed, at the same time, that it's the beginning of the road, and that there's still a great deal of learning and challenges to come. "In general, I feel I've become much more humble, I've seen how much being a good artist or a good pedagogue of theatre requires in terms of individual work on yourself. And also this kind of typical technical work - if, for example, I want to run classes on movement, then I myself should also work on this movement. And I've started to do it. I used to neglect my body, but now I exercise it. And I can also see now, when BAIT is coming to an end, that it's not that I've been given something, and will already swim along with it, but that I simply have to learn all the time. I'd like to take a course of psychodrama in the future. BAIT has just been the first step." (Student1); "To end up at Film Kindergarten at Wajda School, and finally make my first documentary, because I haven't done that yet, and to finish my theatre studies. I'd like to try various things, acquire different experiences, because you can imagine a lot of things, but you need to have some experience to tell stories, create..." (Student2); "Well, this is the kind of work where you need a mentor all your life, and despite the mentor, you must also find yourself - so on the one hand, you should trust an authority, and on the other hand, you have to boldly stand up for your rights. But talking about more technical stuff, I'd like to get down to writing more." (Student3)

Notably, all participants had quite clear-cut plans and intentions, which they would like to pursue in a more or less distant future. Judging by their declarations, you can see clearly that when they applied for the project, they asked themselves a lot of questions about their own future, and the role the theatre was supposed to play in it. At project completion, however, they had no trouble with defining the direction in which they wanted to follow in their professional life. Hence, we can probably venture to say that, in some way, the project was for them a time of getting to know themselves, and a time of maturing readiness to take further decisions.

Equally positive feedback, as regards the project implementation, appeared also in the surveys, summarizing the project, and completed by the rest of the participants.

The answer to the question "How has the participation in the BAIT project benefitted you? Has it changed something in you / your work? What is this change based on?" Many respondents started with using emphatic terms that could indicate the importance of the project for them. There were statements like: "BAIT has changed the quality of my life" (Respondent 3, R3), "My participation in the BAIT project is a dream come true" (R1), "Almost three years of participation in the BAIT project have been one of the most important periods in my life - and there's not a single word of exaggeration here" (R2), "The participation in BAIT is a real gift of fate for me" (R6), "I think that BAIT has helped me a lot with my self-esteem, and it has helped me understand what I want to do with my life" (R7), "For me, what's changed, is that I have a different outlook on life now. The knowledge gained in the project helps me both, at work, and in life. "(R10), "The participation in the BAIT project has been one of the better ideas, I've undertaken in the last few years." (R11). "The project has given me people, their energy, smile, work. I've been introduced to dozens of teachers from Lithuania, Sweden and Poland, and to their knowledge, wisdom, and given access to their art. This not only marked the beginning of our cooperation, my opening to art, and using their methods in my workshop and my artistic work, but our friendship as well." (R1) "I've gained some friends, and I've verified my expectations of people and life in general" (R3), "I've met a lot of talented people with whom we're now creating our own projects" (R4), "The positive atmosphere affected all participants. I met people, who were passionate about their work, about the broadly understood field of culture and art. This was my first contact with the artistic community. Thanks to those people I've accepted the fact that the objectives I have so far chosen, a little contrary to the society's expectations, are not just my whimsical ideas, but a way of life. I've realized that clear objectives are not subject to valuation, and thus, I've allowed myself to accurately clarify what I really want to achieve." (R9). "BAIT has given me the courage to create, and thus, to make mistakes and accept the fact that I can make them, because only then I can keep going on. BAIT has taught me that it's better to give support than to criticize. I've prepared a film footage (...), which won the competition, and a documentary "My 89th generation". My professional work gives me more satisfaction now." (R1)

"I've developed primarily at the level of theatrical experience, which before the project used to be quite modest and unstructured. I've gained some new skills, and have cemented the ones I've already had. (...) The participation in the project has brought tangible results at a professional level - I've started cooperating with the Gdynia Central Theatre, where, as an actor, I can make use of a lot of skills acquired during the project." (R2)

"BAIT has helped me to define better the direction of my actions. It has given me the tools to work with others, but also to work at myself." (R3)

"The participation in the project has aroused in me the desire to broaden the horizons in my artistic work, I feel that I've come across many areas of work here completely new to me, and many roads that I can take (...) I've come to know a lot of tools, methods that I can explore in depth on my own." (R5)

"Changes have occurred in the way I teach. My classes are no longer run by intuition only. They've got a developed system, some specific purpose (other than fun), lead to something real, the works of art, and the actual development. I can see more now, and I can better name and develop all I've observed so far in the groups I've worked with." (R11)

"I've developed also on a personal level. With three years of BAIT, I've become more open to other views on life and culture. Also, my self-confidence and creativity have seriously developed." (R2)

"I've accepted my weaknesses, and have gained a distance to myself and my body, (...) I've opened up to people, and have become more self-confident. Also, I've proven to myself my potential, and I've started to believe that I've got a talent. I can now hear into myself, and I don't have to pretend (...)" (R3)

"I have more courage to act, and to work theatrically with others. For me, this personal transformation has been the most important result of my participation in this project. Now I know that I can do something, that I can give a lot of myself to others. Before the project, I couldn't image myself working with people in the field of theatre (as a leader), and now I know that it will exactly be so. BAIT posed challenges for me, it was getting harder and harder. And that's what I've been most grateful for to the organizers - for pushing us towards some development." (R5)

"(...) The participation in BAIT has significantly increased my confidence. Previously, I felt that kind of artist or animator of a small scale just like my town. Now, I have a feeling that the cultural map of Poland is made up of people like me." (R8)

"Almost all of the instructors from Poland, Lithuania and Sweden can be characterized by one common feature: they did not assess our work at the workshop. Thanks to that I felt safe enough to try and cross my barriers. (...) In short, all the activities around this project have allowed me to overcome the one emotion most blocking me, namely, the feeling of being ashamed." (R9)

"So far, I have worked on projects, workshops, performances mainly as a participant, and I should add, a very shy and withdrawn participant, perhaps even passive. As of today, I don't see such behaviours anymore. Sometimes, the fear of going on stage keeps coming back to me, but now I can, and what's more, I want to struggle with it, instead of running away. (...) I've come to know my value as a human being, and thus, my self-esteem and self-awareness have increased, as well as

my self-confidence, and the feeling of having a clout in life. I am also more aware of my own body, its potential and the role it plays." (R11)

The following responses were the most frequently appearing in the group, as regards aspects which could be "very useful in your current job / business / personal life":

- knowledge and skills concerning improvisation (R1, R8, R9: "(...) an equally important thing that I've learned is a widely understood improvisation, which is useful in every field of artistic activity, and it's an effective way to initiate the creative mechanisms."),
- the development of creativity, as well as learning exercises which release this creativity (R1),
- the know-how on carrying out the educational process (R8: "First of all, I've much developed my skills as an instructor of theatre classes. I have incomparably more tools to conduct such workshops; I've also learned to have a thoughtful look at the whole process of theatre education, depending on the time available, and the group I work with. I think that now I am able to create a sensible program of workshop that offers good development, and I can run the classes in an attractive and efficient way." R1, R2, R11),
- mastering the techniques of working with the body and the voice (R5, R4, R8, R10, R11),
- learning the Chekhov's method (R3, R10)
- ability to analyse works of art, making people more sensitive to culture, and raising their awareness of art reception (R2)
- writing project applications, raising funds (R3, R6, R8: "For me, also the classes on writing projects were very useful. I've been fund-raising for several years already. The classes, in which I participated during BAIT, drew my attention to the weakest points of my work. I've developed my knowledge, especially that on diagnosing problems and defining the objectives of the project"),
- psychological knowledge (R3, R4, R10: "(...) a very useful and up to date have been the lectures in psychology (...). They've helped me with making contact with others, and most importantly, with understanding myself, my thoughts, and the patterns of my behaviour."; R11: "What I consider to be the most useful in everyday life, is definitely knowing the patterns of our human psyche, its mechanisms and biological determinants of decisions and reactions. For me, it creates a framework thanks to which it's easier to function in the world, and I find more pleasure now in being with the other people, as well as less stress that relates to that.")

Among the skills concerning the emotional and psychological aspects, the participants mentioned: coping with stage fright at public appearances (R1, R5); confidence in their own abilities and in their possibilities for further development outside BAIT (R1), self-confidence, communication skills combined with the openness to other people (R4).

In a group of skills "generally useful, but not now, maybe in the future" they pointed to:

- writing project applications (R1, R2, R5, R9, R11),
- skills of moving, dancing and using voice (R2, R3, R8: "Also the workshops with voice, dance and mime seemed very useful to me. I don't feel much confident in these areas, but I can see now that I've become much better compared to me from before BAIT. I think I'll develop the skills even more in the future, and that they will support my actions.")
- script writing skills (R5) and the skills of theatre adaptation of novels (R4)
- the ability to create scenography and characterization, as well as the adaptation of space (R5)

Some respondents, in much diverse ways, described the most important classes for them. Some were describing them through the prism of a person running the classes, while the others pointed to a certain group of classes that developed specific skills or knowledge.

Most often, the participants wrote about the following classes:

ON STAGE (INCLUDING WORK ON DIPLOMA PERFORMANCES, DIRECTION AND ACTING CLASSES)

"I remember their work, and then, it seemed so cool to me, to be looking from aside at the work of a director, and now I can see that it's been fruitful. Let alone the lesson on building an actor's role, a set of scenes, or a theatre play."(R1)

"(...) The classes, which helped me deal with the theatre stage as if with some living creature wreaking terror, and create a stage character as well as understand what the actor's, director's, scriptwriter's role is about, well, that would be mostly the classes of Ewa Ignaczak, Jacek Jarzyna and Szymon Wróblewski" (R11)

"Very important and memorable for me were also the classes held by the directors during the preparation of the diploma performances. We met with real theatre personalities. In my case, from two different worlds. I admired the integrity and imagination of their work. I think I've learned a lot. "(R8)

VOICE AND STAGE MOVEMENT

"I'd single out one more group - the voice and stage movement classes, which helped me increase the awareness of my body and voice, namely, the workshops of Alina Jurczyszyn, Jacek Ozimek, Aleksas Mažonas, Inga Kuznecova, Anna Johansson, Aurelija Dovydaitienė "(R11)

"Thanks to Aurelia I've discovered very surprising capabilities of my voice" (R9)

PSYCHOLOGY

"For a comprehensive introduction to psychology, for the openness to otherness and the workings of the stereotypes etc. It helps in building e.g. a dramatic text. Watching movies together, which rely on e.g. a mental illness, showing how the image can affect the assessment of some situation that deviates from the truth. "(R1)

"It helped me better understand human behaviour" (R4)

THE FORUM THEATRE (R6)

"I like it as a tool for group work, although the topics are quite difficult, but they can also serve as inspiration for writing and observing different opinions and behaviour of people." (R1)

"Jarek Rebeliński - the Forum Theatre - it's a tool that I was going to create after the BAIT project (I haven't been aware that there's such a thing as the Forum Theatre)." (R9)

THE VISIT TO WĘGAJTY

"The visit to Węgajty left me with the greatest impression. The unique atmosphere of this place was so favourable to gaining the fascinating knowledge and skills. The forms of theatre that were presented to us by the lecturers stood out among the other parts of the BAIT program, mainly with their connections to folk art. The visit to a Social Care Home in Jonkowo was a wonderful culmination of that study session. Those were some touching moments during which we found out, why it made sense to create theatre - for the others." (R2)

Some of the participants, when writing about the classes that most etched in their memory, referred to the names of teachers, and focused their opinions on them. The most frequently cited names were:

Katarzyna Pastuszak (R2, R5, R8: "I remember most the workshop with Kasia Pastuszak. They suited well my assumptions about the theatre work - a strong stage presence, using the power of the body, combined with the intense stimulation of imagination, and firmly underpinned by the knowledge and awareness of the stage. They were also new methods to me, and now they allow me to achieve the artistic goals, I've always set for myself, in a refreshed and improved way. "R11)

Petras Lisauskas (R6, R7: "Petras's classes left me with a big impression. Mainly because they were completely new to me, and so much fun", R11)

Ewa Ignaczak (R1, R2, R5: "The work with Ewa Ignaczak was developing, hard, and posing challenges. Artistically, this work has developed me the most. You could feel her strong commitment to the work, the relationship with her was so alive", R6, R11),

and also: **Gytis Padegimas** (R2, R5), **Ida Bocian** (R5, R6, R11), **Barbara Piórkowska** (R5, R6, R11), **Jacek Ozimek** (R5, R7), **Fredrik Schiren** (R9), **Loreta Vaskowa** (R9).

The analysis of surveys and interviews conducted during the research allows us to draw the following conclusions:

- From the opinions of the participants and teachers, you could clearly see a positive reception of the workshops and classes, organized in the framework of the project, especially their content. The participants emphasized the excellent preparation of teachers, and the proper selection of topics. They emphasized that part of the course was a big challenge for them, which resulted in the need to overcome their own limitations, fears, lack of faith in their possibilities, but at the same time, they evaluated those classes as the best;

- The participation in the project - in their opinion - contributed greatly to improving the level of their knowledge and skills. What's more, it gave them better awareness of their own competences, strengths and weaknesses, and a conviction in what direction they wanted to continue their development, and where to look for further educational support;

- The participants who took part in the third part of the research (both the interviews and the surveys) exhibited a high reflection over the process they participated in. The vast majority of them could refer to it from a meta-level, by noticing and naming the changes that occurred to them, and the mechanisms that led to those changes;

- In the course of the project a strong bond of friendship linked all participants as well as the participants with the teachers. Apart from friendship, also the desire and willingness for further cooperation, already outside the project.

RECOMMENDATIONS

Recommendations

In the interviews and surveys, both conducted with the students and the teachers, a number of recommendations appeared that could be very useful for the possible continuation or implementation of a similar project in the future. Those opinions, though often pointing out to some shortcomings of the organizers, can serve as very valuable tips, and indeed, if there was a possibility to start the project again, we would certainly focus on those aspects in particular.

It is true that the question about the classes, which perhaps seemed like a waste of time, almost in all cases, met with the response that there were no such classes, but one participant pointed to the dance classes, which - in her view - were led by the wrong person: “One gentleman in Lithuania, who led the dance classes. [...] But we had an ongoing evaluation, and he was withdrawn.” (Student3)

The participants often emphasized in the interviews that the classes in the project, the project itself, and its organization, in many respects happened to be difficult, and often represented a big challenge for them. Among the difficulties mentioned, they identified both, highly personal issues, their own complexes, lack of self-confidence, or an excess of ambition, as well as more universal - too intense period of work, and not enough room for relaxation and rest. “Above all, my own ambitions. I put myself under too big pressure. Because of the fact that people are so different, you look at someone who is a great actor, and you think ‘How much I’d like to be such an actor like him’, and someone writes something there, and I’m thinking ‘I’d never write anything like that’; and exactly that kind of comparisons, and yet, there is always someone better than you at almost everything. And I had to fight with it - such comparisons, to find a place among all that, to feel my value.” (Student1)

“Paradoxically, though I had aimed at acting long before, it’s the acting classes that were the biggest challenge for me. (...) I didn’t feel that freedom, I didn’t have that ease in my approach to acting, and as a result, I think I had that kind of approach that I have to be good at this, that I have to show off. But it turned out that no, that it is not so easy. We had classes with Jacek Jarzyna (...) Gosh, how I was stressing out! In the second year of BAIT, I had that approach that the theatre studies, those studies of mine, were only that kind of transition period, and that my entrance exams to the Theatre Academy to study acting were still ahead of me (over the course of the studies that vision of mine faded away), and when we had those classes with Jacek, I was really down in the dumps that I’m so hopeless at acting, and I know almost nothing. Jacek told me a few words, which practically brought me to tears, that I had this very infantile, school approach, and that I seemed afraid of acting, afraid of trying different things (...) Perhaps this was one of the turning points, which really turned me on to some other tracks. But those acting classes were very difficult for me. “(Student2)

“Certainly all kinds of physical classes, because I’ve never been a sports person somehow.” (Student3)

“I remember also such classes with Gytis, when he wanted to show us what the actor’s imagination was about, and he told us to close our eyes and started telling us a story. The point of the story was that we had to imagine our childhood, our family house, and walk around that house and so on. And I remember that many people, after this exercise, had tears in their eyes (...), and indeed something happened. But that was a difficult moment, and somehow we were all so deeply moved (...)” (Student 3)

“I remember I had to direct the first part of a performance based on Kafka’s text. It was a challenge. But the pressure, I felt, was built up in my head by myself. I wanted to succeed - for myself. I worked really hard, day and night, and it paid off. Despite the fact that I worked in English, and for the first time ever I directed a performance with adults. I came to realize that everything was possible, and that experience gave me a lot of confidence. “
(Student4)

“A very difficult moment happened in the second year, during a diploma performance, because I was one of the three directors in my group. So - a big responsibility, lack of experience, a foreign language - those were difficult conditions, and there were moments, when I felt that I didn’t understand what I was doing, and why, and that I was not able to do anything. But later on, with the help of Ida, and the whole group, I managed to do it, and even more.” (Student5)

During the interviews, the participants also formulated recommendations for the organizers. The most common advice, or a suggestion for change, was to make longer lunch breaks. All surveys mentioned the issue of getting tired with too intensive program of work, but it was the lack of a long break for hot meal during the day, which the respondents pointed to as the element most hindering the work.

Among the more technical recommendations, there were also proposals to introduce more discipline - stricter checks of attendance lists by the teachers, or beginning the classes at scheduled time.

Among the content related recommendations, there were suggestions concerning a different order of scheduling the classes, with a general remark to spend more time at integration at the beginning, and later move on to more intensive work: “Maybe I would introduce a little later that element of creating a performance, so that there is some grouping option and choice. At the beginning, I would focus more on some classes forming the group and the openness. Very different people come to such projects, and while some are very open and quickly integrate with the group, others simply need more time. It really calls for a little more time to start feeling safe and begin to take and give something. And here, at BAIT, I felt that such classes happened only recently, the ones on openness and creativity with Basia Piórkowska. That was the first opening. It would be good to do at the beginning such class on creativity, where everything that you do is accepted, and not judged.” (Student1)

In the surveys, when asked about the useless skills, responses similar to the following one appeared: “I find all my skills and knowledge, gained during the BAIT project, to be very useful - to a greater or lesser extent.” (R2). One participant pointed out that knowledge on the workings of some cultural institutions abroad was completely useless (R4), one - that the knowledge of stage technique (R8), and two persons found the course in psychology not useful (however, as rather unconvincing, they found the way the classes were conducted, and the choice of topics, rather than the very purpose of psychological education. R5, R6).

The last question gave an opportunity to leave a recommendation or comment to the organizers of the project or the people running the workshops and classes.

Among those responses, there were some concerning the possibilities of improving the course curriculum itself, but also the way of running the classes. Some participants reported on the lack of classes that would meet their needs:

“For me, not enough classes on the writing skills, but the interest in that also wasn’t big. There was little, also, about how to deal with criticism of your artistic work, the one having no good justification, criticism that is not productive, how to strengthen yourself as an artist” (R1)

“I missed theory all the time a little bit. Some theatre studies. (...), and some lecture on history, the classics “(R6)

“I missed also some classes related to Pedagogy.” (R8)

One participant pointed to too big changes among the teachers: “At moments I missed the feeling of continuing our work, with different teachers on the topics that we had started.” (R5)

There were also recommendations regarding the emotional aspects. Two participants had an impression that some participants tended to be unequally treated by the organizers and teachers, that some were more cherished by them. Another participant pointed to a strong sense of pressure from the organizers.

However, most of the participants used the opportunity to write suggestions and recommendations, to thank or congratulate for a successful educational project. They wrote:

“BAIT is a success story and a wish that it would become a flagship project of Tri-City, as an alternative to other art schools in Poland and Europe. A well-prepared course curriculum, with a good degree of difficulty, diversity, and meeting the requirements and needs of the students. A wide range of teachers.” (R1)

“Nothing particular comes to my mind - I congratulate the organizers on a wonderful project.” (R2)

“Do another BAIT please” (R4)

“I think the project has been carried out really well. Also, our opinions were taken into account, which sometimes resulted in a one-off workshop with some of the teachers. I think, also, that thanks to that, the classes were run in accordance with our needs and suggestions. The organizers also had a good eye, and by observing us, they guided the project really well, and for three years it hasn’t lost any of its quality.” (R11)

Very similar comments appeared among the teachers asked for recommendations. One of the most common and important comments concerned insufficient number of meetings between the teachers, and a lack of opportunities to share knowledge about the methods and progress of students’ work. They emphasized that they felt a part of a whole, but they were not fully aware of what whole it was. And although, they understood that this was often due to their own lack of time, or geographical distance of particular teachers from different countries, it was their regret that the project had failed to achieve that to a greater extent.

Their comments focused on a lack of students’ discipline - their absence and coming late to the classes, most of which they considered to be the result of too tight schedule of work and fatigue of the participants.

Another recommendation of the teachers concerned a more systematic scheduling of classes. Often, they also emphasized, by the way, that there should be far more of their classes or they should last longer. On the other hand, they were also impressed by the diversity of the proposed workshops and the development of so many different skills.

Some of the teachers expressed their concern about the effects of the project, and the future of the students. Not everyone believed that students were indeed able to develop their potential, by working in this mode, and that they were be able to take advantage of that knowledge. Fortunately, the results of the evaluation, conducted among the participants, haven't confirmed those concerns, and we know that students, first of all, know how the participation in the project influenced them, and that they have specific ideas on how to use this knowledge in the future.

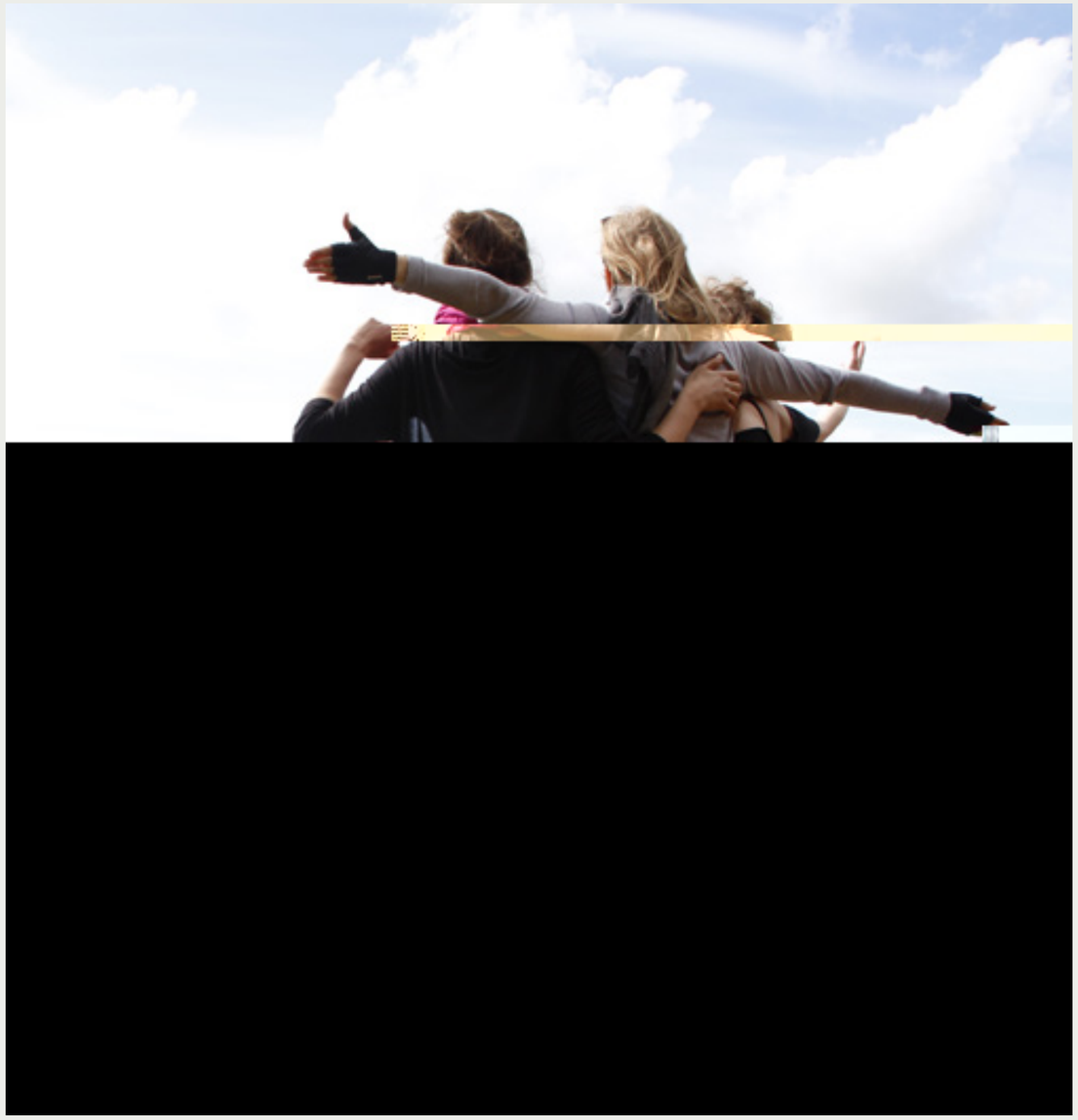
The teachers were also very generous with their praise for the organizers, appreciating their efforts, combining seemingly so distant from each other classes as writing project applications with e.g. classical dance. Also, they stressed a great commitment of students, their great determination and motivation, as well as openness to new knowledge and skills.

They also noted that they had the opportunity to work with the groups of people, with whom they hadn't worked before, e.g. with groups who didn't speak the same language, with people who were not professionally involved in the theatre, thanks to which they could develop their own methodology, as well as check them selves in those new conditions. Some of them confessed to the fact that they had to improvise, and adapt their methods to what happened in the classroom - however, for all it was a positive experience. Many of them complimented the project

for being focused on the process rather than the result, and for the duration of the project, which they saw not as some incidental activities, but as a long-term investment in the development of the next generations of artists and animators.

The Lithuanian teachers have also appreciated the fact that it's an international project, in which you can get to know other cultures, and other ways of working. Several of them noted that young people from Lithuania and Poland working together means also a chance for the formation of true friendships, and despite political tensions and historical events between the two nations, the project has given the opportunity to overcome the stereotypes, and begin a genuine cooperation.

Most of them also thanked for the opportunity to participate in the project, which seemed very interesting to them, and for the opportunity to work with so creative and interesting people from different countries.



Editing this publication, I had a chance to closely observe what kind of specific knowledge and skills the BAIT students have acquired within the three years of the project. Of course, we talked with them about each class, we evaluated all the steps of education, and we collected the impressions of both students and lectors. But to have the material collated in one book, to be able to see the entire process is the biggest reward for all the organizational efforts we put in to make this project happen. Yes, I agree with one of the above mentioned lectors, who said – I also wish I could be 20 years old and have the chance to study with all these great teachers and personalities and to have someone investing so much in me.

Personally, I performed many roles in the project. I was the project's manager, an acting, directing and a project managing lecturer, I supervised students during the creation process of one of the second year diploma presentations and I oversaw their individual projects during the third year. It was indeed a lot of responsibility and work, but it gave me the unique overview of many aspects of the project. I had a chance to meet and get to know all the students, to develop trust and solve difficulties with our partners, I could understand the lecturers' work and the effort they put in. I felt all the successes and all the failures.

Yes, we made many mistakes, some of them smaller, some bigger. Not every organizational matter was perfect, but we learned and reacted quickly, so that we could improve and remedy the situation. In some cases, the accommodation could have been better, we could have organized more comfortable transport, we could have programmed the order of the classes differently, we could have cared more about the students, so that some of them would not have dropped out... Knowing everything we experienced and having the chance to go back in time, we would have improved a lot, or... we would have never dared to start this project.

One of the biggest successes of BAIT is the opportunity to check if theatre really is a tool of change, and to see what can actually be changed. Now, we are sure that we can change a person. And if a person can be changed, then the environment around her/him can be transformed as well. Reading the results of the evaluation, we were able to see that our students feel and understand how their participation in this project developed and changed them. How the theatrical experience improved their self-esteem, body awareness, public speech abilities and leadership skills. I do, however, understand the concerns of some of the lecturers, who ask: who they are going to be? Who is a cultural animator? How can acting or dancing be combined with project writing and psychology? And why should we try to do that? But I believe this unique combination is the future of education. We live in the world of narrow specialisations but I am sure that with the collisions of opposing concepts, along with combining different methodologies, we will be able to create new, innovative values. We can educate sensitive, active, brave and creative human beings, full of passion, who will have tools to work with a fresh approach and in an independent way. The leaders, countries such as Lithuania, Sweden, Poland, and many more, so badly need.

I hope this publication, describing the entire process, will be an inspiration for others to find new educational solutions, combing art, management, psychology and sociology. By developing and adapting all the successful methods and avoiding our mistakes, the idea of this kind of investment in future generations will be disseminated and multiplied. And this way, step by step, we will encourage and educate our successors how to change their local environment using art and culture, and by the same token, how to have a global influence on the quality of the human condition.

Ida Bocian, BAIT Project Manager

LASSE ÅKERLUND
actor, director, founder of the Swedish “Theater Allena”. Anything comes to life in his capable hands. In his daily life he is chatty, charming and full of energy.

AGNETA ANDERSSON - FORSSELL
masks and scenography specialist in Regionteatern, Växjö. She is extremely attentive to detail, knows how to make: dolls, puppets, hand puppets, marionettes (mascots), masks, and half face masks, and how to completely transform a face. Everything, thanks to the dexterity of her hands and great imagination. She is a real gem of Swedish theatre.

ZOFIA BARTOSZEWICZ
actress, performer, composer, freelancer. During our visit to Village Theatre “Węgajty” she used duct tape and a wheelchair to show everyone what it means to be disabled, and how movement looks from that perspective.

IDA BOCIAN
actress, director, culture manager, those make up just three of her many varied talents and roles. She’s given life to BAIT and Gdynia Central Theatre, and privately, to two sons.

INGA BRIAZKALOVAITĖ
ballet dancer, leader of “Coda” dance school. Be careful! Her passion for classical dance is contagious! She can prove to everyone that they are capable of the impossible. Even when upside-down.

RŪTA BUNIKYTĖ
actress, director. Her passion for creating is equal only to the kick in chili pepper. She likes it when instead of delivering elaborate descriptions, actors show her their ideas.

KATARZYNA CHMIELEWSKA
outstanding dancer, artistically connected with Dada von Bzdülöw Theatre, which she co-founded together with Leszek Bzdyl. For her, dance is the language of the universe, she translates life with it, and with the students she translated “The Metamorphosis” by Kafka.

MARZENA CHOJNOWSKA
linguist specializing in English, organizer of cultural projects, collaborator of “Gdynia Central Theatre”. In BAIT, she was the one keeping everyone organized, she sweetened the discipline with her beautiful smile. During the meetings, she taught English phonetics, and contributed to some of the warm-ups by conducting breathing and vocal exercises.

ANDREAS DAHL
theatre instructor, on an everyday basis he runs “Drama Studio” in Regionteatern, Växjö. Improvisation is his middle name. Incurable optimist, owner of the funniest laugh in the world. He believes that: When something is good, then it’s good. But when it is bad, it’s also good.

MICHAŁ DERLATKA
puppetry director. He creates stories through puppets - both for children and adults. For the latter, he organizes events in a Villa is Sopot (where he declared war on the woodworm), the headquarters of “Fundacja Sopot Centralny”.

AURELIJA DOVYDAITIENĖ
renowned soloist at the State Music Theatre in Klaipeda and, for students, revered teacher of opera singing. She doesn’t speak English, but that did not stop her from explaining what ‘stateliness of an open throat’ is. She doesn’t take “no” for an answer and can make anyone hit the ‘High C’.

ARŪNAS EIMULIS
movie director and producer, headmaster of audio-visual studio. Movies and the Cinema, he can discuss for hours, in a multitude of contexts.

INGELA GÅNEDAHL
theatre coordinator of Riksteatern Blekinge and BAIT coordinator in Sweden. She is an institution, her smile and incredible benevolence are capable of winning over anyone. She truly is a reliable woman.

NERIJUS GEDMINAS
theatre educator, actor and director, founder of "Free Theatre". Owing to his knowledge and experience, the students had the opportunity to explore backstage of Lithuanian theatre, during his stage techniques classes. Several of the third year's diplomas were realised under his careful tutelage.

GODA GIEDRAITYTĖ
active promoter of contemporary art, the author, organizer, curator, project manager of various events and creative initiatives. Manager of the Klaipėda group of artists, "Fish eye", and a producer of an international contemporary arts festival "PlaRtforma".

ZDZISŁAW GÓRSKI
director and founder of the street theatre, „Theatre of Dreams", knows no concept of age, his soul and body still retain their youthful element.

EWA IGNACZAK
off-theatre director, the moving spirit of the BAIT project and the Gdynia Central Theatre (Teatr Gdynia Główna), godmother of the Tri-City independent theatre scene, she's nurtured many actors, who today supply the ensembles of numerous institutional theatres; privately, an enthusiast of garden relaxation, and restoring old furniture.

JACEK JARZYNA
actor, known to Polish gamers, for his voice-overs. For years he was a lecturer at Theatre Academy in Warsaw. He is constantly broadening his field of interest, currently he is studying psychology as well as business and management.

KRISTINA JATAUTAITĖ
singer, choirmaster, teacher of jazz singing. Brilliantly plays the piano, never looks at the keyboard, always at her students. She sings with feeling just like an inventor of gospel. Surely Kristina would win Miss Universum!

GARY JOHNSON
architect, author of the vision of the new district, Young City Gdansk. Lecturer at University of Glasgow and Gdańsk University of Technology.

ALINA JURCZYSZYN
singer and vocalist of "Laboratory of Songs" band. Graduate of Academy for Theatre Practices in Gardzienice, which also shaped her creativity towards art with an ethnographic character. Her artistic energy makes one glow red. It's probably for her fiery, red hair.

RAMŪNAS KAUBRYS
theatre director, head of the State Music Theatre in Klaipeda. He is responsible for the realization of the BAIT project in Lithuania. He conducted classes on improvisation, and with incredible ease managed to stage a diploma performance with eleven women. Sensitive observer, capable of noticing people's potential. In the third year, he mentored several of the individual diploma works.

MAŁGORZATA KRAKOWIAK
visual arts artist, her world has „success" painted all over it. Her life is tailor made – her skills in terms of art fabric were fine-tuned under the tutelage of Prof. Włodzimierz Cygan. Interested in: land art, recycling and intermedia art. Since 2006 she has run the Visual Arts Studio in Pałac Młodzieży in Gdańsk.

INGA KUZNECOVA
dancer and choreographer, dance teacher, member of Klaipėda group of artists "Fish eye". She works in close collaboration with Petras Lisauskas. A woman of a modest physique and great spirit.

MILDA LAUŽIKAITĖ
leader of Creative Partnerships project in Lithuania. Youth, reliability and specialist knowledge, all in one person.

PETRAS LISAUSKAS
dancer, choreographer actor and director. Balance, is his middle name. World-renowned instructor of physical theatre. He found a light and humorous way to discuss important issues. Huge as a mountain, nimble as a cat, quiet as a mouse.

KAROLIS MAKAUSKAS
director, theatre instructor, stage fighting aficionado. Thanks to his stick wielding prowess he is able to beguile anyone, even a boxer.

VILIUS MALINAUSKAS
young, successful Lithuanian director, an inspiring mentor. Handsome, addicted to new technology, loves to build civilizations in "The Settlers".

ALEKSAS MAŽONAS
actor, director, pantomime master. He isolated all of our body parts, that would allow it. No hair, a lot of smiles!

ERIKA MAŽULIENĖ
teacher of stage speaking, actress and director. Neither voice projection, diction, articulation, or breath, withhold secrets for her. She frees both the voice and the body of the actor.

MARIA MIOTK
dancer, enthusiast of sailing, capoeira and flamenco.

JACEK OZIMEK
singer, researcher into vocal techniques, singing and voice teacher. In his work he mostly uses ritual songs, thanks to which the students discovered aliquots, and how to use articulators properly. Contemporary shaman, whose mystic knowledge are traditional songs.

GYTIS PADEGIMAS
theatre practitioner, director, actor, organizer of culture, internationally renowned theatre instructor, specializes in Mikhail Chekhov's methodology. In his workshops, he uses the energy of the universe. Mysterious, a bit controversial, very effective.

KATARZYNA PASTUSZAK
founder of "Amareya" Theatre (Gdańsk), an interdisciplinary dancer, for whom rigid discipline is part and parcel of that creative inter-discipline, and must be paid for in gallons of sweat. Incredibly sensitive, with a rare ability to inspire, and with that to release potential.

VITA PETRAUSKIENĖ
Chief of Information and Sales Department in the State Music Theatre in Klaipeda, she teaches project management in Klaipeda State College, Cultural Projects Expert at Local Government in Klaipeda. Patient and orderly, capable of leading any student through the maze of project writing.

BARBARA PIÓRKOWSKA
poetess, writer. She is queen of the word, able to enrich any utterance and then make it even more beautiful by pronouncing it with her wonderful voice. She always knows what to say, and the words she speaks are always music to our ears.

MAGDALENA PŁANETA
actress, director, founder of "Planeta M" Theatre, connected with Teatr Polski in Poznań, "Szamocin Station" Theatre, and "Rondo" Theatre in Słupsk. A versatile actress whose laughter generates a versatility of reactions; she is capable of filling the room like ether.

BERNADETA RĄBALSKA
organiser of culture, employee of the Culture Department in Gdynia. She has wide knowledge of, and a great sensitivity towards art. Many artists regard her as the godmother of many cultural projects in Gdynia.

JAROSŁAW REBELIŃSKI
actor, director, theatre and drama teacher. He has spent all his life swimming up-stream, after all his surname urged him on. The promoter of Forum Theatre, which he both teaches and directs. His creative work allows 'the oppressed' to let their talents shine in the spotlight. Gdańsk Archipelago of Culture in Gdańsk Orunia is the place he calls home.

HELMUTAS ŠABASEVIČIUS
theatre critic, researcher of art, author of books on the history of Lithuanian Theatre, lecturer at Lithuanian Academy of Music and Theatre in Vilnius. Theatre aficionado able to discuss theatre with great passion. Polyglot.

WHOKKO AND FREDRIK SCHIRÉN
founders of "WEAK" Theatre in Växjö. Enthusiastic artists of physical theatre, dangerous martial artists, black belts. Dangerous as they may sound, their workshop leadership style is very subtle, in total silence they free pent up energy and inspire great concentration.

GIEDRĖ ŠIDLAUSKE, MANTAS ČERNECKAS, RASA ŽELNYTĖ
dancers at the State Music Theatre in Klaipeda. Giedrė – dexterous and contemporary. Mantas – stately and jazzy. Rasa – lean and dynamic. All three love fast, funny music, and enjoy humorous accents.

NIJOLĖ SINKEVIČIŪTĖ-KRIŪNIENĖ
composer and lecturer at Klaipeda University in the Department of Theatre. Her quest for unity between stage and audience is pursued through harmony and rhythm.

WACŁAW I ERDMUTE SOBASZEK
actors, directors, organizers of theatre, founders of Village Theatre "Węgajty". The couple, have managed to stop time, know no concept of age, which allows them to undertake everything they do. Morning, wouldn't be morning without a jog, the rest of their days they devote to their Theatre, which they erected in the magical forest surrounding Węgajty (the village). The energy they have managed to accumulate, they share with **Iza Giczewska** – actress animator of culture, and an Israeli mime, **Moti Aszkenazi**, who is quite a proficient Polish speaker.

JOTVILAS ŠVIRINAS
multi-instrumentalist, cooperating with many Lithuanian bands. Son of Linas.

LINAS ŠVIRINAS
Lithuanian bard, composer and performer, music teacher, founder and headmaster of „Grock" studio. He loves rhythm and percussion instruments. Rhythmics he compares to Lego; for him, everyone has a sense of rhythm.

LORETA VASKOVA
precise, open-minded, young Lithuanian director and mentor. Great listener, capable of ruthless, but fair, criticism. Smokes cigarettes she rolls herself, and has a sharp, intelligent sense of humour. Loreta enjoys unusual accessories, like berets or odd looking glasses.

LIUDAS VYŠNIAUSKAS
director, actor, the artistic director of Clowns Theatre Studio "DULIDU". He quite literally bent over backwards for us to become 'almost-clowns', and make people laugh in a professional manner.

PRZEMYSŁAW WERESZCZYŃSKI
choreographer, actor, but primarily, a dancer. While dancing his way through life, accompanied by salsa, he established "Salsa Kings" dance studio. If John Travolta hadn't been given his part in "Grease", Przemysław wouldn't have been able to show us that dance is the only means by way of which you are able to transpose your thoughts into something meaningful.

SZYMON WRÓBLEWSKI
playwright, who inspired students with his knowledge of the theatre. Like no other, he forged a real bond of friendship with the students.

PIOTR WYSZOMIRSKI
journalist, theatre critic, from time to time he dabbles in theatre by directing. Uncompromising, courageous and honest to the bone.

REBECCA YATES AND ANNA JOHANSSON
dancers, choreographers, founders of "Emoria Danskompani" in Karlskrona, organisers of "NU! Blekinge Dansfestival", physical theatre instructors. They know what a relationship with a partner is, both that in work and outside it. Strong women, similar methodology, though, a completely different length of hair.

BARTOSZ ZACZYKIEWICZ
theatre director, together with the students he prepared "Fractions of Kordian". He doesn't say much. Observation is his weapon.

JUSTYNA ZAJĄC
director, and cinematographer of documentaries. She really has an eye for things. She is very sensitive, the images she captures, she sets in beautiful forms. She sees beauty in everybody, and she notices it almost instantly. Justyna is very cultured, which must be one of the reasons behind her cooperation with TVP Kultura. In her home, two cats and a dog live in perfect harmony, and theatre sometimes drops in to say hello.

LUBA ZAREMBIŃSKA
director, and actress. Theatre "Szamocin Station" is her alter ego. She created this place, she made the disused station come to life, much as she does all the objects while creating characters for her plays.

LINAS ZUBĖ
teacher of stage movement, fencing, basic acting skills, puppeteer. He showed us how to, in a convincing and safe way, to perform spectacular dramatic swoons, or dying. There are no secrets between Linas and the body.

DANIEL ŻYŻNIEWSKI
psychologist with an actor's background. He took the students round the intricacies of the human brain. He showed what materialized empathy looked like.

IMPLEMENTERS OF THE PROJECT:

Eugeniusz Terlecki	Managing Director of Baltic Artistic Agency BART
Ramunas Kaubrys	Director of Klaipeda State Music Theatre
Ida Bocian	Project Manager
Ewa Ignaczak	Education Programme Supervisor and Local Coordinator in Poland
Sandra Mažulytė	Local Coordinator in Lithuania 2013-2014
Eglė Miškinytė	Local Coordinator in Lithuania in 2012
Ingela Gånedahl	Local Coordinator in Sweden
Inga Gelžinytė	Local Coordinator for Communication Lithuania
Magdalena Andrószowska	Financial Officer Poland
Julija Sibiriakova	Financial Officer Lithuania
Jevgenija Tumina	Financial Officer Lithuania 2014
Maria Rudnicka	Accounting Poland
Piotr Gosieniecki	Accounting Poland
Grzegorz Kujawiński	PR and Promotion Officer Poland
Jurgita Zaleckienė	Administrator Lithuania
Marzena Chojnowska	Organization and Translations, Poland
Agnė Jankauskaitė	Translations, Lithuania

PROJECT PARTNERS:

Bałtycka Agencja Artystyczna BART (Baltic Artistic Agency BART) – Sopot, Poland

The agency is one of the oldest companies organising events in Poland. The Agency has organised countless events: festivals, megaconcerts, concerts of chamber music, opera concerts, ballet and theatrical performances, functions, jubilees etc.

The Agency organises not only concerts and other music events, but is also involved in regional-scale events. For example. BART collaborated in the preparation of John Paul's II visit to Sopot in 1999, and the Centenary Celebrations of the City of Sopot in 2001.

The Baltic Artistic Agency BART is also the administrator of the Forest Opera, the Polish Chamber Philharmonic Orchestra Concert Hall and On The Beach Theatre in Sopot.

In the BAIT project the agency was the main implementer of the project, it coordinated its realisation, run the recruitment process in Poland, supervised the education programme, and the promotion of the project. It was also responsible for the evaluation and the dissemination of the project.

Klaipėdos Valstybinis Muzikinis Teatras (Klaipeda State Music Theatre) – Klaipeda, Lithuania

Klaipeda State Music Theatre is the largest professional art organization not only in Klaipeda, but in the entire region of West Lithuania. It employs 230 people: soloists, choir singers, ballet dancers, orchestra musicians, administration and service personnel. The Theatre's repertoire comprises operas, operettas, musicals, dance performances, plays for children and concerts.

The institution organizes international artistic and educational projects. Some of the most prominent include: international festival "Muzikinis rugpjūtis pajūryje" (The Musical August on the Seaside), "Jaunųjų talentų festivalis" (Festival of Young Talents), international project "Jūros mūzos" (Muses of the Sea).

The Theatre is part of the following Europian projects "Multicultural dialog – Multicultural theatres – strengthening social and cultural integration of border areas" under the Lithuania-Poland-Russia Cross-border Co-operation Programme 2007-2013, and "International Theatre - joint cultural-workshops in the South Baltic region" under South Baltic Programme 2007-2013.

In the BAIT project, Klaipeda State Music Theatre, was the implementer of the project; in Lituania it coordinated its realisation, run the recruitment process, coordinated the Lithuanian Lecturers and disseminated the project's results.

ASSOCIATED ORGANIZATIONS:

Riksteatern Blekinge – Karlskrona, Sweden – conducted BAIT recruitment process in Sweden, coordinated both the activities in Sweden, and the Swedish lecturers, it also disseminated the project's results.

Towarzystwo Inicjatyw Twórczych "ę" – Warsaw, Poland – responsible for the supervision of the BAIT evaluation process, supported the recruitment process and the dissemination of the project's results in Poland.

Salcininku Rajono Savivalbybes Kulturos Centras – Salcininkai, Lithuania – supported the BAIT recruitment process in Lithuania and the dissemination of the project's results in Lithuania.

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Region Blekinge, Karlshamns kommun, Riksteatern Blekinge, Regionteatern Blekinge Kronoberg, Byteatern Kalmar Lans Teater, Teatersmedjan, Lokstallarna Karlshamn, Musicforum Karlshamn, Radio Gdańsk, Klaipėdos Universitetas (Klaipeda University); Klaipėdos Stasio Šimkaus konservatorija (Klaipeda Stasys Simkus Conservatoire),

The project was co-organized with: Village Theatre "Węgajty" and Gdynia Central Theatre

We also want to thank those listed below for help in the project's implementation:

Opera Leśna in Sopot, Teatr Na Plaży in Sopot, Akademia Tańca i Ruchu- The Salsa Kings in Gdynia, Młodzieżowy Dom Kultury in Sopot, Stena Line, Holiday Park Kacze Stawy, Gdańska Wyższa Szkoła Humanistyczna, Klaipėdos Jaunimo Centras (Klaipeda Youth Centre), Fundacja „Nadaktywni", Fundacja Sopot Centralny, Klaipėdos Simono Dacho progimnazija (Klaipeda Simonas Dachas progymnasium).

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