

EVENT DESCRIPTION SHEET

(To be filled in and uploaded as deliverable in the Portal Grant Management System, at the due date foreseen in the system.)

 Please provide one sheet per event (one event = one work package = one lump sum.)

PROJECT	
Participant:	1 – INSTYTUT EUROPEJSKIEJ SIECI PAMIEC I SOLIDARNOSC (ESPS)
PIC number:	932308420
Project name and acronym:	Projekt 101051121 — SiS

EVENT DESCRIPTION			
Event number:	WP2		
Event name:	Edition I		
Type:	Workshop		
In situ/online:	In situ		
Location:	Lithuania / Kaunas		
Date(s):	28.9.2022–5.10.2022		
Website(s) (if any):	https://enrs.eu/sound-in-the-silence		
Participants			
Female:	42		
Male:	22		
Non-binary:	0		
From country 1 [Poland]:	4		
From country 2 [Lithuania]:	29		
From country 3 [Slovakia]:	1		
From country 4 [Croatia]:	9		
From country 5 [Romania]:	2		
From country 6 [Germany]:	10		
From country 7 [Hungary]:	9		
Total number of participants:	64	From total number of countries:	7
Description			

Provide a short description of the event and its activities.

‘Sound in the Silence’ is an intercultural and international remembrance project for youth. In historically challenging locations, students work with artists representing different artistic fields in order to understand how the past is connected to their questions in the present. By doing so, we give young people a chance to find new ways of looking at the history of Europe, of our nations, states and regions, and to work out their own perception of reality and tools for expressing it.

The first edition of the workshop took place in Kauno IX Forto Muziejus (Kaunas Ninth Fort Museum). Students made use of historical sites to gain impressions of history through guided tours, site visits and historical study before working with artists to connect those impressions of the past to their thoughts and feelings of the present moment. After learning about the history of the locations, each student participated in a writing workshop called the ‘Art of Remembrance’ that uses creative writing exercises to create a personal connection to history. Subsequently, this creative writing had been used as the foundation for their work in the artistic workshops where students worked with either dance, voice or performance to create original material. This material was then woven together to create a site-specific performance that was presented to the public.

The Art of Remembrance

Writing Workshop by Dan Wolf

The Art of Remembrance was a creative writing workshop for all participants that used writing exercises to create a connection with the history of the locations where the group worked and to find personal connections with the place. Through the use of free writing techniques, poetry, personal narrative, lists, rap and spoken word, the students answered questions that provided a deeper sense of connection to history. The writing from this workshop was used as source material for the art workshops. The students were asked to use creative writing as a way to reflect on their experiences during a guided tour of Kauno IX Forto Muziejus (Kaunas Ninth Fort Museum) and the former ghetto area. They explored their emotions during the tour and the locations of where these emotions took place.

Freedom and Presence in Dance

Dance Workshop for All the Bodies by Katarina Rampackova

Historical knowledge about the location was the starting point for creation. The group worked with principles of authentic movement, mindfulness, contact improvisation and improvisation itself to bring about an awareness of the body and the space where the body was placed. It helped participants to connect to their own bodies, to the location that surrounded them and to others in the group. The students developed confidence about their movements and at the end of the workshop, they understood the power of abstract expression in the complexity of the whole performance. The activity resulted in several scenes where the moving bodies were placed in different spots or brought together into one living organism or as individuals connected in a dance composition.

Freedom in Voice

Vocal Music Workshop by Sean Palmer

The vocal workshop, for singers and non-singers alike, allowed students to take part in creating an anti-singing choir. They worked with various exercises and singing techniques including classical, vocal improvisation, body percussion, beatbox, screams, growls and whispers. The students also drew individual graphic scores, which allowed them to create highly unique and emotional vocal work based on their individual and/or shared experiences of the historical site. The final result was woven into a final performance, bringing the spaces to life with vocal sound and complementing the work of actors and dancers.

Freedom in Performance**Rap, Poetry and Performance Workshop by Dan Wolf**

Freedom in Performance is a performance workshop that focuses on finding freedom for the actor and their body. The group used improvisational theatre and freestyle rap in order to build connections with one another and gain new perspectives. The performance workshop guided youths to create a performance that developed through the spaces the group had been exploring. During the Kaunas edition, the students focused on words that spoke of both freedom and confinement, as well as writing letters expressing what was important for them about life in the present, as well as their wishes, hopes and dreams for the future.

Group moderation**Group dynamic workshops by Tetiana Kriukovska**

During the programme in Kaunas, participants were under the supervision of the moderator Tetiana Kriukovska, who organised different activities daily for a better group dynamic. Thanks to so-called "opening and closing circles", participants were learning more about each other in a fun way; they were discussing the upcoming activities and possible challenges. Those slots helped them to develop better cooperation within the group and establish stronger bonds with the team.

Artists' Collaboration**Elaboration of the Methodology and Professional Development**

The team of artists collaborates in a democratic and supportive way, with an openness to creativity and striving for inclusivity. At the same time, each of artists develops their unique way of working with students. The three workshop leaders complement each other when guiding the group through the whole process. Their cooperation has been growing over recent years, and the team is constantly exploring the knowledge gained while working on previous editions. It allows for the continuous development of a methodology, the cohesion of a complex creative process, as well as the exchange of ideas and mutual inspirations on both an artistic and educational level. The diversity in the artistic team enriches the experience for the youths, and at the same time becomes the source of the personal professional development for the artists themselves.

Visual Approaches to Teaching and Learning about the Holocaust**Workshop for Teachers by Maja Sturm**

The workshop was open both to the teachers that came with students as well as to the local teachers interested in this topic. The opening session was based on creative and interactive elements, the group discussed examples of non-curricular and aesthetic research and analysed the concept of commemoration. The workshop showed examples of building a bridge between school and university practice. The second session was focused on graphic novels depicting the Holocaust – the participants were invited to try the graphic method in practice and discussed how to implement this approach in teaching and learning about the Holocaust.

Site Specific Parkour Performance**Public Event**

The project finished with a promenade performance through Kauno IX Forto Muziejus (Kaunas Ninth Fort Museum). It allowed the audience to experience a location actively by meeting up in the tunnels, halls, rooms, pathways, exploring views and history that they had spent time learning about and bringing it all to life through abstract (dance and voice) and non-abstract (written word) art forms. The audience was given the chance to experience what the participants had learned, rather than just watch a presentation of their findings. The group started to FEEL how the combination of artistic disciplines offers a viewer, and they themselves, an artistic experience of the location.

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	1.4.2022	Initial version (new MFF).