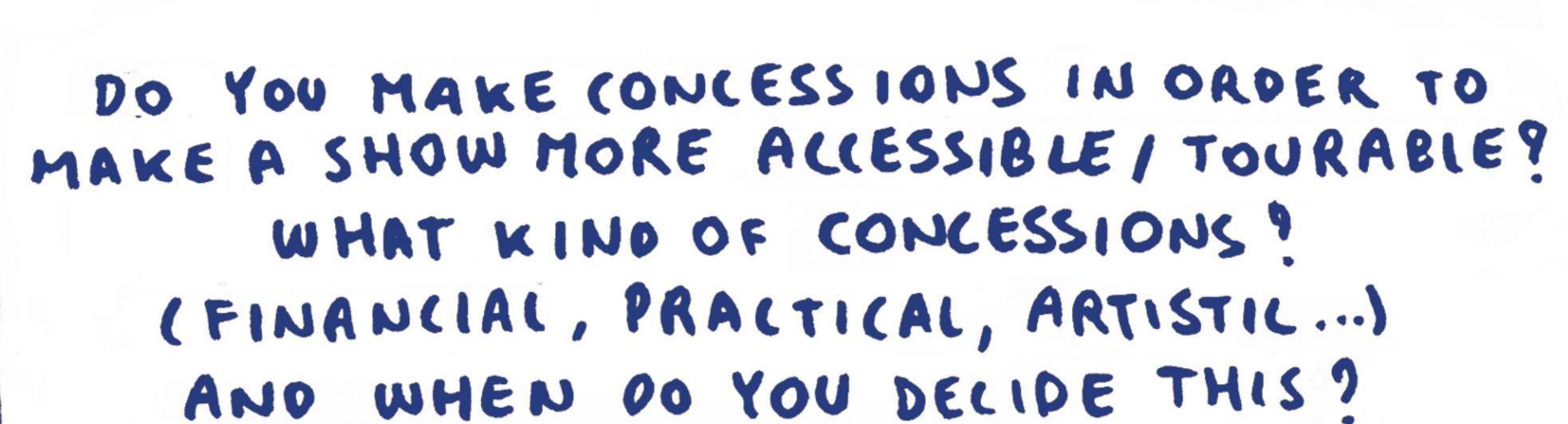
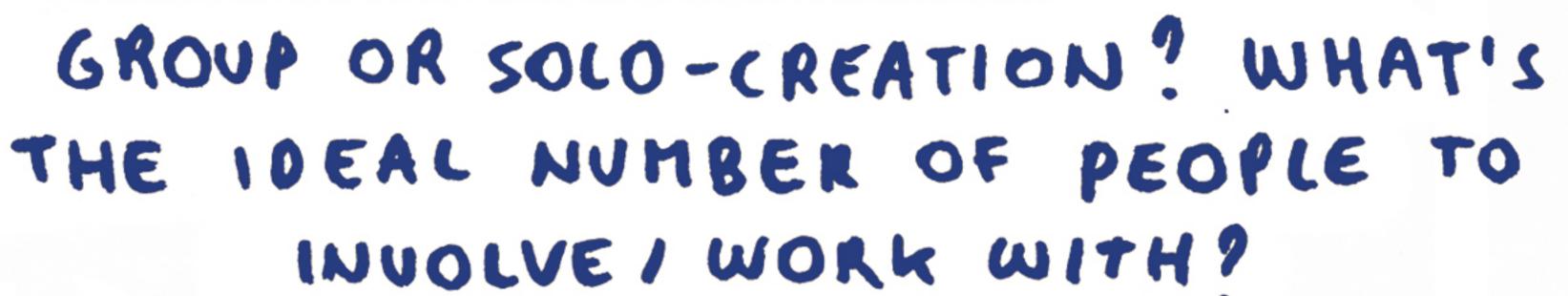
WHO IS YOUR DESIRED AUDIENCE ? FOR WHAT AUDIENCE POYOU CREATE AND WHY?



CAN WE INVESTIGATE BIG SOCIAL TOPICS WITH CIRCUS?

WHERE IS THE WIGHLE ROOM IN A TRICK, ARE THERE TRICKS THAT DON'T HAVE THIS "WIGGE ROOM"?





WHAT IS THE RELATIONSHIP BETWEEN TECHNIQUE AND DRAMATURGY IN YOUR WORK?

DOES YOUR ARTISTIC WORK REFLECT YOUR

WHO IS THE FIRST

PERSON YOU SHARE A

FRESH IDEA WITH?

## WORLDVIEW?

HOW DO YOU DECIDE ON THE STRUCTURE OF THE PIECE?

By.

CREATION? OR DO YOU ALWAYS USE

THE SAME METHODS?



PERFORMING IN FRONT OF AN AUDIENCE

PRESSURE OR POWER?

WHAT IS THE ROLE OF

IN YOUR CREATION?

WOULD YOU CONSIDER HOLDING AUDITIONS! WHY (NOT)?

HOW DOYOU DECIDE ON THE CIRCUS DISCIPLINE (S) THAT WILL FEATURE IN YOUR WORK?

HOW DOLES) THE PHYSILAL MATERIAL/LIGHTS/SOUND/COSTUMES

RELATE TO THE CONCEPT 9

WHEN DO YOU START THINKING OF LIGHTING/ COSTUMES/ SOUND (TRACK) ?

WHAT IS THE STARTING POINT OF A CREATION FOR YOU?

WHAT PLACE DOES

## CIRCUS TECHNIQUE

HAVE IN YOUR WORK?

DOES YOUR WORK RELEVANCE HAVE IN THE BIGGER PILTURE OF SOLIETY?

DO YOU WRITE THINGS DOWN WHILST

CREATING? WHAT?

HOW DO YOU CONNECT CONTENT AND FORM?



HOW MUCH DO YOU TAKE IN ACCOUNT THE PHYSICAL APPEARANCE OF YOURSELF AS AN ARTIST 1 OF YOUR PERFORMERS? ('DRAMATURBY OF THE BOOY 1)

HOW OO YOU ALQUIRE USEFUL FEEDBACK ?

HOW DO YOU TRUST THAT THINGS WILL WORK OUT?

DO YOU CONSIDER THE ACCESSIBILITY OF THE WORK FOR A BROAD AUDIENCE 9 HOW? WHY (NOT) ?

> WHAT TOOLS / METHODS DO YOU USE TO CREATE

PHYSICAL MATERIAL?

HOW/WHEN/WHY DO YOU KILL YOUR DARLINGS?

DOES EVERYTHING THAT HAPPENS HAPPENS ON STAGE NEED TO FIT THE CONCEPT?

HOW DO YOU RELAX?

WANNEER GA JE NADENKEN OVER LICHT EN KOSTUUMS?

ON WHAT BASIS DO YOU CHOOSE THE PERFORMERS THAT WILL BE IN THEPIECE?

> WHAT KIND OF CAREER DO YOU IMAGINE FOR YOURSELF AS A CIRLUS MAKER?

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HOW DOLES) THE CHOSEN METHODIS) INFLUENCE THE FINISHED PRODUCT?

DO YOU LOOK FOR COLLABORATORS OUTSIDE OF YOUR NETWORK? IF SO, HOW DO YOU FIND THEM ? TU

> How Do You DISTINGUISH CONSTRUCTIVE

FROM UNCONSTRUCTIVE FEEDBACK 9

HOW DO YOU CHOOSE PARTNERS FOR THE PROJECT?

HOW DO YOU SELECT THE MATERIAL THAT WILL BE PART OF THE PIECE?

HOW MUCH GENEROSITY IS NEEDED IN A CIRCUS PIECE? HOW MUCH

IS ALLOWED?

HOW DO YOU ECONOMISE

TO THE CONCEPT/IDEA OF THE PHYSICALLY DURING A CREATION PROCESS? KNOWING THAT YOU OFTEN NEED TO REPEAT THINGS AGAIN AND AGAIN? DOES THIS REFLECT IN YOUR DAILY

OR WEEKLY SCHEDULE?

DO YOU STRUCTURE EVERYTHING THAT HAPPENS ON STAGE ? IS THERE ROON FOR IMPROVISATION?

> HOW DOES THE FIRST IDEA FOR A NEW PROJECT EMERGE?

HOW DOES THE AVAILABLE

YOUR ARTISTIC DECISIONS?

DO YOU DOCUMENT YOUR PROCESS 9 HOW 9

HOW DO YOU MAKE ARTISTIL DECISIONS ?

HOW DO YOU INSURE YOU HAVE THE MENTAL SPACE FOR CREATIVITY

NEXT TO THE DEMANDOF ADMINISTRATIVE WORK?

DO YOU OFFER SHOWINGS PURING THE CREATION PROCESS? WHEN? WHY?

WHEN AND HOW DO YOU DECIDE ON THE EXACT FORM OF THE WORK ! (LENGTH / INTENDED AUDIENCE / LOCATION / AUDIENCE SEATING ETC ... )

DO YOU ADAPT YOUR

WHAT PLACE DOES (THINKING ABOUT) DRAMATURGY TAKE IN YOUR PROCES ?

HOW DO YOU TAKE DISTANCE FROM YOUR WORK,

DO YOU DEPEND ON YOUR CIRCUS DISCIPLINE ! IN WHAT WAY ?

BY CIRKLYBO AND THERETHERE COMPANY