SHARING IS SCARY

WHO IS YOUR DESIRED **AUDIENCE**?
FOR WHAT AUDIENCE DO YOU CREATE AND WHY?

DO YOU MAKE CONCESSIONS IN ORDER TO MAKE A SHOW MORE ACCESSIBLE / TOURABLE? WHAT KIND OF CONCESSIONS? (FINANCIAL, PRACTICAL, ARTISTIC...) AND WHEN DO YOU DECIDE THIS?

CAN WE INVESTIGATE BIG SOCIAL TOPICS WITH CIRCUS?

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

WHEN IS A PIECE FINISHED?

HOW DO(ES) THE CHOSEN METHOD(S) INFLUENCE THE FINISHED PRODUCT?

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

HOW DO YOU DISTINGUISH CONSTRUCTIVE **FEEDBACK** FROM UNCONSTRUCTIVE FEEDBACK?

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 **ABSTRACTION** IS ALLOWED?

HOW DO YOU ECONOMISE 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 ROOM FOR **IMPROVISATION**?

HOW DOES THE FIRST IDEA FOR A NEW PROJECT EMERGE?

HOW DOES THE AVAILABLE **BUDGET** INFLUENCE YOUR ARTISTIC DECISIONS?

DO YOU DOCUMENT YOUR PROCESS? HOW?

HOW DO YOU MAKE ARTISTIC DECISIONS?

HOW DO YOU INSURE YOU HAVE THE MENTAL SPACE FOR CREATIVITY NEXT TO THE DEMAND OF ADMINISTRATIVE WORK?

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

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

GROUP OR SOLO-CREATION? WHAT'S THE IDEAL NUMBER OF PEOPLE TO INVOLVE / WORK WITH?

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

DOES YOUR ARTISTIC WORK REFLECT YOUR **WORLDVIEW**?

HOW DO YOU DECIDE ON THE STRUCTURE OF THE PIECE?

WHO IS THE FIRST PERSON YOU SHARE A FRESH IDEA WITH?

WHEN DO YOU START THINKING OF LIGHTING / COSTUMES / SOUNDTRACK)?

WHAT PLACE DOES **CIRCUS TECHNIQUE** HAVE IN YOUR WORK?

WHAT RELEVANCE DOES YOUR WORK HAVE IN THE BIGGER PICTURE OF SOCIETY?

DO YOU WRITE THINGS DOWN WHILST CREATING? WHAT?

HOW MUCH DO YOU TAKE IN ACCOUNT THE PHYSICAL APPEARANCE OF YOURSELF AS AN ARTIST / OF YOUR PERFORMERS? ('DRAMATURGY OF THE BODY')

DO YOU ADAPT YOUR **CREATION METHODS** TO THE CONCEPT / IDEA OF THE CREATION? OR DO YOU ALWAYS USE THE SAME METHODS?

HOW DO YOU TRUST THAT THINGS WILL WORK OUT?

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

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

PERFORMING IN FRONT OF AN AUDIENCE = PRESSURE OR POWER?

WHAT IS THE ROLE OF **COINCIDENCE** IN YOUR CREATION?

WOULD YOU CONSIDER HOLDING AUDITIONS? WHY (NOT)?

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

HOW DO(ES) THE PHYSICAL MATERIAL / LIGHTS / SOUND / COSTUMES RELATE TO THE CONCEPT?

WHAT IS THE STARTING POINT OF A CREATION FOR YOU?

HOW DO YOU CONNECT CONTENT AND FORM?

HOW DO YOU ACQUIRE USEFUL FEEDBACK?

WHY CIRCUS?

DO YOU CONSIDER THE ACCESSIBILITY OF THE WORK FOR A BROAD AUDIENCE? 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 HAPPEN ON STAGE NEED TO FIT THE CONCEPT?

WANNEER GA JE NADENKEN OVER LICHT EN KOSTUUMS?

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

HOW DO YOU TAKE DISTANCE FROM YOUR WORK, HOW DO YOU RELAX?

WHAT KIND OF CAREER DO YOU IMAGINE FOR YOURSELF AS A CIRCUSMAKER?

BY CIRKLABO AND THERETHERE COMPANY