

PUSH - OPEN CALL Guidelines
LAB 2: (over)protection
8 - 17 September 2017
Hasselt, BELGIUM



Information about PUSH

PUSH is a Creative Europe-funded project led by Imagineate (Scotland) alongside Cultuurcentrum Hasselt/KROKUSFESTIVAL (Belgium), The Ark (Ireland), Aabendans (Denmark) and Scenekunstbruket (Norway). Over two years, we will explore three topics within theatre and dance for young audiences. Artists from all partner countries will be invited to apply to participate in one of three residential Labs:

- Gender and sexual identity Lab in Scotland
- (over)protection Lab in Belgium
- Migration Lab in Ireland

You can read more about the full project at www.pushproject.eu

This application is for the (over)protection which will take place in Hasselt, Belgium between 8 - 17 September 2017.

Information about the (over)protection LAB

context

This Lab will bring together fourteen artists from five different countries in Europe to explore the (over)protection theme in theatre and dance for children. Artists will work together over 8 days and do some pop-up interventions during the frame of SPOTS, a site specific festival in Hasselt at the same time.

Risk used to be part of childhood. Outdoor activities, games in the woods, running and chasing, hitting and fighting, bruises and scars... I remember coming back home after such a day and my mother telling me to wash myself a bit in the bathroom rather than desperately asking what happened... Outdoor activities used to be risky, chaotic, out of control. They used to be essential, and they still are for individual and social development, for a balanced growing up. And risk means freedom, escape from control; it allows danger to come in.

But we seem to have forgotten that and established neat, extremely 'safe' and controlled playgrounds around the block. We even establish 'action committees' to prevent a playground to be opened because 'the swing is not safe enough'. We allow children at very young ages iPhones 'in case something happens', we bring them to school by car 'for safety reasons' (and thus creating traffic problems), we are not at ease there being no insurance for all risks, we are unaccustomed to allowing that danger in children's lives.

Recent scientific research proved that present day parents allow their children a 'safety zone' which is determined by eyesight. Within that circular zone of approximately 40m, they consider their children to be 'safe'. As long as eye contact is possible, and frequently established – the research shows that parents having a drink on a terrace of a pub make eye contact with their children in the nearby playground every 20 seconds – children are allowed to play. Parents have decreased the roaming distance for their children by 90% during the last 30 years. So how can we put some of that danger and risk back into children's lives?

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the LAB

(over)protection Lab – how can we use artistic performance and interventions to explore this theme with and for children? And should we? How can we as artists use our current skills and push ourselves and the sector to create bold and radical work for children? How can we match our personal politic with the work we create and the ways we engage with young people?

Through performance experiments, discussions, skill-sharing, and engaging with children, educators, sociologists and urban architects, we will explore how to counter ideas of (over)protection not only in our individual practices, but also in the wider field of Theatre for Young Audiences and in society at large. We will ask questions what the 'danger' is, where the risk can be brought in again, where the boundaries lie between what is safe, subversive or wholly inappropriate. Is a playground at school a 'danger zone', or the woods, or a bus stop, or a swimming pool, or the small park around the corner...? Why? How can we artistically be challenged by that? Where are the tensions between these considerations? Who makes the rules? And is or isn't it the job of the artist to push and question these ideas? And also: how can and do children 'protect' their parents in different ways?

These are some characteristics of the Lab:

- exchange of ideas and practices / artistic development / team work
- access to inspirational resources
- experimentation and collaboration – creating performance responses to the topics on our own and with the others in the group, and with/for children and teachers from a local school. The Lab will be practical and you will be expected to create small performances as ways of manifesting our discussions, so it is important that you consider yourself to be a maker in order to take part. It is not a masterclass: we will be working together to find ways of making rather than following a pre-scripted approach.
- input and provocations from outside the performance world (urban architect, sociologist, educational field)
- willingness to set up pop up site specific interventions

practical information

- arrival is on Fri 8 September - in the evening we have a welcome dinner
- Sat 9 and Sun 10 we will work in Dommelhof (40km north of Hasselt) - indoors in the venue and outdoors in the woods
- Mon 11 is transfer + free day
- from Tue 12 to Fri 15 we will work in Hasselt (indoor venues, outdoor in the city) - possible site specific interventions
- Sat 16 pop up interventions in the city + dinner

This LAB takes part in the same period as the SPOTS festival, as site specific festival in Hasselt organized by the cultural centre.

- all partner organizations will join us from Thu 14 to Sat 16 of September
- departure on Sun 17 September

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Information about the LAB leaders

SARA VERTONGEN (Belgium)

Sara studied at Studio Herman Teirlinck in Antwerp and at Dartington College of Arts (UK) where she graduated in 1998 and has since then worked for major Flemish companies Het Toneelhuis (*Het Sprookjesbordeel*), KVS (*Baraque Friture*) and HETPALEIS as well as making her own performances with avantgarde companies and productionhouses. She is part of the artistic crew of theatrecompany Het nieuwstedelijk. Last summer she performed *Last call* for a month at Edinburgh Fringe festival. *Last call* is the dynamic projection of a comic with a live voiceover and soundtrack. She is fascinated by the process of collecting material from interviews and interventions in the public domain (this has resulted in a theatretriptic called *Naast*. Sara is currently working on a new performance, *Haroun*, which will première at Krokusfestival 2018. Major parts in television series: *Het Goddelijk Monster* (Eyeworks), *Binnestebuiten* (TvBastards) and upcoming shoot for new dramaseries *De twaalf* (Eyeworks). Leading roles in film : *Olivetti 82* (Primetime) and *Le ciel Flamand* (Lumière).

JASPER DŽUKI JELEN (The Netherlands/Slovenia)

Jasper works as a choreographer/performer. Graduate from Codarts (2006), he worked for a decade with Erik Kaiel/Arch8 and developed into a co-creating dancer, while performing works such as *No man is an Island* and *Murikamification* throughout Europe. Parallel to his performing career Jasper developed choregraphic- and movement methods in residencies and commissioned works. He is a returning guest teacher at professional dance faculties in The Netherlands and Belgium, teaching partnering, floorwork and improvisation, as well as the site-specific programm Making Space. In 2014 architect/performer Mojra Vogelnik Škerlj and Jelen established The100Hands. Central to their work is the physical contact between people and its implications in contemporary society. By going off-stage and by letting the moving body relate in familiar and unfamiliar ways to its surrounding, fundamental themes as safety, intimacy, sexuality, friction and the questions of power and trust surface. Their physical and open approach has led to works that speak to the understanding of young- and mature audiences alike. The100Hands have co-produced works with Krokusfestival (Belgium), Aabendans (Denmark), Dansstationen (Sweden), D-CAF (Egypt) and Dansbrabant (The Netherlands).

Information about the selection process

Each PUSH-partner will select its own artists participating in the LAB. Scenekunstbruket will process the applications by 30th June 2017.

There are two places on the (over)protection LAB for artists based in Norway (who will join four artists each from Belgium and Scotland, and two each from Ireland and Denmark). All artists will be paid a fee of NOK 7.154,- the 8 days, and per diems NOK 5.440,-. Scenekunstbruket pays travel cost. Accommodation is included in the lab.

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FAQs

What kind of artists are we looking for?

We are looking for artists involved in making theatre and dance, ideally if you have made work for young audiences before (or can show us a strong interest). We would like to find a group of artists at different stages of their career although due to the complexity of an international residency it's unlikely to be suitable for artists still studying.

What information should I include in my application?

We are looking for artists who have experience in making and touring work and who are excited about creating theatre and dance for children. We'd love to see examples of your work (images, descriptions, film clips, reviews etc) so do include them in your application via web links and/or Dropbox. We are also looking for artists who have a genuine interest in the LAB topic and can bring their ideas to the group, artists who are committed to making change happen.

Is there a word count/time limit?

While there isn't a word limit for your answers, we would ask you to consider the application processors and think about concise answers. Think about the key facts/opinions/ideas you want the panel to know and the best way for them to be clear and not lost in paragraphs of information.

How will Scenekunstbruket assess the applications?

We will read and talk through each application thinking about these key criteria:

Proven interest in theatre and/or dance for young audiences.

Quality of work as a maker.

Proven interest in the Lab topic of (over)protection.

Quality of ideas and interest in how they intersect with work for young audiences.

Potential impact of this Lab for the artist and their career.

This means we are interested in hearing about your artistic work but also any other ways in which you have been involved in the topic even if not related to your practice as an artist such as political activism, voluntary work, academic study. We are not looking for academic essays or perfectly written English, focus on getting your ideas across and who you are as an artist.

Do all artists have to stay in the LAB accommodation?

Yes, all the participants will be booked into the same accommodation. This is to allow all the LAB participants to live together for a week, to facilitate deeper discussion and opportunities to get to know each other. If this is a problem for you for any reason please let us know at the time of application.

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How many places are there?

There are 14 places in total for this Lab with 2 available to artists based in Norway. Artists based in Ireland, Scotland, Belgium, and Denmark will be selected by the other PUSH partners. A selection process will take place for each of the three Labs, it won't be the same artists taking part in all three.

Can I apply for more than one LAB as I'm interested in more than one topic?

Yes, you can apply for more than one LAB though priority will be given to those who haven't taken part in a previous one. If you are really interested in other topics and are not selected for this Lab, you are welcome to apply for the other LABs.

Can I apply if I haven't connected with Scenekunstbruket before?

Yes, we would encourage all theatre and dance artists interested in the topic and work for young audiences to apply.

Can I apply for this Lab if I'm not based in Norway?

Priority will be given to artists based and making work in Norway. If you are an artist who would like to apply from other parts of Europe, please contact us before applying. If you are based in Belgium, Ireland, Scotland or Denmark you can contact us to be put in touch with our partner in your country.

The partner organisations are:

[Imaginate](#) (Scotland)

[cultuurcentrum Hasselt / Krokusfestival](#) (Belgium)

[The Ark](#) (Ireland)

[Åben Dans](#) (Denmark)

[Scenekunstbruket](#) (Norway)

We aim to ensure the application and selection process is straight forward and fair. If you have any questions about the process, or the project in general, please email push@scenekunstbruket.no



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