



# NEXT GENERATION WORKSPACE

## International research residency into theatre for young audiences

A project in co-operation between Starke Stücke –  
International Theatre Festival for Young Audiences Rhine-Main, Künstlerhaus  
Mousonturm Frankfurt, Theaterhaus Frankfurt and the Hessian Theatre Academy

2016 –2018  
to be continued

## CONTENTS

<b>NEXT GENERATION WORKSPACE</b>	<b>p. 2</b>
<b>CONCEPT</b>	<b>p. 3</b>
<b>AREAS OF RESEARCH</b>	<b>p. 5</b>
<b>CONDITIONS</b>	<b>p. 7</b>
<b>BACKGROUND</b>	<b>p. 10</b>
<b>PROJECTS 2016-2018</b>	<b>p. 12</b>



## NEXT GENERATION WORKSPACE

Next generation workspace is an international residency programme in several stages that was initiated in 2016 by the international festival for young audiences *Starke Stücke*, Künstlerhaus Mousonturm and Theaterhaus Frankfurt. Every year since the workspace has invited a group of twelve artists from all disciplines of the performing arts to come together; four international theatre practitioners, three independent artists from the region and five students from the Hessian Theatre Academy are given the opportunity to explore theatre for young audiences together in the context of their own artistic practice.

In three working phases of two weeks each over the course of one year, the workspace provides space for the artists to try out their ideas under professional conditions but without the pressures of production, show the results of their research to the public and test it in encounters with an audience. Next generation workspace's key aim lies in developing, investigating and testing ideas, concepts, practices and forms of communication that emerge from the artistic identities and self-commissioned tasks of the participants and go beyond these to openly question, critically reject or adapt for individual purposes established methods and ways of working. In Phase I (in February/March) the group attends the *Starke Stücke* Festival, in Phase II (in July) the young artists are able to develop their own research topics at the Mousonturm and try out their ideas in practice, and in Phase III (in February/March of the following year) they present the results of their research as try-outs in front of a test audience.

From 2016 to 2018 25 artists have come together in Frankfurt: directors, actors, stage and costume designers, dancers, performance and video artists from Austria, Hessen, Great Britain, Iran, Latvia, the Netherlands, Nigeria, Norway, Serbia and South Africa. They have questioned the form and content of contemporary productions, com-

munication formats, theatrical institutions and production conditions for theatre for young audiences and have got to know the target audience and protagonists of the independent scene who produce and present theatre for young audiences in a range of contexts in the region. In the previous years of the residency a total of 15 research questions and projects have been developed, extended and tested with an audience in various formats.

Out of the research formats from the 2016/2017 year group several theatre projects have already been conceived and produced that were funded by the city of Frankfurt and the Hessian Ministry for Science and Art and given world premieres with support from the workspace's co-operation partners.

At the "finale" for the first year group in March 2017 as part of the *Starke Stücke* Festival in Frankfurt and subsequently during the Hessian children's and young people's theatre week KUSS in Marburg an intensive exchange arose between theatre and culture practitioners from the Rhine-Main region and the international artists working in the field of theatre for young audiences.

The following publication offers an overview of the concept, aim and structures of this special co-operation project. It provides insights into a work in progress, summarizes the initial outcomes of the first two years and presents a view of the potential for innovation in both regional and international theatre for young audiences in the future.

A German version of this publication is available on the *Starke Stücke*, Künstlerhaus Mousonturm and Theaterhaus Frankfurt websites.

[www.starke-stuecke.net](http://www.starke-stuecke.net)  
[www.mousonturm.de](http://www.mousonturm.de)  
[www.theaterhaus-frankfurt.de](http://www.theaterhaus-frankfurt.de)

### Rooms



## CONCEPT

The basic idea behind the workspace is an open exchange about artistic creativity in the performing arts for and/or with children and young people. For one year the participants form an international professional forum of those starting out in the profession where they can share experiences and ask critical questions, develop new ideas and concepts together and try them out under professional conditions.

In the first residency phase the international group is formed. This then attends and discusses selected productions in the programme of the Starke Stücke Festival. Informed by their own artistic backgrounds, the participants discuss the chosen topics, forms and aesthetics of the productions as well as production conditions, strategies for engaging with target groups, whether limiting ages of the audience makes sense, the options for translating foreign language texts, education methods etc. The artists' varied training and cultural backgrounds will be articulated along with a range of educational, ethical and political viewpoints which have formed the participants' individual artistic understanding and their creation of theatre for young audiences. One further central aspect that runs consistently through all phases of the residency is the development of and reflection on a common critical discourse and an exchange of experiences with different working methods. Chaired by the workspace project team and accompanied by external mentors, issues and questions are formulated together, discussed and placed in relation to each other. The forum remains in place through the two subsequent research phases to ensure there is a continuity of shared enquiry.

### 2. Accompanied research process

The group will be accompanied with varying intensity over the full period of the residency. After a break of four months the participants will immerse themselves once again in the research process for two concentrated weeks at the beginning of the summer. The team of moderators will help to establish a connection with the previous forum though the choice of content to focus on is made by the participants themselves. These will find themselves in small groups for phase 2 and will experiment on their own research topics, a special theme or artistic format either individually or in alternating groups with an open approach to the results. Each individual research process will be supervised by the team of moderators and the artistic mentors. During this phase the emphasis is on joyful experiment. We are not concerned with the linear development and realization of an

idea, but rather with artists daring to try out new artistic approaches of their own within a framework where failure is not only permitted but can be judged to be a step forward. With or without a "test audience" the artists can use the rehearsal rooms of the Mousonturm, Theaterhaus or even public spaces to find out what stimulates them, how and with whom they would like to work, support each other and give feedback.

### 3. Individual initiative and ideas

The workspace is intended as an experimental laboratory addressing the needs of the participants and actively devised by them by including their own artistic and practical experiences, methods of reflection and working strategies in the group process. The group therefore determines the timetable for Phase II to a large extent by themselves, based on the experiences from Phase I. This demands a high degree of independence and engagement from the participants as well as tolerance and patience in group dynamic processes. At the same time, due to its participative structure the workspace is a space which is open to be adapted to fit their ideas – a space of possibilities where new forms of artistic collaboration can be tried out.

Artistic impulses are prompted by attending the Starke Stücke Festival together as well as performances in the Mousonturm's programme through the year. In addition to this, performance discussions, debates and a selection of workshops are also offered as part of the festival. By working together closely with mentors who are also active in the same sector, the participants gain insights into the broad spectrum of artistic work with and for young people. There is also a chance to get to know more about Starke Stücke's education programme, to encounter the "festival experts" (a group of young theatre scouts) and to gain some knowledge of the funding structures and networks that operate in the region. In this way the workspace evolves a diverse shared working environment dedicated to "theatre for young audiences" which can take very different forms depending on the group.

### 4. Try-outs with test audiences

From Phase II the artists also have the opportunity to continue their researches with a selected audience. This means that stages of work can be shown to an audience and discussed with them at pre-arranged times in order to gain valuable feedback early in the process. Depending on the research project this can be helpful in all phases

of development. However, this is by no means compulsory. Research can also be conducted internally and an audience only involved when a specific need is felt to do this.

On the one hand the forum itself and the extended workspace team are also available as test audiences. Here there is feedback- on developing the concept, dramaturgy, production or technical realization – from colleagues working in various fields who have followed the research project from the beginning. On the other hand there is the opportunity to invite children and young people or a “mixed audience” to rehearsals before the officially announced try-outs at the Starke Stücke Festival. This can be conducted in the form of a workshop, for example, or a short presentation followed by a discussion. These can be organized through an open call using the network of the partners: groups of interested children, teenagers and families register their interest and are then sent up-to-date information on the projects. In this way a pool of potential “test audiences” is formed over time.

Presentations of all the projects are announced to the public as part of the festival and discussed afterwards together with a wider (professional) audience. This also offers a chance to talk about one’s own work in the discussion. In this situation the participants also meet the following year’s workspace group – so the try outs function as a form of relay handover to the next generation.

### **5. next generation plus**

During the try outs for the eight research projects that were tested at Starke Stücke in March 2017 the creative potential of the young artists was more than clear. Just as clear were their ambition and commitment to continue producing professional theatre, dance and performance for a young audience or audiences of mixed ages in future, and their desire to connect to the network in the Rhine-Main region. The development team has already reacted to this during the first year and produced an outline for next generation plus. This includes all options for promoting the further development of the research objectives and the professional development of the artists beyond the workspace period.

An information session about funding opportunities, advice and help with applications, suggestions regarding other potential funding programmes and co-operation partners and presenting the (regional) participants at the Congress of the South-West working group on children’s and young people’s theatre at the KUSS Festival in Marburg complete the programme. The development team is currently considering how this extended programme can be expanded

and systematized.

### **6. International networks and participation**

The issue of equal opportunities for participation remains a challenge due to the regional and international character of the residency. In keeping with new possibilities for integration the project is open to those who cannot come to Frankfurt for every working discussion. There is also the wish to extend the NGW Plus programme on an international level. Working groups of regional and international artists are already being formed to create productions arising out of the workspace. At the same time, however, it is becoming increasingly difficult for artists from certain parts of the world to obtain approval for visas. In 2016 visas requests were turned down for one artist from Nigeria and one artist from Iran. These developments are worrying because international exchange is a fundamental part of the concept of the next generation workspace. Being able to enter into an exchange with ALL motivated and qualified artists about the future of theatre for young audiences and to include ideas from different parts of the world is one of the project’s core objectives!

### **7. Effects and prospects**

In terms of the research residency 2016-2018 a number of co-operations or at least realistic attempts at co-operations have already arisen. For example Joshua Ademola Alabi’s group, Kininso Konzept from Nigeria were invited to Starke Stücke with their play ‘Sandscape’. Due to an absence of visa approval in 2017 the performance had to be postponed by one year and cannot be shown until 2018. Several research projects form the workspace itself have subsequently been developed further.

Annasara Yderstedt was invited to the Fringe Festival in Stockholm with a more developed version of ‘Playground’. The duo Wicki Bernhardt and Janna Pinsker premiered ‘Heute mobben wir die Birds’ at the Mousonturm in October 2017 and MONSTRA (Katharina Speckmann and Gesa Bering) premiered ‘Alice sagt, Senf ist ein Vogel’ at Theaterhaus Frankfurt in co-production with the TheaterGrueneSosse.

A production of the concept ‘ROOMS’ by HELLA LUX (Milena Wichert and Liljan Halfen) is planned at the Mousonturm for 2018, with a further guest presentation at Theaterhaus G7 in Mannheim (direction: Bernd Mand). Other plans for co-operations, some of them international ones, are already being planned. To quote one participant in the NGW Finale 2017; “You’re going to be hearing more from us!”



*The Club of Emoticons*

## 8. Evaluation and further development

The concept of the workspace described above was implemented in its first form at the Starke Stücke Festival 2016 and has been continuously developed further because absolute openness to the artistic ideas and questions of the participants lies at the heart of the project. The approach is: fundamentally, everything is conceivable. The challenge lies in working out afterwards whether and how proposals can in fact be realized. While bearing the different perspectives of the partner institutions in mind, the boundaries of this shared project are continuously being tested and redefined. Another part of this shared experiment consists of finding out what the workspace is and can become.

## Areas of Research

The final phase of the second year of the workspace lies ahead of the participants. During the total of 10 weeks that have been spent researching “theatre for young audiences” between March 2016 and 2018 at the festival, in the rehearsal rooms and in the city of Frankfurt, a great deal has happened – both for the artists and for their co-operation partners, their networks and beyond.

Experiment and passionate debate has taken place in all directions: there have been phases of concentrated work and more relaxed parties, thought-provoking visits to the theatre and illuminating try outs with both children and colleagues. Despite the differences between the two years of workspace participants and the idiosyncratic approaches of individual participants, a focus has become evident on certain recurrent topics that have been questioned from a range of practical and theoretical perspectives.

At the core of the workspace lies the investigation of “theatre for young audiences” as a form

in itself. Accordingly what many of the projects and discussions have in common is a search for forms of professional theatre for children and young people developed out of the artists' own understanding of art – ranging from classical spoken theatre through music and object theatre to performance, dance and other forms. Under test conditions the participants stretch formal and thematic notions of “classic children's theatre” and articulate what the personal artistic practice that they imagine and wish for might be. Formal conventions such as theatre's mission to teach or educate, issues of particular responsibilities or obligations regarding young audiences or taboo subjects such as sexuality or death have been discussed and new forms or strategies put forward in order to make it possible to articulate, perform and experience individual and unconventional perspectives.

Within this enquiry interactions with the audience obviously play a central role. While for some the experiment lay in addressing and challenging a particular age group or carrying out “research” relating to their interests, others set themselves the task of reaching a cross-generational audience. The key question with the various groups' different approaches is how the contextual aspects of their challenge to the traditions of theatre for young audiences can be transposed more clearly to the artistic tasks they have set themselves in developing their plays and projects and can therefore be treated with greater autonomy.

The relationship between the audience and the performers can be seen as an additional area of

experimentation. Who is actually watching whom doing what here? Who is acting for whom? Some of the projects experiment with interactive settings and performance strategies ranging from anarchistic confrontation to silently listening and watching together. Others work with other project formats with more active participation where the children are potential agents on stage and make the issue of the authoritarian relationship between artists and audience explicit in practical terms.

The search for site-specific working methods or formats suitable for public spaces always raises the question of who one's own artistic creation is addressed to. Who actually comes to the theatre, who does it reach, who does it exclude, how can theatre be developed that is targeted for an audience that doesn't go to the theatre?

The protected space of the residency essentially allows most of the participants to examine their own roles as theatremakers and on-stage agents, to surrender familiar positions (even if only provisionally) and strengthen them through productive encounters. This strengthens one's own sense of place within the professional landscape. Uncertainties and doubts about one's artistic independence, which in most cases is only just beginning, can be articulated and shared. In addition to this, the workspace generates a network of cultural agents who follow each other's careers and can use each other as interlocutors and advisers just as they may also potentially be considered as active collaborators on each other's next production.

*Heute mobben wir die Birds*





*Playground*

## CONDITIONS

### 1. Composition of the group

The workspace is essentially aimed at students, artists and graduates in the disciplines: acting, directing, dramaturgy, puppetry, performance, dance, stage design or music who have a firm interest in an artistic interaction with young audiences. The group of 12 participants in the residency is put together as follows:

- three artists resident or working in Hessen
- four resident or principally working outside Germany
- five current students of the Hessian Theatre Academy (HTA)

Participation in all three phases of the residency is a mandatory condition as is sufficient knowledge of English to be able to communicate during the working process.

### 2. Services provided

Participation in the residency is free of charge on condition that participation in all three phases of the residency is compulsory. The organizers will provide organizational, content and technical support for all phases of the residency. For non-HTA participants in the residency the organizers will provide an allowance for expenses for phases II and III. Travel to and from Frankfurt may be subsidized within a limited budget. Participants will also be given help to seek or apply for additional subsidies for travel costs. Accommodation and subsistence is guaranteed for participants who are not resident in Hessen, along with the cost of tickets during the festival, and travel costs within the city of Frankfurt in all three phases. The Mousonturm will also make workshop stages available during the practical research phases.

<sup>1</sup> From the courses BA and MA Applied Theatre Studies and MA Choreography and Performance (Institut für Angewandte Theaterwissenschaft Giessen), Acting, Directing, Theatre and Orchestra Management, Master Contemporary Dance Education and Music Theatre/Singing (Hochschule für Musik und Darstellende Kunst Frankfurt), MA Dramaturgy (Goethe Universität) and Stage and Costume Design (Hochschule für Gestaltung Offenbach).





*Participants in the next generation workspace 2016/2017*

### 3. Application and selection procedure

Between 100 and 150 applications are received each year, of which just under one third come from the Rhine-Main region and the rest from applicants worldwide. In selecting candidates one important factor is their proven commitment to creating and to challenging theatre for young audiences and another is the level of professionalism shown by the candidates. A decisive factor in selection is finding those candidates who are best able to use the one year programme in order to be able to advance their own research and planned project independently and therefore to benefit subsequently from the extended network around Starke Stücke, the Künstlerhaus Mousonturm and Theaterhaus Frankfurt. To a large extent these are those candidates who currently find themselves in a transitional phase between finishing their studies and starting a professional career. While university study is by no means essential to taking part, relevant project experience in one of the specified disciplines is. In addition, care is taken to ensure that the international places are filled with the broadest possible mix of people from European and non-European countries and that the HTA places represent the widest possible range of courses, always bearing in mind that there must be clear interest and often a research plan that has already been formulated.

### 4. Conception and Project Team

**Nadja Blickle** (Project and Festival Direction, Starke Stücke, KulturRegion FrankfurtRhein-Main)

**Marcus Dross** (Dramaturg, Künstlerhaus Mousonturm)

**Susanne Freiling** (Festival Direction, Starke Stücke and Theaterhaus Frankfurt)

**Liljan Halfen** (Project Manager next generation workspace)

**Detlef Köhler** (Festival Direction Starke Stücke and TheaterGrueneSosse)

### 5. Mentors

**Jetse Batelaan** (Theater Artemis): 2016 - 2017

**Philipp Karau** (SKART, Masters of the Universe): 2016 - 2018

**Rob Vriens** (Theaterhaus Ensemble): 2018

### 6. Co-operation Partners

**Philipp Schulte** (Hessian Theatre Academy)

**Katharina Speckmann** (Hessian Theatre Academy)

The project team has developed the concept of the workspace collaboratively, meeting several times a year in order to adhere to common guidelines, to discuss the process and priorities for individual phases of the residency and to evaluate these afterwards. The project team also serves as the jury to select the participants.

## 7. Structure

One of the partners takes charge of the organization and financing for each of the three phases of the residency. Coordinating and implementing the programme, as well as communicating with all those involved for the entire duration of the project is the responsibility of the project management.

## 8. Financing and Partners

The next generation workspace is made possible by funding from the Hessian Ministry of Science and the Arts and the Hessian Theatre Academy. Where possible travel costs for the international participants will be applied for from international cultural institutes. ASSITEJ international, the worldwide network of children's and young people's theatres supports the open call for participants. Künstlerhaus Mousonturm and Theaterhaus Frankfurt work to realise the try outs in phase III along with other presenters in the regional network of Starke Stücke.

	Period	Content/Priority	Organization & Finance
Phase I	February/March	getting to know each other and forming groups visiting the forum and try outs by the last NGW groups artistic impulses and developing own ideas contact and exchange with regional network	Starke Stücke
Phase II	July	devising internal forum refining questions, ideas and aims and making these more precise artistic research and firming up project	Künstlerhaus Mousonturm
Phase III	February	artistic research refining project internal try outs with test audiences meeting with "new" next generation	Künstlerhaus Mousonturm Theaterhaus Frankfurt Starke Stücke
NGW plus	following on	structural advice (looking for project partners, funding etc.) following up project ideas	Relevant project partners

*MONSTER – wo ist hier vorne?*



## BACKGROUND

**Starke Stücke** invited an international group of young artists to the festival in both 2014 and 2015: exchanges about their ideas, practices and visions lasted ten days. With the support of ASSITEJ international and the Platform for Franco-German Art, artists came to Frankfurt from Brazil, Egypt, France, Iran, Ireland, Israel, Nigeria and Serbia and met students and young self-employed theatremakers from around the festival. This exchange turned out to be highly fruitful for all those involved. The participants established close contact with each other. Shared questions were articulated and ideas were developed for new projects. After this intense exchange the desire arose to put the project ideas into practice – which had not previously been planned as part of the programme. The festival expressed great interest in developing the concept further. Together with **Künstlerhaus Mousonturm** and **Theaterhaus Frankfurt** the plan was created to extend the programme with two further phases of work in order to make it possible to realise project ideas and to provide lasting inspiration for theatre for young audiences in Frankfurt and the Rhine-Main region. The presenters of the

**Starke Stücke** network organized in the cultural region FrankfurtRhineMain were involved in this from the start. The participants in the workspace visited various venues during the festival and got to know the cultural presenters in the region and their work in context. Doing this should create the possibility that the works that result from the workspace may also be presented as part of the children's and young people's theatre series in the touring venues, community centres and town halls of the region.

In Autumn 2015 **Künstlerhaus Mousonturm** in Frankfurt, together with numerous partner organizations began its project initiative ALL IN: in numerous project segments that were closely woven together both regional and international artists addressed the question of the development potential for a serious, cross-generational, artistic and institutional theatre practice aimed in particular at young audiences. The co-operation project next generation workspace is one of the core projects of this initiative. All the ALL IN projects share a challenging interest in playing around with, expanding or stretching familiar theatre forms in order to create space for contradictory content, new venues, unconventional participation strategies and open forms of hospitality. In this respect the workspace is a predestined starting point for further discussion and discourse about new artistic and institutional forms in the context of a future theatre for young audiences.

**The Theaterhaus** presents up to 300 theatre performances and projects a year exclusively for and with young audiences in the most diverse age groups from 1 to 16 years old. Its resident companies, the Theaterhaus Ensemble and Theater-GrueneSosse, as well as other Frankfurt artists produce independently in a range of formats. There is an intensive exchange about content and form and, of course, target audiences and the reality of their lives remain at the core of the work. The Theaterhaus brings many children into contact with theatre for the first time. Particularly in its school performances it reaches children and young people of all social levels and cultures: its audience represents the complete urban society of Frankfurt – albeit only the young ones. The Theaterhaus has supported theatre practitioners of all disciplines for many years working together on new ideas that they wish to try out in a targeted manner in exchange with a young audience. For this it offers its stages, its expertise, its broad network in the region and contacts with an audience that is willing to experiment.

*Imbalance*





## Übungsspiel

It also sees the next generation workspace as a chance to test its own work. Which themes are of interest to a particular age group? Which forms are appropriate? What motives guide the various participants? Do experimental efforts lead to interesting new approaches? Where are the points of contact? Where are boundaries shifted and where are things created that were not thought of or done before? Hoping to find a lively and critical exchange, the Theaterhaus looks forward to potential collaboration with the participants in the next generation workspace.

**The Hessian Theatre Academy** provides an umbrella network for all universities involved in theatre training in Hesse as well as the Hessian State Theatre, all city theatres and beyond them also theatres from Baden-Württemberg and Rhineland Palatinate. Multiple links between the disciplines of the performing arts together with student projects at the partner theatres offer the students new opportunities to prepare themselves for the complexity of an artistic career. As an “academy from below” it is not only based on open and ever closer collaboration between the teachers and artistic directors, but also on the many initiatives provided by students in the network. The performing arts – dance, music, theatre – are undergoing change on many levels: production methods are changing, the notion of art is continually questioned and the aesthetic results take on some sur-

prising forms. The next generation workspace looks for new ways of breaking with conventions in the field of children’s and young people’s theatre –and as an academy we are interested in precisely these approaches, which allow our students to think creatively and critically about future forms of theatre and to develop these themselves. The Theatre Academy welcomes its close co-operation with theatres in the region as part of next generation workspace. As a network for study and production whose aim is to investigate the future of the performing arts, its committed dedication to this field of work reinforces its plan to give its students the best possible preparation for the diversification in the composition of audience groups that has already begun.

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[www.starke-stuecke.net](http://www.starke-stuecke.net)

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[www.theaterhaus-frankfurt.de](http://www.theaterhaus-frankfurt.de)

## Participants in the next generation workspace 2016/2017

**Joshua Ademola Alabi (NGA), Gesa Bering (D), Wicki Bernhardt (D), Annika Keidel (D), Janna Pinsker (D), Ana Popovic (SRB), Christina Rauchbauer (AT), Katharina Speckmann (D), Mari-Liis Tigasson (D), Milena Wichert (D), Ines Wuttke (D), Annasara Yderstedt (NOR)**

**Video: [vimeo.com/220923653](https://vimeo.com/220923653)**

**Playground** (photo page 7)

Annasara Yderstedt, Stavanger (NOR), Annika Keidel, Frankfurt, dance for ages 2 to 4 playground at Untermainkai Playgrounds are oases for children in the middle of the city. Playground turns a sand pit on the bank of the Rhine into a stage for all those who want to let loose there, forget themselves and much around or just happen to be passing.

**Rooms** (photo page 2)

Milena Wichert & Annika Keidel, Frankfurt, happening/installation for ages 8 and above This is my space. My habitat. My home? Your own four walls become a set. An installation space you can enter, inhabit and shape. A search begins with the aid of smells, images and stories. Where will we arrive, find shelter, stay awhile or remember?

**Heute mobben wir die Birds** (photo page 6)

Janna Athena Pinsker & Wicki Bernhardt, Gießen, performance for ages 13 and over

An anarchistic introduction to performance theatre: on stage two performers who do what they want. They become biological researchers and sex objects, they transform into animals and politicians and ultimately start a conversation with their own play.

**Imbalance** (photo page 10)

Joshua Ademola Alabi, Lagos (NG), Performance, performance, no age restrictions

The performance starts its daring game in the middle of the vibrant Kurfürstenplatz - revolving around the differences, similarities and imbalance between humans and nature, between things and time.

**MONSTER - wo ist hier vorne?** (photo page 9)

Katharina Speckmann, Frankfurt & Gesa Bering, Gießen, theatrical experiment for ages 8 and over

Typical theatre: watching and being watched, some are in darkness, some are in light. Suddenly people start looking back from the stage and everything gets thoroughly mixed up. A slow process begins, getting to know each other, a form of training until the audience monster is finally tamed...

**Übungsspiel** (photo page 11)

Christina Rauchbauer, Wien (AT) & Liljan Halfen, Leipzig, Play for ages 11 and above

Two groups face off against each other. As chance will have it they sweat, compete with each other at dancing and belt out a few choruses. Like figures on an outsized pitch the players set each other tasks and questions and advance one area at a time. The only certain outcome is that the game will be fun.

**The Club of Emoticons** (photo page 5)

Ines Wuttke & Mari-Liis Tigasson, Frankfurt, interactive performance for 12 people aged 11 to 91.

Do you want to join the legendary "Club of Emoticons"? :) Then take part in our challenge and play with us for exclusive membership. Lots of great prizes for the winners! Be part of it!:(:)))))) And follow us on Instagram and Snapchat! #clubofemoticons

**7:40 Uhr / Abschied**

Mari-Liis Tigasson, Frankfurt, family diary video documentary with no age limits.

Most of our time is spent waiting for something spectacular that might still happen in life. A private look at my family - over four months.

## Participants in the next generation workspace 2017/2018

**Lana Coporda (NL), Mara Gange (LV), Rana Ghaderi (IR), Maud Haddon (GB), Ossian Hain (D), Meike Hedderich (D), Anne Kapsner (D), Monika Kosik (D), Anne Mahlow (D), Ksenia Ravvina (D), Arthur Romanovski (D), Mthokozisi Zulu (ZA)**



*Participants in the next generation workspace 2017/2018*

### **CIRCLE**

Ksenia Ravvina, Frankfurt & Mara Gange, Riga (LV), performance for ages 9 and over

Circle looks at time: how we are aware of it and what it means to us also regarding our own mortality. Equipped with a range of materials the performance sets off in search of our place in both natural and artificial worlds. Here Circle offers a space in which nobody is pretending and time for everyone to share.

### **LIONS AND LIQUIDS**

Mthokozisi Zulu, Durban (SA) & Lana Coporda, Rotterdam (NL) & Monika Kosik, Gießen, Music/dance/performance/theatre for ages 9 – 13.

Everything is out of control: my body is doing whatever it likes, getting longer, wider, hairier, more fluid and producing more and more questions. All incredibly important, extremely embarrassing and completely unavoidable. LIONS AND LIQUIDS is a funny, bold and playful examination of the changes that everyone has to deal with during puberty.

### **SCHULAUFLUG**

Ossian Hain & Anne Kapsner, Frankfurt & Anne Mahlow & Arthur Romanowski, Gießen, performance for ages 9 and over.

In the morning the streets are empty. We sit in rows, being very good. We do not look out of the window. We learn something about the world. But today we put away our books and take our neighbour's hand. Curtain up – today it's the school trip. The performance 'Schulflug' gives its audience a behind the scenes view of the (school) system, a world of discipline strategies and break time snacks.

### **THE SLEEPING BEAUTY**

Maud Haddon, Leeds (GB) & Rana Ghaderi, Teheran (IR), performance/installation with no age restrictions. Silence. Darkness. Beyond space and time. The alarm clock rings. You slowly open your eyes. You're still miles away. Before you get up and the day takes its course, take a moment. Wait. Close your eyes again. Let your head fall back onto the pillow, let time pass. You will see pictures and hear voices, dreams from within. You will see yourself and admire your beauty. She's sleeping. Wake her up.

### **VON PINKEN ELEFANTEN UND WÖRTERBÜCHERN**

Meike Hedderich & Nele Beinborn, Frankfurt, presentation, für alle ab 10 Jahren

presentation for ages 10 and over. There's a pink elephant in the room that no one's talking about. What's it like when nothingness spreads out inside you and eats up all your words? There's nothing else you can do but learn the dictionary off by heart – and hope that one of the words fits. About pink elephants and dictionaries tells of just how difficult it can be transporting things from one person's head to another's.

### **Participants in the next generation workspace 2018/2019**

**Charlotte Bösling (D), Max Brands (D), Olivia Furber (UK), Tijana Grumic (SRB), Anna Hasche (D), Solveig Hörter (D), Sara Marchand (CA), Hanna Steinmair (D), Bastian Sistig (D), Ia Tanskanen (D), Joana Tischkau (D), Jermiah Ikongio (NGA)**

The projects are still being created and will be presented at the Starke Stücke Festival 2019.

