Bheetar Bahar - FAQ
Training programme for performing artists

**Bheetar Bahar** is an online training programme for performing artists in India to learn how to use performance to process current personal realities. Artists from Karnataka and Kerala are particularly encouraged to apply.

**Call for Applications**
**Deadline: July 24, 2021**

This is a new programme, designed specifically for Indian performance practitioners, and while the following information provides clarity on what the programme aims to be, it serves as a guideline alone.

If you have any questions that are not answered here, or you would like to discuss any of the details presented here with respect to your particular circumstances, feel free to get in touch and have a conversation.

**Who is this programme for?**
The programme is designed for performance makers: playwrights, directors, devisers, designers, dancers, musicians, stand-up comics and spoken word artists, with an interest in working with their own current emotional, relational experiences. In addition to experience, skills and artistic inclination, we are also looking for creators who are able to devote their time and energy to bring these insights and tools from the programme to their cohorts/communities. Applicants should be aware that the programme, by its very nature, will require a willingness to explore and confront themselves, their biases, leanings and learnings. These will serve as the primary source of their performance making process. It is important to note that we do not see this programme as a replacement for professional mental health treatment. Rather, it is a forum and method that integrates the self of the performer, their performance material and the communities they work in. The wisdom of when/how to seek a different sort of help/resource is an important, embedded part of the programme.

**Is prior experience a requirement?**
Practitioners with 5 or more years of active experience will be better suited to handle the rigour of the programme.

**Who will be facilitating?**
The primary faculty for the programme are Maitri Gopalakrishna, Shabari Rao and Sharon Paz with inputs from guest faculty.

**Maitri Gopalakrishna** is a drama therapist, counselling psychologist, theatre-maker and practice researcher based in Bangalore. She has a PhD from the Tata Institute of
Social Sciences (Mumbai) and an MA in Drama Therapy from the California Institute of Integral Studies (San Francisco, USA). She works with both individuals and groups in a variety of institutional and community settings. Over the past 15 years, she has also been part of several national and international performance, research and training collaborations. In 2020, she was invited to be Artist-in-Residence at New York University.

Shabari Rao is an artist and academic from Bangalore, India. Her work is rooted in practice-based research and engages with education, mental health, gender, the environment. Her work is collaborative and emergent in nature and takes the shape of performing, directing, teaching, writing, and more recently, experimental film and audio work. In 2021, she is sharing her work at the Magdalena Festival, at the IFTR annual conference. Shabari holds a BA in Kathak and Choreography (Bangalore University), a Professional Diploma in Dance Studies (Trinity Laban Conservatoire for Music and Dance, UK) and an MA with Distinction, in Dance and Education (Royal Academy of Dance, UK). For more details visit www.shabarirao.com

Sharon Paz (Associate Faculty) is a visual artist, born 1969 in Israel, received an MFA from Hunter College, New York, USA. She now lives and works in Berlin. Paz has exhibited extensively - in Weserburg Museum für moderne Kunst, Bremen, Germany, Smack Mellon in NYC, The Museum of Contemporary Art in Shanghai, China, and the Herzlyia Museum of Art and Petach-Tikva Museum of Art in Israel. In the past her work has been supported by the Senate of Cultural Affairs and Hauptstadtkulturfonds, Berlin, The Fund for Video Art and Experimental Cinema, CCA Tel-Aviv, Goethe-Institut, The Rabinovich Foundation and the Lottery Art Council in Israel. Her video works are part of the collection of the Neuer Berliner Kunstverein, Video-Forum Collection, Berlin and The Israel Museum, Jerusalem. Her production was shown in Sophiensaele and Dock11, Berlin, FFT Düsseldorf and studiobühne koln, and Akko Festival, Israel. Her work has been screened at numerous festivals and galleries such as Thomas Erben Gallery and Art in General in New York City; Transmediale 11 in Berlin.

The programme will also be supported by a team of apprentices and guest faculty whose expertise and perspective we are fortunate to have.

How much time will I have to devote to the programme?
Expect to spend an average of 15-20 hours a week on this programme over the four months. Although there may be weeks when you need to put in a bit more and weeks where the load is a bit lighter. The programme is divided into three phases.

Phase 1 (6 weeks in August - September) you will have class twice a week (2 hours each). In between classes, you will also be required to read, write and contribute in other ways to the cohort.
Phase 2 (6 weeks in October - November) in this phase you will start putting together bits of material, showing and getting feedback. There will be a once-a-week
group check in plus scheduled times for “show and tell” and small group work through the six weeks.

**Phase 3 (2 weeks in November- December)** you will be meeting individually with mentors as you develop your performance proposal/action plan that you will have to present by the end of this phase. Besides attending meetings and making work, there will be a significant amount of research, self-exploration and analysis and documentation that you will have to do.

**What happens after the programme? Is there a follow up process?**
The programme ends in December. Interested and ready participants may have an opportunity to actually make and show their performance pieces in an online decentralised festival in February 2022. We hope to be able to support their process of development and rehearsal as well.

**How come the course is free?**
The Goethe-Institut / Max Mueller Bhavan is supporting the project, so the faculty and apprentices can get paid and costs can be covered. This has been a difficult time for everyone in the performing arts with very little work and sources of income. By keeping it free, we hope to be able to have a range of participants from diverse backgrounds.

**I work in a language other than English, can I attend the programme?**
The primary medium of instruction and the only common language of the cohort will be English. However, all the faculty have experience working in multiple languages. We are committed to making the programme accessible and finding a way so that language need not be a barrier to participation. Performance work can be made in any language, explorations can be done in any language and the facilitating team will figure out ways and resources to be able to understand and share in the work.

**What is the application process?**
After submitting your application (which you can do by clicking here) you may be asked to provide a reference before you are shortlisted. We may also schedule a zoom/phone conversation in order to better understand your expectations and whether or not the programme can fulfil them.