



ANDREEA-LOREDANA TUDORACHE

CHALLENGE YOU AND YOUR COMMUNITY

PRACTICAL GUIDE FOR USING STREET ANIMATION FOR SOCIAL CHANGE

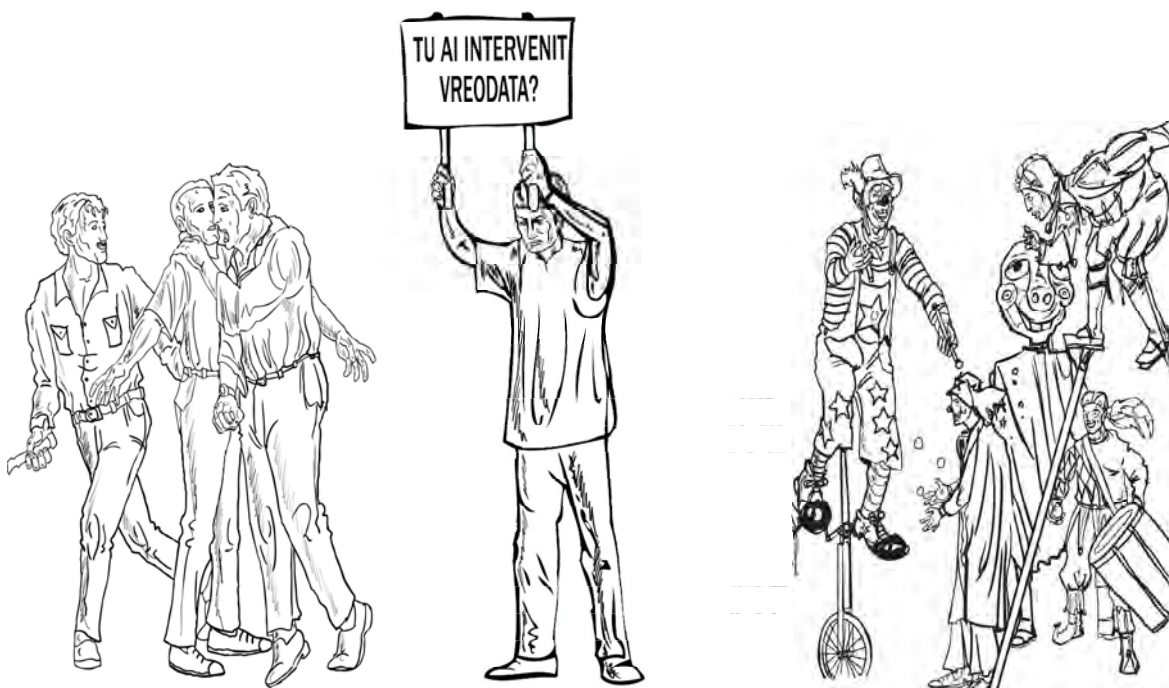
CHALLENGE YOU AND YOUR COMMUNITY PRACTICAL GUIDE



BUCHAREST 2010

Challenge YOU and YOUR community

practical guide for
using street animation
for social change



This guide was developed and edited by **Andreea-Loredana Tudorache** , founder member of A.R.T. Fusion Association with the help of **Monica Constantinescu**.

The process of creation of this guide was inspired by the practical experience accumulated by A.R.T Fusion volunteers and members in the field of social street animation in the last 3 years and mainly in the "Challenge YOU and YOUR Community" project implemented in Turkey (2009-2010)

The images used for creating this material are part of A.R.T. Fusion archives and if otherwise not mentioned were selected from the cliparts.com collections.



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„Challenge YOU and YOUR Community“



You have now in your hands by chance or not a document that brings a new value in what concerns social street campaigning or street arts. Why is it so? Mainly because it aims at combining these two perspectives and enriching what street animation means by “using” its social change potential properly.

You should know from the beginning that this type of guide is the first one to be realized in the English language and what is making it unique is the fact that it offers every reader the chance to go through a variety of street animation methods, to open their curiosity and appetite towards them, and more than that to offer an alternative that maybe was not in your mind: **to practice street animation in order to make a social change in your community!**

In the past years **A.R.T. Fusion Association** has been using street animation in its social projects for tackling and bringing awareness on problems like: discrimination, social exclusion, domestic violence, global challenges (poverty, gender equality, access to education, environment protection, climate change, etc), lack of active participation, human rights abuses, and many more and **the number of its direct beneficiaries has already passed 5000.**

This guide is based on the last 3 years of experience of A.R.T. Fusion Association in what concerns street social campaigning and of its active and self initiative members. The “street” projects of A.R.T. Fusion are implemented mainly in Romania in various regions but also in other countries.

“Challenge YOU and YOUR Community” European Voluntary Service Project (implemented with financial support through Youth in Action Programme) was implemented in Turkey during 2009-2010 based on a collaboration with a local youth foundation and the work and the results of it have shaped the present guide to a great extent.

You can find more information about this project in the chapter “Street Animation for Social Change-Projects in the world”.

More information about A.R.T. Fusion Association, Youth in Action Programme, European Voluntary Service you can find in the “Resource” section at the end of this guide.



We would like **to thank all the volunteers and members** that invested their time, energy, motivation and dreams of a better world in these ambitious projects, that colour the streets of their cities and the lives of the people around them and that never stopped believing that we can all bring along a change in the lives of people around us.

We include in our thanking part all of the partners and supporters of A.R.T. Fusion from its first beginning, we could never do it without all of you and your trust in us remains at our foundation.

If your curiosity is pressing you at the moment we invite you to continue to explore this unique guide and take the most out of it.

A.R.T. Fusion Team



Introduction to the GUIDE

STREET ANIMATION....hm....what is going on through your mind when you see these words? You can think that it is something that is happening on the street and looking at the name is supposed to animate (you)...very general and simple BUT ONLY THAT is insufficient, incomplete and without charm.

You are different from the person that read these lines before you and I don't know too much about you like I didn't know about the person before you BUT I do know for sure that

this GUIDE is addressed to you!!!!

Why?

Simple,

You DESERVE to know more about this fascinating field of street animation!

You have the **POTENTIAL** to become a street animator (*in case you are not one already*)!

When **YOU** want you **will ORGANIZE** an event of street animation!

You will bring a **CHANGE** in the society with the help of this energetic instrument!

YOU are the person that **NOT BY CHANCE** happened to have a look at this challenging/daring material!

Even if you took or not part previously in a show of street animation, even if you produced street animation on some streets, even if you think you know some stuff....even SO....YOU are one of the PERSONS that have to read this guide because for sure it includes something YOU NEED, something NEW and STIMULATING, challenging and as I already mentioned

This GUIDE it meant for YOU!!!!



Take one cup of coffee, or tea as you like, remove any disturbing elements around you, some cookies sound good and make sure you are sitting comfortably...because in the next minutes you are going to spend some quality time and deserve all the necessary attention.

See you on the next page!!!

ME,
Your GUIDE in street animation



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An attempt to define

We call it STREET **ANIMATION**, but other names for it exist also... like:



busking
theatre in situ
street art
entertainments
street show
open space show
urban culture or urban communication
new types of artistic expression
public space show

....so many names but for sure street animation reaches in places where no other types of art manage; it creates action on the roads, on the grass or sands, creates magic in a parking lot, a show in the middle of the city and many others.

It follows you and others like you and it surprises you in places where you do not expect it.

Usually it is something challenging, strange-interesting, energetic, overwhelming or any combination from the ones mentioned.



It is a general term (we admit) but it has some specific characteristics:

! It includes different forms of artistic expression including theatre, music, circus, clowning, dance, carnival, pyrotechnic and so on;

! It takes place in an open space, public, in open air and is accessible to everybody and to any number of persons;

! It gives the chance for the participating people to assist as long as they desire from the moment they choose;

The most important aspect, and somehow fundamental is **the contact with the public**. The passenger, the passer by, spectator, public plays the most important role. The whole show is based around him and most of the time he doesn't stay just as *passerby*.

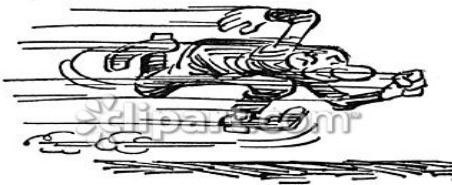




This type of art has a very valuable advantage: **it is extremely honest in the reaction of the target group**: IF HE DOESNT LIKE HE WILL NOT STAY LONGER. The contact with the public stimulates the artist's creativity for offering something new, for improvising or for identifying what precisely is making the passenger to stay and participate. Never 2 shows will be the same!

It is clear and has to be underlined, **street animators CHOOSE the street** as a space for implementing their products because they want to reach the public in real time, to bring along a change in the daily routine, to look and provide new experiences.

REALLY FAST!!!



Think on a scale from 1 to 10 **how clear** it is for you what STREET ANIMATION means?

Note down here → 1 2 3 4 5 6 7 8 9 10

As much as we desire it can't be 10...

...therefore we suggest to you nicely to continue!



Some reflection questions:

- ? What changes do you think street animation can bring in the city you are living in?
- ? What about the changes on your street?
- ? Who do you think needs street animation?



The aim of street animation



Ok, fine....**but WHY street animation?**

Why does this field exist, why do so many people invest their time, energy, creativity for creating something that will pleasantly surprise and touch you in a special and memorable way?

Well my dear curious traveller in street animation field, there can't be only one answer because street animation is something diverse and complex, the same as the reasons for its existence.

If a potential answer comes to your mindit can certainly be part of the extremely generous category that provides answers to the question: „*Why street animation?*”

Divided in categories the answers can look like that:

Reasons that are **motivating** some of the **ORGANIZERS** of street animation events (*they can be even the artists themselves*) :

- £ It makes a change in the ordinary, in the people and cities routine;
- £ It brings the culture to the people and to the ones that don't have access to it;
- £ It changes the image of the city;
- £ It's a tradition of the place, city, region, country;
- £ Promoting new forms of creation, art;
- £ It sends a message, it „educates” the people on certain topics;
- £ It makes public awareness on various issues ;
- £ Answers certain demands on political level;
- £ Is a type of advocacy or media;
- £ It „shakes” the society, challenges, shocks in order to prove something;
- £ For celebrating ;
- £ Is part of a bigger event, as a diversity element;
- £ It attracts new people, tourists;
- £ Money



Reasons inspired by aspects that belong to the **TARGET GROUP** of the street event:

- £ It offers entertainment, makes people laugh, feel good;
- £ Gathers the people, creates social cohesion, reduces the individualism tendency;
- £ To learn something new, to get a message in a non-formal way;
- £ Is open to experiment;



- ✚ Wish to involve, to participate, even to creates;
- ✚ Needs new types of art in new spaces;
- ✚ Ask for new methods or approach in any direction or subject (social, political or cultural)
- ✚ Don't have easy or usually access to certain types of art;

Some of the „personal“ reasons of the artist:

- ✚ He is free and he is expressing freedom;
- ✚ He develops personally;
- ✚ For fame, for being in the centre of attention;
- ✚ Fun;
- ✚ For being different;
- ✚ Send a message;
- ✚ For sharing certain abilities, knowledge;
- ✚ Testing his limits;
- ✚ Learning something new;
- ✚ To make friends, to be part of a specific, certain group;
- ✚ To practice his profession
- ✚ Creates
- ✚ Money
- ✚ Travelling



Did you think what **other** reasons can be?

The list is going to stay open of course.....

Objectives of street animation are diverse, large and usually answer to the society, people, artists, culture or political strategies needs.

The fact that street animation was and is used for sending a social message as part of various projects or campaigns, targeting needing groups, or aiming for changing attitudes and decisions means that this area can be used as an *instrument* witch deserves to be explored and valued adequately.

Some reflection questions:

- ✚ What will be the reasons for which you will do street animation in your city?
- ✚ How long can the duration of the impact of street animation be?



Street animation methods

What is street animation?

Why does it exist?



These are 2 questions that already got some answers on the previous pages, hopefully to your taste.

A new question is looking for an answer now; even if we are going to offer a very generous answer we are sure it is still not going to fill in properly your craving for knowledge brain. But we can assure you that you will get a big portion from us!

The wonder question of **HOW?**

HOW can you do street animation?

Exactly!

The time has come to explore concretely what is being done, how, what are the steps of the entire process, what are the reactions of the public and participants, what are the positive and negative aspects, and also we are going to provide practical examples.

And not only this!

You are going to get information about how can **you practice yourself** a certain method, what or whom you need, what are the steps you need to follow in order for you to be the one that in the end will animate the streets that "call" for you, using the method you want.



Some of the methods, because of the complex physical movement required cannot be explain in detail in this guide. You have to know that for each of these methods there are already out there numerous books and resources, therefore don't be sad, what we will not explain in a few lines in this guide we will ask you to read, research or watch. We made sufficient references to various sources that will offer you a complete (or almost complete) preparation in the direction you are interested in (check the resources part of the guide).

We will serve you an appetiser and open your appetite.

Are you in? Curious enough?





The order we are going to elaborate the methods are „inspired“ by **the statistical frequency of their practice in Europe** (based on :**Streets artists in Europe, European Commission, Policy Department Structural and Cohesion Policies, March 2007*)

We choose to approach in this guide **6 categories of street animation** and some of these categories include several methods which means that after you went through all of them you will have quite a consistent and large variety of choices for you to go deeper, prepare and practice for real.

Prepare yourself to be a street animator!



Some reflection questions:

- ? What do you think you need for starting to practice street animation?
- ? Do you know other people that will be interested to join or to start together with you?





Street theatre

About „non-street“ theatre: „Q: How many spectators is needed for changing a light bulb? A: Three, one for doing the job, a crying child and another one to say: Look dear, they are changing the light bulb!“



Theatre. Street theatre...is one of the most complex and diverse parts of street animation. It can be addressed to all ages, include any kind of subject/theme and by utilizing various accessories it can offer at the same time special significances and outstanding images (masques, shadows, puppets, decorations, costumes, etc.) .

When we talk about street theatre we **DON'T include** parts that belong to circus area: clowning, juggling, acrobatics, we refer strictly to actions that include a story, theme, message, unconditioned by the type of theatre.

It is said that this is **the most common and spread form of street animation** (check: **Streets artists in Europe, European Commission, Policy Department Structural and Cohesion Policies, March 2007*)

Be honest, have you ever been part of a street theatre show's public? What do you think about it?

Let's have a look at the historical process

It is the **most frequent** and also the **oldest** form of public space art. In fact *theatre was born in the street* and for a very long time it took place only in open spaces, accessible to everybody and this aspect can be easily verified by having a look at the Middle Age and also at Ancient Greek Theatre. Stories, fairy tales, legends, jokes of any kind were exposed to everybody for providing entertainment, information, knowledge or they were part of the local culture of those times. Afterwards, more or less 500 years ago, the demanding rise in theatre needs and the advantages of theatre in the closed spaces had to be explored. From that moment theatre (classical, for children, with masques, religious, etc) developed strong "roots" in the spaces that were becoming more and more advanced and sophisticated provided by "theatre buildings". In this way the control on the access to a show increased, as well as the complexity of the plays and technical aspects (related to lights, sounds, etc.) and put the theatre on a superior status.

BUT...a certain part of theatre **couldn't go from the street...**



- Part of certain traditional events, festivals;
- As a tool for spreading the message of a religion;
- In carnivals and fairs;

For a long period of time THEATRE was associated exclusively with the THEATRE BUILDING and the street events represented only solitary and poor actions that were not perceived as theatre for the majority. In the 20th century, the development and the new specifics of society lead to the STREET calling theatre towards IT!!! The artists and also the public started to feel the need for "AIR" and slowly complex events and shows started to be implemented on the streets.





The IN DOOR experience of theatre

brought a huge contribution to the quality of street shows, the construction and representation and also for the public access.

Obviously in time also the **experience OUT DOOR** brought its contribution for the quality increase. The practice helped to find solutions for various negative aspects related to visual, auditory, special aspects.

Experimental



Certainly street theatre goes beyond the formal, classic and distant aspects that classical “indoor” theatre manifests. **Street theatre allows experiments of all kinds, innovation and creativity.**

More than this, starting with the second half of the 20th century theatre became a **method for spreading a social or political message**, for influencing communities for decision making or taking a certain pro active attitude. Terms like social or political theatre came along and people that strongly believed in theatre power for social change wrote books, multiplied their experience and details about how to use this methods are now accessible to everybody.

General characteristics of street theatre:

Street theatre approaches its public in a **direct and open way**.

Most of the time the public of this type of show is not ready to take part in a theatre play, they are taken by surprise and **spontaneously** decide to be part of it for as long as they choose. These people were on that specific street for various reasons and of course these can influence them in their decision to stay and for how long.

These are the reasons that the creators of theatre in open space take in consideration the **limits that time** impose on the public. Most of the performances **do not have a long duration; the action is concentrated** and does not get too complex in details and meanings; the artists generally do not use too **complicated accessories**, in order to ensure the mobility of the theatre team; most important are the physical characteristics like voice (that without technical help can reach hundreds even thousands of people).





What exactly influences street theatre?



! **Space and time** ; concrete aspects which are vital for developing a play; in what kind of location can be performed, what moment of the day, week, for how long in order to reach a larger number of people (for ex: in front of a factory, at the entrance of the metro or in the central market, information about when is the highest people traffic or even if it is desired to have the performance in the busiest hours, etc)

! **Big groups dynamic**; people are coming and going; curiosity makes them come for the first minute and then they can disappear faster than they came; their interest can decrease if *visibility* is not adequate or even if the *quality of the acoustics/sounds* is weak and these aspects must be arranged and assumed for a better organization; *space* must allow the people to sit as they want. In the streets it is very easy to “lose” the public, *in every moment there has to be something interesting* to motivate the public to stay until the end. At the same time people are open and can express their emotions easily and loud; they can be impulsive, emotional and *sensitive to various stimuli* that are in contrasts with their normal environment.



! **Codes, local rules**; every place in every city has a specific significance that people invest it with, associate with it and which affects their behaviour accordingly. Street theatre offers *other functions* to that place and this represents a challenge for artist and also for public (for example a place close to a church will offer a different *setting* than the one from a children’s park)



! **Permanent change** – the same play will never be performed the same, the public will always be different and a good play has to send its message unconditioned by the permanent changes in the environment and public or various disturbing factors (for ex: street noise, the behaviour of some members of the public, rain, etc). *Improvisation skills* are fundamental for a street show.





Types of street theatre

Without using a specific criteria for classification there are several categories of theatre that can be used in the streets:

- ✿ **classic;**
- ✿ **theatre with masques, comedia dell'arte, mime/pantomime;**
- ✿ **shadow theatre;**
- ✿ **experimental theatre(social, politic, propaganda);**
- ✿ **puppets theatre**
- ✿ **musicals**



Are you ready to make the first steps in the direction of STREET THEATRE?

Are you ready to become a street actor?

You don't have to give an answer in this moment because you will need maybe to go through all the chapters (which will **analyze deeper experimental methods of theatre**) in order to better analyze and understand how much this method fits you..(about the others types of theatre mentioned before you will find more resources points at the end of the guide)

Some reflection questions:



- ? Do you think you have to be a professional actor to make street theatre?
- ? How will you feel to be an actor on the streets on your city?





Street theatre - experimental theatre -

We chose to focus and detail more about this type of theatre because we believe that from some point of view is the most colourful, intense and challenging, it is the theatre that experiments.

We warn you from the beginning, this section is dedicated exclusively for those of you that feel activist, interested about society problems, that will like to do something but maybe don't know how.



Experimental theatre refers to a large area of new concepts, ideas that go beyond the rules or norms of classical theatre. It is a term that developed in the 20th century, especially in western countries.

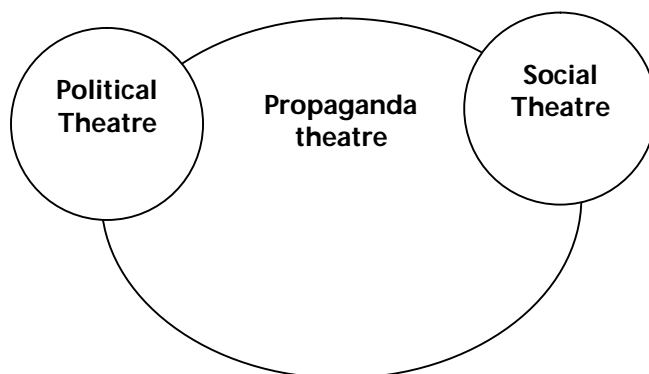
This theatre brought along aspects that classical theatre didn't consider up to that time, **like involving the public in the play, propaganda theatre, theatre for attitudes, invisible theatre, social or political theatre.**

From those times theatre became **a tool of intervention and social change, a method that could be used equally by actor or non-actors in any kind of public space**; a method that doesn't need a screenwriter or directors and which is based on new principles: it is addressed to the needs of the community, the theatre team develops the *scenario* based on the reality of the community to which it is addressed, etc.

The concept of "experimental theatre" is a general term and includes among others:

- ☒ propaganda theatre;
- ☒ social theatre;
- ☒ political theatre;
- ☒ no , economic theatre doesn't exist if you assumed this will be next one on the list.

If we will consider ***propaganda theatre*** as the type of theatre that aims to persuade the public towards a certain point of view, a decision or an attitude that he can take or develop then **also *social and political theatre* are parts of propaganda theatre.**





Social Theatre

This term was born after a **very cool guy from Brazil, Augusto Boal**, had the maximum inspiration to create a new style of theatre.

In fact, this was NOT his intention, he ended up here wishing to make heard the voices of oppressed people, to offer them support and comfort, to empower and determine them to take attitude towards solving their own problems.

image theatre

legislative theatre,

forum theatre

invisible theatre



...these are some of the types of theatre he created. To be totally honest he didn't create them, **he experimented** and the people he was working with, his beneficiaries, created them. This was happening in the '60 - '70s and in our days social theatre is used and applied in more than 100 countries. If it were not an efficient method in what social change means, it probably would not spread so largely. Augusto Boal was a screenwriter and a theatre director (based on his education) but despite this, in his work with social theatre **he insisted on and emphasised the idea of theatre for non-actors**. Social theatre brings solutions to problems that people are facing in their daily life like:

discrimination, abuse, violence, social apathy,

corruption , communication problems, health issues,

drugs, environment degradation, human rights,

political pressure, education , poverty, awareness

access to information, global problems , and more and more.....



Maybe you are asking yourself **how** theatre can bring solutions to the previously mentioned problems.

We will use for exemplifying Forum Theatre

Forum theatre is a rehearsal for life

Forum theatre is an interactive type of theatre, which starts from a situation of oppression that needs to be solved and in this process the public is involved. The main character from the play is oppressed, he doesn't know what to do and how to handle the problems he is confronted with and the play ends in a dramatic way.





Spect-actors (this is the name that the public to these events are called because they became from spectators actors on the stage) are **invited to replace the victim or other characters from the play and to show by performing, acting** on the stage (not just speaking from the chair) **the possible solutions to bring a positive end to the situation exposed in the play.**

The spect-actors can stop the play in a moment they feel a change can be made and they are invited to show their proposal of change on the stage. The actors have to reply, react to the new attitude that the public is bringing, which is not part of any scenario, therefore they will improvise. A new life, reality is created for the characters.

The spect-actors see, think, feel, participate, change, improve, re-create.

Forum theatre gives the chance for a concrete analysis of the way the solution-suggestions can be implemented in real life. All the spect-actors have the right to interfere, expressing their ideas, opinions, strategies, changes proposed in order to change the life of the oppressed person (the victim). The solutions proposed usually target the capacity of the victim to fight for him/her self or the capacity of reaction of the people around the victim in order to empower, support him/her. One of the "steel" rules of Forum Theatre is the impossibility to change the oppressor in order to concentrate the effort, solution of the public on the aspects that prove that the change can and must start from us (the people affected directly or indirectly by the problem and not the sources of it)! **The solutions proposed and exemplified on the stage are then discussed and analyzed with the public, the spect-actors in order to understand how realistic they are and also how they can be implemented in their daily life.**

If you have never participated in a Forum Theatre play it is absolutely understandable if for you at this stage the process explained before is not very clear and in the same time in fact almost 30 lines (even if they want) can't answer all your questions. **In these lines are concentrated hundreds of pages and practical experiences.** It is most important if you got the main idea of Forum Theatre.

Forum Theatre **can happen in any kind of space where people can gather**. A Forum Theatre play is created **based on the need of a certain community** and is performed for groups of people belonging to that community. They will find themselves in the characters exposed on the stage and they will feel that the play is about their own lives.



As to time, a play usually takes between 10 and 15 minutes. The first time the play is performed (as planned and developed by the team) and afterwards the *Joker*, who moderates all the process between the public and "the stage" will discuss with the public, will help them analyze and understand the problem exposed in the play and will explain the next steps – rules of Forum Theatre and how they can become involved and change the destiny of the characters. From this moment the power belongs to the public, many solutions can be brought one by one, and each of them will be discussed with the public, and they will decide what solutions are realistic and they will provide arguments about various approaches and proposals, it is a common task for the public to bring solutions to the problem. The FORUM part can last up to one hour, one and half hours because after all the solutions are showed the Joker will discuss with the public about how they can transfer the proposed changes in their





own lives.

When building a forum theatre play it is important to know very well what your target group is and where you can find it ; You can go to a factory yard, in a campus, to a church, park, school, in a village; in a bar....in fact



there is no limit! You can even go in the central square in your city if the topic of your play is affecting everybody and anybody can be a public and part of it.

BUT some aspects are important when we think about the location of a forum theatre play: it is necessary that the chosen space be protected from noise, frequent movement and agitation. Some kind of *isolation* is required for ensuring an adequate process. Forum Theatre involves a lot of emotions, reflection and thinking moments, and people need a *personal* space for it.

Theatre is a PROCESS and the spect-actors should be from the beginning to the end, to go through all the steps and live, experience the full emotions and sensations that this theatre is offering.

The public size is desirable between 50 and 100. A discussion in a bigger group besides other aspects (related to the difficulties of facilitating and focusing the attention for a direct discussion with so many members) will inhibit many members of the public, and therefore lose many valuable interventions.

Who does Forum Theatre?

- ☒ Volunteering organizations, non-profit, non-governmental;
- ☒ Initiative groups;
- ☒ Youth clubs.

(Volunteers and most of the time NON-ACTORS)

(generally a theatre group (made of professional actors) doesn't aim primarily for a social change and more for an artistically professional act (but this is not an absolute evaluation –there are many professional actors in Forum Theatre field as well))

Forum Theatre was tested in Romania by A.R.T. Fusion Association and its partners in schools, universities, parks, the beach, in public institutions, in rural areas, bars, in prisons, and so onand the effects were amazing; as organizers of this kind of events *you can't stop* from doing it. WHY? Because you see the problems, you see the results of the method and this brings at the same time satisfaction and motivation to continue to change until it will not be needed anymore.

What do you think **invisible theatre** means? Really, what do you think it means?

Check below if you have a good intuition!



Invisible theatre is an action that takes place in the middle of the community, that looks like a natural act BUT in fact is planned and directed previously for intrigue and to spontaneously provoke people to reflect and even to take action, attitude on a hot subject (for example: street violence, sexual harassment in public transportation, exclusion or discrimination of ethnic minorities, etc).





The “actors” take the place of passer-by people and regular citizens that “happened” to be in the area, or part of the directed conflict, or among the people that are witnessing and from their reactions and lines are challenging the public to discuss or take attitude towards the exposed issue.



It is optional if the fact that everything was directed from before should be revealed to the public, the aim of the performance is not to promote the idea of invisible theatre but to involve the bystanders, to create situations that will determine them to take attitude and reflect on some serious topics and if this aim was reached the fame of the social actors is not at all a priority.

The directed situation can last up to 10 minutes (for example: the sexual harassment of a girl on a bus), **but the reactions** (the ones provoked by the actor-accomplice) **can lead the process to a**



undetermined period of time, also to some potential negative reactions (it can lead to violence for example). These are the reasons why an invisible theatre play has to be elaborated properly, anticipate all the potential reactions from the passersby, think about various strategies to activate the people and also to calm them down (if required), what the measures that have to be taken in case of extreme problems, situations are.

In general, invisible theatre incites the people to take attitude towards situations that even if they are serious social problems are ignored or treated with little care and interest. The “public” is provoked to critically analyze and reflect on topics that are maybe something taboo and ignored usually.



From our sources (secret of course) this type of theatre didn’t pass the pilot phase in many European Countries (and not only). Which means that this method is probably waiting.....FOR YOU!!! What do you think? Do you accept the offer?

What is Political Theatre?

This type of theatre doesn’t refer to a theatre that incorporates the message of any political party or that is making propaganda for them. **CONTRARY**, this theatre approaches the *political* aspects from a change perspective, for awareness and expression of opinions towards various decisions or even to prevent others.





Various **subjects can be part of the Political Theatre category:**

- ! war;
- ! solidarity with populations that are in conflicts/war;
- ! refugees situation;
- ! various laws that are affecting directly the mass population;
- ! public participation;
- ! education, health culture situation, etc.;
- ! critics towards various national and international political decisions;

The list can be bigger of course, from some point of view everything can be *political!*

Usually this type of theatre aims to increase the level of information and awareness among the mass population in relation to various problematic topics and also to determine them to take



attitude towards them. The structure of this type of theatre is difficult to define, the plays from this category can last from 1 to 15 minutes; can make use of words, placards with various messages, or no words at all, only the physical movements of the actors. It can involve 30 people or just 2 and basically can make use of any kind of accessories or elements from circus, juggling, flash mobs, music, dance, fire, etc. in various combinations just to send the needed message. **There is no logic or steps that need to be followed by everybody.** NO! Creativity plays the most important role! Any kind of idea that has a good potential to bring a message to the people can be acted out.

There are several aspects that need to be taken care of:

- ! the message has to be *easy to understand and simple*;
- ! the chosen message has to be as much as possible *simple from the perspective of content*;
- ! the play must be created so it **can be performed anywhere** (no stage, microphone, lights, etc) ;
- ! *the passersby* that come and go at any time **should be able to catch a big part of the message**;
- ! the actors' team **can attract attention by their appearance** (either they are dressed in colours that are attracting or normal clothes combined with clown elements –like the nose, or the props they are using have this effect)

You don't have to be an actor to be able to do this, and you don't have to have previous experience, ONLY motivation, energy and ideas!

What do you think can be the reactions of people?



If we speak overall about **experimental theatre**, the reactions can be very diverse, starting from very negative to extremely positive. In fact these aspects are not at all relevant for this type of theatre.

It's an *experiment*, therefore it is expected that the STREET will maybe not openly receive *the change* from the beginning, BUT if the performance is well prepared the negative reactions do not appear in a significant amount.





The MOST important are the expected, desired effects:

- ! the involvement of people,
- ! the thinking and reflection process on that specific topic of various citizens;
- ! for the people to remember the interrelations that are in a society
- ! to reflect on the personal roles and responsibilities;
- ! to ask many questions,
- ! to open debates and make them debate with people around them,
- ! to make a change in the daily life



This theatre is not for fun or entertainment- it is targeting hearts, minds and behaviours.

The ones that are practicing, that are *experimenting*, that are going in the middle of the people, the ones that chose theatre as a social intervention method, THEY believe **it FUNCTIONS!** They observe the reaction, measure the impact, go back to same groups, see the change, are approached by the people whose lives changed.

Strong points of experimental theatre in the street:

- + it listens to people's voices;
- + it approaches society problems;
- + it looks for solutions;
- + it motivates, energizes, empowers;
- + it opens taboo subjects;
- + it actively involves the participants ;
- + it changes attitudes, behaviours;
- + it starts a reflection and thinking process
- + everybody can do it everywhere;
- + it is very simple and not demanding at all from the perspective of accessories and props.



Weak Points:

- it reaches smaller groups of people;
- the team is exposed to any kind of reaction from the public;
- the emotional loading of some of the actors can be too consumptive;
- the un experienced team members can be surprised by what this experience is giving them in the streets and they may react improperly;
- there can be misunderstandings of what is the message or the aim of the action (it can be considered as a political propaganda or a profit making activity for example)





How much are you interested at present by society or world problems?

Think, and **answer honestly**, on a scale from 1 to 10!!!

1 2 3 4 5 6 7 8 9 10

If you are located below 6, probably you will not want to be involved in this type of *experiment* so there is no need to read what follows.

If **YOU** are the kind of person who likes to volunteer (not only for making new friends and having fun), who thinks that through theatre you can bring a change in the community, if you are concerned by what is happening in the world or with various excluded or oppressed groups **THAT MEANS that certainly you the right person to be involved in this kind of *experiment*!**



- ! **You can start alone**, you can **make your own team** or **contact organizations** that are already doing this or to whom you can propose to try out these methods.
- ! **Read, document yourself** about other projects, campaigning in your region and around the world, **take part in street activities**, **discuss** with the people that already participate in or implemented this kind of theatre, because certainly it will help you in your path.

It is necessary to highlight again some issues, if you have:

- ☒ Motivation;
- ☒ Force and energy
- ☒ Ideas;
- ☒ A beautiful team around you...

... **EVERYTHING** will come along, will get the flow and come true!

I wish you **many challenges, successes and mistakes!** Without them you will not manage.

Some reflection questions:

- ? How do you think experimental theatre can change the life of an actor with a social mission?
- ? What do you think can be the reasons of somebody who sceptical about this kind of theatre?
- ? How do you think a social or political theatre team can activate the EXTREMELY APHATIC people?





Flash mob

Imagine you are sitting on a bench in the central square in your city, waiting for the others, who once again are late and suddenly you observe a group of people that just until some seconds ago were just hanging around normally on the street, are sticking a plaster on their mouth, are covering their eyes and their hands and are starting to walk chaotically in the square....what's wrong with these people? In 5 minutes they somehow disappear!!! Hmm...seems that is something on censure and freedom of expression!

If you were there you would have witnessed a flash mob with a social message.




We call it flash mob....the way many others name it when they describe this type of manifestation: **a group appears and disappears (like a FLASH)** ...and when it appears it does a short action (**they MOBilize**), sometimes without a clear sense, even irrational; in some cases the persons involved give the impression they don't know each other from before; it happens predominantly in the public space from the streets but also in shows or various institutions.

When you assist something similar in the future **watch out for some characteristics** in order to recognize if it is a *flash mob*:

- ☒ It's a spontaneous gathering (even if everything is planned and organized at least by one person)
- ☒ It's something very simple and short;
- ☒ The action itself doesn't have a beginning, middle or ending part;
- ☒ Doesn't harm society overall with anything from its nature;
- ☒ There is no limit (minimum or maximum) for the people that can participate; the number is relevant only in regards with impact on the "public";
- ☒ It is easy to repeat it;
- ☒ It is open to everybody, who can become involved even after it already started.



Examples of flash mobs discovered in Romanian and International "archives":

-  **Slow Motion Race-** Bucharest 2010 – in the project Globe in the Mirror for raising awareness about selective recycling – the people were racing in slow motion with recycling materials towards the big bins that were set up in various places in Bucharest for this specific selective recycling aim;
-  **People that make noise by any means** in front of Bucharest municipalities (25 November  2007)





- ✦ **International Day of Youth** (young people from a Western City of Romania open their laptops in front of the city hall – they wanted more hotspots in the city) – 30 May 2008, Oradea, Romania
- ✦ **Dancing Flash MOB Against Poverty** at Food & Agriculture Organization during World Food Day at European Commission Press Conference in October 2009
- ✦ **2000 people took their pants off** in the New York metro 12 January 2008
- ✦ **30 young people gathered around a public fountain**, drank water and then fell down like dead in various parts of the square, the last person *alive* mentioning that in the world, annually 3 millions of people die because of undrinkable water , Krakow, Poland, 28 August 2007,
- ✦ **silent disco**; approximately 800 people carrying mp3 players danced in a group synchrony in a central square in New York without hearing around any music, 23 APRIL 2007
- ✦ and so on so on

How did it start?



Pretty recently, in 2003 , a guy, Bill Wasik, the editor of an American magazine, wanted **to make a social experiment that will bring fun and take the people out of the conformist norms**, to motivate them to become involved in some kind of stuff that can develop into something with a big impact.

It had good reactions; he managed to mobilize around 100 people using only emails and the **system of "give it forward"**. What they did? They pretended to be a small community that lives isolated and that desires to buy a love carpet and for choosing it all of them have to decide (all 100). The action was taking place of course in a shop.

We declare that it started in 2003 because of this guy who basically named it in this way: flash mob....maybe even from before similar actions to what we define as flash mob were organized and took place but because they were not named, categorized and popularized they lost their chance to remain in the eternity.

In fact it is not so important who invented it; **human nature and modern society invented it...**it is important that **today it is an extremely popular action**, that involves more and more people, is quite diverse and rich as variety, aim and with many kind of effects in a society.





The aim of a flash mob:



- ! to stimulate the people to make something irrational, senseless and with no finality (most of the people that participates in senseless flash mobs declared that this aspects made them feel good; the brain is taking a break and this is good in such a stressful and alert world where everything is planned, thought, desired, standardized) ;
- ! to be something non normal ,unusual, non-conformist;
- ! to send a social, political message, etc;
- ! to create groups that are supporting the same idea or manifestation;

The steps from which you can inspire if you wish so

- ! this type of manifestation is extremely blessed by modern times advantages: **INTERNET and MOBILE PHONE;**
- ! as a principle, a flash mob doesn't represent an organizational structure; **it is developed and promoted by a small group of people** that have the idea of the flash mob – what, where, when, etc. ; then they make a call to everybody to join this initiative; an email or/and text message is used for specifying the place, hour and the steps of the action;
- ! **THE IDEA is the most important**, the aim for which you want to make such action (at least your own personal aim, the others can have other aims) and the originality, the creativity of the proposed action; something simple but with impact;
- ! **Depending on the nature of the flash mob** (if it is inside of a shop, at the entrance of an institution, etc.) it can be chosen not to communicate to many information about the action in order to prevent an eventual leakage of information towards the people that are supposed to be surprised by the action ; it will be communicated only that it is a flash mob, the hour and the place for meeting and the rest of the details they will find out at the meeting place;- there are so many reasons for which people are joining this type of action and the lack of information will not represent an impediment;



Why do people become involved in a flash mob?

- ! To belong or be part of a group; people are looking more and more for group experience despite or maybe because of strong social fragmentation;
 - ! For being less separate and more a part of society even if the people involved are not aware of this need;
 - ! for the message that will be promoted, for the creativity of the action;
 - ! for fun;
 - ! for the risks of responsibility
 - ! for being in
- extreme situations and not having any personal in the act;
- the centre of attention;





The reaction of the “public” people:



- ! at the beginning for sure they will be confused;
- ! in the case of *irrational* flash mobs they will remain confused for the whole period of the action and afterwards will have what to comment about (negative and positive);
- ! if it is a happy, friendly, positive act, which involves more people (group dance music, saying various sentence like: “IT’S THE BEST DAY OF MY LIFE!”, etc) they are tempted to become involved and many of them are actually doing it;
- ! if is not a significant number of participating people it is possible to ignore it, pass by;
- ! in the case of social flash-mobs, that have a message, being so simple in their manifestation they will reflect on that specific subject for a couple of minutes;

Strong points of a flash-mob

- + it is simple to organize and implement;
- + it is short and suggestive;
- + anybody can become involved at any minute ;
- + it is not necessary to have previous preparation;
- + in every moment the *public* gets the same message ;
- + it is a social change tool and also a provocation for the social norms;



Weak points:

- it is focused on the action itself and on the participants but not on the clarification for the public which often remains confused;
- it doesn’t have a follow-up or contact with the public-it just disappears;
- it is difficult to measure the impact and the effects for the *public*;
- it is difficult to control the people that are participating and maybe some of them can have negative intention on the event;



So, what do you think?...**this thing with the flash-mob is attracting you?** Would you like to produce or to consume a flash mob?



Some reflection questions:

- ? How can you be sure that people will take part in the flash mob?
- ? Do you think the aim of a flash mob should be for the public or for the people that are making it?
- ? How can you measure the impact of a flash mob?





Clowns and clowning

A professional clown, while travelling with his animation team, ended up in the jungle and was taken prisoner by the cannibals. Despite the fact that all his colleagues were eaten by them only our clown was released. The clown was of course grateful but he didn't understand WHY? The cannibal leader explained to him only this: Clowns taste funny!

You know him, you see him, he is familiar to you.... impossible to be otherwise!

On the street, at parties, at circus, in movies, at the theatre...seems that he is everywhere!

If we will make a research and ask different people:

"What is the first thing that comes to your mind when you think about street animation?"

The most frequent answer will be probably **A CLOWN!!!**

Well if the world thinks like this how can we not dedicate to this powerful symbol a proper space?







Why did the clown appear in this world?



The fact that people like to laugh, an *activity* that brings many benefits in social and also psychological aspects, a reality that exists from the moment the world exists as well. More than this, **the persons that can make others laugh are special people and have been valued from the beginnings.**

Certainly the exact date or period of the first type of clown that came on "the street market" got lost. He performed on various occasions, at fairs, events, traditional meetings, etc and clowning was not considered an art but an entertainment, fun activity; they were the **BUFFOONS**, that were fooling around and taking the smiles or laughs of the people. The method of producing fun was not elaborated or structured; it was made mostly by spontaneity.

Usually you could see:

-  Imitating various people, personalities;
-  Dances or songs with a distorted voice, wrong lines, wrong movements in dances, falling down;
-  Self beating;
-  Facial grimaces;
-  Colorful or funny clothes;
-  Overall a funny appearance;

The kings, emperors of past times had at their castles their own buffoon/ clown in order to entertain them or their guest. In time, based on the experience of these buffoons, on the people's reaction and at the same time because of the development of theatre art **the CLOWN also became an artist.**





Comedia dell'arte made the Arlecchino famous, and he is **the prototype of today's clown**, as an **appearance and performance structure**.

His impressive IMAGE, that attracts attention immediately, represents a very colourful, alive and caricatured person, with exaggerated aspects::

- 🎪 **With white mask**, on the whole face or only around his eyes and mouth;
- 🎪 **With lips exaggerated** as size with the help of lipstick or face paint;;
- 🎪 Also around **the eyes** can be drawn a contour with red colour;
- 🎪 With his already **renowned RED NOSE** (made from sponge, rubber, plastic or just coloured with paint- but the last option will not have the same effect because its size is not exaggerated) ;
- 🎪 **The costume is colourful** : red, yellow, orange, light green, etc and combination of these colours in a variety as crazy as possible;
- 🎪 **The principle of size exaggeration** is kept many times also for his funny shoes that can be extremely long or supersized;
- 🎪 The exaggeration can continue also for **his pants that looks extremely large** (effect also induced by the steel material used for the upper part of the pants to keep their shape fixed and large) and they are sustained by braces for not falling down;
- 🎪 His hands are most of the time covered by **white gloves**, but they can be also made of sponge and with shape of the fingers very elongated;
- 🎪 Most of the time the clown wears **a very colourful wig**; either coloured in a very strong colour or from some mixture of colours; the material from which the hair is made can be plastic, strings, wire or even real hair; this accessory has to attract attention and therefore it can be very big, long, curly, puffed or bouffant;
- 🎪 On his head he wears **a hat or a cap** that in combination with the wig can create a very funny effect; this hat is useful for his show as well;
- 🎪 **What is exaggerated** (the lips, eyes, shoes, pants, hands) **will have a strong colour that will attract attention immediately**;



The clown CHARACTER can take various forms. Below you can find some examples on which he builds his show:

- **The Arlecchino type** (loafer, cheerful, makes jokes all the time, doesn't take any subject seriously);
- **The hobo or homeless type**(no commitments, street man by choice, poor and careless) ;
- **Aggressive type** (nervous, angry, attacking everybody, grumbler, discontented by everything, very stressed and easily recalcitrant, he can use swears and use bad words) generally his shows are addressed to grownups;





TYPES OF SHOWS



- 🎪 As part of **CIRCUS** shows: the space is organized, the public is numerous and situated at a *safe* distance; there can be one, two or even 3 clowns; they combine various elements from circus area (acrobatics, juggling, working with animals, etc), magic, music and dance; there are various elements in their show that are related to the relation between clowns or with other members of the circus; they appeal often to the public and involve them in their show, especially the children;
- 🎪 **On the streets:** sole artists or in couple; they *improvise* a space in a place with traffic of people; all their materials and props usually fit in one suitcase; the duos build their show based on the interaction between them; the *solo* ones will involve the public besides other methods they will use in their show; they can do at the beginning little tricks until a bigger group gathers and then continue with a more ample spectacle; most of the time they will require some financial contribution at the end of the show; it can be addressed to all age groups (depending also on the type of clowning style)
- 🎪 **At children's parties, anniversaries or other celebrations:** generally there is only one clown present that has to animate a group of children of various ages; the show can be adapted to age group; if there is a one child celebrated the clown will give most of its attention to him and involve him in various elements of the show; he can be part of the whole party or just come as a guest for one or two hours;
- 🎪 **In fairs, festivals addressed to children:** the show will have similar elements with the previous one (for children parties) but will be adapted to the situation where the children groups are not same all the time and also their size is changing;
- 🎪 **As mascot for various campaigns, events, institutions;** in this case he is interacting with the public for attracting or orientating them to various locations; most of them are using just their appearance and simple tricks; they can be amateur clowns;
- 🎪 **In HOSPITALS or for various groups in need;** in hospitals for very seriously affected cancer departments, skin burns, terminal phase diseases, etc; more often they approach the children section but not only; their aim is to bring a well being, smiles and internal force; sometimes based on the therapeutic idea that a positive psychic will defeat the body's disease; another group that benefits from Clowns activity are: *refugees, soldiers in war times* etc.





METHODS:

- 🎪 **Jokes, funny, crazy stories, fairy tales, anecdotes**, etc that are said using a very colourful and lively verbal and non-verbal language; they can personalize the jokes and adapt them to the public specificity, location, space or even to the local present or past political situation; sometimes they make mistakes intentionally;
- 🎪 **Music and dance** – songs that use funny lines, happy melodies, the way of singing (imitating aphonic people), broken dance and unnatural elements;
- 🎪 **Simple acrobatics or juggling** that can be even intentionally mistaken;
- 🎪 **Behaviour directed toward his own person**, self hitting, self blaming, self offending, putting his body in uncomfortable positions or even *grotesque (grimaces)*;
- 🎪 **Diverse tricks**, with various accessories, appearing and disappearing of objects, taking many flags from a hat, etc, magic acts for beginners;
- 🎪 **Making irony or imitating celebrities**, or people that are passing by or the ones that abandon the show or pass by him without wanting to participate in the show;
- 🎪 **Related to the relation with the clown they can play farces on each other**; take revenge; be in competition; they can beat each other (just in appearance but it provokes amusement because of the noises, reactions and their behaviour), they can make team for making other jokes or farces to the passersby , they can tell stories together (lines or phrases one by one , etc), common acrobatics or dances, etc.
- 🎪 **Involving the members of the public**; as a target of his show elements (jokes, tricks, imitating) or for inviting them in the scenic space to do different actions together with him; he will provide the instructions to the *guest* and he will create, improvise a situation around him and make the public have fun; it is also possible he will go in the public and make some acts over there;
- 🎪 **Stilt walking** (depending on the show) ;
- 🎪 **Face painting** for children or other people that wish so (at parties, shops, fairs, on the street); (depending on the organizer it can be with or without financial contribution)
- 🎪 **Balloon modelling**, as a technique to impress and attract the children but also to sell or offer them to the public members.





Weird aspects from the world of CLOWNS

Even if the clown as an aspect or show aims to make people smile **there are people who think his appearance is so grotesques that it frightens them**, this type of reaction is often among the children that start to cry and get scared of the clown image even for the rest of their lives; there is no way to anticipate this reaction from children, it depends on their experience and psychological structure – for some children the exaggeration of some human characteristic gives them the impression of monsters and they have the natural reaction of fear;

There is also a **type of phobia that can start from early childhood** during a contact with a clown perceived as a

monster (clownphobia or coulrophobia) and can remain active for the rest of their lives; this fear will manifest especially during the nightmares;

There are *clowns* that for example can dress formally or officially and they just keep the **RED NOSE** or the **white face combined with the NOSE**. It's considered that the RED NOSE makes you a clown but this aspect is controversial and obviously there is no common point of view; the idea is that out there are *particular clowns* that will not fit the description exposed previously OR we can call them *another type of artists* that use clowning elements.

What are the reactions of the people that participate:



- ! Laughs, laughs, laughs;
- ! Most of the time the children are attracted and they enjoy it the most;
- ! Annoyed (if they are imitated or made fun of);
- ! Challenged by the tricks and approached;
- ! Scared ;
- ! Some people judge them as homeless people, beggars, underestimating and offending them;



Strong points of clowning in the streets:

- + Attracts attention (with the appearance);
- + Creates a positive atmosphere, happy around;
- + Attracts children and implicitly their parents;
- + Is provoking through the nonchalance;
- + Is a symbol of animation ;
- + Can be used with a social aim (hospitals, refuges, etc.).





Weak points:



- Can touch the personal limits of the public;
- requires various skills from the artist ;
- it can be denigrated by some people from the public;
- can be dangerous for the artist because he can hurt himself intentionally or not without anticipating the gravity;

After all these aspects **how you will answer the questions: 'would you like to be a clown?'**

Unconditioned by your answer, **here are some aspects related to the *art of clowning*:**

- 👉 **Even if it seems easy to *make a fool of yourself*, it is not exactly like that;** a clown has to work a lot with himself and his body, to practice various skills, to make rehearsals, and so on;
- 👉 Did you know **there are workshops and courses for clowning? Even for levels: beginners or advanced?** Why do you think these kinds of courses are organized? Well in these courses you are working with your body, your facial expressions, you are exploring your body and various positions you can do with it combined with expressions and strange sounds; you have to get used with being in uncomfortable situations and make use of them; for being relaxed to be exposed and to make mistakes; in fact in clowning there are no mistakes; a clown is an artist that has the biggest freedom and flexibility in the matter of his behavior on the stage; in courses like this you work on how to elaborate a stage act, you practice different types of clowning, how to improvise, how to work with another clown partner, how to relate with the public and so on;
- 👉 Also in this kind of course (but you can also practice by yourself in fact) you can work on **developing various skills needed in clowning: acrobatics, tricks, musical abilities, balloon modelling, face painting, juggling** etc. (there are many sources on the internet world that can also help with these issues)
- 👉 **The dressing, image, demands detailed attention and preparation**, if you allow proper time to all the elements you can build a very attractive character;
- 👉 **You should think about your reasons to be a clown** and then build a show and test it out.



Some reflection questions:

- ? How can a clown approach deeper subjects, social and inciting to reflection on hot topics?
- ? How do you think a clown is when he is not a *clown*?

Two clowns of hobo type were sitting on a bench in a park watching the moon; one of them while watching the moon asked the other one:

"What do you think is closer? The Moon or England? "

The second clown looks at him disgusted: "Don't be stupid!

Obviously the Moon!

YOU CAN'T see England from here NO?"



Object manipulation

Even if it sounds a bit weird, to manipulate objects doesn't mean that we will persuade them to do something they don't actually want to. Street animation is a peaceful field, don't panic!

....we will *manipulate* them to do something we want and also that they are capable of doing; **we will use them in so many weird, crazy and abnormal ways that the people who will see you will have the impression that are assisting to some kind of *illusionism* spectacle with maximum of fascination.**



„What objects?“, you may be thinking now.

We will list them, but if this *stuff* with the *manipulation* is new for you **some of these names will look strange to you**; we will not invest time, lines or pages in analyzing their linguistic history because this is more of a new field and other aspects of it are important (for you and us). Here they are

- **balls, pens, clubs** (tenpins), (these are more easy to have an image about);



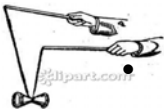
- **staff** (it's like a stick, that has a standard dimension and with the ends a bit thicker then the middle part);



- **devil stick** ;



- **plates** (that can fly and rotate in many ways) ;



- **diabolo** (more like a devil) ;



- **poi-poi** (maybe a funny name; the easiest description: two balls that are connected with a rope-each of them and you can do lots of stuff with those) ;

- **hula hoop** (it's a circle and the human body makes it fly for real);

Certainly the most familiar to you and also **most popular** type of object manipulation is **JUGGLING**. It is the oldest, we forgot when it started, they use it in circus as well and on the streets (and this is the most clear clue about what you will find in the next pages). We choose to detail in the next pages about direct and indirect juggling but at the end of this guide there are many resources about the other types of object manipulation.



There is a discussion related to the category **where we should put the “object manipulation” section**, if it has its own separate category inside street animation or its part of circus or even clowning one...**and therefore in this guide we will make the following separation:**

- **CLOWNING** is defined by the **PERSON** who is doing it, who has the appearance of a CLOWN and in his activity he can make use of object manipulation like juggling or various circus elements like acrobatics and stilt walk;
- **CIRCUS category** includes the activities that are mainly done in the *circus building* : acrobatics, animal shows, stilt walks, or even juggling;
- **OBJECT MANIPULATION** includes **all the activities that require *object manipulation*** , even if some of these activities are realized by clowns or in a circus; it is a field more and more popular outside of the circus and clowning and therefore it will be treated accordingly;

From now you should know that for this field there **is a lot of *space for self learning***. You can do your own materials, or buy them easily, take tutorials from internet and practice every element that each object requires; you can choose your time and the modality to develop this kind of skills; you can create your own *choreographies* and the necessary elements for amazing show. It is mainly up to you! Of course an experienced person can help and advise you but in fact it is not a condition.



Therefore get ready to step on a welcoming land, to be inspired and to inspire as well!





Object manipulation - Direct juggling -



**Ladies and gentlemen, the show must begin!!!
....with juggling of all kinds and for all tastes!!!**

Can you see them?....How they are standing lonely and with many balls spinning around them, they are throwing and also catching them and again throwing like it's burning their hands. They can do this with even 8-9 balls and at the same time dance, sing or go up on various objects. When you look at them looks like something so simple and natural; they are relaxed, carefree, don't get stuck and you are asking yourself: *"how they can do this?"*. You should know it is not at all as easy as it looks and if you will take 2 balls and make a test you understand very quickly that some work is required.

It is a balance art, challenging gravitation and winning! You are playing with the weights, you have to anticipate the place from the space where the ball will go and fall and identify the specific force that is required to throw them and in what direction. In the end you will probably not know the answer to these technical questions but you will feel them, you will do everything by reflex, like a natural habit, skill.











The juggling activity started as part of circus shows, it was an activity that was surprising and maybe even shocking (depending on the objects used) and that was *accessible* only to circus people.

Meanwhile things have changed and don't belong so much to the circus area but to the street and street spectacles.






In the previous text you can replace the word “ball” with any from the list below and you can also continue the list as you want – you can juggle with everything your imagination suggests::


-  Balls of any size and various weights;
-  clubs (tenpins), sticks,
-  rings;
-  plates;
-  knives (for more extreme juggling);
-  fruits and eggs (for something more challenging) ;
-  bottles (also from the provocation area);
-  objects on fire (uuu!?!);

So, did you think what else can be added?




Juggling modalities:


-  using **only the hands**; depending on the juggler’s ability there can be used up to 10 objects; patterns for juggling have different names like: cascade, shower, fountain, half shower, box, colons, flash, and many others (there are many sources for exemplifying at the end of the guide) ;


-  combined with **acrobatics or equilibristic elements**; involving legs or other parts of the body, balls thrown from the back of the knee or from the back but for these kind of more complicated types there cannot be handled too many objects in the same time; also it can be done juggling and making human pyramids in the same time;



-  using **other objects** that are in the scene, either for using them with the legs (like biking) or for introducing them in the balls play;











-  juggling in **duo or in group** ; a juggler will throw to another one and he will throw to another one (if they are more then 2) or back to his colleague; the difficulty can as well have various levels;

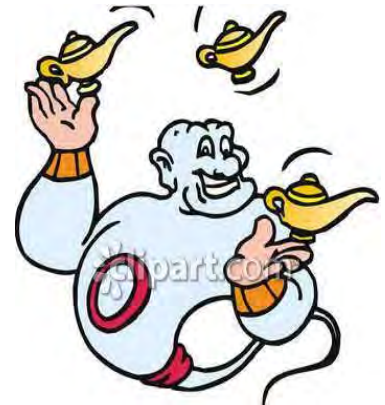
-  there is also a particular time of juggling called **JOGGLING** that implies *jogging and juggling* in the same time which means that while running on a certain distance you will juggle in the same time; as a rule there must be done the same pattern and with no mistakes on the way; there also exist contest for this type of juggling.











Where does a juggler do his work?

-  The fact that **inside a circus** there is a special part allowed to all kinds of juggling is renowned;
-  **In parks**, where children or other target groups are gathering;
-  During various **Open Air Festivals** on different themes as a diversity element in the program or from their own initiative (it can be expected to make financial contribution for the artist or not);
-  **In competitions addressed to this type of hobby** ;
-  **At parties**, for children or with a connected theme;
-  **At the entrance to various events or institutions** (a youth club for example);
-  **On the beach in the summer** time or even **in the mountains in the winter** time (in the nights more often with fire juggling);
-  The same as clowns they can practice their skills also **for bringing a smile to the needing people** (in hospitals, elderly houses, for refugees, etc);



What are the reasons that determine a juggler to be a juggler:

-  He wants **to be different**, special, to have skills that many don't have, etc.;
-  He want **to be in the centre of attention** and he has with what;
-  He wants **to develop his attention, concentration** as well as stimulating the equal potential of the 2 cerebral hemispheres;
-  **It's a personal challenge** to handle this type of street art;
-  It's a **fun activity** for him and for people that are watching him;
-  **To get in contact with the jugglers world**, which already represents a





particular *life style*; there exist also The International Association of Jugglers, an European one, a World Federation, etc

How can you be a juggler? :

- **You can start by making your own materials**, you can make balls in a very simple way using simple materials; you have to decide what is the weight you want the balls to have then measure the same amount of rice, beans, seeds, etc and then put in the plastic foil; afterwards you take a balloon and cut it half and you put in the down part of it the plastic “bag” you just made; then you cut another balloon and then you add it on top of the other half of your almost juggling ball (like putting a cap) ; you can use the same colour or not for the balloons and then you can start the training; you can also use tennis balls but they are a bit too light and it will make it more difficult for you to practice being easier with heavier ones; you can use apples or oranges and you can also cover various balls with rope of different colours;
- **There are also readymade balls** that you can buy for yourself from the internet and not only;
- **And last but not least, you need to practice a lot!!!** For juggling there is not so many advice to give (except that if you care about your life don't start with knives from the beginning); just take some balls and start; only with a good amount of perseverance you will became a big juggler.



Some reflection questions:

- ? Do you think it is easier to work alone or with a partner? Why?
- ? How can a juggler send a social message?





Object manipulation

- POI-POI -



Certainly **if this activity is not familiar to you the name of it can look strange at first sight**. Even if you have seen on the streets a show that included this type of object maybe you don't know this is its name.

It started to be extremely popular in Europe even if **the origins of this object are in New Zealand (from a Maori tribe** that was using it for developing coordination, mobility, force and hands flexibility that were necessary for women in various tribe activities and for men for hunting).

We don't know how it came up in New Zealand or how it ended up in Europe and also how it became so popular in our days. **Most probably the jugglers developed and offered a new life to this object**.

The name of it remains the same like in the Maori tribe and in this way is well-known today as well; you can call it just POI or POI –POI. **In Maori „Poi” means „ball”**.



Even if we know it comes from New Zealand **what is the story of this object?**

In the simplest way POI-POI **represents 2 balls that are handled with the help of a rope that is connected to each of the balls** (a rope for each ball and for each hand of course).

So we have 2 balls together with some ropes....and? You can spin them in many diverse ways and combinations and if we add some music the show becomes really special. It is considered that the poi's are an indirect type of juggling because the objects are handled with the help of another object (in this case the rope).

The superior level of this activity is represented by the fire version.

There are **more than 60 movements** that can be done with the Poi Poi, in front or in the back of the body (the second type is already for advanced people) and **in a show many combinations are made between them** which means that in the end there is quite a generous area of options for building a original spectacle.





As a performance space or place and motivation for doing it there are not many differences from the direct juggling exposed in the previous chapter. **What Poi Poi has in addition is a greater richness in movements, levels of difficulty and a visual show more impressive with the help of costumes, choreography, music, lights or even fire.**

Another difference is that it is not addressed to the little ones even if these ones are also attracted, but to young people; **the most numerous public is represented by young people** in various locations: bars, parks, beach, mountain; the children are a secondary target.

Types of Poi Poi (as object):

- ✂ The sock poi;
- ✂ The ball type poi ;
- ✂ The fish type poi;
- ✂ The poi with light (it includes inside a simple system that allows sending lights signals);
- ✂ Fire poi (it's special poi that can used for the fire shows)

There are many sources (links, tutorials and other materials) in the internet world that provide information about how to build your own poi, how to execute the movements and tricks for making a show. Many of the experienced people in Europe learned everything they had to know about this method from the internet and then together with their imagination and creativity developed complicated choreographies, visually fascinating; as we already mentioned in the juggling case **only motivation and perseverance are necessary.**



One aspect that needs your attention: **if you want to do a Fire Show you should and must ask for support from somebody that already does it.** It is not enough just to follow the advice on the internet without a specialized person to guide and be there with you!!!!

Animation with Poi Poi is a street art that can **involve music and dance**, that requires **creativity and psychical mobility** and all of this together can offer an elegant, impressive and fascinating show.

So, now after you have some more information about Poi Poi (in case you didn't know previously) are you tempted by it?

Some reflection questions:

- ? How do you think you can create a story inside of a Poi Poi show?
- ? Do you think one person is enough to attract a consistent number of people to form a public?



Object Manipulation

- FINAL ASPECTS -

When we think about the motivation that various persons have in developing skills in manipulating objects the most important aspect is the **AIM!!!** It must be very clear for you *why* you want to do this, and for *whom*; this **aim** will keep your motivation high during all the rehearsal hours.



If you choose to develop skills in manipulating any of the objects described or that exist in the field for making street animation then you should consider some issues:

- Firstly it is important to decide **WHY** you want to go in the street and **FOR WHOM** you want to perform. Clearly if you want to impress a teenagers group you will not go in front of the vegetables market, as well if you want to send a message to some modern girls you will not find them in front of the church and so on- but we are sure these are obvious things for you too!
- It is not sufficient to be a good specialist or good technician to have

success with the street public. Here are some clues:

- **Analyze your location** – how many people come there?; what kind of people are they?; what is their profile, depending on the hour of the day?; study for some days the area you choose – it can help you when building the show;
- You have to think **how you attract your public**; what do you have to tell them? What are the reasons they have to come and see you?
- How do you keep the **connection with the public**? To keep visual contact, to speak with them and stimulate their curiosity related to what will be next, to keep them all the time excited and motivated to stay;
- How can you **involve the public** in the tricks and movements you are doing or in your story?
- You have to have **a story**, or at least a **dynamic** that will increase the tension gradually; the **increase of suspense** will stimulate the public to stay and watch until the end; after the most intense and highest point you should end your show;
- You have to answer these questions: „*why are people participants or will participate in a show like this in general*” and „*why will they stay at my show?*”



What are the reactions of the people that participate in this kind of shows:



- ! Extremely curious about the unusual tricks;
- ! Intrigued by the exposed abilities;
- ! happy;
- ! fascinated;
- ! scared in the case of extreme/difficult movements;
- ! provoked;
- ! attracted.

What do you think are the strong points of manipulating objects in the street?

- + It has a guaranteed impact on the public;
- + Doesn't require accessories, special locations or extra elements;
- + It can represent a hobby or a sport for an artist;
- + Can be done for any kind of target group;
- + Is challenging the public and also the artist in the same time;



And weak points?



- It takes a lot of time and energy for developing the proper skills;
- Doesn't allow a big amount of people to participate because of the visual restrictions;
- It cannot provide a social message through the nature of the activity;
- The beginners are likely to have accidents (with victims in the public and themselves)

Do you have something to add? Bad or good?



Some reflection questions:

- ? How do you think a social message can be sent with the help of a show with object manipulation? What should be added?
- ? How can object manipulation answer to a need of society or a certain community?



Other methods of street animation

We are deeply and honestly sad because we can't cover all the methods that exist in the street animation field, they are many, generous and sources of good inspiration for your future projects and plans. We admit that for a first attempt of this kind **we had to prioritize, select and not overload** the interested and curious people in what concerns street animation and how it can be practiced and used also for social change (and YOU are one of these people).



Among the methods that we didn't allow enough space in this guide there are a few that you will be able to discover more resources (for more details) at the end of the guide like: classical theatre, theatre with masks, commedia dell arte, pantomime, living statues, shadow theatre, balloon modelling, for object manipulation (diabolo, plates, devil stick, hula hoop, staff, contact), circus methods, fire shows, puppets and urban painting. **We invite you to explore on your own these methods and the ones presented previously, read, look at photos and tutorials, try out some of them, meet other people that are using them already AND use your own creativity** (the most important resources that a street artist has) for making something unique, that characterizes you.

We will approach in this chapter 2 more animation methods in a shorter way because for them more elaborate explanations are not in fact necessary: mobile cinema and music (plus dance).

Mobile Cinema



Like the name says, mobile cinema represents a **flexible method to show any kind of movie, for a very diverse public in so many situations**. Projections, spots, video clips, clips, movies, documentaries, interviews, experiments, shows, competitions, sport events, etc. can be watched in most unusual places by a public that maybe normally would not make an effort to watch such things.

With this method you can present:

- ☒ Films with educative value in rural or socially/financially disadvantaged areas;
- ☒ Spots and clips for raising awareness on various themes in bars, schools, parks;
- ☒ Sports events in central squares for stimulating group activities and increasing the community feeling;
- ☒ Documentaries of general (or specific) interest that can also go to places that have a need connected to the topic of the documentary;
- ☒ Awarded movies; and so on...

The most important aspect that needs to be determined is *who can benefit the most* from watching that/those movies and depending on this aspect the best location will be determined. This activity can be combined with discussions and debates, and depending on the location or theme, its demand or not for previous promotion for gathering people. It's the kind of method that can reach many people and is realised usually at night time, in tents or using large screening billboards and in the day time only if there are good technical support products in order to make the movie visible.



There are no special skills

for using this method you just need to have the proper technical instruments, approvals from authorities (if needed) and a very GOOD reason!

Music and dance

You already know what music and dance is! That there are so many types and styles of music and dance you also know, **but do you know how these beautiful activities are used for street animation?**

Maybe you are thinking about bands and solo artists that are singing on various corners and waiting for some financial contribution. You are right! For sure they are the most popular musicians in the field. When we speak about street musician artists we don't include the celebrities that have already launched various albums and have public fame. There are also other aims for which these methods can be used.

Therefore you can make street animation by using music or dance for:

- Attracting *public* for a bigger event;
- As a part of bigger and more diverse street campaigning;
- As part of street festivals;
- Offering a pleasant atmosphere in a specific location;
- Promoting ideas in the text of the music and made visible with various placard or even with the artists' costumes;
- Delivering Creative Workshops for developing musical abilities;
- Making a spontaneous dancing course;
- As a sport and fun activity;
- To protest *artistically* for some decision that is affecting the public space or the people in general;



The list can continue;

A particular combination of music, strange costumes, verses created by the artists themselves and various choreographies is given by the **Radical Cheerleaders**; the cheerleaders are usually

animating the public from sport event through motivational dances and verses; **in their *radical* way, they perform on the streets, have more imposing costumes as colours and design.** In the team both sexes are included, the choreography is not very difficult **BUT the text is a protest text that aims to bring awareness on various hot topics, for raising some important points. (To motivate the people to take attitude or reflect on some important topic for them)**

The abilities that music and dance require are clearly the ones from the musical area: voice, rhythm, sounds and also physical ones; practical abilities and also talent are needed for dances. If you are thinking to be a Radical Cheerleader you have to know that **YOU DON'T** need any musical or dance ability; everything is created in the team and depending on the message you want to send.



Some reflection questions:

- What kind of movie do you think your community needs to see in order to *deserve* to be exhibited in the middle of the town?
- How do you think the people from your community will react to a show of radical cheerleaders?



Organized forms of street animation

Who makes street animation?

The obvious answer will be: *artists (but not only)*.

How do they do it?

There are more forms of practicing this type of activities and skills, depending as well on the practitioner's aim!



The easiest form is in fact the one less organized. We talk here about **INDEPENDENT PERFORMANCE**, as solo or team shows. Behind this kind of show the organization is represented more by a spontaneous action of the artist, managed by him and aiming to bring benefits mainly to the artist. The show is not supported by an organization or institution and doesn't have a bigger mission. As examples we can mention: the street singers, jugglers practicing in parks, clowns that are modelling balloons making face painting, etc. Except theatre most of the street animation methods (clowning, object manipulation, fire shows, circus, dance, music, etc.) can be realized as *independent actions*.

Parades. Ceremonies



„Are you showing off?” This can be a question with a more negative meaning but if we are referring to street animation, well yeah, we want you to show off and big time!

A parade is organized usually during important days of the year and is connected with traditions of each specific country/region.

A parade is described by marching on a main street or at the location of the event (most of the times it covers most of the important parts of a city, big streets, etc)

and it includes many types of groups that are performing something specific (in the area of animation) or just exhibiting various costumes, masks or products. There are military parades, for national days, gay parades, Workers Day parade, etc. Usually the marching takes place on a designated area that is separated by the public that will assist to it. In fact as the name also suggests, this form of street actions is mainly for *showing* something, without having a direct interaction with the public, without being influenced by it and its expectations.

Carnival

The “Carnival” can also be connected to certain significant moments in community life (like holidays for example) but is not determined only by those ones. It is composed **of party type actions on a variable period of time that can produce a positive continuing atmosphere of holiday, joy, including music, dances, circus elements, masquerade, etc.** The carnival targets a type of atmosphere or context that doesn't allow the approach of more serious subjects.

Fairs

The “Fair” represents an event with a bigger duration that combines the atmosphere of a carnival with the one of marketing, selling and buying various products, specific for the motive of organizing the Fair. Sometimes it is about marketing just a few types of products but sometimes the area and the theme can be extended in order to answer the needs of the community where it is organized.



Protests, public manifestations

A protest represents a **type of reaction towards various situations, events, laws, decisions and most of the time aim at opposing a certain aspect**. A protest includes the points of view of as many people as possible in order to influence the public opinion or even the authorities' decisions. It can be described as well as a special kind of *lobby*.

We can observe or analyze protests made by women's emancipation movements, feminist, workers, related to civil rights, anti-war, approaching social inequalities, globalization, racial discrimination, pollution and climate changes, etc.

Protest as a public manifestation can include action like:

- ☒ Protest march (generally non-violent), with big placards on which are written the promoted messages;
- ☒ Static/ standing protest with placards;
- ☒ Picketing – a group of people that are *occupying* a space in front of an institution or of a place where a certain meeting or event is taking place and make difficult the access of people in the building; usually they are in the attention of mass-media;
- ☒ *Death of the street*- the participants of the protest are miming they are dead (with various levels of realism), and joint with this act are various placards with the messages they are promoting;
- ☒ Protest's songs; / Radical Cheerleaders;
- ☒ Public nudism; And many others;






Social campaigning

These are organized mainly by non-profit organizations and can have the support from various financiers or sponsors or even of public institutions. It can cover subjects like the ones tackled by the protest, with the mention that the accent will be on informing, educating, and awareness making on certain topics for the people that are affected directly or indirectly by those problems.

A social campaign can combine educational activities with street animation (*have a look on the "Projects For Social Change", in the next pages*)

Festival

Depending on the aim of the festival this can include carnival types of activities as well as social campaigning ones. Even if the term "festival" originated from a connection with a holiday, celebration ("*fest*"), in our days it defines a large area of activities that are concentrating in 3-5 days in a popular location. Festivals can be categorized as follows: :

-  Focusing on a specific method: theatre, film, music, animation, etc;
-  Focusing on a specific field: medieval, literature, art, minorities, youth
-  Focusing on a specific subject: discrimination, global education, environment protection, etc.

Some reflection questions:

- ? On which subject would you like to become involved for organizing a festival?
- ? What problems of your community can determine you to make a protest?
- ? Which organizing form do you think is more efficient in what matters increasing the level of involvement of young people in the problems of society?



How can street animation be used for social change?

Here you are at the end of the road- the road of the street animation methods that you have just browsed (in a speedy or relaxed way).

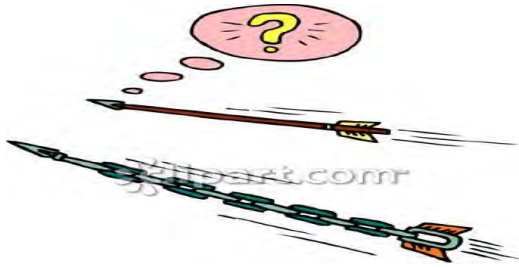
How interesting was it?

How do you feel now?

What do you think?

What goes through your head now?

Are you making any plans?



One thing is certain at this moment, your adventure does not end here; you explored this road in order to be prepared for another road that we are opening now.

You should think now about what you want to do with the information that you have gathered from the whole chapter of street animation methods because there are various options but we will offer guidance only for one of them.

Therefore this chapter is NOT addressed to you in case you DON'T:

- ! want to make a change in the community where you are living;
- ! think that street animation can send a social or political message;
- ! think that you can make people reflect on important topics for their community or their lives;
- ! think that it is worth making use of street animation for changing people's lives;
- ! think that if you gather enough people with the help of street animation you can do more for them than to make them laugh or have fun;
- ! care too much about what is happening with the people around you;
- ! think that people can change something in the society, or that this is not their job;
- ! think people can change;
- ! like to volunteer usually.



So what do you say? Are you on our road?

If not ...all the best for your life....you will hear about and from us!

If YES, I congratulate you for the choice! YOU should know that only special people are coming along with us.

First of all what is a project with social aim, or for social change?

A project like this can be defined in a very simple way: people for people (maybe it sounds like a cliché but it's really concentrating its meaning). A project for social change includes a set of activities that target solving a problem or a need of a certain target group.



The problem approached can be:

- ! the level of information, education and awareness on a certain subject;
- ! discrimination, marginalization, exclusion;
- ! from the human rights field;
- ! low level of involvement in society problems, social apathy;
- ! domestic violence;
- ! child abuse;
- ! homeless people;
- ! vulnerable and disadvantaged groups;
- ! poverty;
- ! gender equality;
- ! global topics (trade, aid, diseases, etc);
- ! low level of active participation;
- ! conflicts in general, interpersonal or between generations;
- ! relation between ethnic groups;
- ! corruption;
- ! related to environment, climate change and pollution;



The target group can be:



- ! an ethnic minority;
- ! general public;
- ! women;
- ! youth, teenagers;
- ! children;
- ! people from rural areas;
- ! teachers;
- ! people from public institutions;
- ! etc

(Each of these groups can have different extra characteristics and therefore restraining the area of population which you can address);

There are **numerous types of activities that can be realized inside of a project**, all of them having as an aim reducing the negative effects of a problem or even solving it for a specific group of beneficiaries. Here is not the place to detail all the possible activities that can be done but to **reflect more on the ones that involve street animation.**

How do you think we can use street animation in order to raise the awareness level of young people regarding the negative effects of discrimination?

OR

How can we offer solutions related to the problems they are facing at home?



What street animation is

managing the best is to gather the people in one place and they can become the **target of your social message!** Sometimes it can be quite easy to attract curious people who will allow some minutes to your activity itself. You have more possibilities for "reaching" them.

Through the activity itself - from the listed animation methods which do you think are good at this?

The best methods that can send a message through their content are:



- ☒ experimental theatre;
- ☒ flash mob;
- ☒ radical cheerleaders
- ☒ mobile cinema ;
- ☒ parade, protests, festivals.
- ☒ (and others that were not detailed in this guide like: other types of theatre, urban painting, animation in sand or snow-and for more details about them you can check the list of resources at the end of the guide)



During or after the activity itself:

- ⬇ **all forms of animation are included here;**
- ⬇ **we have the people, what do we do with them now?** Well, we can have a team of people with good communication and debriefing skills that will approach the bystanders and have a discussion with them in order to offer them concrete information about the project and its objectives and also to incite them to reflect and raise their awareness level;
- ⬇ it has been proved (also in sales, marketing research and psychology) that **a 1 on 1 discussion is the most efficient for sending and receiving a certain message** and also for the deepness of the discussion and reflection process.
- ⬇ **The team members should have good knowledge about the project** and its themes in order to be capable of inciting the beneficiaries to reflect on different points and to be able as well to answer and clarify all the questions that will come from them;
- ⬇ **The project team should be visible** (as appearance – with their t-shirts or in another form) and active for attracting the attention of the ones that maybe don't want to watch the proposed activities but would like to know WHAT IS GOING ON;

The street animation used in this kind of projects following the points explained previously...

- ! Don't leave the people confused or with questions;
- ! Go in the *heart of the communities*, where the people spend their time anyway;
- ! Any present person represents a potential beneficiary;
- ! The MAIN aim is to send the social message proposed and the secondary one is related to the show itself;



What kind of problems can be approached in this way?



- ! Bringing awareness on certain topics;
- ! Domestic violence;
- ! discrimination, marginalization;
- ! corruption ;
- ! social apathy;
- ! global issues (poverty, education, trade, aid, environment, climate change)
- ! gender equality;
- ! human rights;
- ! etc.

What do you think? How does this road sound to you? Does it incite you, inspire you?

It can be difficult and with many challenges but for sure it will offer you many and major satisfactions!



Some reflection questions:



- ? What are the problems with the biggest effect in your community?
- ? What problems do you consider can be approached successfully through street animation?
- ? How do you think the people will receive this kind of approach, what can their reactions be?
- ? What can be the strong and weak points of using street animation for social aim?
- ? How do you think you can measure the change a project like this can bring to your community?



Street animation projects for social change

We will approach the past, and what happened in the past and we believe this step is required, to explore and analyze what other people did and how we can learn from it and get inspired.



Starting with experimental theatre many types of arts were used in order to involve the people directly in the process and not only to assist to it – to take part in the creation and *re-create themselves* which to be honest represents a huge step in the history of the evolution of modern society.

Many activities were developed for people that are facing different problems, many methods were used and brave initiatives were developed that included theatre or street animation methodology and they reached their objectives. It works!!!!

In this chapter you will find **out how others managed to make social change** making use of street animation in Romania and other parts of the world.

You will get answers to (some of) the following questions:

- ? Who?
- ? How?
- ? For whom?
- ? What were the results?
- ? What was good and what was bad?
- ? What happened afterwards?



Depending on which project we will analyze we will be able to answer all of these questions or most of them...for sure there will be plenty of information provided.

Therefore, we wish you a good time in taking notes! Big or small actors are opening themselves to you and revealing some of their secrets for doing *social change* through street animation!





Street animation project for social change - Romania -

In what concerns **street animation** with all its complex and diverse forms, there have been implemented quite a lot of projects for social change in Romania. We were not afraid to experiment, to test, to make mistakes because in the end the results proved that all the effort and the invested energy was worth it.

Let's have a look at **some of the projects** that were implemented with success in Romania:



Experimental Theatre- Forum Theatre

A.R.T. Fusion Association was created around the powerful belief that through social theatre we can make a change in society. This was happening in 2005 and meanwhile many projects have seen the light of life and many more people have benefited from them, therefore the belief that A.R.T. Fusion had at the beginning became a certainty.

What problems were tackled this way?

- ☛ Problems of people of **various ethnic groups** (including the discrimination against various groups)
- ☛ Exclusion of **former prisoners** and other vulnerable groups;
- ☛ **Conflicts in families** (including domestic violence);
- ☛ **Corruption** among young people;
- ☛ **Social Apathy**;
- ☛ **Environment** issues and its protection;
- ☛ **Lack of active participation**; low level of volunteering;
- ☛ **Global challenges**: poverty, gender equality, education, child mortality, fair trade, responsible consumption, Millennium Development Goals; etc



Groups that were targeted in these projects:

- ! Groups belonging to an ethnic minority or habituating with them;
- ! Young teenagers;
- ! Students and youth in general;
- ! Prisoners and prisoners' families/friends
- ! General public depending on the project profile.





The number of direct beneficiaries that took contact with this method in the first 4 years of activity of A.R.T. Fusion is going beyond 5000 people on Romanian Territory.

Locations of performances:

- ! In the fields, in the middle of villages (in the case of rural communities);
- ! In schools or in their yards;
- ! In pubs, bars, terraces;
- ! In jails/prisons;
- ! On the beach;
- ! during the open air festivals



Achieved Results:

- ☑ Raised awareness on the central theme of the project;
- ☑ Raised level of activism and active participation;
- ☑ Changed personal approach in certain topics (especially among the ones related to interpersonal conflicts);
- ☑ Raised level of information on the themes tackled;
- ☑ Increased level of self confidence and trust;
- ☑ Increased level of public attention and interest towards hot topics of the communities;

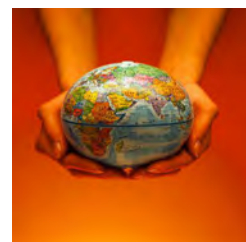


Depending on the specific of each community where projects were implemented the **short impact could be measured in all the projects and the long term impact** only when an increased possibility to control the beneficiaries group existed (for example in schools). In most of the communities the **strategy of intervention was not limited to one action** but to continue intervention for different groups inside the same project or even for approaching new problems.

Through its nature Forum Theatre is a method for intervention that affects the people's mentality, their attitudes and their perception of life and these values are difficult to measure in exact indicators.

The Project "Globe In The Mirror"

This project aimed to raise awareness amongst young people in Romania of the Millennium Development Goals (MDGs) and Sustainable Development through non-formal education and participative arts such as social theatre, street animation, video animation, photography and music.





The project was implemented for a period of 6 months in 2010 in **Romania, Bucharest**, enlisted under the Action 2 -EVS projects of the Youth in Action Program (*more details about this program you can find in the resource section of this guide*). **ART Fusion Association hosted 6 volunteers and supported them to promote education for sustainable development and the Millennium Development Goals through social theatre, street actions, video animation, awareness raising campaign, photo and music.**

Objectives of the project:

- To raise awareness among 1000 young people about their role in the achievement of Millennium Development Goals (**Millennium Development Goals** – 8 goals that the United Nations agreed in 2000 to be fulfilled until 2015 (<http://www.un.org/millenniumgoals/>) and the level of awareness related to these development topics is very low and people don't assume any role in achieving this roles. At the summit of the United Nations in 2000, leaders of 189 countries adopted the 8 MDGs as a global agenda for improving the situation of the poorest people in the world: **Goal 1: Eradicate extreme poverty & hunger; Goal 2: Achieve universal primary education; Goal 3: Promote gender equality & empower women; Goal 4: Reduce child mortality; Goal 5: Improve maternal health; Goal 6: Combat HIV/Aids, malaria & other diseases; Goal 7: Ensure environmental sustainability; Goal 8: Develop a global partnership for development;**
- To promote volunteerism and active participation among youngsters;
- To increase the level of tolerance and intercultural education among general young public.



The activities and the methods applied in the project were:



- Informing and making personal research by EVS volunteers, regarding education for sustainable development and the Millennium Development Goals in Romania (as basis for next activities)
- Delivering 2 training sessions for the A.R.T. Fusion volunteers (regarding information about global education and the Millennium Development Goals and social theatre, street animation, photography, music, video animation)
- Creating and delivering of constant global education raising awareness campaign and the Millennium Development Goals for an estimated 1000-person general public (especially young people)
- Developing movies based on the whole project experience that will serve as tool for future projects on global education themes.

(more about this project can be explored as well on the project blog: <http://www.globe-in-the-mirror.blogspot.com/>)

Some reflection questions :

- ? What would you like to do in order to reduce the level of discrimination of ethnic minorities around you?
- ? What are the social problems in your community that need to be tackled in a project like the ones described previously?





Street Animation Projects for social change - In The World -

The number of programmes, projects and initiatives that were implemented in the last years is



incredibly big, there is so much experience and diversity out there as regards projects for social change that they deserve hundreds of pages in order to give at least an overall picture of them.

We don't have these hundreds of pages, but we have a big motivation to offer you at least some relevant practical examples. In any case, as you probably observed from our constant obsessive mention the resources section will be very generous and also in this aspect you will have the chance to explore by yourself what you believe is more important for you.

We choose to present you 4 projects: one that was implemented in Africa; one that was implemented as an European Campaign, another one that was implemented at the crossroads of Europe and Asia: in Turkey, and another one that is implemented every year all around the world.

The most frequent and efficient method that is used for social change is SOCIAL THEATRE!

It is called "theatre for development" by some of the practitioners from developing countries because it aims to increase the capacity of development of various needing communities from those countries. In these countries the problems that are approached mostly are: sexual education, education about HIV, information about sustainable development, management of environment resources, drug related topics, migration, human trafficking, etc.

UNESCO (through the Culture, HIV and AIDS program) together with CCIVS (Coordination Committee for International Voluntary Service) from France implemented in 2006 a Forum Theatre project in more than 10 countries in **Africa**. The projects aimed primordially to raise the level of awareness of general the population on HIV and AIDS related problems (there is a high number of victims in Africa) and also to inform about prevention measures. The method was applied in rural or small town areas and where statistically there was a high number of people affected by these problems. As a result of the accumulated experience a very well elaborated resource tool kit was created for people who want to use forum theatre as a tool for community intervention.



It was a successful project because the chosen method was very well received by the target group and at least in what concerns the level of information the results were extremely positive. The long term results were not made public. **The strongest point of this project is the fact that it approached an URGENT and IMPORTANT problem for the community!**





Another project, that was implemented in Europe and that made use of a variety of methods was **Global Education European Campaign –EURIZONS**.



It was implemented in 2006, 2007 and 2008. The campaigns implemented in the first 2 years had the same structure and approached the same concept (we will detail in the next lines) and in there 2008 was a smaller campaign focused on the Climate Change. The project was implemented by GLEN (Global Education European Network) together with partner organizations from other European countries.

The objectives of this big campaign targeted:

- ✦ Raising the level of awareness of European general public in what concerns global interdependencies, Millennium Development Goals, trade and aid related topics, and other *global issues* , by opening a reflection process for the target group concerning the role that each of us has in the world;
- ✦ Encouraging the European Union Commission's politicians to keep their promises in regards to the eradication of global poverty (through an atypical lobby action);
- ✦ Training more than 100 young people (from 14 countries) to become multipliers in global education.

How? A good and fair question.



All the team took part in a European tour through 8 countries (like the 8 MDGs), the starting point was in Riga (Latvia) and the final point at the European Parliament (Strasbourg in 2006 and Brussels in 2007). There local teams also prepared the local events and the street team that went through all the countries. **The street team moved from a city to another city by hitchhiking** (as the cheapest way for travelling but the main reason was for reducing the energy consumed by transportation).

The following were accomplished during the tour:

- ☑ Public events
- ☑ Street actions that included : flash mob, political theatre, clowning, juggling, music (specially created for the event), educational games with the involvement of the public; radical cheerleading;
- ☑ Photo campaigning for collecting messages from the people related to the project themes and that later on were presented to the European Parliamentarians ;





- ☑ concerts ;
- ☑ exhibitions;
- ☑ fairs on the thematic topics;
- ☑ workshops on global education;
- ☑ public debates
- ☑ lobby actions and debate at the European Parliament ;
- ☑ implementing *street* action in the very formal space of the European Parliament;



Through the implementation of this types of action and with the extra PR and promoting activism (made by each local team and making use of internet, etc) **the number of beneficiaries of this Campaign reached in total in the 2 years 2 million persons in all Europe.** It is a very generous and motivating number for this kind of campaign!

There were no criteria for differentiating the beneficiaries; it was a project that was addressed to everybody because for a subject like this everybody represents a link in the chain of interdependencies, and therefore everybody can make a difference.



(the next points are extracted from the report of Eurizons 2007 and mixed with the impressions of the author of this tool kit, who was also a participant in the 2007 campaign)

The strongest points considered for this project:

- + motivation and passionate involvement of volunteers;
 - + the average age of a team around 25 years;
 - + the deep approach for the project theme;
 - + choosing a central and very popular location;
 - + the innovative aspect of the activities and methods used;
 - + the successful management of a chain of events over all of Europe;
 - + long term involvement of the volunteers involved in similar projects;
 - + the creativity that attracted the people in the street actions;
 - + tackling topics that target the general public and have impact on everybody's every day life;
 - + challenging the conformist and the formalities of an institution with influence on global situation.
 - + The fact that it reached its objectives on a very high level;
- + Another strong point of Eurizons in general was the motivation and empowerment in the long term of the volunteers involved in the projects (and enabling them to really act as global education multipliers and take leadership roles in these actions). The 2007 edition was accomplished with the involvement of 2006's volunteers and the one from 2008 with the help of the ones from 2007 and 2006.





What was weaker?

- The management of the volunteers;
- Bad weather;
- The lack of interest of European Parliamentarians to be involved in a debate with young European activists;
- The apathy of some of the drivers and of some participants in the events;
- The lack of a long term evaluation of the street events;
- Not finalizing the movie of the campaign even when all the materials were collected;



"Challenge you and your community" project



This project was implemented under **Action 2 (European Voluntary Service) of the Youth in Action Program created by the European Commission. It was developed from an A.R.T. Fusion Romania idea and implemented in Turkey for a period of 12 months (2009-2010).** During this time an experienced member of A.R.T. Fusion implemented activities in a youth foundation active all over Turkey. More details about the project aim, objectives and results you can read below.

The aim of the project was to stimulate the active participation (as a value of the European Union) of young people from Turkey in problems that concern today's society by using participative art, creative street animation methods and innovative campaigns.

The methods that were used in this project :

- ✎ social theatre as a method of social intervention
- ✎ non formal education workshops on development education
- ✎ street campaigning





The objectives of the project were:

- to train more than 60 young people to be multipliers in social theatre
- to raise awareness and personal involvement in what concerns the Millennium Goals for young Turkish people in general.
- to implement various campaigns that raise awareness in different topics (additionally more than 50 young people will be trained and develop street campaigning skills)
- to stimulate volunteering among young people



The strong points of the project

Project themes



European Citizenship – this project focus was to give young people awareness in what regards the interdependencies of the global society and the responsibility of personal role in the present society; this was realised through the trainings and the local projects implemented during the project

Active Participation – through the practical and creative activities that were implemented, young people were involved and they participated actively in a project that took place in the benefit of their own community;

Cultural diversity – an international (Romanian) volunteer was involved in a group made up mainly by Turkish citizens and they had to work together in order to implement the practical initiatives;

Millennium Development Goals (the project will provide information and awareness on this topic); The MDGs are ambitiously set to be met by 2015. They are a joint effort of 189 governments, the EU, all important global institutions, and many civil society actors. Some progress was achieved already in approaching the MDGs BUT far away from the anticipated progress – but the efforts must be multiplied in order to succeed with this important and ambitious project of humanity.

Promoting of Volunteering –volunteering was the key of this project; a long term volunteer tried to be an example and to stimulate the youth participation and volunteering in different activities that were meant to solve some social problems and also to inspire for a European or international one.





Methodological aspects

Non-Formal Education – all the training and the learning process used only non-formal methods (active, participative, focused on the process): the Romanian volunteer was a trainer and followed the guidelines of an efficient experiential learning)

Street Campaigning and Social theatre as key methods in the project with a focus on enabling the local foundation's capacity in using these methods in their own projects;

Week points of the project

- **the language barriers** as the local volunteers had a very low level of English and the learning process of Turkish was not very easy and fast for the Romanian volunteer
- **the low level of experience of the Turkish Foundation to work with international experts** and members and this affected their trust in the new volunteer and affected the efficiency of the volunteer in the activities she wanted to implement;
- **the organizational and local cultural differences** that reflected also in the working style and local volunteers' expectations and involvement; it took more time to adapt to the new organization and local culture for the volunteer than expected;
- **the low level of interest of local volunteers** in global issues and active participation made it very difficult for the volunteer to involve more youth in the project;



The impact and follow up of the project:



- more than 60 young people become **multipliers in social theatre method**
- more than 10 young volunteers become **development education multipliers**
- more than 1000 young pupils and students have a **bigger awareness on MDG-s and other development concepts**
- more than 50 young people developed **skills for implementing streets campaigns;**
- more than 500 people **increased their level of active participation**
- the Turkish TOG team is **continuing to multiply the skills** and the knowledge gained during this project and it is estimated that 3000 people can become beneficiaries through the methods the organization gained;
- **the practical guides that will be realised about Street Campaigning** will reach more than 300 organization in each country and the beneficiaries of the online version will number over 2000 people.





"Global Call to Action against Poverty" – 2009 campaign

The Global Call to Action Against Poverty (GCAP)

(<http://www.whiteband.org>) is a growing alliance that brings together trade unions, INGOs, the women's and youth movements, community and faith groups and others to call for action from world leaders in the global North and South to meet **their promises to end poverty and inequality**. GCAP's main aim is to achieve policy and practice changes that will improve the lives of people living in poverty. GCAP adds to existing campaigning on poverty by forming diverse, inclusive national platforms that are able to open up civil society space and advocate more effectively than individual organizations would be able to do on their own. It also **organizes global mass mobilizations that express solidarity between the global North and South, allow tens of millions of ordinary people to make their voices heard and bring pressure to bear on world leaders**.



2009 was a crucial, challenging, and inspiring year in the fight against poverty realized by this network. With the financial crisis, food crisis, and climate crisis further feminizing poverty, the deepening of poverty across the globe was more obvious than ever.. At the same time more citizens than ever, from all over the world and from all walks of life, took action throughout the year, and coming together from 16 to 18 October to ensure that by 2015, we live in a world free from poverty.

On 17 October 2009, the International Day for the Eradication of Poverty, **173 million women, men, girls, and boys came together to take action against poverty and inequality, and demonstrate to political decision makers that they were demanding change**. They acted by planting trees, building schools, cleaning up slums, and many other small and bigger actions. They lobbied their political leaders directly, and mobilized in the streets. The force of this has made some impact. Government ministries have opened their doors, and some policy changes that actually help lift people out of poverty have been made. But it is not nearly enough, there are still many things to be done.





In 2009 “Stand Up and Take Action against Poverty and Inequality” Campaign mobilized an incredible 173,045,325 people during more than 3,000 events in over 120 countries.

In addition to the significant increase in numbers and the breaking of a new Guinness World record for the largest mobilization of human beings in recorded history, Stand Up 2009 was characterized by even stronger political messages than other years, as the 2015 deadline for the fulfillment of the MDGs looms and the devastating combined effects of the

climate, financial, food and gender crises have begun to manifest in increased poverty and inequality. In some cases the political impact of Stand Up is already being felt, while in others it has marked the beginning of political campaigns ahead.

As civil society becomes stronger and connects across countries in a global movement, we are more able to tell the story of how concrete outcomes have been achieved in different contexts, and build on our successes. Shortly after Stand Up, the South African Government responded to one of GCAP South Africa’s key policy demands by announcing the extension of the age for the child support grant from 15 years to 18 years. **“The announcement comes as icing on the cake after the most successful Stand Up and Take Action campaign ever seen in South Africa, with over two million people participating all over the country, with actions from clothes drives in churches to the pledge being read continent wide on Big Brother Africa. We are glad to see the very direct and real action from the South African government to end poverty now”** said Rajesh Latchman of GCAP South Africa.



The actions that are implemented in the same day around the world are various and different and adapted to the local context. For a better overview of this global campaign we invite you to have a look on their reports and information from the website.

Some reflection questions:



- ? What do you think is the key of attracting more volunteers in your projects?
- ? In which kind of projects you want to be involved more: local initiatives or global campaigns? And Why?





The steps of a street animation project

Well my dear adventurer in street animation roads you have reached a very important part of your travel, a very valuable chapter especially for the possible practical implication on your future decisions.

If you read this information after you went through all the previous details what will come next will complete in a harmonious and useful way all that you have accumulated up to this moment.

We understand that **YOU wish to implement a street animation project for social change** and if we are faced with such a generous wish we must make a proper contribution!

Firstly let's recap a bit what has *happened* up to this moment.

- ! You went through the **meanings of street animation**, its objectives and missions;
- ! You took contact with a **diverse area of methods of street animation** and got information about how you can practice them as well;
- ! (maybe) **you started to practice a certain method** OR you have made plans about which one you want to experiment with;
- ! You found out **how you can use street animation for social change** and you received some examples as well in this area from concrete experiences;
- ! **We asked you several questions** that were meant to make you reflect more deeply on street animation field and its implications in the society; we hope you allowed yourselves the proper mental time to answer them;
- ! **You asked yourselves various questions** connected with your concrete involvement in this field of social change and we hope the answers you found also have enthusiasm and more in them;



This chapter will offer you **guidance for implementing a project of street animation for social change**. It should be taken as it is: a GUIDANCE that cannot cover all the aspects that are related to project, team or crises management (for this you will need practical experience and healthy supplements of knowledge in these subjects).



YOU DON'T have to be member of an organization or association **BUT** it can help you.

YOU DON'T have to have experience in implementing projects **BUT** it can help you.

YOU DON'T have to be around specialists or experienced people in the area **BUT** it can help you.

You don't have to have money **BUT** it can help you.





Clearly you need



- Huge motivation
- Availability IN TIME (plenty) not only mentally ;
- Ideas, creativity, thinking outside of the box;
- Beautiful and good people around you AND/OR abilities of *selling* your ideas to other persons;
- Tons of courage;
- Low level of fear towards the unpredictable;
- Focus on the social cause you are targeting and not to make yourself a star;
- The list continues but we will stop here (you will add by yourself now or later)

HOW do you think you should start? Practicing one method, finding a team, choosing the best location?

Well NO



The first step, and a very important one because it offers the direction you are heading in, IS **IDENTIFYING THE SOCIAL PROBLEM** you wish to tackle.

A social problem represents an aspect from a group of people's lives (of which they are aware or not) and that has negative implications on their lives or connected persons

How do you know a social problem *deserves* to be approached through your project?

- You can feel it, you see it, it bothers you and the people around you;
- You speak with the people on the streets and find out what is bothering them;
- Mass media is attracting attention as well on some topics;
- From researches, statistics, analyses;
- From the projects of other active organizations



A problem that needs to be tackled in a project doesn't have to be new or original, **it HAS TO be important for the people you are addressing and URGENT enough.**



Specifically for a street animation project it has to be a more general problem for a big number of people to identify with it. Let's not forget that street animation can go to any place and the people that have something to take out of it have to be there.





When we speak about a social problem this can affect directly a specific group of people BUT when we speak about our **TARGET GROUP** (for our project) we have to pay attention.

For example DISCRIMINATION OF ETHNIC MINORITIES it's a problem that is directly experienced by various ethnic groups BUT with our project we want to increase the level of tolerance of people that ARE NOT PART of an ethnic minority!

Therefore you have to answer to following questions before you move on:

- ? What is the social problem that the society, your community needs to get rid of?
- ? What is the main group of people that are **AFFECTED directly** by this problem??
- ? Who are the ones **affected indirectly**?
- ? Who are the ones that **have some influence** on the *dynamic* of this problem (positive or negative influence)?
- ? **What is the GROUP you are targeting for the change you want to produce with your project** (Directly affected? Indirectly connected? The ones that have influence?)

This step you are able to do it by yourself, by consulting other people or by working with your team.

If you don't have a team now is the moment for the second step, to gather your people, your future colleagues and/or your friends in this common effort of social change.



How you are going to make your team depends mainly on your abilities and on your life style but here are some suggestions from us:



- ☒ If you are **member of an organization**, foundation or association that is active as a non-profit structure, where you are already a volunteer, then propose to them your idea; the fact that you are members of the same organization says a lot and most probably their motivation is also oriented in the direction of solving various social problems!
- ☒ **Approach your own friends**, they know you the best and probably you share common values and they will believe in the change you are proposing them;
- ☒ **Appeal to your colleagues** (from your class, year, other extra classes, work, etc), you spend a lot of time together, they know you and they trust you and there is a low chance that they have values or principles opposed to yours;



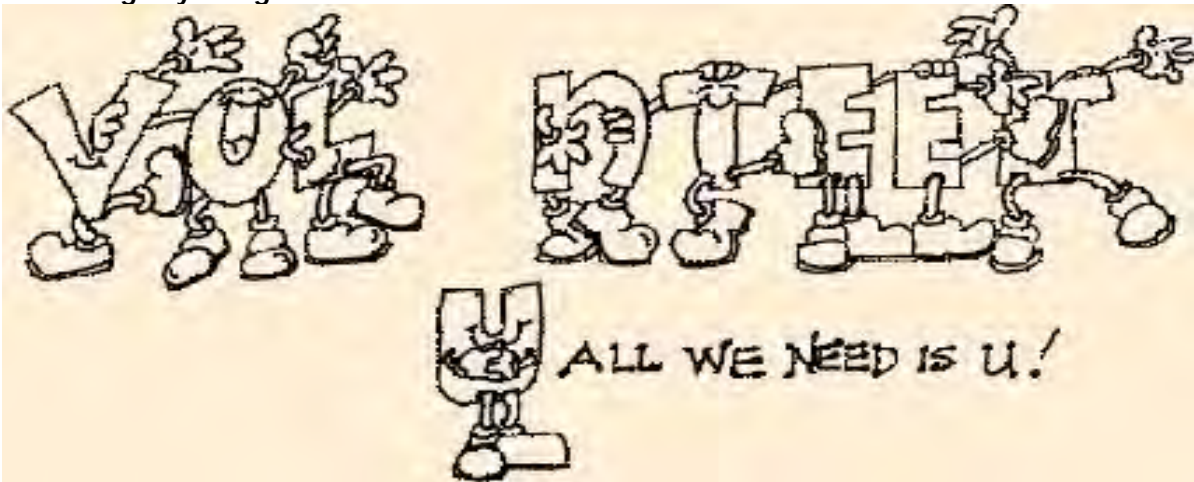


☑ **Your family**

(brothers, sisters, parents, cousins, uncles, etc.) can show openness to your ideas because they have known you for a life time and they trust you, and in addition it is easy to meet;

- ☑ If you finish the list of people you know you can at any time send a **call on various groups (on the internet) or various places (like announcement walls for universities)** in order to identify people who are motivated and believe in the idea you are proposing.

Clearly you have to know what kind of change you want to make and also that you want to make this change by using street animation.



Together with your team you have to agree on the concrete steps and the exact content of the project.

This is the reason why the people around you should be equally motivated by the aim and maybe already with some experience in animation methods or project management.



If you will have a new team you should **allow proper time for getting to know each other**, to see how well you match and how you can work with each other's qualities, skills and even flaws.

Clearly you have to understand (not only you, all of you) that the common aim that you have in the project is not sufficient for you not to have conflicts in your team.

You have to pay attention to your communication, active listening, mediation, openness, etc and you even have to consider some external adviser help for you to prevent or find solutions to some of your problems

(Check the "Team Project Management" part in the resources section)





You have an AIM, you have a TEAM, BUT the next step implies the need of adding some quality value!

When we say this we mean exploring the problems, the themes related to it and the overall field (actors, stakeholders, situation in the country, previous projects, on the topic etc).

You need to be a kind of mini expert on the subject:

- ☑ For choosing and developing the most adequate street activities;
- ☑ Developing the content for some of the actions;
- ☑ For communicating with people (during the action but also during the preparation phase) ;



All of this is important **BUT the communication with the participants/public is maybe the most important and valuable because only through it can you reach your aim and for this you need a solid theoretical base in order to handle deep conversations, for inciting the people and for answering their questions.**

Depending on the subject or the tackled problem you and your team have different options

- ! **Individual study** (by using internet, libraries, including the resources of various profile organizations)
- ! **Group workshops** (for combining individual study and analyzing clarification in group) ;
- ! Participating in **various trainings and courses** on the subject of your interest (held by other organizations).

When you will feel sufficiently prepared and filled with a good dose of *informational added value* you have to move to the next step, the very practical one.



Together with your team, based on each of your skills and abilities, decide which methods you wish to implement in your project and how much time you need for rehearsals.



The profile of your team can vary from ALL OF YOU WITHOUT SKILLS DEVELOPED up to ALL OF YOU EXPERIENCED AND SKILLED in street animation methods.

Therefore we can't actually give much specific advice; this guide offers anyway information and suggestions about learning any method and at the same time, the advantages and disadvantages of each of them; if you don't have too many skills in this field you do have the *advantage and freedom* to CHOOSE and DECIDE what you want to do concretely, what you want to experiment.





We need to highlight some aspects, in the case of methods that can include the message of your project in the action itself (like experimental theatre or flash mobs for example) the **process of creation must be team work** with every member contributing and being part of the process because the results must be a product that will represent each of the members.

Don't forget that in street animation for social change there is an **artistic part** (that can have a message or not) and the **interaction part, for sending the message to the public**, therefore you have to decide in your team how you wish to proceed; all the members have the role of artist as well as the role of communicator (through rotation) or you will have separate roles according to people's preferences.

Our recommendation is to try the first option because it offers a complete experience for the artist in a social project and it also offers the chance for balancing personal energy.



After you agree on what methods you will implement, and you have also decided how much time you will need, **you can start planning the location and dates for your actions that will hopefully produce social change.**

It's recommended to make a **small investigation** to learn what other events are happening in the same period in your chosen location, if there is any event, national holiday that can affect the presence and the involvement of your target group. You must be sure you will not face these kinds of situations in order to maximize the success of your project.

Then you have to divide various tasks among your team that will cover the following needs:

- ☒ Getting **all the approval papers** for implementing a street action in your location;
- ☒ **A plan B in case there will be bad weather** (where can you move in order to have access to the public and where it is allowed to do this actions without other approvals, etc) in order to make sure your project will not be compromised;
- ☒ **The security part, the safety of all the people involved, this also requires approval** (for certain methods) or informing the firemen about what is going to take place and also at the same time you have to **arrange and set up your location in a way that will ensure safety for your team and for the public**;
- ☒ **the PR part, promotion, how you will do it**, posters, flyers, using online tools, press, television, etc; for all of this people are required, people from your team; also in the promotion part is the aspect of costuming yourselves as actors and communicators, agents for change (t-shirts or other gadgets – these first need to be designed and then made);





- ☑ **the coordinator of the rehearsals**; somebody has to be responsible for informing everybody about the meetings, where they take place and also for facilitating them;
- ☑ **one or two persons will be responsible for the evaluation**, thinking and developing the format of the evaluation, discussing and proposing it to the team, giving the tasks for each member related to it and collecting from everybody reports and other results for making the final evaluation; it will be a collective work but a coordination of it is required;
- ☑ **somebody must be responsible for the props and accessories**, in case they are necessary;
- ☑ depending on the level and the size of your project (the way you thought about it) **it is possible you will need extra finances**, therefore some of the people from your team have to be responsible for the fundraising part;
- ☑ **involving other organizations that can be your partners** for the same cause;
- ☑ **You should make a smaller rehearsal with a smaller public** for testing the *reaction* of the public and also of the artists and based on it making changes in the program (this must be planned, where, when, etc.)



Up to this moment we have discussed the work before the street event.



From now we are going to speak about the most important part
THE STREET ANIMATION EVENT, as part of your social change project.





You have a location, you have all the approvals, you have a day and a period of time and you need some more things:



- ☑ **mark a *point*, an *area* in the location of the event** that is less exposed to the public where you will deposit all your belongings and also very important **where you can meet and discuss**, arrange important aspects related to the action itself; also this place is important **for the artists to withdraw and be alone or not exposed**; this space is important for the well being of the artists especially in the case of some projects that involve a big contact with the public or a big exposure to people (for a longer time – depends of course on the artists as well) because it can be very consuming energetically and this space provides the chance for recovery and balance;

- ☑ **you need a system of coordinating the team and for taking decisions**; agree on a leader for the event (recommend only one) who will take care every step to communicate with all the members of the team what is going to happen next, he will have with him all the approvals for the location and he will be the contact person in case of urgent and crisis issues, also he will have to gather all the group in the situation of making decisions or of key moments in the event (it can be agreed by a simple gesture, visible so that after the leader makes it everybody from the team that sees repeats it and keeps doing it until everybody from the team will gather at the *discussion* place immediately – in a public location there is the risk that a sound signal will not be heard); the leader has to have a minimum role in the action itself in order to be able to supervise and analyze the whole process;

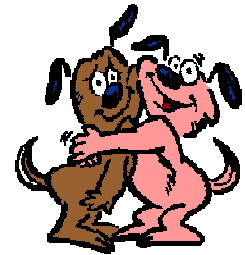


- ☑ choose a person from the PR team (or more) for **being responsible for contact with the media and press representatives**; (in case they show up)
- ☑ **choose a person that will be responsible of the first aid kit** and to be easily reachable at any moment;
- ☑ for a bigger event (more then 2-3 hours) you have to take into account the necessities of the team and also a system for satisfying them: **water, food, easy access to toilets** (this aspect should be available all the time), breaks system and rotations;





- ☑ **make a list with potential risks for the artists personally and for the project in general and think about the immediate action plan in case the most important risks will happen** (for example: aggression of an artist, sexual harassment, throwing various objects, etc as risks for the artists AND low traffic of people, misinterpretations of the message of the campaign, gathering of groups of drunks or drugged people that will keep away the other members of the public, low receptivity from the public, etc are risks for the project in general;) the leader that is supervising the activity will have a big role in observing and interfering in some of these cases;
- ☑ in the case of some actions that involve a big group (as artists) agree on a ***group affinity system*** that will allow in every moment for each artist to take care of 1 or 2 members of the group (to know where they are, if they are well or bad, how their psychical and psychological state is, to be able to offer support, etc.). In this way there are less risks for losing or isolating a member of the group.
- ☑ Depending on the role in the event (artist, or for communicating with the public) **every member has to analyze and monitor the reaction of the public and aspects that are related to the working team**; you have to agree together on a format and what directions you are following, what aspects are relevant for measuring the success of the project and each member is responsible to collect some information; at the same time the people responsible with the communication can make a data base of the people from the public with the contacts of the persons that agree on providing their e-mail address for information strictly on this project (these contacts can serve for the next step for evaluation).



The event is finished; the public came and went away, the same as the artists.



Our recommendation is that after the street event finishes to stay for some tea (go to a tea place, have a meal together in a comfortable place not very far away from the project location) and **have a relaxed talk about what happened**. Everybody should express their feelings and how they experienced the street, go through the most important parts of the day, laughs, annoyances – in short take everything out that you couldn't express during the event.

You choose how structured you want the meeting to be, if you want to have it as an evaluation meeting or just as a steam out and closure of the experience for the team. This can depend also on the tiredness and availability of the artists.





Clearly the EVALUATION part **must be thought, planned and made properly**. You will never know if you made a change if you don't measure it!!!

Here are some aspects and suggestions that you should consider:

- ☑ **The quantitative part:** how many people took part, how many watched until the end, how many became involved, how many people the communicators talked with (what percentage from the people present there), how many people asked questions, what the average age of the public was, the social status of the people if it could be observed (the evaluation team has to measure this data);
- ☑ **The IMMEDIATE qualitative part (impact):** what kind of reaction people had (curiosity, indifference, arrogance, support for the idea, etc); what opinions are expressed referring to the street animation methods (in case the message is incorporated in the action); what change the public is declaring (none, more informed, reflecting, wants to do something) (this information will be in the personal reports of the communicators) ;
- ☑ **The LONG TERM qualitative part (impact):** with the help of the contact data collected after some time, the public can be contacted by phone or email and asked some questions about the event and the impact that it had on them; also they can be invited to a focus group for the evaluation; other information about the problem can be provided;
- ☑ **Evaluating the team and the event from an internal perspective:** what went well, what didn't, what should be changed, what is the impact on the team members, etc (for this it is obligatory to have an evaluation meeting with everybody at the same time)



Based on the complete evaluation together with your team you will decide what to do next:

- ! Repeating in other locations, for other groups;
- ! Changing the content and implementing a new variant ;
- ! Changing the problems and making a new project;
- ! Stop working in this team.

How clear are these STEPS for you??? Maybe they were more technical but we certainly hope they will represent a real help for you, who want to make a project for social change based on street animation.

On a scale from 1 to 10 evaluate how ready you feel to start a project like this?

Note down here → 1 2 3 4 5 6 7 8 9 10

For any note you give that means you know where to start from.

We wish you success, positive and negative experiences and also real satisfactions.

But mostly we wish to see, feel and find out more about the CHANGE you MADE!

Some reflection questions:

- ? What is the change that a project like this can have on the project team members?
- ? What kind of change does your community need?



Street Animation Resources



Various resources from street animation

<http://www.europarl.europa.eu/activities/expert/eStudies.do?language=EN> – **Street Artists in Europe**
<http://www.streetentertainers.co.uk/index.html> – **Street Animation - fun**
<http://www.solunarising.at/en/performance.htm> – **Street Performances**
<http://www.buskersadvocates.org/saacodeethics.html> – **Busking as a life style**
<http://www.recorderhomepage.net/busking.html> – **The happiness of being a street artist**
<http://www.geocities.com/TheTropics/Island/5068/Busker.html> – **How can you be a street artist**
<http://www.straattheater.info/> – **Street shows in Amsterdam**
<http://www.gsanetwork.org/freezone/links.html> – **Activism trough art**
<http://www.zeitgeist.net/wfca/wisefool.htm> – **About communitarian art**
<http://circostrada.org/spip.php?rubrique2&lang=en> – **Street Art**
<http://www.streetartsnetwork.org.uk/cn/whatIsStreetArts/index.php> – **Street Art Network**
<http://www.buskercentral.com/defined.php> – **Street Art as a Job**
<http://www.straattheater.net/links.asp> – **Data Base for events and street festivals**
http://www.buskeralley.com/artist_ave.php – **Video street artist**
<http://www.cyclown.org/contact.html> – **International Organization for Street Art**



Street Theatre

<http://gustavothomastheatre.blogspot.com/2008/03/street-theatre-in-today-china-1.html> – **Street Theatre in China**
http://www.kunci.or.id/esai/en/iqbal_theater.htm – **Street Theatre in India**
<http://www.electriccabaret.co.uk/street-theatre/> – **Organization specialized in street theatre**
<http://www.pantomimes-mimes.com/pantomime-history.html> – **Pantomime**
<http://www.mime.info/> – **Resource Centre for mimes**
<http://www.commedia-dell-arte.com/playm.htm> – **Commedia dell arte**
<http://www.japanculture.ro/masca-in-teatrul-no/> – **Masque in Japanese Theatre**
<http://teatrulmasca.wordpress.com/> – **Masca Theatre (Bucharest)**
<http://www.stillman.info/engl/home.html> – **Living Statues**
http://www.livingsculptures.com/living_sculptures/ – **Living Statues**
<http://www.teatrodecalle.com/menu.htm> – **Professional association for street theatre**
<http://www.xarxateatre.com/eng/historial/inicio.html> – **Street Theatre Group**
<http://www.teesriduniyatheatre.com/pastissues.html> – **Street Theatre Group**
<http://www.urbanmyth.asn.au/links.php> – **Resources urban theatre**
<http://madlibplayers.org/?q=node/297> – **Street Theatre Groups**



Experimental Theatre

<http://www.teatruforum.ro> – **Forum Theatre Resource Centre**

http://www.teatrosinparedes.com/TF_Requemientos.html – **What is Forum Theatre**

<http://www.fpereardiaca.org/activ/cursteatresocial.doc> – **Social Theatre-**

Augusto Boal Techniques

http://www.tonisant.com/aitg/Boal_Techniques/ – **Guide in Boal methods**

<http://www.ctorio.org.br/PRISOES.htm> – **About Theatre for Oppressed People**

http://www.cardboardcitizens.org.uk/textpopups/techniques_forum.html –

About Forum Theatre

<http://www.wcml.org.uk/culture/hgepilogue.htm> – **Political Theatre in UK**

<http://community.livejournal.com/physicaltheatre> – **Physical Theatre**

<http://www.subversivetheatre.org/> – **Subversive Theatre**

<http://www.dailykos.com/story/2005/1/2/124239/6811> – **Political Theatre in America**

http://www.bannertheatre.co.uk/what_kind_of_theatre.htm – **Political Theatre Organization**

http://uk.encarta.msn.com/encyclopedia_781530427_1____7/feminist_theatre.html#s7 – **Feminist Theatre**

http://uk.encarta.msn.com/encyclopedia_781529384/Propaganda_Theatre.html – **Propaganda Theatre**

<http://www.politicalnovel.org/radical-theater.html> – **Radical Theatre**

<http://www.billionairesforbush.com/photos.php> – **Political Theatre in America**

<http://www.thawaction.org/activism/index.html> – **Anti War Theatre**

http://books.google.ro/books?id=oh_45a056EUC&pg=PA195&lpg=PA195&dq=political+theatre+street&source=web&ots=7ZeJfy8Pi&sig=UkafqHgWnQFSovV5efFOcenQaGjE&hl=ro&sa=X&oi=book_result&resnum=3&ct=result – **Book about political theatre**

<http://madlibplayers.org/?q=taxonomy/term/55> – **Political Theatre organization**

<http://www.theatrefordevelopment.com/html/background.html> – **Theatre for development**

http://www.comminit.com/papers/p_0037.html – **Study Case-theatre for development**

<http://www.kit.nl/smartsite.shtml?ch=FAB&id=4617&Part=Resources> – **Resources for theatre for development**



Flash Mob



<http://7125-6666.blogspot.com/2007/10/flash-mobbing.html> – **Social analyze flash-mob**

<http://improveverywhere.com/> – **Concrete examples of flash-mob-uri**

<http://www.stayfreemagazine.org/archives/24/flash-mobs-history.html> – **History of flash mob**

<http://delicious.com/jtneill/flashmob> – **Resource site for flash mobs**



Clowning



<http://www.clown-ministry.com/> - **Resources for clowns**

http://www.gumdropthec clown.com/index_files/page0012.htm - **How to be a clown**

http://www.ehow.com/video_4440119_the-history-clowns.html - **How to be a clown**

<http://www.djwright.net/> - **Face Painting**

http://www.balloons.co.uk/latex_modelling_balloons.html - **Balloons modelling**

http://www.firetoys.co.uk/juggling/modelling_balloons_and_face_paints.html - **Balloons modelling**

<http://www.balloonhq.com/column/dewey/aug06/> - **History and techniques of balloons modelling**

<http://www.tmyers.com/marr.html> - **The story of balloons modelling inventor**

http://community.simplycircus.com/tutorials/manipulation/FAQ/latex_free.htm - **Tutorials for modelling balloons**

Juggling and object manipulation

<http://www.ministryofmanipulation.com> - **The minister of object manipulation**

<http://www.juggle.org/> - **International Association of Jugglers**

<http://www.eja.net/> - **European Association of Jugglers**

<http://www.juggling.org/> - **Information centre for jugglers**

<http://www.juggling.org/museum/ethnography/> - **Jugglers Museum**

<http://www.thewjf.com/> - **World Federation for Jugglers**

<http://www.jugglingdb.com/> - **Data base for juggling**

<http://justyouraveragejoggler.com/> - **Juggler**

<http://thejoggler.blogspot.com/> - **Blog about juggling**

<http://www.jugglingmagazine.it/new/> - **Magazine about juggling**

<http://jugglemagazine.com/> -

<http://www.juggle.org/forum/list.php?16,page=1> - **Forum about juggling**

<http://www.pjb.com.au/jug/leatherballs.html> - **Juggling balls**

<http://www.abc.net.au/science/surfsingscientist/jugglingballs.htm> - **How can you make juggling balls**

<http://www.jugglingdb.com/compendium/skills/equipment/making/balls/barnesybags.html> - **How can you make balls**

<http://www.instructables.com/id/Build-your-own-Juggling-Clubs/> - **Make by yourself**

<http://www.crazytieguy.com/clubs.htm> - **Make by yourself**

<http://active-media.com/nizer/homemade.html> - **Make by yourself**

<http://www.oddballs.co.uk/> - **Shopping juggling materials of objects for manipulation**

<http://www.dube.com/> - **Shopping resources**

<http://www.loloche.fr/> - **Showing resources**

<http://homepage.mac.com/abramr/juggling/tutorial/category/tricks/cascadelearning.html> - **Tutorials for learning juggling tricks**

<http://www.twjc.co.uk/glossary.html> - **Tutorials**

and other articles



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<http://www.luxotica.com/education/howtomake/torches.cfm> - **How can you build various objects for manipulation**

<http://jugglinglab.sourceforge.net/> - **Animation for learning various techniques**

<http://www.businessballs.com/juggle.htm> - **Juggling**

<http://didier.arlabosse.free.fr/balles/english/> - **Juggling with balls, illusions**

<http://www.passingdb.com/> - **Advices for juggling in team**

<http://www.juggling.org/records/records.html> - **Records in juggling**

<http://www.geocities.com/ygoodmn/> - **Juggling – cigars box**



http://www.jugglingworld.biz/tricks/tricks_plate_spinning.html - **Manipulating Plates**

<http://www.juggling.org/help/circus-arts/plate-spinning/> - **Manipulating Plates**

http://wikidiabolo.com/index.php5?title=Main_Page - **Wiki specific for diabolo**

<http://www.diabolotricks.com/> - **Diabolo and devil stick tricks**

<http://diabolo.ca/index.php> - **Diabolo**

<http://www.devilstick.org/> - **Information centre for devil stick**

<http://community.simplycircus.com/tutorials/manipulation/devilsticks.htm> - **How can you manipulate**

<http://devilstick.de/english/home.htm> - **Animations, Tutorial, Newsletters**

<http://www.homeofpoi.com/articles/> - **Poi-Poi Resources Centre**

<http://www.poipoi.info/> - **Poi-Poi Resources Centre**

<http://www.playpoi.com> - **Poi-Poi Resources Centre**

<http://www.luxotica.com/education/howtomake/poi.cfm> - **How can you make your own poi-poi**

<http://www.misterom.com/> - **Poi-Poi Resources Centre**



<http://www.madehow.com/Volume-6/Hula-Hoop.html> - **How can you do hula hoop**

<http://www.recordholders.org/en/list/hulahoop.html> - **Recorders for hula hoop**

<http://query.nytimes.com/gst/fullpage.html?res=940DE7DD1331F936A35750C0A96E948260&sc=&spon=&pagewanted=1> - **Article hula hoop**

<http://www.worldhoopday.com/> - **International Day of Hula Hoop**

<http://www.hyperloophoop.com/> - **Information centre for Hula Hoop**

<http://www.iwebplay.com/hoopworkout.htm> - **Hula Hoop for children**

<http://www.hooping.org/> - **Information and Online Magazine about Hula Hoop**

<http://www.hoopaholic.org/> - **Hula Hoop addiction**

<http://www.hooprama.com/hoopingforhope> - **Hula Hoop Action for breast**

cancer



<http://www.blanketfort.com/juggling/staff.html> - **How to manipulate a staff**

<http://www.quarterstaff.org/> - **English Association for staff**

<http://www.lostbiro.com/firestaff/firestaffi-04.html> - **About Fire staff**

<http://www.pentrix.com/> - **Pencil Manipulation**

<http://www.upsb.info/forum/> - **Forum about Pencil Manipulation**

<http://www.mypsblog.com/> - **Tutorials for Pencil Manipulation**

<http://www.wikihow.com/Start-Contact-Juggling> - **How to practice Contact**

<http://www.contactjuggling.org> - **All about Contact**

http://www.dmoz.org/Arts/Performing_Arts/Circus/Juggling/Contact_Juggling// - **About Contact and other resources**

Circus

<http://www.acrobatsagency.co.uk/> - **Resource centre for acrobats**

<http://www.pasadena.edu/divisions/language/chinese/cultural/acrobatics.html> -

Acrobats in China

http://www.absolutetalents.com/index.php?option=com_seyret&task=videodirectlink&Itemid=&id=294 - **Various videos with Acrobats**

<http://www.redpanda2000.com/history.htm> - **Red Panda Organization for acrobats**

<http://www.hickoksports.com/history/acrobatics.shtml> - **History of Acrobats**

<http://www.echasseurs.org/> - **Belgium (Stilt walkers and Stiltfighters of Namur)**

<http://www.plu.edu/~hashagtl/MokoMan/Moko%20Jumbies.html> - **Moko jumbeis**

<http://www.stilts.com/home.htm> - **Shopping stilt**

<http://www.juggling.org/help/circus-arts/stilts/> - **How can you do your own stilts**

<http://stiltwalker.com/> - **Resources centre for people interested in stilts walking**

Fire Shows

<http://www.androgen.net.au/frame.htm> - **Fires Shows**

<http://www.nafaa.org/> - **N-American Association about Fire Shows**

<http://www.fire-dancing.com/> - **Fire Dance**

<http://rudd-o.com/archives/2007/08/21/eating-fire-well-were-completely-out-of-our-minds/> - **Video with fire eating**

<http://www.divineimagination.com/resources/articles/fire-eating-safety.html> -

Safety measures for fire eating

<http://www.oddballs.co.uk/fire-juggling-safety-advice> - **Safety measures**

<http://www.geocities.com/burningbreathers/> - **Burning breathers**

<http://www.fullbooks.com/The-Miracle-Mongers-An-Expose-1.html> - **Book about Fire Show**

Urban Paiting

<http://www.streetpainting.tv/> - **Collection of Urban Painting Photos**

<http://users.skynet.be/J.Beever/pave.htm> - **Urban Drawings**

<http://www.european-street-painting.com/> - **European Association of Urban Paintings**

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<http://www.tracyleestum.com/portfolio/street-painting/3-d-anamorphic/> - **Urban Paintings Work**
<http://tomoteru.web.fc2.com/> - **Photo Gallery**
<http://www.artforafterhours.com/> - **Professionals Association of Urban Painting**
<http://weburbanist.com/2007/09/21/3-amazing-3d-street-artists-urban-graffiti-from-around-the-world/> - **Graffiti around the world**

<http://streetpaintingsociety.com/> - **Urban Painting Association**
<http://www.chalkcircle.com.au/pavement/PavemenMain.htm> - **Gallery**
http://www.chalkwalk.org/Chalk_Walk/Home.html -
<http://www.chalkpainting.com/> - **Resource Centre for Urban Painting**
<http://www.scottlondon.com/photo/imadonnari/> - **Madonari**

Photographs

<http://www.masseystreetpaintingfestival.com/> - **Urban Painting Festival**
<http://laneslist.blogspot.com/2008/07/3-d-street-painting-art-exhibition.html> - **Blog Urban Painting**
<http://www.romaniangraffiti.ro/> - **Graffiti in Romania**
<http://www.artcrimes.com/> - **Graffiti Gallery**
<http://www.puregraffiti.com/> - **Graffiti**
<http://www.counterproductiveindustries.com/gbgc/> -
<http://www.ekosystem.org/> - **Graffiti**
<http://www.rooke.se/rooketime26.html> -
http://www.tenementcity.com/books_graffiti.html - **Book about Graffiti**
<http://www.graffiticreator.net/> - **Graffiti creators from all the world**
<http://www.stencil.ro/> - **Stencil in Romania**
<http://www.stencilrevolution.com/> - **Stencil Revolution**



Puppets

<http://www.sagecraft.com/puppetry/> - **Resource centre in the field**
http://www.karagoz.net/english/puppet_theatre.htm - **Puppet Theatre in Turkey**
<http://www.gis.net/~puppetco/> - **Resource centre in the field**



Mobile Cinema

<http://www.hi-arts.co.uk/screen-machine-history.htm> - **History**
<http://www.roadmovie.com.au/> - **Austrian site about mobile cinema**

Organized Form Of Street Animation

<http://www.osce.org/item/23835.html> - **Peaceful manifestations**
http://tortureprotest.org/slideshows/denounce_torture - **Protest against torture**
<http://www.globalcitizen.co.uk/> - **Street activist organization**
<http://platial.com/map/Important-Protests/1693#post66458> - **About protest**
<http://www.nycradicalcheerleaders.org/index.php?name=about> - **Radical**

Cheerleaders



<http://www.guerrillagirlson.tour.com/freestuff.htm> - **Radical Cheerleaders organization**

<http://www.fiestacultura.com/> - **Magazine about spanning festivals**

<http://www.carnivalnet.org.uk/home> - **Carnival Art**

<http://www.brouhaha.uk.com/> - **International Spirit of Carnival**

Street activism-projects for social change (supplement for experimental theatre)

<http://www.eurizons.net> - **Campaign Eurizons**

<http://www.icimod.org> - **Street Animation as a Media Tool**

<http://www.seedsforchange.org.uk/> - **Resources for activists**

<http://www.ecoaction.org/rr/> - **Guide for people that wants to protest**

<http://www.actupny.org/documents/CDdocuments/CDindex.html> - **Resource Centre**

<http://www.starhawk.org/activism/activism.html> - **Resource Centre**

<http://www.earthfirst.org.uk/manchester/porder.htmguide> - **Legal Aspects in Street Action**

<http://www.peacenews.info/tools/index.php> - **Street Actions tools**



Project Management

<http://www.ngomanager.org/> - **Resource Centre**

http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/T_kits - **Tool Kits**

<http://www.ngomanager.ro> - **On-line free course (in Romanian)**

<http://www.starhawk.org/activism/affinitygroups.html> - **Affinity Groups**

<http://www.actupny.org/documents/CDdocuments/Affinity.html> - **Affinity Groups**

Some Books

Boal, Augusto. **Theatre of the Oppressed**

Brecht, Stefan. **Peter Schumann's Bread and Theatre**

Cohen-Cruz, Jan, ed. **Radical Street Performance: An International Anthology**

Davis, Susan G. **Parades and Power: Street Theatre in Nineteenth-Century Philadelphia**

Dennison, George. **An Existing Better World: Notes on the Bread and Puppet Theater**

Griffith, Christopher, ed. **Puppet Cookbook: Recipes for Puppets from In the Heart of the Beast and Mask Theatre**

Orenstein, Claudia. **Festive Revolutions: The Politics of Popular Theatre and the San Francisco Mime Troupe**

Sainer, Arthur. **The New Radical Theatre Notebook**

Weisman, John. **Guerrilla Theatre: Scenarios for Revolution**

For other video or resources we suggest the search engines:

<http://www.youtube.com>

<http://video.google.com>

<http://wikipedia.com>



Youth in Action Programme

(this information can be also found on European Commission website:

http://ec.europa.eu/youth/index_en.htm)

Youth in Action is the Programme the European Union has set up for young people. It aims to inspire a sense of active European citizenship, solidarity and tolerance among young Europeans and to involve them in shaping the Union's future. It promotes mobility within and beyond the EU's borders, non-formal learning and intercultural dialogue, and encourages the inclusion of all young people, regardless of their educational, social and cultural background: Youth in Action is a Programme for all!

Objectives

The general objectives of the Youth in Action Programme are to:

- ❖ promote young people's active citizenship in general and their European citizenship in particular
- ❖ develop solidarity and promote tolerance among young people, in particular in order to foster social cohesion in the European Union
- ❖ foster mutual understanding between young people in different countries
- ❖ contribute to developing the quality of support systems for youth activities and the capabilities of civil society organisations in the youth field
- ❖ promote European cooperation in the youth field.

Permanent priorities

European citizenship

Making young people aware that they are European citizens is a priority of the Youth in Action Programme. The objective is to encourage young people to reflect on European topics and to involve them in the discussion on the construction and the future of the European Union. On this basis, projects should have a strong 'European dimension' and stimulate reflection on the emerging European society and its values.

European dimension is a broad conceptual term. To reflect this, a Youth in Action project should offer young people the opportunity to identify common values with other young people from different countries in spite of their cultural differences.

Projects should also stimulate young people to reflect on the essential characteristics of European society and, above all, encourage them to play an active role in their communities. To feel European, young people must become aware of the fact that they play a role in the construction of the current and future Europe. Therefore, a project with a European dimension should not only 'discover' Europe, but also - and most importantly - aim to build it.



Participation of young people

A main priority of the Youth in Action Programme is the active participation of young people in their daily life. The overall aim is to encourage young people to be active citizens. Participation takes the following dimensions, as laid down in the Council Resolution on the **common objectives** for participation by and information for young people:

- ! to increase the participation by young people in the civic life of their community
- ! to increase participation by young people in the system of representative democracy
- ! to provide greater support for various forms of learning to participate.

Projects funded under the Youth in Action Programme should reflect these three dimensions by using participatory approaches as a pedagogical principle for project implementation.

The following points highlight key principles of participatory approaches in youth in Action projects:

- ! offering space for inter-action of participants, avoid passive listening
- ! respect for individual knowledge and skills
- ! ensuring influence over project decisions, not simply involvement
- ! participation is a learning process as much as an outcome
- ! an approach and attitude rather than a specific set of technical skills.

Participatory approaches emphasize behavioural principles. These include:

- ↻ reversing the traditional roles of outside 'experts' (a reversal of learning - from extracting to empowering)
- ↻ facilitating young people to undertake their own analysis (handing over the stick)
- ↻ self-critical awareness by facilitators
- ↻ the sharing of ideas and information.

Participatory techniques are not just tools. The participatory approach is also a state of mind, an attitude. In a broad sense, this priority should be seen as a key method which will enable young people to take an active part in any Youth in Action project at all stages of its development. In other words, young people should be consulted and be part of the decision making process that may affect their projects.

Moreover, the Youth in Action Programme encourage young people to get involved in projects that have a positive impact for the community in general.

Cultural diversity

The respect for cultural diversity together with the fight against racism and xenophobia are priorities of the Youth in Action Programme. By facilitating joint activities of young people from different cultural, ethnic and religious backgrounds, the Programme aims to develop the intercultural learning of young people.

As far as the development and implementation of projects are concerned, this means that young people participating in a project should become aware of its intercultural dimension. The project should stimulate awareness and reflection on the differences in values. Young people should be supported to respectfully and sensitively challenge viewpoints that perpetuate inequality or discrimination.

enable project



Furthermore, intercultural working methods should be used to participants to participate on an equal basis.



Inclusion of young people with fewer opportunities

An important priority for the European Union is to give access to all young people, including young people with fewer opportunities, to the Youth in Action Programme.

Young people with fewer opportunities are young people that are at a disadvantage compared to their peers because they face one or more of the situations and obstacles mentioned in the non-exhaustive list below. In certain contexts, these situations or obstacles prevent young people from having effective access to formal and non-formal education, trans-national mobility and participation, active citizenship, empowerment and inclusion in society at large.

- ⬇ **Social obstacles:** young people facing discrimination because of gender, ethnicity, religion, sexual orientation, disability, etc.; young people with limited social skills or anti-social or risky sexual behaviours; young people in a precarious situation; (ex-)offenders, (ex-)drug or alcohol abusers; young and/or single parents; orphans; young people from broken families.
- ⬇ **Economic obstacles:** young people with a low standard of living, low income, dependence on social welfare system; in long-term unemployment or poverty; young people who are homeless, young people in debt or with financial problems.
- ⬇ **Disability:** young people with mental (intellectual, cognitive, learning), physical, sensory or other disabilities.
- ⬇ **Educational difficulties:** young people with learning difficulties; early school-leavers and school dropouts; lower qualified persons; young people with poor school performance.
- ⬇ **Cultural differences:** young immigrants or refugees or descendants from immigrant or refugee families; young people belonging to a national or ethnic minority; young people with linguistic adaptation and cultural inclusion problems.
- ⬇ **Health problems:** young people with chronic health problems, severe illnesses or psychiatric conditions; young people with mental health problems.
- ⬇ **Geographical obstacles:** young people from remote or rural areas; young people living on small islands or peripheral regions; young people from urban problem zones; young people from less serviced areas (limited public transport, poor facilities, abandoned villages).

Youth groups and organisations should take appropriate measures to avoid exclusion of specific target groups. However, it is possible that young people confronted by one specific situation or obstacle face a disadvantage compared to their peers in one country or region, but not in another one.



Action 2 - European Voluntary Service

Objectives

The aim of the European Voluntary Service (EVS) is to develop solidarity and promote active citizenship and mutual understanding among young people.

What is a European Voluntary Service project?

The European Voluntary Service enables young people to carry out voluntary service for up to 12 months in a country other than their country of residence. It fosters solidarity among young people and is a true 'learning service'. Beyond benefiting local communities, volunteers learn new skills and languages, and discover other cultures.

An EVS project has three phases:

- _ planning and preparation
- _ implementation of the Activity
- _ evaluation (including reflection on a possible follow-up).

Non-formal learning principles and practice are reflected throughout the project.

An EVS project can focus on a variety of themes and areas of intervention, such as culture, youth, sports, social care, cultural heritage, arts, civil protection, environment, development cooperation, etc. High-risk interventions in immediate post-crisis situations (e.g. humanitarian aid, immediate disaster relief, etc.) are excluded.

It is designed to implement one or more EVS Activities.

An EVS Activity has three essential components:

The Service: the volunteer is hosted by a promoter in a country other than her/his country of residence and carries out voluntary service for the benefit of the local community. The service is unpaid, non profit-making and full-time.

EVS Training and Evaluation Cycle: the promoters involved in the EVS Activity must ensure that each volunteer participates in:

- _ pre-departure training
- _ on-arrival training
- _ mid-term evaluation (for a Service lasting more than 4 months)
- _ evaluation of the Activity.

All training courses must comply with the Guidelines and minimum quality standards set by the Commission; details are available on the website of the European Commission.

For further information on the EVS Training and Evaluation Cycle, please consult section 'What else should you know about EVS?' under this Action.

Ongoing volunteer support: the promoters must provide personal, task-related, linguistic and administrative support to each volunteer involved in the Activity.



For further information, please consult section 'What else should you know about EVS?' under this Action.

An EVS Activity involving young people with fewer opportunities includes specific elements to ensure that adequate support is provided to the volunteers.

According to the number of promoters and volunteers involved, an EVS Activity can be defined as an Individual or Group EVS Activity:

- **Individual EVS Activity:** 1 volunteer sent by one Sending Organisation to one Host Organisation
- **Group EVS Activity:** between 2 and 100 volunteers sent by one or several Sending Organisations to one or several Host Organisations. The distinguishing feature of the Group EVS Activity is that volunteers carry out their Service in the same time frame and the tasks they carry out are linked to a common thematic. A Group EVS Activity can also be linked to a specific event; in this case the Activity requires a solid partnership with the organising body of the event and the volunteers' tasks must all relate to the event.

The EVS Charter

The EVS Charter is part of the Youth in Action Programme Guide and highlights the roles of each promoter in an EVS project, as well as the main principles and quality standards of EVS. Each EVS promoter must adhere to the provisions set out in this Charter. Promoters decide together – in line with this Charter – how to share tasks and responsibilities and the grant within each Activity of the EVS Project. These divisions are formalised through an EVS Activity Agreement between promoters. For more information on the EVS Charter and the EVS Activity Agreement, please consult section 'What else should you know about EVS?' under this Action.

What EVS is not

- _ occasional, unstructured, part-time volunteering
- _ an internship in an enterprise
- _ a paid job; it must not replace paid jobs
- _ a recreation or tourist activity
- _ a language course
- _ exploitation of a cheap workforce
- _ a period of study or vocational training abroad

(For more information about this Action please consult: http://ec.europa.eu/youth/index_en.htm)



A.R.T. Fusion Association (www.artfusion.ro)



A.R.T. Fusion is a youth organisation that tries to offer a realistic perspective over the struggling problems of our Romanian society nowadays.

We want to change the attitudes of the people in our community, together with other society members, to help find solutions to the problems that the community is facing.

A.R.T. Fusion's Mission is to improve social competencies of children, adolescents and youngsters, through participative arts methods, in order to help them achieve personal growth.

Social competencies are specific abilities and behaviours that one disposes of, in order to fulfil his social function. The social competencies in question are the ones that derive from the vast domains of communication, social activism, group dynamics and interpersonal relationships.

Our target group is constructed out of individuals that are in a time of personal growth in their life, when they need to achieve and build certain skills and attitudes, that will help them fulfil their personal interests and create a path through life.



A.R.T. Fusion's Objectives:



- **Giving a wider access to information**, projects and programmes of personal and/or general interest for children, adolescents and youngsters, as long as these actions prove to be necessary for a harmonious development in our global society.
- **Rising the degree of involvement of the target group in socio-cultural activities** that are providing the base for an active responsible citizen;
- **Stimulating a pro-social attitude in children, adolescents and youth.**



The values in which we believe are:

- ✓ each person can make a difference in our society;
- ✓ art can be an instrument of social change;
- ✓ you can reach self-awareness through art;
- ✓ team work;
- ✓ continuous growth;
- ✓ tolerance;
- ✓ social responsibility;
- ✓ overcoming personal boundaries;
- ✓ equality;
- ✓ flexibility ;
- ✓ openness to change.



Methods and activities:

- ⬇ social theatre: forum theatre, invisible theatre, street theatre, improvisation theatre;
- ⬇ street animation: clowning, juggling, poi-poi, balloon making, flash-mobs;
- ⬇ music, dance, photography, spots, films;
- ⬇ development education;
- ⬇ Living Library
- ⬇ international projects (youth exchanges, seminars, trainings, EVS);

National projects: on a national level we approached in-depth in the last years different vulnerable groups (Roma people, prisoners, refugees, poor and excluded young people) by using Forum Theatre and Street campaigning and development education. These methods aim to empower oppressed groups to fight for their problems as well as to create awareness of other members of the communities. Generally we are targeting as well passive young people, and let's say especially we are trying to reduce the problem of social apathy that is affecting Romania and European society.



We also worked with FOND (the Romanian National Platform of Development Organizations- (www.fondromania.org) and GCAP Romania (Global Call for Action Against Poverty- (www.whiteband.org) during the Global Education Week every year in November and on the Stand UP! Take Action campaign in October in the International Day for Eradication of Poverty; A.R.T. Fusion is responsible for street campaigning and for the global education dimension of this project.



International projects: Besides participating in over 80 international projects related to participative art, we have done 15 international trainings on Forum Theatre (the last ones took place in Luxemburg in February 2010 and in Ireland in May 2010).



In 2007 our members took part in Eurizons 2007 (www.eurizons.net) a European Project for Global Responsibility (implemented by GLEN – Global Education Network (www.glen-europe.org) that took place as a caravan in 8 European countries.

In 2008 some of our members went in an internship in South Asia working closely with local organizations in implementing new methods for social change, the main method being Forum Theatre.

In 2009 3 of our members participated in Development Education Summer School (made by DEEP – Development Education Exchange Programme) and one of them facilitated a session of Creativity in Global Education.

In 2010 February we implemented an International Training for Global Education Multipliers in Romania where the African Diaspora from Europe was involved.

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(For more updated information we suggest you to follow us on our website: www.artfusion.ro)



Did you like it?

We are waiting with great pleasure any questions, suggestions
or comments you might have related to this guide at the following e-mail address:
art_fusion_romania@yahoo.com

**The A.R.T. Fusion team wishes you many learning experiences having street animation along with
you!!!**



A.R.T. Fusion 2010

