

SEMINARS OF
CIRCOSTRADA
NETWORK

STREET ARTS WINTER ACADEMY #4 - CREATING THE EUROPEAN FEDERATION OF EDUCATION AND TRAINING IN STREET ARTS



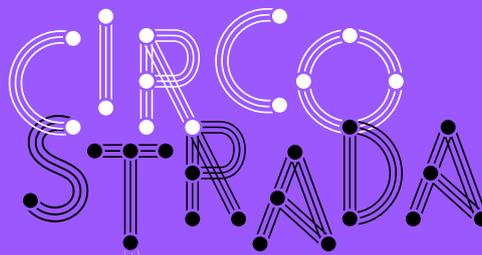
The fourth edition of the Street Arts Winter Academy was held in Maribor, Slovenia between 6 and 8 March 2015 and gathered European professionals, academics and students to decide upon a way forward for the Education and Training in Street Arts.

This publication offers a synthesis of the conference proceedings, that led to the creation of the European Federation for Education and Training in Street Arts.

HorsLesMurs

Coordinator of the network, HorsLesMurs is the French national resource center for street arts and circus arts. Founded in 1993 and funded by the ministry of Culture and Communication, it works for the development of these fields through activities of documentation, training, counselling, networking, research and publishing.

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European Network
Circus and Street ArtS

Report edited by
Bev Adams and
coordinated by
Anne-Louise Cottet

Since 2003, Circostrada Network works to develop and structure the fields of circus and street arts in Europe and beyond. With more than 70 members, it contributes to build a sustainable future for the sector by empowering cultural players through actions of observation and research, professional exchanges, advocacy, capacity-building and information.

EDITORIAL

The fourth edition of the Street Arts Winter Academy was organised by Gledališče Ana Monro, in partnership with Narodni Dom Cultural Centre, the University of Winchester, Hors Les Murs and Circostrada Network with support from ISAN UK and Društvo HIŠA.

The seminar, held at Narodni Dom in Maribor, Slovenia between 6 and 8 March 2015, gathered European professionals, academics and students to decide upon a way forward for the Education and Training in Street Arts (ETSA).

In this publication, Circostrada Network offers a synthesis of the conference proceedings that included a further exchange of methods and approaches to ETSA and led to the ratification of SAWA into a new organisation called EFETSA, the European Federation for Education and Training in Street Arts.

PARTICIPANTS

Alla Abramova Director Slovenia
Bev Adams, Artistic Director Faceless Arts, Board Member ISAN, UK
Vida C. Bren, KUD Ljud, Slovenia
Anne-Louise Cottet, Head of International Relations - coordinator of Circostrada Network, HorsLesMurs, France
Dr Andrej Fištravec, Mayor of Maribor, Slovenia
Dr Ebru Gökdag, Professor in Theatre, Anadolu University, Turkey
Tom Greder, Member of FARS (Federation of Swiss Street Arts), Switzerland
Jaša Jenull, KUD Ljud, Slovenia
Špela Koren, Ana Monro Theater, Slovenia
John Lee, Course Leader BA Street Arts, University of Winchester, UK
Sally Mann, Artistic Director, Fuse Performance, UK
Goro Osojnik, Director, Ana Monro Theater, Slovenia
Vita Osojnik, Director, Slovenia
Dr Joanna Ostrowska, Assistant Professor, Department of Performance Institute of Cultural Studies, Adam Mickiewicz University, Poland

Anton Peršak, Secretary of State for the Ministry of Culture, Republic of Slovenia, Slovenia
Jean Luc Prevost, Artistic Director of Les Goulus, Member of the French Federation of Street Arts, France
Alan Richardson, Director, Conflux, Scotland
Tim Roberts, Vice-President, FEDEC (European Federation of Professional Circus Schools), UK
Julien Roseberg, Director, Hors Les Murs, France
Dr Olu Taiwo, Senior Lecturer PhD Supervisor BA Street Arts, University of Winchester, UK
Tea Vidmar, Ana Monro Theater, Slovenia
Julie Ward, MEP, European Parliament, UK

Students of the University of Winchester, UK: Catherine Arnaboldi, Bea Catro-Wears, Dave Egginton, Phoebe Hoyle, Rea Lillywhite, Ellen Weekes

Members of the collective Bad Rabbits, Lithuania: Aidas Barkauskas, Birutė Belada Tauterytė, Agnius Jankevičius, Eglė Kižaitė, Jurgis Marčėnas, Marijus Mažūnas, Severina Špakovska, Edgaras Žemaitis



HorsLesMurs



Supported by ISAN (Independent Street Arts Network UK) and Društvo HIŠA (Association for People and Spaces, Slovenia)

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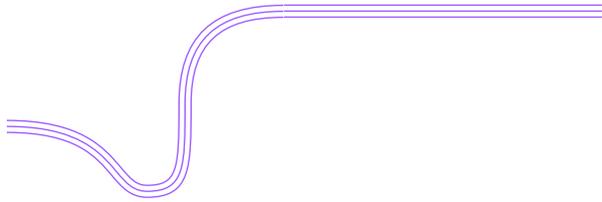
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TO THE SEMINAR:
CONTEXT



EUROPEAN CULTURAL POLICY

Julie Ward member of European Parliament and member of the Culture & Education Committee - CULT

The discussion we are having at SAWA#4 is at the intersection of art, culture, education (in particular informal learning), and citizenship. I am a member of the European Parliament and a member of the EU committee on Culture, Education, Youth and Citizenship. So it seems rather fitting that I am presenting at SAWA.

I have a long history and practical knowledge of street arts, being a co-founder of Jack Drum Arts, an artists' co-op that works with all kinds of communities in indoor and outdoor settings. I met Goro a few years ago as we both worked on a European cultural managers exchange project in Ukraine, called *Tandem*.

Elected in May 2014 I have been an active member of the CULT Committee and, prior to that I was a member of the Platform for Intercultural Europe and Culture Action Europe. **There are 750 MEPs from 28 countries speaking 24 languages:** in the debating chamber we sit in a circle and talk until we agree. Compared to the UK's firm of adversarial politics, this is more human way of working. The European parliament, like Europe, is modern and it is young.

What is the role of the CULT committee?

The Culture & Education Committee is responsible for all the cultural aspects of the EU, such as the dissemination of culture, cultural heritage, cultural and linguistic diversity. It is also responsible for education, audio-visual policy, the cultural and educational aspects of the information society, youth and sports.

The European Parliament plays an equal role with the Member State governments in adopting new laws and supervising the Union's programmes in

these areas. In that regard, the CULT Committee is responsible for the 'Erasmus +' programme for education, training, youth and sport, 'Creative Europe' which supports European cultural and creative sectors and the 'Europe for citizens' programme. The Committee also regularly holds public hearings to gather evidence from experts in the fields of its competence.

How can we make CULT work for Education and Training in Street Arts?

The first target of PEU¹ cultural policy should be to re-engage people with Europe and politics. The CULT committee needs to remind the chamber that education should not be a "factory for cheap labour" but should instead ensure collective and individual development. There are concerns that the first results of the Creative Europe programme seems to have privileged big projects with support for smaller

organisations seeming disproportionately scant. I am working to counter this trend.

As a socialist member, I want to promote the role of culture in the development and wellbeing of individuals and communities. I want to make sure that the social value of culture is not forgotten in the debate when the "economic" argument often prevails.

¹ European Parliament

There are three main pillars or actions that will help us to achieve our cultural aims:

● **A bold cultural policy aiming at reaching citizens:**

Supporting smaller organisations and not only big players, encouraging active participation of citizens, but in particular young people, marginalised and disadvantaged people, developing individual creativity, encouraging intercultural exchange and dialogue, thus contributing to social cohesion and better societies.

● **The recognition and support of informal learning:**

In a smart, sustainable and inclusive society, access to knowledge is seen as a prerequisite to build learning societies. This means providing everyone with the means to learn in all contexts, be that formal, non-formal or informal, and at all levels.

● **Developing urban and regional development policies through the use of European structural funds, including culture, informal education and youth projects:**

As a member of the Regional Development committee that deals with the European funding for regions, which is the second biggest budget of the EU, I am aware that regional policy does not target sectors directly but works around general objectives like job creation, poverty

reduction, and transitions towards green energy, etc. The way I see my role in the committee is to make sure that social cohesion and inclusion are at the core of this policy, with as much emphasis as economic development, and that cultural projects contributing to this aim are eligible and supported.

The more I work in Europe, the more I realise that the narrative of Europe is not understood. The public's image of the EU is very poor, as is the image of politics and culture. **Cultural policy at EU level should not be limited to the Erasmus and Creative programmes, it should be at the heart of the political battle, as we are now deciding what kind of societies we want to live in. This is particularly relevant today, when crisis pushes us into re-thinking our models of development.**

We need to fight against increasing xenophobia. Culture and the Arts enable diverse communities to explore things together, addressing prejudice, and this dialogue is what Europe needs. In addition, the role of culture in the development of people and their wellbeing is important, and the role that the arts play in society (eg. as an alternative to anti-social behaviour) saves the government money. Europe needs inspired thinkers, and practitioners to pave the way for our future a smart, sustainable and inclusive future. It is now time for artist and politicians to come together to develop this discussion, to provoke the debate, to create Soul Politics.

I want to make sure that the social value of culture is not forgotten in the debate when the "economic" argument often prevails.

ABOUT THE AUTHOR:

JULIE WARD MEP for North West England, Labour Party

Julie is a writer, theatre director, community animator and cultural activist with a Masters in Education and International Development. In 1984, she co-founded Jack Drum Arts, an award-winning artists' co-operative based in County Durham, Northern England. She was elected in May 2014 at the PEU and is a member of the Committees 'Regional Development', 'Women's Rights and Gender Equality' and 'Culture'. She also sits on the parliamentary inter-groups for Creative Industries, Tourism and Youth. Julie is a board member of National Drama (UK) and a patron of Dance Syndrome (disability-led dance company) and the NW performing arts network and development agency PANDA.

WHY EDUCATION AND TRAINING ARE ESSENTIAL FOR THE FUTURE OF STREET ARTS

Goro Osojnik, Director, Gledališče Ana Monro/Founder of Šugla and Tea Vidmar, Pedagogical Leader, Šugla Street Theatre School

Ana Monro Theatre, was founded by a poet and painter in the 1970's and is Slovenia's longest running theatre company.

With Ana Monro, I made many street performances and toured them for a number years and life was good. However, as money became scarce, I discovered that it was easier to get money to organise something than it was to get money to create something. I organised a festival in Maribor, which still runs today, and since 1982, **Ana Monro transformed itself as a support agency, providing education, creation, dissemination of knowledge and festivities.**

More recently, I made another realisation - I was not getting any younger - and when I looked behind me I did not see many followers. Where was the new generation of street artists? It was based on this realisation and need to pass on skills to the street performers of the future, that I decided to form a school for street theatre - ŠUGLA (Šola Uličnega Gledališča).

In theatre, each genre has its own language, but street theatre is the only form that intervenes in everyday space. Space is not just physical and architectural - it is social and transactional. Therefore the street arts language is the language of theatre adapted to the specificity of *Triangulation* - a tripartite relationship between the Artist, the Space and the Audience. The task of the street artist is to find a way to bringing these triangular specificities together through the art and the event.

a tripartite relationship between the Artist, the Space and the Audience

Street artists are good at communicating with the audiences and Urban Space is multi-use, the street artists therefore form the shape of their performance by using their audience, creating a unique and ephemeral space for the show.

Why is education important for street theatre?

European Street theatre has reached a plateau. As the festivals have developed in popularity, we have seen the demise of middle scale work in favour of the large scale spectacle. The skills required for creating interactive street theatre, therefore are being lost.

Theatres don't have enough audiences. My solution to this problem is to bring people from other theatrical languages to the street. The propositions from indoor theatre propositions lack basic knowledge of how to relate to the audience. Street theatre has this expertise and has plenty of audience.

From both the angles of the street performers of the future and addressing the lack of audiences in theatres, if we don't educate, skills and knowledge will disappear. **Without education, street arts will disappear.**

This conference is about how we share the knowledge, write about it, disseminate it, for practitioners and emergent artists to share. The young people at this conference are welcome and they bring some fresh ideas to the debate. They should provoke us and ask questions and we should not be afraid to answer.

Šugla School for Street Theatre

The ŠUGLA school of street theatre, founded in 2007 by the Ana Monro Theatre is presently training its 5th generation of street theatre practitioners. The school is designed for young people between the age of 15 and 30 with little or no experience in the field of street theatre.

To those who wish to learn about performing and especially about making street art, ŠUGLA offers an education that will help participants enter the world of street performance. Mentors are among the best and the most experienced in the business - in Slovenia as well as abroad: Ravil and Natalija Sultanova, Goro Osojnik, Matjaž Madjar, Andrej Rozman Roza, Gorazd Žilavec, Borut Cajnko, Meta Sever, Zlatko Kaučič, Craig Weston, Vincent de Lavenère, Mimbire, Faceless Arts. etc.

Education and training is delivered through a series of workshops and international projects investigating the specificities of triangulation in street theatre practice, that is, the integration of three essential elements

of street theatre - performer, audience and space.

ŠUGLA's students develop circus and acrobatic skills, and receive knowledge on improvisation and play, acting, voice and movement on the street, clown skills, contact with the audience, manipulation of objects and puppets, music and rhythm, learning about public space, mask, writing the script, creating performances, meeting legal the basics of law and order, the preparation of technical requirements, promotion and other technical support and the knowledge required for application and implementation of the students own works of art.

Training is conducted on two levels, firstly in the form of an initial programme and secondly, as follow-on modules that connect students in practice and exercise at least once a week.

This conference is about how we share the knowledge, write about it, disseminate it

ABOUT THE AUTHORS:

Goro Osojnik is an actor for both T.V and Theatre, and a well known Clown in Slovenia. Goro is the Artistic Director for the Ana Monro Theatre Company, an International Street Theatre Ensemble, which is both anarchic and really funny! Goro heads the Ana De-setniča Festival, which is a series of Street Festivals in Ljubljana, Maribor and throughout Slovenia.

Tea Vidmar is Head of Education at ŠUGLA as well as a street artist, performer and musician. In 2011 she completed her BA in Cultural Studies at the Faculty of Social Sciences at the University of Ljubljana. Her thesis, "Cultural construction of dreams" was nominated for Prešeren Student Award. In the same year, she attended Ana Monro Theatre's School of Street Theatre (ŠUGLA). Since then, she took up the role of Head of Education of ŠUGLA. She is performing in Ana Monro Theatre and is a member of international artistic group AAI. In 2012 she created her first solo production, "What rests in your mind?", which was part of the Conflux international residency in Glasgow, Scotland. She collaborates with Danish theater group Arrièrregarden in the project "Sleep Walk" and the Slovenian dance group Fičo Ballet in the research project "Parodos". She is a co-founder of shadow street theatre AllaTea and the musical group Positive illusion.

CONFERENCE OF THE BIRDS - A PROJECT AND A METAPHOR FOR FORMAL AND INFORMAL TEACHING METHODS

Sally Mann, Director, Fuseperformance
and John Lee, Programme Leader/
Senior Fellow BA for Street Arts
University of Winchester

Formal educational objectives and structures

The BA (Hons) Street Arts degree at the University of Winchester is a practical formal education programme that develops students' knowledge of context and theory, **providing opportunities to reflect critically on both practice and theory.** It emphasises the need for the student to learn through practice at a professional level, where possible, gaining knowledge and experience of operating within the UK's creative industries

The compulsory contact hours of most Universities are between 12 and 15 hours a week. In the street arts degree course these are supplemented by additional non-compulsory, extracurricular skills lessons for a further 15 hours a week. The extra-curricular activities are made possible through staff seeking additional funding and through an income generating student led company.

The degree programme has been nominated twice for the Times Higher Educational Awards for Excellence and Innovation in the Arts, particularly for its outward facing activities e.g. performances at the 2012 London Olympics, engagement with European networks of Street Arts e.g. ZEPA, SAWA and two years of EU funded Intensive Programmes. A vital part of the student's experience has been the opportunity to work with national and international practitioners within transnational contexts.

Whilst the course does not provide in depth training of a particular skill base, ie circus or aerial skills, the degree does aim to prepare graduates to enter a profession with a wide range of exper-

tise that includes **a) practical skills on how to create and produce contemporary street arts b) a deep knowledge of the professional subject area.** Knowledge and expertise is gleaned by the student through critical reflection on the discourses that

surround street arts' theoretical, practical and dramaturgical contexts. Additionally graduates glean a range of transferable skills such as effective communication; self-awareness:

knowing your strengths-and weaknesses; management and leadership; decision-making ability; organisation, research and planning. Whilst these are not exclusive to graduates and can be gained in many other ways, the longevity of the training implicitly aims to incorporate these values.

Specifically, the modular structure of the degree directs the students to different areas of learning and experiences, some practical and some contextual and some mixed. The students study a foundation first year developing a range of skills and knowledge before applying this knowledge to a range of practical and contextual modules in the second year. This deepens their knowledge and preferred areas of practice before they progress onto the third year of independent study where they are encouraged to develop their own solo and collective 'voice/s'.

A vital part of the student's experience has been the opportunity to work with national and international practitioners within transnational contexts.

They are guided into the street arts sector through modules about current discourses in street arts practice and through a study of cultural entrepreneurship. Students may go on to be practitioners and that practice may involve them being crea-

tive producers, arts administrators, community animators, directors, teachers or may take them to occupations and work outside the street arts sector where they use their transferable skills and knowledge.

Informal training

Traditionally the focus of informal training is to train the participant in a particular area of skill e.g. acrobatics, clowning, juggling, making, etcetera. It is

There are now a wide range of possibilities in informal training and some blend easily with the formal models.

usually led by an established practitioner developing methods that approximate with their own area of expertise. Some informal training is workshop based and more gene-

ral. The form it takes is dependent upon the range of skills on offer, the length of training, the range of tutors, the costs involved and the sources of finance - funded or fee paying, or a mix of the two.

There are now a wide range of possibilities in informal training and some blend easily with the formal models. Accreditation is an increasingly important element in informal training as participants often need certified evidence to maximize employment opportunities.

Conference of the Birds

The 'Conference of the Birds', project developed by Fuseperformance in association with a range

The Conference of the Birds project is a model that sits somewhere between education and training and the formal and informal approaches to teaching

of partnerships including the University of Winchester, has evolved through formal taught higher educational curricula, informal practitioner-led workshop training and with non professional young people specifi-

cally trained as production teams seeking to gain skills in arts and non arts activities.

The Conference of the Birds project is a model that sits somewhere between education and training and the formal and informal approaches to teaching. **At the centre of this process is the adaptation**

and application of the epic Persian poem 'Conference of the Birds' by Farid al-Din Attar that tells of a conference of the birds and their journey to seek the wisdom of the ancient Simorgh a creature that legend says is 'so old that it has seen the destruction of the world three times over.'

It is a professional project that has led to public performances. It also offers different informal training opportunities in which undergraduates, artists and other young people can develop their skills and knowledge. **Given the growth of EU funding partnerships between different academic and non academic organisations, the Conference of the Birds project is proposed as a model which blends education and training beyond the formal and informal methods with which we are familiar.**

Stage One

The idea for the project emerged when working with a first year Devising module in the degree that was directed by Sally Mann, Artistic Director of Fuseperformance. An outdoor production was created using circus skills, fire, spectacle, dance, text, installation and promenade performance. It was delivered over 36 contact hours spread over

6 weeks and involved students developing the work between weekly classes. The project provided the students with knowledge of how different street arts styles operate, the performance and production skills needed and the opportunity to research and study influential professional work on line and through texts. **It offered the opportu-**

nity to discuss how space/place is constructed, the changing nature of spectatorship and the role and practice of resourcing, planning and marketing involved in making a professional work. Vital to the study of street arts was also the importance of performing work in front of the general public as part of the process of learning.

The 'Conference of the Birds' provided a loose context to make this work. It influenced the choice of found music, the sculptural effects, the choice of locations (e.g. pond as a reflective device), the scenographic design and use of existing/found architectural features. It explored the idea of implicating the audience as a flock of birds consistent with the themes of a journey within the source text. The

Stage Two

A further strand of this project was developed the following year within a module named Transcultural Studies and Street Arts in year 2 of the degree. 'Conference of the Birds' was used again as a theme and a context at the centre of the module. On this occasion, the programme was awarded **EU funding for a two week Intensive Programme (IP) set in Turkey.** This IP brought together UK street arts students, drama students from the Anadolu University (Turkey) and MA students in Cultural Management from University of Brest (France) plus undergraduate media film makers from University of Brest. It was created and performed in Turkey.

The devised work was led and directed by a combination of French, UK and Turkish professional practitioners

'Conference of the Birds' as a Persian Sufi source text, provided challenging themes, concepts and practices for people from different cultural backgrounds to create a shared cultural work.

Additionally the devised work was led and directed by a combination of French, UK and Turkish professional practitioners and musicians and managed by French post graduate students. It was performed in Turkish urban public spaces and rural villages.

work was assessed through the students' journals that critically reflected on the process of creating the work and performance.

The work was assessed through the students' journals that critically reflected on the process of creating the work and performance.

As part of the production process, young people from non performing arts backgrounds (through Fuse's Streetlinkz project for young people from areas of high social deprivation) worked alongside the undergraduates as a production team applying skills learnt separately in training workshops with Fuse. This section of the project was funded by a local council in the South West England.

The module had the following learning objectives:

- To be able to interrogate and understand the concept of 'transculturation' in relation to the practice of transcultural street arts practice
- To be able to understand and articulate how the different street art practices are informed by transcultural practice
- To explore the construction of a 'transcultural street arts practice' with the body and movement through some technological intervention
- To consider how the scenographic aesthetic which integrates performance, technology and the visual experience is influenced by a transcultural street arts practice

The students benefitted and were challenged by intensive training in a range of work practices with professional practitioners e.g. Ebru Gökda with techniques of Theatre of the Oppressed, Olu Taiwo from movement practices and Tai Chi. It created a performance of mutual interest and joint devising and rehearsing as well as the making of a public performance in different cultural environments around themes that

the making of a public performance in different cultural environments

themselves required strong negotiation. The whole performance was documented and influenced in its creation with use of digital film.

The students worked together collaboratively researching material both at source in the text and with the guidance of the tutors, as well as through practice in joint devising in mixed groups. The 'Conference of the Birds' refers narratively to the importance of understanding 'flaws'. The resulting group of bouffant birds/animals created a strong context for both performances and characterisations as they animated a public space in a Turkish urban centre and village.

In the process, and from review and evaluation, **the students were able to identify areas of similarity and difference in creating material from different cultural contexts and were able to inform their own transna-**

nal practices and interests from mutual learning and the recognition of difference.

This was especially important regarding vocal expression and music as well as movement. They were able to learn through practice how to identify areas that they could then research later online and through their University resources and through collaborative multi-national team study. **They were able to identify how their own practices relate to the process of creative production and policies in cultures different from their own** (sometimes, for instance, recognising the differences in procedures for risk management) and again how to negotiate difference and resolve potential conflict (sometimes through guided mentoring with the staff.)

The outcome was judged as excellent practice through the EU assessment of the Final Report.

Stage Three

Fuseperformance received Arts Council funding to develop further the 'Conference of the Birds' (then called 'Flock') project by instigating Creative Hubs in Winchester (outside of term time and curricula but in agreement with the University and in the University) as well as in Somerset with young people that had chosen not to attend University but that were seeking a training in the practices of outdoor arts.

This informal training workshop was organised by Fuse with professional artists e.g. Kamchatka, Sarah Butterworth, Sally Mann. The aim of the workshops was to develop performances of quality through intensive training and to perform at festivals and events locally and regionally.

Funding was matched by Taunton Deane Borough Council, Somerset County Council and Somerset Wildlife Trust with RKE funding in kind.

This funding allowed the project to provide local workshop training for young people, emergent and mature artists; as well as supporting resources and the development of professional skills e.g. aerial, dance, poetry, visual arts which, in turn developed a range of outputs that culminated in the creation of the final productions.

Outside of formal University curricular training, these workshops could invite students, emergent and experienced artists, plus the inclusion of a production team trained by Fuse to participate in the wider agenda of young people's engagement towards the development of skills for employment.

From these workshops, performances were created in different sections at different festivals and events and then composed together **in a final performance in December 2014.**

Learning from experience

Much has been learnt through the development of the project and its various stages involving formal educational learning outcomes/structures and working with intensive workshop training programmes. **There is now more clarity in the model that articulates methods to address**

different elements of teaching and learning and how different skills and practices may be integrated. Street Arts is a diverse subject that often interfaces directly with social themes and issues and often requires, at the same time, complex skill levels across a range of abilities.

What Next?

This project will now develop, through the creation and circulation of shared creative works, to support conflict resolution through the transnational practice of Street Arts. The transnational mobility of the creators of the works will be an essential part of the process. An outdoor production will be created using fire, percussion, physical theatre, installation, circus and especially music to explore the themes of how, through our journeys and in our everyday life, we can meet each other with the potential to resolve our differences and conflicts.

The University of Winchester and Fuse have applied to Creative Europe for EU funding to develop this work into a two year project between four countries involving three Universities, three performance companies, the European Centre for Virtual Reality and a range of local communities, festivals and events.

ABOUT THE AUTHORS:

Sally Mann, Director Fuse Performance

Sally began her career as a professional circus and street theatre artist. She went to Fooltime, Britain's first circus school, currently known as Circomedia. Sally also went to Dartington College of Arts, studying BA Hons Performance and Art. Sally is a Year of the Artist award winner, Arts Council England, Millennium Award and Gulbenkian award winner. She has over 25 years professional experience in contemporary circus, physical theatre, street arts and visual performance. Her interests lie in the intersections between the everyday and performance. Sally now lectures at the University of Winchester and is a freelance practitioner and producer and organises festivals, events and street arts productions. She works as part of a co-creative team producing the I Scream Van mobile cinema, Cafe Lente, Misguided Tours, The Caravan Show, The Family Outing. She formed Streetlinkz, a young street arts company specifically for disenfranchised young people and coordinates youth and community arts projects and productions. She has recently been commissioned to produce Somerfest and Dunster by Candlelight- two medium scaled outdoor arts festivals in the South West of UK.

John Lee, Senior Fellow University of Winchester

John Lee is Senior Fellow at the University of Winchester. He trained with Keith Johnstone, Improbable Theatre, Carlo Boso, Phillippe Gaulier, Theatre de Complicite and Jacques Lecoq. John has toured as an international artist with the British Council (1986-1993) in over 30 countries worldwide, performed at the London International Mime festival and the London International festival of Theatre, worked as a director and writer with over 28 professional companies as Kneehigh and co- founded Fooltime in Bristol, the first circus school in the UK. He is currently a Senior Fellow at the University of Winchester and has created the first BA (Hons) Street Arts Degree in Europe that has been shortlisted for Excellence and Innovation in the Arts on two occasions in the last four years.

CONTRIBUTIONS
TO THE SEMINAR:
METHODS AND
APPROACHES
TO EDUCATION
AND TRAINING
IN STREET ARTS



TRANSFORMING TEACHING METHODS FROM CONTEMPORARY DANCE TECHNIQUE TO STREET ARTS

Vita Osojnik, freelance choreographer,
dancer, pedagogue in culture
and street artist

As a teacher and a choreographer I regularly develop exercises and document processes, by writing them down. I also write down all the feedback that I give to my students and their comments. I write about observations and all the ideas that cross my mind. I write about the goals that I set for the people I am teaching and different ways to reach them. Basically, I write about everything that happens inside our working and performing space.

I recently started the process of recollecting and re-evaluating all my performing and teaching experiences. This document is, I guess, the beginning of a longer process.

the practice and the pedagogic approaches are poorly covered and documented

There are not many texts and little literature that describes our field. The documentation that does exist is often more phi-

losophical, whilst the practice and the pedagogic approaches are poorly covered and documented.

During my dance studies in SEAD, Salzburg Experimental Academy of Dance, I had my first experience of performance in a public space as a part of the Dancing in the Streets event created by our academy. This is something that is regularly done by dancers. They leave their studios, where they prepare their compositions or improvisations, and later transport them into public space. I can understand their desire to be seen by a general public or at least an extended crowd of audience, providing a different experience than they usually encounter in the indoor theatre.

In my opinion, contemporary dance can be regarded as a part of urban culture and, in one way, belongs also on the street. However, frequently

dance artists lack attention and awareness to the people around – their audience. They sometimes, also, have no connection with the chosen location and fail to use it effectively.

My artistic development has brought me closer to street arts and I now teach many workshops for street artists. Firstly, I came as a contemporary dance teacher and choreographer, using the teaching methods and techniques that I usually deliver in contemporary dance classes.

After close observation of numerous street performances and shows, watching many working processes of different projects and drawing on my own experiences **while teaching dancers and street performers, I started to define the similarities and the differences between the different methods and forms and began to adapt the way I teach.** I noticed that many street

artists are not aware of their bodies and do not explore their movement vocabulary, that is why their physical repertoire is limited in range. They find themselves repeating the same material, they have a habit of using the same tricks and many

lack sufficient energy and strength. Performing in the street can be exhausting, not only

because the street is loud and crowded, but also because the floor, usually made of concrete, is hard for the joints and muscles. Also, it is important to understand the role of non-verbal communication, which, in addition to speaking, represents a dominant part of communication. Movement language is universal. The body is a strong influence, a powerful weapon, a subject and an object of seduction, an animalistic force that we all understand and follow.

Performing in the street can be exhausting

Space: Dance on stage in the theatre / street performances outside in a public space

Dance pieces are usually performed inside the theatres, on stage and with a clear division of performers and audience members. Performers belong on the stage and audience on the other side of the "room". There is a kind of a gap in between the two spaces, a grey area, a transition field, a border line that is usually kept, but sometimes crossed over. In some pieces choreographers choose to switch these two parts of the room and you have audience members sitting on the stage. Some pieces are done in the middle of a seated audience and sometimes performers even start the show posing as audience members.

In some ways, the classical use of performance space is a safe position for a performer as well as for the crowd. People buy tickets, they come inside this sacred area, they sit down and they even read about what they will see. They can get involved or choose to stay completely detached from the whole show. The performer on stage is there with a reason and does not need to feel apologetic for being there. Since people are civilised, and, for the most part, polite, feeling the pressure of not standing out of the crowd, they will rarely leave the theatre in the middle of the show.

But the stage also has some down sides. **As performers on stage, it is difficult to be close to the public,** we can't address the audience one on one, we can't improvise with the specifics of that audience, we can't reach them, we can't touch them, we can't talk to them and so on...it can get lonely and become senseless, evoking no reaction, making it easier for the performance to be ignored. Sometimes there is no solution to this problem.

I like the fact that there is a chance that people will not even stop to watch us if we don't get their attention

I like the fact, that sometimes they do stop, but after a really short time they walk away and are not afraid to show that they are moving away from us. If a performer steps into the daily path or routine

Performing in a public space is a bit different. I like the fact that there is a chance that people will not even stop to watch us if we don't get their attention.

of the audience in the street, the performer better have a good reason to do so.

We have to understand that we are sharing a public space, or, sometimes even invading the public ground, and we need to invite the public into our interpretation of a current situation. On the other hand, we can come really close and talk to them, explain what is going on, we can adapt the prepared material, we can choose wisely our approach to the person we are contacting and, after closely observing them and scanning their profile, we can touch them and so on... We are not, perhaps, this abstract creature of contemporary dance, of which they are afraid anyway, and we have the means to relax them.

Of course on stage as performers we all know and follow the same rules and we, as dancers, are trained to be close to each other, even on top of each other, touching different parts of the body. We are used to entering the private spaces outside and inside the body. **To be touched by strangers on the street is a completely different story.** It depends from where we arrive. Are we visible to them already from the distance? Are we coming from front or from the back? Are we moving fast or slow? How are we travelling through their concentric circles or rings? Are we first introducing the possibility of touch? What kind of a touch are we using... Soft touch, a push, a pull, a fall, a contact, giving our weight or taking theirs? Are we offering an object through the concentric circles as a point of contact to later get closer to that person?

The concentric circles or rings divide the space around one individual in a public area. They comprise a social area, a personal area and an intimate area, starting from the outside and getting closer to the person. **We need to understand and respect these circles in order to be successful in our approach,** an approach that is also dependent upon our action and character. It is

We have to understand that we are sharing a public space, or, sometimes even invading the public ground, and we need to invite the public into our interpretation of a current situation.

all about forming an intense relationship with the public, the kind of relationship that can last for a while, especially if our performance is a show in transit and we would like that the audience stick around. Sometimes, a relationship can be created using distance - a distance that doesn't need to use touch or come closer. This connection through distance opens an important category for all performers, which is the use of focus and eye contact.

Both stage and street performers need to develop and train the use of tunnel and peripheral vision, at best, using both at the same time. Tunnel vision provides the details of the target area or person whilst the peripheral vision illuminates the whole space and all the people in sight. Using eye contact among the performers does not serve purely as aesthetic function, it is also a means of communication between performers, providing a signal instead of voice or movement to start or finish an action or, to draw attention things. Focus on the audience and clear eye contact with the public, sometimes on a one to one basis, delivers the feeling of uniqueness to individual spectator.

When it comes to performing on stage in contemporary dance pieces, **my problem was that it always seemed to be one dimensional.** In the majority of projects, I felt that I was not able to use all my tools of communication, not only as a performer but also as a human being.

The Dance environment started to observe two distinctly different paths. The first being a celebration of extreme youth (with people using their bodies to display fascinating tricks, but without stories based on life experiences) or it became too conceptual (abandoning movement completely, existing only to serve its own purposes and getting lost in translation).

I always disliked performing only for the people from the dance field or theatre field and I never had the need to be glorified on stage to such an extent that it would be the main goal of my art. I was beginning to think that I would leave the whole performing part of me behind. It was at this point, that we started the process of a beautiful street performance piece called *Mother Courage*. The experience of *Mother Courage* showed me that I still desire to perform but I need to change my location. I needed to go somewhere where I can be "right on the spot" as a human, as a woman, as a person, a place I usually inhabit as a teacher ... that is, closer to the people.

My conclusion at the moment is that most of my methods can be used to train both dancers and street artists with small adaptations regarding their different approaches.

For example, I usually start to teach students about the organization of space and how to arrange themselves in space according to the effect they want to achieve. I do this through a guided improvisational task that I call "architecture of the space". It starts simply, with restricting movement, only allowing the use of four positions: standing, being on all fours, sitting down and lying down. Next to that the participants can use walking and running as transitional movement. Since they are not occupied with the quality of movement material they are choosing, trainees can focus more on creating patterns and trajectories through the space, they can think about shifting the space, about working together as a group to control the space and so on. These four positions cover all four different levels of movement in contemporary dance. Later we add gestures and sound and we develop towards a phase that explores the freedom of movement and free dancing.

When I do this exercise with street artists, I do it, as I would with dancers when we are warming up in the studio. When we enter the public space, I adapt the exercise. We use four different ways of transitional movement and two different poses for stops, which helps to anchor the whole picture. Alternatively, we work with four "more vertical" positions and add walking and running.

When I teach contact technique in dance, I always start with teaching soft touch with no weight and continue with the manipulation of body to finish with lifting the body. With street artists, the focus goes much more to the first level (soft touch) since they will be using the touch on strangers that pass by. With audiences in the street, it is extremely important to first introduce the possibility of a touch and later proceed with a soft touch. **If street artists/dancers wish to work with more demanding contact technique tools, they have to understand that people around them are not trained in fast and appropriate reactions that are safe for their bodies.**

The experience showed me that I still desire to perform but I need to change my location. I needed to go somewhere where I can be "right on the spot" as

ABOUT THE AUTHOR:

Vita Osojnik is a pedagogue, dancer, choreographer, and street artist. She finished secondary level dance education at the Music and Ballet School Ljubljana (programme ballet). She graduated from SEAD Academy in Salzburg, Austria. She gives regular classes at PSEGL, art grammar school on the contemporary dance module; at Qulenium Cultural Association, and on the course in street theatre at ŠUGLA. She is also a guest teacher at SEAD and occasionally gives workshops in Slovenia and abroad. Currently, she performs, choreographs, and directs, mainly in the field of street art.

TOWARDS INTERNATIONAL QUALIFICATIONS AND EXPERIENCES IN ETSA

Dr Olu Taiwo, Senior Lecturer BA
Street Arts, University of Winchester
(UK)

To provoke reconciliation: conflict and war are transcultural themes

The aim of this paper is to articulate some of the issues surrounding pedagogical methodologies. This is with reference to international education and training in Street Arts. **Our goal is to help proliferate strategic concerns and develop tangible collaborations between performers and organizations** within Education & Training in Street Arts as part of the European community primarily and the wider world as a consequence.

To contextualise this aim, it is important to highlight some of the impacts a trans-cultural practice can have in terms of developing new forms of artistic communication, new contemporary content and new cultural organisations. I take my main reference from the origins of Fernando Ortiz's concept of transculturation, (*Ortiz: 1995*)², which in one sense, defines the phenomenal process of merging and converging cultures; resulting, in a new transcultural practice. Transculturation covers the reconciliation of issues that result from conflict and war, ethnicity and identity, prejudice, faith and political correctness. It also covers 'multi' and 'inter' cultural-ism, ghettoization, economic migration, immigration and interracial marriage, indeed any number of contexts that negotiates, or not as the case maybe, the differences between two or more cultures.

We can see this reflected in Brecht's play 'Mother Courage', which is set during Europe's 17th century's 30 years' war. As a mother, she presented the courage of being normal in an extraordinary situa-

tion, cynically highlighting the futility of war even when she gradually loses her own children. Virtually all of Europe's major kingdoms were involved in this traumatic conflict as the Holy Roman Empire started to unravel, due in part to a transcultural, transnational war that raged between the Protestants and Catholics.

Today we see renewed conflicts with issues concerning ethnicity, national identity and territory with regards to Ukraine; underpinned by ideological and historical differences between liberal democratic capitalism in America and Europe, in opposition to a new breed of communist capitalism in Russia and to some extent China. These differences create altered narratives and discourses from which diverse perceptions are assumed, peppered with misunderstanding and propaganda. Elsewhere, there are conflicts based on disputed territories and religious differences between, on the one side an extreme fundamentalist interpretation of Islam, and the other, a more moderate interpretation of Islam as well as democracies underpinned by the secular rules of law. Conflict and war are transcultural themes; however, Transculturation embodies the reconciliation of conflict through an intercultural method based on practice, play and compassion. This process of reconciliation can also be about creating and developing personal expressions that transcends cultural boundaries by playing with universal human theme like: Love, hate, pride, deceit, hero, villain etc.

² Ortiz, Fernando: (1995) *Cuban Counterpoint: Tobacco and Sugar*, Durham, NC: Duke University Press

Plurality within a single framework

The paradox and challenges when working with these cultural differences and transcultural similarities, is that within a single European framework we need to accommodate many cultural dis-

how to reconcile our different cultural perceptions, with an aim to create a mutual understanding of: Dramaturgy, context and criteria within the frame

courses yet the task appears to be too big. Regarding international Qualifications and Experiences, questions concerning how to reconcile our different cultural perceptions, with an aim to create a mutual understanding of: Dramaturgy, context and criteria within the frame, adds further complexity.

We could ask:

- What would the contents of such a frame consist of?
- What tools would be needed?
- What methods and reference points would satisfy the various national and cultural practices?

An ideal reference framework for our subject community would be one that develops a cohesive progression within various university systems in Europe. The key to this process would be developing plurality within a single framework; finding a common language between competing perspectives whilst gaining and maintaining national autonomy. In other words: plurality within a single framework.

Learning outcomes associated with the Bologna process

The difference between the Art/Conservatoire/Drama/Dance School systems and a University framework in Europe is an example of this plurality. As Discussed in SAWA #3, the pedagogical criteria for Universities can be different to the Art/Conservatoire/Drama/Dance School systems in Europe as the systems of assessment are different in some educational establishments. The principle issue with Art/Conservatoire/Drama/Dance School being, the need to preserve the development of an artistic practice that necessitates a high level of practical skill and personal autonomy to develop an artistic voice; conversely, universities require an emphasis on reflective practice and critical reflection to make tacit knowledge explicit by articulating it via audio-visual and textual journal reports.

However, there are significant differences resulting from any attempt at harmonising learning outcomes associated with the Bologna process across Europe; in that when considering the various countries in Europe, the learning outcomes between the Art/Conservatoire/Drama/Dance School systems and Universities, can be structurally different, whereas in the UK, places like Trinity Laban; conserva-

toire of music and contemporary dance and Central Saint Martin's College of Arts and Design have been offering degree and post-graduate degree course for some time now by combining practice and reflective practice articulated in a methodology called practice as research of practice based research. This is a debatable subject and was the theme of SAWA #2. With regards to the policies concerning other member states, the divisions may very well still be separate.

The original aims of the Bologna process was to create the European higher education zone by co-ordinating academic degree criteria and quality assurance values throughout Europe for each faculty and its development. This process does not aim to synchronise national educational systems. The goal was to provide tools to bridge them. The objective is to allow plurality within a single framework, so that of national systems and universities can continue while the European Higher Education Area develops transparency between higher education structures, as well as facilitate credit of degrees and academic qualifications, mobility, and interactions between institutions.

Competencies and skill sets: new artistic and digital dimensions

At the University of Winchester, we consider that the advent of new artistic and digital dimensions are an important development in the pedagogical process of street arts; in this regard, huge potentials can be created, when we rethink the current nature of Street Arts with reference to any new framework. Considering these technological facilities, let us reflect on some key academic developments in the practice of street art at a global level; in particular, how managing the demographic changes in social expectation, with its continuing shifts from analogue passivity to digital interactivity, (Taiwo: 2009)³ has modified the behaviour and awareness of what we have come to assume

The competencies and skill sets necessary for a working street artist are wide ranging

and want to experience from a social event. The competencies and skill sets necessary for a working street artist are wide ranging. **In order to work successfully in public spaces, practitioners must remain attuned with their perceptual faculties in order to 'observe', 'gather' and 'archive' embodied non-verbal data sets; in other words, to perceive details about the behaviour with regards the public and their particular context, quickly.** These non-verbal data sets are assembled within regions that connect to a dynamic relationship of paths, which will symbolise the relationship between the three positions of a triumvirate.

The positions are the:

1. Artist
2. Audience
3. Environment.

The sets are specific skills that facilitate competencies for a developing street artist:

- **The Artist** - With respect to dynamics and behaviour at a specific location, they need to assess what the band width of normal movements are; to understand the distinctions between how we create captivating events using: mobile and static worlds through Installations, walk-a-bouts characters, mobile animations and theatrical performances. (Artaud: 1964)⁴

- **The Audience** - An awareness of the public as a space creator with competencies in physical skills and non-verbal communication in order to assess how to devise degrees of audience participation appropriate to the piece

- **The Environment** - Because the public space is a product of social activity and public space is multi-purpose, information arranged from data collection from the location's *repérage* becomes imperative. *Repérage* is a French word that signifies a special detailed anthropological, historical and sociological analysis that maps of the location in a space. After conducting a *repérage* on a particular outdoor space, we get a feel for the 'bandwidth of normality' at that particular moment of time. This provided the background canvas of temporal space with which to devise/choreograph with. With this triumvirate, Students from various nationalities and cultural backgrounds can develop a critically aware creative practice as well as cultivate a way documenting the tacit knowledge that has been embodied through the process.

³ Harriet de Onis. Taiwo, O: (2009) *The Physical Journal: The living body that writes and rewrites itself* Chapter in Broadhurst and Machon (Ed.) *Sensualities/ Textualities and Technologies Writings of the Body in 21st Century Performance*, New York, Basingstoke: Palgrave Macmillan.

⁴ Artaud, Antonin: (1964) *The Theatre and its Double*; translated by Victor Corti. UK Richmond: Oneworld Classics Damasio.

ABOUT THE AUTHOR:

Dr Olu Taiwo: Senior lecturer at the University of Winchester

Olu teaches in Street Arts, Visual Development and Contemporary Performance in a combination of real and virtual formats. He has a background in Fine Art, Street Dance, African percussion, physical theatre and the martial arts including Tai Chi Chuan and Animal spirit movement. He has performed in national and international contexts pioneering concepts surrounding practice as research. This includes how practice as a research strategy can explore the nature of performance and the relationships between 'effort', 'performance' and 'performative actions' as they occur in different arenas. Consequently, his aim is through the use of practice, to propagate 21st century issues concerning the interaction between the body, identity, audience, street and technology in an age of Globalisation. He is well published and interests include: Practice as Research, Visual design, Movement, Theatre, Street Arts, New technology, Trans-cultural studies, Geometry, Philosophy and Religious studies.

TRAINING IN STREET ARTS IS LIKE FIREWORKS

Dr Ebru Gökdağ, Anadolu University
(Turkey)

My journey in street theatre has been like fireworks - a firework travels for 2 seconds and the distance travelled is 160m.

In Street Theatre, like in all art forms, two basic elements exist: process and product. **For the product to exist, there has to be a process.**

Process is the making, the aesthetic process. The aesthetic way of doing things includes ideas, research, trial, work, error, test and trial again. Once all these are completed we are left with an artistic product, the finished work of art. Of course not all artistic processes will finish with an artistic product.

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ideas, research, trial, work, error, test and trial again

Art is a special form of subjective and sensory rather than scientific knowledge. The knowledge we get from the artistic product is not better than other forms of knowledge, but it is unique because it is a rediscovery and reinvention of reality from the artist's subjective perspective.

Scientists work the same way. Critique, testing, trial and error is the essence of their work. The only difference is that what we get at the end is not the scientist's singular, subjective perspective. It is anonymous and belongs to everybody. Pythagoras's Theorem reveals that, in a right-angled triangle, the square of the hypotenuse is always equal to the sum of the squares on the two shorter sides, and this will be the case whatever the country, whatever the time of day or night, in summer as in winter, whoever the draws the triangle, whatever the colour of his/her hair happens to be.

Science is an art, but art is not science. Art doesn't give an account of all of actual reality, but it is actually a reality.

The goal of scientific research is publication. Scientists are measured primarily not by their dexterity in laboratory manipulations, not by their innate knowledge of either broad or narrow scientific subjects, and certainly not by their wit or charm. They are measured and become known (or remain unknown) by their publications. The same applies to street theatre artists (who often work without words or script). Their fight for recognition fails because they are not published.

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How it was done, why it was done and if it worked and what was learned from it?

What a street theatre artist needs to understand is, that no matter how spectacular his/her work is, it is not completed until the process, the art work and the results are published. It is only in this way that the artistic language and knowledge they have used is proven and added to the existing knowledge (both aesthetic and technical). The artist must provide documentation showing what he/she did. How it was done, why it was done and if it worked and what was learned from it? Thus **the Street artist must not only «make» Street theatre but must «write» Street theatre.** Like many good scientists, many good street artists are poor writers.

The artist needs to remember that she/he is writing to communicate what she did, how she did it, what she found etc. She is not writing to impress. In general, the reader is not seeking great literary merits. Most artists spend months or years of work to go through an aesthetic process, discovering new ways of practice, overcoming tremendous obstacles which ends up with an extraordinary work of art. However much value is lost because of the artist's lack of interest in the further dissemination process. The only two things needed for writing is organisation and appropriate language. The writing language need not be difficult. In scientific writing it is said «the best english is that which gives the sense in the fewer short words.» So it should be plain, unadorned, high school level composition.⁵

There is a good story told among scientists on writing:

A plumber wrote to the Bureau of Standards saying he had found that hydrochloric acid was good for

cleaning out clogged drains. The Bureau wrote back: "The efficacy of hydrochloric acid is indisputable, but the corrosive residue is incompatible with metallic permanence." The plumber replied that he was glad the Bureau agreed. The Bureau tried again, writing "We cannot assume responsibility for the production of toxic and noxious residues with hydrochloric acid and suggest that you use an alternative procedure." The plumber again said that he was glad the Bureau agreed with him. Finally, the Bureau wrote to the plumber: "Don't use hydrochloric acid. It eats hell out of pipes."⁶

Preparation of a scientific paper has almost nothing to do with writing, per se, it is a question of organization. And the same goes for the writing that we need to do for Street theatre.

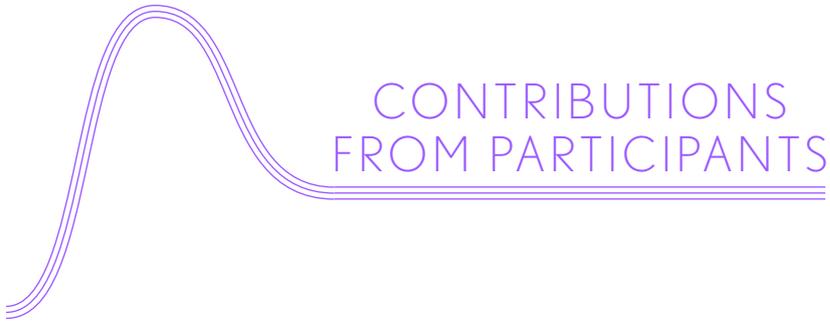
ABOUT THE AUTHOR:

Assoc. Prof. Dr. Ebru Gökdağ works at Anadolu University, State Conservatory, Performing Arts Department, teaching acting, improvisation and scene work. She completed her Ph.D. degree at University of Nebraska-Lincoln. Her expertise is in Theatre of the Oppressed methods.⁷ She has been working on street theatre for the last 4 years. In 2004 she published "A theatre Revolutionist: Augusto Boal". In 2015 she has published "Actor's mind and heart conflict" and her latest book "Turkish Peasant Theatre and Forum Theatre: Jana Sanskriti as a Model" is published in 2015.

⁵ Day, Robert A. "How to write a scientific paper." ASM News 42 (1975): 486-494 in Day, Robert and Barbara gastel. "How to write and Publish a Scientific paper" 7th ed. Cambridge UP, 2002.

⁶ Day, Robert A. "How to write a scientific paper." ASM News 42 (1975): 486-494 in Day, Robert and Barbara gastel. "How to write and Publish a Scientific paper" 7th ed. Cambridge UP, 2002.

⁷ Boal, A. "Aesthetics of the Oppressed" London, New York: Routledge, 2006.



CONTRIBUTIONS FROM PARTICIPANTS

In order to explore the provocations from the contributors about Methods and Approaches to Street Arts Training, a series of discussion groups were held which followed the topics of the presenters and which led to a broader exchange of best practice and further deve-

lopment of a European Framework of reference for ETSA. A summary of the individual discussion groups, their report backs and contributions from all attendees at SAWA#4 on each topic follows below.

Transferring skills from Dance to Street Arts

The group discussed the dichotomy of beauty and functionality in the street and the need to separate technique from form. Inspired by Vita's presentation, the group also debated the nature of interactions and reactions and how best to read the audience, the importance of empathy, the need for authenticity and sincerity in order to **take**

responsibility for audience reactions and the necessity of caring for the audience using the emotional strength and sensitivity to read people. The group agreed that practice should be written down and documented to enable present and future practitioners to cross check and develop methods and approaches to ETSA.

The importance of written documentation

This group started by discussing examples of written documentation of practice such as Anne Bogart - Viewpoints, Augusto Boal - Games for Non Actors and Non Actors, Welfare State - Engineers of Imagination, and the example of Janna Sanskriti. **It was noted that when artists visit schools to deliver workshops, work programmes are planned and documented and shared with teaching staff prior to the workshop, in addition, exercises are left for the school to continue with the work after they have left. If practitioners are already sharing skills, the formal documentation of those skills should be written in to their contract of delivery.**

Whilst some participants believed attributable documentation is beneficial to the artist and preserves the knowledge, others feared the making

of gurus. Much street arts practice is embodied knowledge shared between many practitioners; it is therefore difficult to attribute the source of the practice. Yet another word of caution ensued from the circus school world: that with fear and danger come responsibility. Documentation needs to be written with concerns in mind that badly orchestrated and misinterpreted exercises can cause injury.

The group then went on to debate what form such documents of practice should take. Ideas included a "cookbook of street arts" providing a set of ingredients. Others had concerns about being involved in a creative process and having the ability to remain objective enough to document.

Most practitioners keep note books. It was suggested that perhaps these note books could be captured and collated in a digital space. Other

practitioners referred to blogs, which include practical methodologies for the creation of work, observations on street arts practice as well as academic writing. A diary form was also suggested as it communicates a story and the journeys of discovery. There was a consensus for a repository of information, to include written documents and videos from practitioners that include information on the processes of work in public space so that other artists can see and be inspired by these projects. Further inspiration came from Rue et Cirque, a website led by HorsLesMurs,⁸ website which houses

16000 documents (including both document entries and documents directly available online), 4500 videos and 8000 photos, mainly about circus, as the production of documents is lesser in the field of street arts. These documents have been converted into a digital format with the objective of creating a repertory and cannon of work and street arts should contribute to this cannon.

The group concluded with a call for a pilot project led by Dr Ebru Gokdag to begin to collate documentary evidence from street arts practitioners.

⁸ <http://www.rueetcirque.fr>

Towards International Experiences and Qualifications in ETSA

The group agreed that the Bologna process has standardised learning outcomes in Universities across Europe and that many universities include both formal and informal education methods. Within the subject community of street arts, greater learning comes from the inclusion of partnerships with non-formal education providers and such collaborations could to be written into the subject frameworks.

This group also called for a collation of resources or tools and named this collection of working methods an “open, flexible toolbox”, which owns the ambiguities and paradoxes of street arts and contains strategies and ideas as well as fundamental and practical help such as sources of funding sources and lists of festivals. They wished the “toolbox” to be able to evolve and accept other ideas. The “tool box” should embrace the digital impact of work, film and video and should harness the power of social media. The “toolbox” could also be developed

through R & D projects for artists in universities enabling them to practice their process through the R & D of new work and document their processes, working alongside knowledgeable researchers who would help to objectify the processes. The group concluded by suggesting that a proposal be worked up for Erasmus+ that enables the sector to document practice whilst bringing formal and informal education practices together.

As the feedbacks from discussion groups merged into a conversation with all attendees at the seminar, it appeared that SAWA#4 was moving forward to a clear consensus for the importance of documenting practice and a desire to develop as an organisation to bring informal and formal ETSA practices together through a joint Erasmus+ funded project.

OUTCOMES OF THE SEMINAR: THE FORMATION OF THE EUROPEAN FEDERATION FOR EDUCATION AND TRAINING IN STREET ARTS (EFETSA)

Bev Adams, Artistic Director, Faceless
Arts and Company Secretary, ISAN

What's next?

The final 2 sessions of the seminar were concerned with learning from the best practice of other networks and agreeing a way forward for SAWA. **This was the fourth SAWA conference and there was a will from attendees to more formally structure SAWA in order to deepen the discussions and collaborations around informal and formal training and education in street arts.** Much of SAWA#1 in Pokljuka, Slovenia, centered around finding a common language between practitioners of many different European languages and disciplines as well as finding the common language for ETSA between practitioners, pedagogues and academics. SAWA#2 in Winchester focussed on practice as research and at SAWA#3 in Marseilles, the seminar used ideas from the Bologna Process to put together a common framework of ETSA practice. SAWA#4 became a further sharing of practice with the over-riding question of "What Next?"

In order to develop ideas around what SAWA would do next, the seminar heard from a range of already established networks in Europe: Tom Gre-

der, member of FARS, Fédération Suisse des Arts de la Rue; Bev Adams, Board Member of ISAN (Independent Street Arts Network) and Tim Roberts, Vice-President of FEDEC, European federation of professional circus schools.

Tim Roberts empowered the SAWA#4 attendees to form themselves as an organisation, explaining how the FEDEC had formed many years ago from a group of like minds who were keen to share best practice and knowledge amongst circus schools. Using FEDEC as a model, EFETSA was formed by those present at SAWA#4.

SAWA#4 became a further sharing of practice with the over-riding question of "What Next?"

The formation of EFETSA - European Federation of Education and Training in Street Arts

The meeting of students, practitioners and academics at SAWA#4 agreed to reform SAWA as EFETSA and agree the following objectives:

1. Improving the quality of Street Arts education & training

- Organization of workshops
- Mobility
- Learning & Teaching

2. Dissemination of good practices

- Creating reflective documents (books, articles and audio visual documentation)
- Organising conferences, seminars and debates

3. Advocacy and recognition of Education & Training in Street Arts

- Networking within and outside the sector
- Recognition of EFETSA across the EU
- Lobbying for representation of ETSA in EU cultural and development programmes

EU Application for a first common project inside EFETSA

All debates at SAWA#4 had, for the most part, centered around three key themes:

- The sharing of best practice across EU borders
- The potential for further trans-national collaboration between formal and informal education and training in street arts
- The need for documentation and dissemination of ETSA and street arts practice in the EU

These themes became key actions for the Erasmus+ application that seeks to address EU priorities of developing:

- Cooperation for Innovation and the Exchange of Good Practices and
- Strategic Partnerships for higher education

The project will involve 8 project partners (practitioners, formal and informal educators, and acade-

mics). It will provide a number of opportunities for sharing of practice and will deliver a series of intensive programmes with learners in formal and informal education settings leading to performances at festivals in England, Scotland and Slovenia. In addition, the project aims to create and publish a series of documents and guides for practitioners and trainers as well as create a number of articles for academic journals alongside further series of conferences where knowledge can be disseminated and shared.

SAWA is now reborn as EFETSA and with its clear work programme and submission to Erasmus+ has already formulated its first project - **Tools for ETSA: Creation of a Tool Box of Methods and Practices for the formal and informal Education and Training of Street Arts**. By September 2015, EFETSA hopes to begin its work.

ABOUT THE AUTHOR:

Adams FRSA, Artistic Director, Faceless Arts and Company Secretary, ISAN

Bev founded Faceless Arts 25 years ago and is the company's Artistic Director. Faceless Arts works at the leading edge of outdoor community arts practice with communities less well served in the UK and Internationally. She specialises in socially engaged ensemble performance using Mask, Puppetry, Object Theatre and Biomechanics and continues to perform, adapt and direct a range of outdoor and community productions for the company alongside, delivering bespoke creative consultations, masterclasses and training courses. From 2000-2008 Bev produced Pontefract Liquorice Festival and, more recently, street arts festivals for Wakefield Trinity Walk and Barnsley Council. In 2012, Bev edited and published InQuest - Outdoor Arts in Practice. She is a board member of ISAN (Independent Street Arts Network) and a Fellow of the Royal Society of Arts. Bev recently completed an MA in performance, culture and context at Leeds University, previously having studied at Performing Arts Workshop Johannesburg, Gitis Academy Moscow, Middlesex University London and Bretton Hall in Yorkshire.

ANNEX: THE 1ST MEMBERS OF THE EFETSA

Most attendees of SAWA#4 signed up immediately as members of EFETSA, with the student attendees from Winchester University agreeing to elect a representative from their number.

The membership of EFETSA at its formation on 8 March 2015 included:

Sally Man; Fuseperformance, UK
John Lee; University of Winchester, UK
Dr. Olu Taiwo; University of Winchester, UK
Linus Jurkstas; Bad Rabbits Company, LIT
Ellen Weekes; student of BA Street Arts (Winchester University), UK
Phoebe Hoyle; student of BA Street Arts (Winchester University), UK
Catherine Arnaboldi; student of BA Street Arts (Winchester University), UK
Bea Cathro Wears; student of BA Street Arts (Winchester University), UK
Abi Phillips; student of BA Street Arts (Winchester University), UK
Thomas Greder; FARS (individual member), SUI
Piotr Chlipalski; Uliczny (individual member), POL
Alla Abramova; (individual member), UKR
Vita Osojnik; (individual member), SLO
Jurgis Marėnas; Bad Rabbits Company, LIT
Severina Špakovska; Bad Rabbits Company, LIT
Birute Belada Tauteryte; Bad Rabbits Company, LIT
Egle Kižaitė; Bad Rabbits Company, LIT
Aidas Barkauskas; Bad Rabbits Company, LIT
Agnius Jankevičius; Bad Rabbits Company, LIT
Edgaras Žemaitis; Bad Rabbits Company, LIT
Marius Mažunas; Bad Rabbits Company, LIT
Jean Luc Prevost; Les Goulus Company & member of the French Federation of Street Arts, FR
Bev Adams; Director, Faceless Arts & board member of ISAN – Independent Street Arts Network, UK
Dave Eggerton; student of BA Street Arts (Winchester University), UK
Vida Cerkvenik Bren; KUD Ljud Company, SLO

Jaša Jenull; KUD Ljud Company, SLO
Ebru Gökda ; Anatolian University, TUR
Alan Richardson; Conflux, UK
Tea Vidmar; Ana Monro Theatre, SLO
Goro Osojnik; Ana Monro Theatre, SLO
Špela Koren; Ana Monro Theatre; SLO
Manfred Sundermann; (individual member), GER
Jean Sebastien Steil; FAI-AR, FR
Joanna Ostrowska; Adam Mickiewicz University, POL

The membership elected a Steering Group from its number as follows:

Goro Osojnik; Ana Monro Theatre, SLO
Alan Richardson; Conflux; Scotland/UK
Sally Mann; Fuse Performance, UK
Ebru Gökda ; Anatolian University, TUR
Jaša Jenull; KUD Ljud, SLO

The first action of the EFETSA Steering Committee was to nominate a working party on an Erasmus+ funding application due 31 March 2015.

The Erasmus+ application team included:
Špela Koren; Ana Monro Theatre, SLO
Ebru Gökda ; Anatolian University, TUR
Sally Mann; Fuse Performance & University of Winchester, UK
Alan Richardson; Conflux, UK
Linus Jurkstas; Bad Rabbits, LIT

The application is now being considered by the EU.

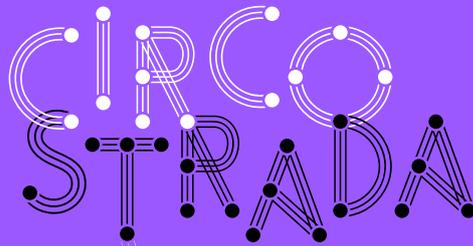
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An underground
city dug in the fields
of Hamburg
by Evol, in 2011.
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Circus and Street ArtS

circostradanetwork@horslesmurs.fr
+ 33 (0)1 55 28 10 10

HorsLesMurs
68 rue de la Folie-Méricourt
75011 Paris, France