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CHALLENGE YOU AND YOUR COMMUNITY

PRACTICAL GUIDE FOR USING STREET ANIMATION FOR SOCIAL CHANGE

CHALLENGE YOU AND YOUR COMMUNITY PRACTICAL GUIDE



Challenge YOU and YOUR community

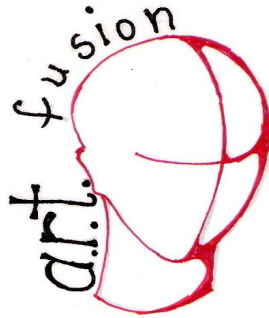
practical guide for
using street animation
for social change



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)

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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*.

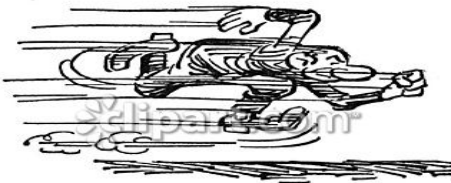




This type of art has a very valuable advantage: **it is extremely honest in the reaction of the target group**: IF HE DOESNT LIKE HE WILL NOT STAY LONGER. The contact with the public stimulates the artist's creativity for offering something new, for improvising or for identifying what precisely is making 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 mind ...it 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:

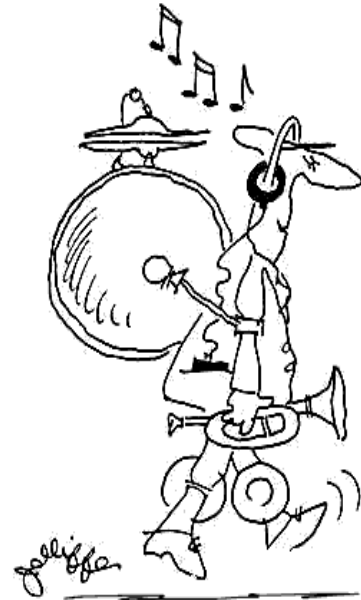
- £ It offers entertainment, makes people laugh, feel good;
- £ Gathers the people, creates social cohesion, reduces the individualism tendency;
- £ To learn something new, to get a message in a non-formal way;
- £ Is open to experiment;



- ✎ 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?



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