

Circostrada Network

Street Arts Winter Academy Education and Training for the Street Artists



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Gledališče Ane Monro, in partnership with Circostrada Network, the University of Winchester and the Advanced Itinerant Learning Programme for Street Arts (FAI AR), organised the first edition of the Street Arts Winter Academy. This closed seminar, held from 13th to 15th of February 2011 in Pokljuka (Slovenia), gathered European professionals to tackle the issue of education and training programs available for the street artists.

Circostrada Network proposes in this publication a synthesis of the discussions on the structuring of the transmission of skills within this artistic sector, as well as existing schemes and good practices.

This publication was coordinated by Yohann Floch and Anne Gonon – Acknowledgments to the translator Brian Quinn



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HorsLesMurs

HorsLesMurs is the French national information centre for street arts and circus arts. Created in 1993 by the Ministry of Culture and Communication, since 2003, it has been the general secretariat of Circostrada Network, European platform for the street arts and circus dedicated to information, observation and professional exchanges. Representing 52 members from 17 countries, the network is working to develop the structuring and recognition of these sectors in Europe.

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Partners

Ana Monro Theatre is one of the oldest independent theatre groups in Slovenia. It was established in 1982 as a small artistically very articulated group. From that time it created more than 50 original theatre pieces, indoor and outdoor. With time the field of action has broadened and diversified. There are four main fields of activity: the creation of theatre pieces; the Annual Cycle of the Ana Monro Theatre Festivals, including the Ana Desetnica festival, taking place in the beginning of July every year, in Ljubljana, since 1998; SUGLA, a street theatre school for young artists and the international cooperation through the participation in two European networks, Circostrada and Meridians.

www.anamonro.org

The **FAI AR**, the first advanced itinerant learning programme in France and Europe dedicated to artistic creation in public areas, was launched in April 2005, after several years of reflection and experience in the field of public area training. For a period of 18 months, the FAI AR aims to consider the main resources favourable to artistic creation in public areas. At the heart of the 'Cit  des Arts de la Rue' project in Marseille, it moves between different places devoted to urban arts in France and throughout Europe. The training revolves around three main axes: collective fundamentals that look at basic questions (sound, verticality, natural and artificial lighting...); individual adventures and a 'volunteer collaboration', involving two months of total immersion as an assistant in a company creating a project.

Personal artistic project is the main theme of the adventure of each participant.

www.faiar.org

Street Arts at Winchester University is an exciting new performance-based degree for students who want to create imaginative contemporary productions in the new arenas of street arts and outdoor spaces. The programme provides students with the skills to create and produce spectacular performances for festivals and large-scale events; make and perform large-scale puppets; engage in the vibrant world of street dance, music and comedy; or develop a show that students could perform in many different countries around the world. The programme is taught by academics that have expertise in the defined core areas of street arts at both the theoretical and practical level, and many of them are practitioners themselves. This is coupled with visiting practitioners who are invited to present lectures, academies, seminars or workshops and provide feedback on student performances.

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Circostrada Network gathers 52 members from 17 European countries and contributes to the circulation of information and resources within the street arts and the circus arts sectors, putting emphasis on exchange and cooperation between international professionals and carrying out joint actions to encourage greater recognition of these art forms. The French information centre HorsLesMurs acts as the Secretary General of the platform which receives support for organisations active at European level in the field of Culture (Culture program, strand 2) of the European Commission, in the framework of a 3-year partnership agreement (2011-2013).

www.circostrada.org

The beginning of a cycle

Yohann Floch

Head of international relations [HorsLesMurs]
Coordinator [Circostrada Network]

The issue of education and training for street arts in the public space is a widely shared concern within this "young" artistic sector. This is the easiest observation to make after the convening of the Street Arts Winter Academy in Pokljuka (Slovenia), 13-15 February 2011. This observation is reinforced by the feeling of an urgent need to implement concrete solutions that provide sustainable structure and give artists working in the public space access to training (be it formal, non-formal). Indeed, it is important that they be able to continue acquiring skills specific to overall practice (sound creation, acting, dramaturgy, urban or rural stage design, etc.) while also developing their own creative energy (aesthetic research, curiosity, consideration of intercultural and social realities, etc.). Awareness initiatives must then take place for students and professionals from other artistic sectors, so that, if they so desire, they may be trained in these specific forms of artistic expression in order to broaden their opportunities for work and enrich their creative backgrounds.

The organiser of the Street Arts Winter Academy seminar, Gledalisce Ane Monro, along with its partners, – Circostrada Network, the University of Winchester and FAI AR, the Advanced Itinerant Learning Programme for Street Arts – took on the objective of inviting European operators that have led important initiatives in the field of street arts training so as to compare contexts, formats and pedagogical methods. All participants recognised the value of such an exchange as well as the insights to be garnered from such a multitude of existing programmes. The initiative provided many with the opportunity to come out of isolation and to place themselves within an international movement founded on the establishment of examples of good practice, as well as on an emphasis on cooperation among experienced artists and new generations of creators from different cultures.

Establishing a framework for reflection

Based on the discussions, three spaces of high-priority intervention come to light. The first concerns the unique nature of creating a work for public spaces, generally in locations not intended for artistic performance. This practice is certainly not insubstantial in terms of engagement and social, economic and political impact. Issues of training aside, frequent mention was made of the need to reflect upon such a stance (a matter perhaps to be taken up by town planners and sociologists) and to promote awareness among public authorities so that this need might be taken into account and translated into cultural policy.

A second work directive has to do with the cultural professionals, be they project administrators, programmers, critics, or production staff of artistic companies or cities, who accompany street artists during their training or throughout their career. There appears to

be a need to improve their skills as well as their awareness of the specificities of producing work outdoors.

Lastly, artist training should include the identification of key skills, as well as the drawing up of prerequisites, of individual study programmes and of educational tools adapted to the aspirations of each...

A signal from the terrain

The street arts sector, which is still seen as emerging, knows that the matter of training involves some far-reaching issues, namely those of intellectual and institutional recognition, since training is one of the conditions of such recognition and of long-term development. As early as the late 90s through to the beginning of the following decade, field operators submitted to their local and national institutions reports on the shortcomings and needs observed in the three fields detailed above. These requests were at times relayed by the institutions themselves in reports that often went unheeded, doubtlessly due to lack of vision, will and means. However, a cycle has set underway, inciting a progressive sense of awareness among street artists of the need to supply some solutions, even if there are occasional and insufficiently funded. Thus, numerous initiatives came to be, accentuating partnerships and international cooperation as a response to structural difficulties and aiming to show that new artistic knowledge and skills merit being passed on.

The world of the street arts

In his book *Art Worlds*, the American sociologist Howard S. Becker gave an apt description of the constant interactions between artists, their peers, audiences, critics, collaborators, distributors, co-producers, etc. These interactions are becoming a permanent fixture within networks, setting conventions and progressively constituting a "systemic effect" in what the scholar calls "art worlds." He shows how the collective nature of the creation and distribution of art works is born of shared values and principles (and therefore of a sense of communally belonging to the same "shared world"). This analysis is an interesting one in that it goes beyond the traditional model opposing "transmitters" (supply), "receivers" (demand), and sometimes "mediators," and offers a functional model in the form of a continual and informal process born of interaction among numerous individuals at the moment of producing a work.

Some forty years ago, artists hoped to break away from these art worlds, to free themselves of communally accepted rules so as to (attempt to) create new forms of interaction and instil a sense of creative instability. This movement has become the street arts, and to this day it is still attempting to break with convention

through improvised performance spaces, by developing distribution networks, and with non-standardized performances (sometimes involving hundreds of performers, being intended for just one spectator, or lasting several hours). But this break away from "official" worlds, even if it generates new dynamics and forms of solidarity, comes at a price. Indeed, street artists are often considered amateurs, seen as unlikely to create high-quality works recognised as such by critics, institutions, etc, and therefore unlikely to receive any kind of funding support or monetary resources.

The swing of the pendulum

In its search for recognition as an artistic sector all its own, the world of the street arts has willingly borrowed from other artistic sectors and hopes to recreate their models – a process that some artists (often those who participated in the initial break-away) bitterly call "institutionalisation." However, others see this option as a solution to their day-to-day concerns (making a living as an artist, or more broadly as a cultural professional, appreciation of aesthetic research, access to opportunities that, up until now, have gone exclusively to other sectors, etc.).

However, these two categories of actors come together when it comes to the training question, seen as absolutely essential to transmitting acquired experience and values associated with this break-away and to participating in finding a way forward within the sector. The Circostrada Network and its partners are naturally offering their support to this civil society initiative, notably by creating a work group composed of educational project heads. The goal is to provide a discussion space for peer-to-peer learning that would take place in preparation for any direct educational activities so as to define common pedagogical fundamentals and to identify key skills.

Revealing the practice to its practitioners, naming specific skills, proposing curricula and imagining teacher training, such are the work goals ahead for the next sessions of the Street Arts Winter Academy – in Winchester (United Kingdom) in 2012 and in Marseille (France) in 2013.

Participants

Beverly Adams, actor, artistic director of **Faceless** (UK)

Michèle Bosseur, codirector, **Fourneau, National Center for Street Arts**, Brest (France)

Marko Brumen, creative producer, **Ana Monro Theatre** (Slovenia)

Anthony Dean, professor of Performing Arts, Dean of Faculty of Arts at the **University of Winchester** (UK)

Ebru Gokdag, associate professor, Performing Arts Department, **Anadolu University** (Turkey)

Anne Gonon, research and studies manager, **HorsLesMurs** (France)

Susan Haedicke, associate professor, School of Theatre, Performance and Cultural Policy Studies, **University of Warwick** (UK)

Kate Hazell, artistic director, **Hat Fair festival** in Winchester and producer (UK)

Ivana Koraksić, theater director, producer, vice-president of **Cirkusfera** Belgrade (Serbia)

Michèle Henriette Kramer, actress, artistic director of **Theatre en vol** (Italy)

Uros Kuridza, juggler, member of **Cirkusfera**, Belgrade (Serbia)

Nalle Laanela, actor, clown and street theatre teacher at College of Dance and Circus Arts, head of the Master for International Physical Comedy at the **Stockholm Academy of Dramatic Arts** (Sweden)

Aurélie Labouesse, Educational manager, **FAI AR** (France)

Sandrine Lambert, coordinator, **Fédération nationale des arts de la rue** (France)

John Lee, head of BA for Street Arts, **University of Winchester** (UK)

Urška Licej, actress, pedagogical leader of **SUGLA** (Slovenia)

Sally Mann, associate lecturer, BA for Street Arts, **University of Winchester** (UK)

Petra Nartnik, producer, **Ana Monro Theatre** (Slovenia)

Goro Osojnik, actor, artistic director of **Ana Monro Theatre**, director of **SUGLA** (Slovenia)

Joanna Ostrowska, assistant professor in Cultural Studies, **Adam Mickiewicz University**, Poznan (Poland)

Pierre Prévost, actor, artistic director of **Acidu**, president of **Fédération nationale des arts de la rue** (France)

Alan Richardson, director, teacher, performer, project director of **Conflux** (UK)

Adrian Schvarzstein, actor, artistic director of **Kamchätka** (Spain)

Paolo Strata, director, **Cirko Vertigo**, Turin (Italy)

Manfred Sundermann, professor, **HS-Anhalt**, Dessau (Germany)

Craig Weston, actor, artistic director of **The Primitives** (Belgium)

Marjeta Zajc, production manager, **Ana Monro Theatre** (Slovenia)

Street Arts Winter Academy Report

Anne Gonon

Research and studies manager [HorsLesMurs]

The issue of training has long been eluded in the street arts context for many reasons. Multidisciplinarity and the importance of the performance context are central characteristics of artistic intervention in the public space, making it difficult to apply the logic of a disciplinary and strictly technical pedagogical approach. For several decades now teams have used a process based on transmission. This transmission takes place within an informal structure of companionship and apprenticeship on the ground, through practice which is closely linked to the idea of working as a company. In the late 90s people began to seriously consider issues involved in training, in France first of all. Some opposing voices made themselves heard within the professional sector, given that street artists are tradesmen and women who have, for the most part, honed their skills by practicing their art on a daily basis. This culture, which is truly of the field, informs ideas about training, which can be seen as a formatting force that might create standards around the idea of deviations, spontaneity and the ephemeral.

The situation has changed a great deal over the last ten years. In the United Kingdom and France in particular, the publication of studies on training and the necessary development of available training programmes has led to a new level of awareness. FAI AR, the Advanced Itinerant Learning Programme for Street Arts, created in 2005 in France, is the first and, to this day, the only long-term (18 months) professional training modality. It gives 15 participants, called "apprentices", a curriculum preparing them for work as a "creator within the public space." In 2009, in the United Kingdom, the University of Winchester's Department of Performing Arts opened the first Bachelors degree programme dedicated to the street arts, the BA Street Arts. Fifteen students will follow a 3-year curriculum, which the first class of students shall complete in 2012. Last but not least, the Ana Monroe Theatre in Ljubljana, Slovenia, a street theatre company and organiser of several festivals, including Ana Desetnica, launched SUGLA in 2007, a school intended for teenagers and young adults looking for a practical initiation into the street arts.

It is, in fact, the team of the Ana Monroe Theatre that has taken the initiative of organising a work seminar around the question of street arts training. The seminar, organised in partnership with the University of Winchester, FAI AR and Circostrada Network, took place 13-15 February 2011 and brought together 27 participants from 10 European countries as well as from Turkey. For three days the participants discussed practices, debated the fundamentals of an artist's training and reflected on ways to provide such training. The proceedings of the seminar as well as the nature of its many exchanges highlight the fact that the existence of training programmes is no longer brought into question within the street arts field. However, matters of content and methodology remain open to debate and must be subject to further experimentation. At the opening of the

seminar, Goro Osojnik, actor and artistic director of the Ana Monroe Theatre, as well as director of SUGLA, emphasised the need to develop further offerings in training programmes and to reflect on what their content should be. "There is a paradigm that states that one learns to do street theatre by going out into the street. I think that street practice is essential, but I don't understand why young artists should have to reinvent theatrical fundamentals that took us ten years on the ground to understand. It is our responsibility to pass on to them what we have learnt so as to save them time. They will then be able to use that time and their energy questioning what we'll have taught them, breaking the rules, experimenting and therefore inventing new things. That is the way for production quality to progress into the future. I am convinced that the existence of a structured offering of training programmes and education in the street arts is a wonderful developmental tool for the sector. It's not the only one, but it is an extremely important aspect."

This voluntarist declaration attests to all what is at stake as training is considered as a force of consolidation, recognition and durability within the street arts. The stakes were already apparent in 2000 thanks to Franceline Spielmann, the author of an enlightening study dedicated to *Questions of training, qualification and transmission in the street arts sector*. "The question of 'training, qualification, transmission' in the street arts domain", she writes in an article addressing the topic, "echoes the recommendation to professionalize troupes, to integrate qualifying modalities within the sector, to consider implementing new forms of training, and to bring to light the benefits that future professionals may reap from previously acquired experience."¹ The multi-year development plan published by the Arts Council of England titled *New Landscapes: Outdoor Arts Development Plan, 2008-2011* included a certain number of prerogatives regarding the importance of increasing the availability of introductory and professional training in outdoor artwork. The Arts Council of England sees in this a central means of improving the quality of productions and of structuring within the sector. It is under the auspices of this need for artist training that the seminar's participants collaborated for three days, addressing the many important questions involved, including, who, what, where, how and why?

I. Defining the field, outlining an ethic

1. Is the lack of a definition a problem?

As has been the case at many other seminars and gatherings bringing together street art professionals, the exchange inevitably began with one inevitable problem: what are the street arts? The 35 participants of the European Nomadic University for the street arts, organised in August 2008 by the Aurillac Festival, had also dealt with the question of the impossible definition.² The interdisciplinarity (from theatre, dance, and music to the plastic arts), the diversity of spaces occupied (which are not always outdoors), and the range of varying aesthetics (from revived traditiona-

Published studies and surveys carried out in France and the United Kingdom

> France

- Crespin, Michel, *Etude de définition et de faisabilité d'une formation supérieure dans le domaine des arts de la rue à la Cité des Arts de la rue à Marseille, Inquiry into the definition and feasibility of professional training in the street arts domain at La Cité des Arts de la rue in Marseille*, February 2002, commissioned by the Ministry of Culture and Communication – DMDTS (Directorate of Music, Dance, Theatre and Performances), by the city of Marseille, by the Conseil Régional Provence-Alpes-Côte d'Azur and by the Conseil Général of the Bouches-du-Rhône
- Espaces/Publics, *Etat des lieux des enjeux, de l'existant et des besoins de la formation dans le champ des arts de la rue, An inventory of issues involved in the current availability and needs of training in the street arts field*, June 2008, commissioned by Brest Métropole Océane, Le Fourneau, the National Street Arts Centre in Brest and the Atelier 231, as well as the National Street Arts Centre in Sotteville-lès-Rouen
- Spielmann Franceline, *Les questions de formation, qualification, transmission dans le domaine des arts de la rue, Questions of training, qualification and transmission in the street arts sector*, January 2000, commissioned by the Ministry of Culture and Communication – DMDTS (Directorate of Music, Dance, Theatre and Performances)
- Spielmann, Franceline, "Formation, qualification and transmission in the street arts", *Rue de la Folie*, Paris, HorsLesMurs, n°07-00/1–pp.45-47 (see appendix 1)
- Spielmann, Franceline, "Formation, transmission in the street arts", *Rue de la Folie*, Paris, HorsLesMurs, n°08-00/2–pp.45-46 (see appendix 2)

> UK

- Mickelm, David, *Street arts health check*, July 2006, Arts Council England,
- *New Landscapes: Outdoor Arts Development Plan, 2008-2011*, June 2008, Arts Council England
- *Mapping Outdoor Arts Training and Professional Development*, July 2010, ISAN

lism to more contemporary forms) are attractive elements of a prolific and innovative artistic field, but they also constitute the weaknesses of a sector struggling to gain recognition and respect. A number of the Street Arts Winter Academy participants pointed out that this lack of a set definition posed no problem to them. For Nalle Laanela, artist and director of the Master's programme in Physical Comedy at the Stockholm Academy of Dramatic Arts, it is indeed problematic in that it prevents fair recognition of the practice and the teaching dedicated to it. "For me it's a problem not to be able to articulate a definition of what the street arts are. I need this definition when dealing with instructors and staff at the University where I teach who don't know what street arts are about and often have a negative idea about them. As an instructor, I need to be able to define the street arts to pass them on and to be a better teacher."

For John Lee, head of the Street Arts BA programme at the University of Winchester, the definition issue is part of a permanent debate within the pedagogical team and among students. What are the street arts today? What are the sector's specificities? How will the forms and aesthetics transform in the future? "Generally, I opt for the broad approach of outdoor contemporary performance arts. But the title on the degree specifies, nonetheless, 'street arts', since, as we see it, this expression comes with a rather attractive identity, even if we debate about it quite a lot." According to John Lee, the definition issue is particularly important for young students (18/20 years-old) in the BA programme. "We have a responsibility toward them. We must give them the tools necessary to describe and to speak about what they learn and to explain what they're capable of doing in the future, especially when talking to their entourage or to people they meet who often have a very inaccurate vision of the sector and sometimes worry about opportunities for the future."

Auréli Labouesse, educational manager at FAI AR, explains that the apprentices at FAI AR are encouraged to develop their own idea of the definition of the street arts and creation in the public space. This personal formulating process relies on students coming into contact "with very different perceptions provided by artists from many different horizons." When faced with the question of the impossible definition, Auréli Labouesse states that, "this problem is not specific to the street arts." Indeed, the hybridization of practices, interdisciplinarity, and the multiplication of performance spaces (especially outside of conventional spaces) has been one of the major characteristics of artistic creation since the twentieth century, with all practices combined within the performing arts and the plastic arts. There is a form of tension between the persistence of categories and disciplines – particularly visible in pedagogy, training and cultural policy – and the reality of what is being produced by artists, who often refuse to be pigeonholed into a specific category.

2. A definition by the effects

Several participants agree with Nalle Laanela that it is nevertheless difficult to create a training curriculum without a framework from which to operate. In response to this statement, Kate Hazel, artistic director of the Hat Fair festival in Winchester and creative producer, evokes the effects of this practice. "When I have to speak about street arts to present the Hat Fair festival, I don't speak about what they are so much as what they do, what they produce in the

city and among the public. I talk about their accessibility and the cultural democratisation that they encourage. I explain that they give people who wouldn't go to a theatre a chance to see theatre." Underlining the impact on the use of public spaces and therefore on how they are perceived by the residents of Winchester, Kate Hazel defends the civic and political dimension – in the broad sense of social life – of the street arts. She mentions the idea of "placemaking", a term that was invented in the 1970s by architects and urban planners to describe the gardens, squares, parks, streets or rivers that attract groups of people because they are pleasant to be in or around. The idea is to include in the process of creating these public spaces several aspects that are often neglected for the sake of rigid utility: enabling people to meet and interact socially, allowing immersion into a diverse landscape (views, sounds, natural lighting, wind), creating a sense of place (atmosphere, traces of the past, history, etc.).³ For Kate Hazel, street artists play an important role in this creation of place and, by extension, in the construction of a social life in the public space. In her view, it is a strong specificity that must be brought to light. "Too often, places are defined negatively, meaning by what one may not do there. Artists can help people take back these places. They offer experiences within them that change their daily usage and transform them into special and unique places." This definition by effect is particularly supported by Manfred Sundermann, professor at the architecture school HS-Anhalt, in Dessau, Germany. He talks about allowing populations to "regain awareness of the public space." It is also supported by Michèle Bosseur, co-director of Le Fourneau, National Street Arts Centre in Brest, France, who mentions the need to "break residents' habits" associated with how they use the city. It is, lastly, supported by John Lee, who mentions the "poetics of space" revealed by these artists.

3. The street arts' spaces and modalities of intervention: a broad range of interventions

The street arts are characterised by their heterogeneity of forms and aesthetics, as well as by a plurality of spaces and modalities of intervention. So while a definition by effect suggests that we think about what the street arts do, that is, what they provoke, a definition by space and modalities of intervention suggests that we think about how the street arts are used, that is, what one "does" with them. This approach seems to be more frequent among the Anglophones, who have a more open relationship with the financial, event-based and social dimensions of culture and the arts, while the French fear the exploitation of artists toward purely opportunistic or social ends.

As an example, Anthony Dean, a Performing Arts professor and dean of the college of arts at the University of Manchester, evokes the wonderful potential of the street arts in terms of celebrations and large-scale events. He reminds participants that the circus arts really began attracting the attention of public and private financiers in the United Kingdom after the arrival of Cirque du Soleil in London in 1996 with the show *Saltimbanco*, which was performed for many weeks to sold-out audiences. "In the United Kingdom, when something is economically viable, that's generally when people start taking interest", as Anthony Dean points out. "And I think that it is no coincidence that after this success, it was decided that the circus would be one of the forms present-

ed in the celebration of the millennium in London." For Anthony Dean, the arrival of Royal de Luxe with *La Visite du sultan des Indes sur son éléphant à voyager dans le temps*, or *The sultan's elephant* in English, in 2006 in London⁴, provoked the same kind of effect for the street arts. As for the organisation of the summer Olympics in London in 2012, it should offer many opportunities to street artists given the anticipated celebrations and events. Anthony Dean considers that street artists are characterised by their ability to create large-scale shows, a skill which they would do well to promote. It was with this in mind that the University of Winchester organised in October 2010, in partnership with The Puppet Centre, the Independent Street Arts Network (ISAN), the UK Carnival Centre for the Arts of Luton and Emergency Exit Arts, a two-day conference titled "Big ideas, the artistry of large-scale live animation."

Another field of intervention for street artists that must not be neglected is community work, particularly in underprivileged neighbourhoods, but not exclusively. "We must not underestimate the social impact of our work on the public", says Beverly Adams, artist and artistic director of Faceless, a company situated in Yorkshire, in Northern England. "This impact is real and it is characteristic of our work and contact with residents. And we get funded for it!" This ability to be all-terrain is one of the fundamentals of the street arts and corresponds with the specific skill-set of artists, who know how to reach out to a public when they present their shows in the street, or are able to create interactive projects that include participation on the part of residents and amateurs in collaboration with socio-cultural associations and structures from the neighbourhood, etc. Susan Haedicke, associate professor of Performance Studies at the University of Warwick in the United Kingdom, summarizes the situation by pointing out that the street arts are singular because of the plurality of their "contexts of evolution such as festivals and celebrations as well as socio-cultural projects, urban renovation, and so on."

4. An ethic as a common denominator

Though unable to agree on a textbook definition, the participants did manage to close the debate on a kind of consensus. What brings street arts together is a certain mindset – an idea that is not new but that often suffers from a lack of understanding – broadly based upon a certain ethic. Going into the argument developed by Kate Hazel on the perception of public spaces, the idea came to light that one thing street artists have in common is that they work to include public spaces and to create shared experiences in spaces that are not meant to host artistic performances, and particularly in public places. This definition joins up with the work of scholars, especially that of Philippe Chaudoir, a professor of urban studies. Philippe Chaudoir has shown why and how street artists aspire to create unifying events within the public space in order to return it to its political and communicative dimension, otherwise lost in favour of increased circulation and worn away by soaring rates of privatization and commercialization.⁵

This spirit among street artists is therefore part of an ethic and an aesthetic of deviation. Another of their leitmotifs is the relationship with the audience and collaboration with the public. Adrian Schvarzstein, actor and artistic director of the Kamchàtka company, summarizes this point by saying that street artists "are diplomats. It is our responsibility to work to increase awareness

among elected officials and cultural policymakers as well as residents." This responsibility of professionals of the sector includes excelling in "the art of creating a public life in the cities of today and of the future", Manfred Sundermann adds. "The street is the space of the other. It is a symbol and the space of daily life. But it must also be a space for dreams and the imagination. We must keep the streets alive." For Sally Mann, an instructor in the BA programme in Street Arts at the University of Winchester, it is about "empowering people by developing active citizenship".

For the participants of the Street Arts Winter Academy, the political dimension of artistic and cultural intervention in the public space must be accounted for and placed at the heart of any kind of artistic training – and more broadly, of any attempts to increase awareness and the visibility of the street arts. By disrupting daily experience and the use of spaces, the street arts make up a social and socialising experience, a chance to defend public and collective use of the street. "Reclaim the streets!"⁶, the participants exclaimed, insisting on the ability of artists, and especially of those working in public space, to be factors for deep social change by increasing the awareness of the greater public.

5. The street arts infiltrate society

"A great number of people don't know what the street arts are. How can we initiate them so the street arts will also be their art?" This was how Susan Haedicke articulated a recurring concern of the seminar. Indeed, numerous participants were adamant about the general need to increase society's awareness of the spirit of the street arts and the importance of their presence in the public space as well as the effects of that presence. Beyond the desire to change representations of the street arts, which unfortunately are still often seen as forms of animation or entertainment, the initiation of a large number of actors is useful for broadening the conditions of what is possible in the continued practice of these artists. The idea, therefore, is to encourage heightened global awareness of issues involved in artistic and cultural intervention in the public space among students – who are the future spectators – as well as elected officials, local agents or urban developers, and of course, the performing arts world. The objective is street arts' infiltration within several strategic locations, from school programmes to cooperation with urban developers, to special cultural programming on public television channels. By affirming the legitimacy of mediation for the street arts at all levels of society, the participants also affirmed that street artists have much to offer in promoting a sense of collectiveness that is sorely lacking today.

Among specific audiences to be targeted in this kind of awareness campaign, participants mentioned festival programmers. Adrian Schvarzstein called for a "slow theatre" movement since, to his mind, programmers should give artists more time to work leading up to an event, while also offering shows that go beyond the now imperative short format. "We must resist the pressure exerted by festivals that demand that shows be less than 30 minutes long so that spectators can see as many shows as possible in one day!" Joanna Ostrowska, assistant professor at the University of Poznań in Poland seconded this remark by evoking the need "to educate festival managers, who need to be told that audiences are capable of watching shows that last longer than 20 minutes!" She also insisted on the need to allow for a return of unexpected interven-

tions that disrupt the public space, forms that are disappearing due to the influence of regular invitations.

The development of training specifically intended for artists must therefore constitute the solid and recognized foundation of a wider initiation that would enable preparation for the human, social and physical context, which would allow for the artist's acceptance within the public space as well as an understanding of a public space that is more open as a place of gathering.

II. Apprenticeship guidelines

1. A way of being

In their discussion of the principles of a street arts ethic, the participants of the Street Arts Winter Academy are again in agreement with Franceline Spielmann.⁷ Identifying in her study a wealth of knowledge and skills, she emphasizes how much the centrality of such an ethic makes the street arts movement all about a way of being. This is also FAI AR's position, as explained by Aurélie Labouesse, who points out that one of the recurring questions that their pedagogical team asks itself is "What is an artist?" The verb "to be" refers back to a fundamentally ontological question more than to a series of mastered skills and techniques. "For us, it is the most important part of the training, but also the most difficult", Aurélie Labouesse adds. "In order to guide them in their initiation into this way of being, we invite a number of artists to come and talk about themselves and about their process." For FAI AR, the apprentice creators must, for example, be aware and knowledgeable about the range of trades needed to carry out their project. "Familiarization with a technique is not meant to lead to a mastery of it. This is also part of the way of being. If a dancer takes part in the training, he will participate in the Construction module, even if he has never touched a tool before. It's a chance for him to familiarise himself with this activity and with those who practice it, since he will surely be expected to collaborate with them." The participants agreed on the fact that this way of being, this street arts ethic, includes a broad awareness of social, political and cultural issues throughout the world. This is, of course, not specific to street arts alone, but it is all the more crucial for these artists given their intervention in the city and in the lives of the public. This mastery of artistic, cultural and political issues cannot be ignored. It is closely linked with the fundamental question of meaning, which meets up with that of ethics. Why would one intervene at such and such a place? To say what there? This way of being of the artists adds a critical spirit and a certain knowledge set that allows them to situate themselves within the landscape of contemporary creation, and that of culture and society on the whole.

In presenting the Street Arts BA programme of the University of Winchester, John Lee talked about what for him are the three pillars of the street artist's way of being: the dreamer (the artist), the realist (the producer) and the critic. He adds a fourth character, the dramaturge, who also plays a key role. This fourth element has a global perspective on interactions among the three. "The dreamer, the artist, walks in the city with his nose in the air and sees all sorts of extraordinary things that could happen there", says John Lee. "The realist, the producer, stands to the side and wonders: 'How could we make all that happen?' And the critic provides distance and perspective." He explains that, "to train artists is to nourish them with an artistic vision, but you also must train producers who will make those visions possible. And, since we are a university and, therefore, a place of reflection, we develop the critical sense of these young artists, so that they are able to take a certain critical distance when looking at their practice." The practice is important, but not on its own. Therefore, students in the BA programme in Street Arts are asked to create a portfolio presenting their project, which then becomes a topic of debate: why? How? Where? Many participants in the Street Arts Winter Academy, coming from an academic world, but not exclusively,

were adamant about the need to associate practice and criticism, practice and reflection, practice and research, and to train artists who are able to go back and forth between these activities so that they can find in them a constant source of inspiration. This approach of an artist plunged into a broad context, aware of the bigger global issues, constitutes, to the mind of the participants, one of the fundamentals of this way of being that seems vital to them, if no more than the mastery of skills and techniques.

2. Specificities of the street arts

Once the notion of a "way of being" was discussed, the exchanges began focusing on skills, and the essential question: what should be taught? In discussing the content issue, participants frequently came back to the question of definitions. The question was how one might define the artistic and technical specificities of street arts practices that must imperatively be a part of any training programme. Craig Weston, actor and co-artistic director of the company The Primitives summarised the question as such: "What constitutes the specificity of the street? What is essential to our profession?" There was frequent recourse to the notion of "specificity", which is omnipresent in the street arts field and emblematic of the issue of definition and, therefore, of identity. There are several artistic training programmes (at the university, scholastic and amateur levels) that prepare young artists, not to mention the many workshops offered to seasoned artists. From the point of view of content, how does one justify the need for training that is specifically dedicated to the street arts? "Is performing in the street like being on a stage, but outdoors? If it is different, then how? These are questions that we are constantly asking ourselves", John Lee explains, "and we are always experimenting in our answers." Goro Osojnik offered a platform of three main characteristics that, to his mind, make up the specificity of the street arts and, therefore, represent the skills to be acquired"

- > The nature of the relationship to the audience (proximity, possible interaction, eye contact, etc.)
- > The nature of the relationship to the performance environment, especially with the street (context for the part that cannot be controlled and with which one must compose on-site)
- > The need to compose and to write a show that integrates these two specific elements and works with them in the "here and now", that is, the ephemeral moment of the performance.

3. Skills to be mastered

The discussion to identify key skills to be mastered was focused mainly on artists and especially on actors. Participants laid out six directions that are closely interconnected. This insight was arrived at outside of any specific organisational context (specialised school, university training, workshops, etc.). The idea was to point out and name the key specificities of street arts practices and to deduce the overall directions that might be taken by a training programme allowing young artists to obtain training while also allowing working artists to continue to train throughout their lifetime.

* The history, the structuring and the issues of this sector

Today the street arts constitute a sector. This is the fruit of an ongoing history that is part of a broader history of the performing arts, both indoors and outdoors – histories that artists must be aware of and conversant in. Artists must be aware of the history of the emergence and structuring of the street arts sectors and, more broadly, of artistic performance in non-performance spaces and their inclusion in the world of arts and culture. They must master the artistic, aesthetic, cultural and social issues at hand in artistic performance in non-performance spaces and know the organisational patterns of the field (landscape of companies, distributors, institutions) and the issues at hand in its development.

* Relationship with the audience

All of the participants insisted on the nature of the relationship with the audience, which they see as one of the major specificities of the street arts and which must be part of any training programme. Pierre Prévost, actor and artistic director of the French company Acidu and president of the National Street Arts Federation evoked certain aspects of this relationship with the audience. "At what distance should one stand? How do you approach someone? How do you touch someone? There are behavioural rules between actors and spectators. Even after three or four years of practice, the actors still need to learn how to manage this relationship. It's a matter of experience."

Beverly Adams complemented Pierre Prévost's approach by evoking a level of responsibility on the part of the actors. "We stop passers-by. But what do we have to tell them that's so important?" She thus expresses the idea that the street performer must have a certain, developed level of awareness and presence to establish an exchange in this particular configuration, marked by its close proximity. "Stage performers often come to street actors saying: 'I want to do what you do because I want that sense of immediacy. It's like an exchange, or a transaction. It's a gift. It's about sharing a moment. This connection exists in indoor performance spaces, but it's not as direct or immediate. It's often established with a great distance placed between actors and spectators.'"

* Performance spaces and formats

The performance space is crucial in the street arts. When the work is performed in the street, the space has the characteristic of doubly being public and a performance space. Whether it is a square, a building courtyard, a private space, an abandoned terrain, a space created ex nihilo, or a converted space, knowledge of issues involved in the performance space is of utmost importance, especially if the artist hopes to create in relation to or for a particular space. The artist must master the unique parameters of the street and non-performance spaces (instalment in the space; visibility; urban furniture; acoustics; dealing with natural elements – sun, wind, rain... ; circulation of cars and pedestrians; dealing with constructions and surrounding architecture...). The artist must also acquire a level of experience dealing with the local grounds, and have a method for apprehending the social characteristics of a particular context (social and political context of the site, neighbourhood or city; protocol of contact among residents and the local social fabric on the whole; protocol involving local actors and amateurs...). Lastly, the performance space involves issues of staging: the stage configuration; the actors' ability to

move around if needed; the place set aside for the audience, etc. The issue of performance space is closely linked to format and the show's genre. In the street arts sector, creation is specifically characterised by a multitude of formats. Each format comes with its own specificities and mindset. Several participants in the Street Arts Winter Academy, especially street theatre actors, were adamant about experience in busking, which, for them, stands as the ultimate initiating format in that one must attract passers-by, create an audience, and hold its attention. Participants considered this question of formats to be an essential one, but there was no clear consensus regarding its designation or priority within training programmes. This discussion topic led to further exchange on the definition of the field since there can be great variation in formats according to the overall vision that an artist wishes to defend.

Nalle Laanela contributed to the discussion by presenting her "ideal school for street art actors." Though he did not have enough time to get into details, he proposed a training model based on format-based modules, each one bringing together an historical and philosophical approach within a practice that takes place directly on the street. He underlined nine major formats: street statues; busking (including traffic light performance) ; street animation ; walkabout ; the parade ; carnival ; commedia traditional and modern ; site specific spectacle and arena (over 5000 people).

The discussion of this list was a lively one – showing that the format issue is closely linked to ideas of definition. The results of the discussion were that street artists must be trained to work in formats of varying scales (in terms of the number of performers as well as the number of spectators) and to work with the specificities of each format, keeping in mind the relationship with the on-site context and the audience itself.

* Dramaturgy

Together, John Lee, Susan Haedicke and Joanna Ostrowska insisted on the importance of dramaturgy, a common weak point in street creations. In the simplest sense of the term, dramaturgy is composition. It is the art of playing with different parameters to write a coherent overall composition. On this specific point, John Lee emphasized all that is to gain from piloting a training programme within a university. "We are lucky enough to have a very strong team of dramaturges at the University of Winchester. Members of this team have written a module on dramaturgy for the Street Arts BA programme. They talk to students about the fact that it is absolutely essential to have a dramaturgical outlook on performances in the street, given the high level of complexity and the number of variables."

Again, we find that the actual performance context is crucial. What dramaturgical reading of the public space does the performance set forward? Public space and the street as well as any other public location can be seen as a symbol of celebration, of protest, or of daily life. The artists must imagine uses of the space from a dramaturgical viewpoint so that the meaning of the performance will make sense at that specific location. Susan Haedicke emphasized that this necessary dramaturgical approach is closely linked to the answer given to "why this particular artistic intervention?" Dramaturgy is also useful in that it provides a chance to resituate the street arts within a broader approach. "This is where the students most often get it wrong", says John Lee. "Why are you creating the show at that location? What are your strategies for making the meaning clear and comprehensible? It's a very complex question and it's at the heart of the practice itself."

* Skills and multidisciplinary: relationship with technical aspects

The relationship with the technical disciplines was another topic of discussion. Participants agreed in saying that the disciplines and techniques put into use were not specific to the street arts. Dance, acting, improvisation, voice and movement work, playing an instrument, musical composition, clown work, the visual arts or juggling are all artistic disciplines and techniques that can also exist on stage. The same goes for scenography, set or machine construction, sound design, or the use of different media or video. The specificity of the street arts in this matter is linked to the contextualisation of these disciplines and techniques, that is, to their use within a location that was not initially intended for the display of artworks; a contextualisation that allows for a great deal of freedom and leads to a great number of constraints. Two other specificities are, on the one hand, the crossing of disciplines, techniques and specific formats and, on the other hand, the juncture between disciplines and techniques themselves within a composition. It is the entangling of all of these elements (context, format, disciplines and techniques) that constitutes the basis of a plural and contextualised form of writing.

From the point of view of the performer (actor, dancer, musician) in the public space, several participants indicated the need to work on a certain stage presence that is also influenced by the context. "The performer's ability to be present and to listen is linked to the need to attract the attention of an audience and hold on to it", John Lee points out. "We try to transmit the tools and meaning of this presence and this awareness to students, but we realise that it's one of the most difficult things to learn because it is necessarily one of those skills that is acquired through experience. It's an ability to control one's body, to take possession of the space with one's body, to hold people's attention before even doing anything at all."

As for Craig Weston, he insisted on the importance of mastering disciplines and techniques. To bring up this point is to bring up the delicate matter of quality. "The best ideas and concepts will not become if there are no skills to bring them to the audience. I've seen very good ideas not work because the performers were not good actors, because they couldn't project their voices, for example, or because the dancers were bad." In the same vein, Michèle Bosseur added: "Sure, we can say that the street arts represent a speciality, but that implies that the artists have been trained beforehand in acting, singing or dance. We are too inclined to forget about this in the street arts. The artists have to be trained in a technique before learning any kind of speciality."

Another point that was mentioned had to do with the need to initiate artists in matters of production and distribution, as well as the various issues involved therein. This is not meant to encourage artists to take on all of these functions themselves (even if, objectively, they often have to) but rather to give them the kind of understanding that will nourish their process as artists. Since each format has its own economical reality, it is important for artists to be able to understand the financial undercurrents and to dialogue with production managers or programmers with a good outlook of their specific issues and priorities.

4. Modalities of training/transmission

The question of modalities of training was briefly addressed, most notably through the three case studies dedicated to FAI AR, SUGLA and the BA programme in Street Arts at the University of Winchester, which highlighted the important differences in audiences reached as well as in the modalities of training and transmission. While there was unanimous agreement among participants about the necessary presence of practitioners in training programmes of all training structures, the academic aspect is, in every way more present in Winchester than at SUGLA. As Urska Licef, pedagogical director of SUGLA, pointed out, in the end, the projects can hardly be compared. "With SUGLA, we are a first level of entry and of discovery in the training arts. We do not pretend that the young students who have followed our training programme are professionals upon walking out the door. Some will go on to become professionals. We simply want to open the world of the street arts up to young people. Generally, when they arrive, they have no idea what it's about, so we encourage them to try it and to see whether or not it's for them. When it's not, we have to be able to let them leave." As for John Lee, he explained that, "there is no hierarchy among FAI AR, SUGLA and the Street Arts BA programme at the University of Winchester. We do very different things, for very different people, but with objectives that are rather similar. The advantage of being in a university is that I can rely on a great number of available resources. The disadvantage of being in a university is that things have to fit into administrative categories that don't correspond in any way!" The goal of the seminar was not to identify a single model to be reproduced everywhere. According to Anthony Dean, "That would be impossible. One has to consider the format, which would be necessarily different from one country to the next because they correspond to very specific financial and cultural situations related to national contexts."

Several participants brought up the pedagogy issue, without being able to enter too deeply into the subject for lack of time. Aurélie Labouesse stated that the FAI AR team is "very interested in modalities of teaching and transmission. While we're not against academic models", she specified, "it is important for us to try to be innovative in the matter. It is a difficult aspect and one that we are constantly thinking about." The students at FAI AR are happy to be called "apprentices" – in reference to the apprentices of the Bauhaus school – referring to a training method that strongly relies on direct transmission from artists, technicians, programmers, administrators, etc. This presence of practitioners in the training programme is seen by all participants as vital. They agree that a balance must be struck between training and transmission, learning on-site and formalised, set education that would be closer to the university model.

III. Perspectives

The question of structuring available training programmes was discussed throughout the seminar. Discussions revealed the need for a double strategy, the idea being to combine training dedicated to modules within existing training programmes, functioning as Trojan horses, that is to say, enabling the integration of the street arts within instituted artistic training models. Susan Haedicke, who manages a module called European Street Theatre at the University of Warwick, argues in favour of this second strategy. "Let's insert the street arts into existing education and training structures. Whether it's a university module, high-level workshops for artists, or even a class in secondary school, it's a chance to reach a larger number of people and to place ourselves on another level." Craig Weston supports this approach: "We need to offer modules to theatre and dance schools, scenography departments, etc. The idea is to allow already trained artists to add a string to their bow. We don't need to teach performers how to act, but we bring them skills specific to the street."

In order to specify the content of instruction in both specialised training and integrated modules, there remains one considerable task: the identification of key skills. Indeed, participants addressed the specificities of street practice representing fundamental skills, but the skills to be acquired were not identified per se. The identification of these skills would constitute a relevant work tool that project heads could refer to in order to refine the objectives, issues and content of certain training content.

Participants were in agreement with conclusions reached by several published studies and reports when insisting that training must be envisioned in the global frame of cultural policy intended to promote the sector, especially in as much as it is directly linked to support for creative work. Education and training are developmental engines within the sector and help to reveal new talent. To invest in education and training is to prepare for the future and to help make the street arts a long-lasting artistic form.

Beyond these good intentions, two obstacles that must be addressed in the future come to mind. On the one hand, it is important to encourage the mobility of educators and students as well as European collaborations between training structures, since the development and structuring of street arts must today be envisioned on a European scale. On the other hand, several participants mentioned the crucial matter of integrating artists. "We hope to bring about the emergence of new companies and new projects", John Lee explained. "But how can we support them right after the training programme", Aurélie Labouesse wondered. "How can we help them while they're up-and-coming?" Kate Hazel was adamant about creating passageways between training programmes and the professional sector. It was a performer, Adrian Schvarzstein, who articulated the matter the most pragmatically, saying "The question of training is an important one, but it cannot be separated from that of entering the profession. How does one train professionals who will then be able to live off of their work? For me, this must be the first goal of any training programme."

- 1 Spielmann Franceline, "Formation, qualification et transmission dans les arts de la rue", *Rue de la Folie*, Paris, HorsLesMurs, n°7, p.45. See the two articles by Franceline Spielmann, including this one, presented in annex.
- 2 See the report published by the Circostrada Network: Floch Yohann (coord.), Gonon Anne, Granger Charlotte, Simonin Stéphane, *European Nomadic University for the street arts*, first edition, Aurillac, August 2008 (can be downloaded online in French or in English at www.circostrada.org).
- 3 On "placemaking", see the architect Bernard Hunt's contribution, *Sustainable Placemaking* (www.sustainable-placemaking.org/about.htm), which states: "We have theories, specialisms, regulations, exhortations, demonstration projects. We have planners. We have highway engineers. We have mixed use, mixed tenure, architecture, community architecture, urban design, neighbourhood strategy. But what seems to have happened is that we have simply lost the art of placemaking; or, put another way, we have lost the simple art of placemaking. We are good at putting up buildings but we are bad at making places." On the same subject, see also the section of the Design Observer Group website dedicated to places, (<http://places.designobserver.com/>), as well as the archives of their publication, *Places: Forum of Design for the Public Realm* (<http://places.designobserver.com/journalarchive.html>).
- 4 See the publication documenting the event: Webb Nicky, Andrews Matthew, Laslett Sophie, *Four Magical Days in May*, Artichoke, London, 2006
- 5 Chadoir Philippe, *Discours et figures de l'espace public à travers les arts de la rue. La ville en scènes*, Paris, L'Harmattan, 2000 (French)
- 6 This slogan reminds one of the English collective Reclaim the streets! (<http://rts.gn.apc.org/>), which defends the collective ownership of public spaces and organises non-violent occupations of streets or ringroads.
- 7 See especially, Spielmann Franceline, "Formation, transmission dans les arts de la rue" (Training, transmission in the street arts), *Rue de la Folie*, Paris, HorsLesMurs, n°8, p.45, article presented in appendix.

Appendix 1

Training, qualification and transmission in the street arts

FranceLine Spielmann

Rue de la Folie, Paris, HorsLesMurs, n°07, 2000

The question of "training, qualification and transmission" in the street arts domain echoes recommendations to professionalize troupes, to evaluate qualification modalities within the sector, to consider the implementation of new forms of training, and to highlight the benefits that future professionals might draw from already acquired experiences. This essentially states that I have taken into account the different discourses which, at the time when I involved myself in this mission, came closest to their goal. Naïve in relation to the street arts, I started out by positioning myself as a professional of pedagogy. Indeed, it seemed to me that the dialogue would be improved if based on an exchange between professionals. In this article, this position will lead me to discuss certain organising concepts of the question at hand by connecting them with different facets of professionalization.

The transmission of skills and training

Approaching these concepts can lead to certain pernicious effects, most notably the risk of seeing certain (felt or observed) lacks taken for training needs, or the risk of seeing the desire expressed by public authorities to see teams professionalise taken by professionals as an obligation to create more training. However, if it is difficult to work exclusively on what is lacking, given the subjective and/or random nature of such assessments. It is just as tricky to avoid these lacks, as they structure, in part, the demand for training and give rise to a greater desire for transmission.

The transmission process calls out to:

- Tradition, heritage, cultural references; but this necessary foundation is not enough in itself, since it could lead to simple reproduction;
- The present, the new and the heterogeneous (as in a plurality of references and a place for singular involvement); the present produces a free space, necessary for elaboration, or possibly creation.

The transmission effect inscribes the subject (the artist, creator) within a certain heritage and contributes to a growing sense of identity or belonging. Furthermore, transmission (which has more to do with the desire to transmit than to teach) opens the receiving subject to this desire and this movement, which leads him to eventually take the place of the one who transmits. Thus, transmission from one to another, and then to another, pulls the subject into a process and not into a fixed procedure. Transmission must inscribe the subject into the present. He who benefits from it is an active subject, since he takes hold of what the other transmits so as to transform it. Transformation is essential to this open process. It is how the subject inscribes his own involvement, his own creation.

In adult pedagogy, one is referred most directly to the transmission of skills. This highlights the need to transmit useful know-how that passes from thought to complex situations, as well as the acknowledgement of contradictory interests.

For certain authors, knowledge is not an end in itself. What is sought out is skill, or skills: skills of knowledge, interpersonal skills and skills of reasoning.

Usually, training unquestionably represents the privileged field of the application of skill management. This is one of the reasons behind work in the development of skills, which presumes that the learner has already acquired skills that simply need to be developed. The premise being that it is possible to establish the difference between acquired skills and required skills, which, in the street arts, could only be considered valid for logistical support for the arts (administrative and technical functions).

Leaving through the interviews

Based on the analysis of around fifty interviews carried out (mostly with established professionals) and through encounters made on the working terrain of the street arts, a few points particularly stood out for me.

Access to the street arts profession takes place based on a self-motivated choice regarding one's personal and professional life. The street arts are, first of all, a choice that at times represents a breaking away from a conventional artistic sector or another employment sector. Professionals have chosen to live a more nomadic life with their team and to establish a different relationship with the audience through more varied and inventive means of expression. One also observes an apparent contradiction. They are driven by a strong sense of team spirit, linked with the facets of nomadic life, which motivates them to participate in gatherings (festivals, professional encounters with strong pedagogical potentialities). As members of networks, they nonetheless defend the importance of independence either personally or for the artistic team.

It is also an ensemble, composed mostly of people from the profession who recognise themselves as such and who share a certain number of common values. They are characterised by two major profiles:

- Those who come from other professional domains (generally the theatre, the fairground arts or the circus) and who, at a moment in their career, decided to leave that domain to gravitate toward the street arts;
- Those who have practically always worked, if not in the street arts (which did not yet exist as such), at least in performance in open spaces, or who call themselves old "cogne-trottoirs" (sidewalk beaters).

Whether they are from another sector or early arrivals to the street arts, many are professionals who feel that they have mostly learned their profession on the terrain. Nonetheless, they also emphasise their contact with mentors, certain unique learning experiences, collective experience, as well as the resource of various training opportunities, especially those offered by training structures in culture and the performing arts. This partially moves away from the idea of being strictly self-taught and learning out in the field. The cases of "multi-training" are also quite frequent.

Many are those who, having come from another discipline (in which they were traditionally trained: transmission for the fair-ground arts and traditional training for those from the theatre), say that they frequently work to pass on their skills and knowledge to benefit the younger generation through:

- "Embarking" youths in their creation projects, teaming up through forms of accompaniment and support;
- A particular effort to integrate new individuals;
- Working in networks that share collective knowledge and skills.

When an ability or skill is lacking within a team, one first looks to engage in knowledge exchange. A director from another team might come and lend a hand, or an entire event of networking and knowledge exchange might be organised. Or the team itself – through its diversity – might create a network of collective knowledge and skills. Certain training needs (especially in the domain of management and administration) are met through a simple and quick search for information and advice from other professionals.

Furthermore, one of the particularities of the street arts is that the professional group makes up the group of reference as well as an identity-forming centre, through the combined effects of:

- The proximity between professional life and personal life;
- The social structuring of mobile networks, reinforced by the local networks induced by the troupes' dispersed locations.

Although they are relatively diverse and at times seemingly paradoxical, the reactions compiled reflect the different positions held by our interlocutors in the professional domain.

The three spheres of professionalization

One might say that there are three spheres of professionalization. Aside from its partners and qualified individuals, this domain of unclear borders is also composed of a much broader ensemble than just established professionals. It also includes those working as amateurs as well as those hoping to become professionals. It's the "loam of the street arts".

Within the sector a narrower group is developing-: those who are in the profession. Artistic intervention in the street arts is carried out by a group of people from within the profession who, on the one hand, take a risk in coming into direct contact with heterogeneous audiences based on a highly diversified supply of creation work (be it an intervention by one of the "cogne-trottoirs" or artistic projects presented in a relatively restricted, precarious space). On the other hand, to achieve their goal, they mobilise various resources whose use reflects the presence of skills and knowledge as well as a certain savviness, dealing with what certain authors

call "the work", in reference to a technical invention underlying the creative work. These individuals from within the profession do not operate through any kind of institutionalisation, but as practitioners of a technique – and, above all, of a technical inventiveness itself rooted in art.

Techniques and disciplines are the instruments of a non-hierarchical value of these implementations. The work produced by the profession is consubstantial with the industrial world. But technique is not to be understood as the sole transformative process of concrete material. If every profession has its technique, that of the street arts could be the inscription of an artistic proposal in the public space (open urban space).

Likewise, a professional group structures itself around the Federation that serves as its institutional representative. A professional group, when it is homogeneous, is characterized by five conditions: the delimitation of a purpose, the constitution of a system of expertise, the definition of a system of references, the development of a legitimizing system and, finally, a system controlling access to the profession.

However, as it is often the case in these groups' training periods, that of the street arts appears to be a heterogeneous space bringing together a family of trajectories. In reference to what we are discussing here, it is important to analyse the relationships maintained by questions of transmission, knowledge transmission and qualification as well as the different spheres of professionalization.

As part of its public policy toward training, the sector could ask itself which population should be taken into account. Should the goal be to integrate all those who say they are involved in the street arts or to restrict it to those aiming to be future professionals?

The profession induces transmission. There can be no profession without transmission. Those in the profession always transmit in some way, even if they don't know it. We learn by watching those who are more experienced. The auditory and the visual play an important role. But it needs time to simmer. There is a kind of sensorial know-how that cannot be turned into a model.

However, beyond the basic skills, each individual must find his own way and writing style. The profession, in the current sense of the term, is not replacing the old procedures, but leaving room for an intention, a projected object, that is, an object that is not certain or determined, but that is taking shape only as long as those in the profession formulate it. This is the condition for creation. There is something creative there that must be preserved at all costs.

What's the role of the institutional representative?

Although the professional here is in the process of formation and although the domains of activity suggest that some will prefer to keep a certain distance for the moment, the institutional representative can play a role within the framework described above. It can mainly orient its actions toward systems of expertise, of reference and of legitimization. Therefore, it seems justified that they should, with the peers that form the foundation, participate

broadly in the discussion about "training, qualification and transmission in the street arts domain."

To conclude this article, we can say that the central question here is that of transmission (which alone allows for creation), because it is not reproduction. This must be negotiated in one's relationship with schools (or training programmes) and within groups undergoing structuring processes so that they may have both the skills and know-how necessary to practice their art(s), all the while preserving and developing this transmission that serves as a model and comes from elsewhere.

But, moreover, it is indispensable to not consider the different spheres of professionalization as categories describing the real, but as representations or archetypes in the weberian sense of the term. The heuristic value must therefore be weighed.

From then on, it is within these very processes of creation that one must look for what demarcates the originality of the street arts, what has characterised it all throughout its history; in short, what will allow us, in a future article, to formulate some hypotheses.

Appendix 2

Training and transmission in the street arts

FranceLine Spielmann

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Reformulating the discussion

Referring to the usual analytical categories of professional fields, in a previous article I identified three spheres of structuration, which partially overlap: the milieu, those in the profession, the professional group. Each of these maintains a singular relationship with the issues of training, qualification and transmission. However, neither the type of approach, the plurality of these arts, nor the existence of networks, movements, or territorial connections that characterise and structure them suffice to clarify the question. So we must look to other approaches and reformulate the discussion about the originality of the street arts:

- Based on an analysis of creation processes;
- And on common links formed little by little through its history.

The originality of the street arts

Of course, it is a paradoxical movement. The street arts defy all integration into performing arts categories since they can, at least partially, contain them all. And yet, they do not constitute a category of their own in the usual sense of the term, since they inscribe heterogeneity, the ephemeral and the labile in their manifestations and discourses. Yet there is not fragmentation. One way to describe the street arts would be to say that they situate themselves in the margin of performing arts categories; not to confuse existing in the margin with a marginal existence, much to the contrary. What is written from the margin is often the commentary and precision of a "more-than-the- text". But what marks the originality of the street arts, what creates a common link throughout its history and between its many artistic proposals is a close connection between an ethic of minimal alienation of an audience from its everyday life and an aesthetic of distortion.

An ethic

It is street artists' intention to remove from its banal routine any private or public space that might, through collective use, become the place of an artistic convocation. Thus, these spaces would lose the uniqueness of their function and become non-sacred spaces for a dialogue between those who, at a given moment, constitute an audience and professionals of the street arts.

Distorting the function of the space tends to speak to individuals' imaginations which, in everyday life, are not part of their reality. This reintroduction of the imaginary represents, for a subject, the possibility of modifying one's relationship with reality and, for example, one's relationship with certain spaces that one may inhabit as a citizen and not as an anonymous individual. From that point, we understand why the intentionality of inscription in the space as an ethical issue can be felt in the creative processes as a totality of fundamental artistic problems and not as a totality of

logistical problems that need to be solved – without underestimating the importance of such logistical problems.

This double intentionality of transforming the function of spaces and of summoning the imagination within everyday life compels the street arts to use a considerable heterogeneity of forms and artistic proposals and to use mixed languages suited for what is necessary for each action. Forms and languages are made available to serve each creation

The aesthetic

To qualify this aesthetic, here I will retain the notion of distortion. It is traditionally said that what is aesthetic is Beautiful. But that is a judgement. This judgement is preceded by a feel for the Beautiful, which is separate from ideas of the Pretty or Bliss. This feel is, on the contrary, a break to question and thought which cannot be expressed in terms other than "that's it". Only afterthought allows us to look for the pieces of an aesthetic. This is not at all contradictory to the multi-faceted tools of creation, nor even with the imaginable distortions and the disassembly of the apparent. Here, the notion of distortion does not imply any major relinquishment of knowledge, but a change of direction and objective. Distortion provokes, in this case, an active and responsible position within the city.

Furthermore, this would represent an entire aesthetic of interaction between arts that the street arts do not fail to elaborate upon in their productions. One can imagine, among street artists, dissatisfaction (and not despair) regarding forms and content in the public domain and society; forms and content in the way of displaying it and being aware of it. It incites a certain will and desire to invent so as to turn this dissatisfaction into a proposal and to find a new form of artistic writing that overcomes this dissatisfaction. What is not yet legible or what is masked is the alienation of each individual. Here again, the aesthetic melds into the ethic. The genius of the street arts is to have understood that it is important to rely on the audience's real acquired knowledge and landmarks but that it is also important to awaken the audience's imagination. And that's where distortion comes in.

The aesthetic of the street arts is the result or the consequence of an ethical position. It is not without an origin. The complementary relationship between the two terms defines, it seems to me, the originality of the street arts.

The establishment of a capital of knowledge and skills

Little by little, and in parallel with the development of their artistic proposals, certain artistic teams have established, based on their work, a capital of insight and elaboration on:

- The urban space as a public space, the distorting of the intended function of public or private spaces by street art proposals;
- The relationship with different audiences, including those were once excluded from so-called high culture;
- The non-hierarchical use of borrow-overs from different performing arts disciplines and techniques;
- The mixing of languages and variety and diversity in writing forms;
- Artistic choices manifested as "unexpected collages" and "unusual compositions";
- Intervention strategies differentiated accorded to localities, audiences and projects.

These transmission practices have taken root among certain teams to the point of becoming collective practices. Certain transfers took place between teams. Street artists have thus stored up a capital of knowledge and skills that they have been able to pass on.

Nonetheless, the expansion of subsequent generations and the sophistication of artistic proposals weigh on transmission in proximity, which has now proven insufficient. Furthermore, a movement of looking inward can be felt within the street arts. It is a kind of search for perspective on the choices and options available given the knowledge and skills available. These introduce new lines of questioning. It therefore seems necessary to take this into account.

From transmission within teams to training/transmission

One is certainly tempted to separate the administrative, technical or artistic fields. But these distinctions, when they are systematic, prove to be relatively artificial (given the mixing of certain professional profiles and the composite nature of many personal and professional backgrounds).

However, the current sophistication of creation processes does require training in the traditional sense of the word. This consists of a developing of certain knowledge and skills, which often complement each other and form a base of initial skills. But there is still a part that is irreducible to this knowledge and to these skills, and that can only be passed on through transmission, and therefore through the medium of different passers-on (artists or companies). In parallel, it is important to remember that transmission is inscribed in long term processes and the effects are difficult to measure in terms of impact.

Thus, among those in the profession, the "artists" (or those who have mixed professional backgrounds that include an "artistic" part), have a privileged place. Indeed, the very nature of creation processes lend themselves, in their case, to reducing as much as possible the distance between creation and training in order to work toward what one might call training/transmission.

Furthermore, it is important to distinguish the training/transmission according to whether it is for a single professional, a company, or many companies together.

- > Training/transmission punctuates professionals' individual and composite backgrounds: backgrounds mixing apprenticeships occasional workshops and various experiences within companies. This allows the professional to create a series of references and skills and to make certain choices to direct himself toward a mixed professional profile or to opt for a specialty.
- > Transmission takes place naturally within artistic teams. Taking into account the mobility of places within these teams, transmission certainly affects all members of a team, as well as the team itself.
- > One step further would be making this transmission an intentional one. Companies often mention the lack of time for creating and transmitting. For transmission between teams to take place intentionally – other than through simple proximity – perhaps it is necessary to free up some time specifically for that purpose.

A landscape of training/transmission

Training/transmission, which is more directed toward the specifically artistic aspects of production, covers several types of expectations. The vitality of the street arts, their spirit of innovation and their flexibility should lead to privileging the road to a "landscape of training/transmission".

Aside from training that is specifically technical or administrative, "a landscape of training/transmission" would therefore sketch a heterogeneous ensemble of mechanisms and proposals made up of:

- A pool of companies hoping to work especially on training/transmission;
- A few centres of support within the region that, aside from their usual functions of hosting and holding residencies, would also develop modes of training/transmission with the cooperation of "partnered" artists or companies;
- And a point of reference to prevent the ensemble from bursting.

Training/transmission in the street arts domain is a mode of supporting creation that must also operate as does creation. It must work toward improving conditions for creation both leading up to and following the "artistic gesture" in the strict sense of the term, through:

- The preservation of the relationship between a unique ethic and aesthetic;
- The creation by peers who are themselves "artists" or "creators", of a place within the structure for new arrivals;
- Respect for their identity;
- The development of artistic curiosity and a capital of references;
- The acquisition and transfer of knowledge and skills as well as attitudes that favour creation with teams and among teams;
- Support so that certain professionals may commit to taking the risks involved in the status and role of the "troupe leader";
- The sharpening of the spirit of discovery that is part of this domain.

Consequently, it may not be a matter of having one sole place to create training/transmission. The combination of several places of creation/training/transmission as educational centres as well as different operations could create a "landscape of training/transmission in the street arts domain".