

(conductor, police officer). V Imitating everyday social roles

a particular social situation. V Creating living statues symbolizing

> an audience member. of gnos besilenosaed a gnignic

(lanzstelle statt lankstelle). V Spontaneous dance clowning party ∨

POSSIBLE CLOWNING ACTIONS

















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absurd problems.

changing seats in public transport). through eye contact or not at all (for instance,

> V Play subtle movement games signaling shuchronized movement.

✓ Do a group choreography, even simple

or exchanging nonsense objects. concrete questions, giving them gifts √ Actively engage with passersby, ask them

drawing with chalk, soap bubbles.

V Use interactive activities: dancing,

concrete topics to the public. Organize big groups to emphasize

and forgetting during the action. V Prepare well to allow for spontaneity ∨

each person teels sate.

○ Organize clowns in a group, in which

WORKING ON THE STREET 20ME GUIDING PRINCIPLES FOR



performances? for future from the action ✓ What can I take what didn t? the group and

Y How did I teel? ∨

action, we ask ourselves: When reflecting upon the

smaller groups, others in bigger groups. important. Some topics are more easily addressed in attinity group and whole group reflection sessions are emotions, experiences and insights. Both smaller to hold a safe space in which we can reflect upon our After every action, we debrief together. We intend

REFLECTION

- our clowns during rehearsals.
- ✓ Continuously play with and rediscover √ Keep performances short and sweet.
- ✓ Take off our noses when there is an emergency.
 - ✓ Be aware of situation changes around us. connected to and focused on the group.
 - V Balance personal impulses, staying ∨
 - give them our attention.
 - ✓ Observe the people we meet and
- singing that let the public know you are an artist. ✓ Show skills in your act like juggling, acrobatics or
 - to other people on the street.
 - ∨ Be respectful and non-aggressive
 - ✓ Start the performance with a group ritual.
- our clown character during rehearsals. ✓ Continuously discover, play with and hone
- both long and short. I hese general principles work for us: During our actions, time flows differently and may feel

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CHAPTER 4 TIPS FOR STREET CLOWNING ACTION



SPACE

Before the action, checking the space may help your performance. It may be useful to research:

- ∇ Who feels at home in this space.
- ∇ Who holds power in this space.
- ∇ How other beings use this space.
- ∇ Whether there any dangerous spots (high traffic, crowds etc.).
- ∇ Which spots would be good for performing.
- ∇ A possible location as the group's meeting point.
- ∇ Possible locations for resting and safe houses close by.

PREPARATION FOR ACTION

Whether performing in a group or alone, we try to prepare for different potential scenarios on the street. Having a backup for performers helps create a safer environment. Before the action, we aim to:

- ∇ Make sure we **try on our costumes** and agree on the character of the performance.
- ∇ Build mutual trust and awareness among the performers by spending time together,

- tuning into each other with exercises and establishing group rituals.
- ∇ Use a buddy system when performing in crowded areas. Buddies go everywhere together, look out for each other and decide when to finish the performance.
- ▼ Establish a code-word and back up plan in case of emergency/danger.
- ▼ Establish gesture / voice signal to call in the whole group — we meet, take off our noses and assess the situation.
- ∇ Keep a civilian (non-clown) with us to help with props or carry clowns' personal belongings, observe, keep the timing and ensure everyone's safety. They also may communicate with bypassers or authorities when necessary and intervene in moments of conflict.
- ∇ Determine a time and place at which the action will end.
- ∇ Determine a time and place for debriefing
- ∇ Have a list of actions to remind us of our options for performing in the public space.