

# **The FAI AR**

## **Advanced Itinerant Learning Program for the Street Arts**

**Presentation of the project – February 2002**

**Excerpt from the study on definition and feasibility  
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for the project carried out at the request of  
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the D.R.A.C. P.A.C.A.,  
the Ville de Marseille,  
the Conseil Régional Provence-Alpes-Côte d'Azur,  
the Conseil Général des Bouches-du-Rhône**

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Nathanaël, read my book and discard it!

*“Nathanaël, discard my book, now.*

*Free yourself from it (...).*

*Nathaniel, discard my book: don't allow it satisfy you in the least. Refuse to believe that your truth can be found by another; above all, be shameful of such a notion.*

*If I searched for your food, you wouldn't feel the hunger to eat it;*

*If I made your bed, you wouldn't feel the sleepiness to lie in it.*

*Discard my book; remind yourself that is but one of a thousand possible postures to face life.*

*Find your own. Do not what another might have done just as well as you, Say not what another might have said just as well as you, Write not what another might have written just as well. Attach yourself only to that within yourself which you know can be found nowhere else, and create by yourself, impatiently or patiently.*

*Ah! the most irreplaceable of beings.”<sup>1</sup>*

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<sup>1</sup> André Gide, Les Nourritures terrestres et les nouvelles nourritures -NRF – 1942, p 125.

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## PRELUDE

Following the study realized by Franceline Spielmann and as a logical result of the orientations defined by Dominique Wallon in 1999, Madame Sylvie Hubac, the new director of the D.M.D.T.S., accompanied by the Direction Régionale des Affaires Culturelles for the P.A.C.A region in partnership with this same region's territorial authorities (Ville de Marseille, the Conseil Régional P.A.C.A. and the Conseil Général des Bouches-du-Rhône) commissioned a second study entitled: “*Study for the definition and viability of an advanced learning program in the field of the street arts to take place in Marseilles within the Cité des Arts de la Rue*”.

While the first study, assigned by the Ministry of Culture to Franceline Spielmann, a professional on questions about education, focused on questions concerning learning and transmission, this second study has been assigned to Michel Crespin, a professional of the Street Arts. This choice is far from trivial. As a matter of fact, Michel Crespin is the originator behind the invention and definition of a certain number of tools today available in this sector: Lieux-Publics, the only national center for creation in the street arts; the Aurillac Festival, the main venue for the diffusion of the street arts in France and Europe; and Goliath, a guide for professionals of the street arts. As a director of urban theater he has, in addition to his own creations, accompanied artistic creations in this sector under various roles. The viewpoints guiding this study and the recommendations arising from it are those of a professional who has lived the evolutions and transformations in the sector of artistic creation firsthand and constantly incited exchange, critical reflection and research.

These two complementary viewpoints and supporting studies map out an objective horizon for the street arts in matters of education. In a more general manner that extends beyond the street arts, the present document forms a landmark contribution for all reflection and initiatives on art education in a mutating cultural landscape.

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## GENERAL INTRODUCTION

“If somebody tells me after all this that artists are clowns, I won’t believe them”, Madame X, age 75, Calais, October 2000, after the departure of Royal de Luxe’s giraffes. ...An emotional moment on a citywide scale, a devastated port city whose sociological tissue has not been spared by the major economic upheavals of the late 20<sup>th</sup> century, a city in tears because it loses its giraffes, who go off elsewhere to poeticize the world. When it boils down to changing how we see, or the inventiveness of forms, poetry and meaning that forever mark the urban territory, only the street arts are qualified to speak in this way to an entire city.

What a polymorphous, hybrid, plural, hard to grasp sector. Nonetheless, after approximately thirty years of existence a perceptible “space of experiments” has gradually taken shape and anchored itself in our spectators’ memories. A “space of experiments”<sup>2</sup> to be examined in relation to the “horizons of expectations” Paul Ricoeur speaks of, those of the professionals in this sector on one hand, and of the spectators, on the other. The constitution of this “space of experiments”, which translated into the beginning of a formalization process, now authorizes the emergence of a general questioning on “learning-transmission” in the sector of the street arts. Because artists are not “clowns”, because, contrary to a certain cliché, one doesn’t create *ex nihilo*, because a creation is a complex alchemy that results from the poetic and personal shaping of an ensemble of knowledge and know-how; because, when artists use public space, they are confronted with questions spawned by this territory of representations, the street arts, like all other artistic sectors, also have to face this question of education.

A good deal of the problematics this question raises are common to all pedagogical mechanisms implemented in the artistic sector. How to teach without deforming and formatting? “How to teach what one does not yet know?”<sup>3</sup> What teaching methods to use if one is to avoid an overly scholastic process and allow for the gains in knowledge and know-how to be directly anchored in the expression a personal trajectory?

Others are more specific to the sector of the street arts: How to provide an account of this sector’s diversity? How to integrate its inherent characteristics, namely the existence of recognized competencies (peers) and the appropriate operational tools throughout the territory? How to consider what appears to be at the heart of the sector’s needs and very

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<sup>2</sup> Paul Ricoeur, *Temps et Récit*, tome III, Le temps raconté, Paris, Editions du Seuil, 1985, p. 301.

<sup>3</sup>The expression belongs to Claude Stratz, Director of the Conservatoire National Supérieur d’Art Dramatique de Paris.

future, namely the work on writing? What form might the learning-transmission mechanism take to better answer the expectations of the trade, some of whose already active professionals wish to use it to densify their project(s)?

It seemed to us that the question posed could only be answered by a sufficiently flexible, sufficiently innovating and prospective pedagogical frame, based on the structuring elements proper to the sector of the street arts.

\* \* \*

Why implement a higher learning mechanism in the street arts? Whom does such a mechanism address? In what pedagogical framework would this mechanism exist? What steps make it up? What administrative and juridical framework is capable of sustaining it? These are the various questions structuring our thoughts and to which we have tried to provide an answer.

# Preliminary notes

## The Constitution of an Advisory Board

It was decided to implicate key figures in the elaborating and defining stages of this learning program. In effect, the analysis to be carried out, necessarily concrete in order to arrive at the operational stage required of this study mission, has to be shared professionally by a core group consisting of these same key figures. To this end, an Advisory Board was created with the following criteria applied to the individuals making it up:

- recognition in the field of the street arts for both their person and their position;
- their ethical positioning in the register of artistic creation;
- their past and present operative professional qualification(s), covering the broadest possible range in terms of contents and responsibilities;
- their reflexive and operational implication as concerns the field of learning in general;
- finally, key figures ready to assume the knowing and responsible risk of committing themselves for the future of this profession.

The eight figures making up the advisory board are:

- Philippe Chaudoir, sociologist-urban planner, professor at the University of Lyon II
- François Delarozière, urban scenographer
- Alexandre del Perrugia, teacher, head of *Regards et mouvements*
- Maud Le Floc'h, actress, co-head of the Off company
- Jacques Livchine, actor, theater director, conceiver of events, co-director of the Théâtre de l'Unité
- Serge Noyelle, actor, theater director, director of the Théâtre de Châtillon
- Jean-Paul Ponthot, director of the Ecole des Beaux Arts d'Aix-en-Provence, former counselor at the D.R.A.C. P.A.C.A for "city politics".
- José Rubio, technical director of the E.P.G.H.V., teacher

## **The functions of the Advisory Board**

Through the work conducted during this study, the advisory board's mission was to ratify:

- the structure of this learning program in terms of its general philosophy and operational transcription, that's to say the definition and hierarchical organization of the contents;
- the operational mode of this learning program(duration, target, references, ...)
- the orientation and selection of the mechanisms and teachers;
- the definition of the assessment and evaluation methods used during the syllabus (pedagogical assistance, etc)

## **The *apprentices***

This study's center of interest is the artists who will create the street arts of tomorrow.

For them, it has imagined, along with other mechanisms, a learning program to accompany them in taking this risk. During this transition period, we could have referred to them as pupils, students, learners, "people searching", ...

In our study, we decided to call them apprentices, in reference to the name used for those who attended the Bauhaus School.

# **Advanced itinerant learning for the street arts**

## **1. For advanced and professionalized learning**

### **1.1. Advanced and professionalized learning**

Throughout the entire period of the study, the Advisory Board dealt with how to position this learning-transmission program in relation to the usual terminologies that define the various mechanisms already in existence.

A consensus was very quickly reached to make this educational program a professionalizing educational program; that is, to immediately inscribe its materialization in the field of professional practice where the program's assets can be directly operational.

Conjointly, the question arose as to whether the syllabus could be treated in the frameworks of continuing vocational training or beginning training.

Continuing education programs are perfectly suited to initiatives designed to increase awareness, helping one discover and familiarize oneself with a new field of knowledge, or to specialized initiatives for learning a specific skill. However, in their current form they are inappropriate for dealing with the long and personal path of the creative process in a more encompassing fashion that is both reflexive and practical. This is what led us to a first particular term of "in-depth superior learning". Though not fully satisfying the advisory board, this term had the advantage of signifying its "superior" quality, tied to the excellence of the educational mechanism to be laid out in order for it to successfully fulfill the role of "smuggler" it aspired to. As for the notion of "in-depth", it hinged on the choice to center a significant part of the program on a certain number of fundamentals proper to the field of creation in the street arts. In addition, even though we had taken as references the positioning of programs like that of the Ecole Supérieure d'Art Dramatique de Strasbourg, the Ecole Nationale Supérieure des Arts et des Techniques du Spectacle de Lyon or the Conservatoire National Supérieur d'Art Dramatique de Paris, the word "superior" standardized the learning program.

We thus opted for the term of "advanced learning", the fruit of our exchanges with our European partners. This term seems better suited in that it allows us to account for the program's will to situate itself at a mid-point between beginning and continuing education, namely through the crisscrossing of publics.

What's more, it expresses not so much a level or stage as a position, in relation to a trajectory that has commenced but not yet fulfilled itself. The term "advanced" thus more accurately refers to the philosophy of this learning-transmission program, bound to the notion of developing a personal trajectory. In conclusion, it will thus be a matter of an advanced and professionalizing education.

## 1.2. The aim of this learning program

Whether they become future playwrights, scriptwriters, theater directors, composers, choreographers, artists, scenographers, or wish to ensure several of these responsibilities, as future conceivers the apprentices will be incited through the program to define their writing or, as Marcel Freydefont put it, their "composition(s)" and articulate their language, whether singular or a crossbreeding of several forms of artistic expression, in order to allow their own voice to resonate in the space of play (*jeux*) and stakes (*enjeux*) known as the street.

The general philosophy of this educational program will be to provoke an opening-up and allow the apprentices to open the doors of "their interior prisons"<sup>4</sup>.

The objectives can be stated in the following manner:

- initiate and confront one to the practices of creation in the public space and prepare one for the "author's" trade (urban theater directors and scenographers, choreographers, etc.)
- create an awareness of the problematics underlying creation in the public space;
- grant the ability to deal with the different constraints proper to street creations;
- provide valid, coherent, methodical, and critical bases;
- develop an active teaching method for the project, founded on a continuous conception process attentive to all the stages leading up to the realization, seeking the link between doing and knowing, and elucidating fundamentals and openings;
- reinforce the will to carry out while knowing how to doubt and question oneself;
- favor experimentation, invention, attempts, and taking the roundabout way;
- teach how to stick to an idea or a project, while dealing with the different constraints inherent to all creation and those specific to creation in public space;

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<sup>4</sup> « As long as the doors to our interior prisons remain closed, we will have only prisoners to carry out the revolution », This aphorism, taken from *Marat Sade* by Peter Weiss, is the base on which Serge Noyelle and Marion Coutris built their learning program

- transmit the ability to listen, adapt, and learn.

### **1.3. Which *apprentices* ?**

#### **1.3.1. The targeted publics**

It is by now understood that this learning-transmission program will address itself to those who wish to construct their artistic presence in the street. Even if they “play” or “act”, they don’t want to be mere interpreters, but invent their own story. These young artists will already have a voluntary prior artistic experience of several years under their belt. Alone or as part of a group, often relying on their own energy, and despite their precarious condition, they will have “staged” a show or “realized” an intervention, played in “off” festivals. Some have already gone through a beginning learning program, whether in the domain of the visual arts, architecture, theater, musical composition or choreography. Others have followed the administrative channels of the A3 section in high school then prolonged their artistic studies at a university level.

This educational program thus addresses itself to French or foreign artists, fresh minds animated by curiosity, coming from all walks of artistic creation (visual arts, film, photography, video, architecture, music, living theater, etc.) and all educational backgrounds, who have perceived the interest of more accurately questioning their practice and who wish to hone their pre-existing knowledge and know-how in the sector of creation in the public space.

To answer the demand emanating from professionals in the street arts, and in order not to deny access to a certain number of practicing artists who would like to densify their own artwork, we wish to open the program to professionals already active, in the framework of continuing vocational training.

Remarks:

1. One can envision opening this learning program to the specific professional orientations of production or technical direction. These trades are activities of translation and mediation between the “author” and the realization. If one considers the producer, who is not an administrator, his/her knowledge of the costs has to help transform ideas into reality. That requires him/her to understand the author’s artistic will and, in certain complex situations, to be able to judge and propose alternatives to help the author, whether singular or collective, make the definitive choice. One

realizes that indirectly he/she influences the definitive writing. The case is similar for the technical director or stage manager working for the city.

2. The street arts have often had a “macho” image, the reasons are deep-seated and will not be developed herein. Creation however steers wrong in depriving itself of the originality and strength proper to the expression of the “feminine”. For these reasons, the Advisory Board voluntarily positions itself for positive discrimination favoring the presence of women in the group of apprentices who enter this learning program. This position of principle can always be relativized during the selection through the evaluation of the applicants’ intrinsic qualities.

### **1.3.2. The prerequisites**

This advanced learning program will be open to French and foreign diploma holders and on an almost equal level to those not holding a diploma, based on the new validation procedures for determining professional assets. This enables us to open the syllabus to autodidacts with a beginning background or an initial professional or personal experience in a related field.

Owing to the nature of the instruction, a baccalaureate level is strongly encouraged and prior vocational training is recommended. Whether or not recognized by a diploma, this prior vocational training will serve as one indication among others of the applicants’ ability to begin formalization, to his/her capacity for abstraction and thinking out complex situations. While it is clear that a previously obtained diploma will not be a determining factor, it must be acknowledged that it could figure as an element of evaluation regarding the applicant’s qualities.

There is a priori no age limit, but according to the aim of this learning program and the selection that will be carried out based on the evaluation of the prerequisites themselves, the peak age is estimated to vary between 26 and 27 years.

For the committee selecting the future apprentices, the question will be to evaluate what Serge Noyelle calls “a confirmed commitment” by way of various indicators:

- The previous educational path, whether or not rewarded with a diploma;
- The applicant’s preceding artistic practice, through an appreciation of his/her determination and implication as discerned through various initiatives in which he/she has participated either individually or collectively. While important, the street practices will not exclude —quite the contrary— all other initiatives not directly related to that specific field;
- General motivation and in particular that which could have guided his/her previous path;

- The ability to express his/her weak points and needs, indicating an initial formalization of the manner in which the applicant views him/herself, that is the perception he/she has of his/her own anteriority of “being”;
- His/her personal view of others, the world, societal events to bring out the “political being”; a view that is off the beaten path, zany, indecent or iconoclastic, humorous or incisive, “borderline”, placing him/her at a distance from the “artistic politically correct”, will be determining factors of evaluation;
- The ability to poeticize the real.

### **1.3.3. The selection process**

Once the various pre-requisites have been inventoried, the aim will be to discern this “duende”, this potential for “knowing how to be” (*savoir être*), this “intimate of being”, which is infinitely more difficult than selecting through the prerequisite of a diploma that has already been validated. This phase is all the more delicate if one considers, as Claude Stratz, the director of the Conservatoire National Supérieur d’Art Dramatique de Paris, pointed out, that a higher learning program’s excellency often depends on the quality of its recruiting.

If the Advisory Board is unable to reach a decision based on the concrete methods of this selection, other paths can nonetheless be staked out:

1. An initial portfolio-based pre-selection, independently of administrative data, possibly using different forms of artistic documentation (texts, photographs works already realized, videotapes of previously produced shows, musical or sound recordings, exhibition catalogs, etc). in which the applicant presents his/her approach in one or more disciplines. He she will also provide a letter of motivation enumerating and elaborating the different reasons that led him/her to apply for this learning program while providing the major axes of his art and approach, and give a presentation, which can also take various forms, of the personal art project he/she wishes to develop.

2. This portfolio-based pre-selection will be followed by a two-part interview organized by the jury. It might be convenient, as Serge Noyelle suggested, for the applicants to meet with two different juries in order to avoid the partiality of a sole jury as much as possible. These interviews should take place in a climate permitting the extrapolation of the applicant’s qualities while leaving him/her room to tell his/her story and formulate his/her desires in order to perceive the personal significance of each. The second part of the interview will be more explicitly centered on the question of the personal art project, which will allow to evaluate the ability to project one’s imagination and its pertinence. This interview period will be based as

much on the contents as on the form and will allow to detect those postulants whose inscription in an educational program unsuited to them would result in their being led astray. At the outcome of this selection phase, the *numerus clausus* of the group of future apprentices should vary between 15 and 18. A greater number would threaten the equilibrium of pedagogical guidance for an educational program simultaneously integrating a collective and individual path.

#### **1.4. A poly-localized learning program**

All the landmark educational programs in the artistic domain (Schools, Centres, Institutes, Conservatories...) concentrate the whole of their pedagogical activities in a single point, a city, whether it be for theater, music, dance, or the visual arts. We won't list them all, but the above holds true for the Ecole du Théâtre National Supérieur de Strasbourg, the Conservatoire National Supérieur d'Art Dramatique de Paris, the Ecole Nationale Supérieure des Arts et des Techniques du Théâtre de Lyon. It is equally true for a discipline close to us, the circus, with the Centre National des Arts du Cirque at Châlon-en-Champagne. Even a recent structure like the Fresnoy fails to escape this rule. The pupils or students converge there during the syllabus period, the teaching body as well (tenured and part-time professors, interveners). The material and financial means are concentrated there. By extension or imitation, our program could envision the same organization, concentrating education and transmission in one same place in one same city.

Though this approach of localizing everything in a single point offers non-negligible visibility and simplifies the material and financial organization of the program, it denies that which makes up what everyone agrees to be the very strength and originality behind the current development of the street arts: the active and independent existence of recognized competencies (peers in the form of people or teams) and the appropriate operational tools (construction facilities, shared production facilities, festivals) geographically distributed throughout national and, by extension, European, territory.

We had pointed this out in the progress report<sup>5</sup> and this concurs with the recommendations outlined in Franceline Spielmann's report:

*« (...) as we see it, there can't be just one school or place for conceiving learning-transmission. Instead, there needs to be a combination of several places that would "gather a following"»<sup>6</sup>*

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<sup>5</sup> Progress report, Premier regard, July 2001, p. 26 and 28.

<sup>6</sup> Franceline Spielmann, Les questions de formation, qualification, transmission dans le domaine des arts de la rue, Rapport final, p.58.

This recommendation goes hand in hand with one of the street arts' consubstantial particularities; mobility.

Besides, as we will see further on, the organization of one part of the transmission of the corpus of knowledge into fundamentals was a pedagogical choice.

The fundamentals can then resonate through the territorial operating bases whose qualifications best suit the development of these same fundamentals. This advanced learning program for the street arts will also be poly-localized learning. A given localization of the program will be referred to as an "operating base". While the idea of a sole place for this education has been eliminated, the learning program must nonetheless be easy to locate. The importance and originality of the project for the Cité des Arts de la Rue in Marseilles will allow this distinctive and decisive operating base to act as the epicenter for this poly-localized learning, and at the same time serve as its administrative and general headquarters.

#### **1.4.1. The operating bases**

The operating bases will be decided according to the specific roles they will play in the development of the learning program. They can be of two kinds:

- the operating base possesses facilities whose infrastructure and logistics are suit pedagogical activity and the development of one or more fundamentals constituting part of the program's syllabus ;
- in its surrounding geographic environment, the operating base possesses a network of sufficient and determining professional and human competencies to articulate the pedagogical development of one or more fundamentals. This operating base must all the same dispose of adequate hosting facilities to ensure the normal functioning of the syllabus.

Taking the first case, the necessary professional competencies will converge, at the same time as the apprentices, towards this operating base. If, in addition, all or part of the necessary competencies are also located in the operating base's geographical environment, we will then have an ideal situation. The importance will thus reside in a relation of efficiency between the operating bases and the quality of the development for the different fundamentals that can be developed there. It must be pointed out, subsidiarily, that each operating base's capacity to lodge apprentices and eventual visiting competencies will be equally important.

For pedagogical, structural, temporal, and economic reasons, we think that the number of operating bases will vary from 3 to 5 in France, and 1 to 2 in Europe for the entire duration of the syllabus. In effect, this opening up to Europe is wanted because there exist different manners of envisioning and thinking the street arts in the other European countries, as much

in terms of dominant esthetics as in production modes. The program's itinerancy on a European scale will help, through exchanges, enlarge the field of questioning. Finally, apart from the epicenter which has a particular status relating to its environment and the specific investments of which it is the object, it is conceivable that a part of the operating bases change from one year to another, this turnover being guided by the evolution of the context of the street arts.

#### **1.4.2. The epicenter: the Cité des Arts de la Rue**

For the last fifteen years, Marseilles has occupied a distinctive and important place in the domain of the street arts, owing namely to the presence of Lieux Publics, the only national center of creation for the street arts, but also Génèrik Vapeur, a landmark company. With the completion of the Cité des Arts de la Rue foreseen for 2004, a unique organization in France will see the day, bolstering the city of Marseilles, and its geographical environment, in an exceptional situation on the level of creativity, production and diffusion in the domain of the street arts and the circus arts.

This obvious and ideal conjunction will make the future Cité des Arts de la Rue the epicenter of advanced and professionalizing education, also underlining our will to base ourselves on real and identified competencies. Its installation is already programmed in the architectural project. This strong territorial anchor point will allow the program to be easily located, through its association with a city that has a strong image. For the duration of the syllabus, the Cité will thus become home base for the apprentices and act as the start and finish line for their itinerancies through the network of operating bases. The fixed point represented by the Cité des Arts de la Rue helps ensure the cohesion of the group of apprentices, incited to move around individually or collectively.

In order to round out the particular situation of Marseilles one needs to take into account the extremely rich artistic environment of the region, with the presence of Compagnie Ilotopie in Port Saint-Louis du Rhône, Groupe F in Boisvièl, Compagnie l'Eléphant vert or Artonik in Marseilles itself...

The distribution of those spaces within the Cité des Arts allocated to the advanced learning program primarily allows for the tackling of the reflexive and informative parts of the syllabus. In a complementary manner, thanks to the space and professional competencies available on location, a certain number of fundamentals will be taught there in the same way as at the operating bases.

In the Cités' architectural layout, the advanced learning program is allotted an independent space of 500 square meters composed of a large landscaped hall for the collective use of the

apprentices, flanked by a certain number of offices for the educators, administrative and teaching staff, as well as conference and work rooms.

A parallel can be drawn between these 500 square meters and the 8000 square meters allotted to the needs of the Cité's six other inhabitants:

- Lieux Publics - Centre National de création des arts de la rue
- Génèrik Vapeur – independent company
- Sud Side – constructor's collective
- Jonathan Sutton's Ecole de Théâtre acrobatique
- Lézarapart – association for the development of community creation
- Karwan – a CAR cultural unit

The entire site totals 33 000 square meters, 10,000 of which are a protected wooded zone, and the rest shared collective spaces.

In order not to isolate the learning program from the Cité and fully apply the potential synergy of the various inhabitants' activities —“independence through interdependence”— as well as underline the importance of human relations in the street arts, the apprentices will be asked to knit relations with one of the structures constituting the Cité within their first month on the site. This relation founded on shared human and professional affinities contributes to the program's internal buddy system. The apprentice will thus have a “sponsor” within the Cité des arts de la rue. Widening its scope of application, the advanced learning program makes complete use of the Cité's territory, as much from a spatial point of view as a relational or professional one.

Owing to the diversity of Lieux Publics' missions (first-run productions, residencies offered to French or foreign companies, research and reflection), a privileged relation will establish itself between the advanced learning program and the National Center, especially through the systematic use of its resource center, main source of bibliographic and videographic knowledge.

The advanced learning program's insertion on the grounds of the Cité des Arts de la Rue is a genuine immersion in a professional working environment and will reinforce the strongly professionalizing aspect of this program. Thus breaking out of his/her isolation, the apprentice will have the chance throughout the entire duration of the syllabus to multiply interpersonal encounters and exchanges with visiting companies in residence hosted by the various home companies. The apprentice will therefore have a real possibility of enlarging his/her own professional network. Bernard Turin, the director of the C.N.A.C., has been able to verify the decisive impact of an educational program inscribed in a professional context ever since the Ecole de Rosny's temporary installment at the Ferme du Buisson.

Finally, for a few years now, a certain number of the Cité des Arts de la Rue's inhabitants offer and initiate their own training/education. This is especially the case for Jonathan Sutton's Théâtre Acrobatique, Générrik Vapeur's training workshops and Sud Side's workshops dealing with the problems of social insertion. This fertile ground, attentive to the questions of learning-transmission as well as insertion, will allow the creation of connections and synergies within the Cité.

### **1.5. Conclusion : The Advanced Itinerant Learning Program for the Street Arts**

This advanced learning program is therefore a poly-localized program, with the Cité des Arts de la Rue in Marseilles and its environment as the epicenter. This ensemble forms a coherent whole shaping the overall construction of the program whose contents we are now going to define precisely. Like the epicenter, the operating bases will be indispensable, and not merely accessory, elements of this organization. Directly implicated, their adherence to the learning program, must be nothing short of desired, willful, and full of initiative. It is in this sense that the operating bases can be considered as co-directors and co-proprietors of the learning program. Their representatives will therefore be integrated into the organizational and decision-making bodies created to manage the advanced learning program.

The choice to organize a poly-localized learning program, guided by one of the street arts' inherent characteristics, mobility, will engender successive migrations between the epicenter in Marseilles and the various operating bases. Itinerancy becomes the structural mode of this education: it can be likened to Josiane Horville's recent initiative to organize a nomadic institute for stage direction around the Conservatoire National Supérieur d'Art Dramatique de Paris. This itinerancy completes the terminology for this learning-transmission program, by now called the **Advanced Itinerant Learning Program for the Street Arts**.

## **2. The FAI AR – Its contents**

## 2.1. Prelude : A vivid image of the FAI AR

Imagine this story as the fabrication over an 18-month period of a braid constituted by three different wisps simultaneously interlacing to gradually form one sole strand. The *apprentice*, as the participant in this *learning-transmission program* is called, acts as the master of this braiding.

The first wisp is the soul of the formation, it relates to the apprentice's *personal art project*.

The second contains the collective development of the transmission. It is the *common core*.

The third, more difficult to grasp, is that of the **individual adventures** initiated by the apprentice.

Each of these elements taken separately has its specificity but also its fragility. The resulting strand is on the contrary more solid. Its final texture depends on the nature of each fiber and the quality of the braiding. A braiding that is slow, and questioning, worked and animated by an avid will to advance.

The wisp of the common core can be imagined as the fording of a river, the apprentice progressing from stone to stone among the waters. These stones represent the **fundamentals**, the objects of a **collective questioning**, organized by groups of two, three...or fifteen, fifteen being the *numerus clausus* of the learning program.

These fundamentals, complex in contents, are tackled with research and innovation in mind, through the crisscrossing historical, informative, theoretical, technical, philosophical, experimental forms. Their practice incites one to consider "what one can't help but question oneself about", if one has decided to take the risk of staking an artistic claim in the public space.

They're entitled: "**third dimension: a metaphorical dimension**" or "**from the scene as object to the accessory: the scenographic object in the city**" or again "**Invent or I'll devour you**" ...

They can be experimented at different **operating bases**: three to five in **France** (L'Hostellerie in Pontempeyrat, Atelier 231 in Sotteville-les-Rouen, la Maison de l'Unité in Audincourt, le Parapluie in Aurillac,...) and one to two in **Europe** (Antwerp and Barcelona).

Along with them, **the Cité des Arts de la Rue** in Marseilles and its surrounding environment are the epicenter, the landmark/lair (*repère/repaire*) of this learning program.

These poly-localized operating bases, bound by an overall, coherent, responsible and willful approach, exist through the efficiency of their technical resources and/or the converging of recognized human competencies necessary for the most efficient development of the various fundamentals.

The collective, questioning journey through the fundamentals that the operating bases offer naturally instills an **itinerancy** of learning-transmission in keeping with the spirit and geographic reality of the Street Arts. It is in this way that all along their itinerancy the apprentices, guided by their **city smugglers**, confront territories of entirely different urban natures.

In counterpoint, another wisp of the braid contains the path of the **individual adventures** to be lived by the apprentice.

- The **extraordinary moments** are those **landmark events** of traditional or contemporary origin to be discovered in France or abroad (the Carnival of Dunkerque, Fallas of Valence, Ars Electronica in Linz...)
- A journey of urgency and confrontation, the **imagined journey** is to be realized in of the world's countries (Africa, Latin America, Asia, the Near or Far East) where real gaps exist in practices and customs, whether on an everyday level (social life, economic life...) or on a more specifically artistic and cultural level.
- **Volunteer collaboration** takes the form of a long **training period** in a company or collective in the process of creating a work, where the apprentice is associated as **assistant** to the director (scenography, musical direction or choreographic writing...)
- The **garden to be cultivated**, is a series of optional **accompanied subjects**, to initiate oneself to or maintain a specific know-how (foreign language, K4 pyrotechnics permit, playing an instrument, driving a heavy truck...)

All these individually lived adventures nourish stories and produce “**personal accounts**”, short but spectacular forms granting great liberty of (re)-presentation during encounters open to the public.

However, the main individual task takes place in a confrontation with the Socratic idiom “know yourself”, an indispensable key to “open the doors of one’s interior prisons”. A laborious process constituted by exchanges and generous encounters (**adventurous immersion** or **questioning feedback**) in places and with people capable of accompanying these needed moments of imbalance.

Finally the soul of the braid is the third wisp, the one where the expression of the perceptible, the intimate, and poetry takes on meaning, to become concrete in the form of the apprentice’s **personal art project**.

Present from the outset of the learning program, this underlying common thread depends on the braiding tying it to the two other fibers. The permanent interaction between “**knowing**

**how-to-be**” (*savoir-être*), which must constantly grow in significance, and the continuously expanding *palette of competencies* shapes the evolution of the apprentice’s art project.

Dotted out at the start, it becomes decisive during the second phase (the second year) with the appearance of a *tutor* from outside the learning program, chosen by the apprentice.

A mentor, even someone to confide in, the tutor accompanies and supports the project. Even if this project is not an end in itself, its realization on a more or less long term level serves as a good indication of the autonomy acquired by the apprentice during the course of his/her education.

For the participants in the **Advanced Itinerant Learning Program for the Street Arts**, the end of this story, this 18-month path learning the “ropes”, ends with their attaining an awareness of the risk involved in creation by fully carrying out their personal art project. This same awareness is the best insurance that each produce his/her own Street Art.

## **The Advisory Board**

### **2.2. The common core: the fundamentals**

#### **2.2.1 The program contents**

*The problematic of what or the what to problematicize*

We have shown that both the complexity and the wealth of possibilities behind a work for the public space depended on the nature of the playing space, and on the features of this place where meetings, shows, and performances take place.

The singularity of the different forms of creation in the public space can today be formalized. Words, terms, expressions such as “the city is a stage in the round”, and problematics surfaced, gradually defining what one might call the “problematic of what” and elucidating what artists have been led to think about in order to position themselves. Gradually an inventory of questionings, either stumbling blocks or lever arms, emerges.

We had willfully touched on this inventory, treated in the manner of Prévert, in the *Contribution de 1999*, which led the researcher Brice Couturier to say:

*« What interests me in the street arts, is that they take place at a very dangerous intersection. At an intersection of roads as foreign to each other as art properly speaking and the entertainment industry: as foreign as local communication politics and their councilmen in relation to authentic and spontaneous popular*

*traditions. It is an unstable, threatened, uncomfortable place. I don't know myself where to locate it on a map of cultural practices, but this discomfort is to be envied.*<sup>7</sup>

The Advisory Board has rendered this research systematic to unearth “what one can't help but question oneself about if one has decided to run the risk of performing an artistic expression in the public space.”

This systematization, whose tree diagram can be further refined, will in a certain way make up the system of reference and the program contents of questions the apprentices will be led to ask themselves throughout the learning program.

### *Program contents*

#### **Public space: an open space**

Diversity of urban and non-urban forms

- city topologies: the urbanizing vision
- non-urban forms: the landscaping vision

Public space – definition and complexity

- public space-private space
- a territory
  - physical space
  - sociological space
  - space of customs and behaviors
- symbolic space- political space

Access to the territory and the authorities

- deciding bodies and the actors behind territorial management
- the regulations concerning public space

#### **A history of artistic interventions in public space**

From antiquity to the present day

Contemporary history of street arts: 1970/2000

- artistic
- social
- institutional

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<sup>7</sup> Brice Couturier, *Un art urbain au pied du mur*, Edition Lieux Publics, 1993, p.68.

Contemporary forms of the tale and the state of contemporary society

- identity and alterity
- adequation and opposition
- from celebration to subversion

### **The actor and the street:**

The five senses: sight, smell, touch, taste, hearing

The body: presence, and movement

The body, the voice, words

### **Dramaturgy and the street**

Myths and the everyday

The four elements: air, fire, earth, and water

Urban scale in the city

- scale relation
- temporality: perennial, ephemeral

The territory of play: spatial and social analysis

- meeting space – its “free” nature
- semiological approach to the territory of play
- center and periphery
- the memory of sites selected for play
- nature and the physical constraints of space as a support for meaning
- delimitations and frontiers
- the space of the public, the space of play
- free spaces in the city
- wastelands and reserved spaces
- monuments

The third dimension: verticality

Vision and the image

Sound and the city:

- noise, music
- listening

Natural light (diurnal and nocturnal), artificial lights

The dynamic city: flux and relative mobility  
The public-population, the populations of the public

- axiomatic definition
- city center / "the projects" (*cités*)

The passerby, the onlooker, the spectator

## **Artistic practices**

Spectacular typologies: analytical and comparative study

The city turned scenographic

- the city's entrances, the city decked with flags, the illuminated city, the deviated city

Graphic theater

Installations

Land art – Land act

New technologies: multimedia installations, net-art...

Fire, pyrotechnics

Traditions, parties, rituals and carnivals

Popular theater

The actor: the character?

The intervention, performances

The monumental - the ephemeral: the event

Mobility of play, lights, sound, and spectators

Big tops, tents, barracks, structures

The stage set object in the city:

- the rug, trestle, the stage
- manipulated objects
- mechanized objects
- activated places
- sound and light machines
- salvaging : recycling
- deviation of city tools

Itinerancy

Creation as an activity: creation with non-professional populations

## **The artistic project and the conditions for its realization**

Questions on methodology: clever intelligence!

### Writing

- The invention of a scenario?
- Dramaturgy
- Dramatic, set, musical, composition
- Decoding the city: siting locations
- Legibility: add a sign among the signs!
- Imaginary realism, realistic imagination
- Spaces and the adaptability of play
- The actors

Friction with materials and technical tools

### Its realization

- Private creation or public commission– requirements
- Organizing production: building a network
- The team – entrepreneurial organization
- Financial transcription of the project
- Production tools
- Distribution tools
- Differentiated translation and mediation of the project depending on the interlocutor.

### **2.2.2. The fundamentals**

Upon reading these program contents, Gérard Burattini noticed that all these points were “permanent objects of thought” and that they could give rise to an outline of in-depth research for the artists. It is in this way that the program contents will make up the base of the common core of collective questioning.

In practice not all these points bear the same weight: some are recurrent, others more specific and circumstantial. There are those that are solely reflexive, and others that are more informative; that is, they constitute a contribution to knowledge. Many others are tied to artistic practices and will be brought by the “peers”, artists recognized for these same practices. To treat the ensemble of elements of the program contents in a linear, literal, and

discursive manner would be antinomical with everything we have emphasized from the beginning on the complexity of the esthetic and ethical stakes that come into play when one intervenes artistically in the public space.

It is for this reason that we have introduced the notion of fundamentals. To adopt the terminology used by Franceline Spielmann, these can be defined as “situations-problems” that consist in organizing complex situations to build fields of knowledge around well determined and previously established “objectives-obstacles”<sup>8</sup>. We will thus find all or part of the elements making up the program contents in dealing with the fundamentals.

*Some examples of fundamentals possible:*

Orality in the city  
Urban scales and perceptible readings  
The third dimension: a metaphorical dimension  
Noises and sounds in the city  
The image: a strong language among others  
Major initiating themes  
The five senses: stimulation and exacerbation  
The body that is, walks, dances, flies, ...  
A history in motion of the city  
Animated object or living machine  
From the junkyard to robots  
Openings punctuated in space and in time  
The city staged: from the sidewalk’s curb to the entire city  
A fairground peoples’ art: hailing, deftness, patter  
From the set as object to the accessory  
The urban tale: talk to the whole city  
Invent or I’ll devour you  
Fleeting actions in the city  
Deviating of places  
City history with children

The multiple questions that each of these fundamentals raises will therefore be discussed conjointly under all possible forms:

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<sup>8</sup> Franceline Spielmann, Les questions de formation, qualification, transmission dans le domaine des arts de la rue, Rapport final, p.14.

- theoretical and informative when they proceed more from the sphere for expanding , knowledge ; they will make use of specialized interveners in the form of exposés, conferences, workshops, seminars..
- practical and experimental through more operational relations during research and realization led by artists and organized in groups of various sizes.

The common core syllabus is the time for brushing up against, questioning, and rebounding off a corpus of fundamental fields of knowledge. The various teachers or transmitters accompanying the students through the corpus will have to respect three axes of vigilance:

- an “off-the beaten path” vision permanently questioning causality: “what do I provoke ?”
- the work thought out and realized as a group comparing its “knowing how-to-be” with the others;
- the researcher’s quest or the curiosity to understand and experiment, structure this attitude

The teaching of fundamentals will take place primarily during the first two semesters of the syllabus.

The concrete modalities deployed and developed during this program must ensure that thought and practice are intimately bound so that philosophy and apprenticeship boil down into one. This approach, which can be qualified as “professionalized”, doesn’t so much require the exercising of thought, as the confrontation of thought and “making”, “the making of art”. This is the idea put forth by Serge Noyelle when he paraphrases Gilles Deleuze speaking about “thought in motion” as applied to creation. It’s the practical application of an approach that bears a scholarly name, “poietics”, defined as the scientific and philosophical study of the behavior conducive to the creation of works, (...) that takes as its object everything beforehand having brought into existence”.<sup>9</sup>

### **2.2.3. Itinerancy and mobility**

An expression borrowed from Alexandre Del Perrugia, “To move about like a nomad”, is an attitude with an intrinsic value in itself, complementary to that of curiosity.

There proves to be a concordance of interest between this pedagogical mobility and the poly-localization of the operating bases where the fundamentals are taught. This first objective of crisscrossing competencies that are spread out over the territory with one or two fundamentals is, in pedagogical terms, superimposed by the will the offer other readings of territories to the apprentices.

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<sup>9</sup> E. Souriau, *Vocabulaire d’Esthétique*, PUF, 1990.

Given the awareness that the latter will have to deal with a certain number of constraints during the course of their professional life as creators, one of the program's goals will be to teach them how to decode these same constraints and turn them into the support from which they can then deploy their own imagination.

In fact, in the field of the street arts, the reading and decoding of a territory figure among the preliminary conditions for all creation. Only a thorough initiation to the subjects represented by the city and composite/singular spaces, overseen by key figures who know the characteristics, will allow the fulfillment of the program's primary objective: "produce meaning in an open space".

In the same spirit as *Parcours d'Artistes* (artist's paths) initiated in Marseilles by *Lieux Publics* in 1995, 1996 and 1997, each itinerancy will spawn an urban or non-urban path overseen by a key figure from an operating base. This "city smuggler" will initiate a subjective and perceivable path in the form of wanderings, encounters and surprises to transmit an architecture, urban plan, sociology, or in short, an urbanization proper to the city where the operating base is located. Each itinerary will thus bolster the apprentice's abilities to integrate "the reading of a city territory, as a dramaturgical element for a possible story".

### **2.3. The individual adventures**

While the common core of fundamentals represents a collective path for the apprentices as a whole, it must be balanced by initiatives where a person's autonomy is forced to affirm itself through choices and the individual expression they can lead to. The advanced learning program will offer a relatively open timeframe to allow individual adventures to exist. These will especially blossom during the second and third semesters with the more specific work on the personal art project. Each time around, the apprentices, in their quest for autonomy, will have to map out their own trajectory.

#### **2.3.1. Adventurous immersion and questioning feedback**

Autonomy is not a value in itself to be attained once and for all. In fact, autonomy has more to do with the perception of a conscious state of balance or imbalance than with a person in relation to the environment into which he/she is plunged. Whatever the environment, physical, human, social or professional, it is a place of permanent tensions. Autonomy will be determined in relation to these tensions.

Taking an autonomous stand is an active principle, in interaction with tensions. A necessary self-understanding will help adapt this autonomous stand during these moments of tension. In this manner, the group of selected apprentices will be immersed in a situation outside of a

reference frame or context from the program's start. This will allow them to question the "what have I got to say?" or the "what have I got to show?" This is what Alexandre Del Perrugia underlines when he expects for the being to express its "intimate" rather than its "intimacy".

One week of adventurous immersion where, though part of a group, the apprentices will in fact be faced with themselves in situations, encounters and exchanges overseen by people capable of accompanying these needed moments of imbalance.

The territory of the Hostellerie in Pontempeyrat, home to the association Regard et Mouvement is propitious to such a questioning approach.

In addition during the program, the apprentices can initiate questioning feedback —this time on an individual level if they feel the need— at Pontempeyrat.

This adventurous immersion has a three-fold aim:

- to provoke self-questioning in a relation of exchanging and listening and allow "the intimate of being" to emerge, gradually shaping the apprentice's "knowing how-to-be" ;
- to provoke the meeting of the selected individuals during the formative stage and create the necessary conditions for the cohesion of the group that will evolve together for two years;
- to begin weeding in order to stake out the personal artistic project.

### **2.3.2. The extraordinary moments**

Just as there exist landmark theatrical, pictorial, musical, and literary works that are important to know, there are also landmark events that all persons interested in the street arts need to have lived. They can be of contemporary or traditional, French or foreign origin. Taken from a non-exhaustive list they include:

*the Chienbesen's flaming floats in Liestal, the carnivals of Basel, de Viareggio, Trinidad, Rio de Janeiro, Dunkerque, ... ; events such as Exit in Créteil, Ars Electronica in Linz, and Victoria in Ghent, .. ; religious processions during the Easter Feast in Seville and the calandas in Catalonia; the ice sculptures in Montreal and the Madonari del Mezzogiorno ; EuroDisney, the Palio in Sienna and the Volla Longa in Venice, the Saint Sylvester in Apenzael and Naples ; La Grande Braderie in Lille and the Fête de la lumière in Lyon ; the Documenta in Kassel and he Venice Biennial, ...*

The apprentices will have to choose and live at least two of these extraordinary moments during their syllabus.

### **2.3.3. The imagined journey**

There is no real gap in terms of how public space is perceived in the Western world and particularly in Europe. On the contrary, there exist genuine gaps regarding practices and customs on an everyday level (social and economic life) as well as on an artistic or cultural level in Africa, Latin America, Asia, the Far or Near East.

The apprentices will therefore have to plan a journey as a two-person team to the country of their choice in these regions of the world. Far from being cultural tourism, this immersion will be carried out in the context of a certain urgency to experience a confrontation through the everyday, cultural, artistic, and religious life, of these countries' inhabitants.

Preparation for this journey will commence during the first year by establishing personal contacts with local structures, associations and individuals, etc... Besides, these contacts will act as the landing places and stepping stones to begin pursuing the journey. The journey will not exceed 15 days. In exchange, on location, the apprentice will have to give a conference on the street arts basing him/her self on the French institutional network abroad, namely by way of the cultural institutes and Alliances

### **2.3.4. Volunteer collaboration**

During the second year of the syllabus, the apprentice must follow a training period no longer than two months with a company in the process of conceiving or realizing a first production. He/She will have to position him/herself actively within the creation process. He/She will have the status of assistant to the director, scenography, musical or choreographic creation...

This volunteer collaboration in a company differs in its contribution from what the apprentice will have learned during the common core. Plunged into a professional working environment, he/she will have to position him/herself on a human and technical level, within the overall context of this creation, and quite rapidly.

The volunteer collaboration will be a contractual training period between the company and the FAI AR.

#### **Remarks:**

1. The FAI AR's will to render this relation with a company contractual (basing on the audiovisual model) by attributing the status of assistant to the apprentice during the training will allow to gradually institute this status of work and responsibility within the profession of the street arts, marking it as a possible path for the professional development of the trade.
2. The subsidized companies could be preferential hosting companies.

### **2.3.5. The garden to be cultivated**

During that part of the syllabus taking place at the Cité des Arts de la Rue, the apprentice has the possibility of investing him/her self in one or more options he/she will pick from a panel of proposed options: foreign languages, computing, learning a musical instrument, contemporary dance lessons. These options will be taken into account and will base themselves on qualified organizations in Marseilles.

These “gardens to be cultivated” take place outside the scheduled time of the advanced learning program. These options for initiation or perfection could lead to diplomas or licenses (the K4 in pyrotechnics, trucker’s license, ...).

### **2.3.6. The “personal accounts”**

All these individual adventures are an integral part of the program’s syllabus. They contribute to the apprentice’s autonomy and all will give rise to a story that the apprentice will have to stage in the form of a “personal account” (*contes rendus*).

These accounts, short spectacular forms granting great liberty of representation, will be the object of a public presentation at the Cité des Arts de la Rue.

## **2.4. The personal art project**

The development of the art project implicates the acknowledgement that the publics targeted and selected for this program come with a pre-existing personal patrimony which we will base ourselves on to activate the apprentice’s expression of desire.

It’s a way of favoring the individual, increasing the relation to the intimate “I” so that desire can stimulate awareness and the need for “know-how” and the contribution of knowledge’s.

The personal art project will be the underlying common thread for the advanced learning program: it forms part of the criteria for selecting the applicants. It is then dotted out during the first year with the help of the Pedagogical Monitoring Board. This initial phase will allow us to follow the project’s evolution, perhaps its abandoning and the emergence of another project, the dynamics of transformation, the reading of its trajectory and intimate translation. Even if their importance varies over time, the three simultaneous paths (the collective common core of fundamentals, the individual adventures, and the personal art project) will interact with one another.

To quote Franceline Spielmann, the apprentice's personal project answers "a pedagogy of the project that consists in injecting the necessary detours of apprenticeship from within the making process by modifying the logic of the whole as things are in the making"<sup>10</sup>.

It will thus become the major axis of the apprentice's individual trajectory during the third semester of the advanced learning program. In effect, these final six months will be dedicated to laying out the project draft. They will not result in its realization. Program time must be not used for editing, but rather for finalizing the writing, experimenting, hands-on testing, determining the different scenic elements that constitute it, defining the sound environment, siting locations, defining the playing spaces in public space as well the make-up of the team that will take it on afterwards, down to more specific work on material and financial conditions. In a similar way to the assistance provided for the writing, the apprentice will benefit from financial assistance to cover the related expenses of his/her project.

Throughout this entire phase, the apprentice will be accompanied by a tutor he/she will have chosen at the end of the first semester. This tutor will act as a poser of questions, the tail that wags the dog, a contradictory spirit, a mentor, throwing the apprentice's approach off-balance, imposing a demand and supporting him/her as well during periods of self-doubt and questioning. This tutoring will be a contractual agreement with the FAI AR.

## **2.5. The rhythms of the FAI AR**

Through the contents and the organization of the FAI AR drawn out, one can understand the pedagogical choices found in the image of the three interwoven wisps; that of collective time where the fundamentals are dispensed, that of the individual path through individual adventures, and finally that of the personal trajectory centered around the art project.

As it is proposed, this advanced learning program lasts for eighteen months. Though these paths are simultaneous in the organization of pedagogical time, the fundamentals will be granted more importance during the first two semesters than during the final semester.

Inversely, the personal art project will gain priority during the second and, more importantly, third semesters.

It will be the responsibility of the program's permanent staff acting in conjunction with the Pedagogical Monitoring Board to decide at what pace. The schedule will thus be more structured during the first twelve months, and less constraining during the final six months, while nonetheless maintaining obligations regarding returns-programs for the group at the

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<sup>10</sup> Franceline Spielmann, *Les questions de formation, qualification, transmission dans le domaine des arts de la rue*, Rapport final, p.14.

Cité des Arts de la Rue. The overall rhythm will have to satisfy the duration of the various activities, resting and vacation time, as established by the rules and regulations of the Work Code.

### **3. The FAI AR – monitoring and evaluation**

#### **3.1. Continuous monitoring**

The deliberate choice of proposing an advanced itinerant learning program and verifying the interactive value of a pedagogy combining collective, individual, and personal approaches results in a complex organization of the syllabus over the eighteen months of the program. The success of this organization hinges on the efficiency and vigilance of the monitoring used.

The first observation is that this monitoring needs to be multiple and continuous by basing itself above all on:

- the permanent staff of the FAI AR
- the Pedagogical Monitoring Board, made up of the Advisory Board, outside key figures, directors from the operating bases and the permanent staff of the FAI AR.
- the patrons of the Cité des Arts de la Rue
- the tutors for the personal art projects
- the whole body of educators-transmitters intervening throughout the entire syllabus.

#### **3.2. A careful evaluation : A panorama of the FAI AR's worksites**

The evaluation will follow an assessment of the exchange procedures used by the pedagogical team in the monitoring of the syllabus and the multiple support provided to the apprentice. The continuous monitoring corresponds to a constant evaluation of the apprentice's personal development. His/her attendance will be one of the elements for evaluation.

The apprentice will also have to present both reflexive "objects" (organization of thematic seminars open to a convoked public larger than the group of apprentices itself) and practical ones, with the collective or individual realizations coming from the various workshops he/she

will participate in. Parallel to that, the “personal accounts” will also serve as indicators in an evaluation conducted by the various guidance counselors.

At the close of the first year the apprentice will be informed that he/she must:

- present the planning of his imagined journey
- have found the company with which he/she wishes to carry out his/her volunteer collaboration, specifying the assistant’s status he/she will assume during this first production
- present a first formalization of his/her personal art project in the form of a scenario: the apprentice must define an initial timeline of his work schedule for the coming year. He/she will present the tutor chosen to accompany him/her.

At the end of the eighteen months, the apprentices will have completed the rough draft of their personal art project. The FAI AR will at that time organize the first public presentation of these rough drafts during a weekend open to a public of professionals on the one hand, and to a larger public through *Un panorama des chantiers de la FAI AR* (a panorama of the FAI AR’s work sites) on the Cité des Arts de la Rue’s web site, on the other. Using this equally internal and external potential, the apprentices will spatialize and scenographize these rough drafts. They will stage their texts, images and maquettes (play, sound, scenography) with the teams to participate in their future first production.

This occasion will be open to a public of professionals from the street arts, the cultural sector, and potential or already implicated production partners.

The apprentices will also be entrusted with the responsibility of ensuring the conviviality of the *Panorama des chantiers de la FAI AR*

### **3.3. The leaving certificate**

Owing to the current position of the Advisory Board, this advanced learning program does not award a diploma: in the manner of the Conservatoire National Supérieur d’Art Dramatique de Paris or the E.S.A.D.<sup>11</sup>, the FAI AR will grant a certificate testifying the completion of studies to each apprentice having completed the proposed program. Later, after several years of existence, the directing staff of the FAI AR might, in compliance with the various partners, consider the timeliness of seeking an authorization to distribute diplomas. This question might prove necessary as regards the harmonization of European learning programs as well as to facilitate accreditation and equivalencies for diplomas.

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<sup>11</sup> Even if the E.S.A.D. leaving certificate is currently undergoing approval to become a degree level diploma.

## **4. The FAI AR – Professional environment**

### **4.1. Walkways to other higher learning programs**

In the first part of this study we indicated the growing request of art students or those from university cultural mediation departments that the problematics and questions raised by the street arts be accounted for in the courses.

Once the FAI AR is operational, it will systematically develop contacts on the French and European level, to allow for reciprocating exchanges. Our various encounters with the directors of different organizations specializing in art education allowed us to bring our common interests to light. It allowed us as well to elucidate the reciprocating will to establish walkways between the FAI AR and these programs in the form of student/teacher exchanges.

Let us note that two schools were particularly receptive and enthusiastic towards this idea of exchange: the Ecole du Fresnoy and the Conservatoire National Supérieur d'Art Dramatique de Paris. Other partnerships are also in the works, namely with the “réso scéno”, a national association bringing together numerous architecture schools for the development and teaching of scenography; the network for living theater, uniting different university theater study departments; and also the Grands Ateliers de l'Isle d'Abeau.

Once again, it is necessary to let a few years go by so as to determine the specific methods for organizing these exchanges.

### **4.2. The FAI AR and the learning-transmission landscape in the street arts**

The FAI AR shares Francine Spielmann's view on the need to create a landscape of learning–transmission programs for the street arts “necessitating the conception of a coherent ensemble of orientations”, the elucidation of major work themes, the choice of administrative channels, the elaboration of new syllabus, negotiations with educational programs and teaching establishments, as well as the creation of means (financial, material and human), implementation operators, monitoring systems and evaluation methods»<sup>12</sup>. The FAI AR will certainly figure as an important element of this ensemble, sure to “acquire a following”

As we indicated in the progress report, it is unthinkable to open the FAI AR without first constituting, conjointly and in parallel, a coherent landscape of the education programs covering the sector of the street arts. Concretely, this means that the initiatives of already experimented professional continuing education programs need to be maintained and

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<sup>12</sup> Franceline Spielmann, Les questions de formation, qualification, transmission dans le domaine des arts de la rue, Rapport final, p 20.

supported by the different organizations in the appropriate spheres. At the same time, new propositions need to emanate from the trade in order to gradually constitute a living, diversified, and coherent whole.

Remark: the FAI AR's operating bases will continue to develop one or more learning initiatives on the themes proper to them in an entirely independent manner.

This contributes to the creation of a coherent landscape of learning-transmission programs on the national scale and bolsters certain "factories" (l'Atelier 231, le Fourneau, la Cité des Arts de la Rue, etc) orienting themselves towards the status of "training centers" (*pôle de compétences de formation*).

### **4.3. The FAI AR and the Federation of street arts**

In the conclusion to the *Contribution de 1999*, we wrote the following on the subject of the relation between the learning program and the trade of the street arts: "this approach must be carried out in a tight relation, even in osmosis (the obligation to succeed) with the professionals of the trade". This meant that that education program to be invented had to root itself in the needs, requests, and expectations of the trade. Through the work conducted by Francine Spielmann, the trade's expectations and educational needs could emerge and be formalized.

Parallel to that, the Federation for the street arts, the trade's representative body, was able to synthesize, through the creation of an education committee, what it perceived as the four necessarily complementary dimensions of a learning program in the sector of the street arts:

- a network structuring a larger territorial web;
- a strong development pole contributing to its external legitimacy on a national and European level;
- itinerancy taken into account as a logic internal to the profession;
- the mobilization of resources external to the profession, but where the latter can be recognized as such»<sup>13</sup>

In its form the FAI AR reiterates its recommendations. The future director of the FAI AR will have to continue knitting tight relations with the profession.

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<sup>13</sup> Internal document from the Federation, entitled « Formation et transmission des arts de la rue » - March 2000.

#### **4.4. The FAI AR, Europe and non-European countries**

Even though the street arts seem strongly marked by French productions, the FAI AR inscribes itself from the outset in a European dimension. The existence of one or two European operating bases in the common core of fundamentals and the opening of this program to international students serve as proof.

Following this first stage of a European construction, it will be necessary to multiply exchanges, and initiate and stimulate this opening, on the event of the extraordinary moments or in the form of associated activities. In this respect, Maud Lefloc'h underlines that this attitude doesn't come naturally and that it requires a strong will to "authorize oneself to think international collaboration", especially when there is a gap between this "international" and our westernized world. The imagined journeys represent a first response on the part of the FAI AR favoring this will to open up and widen one's field of vision.

### **5. The FAI AR- prefiguration**

#### **5.1. The aim of the prefiguration initiatives in 2002 and 2003**

The Cité des Arts de la Rue won't open its doors until construction is completed, this event being scheduled for September 2004. The Advanced learning program won't be operational in its integral form until this date.

A question therefore arises. Supposing that the institutional partners adhere to this educational program, what happens between May 2002 and September 2004, that is roughly two and a half years?

The various meetings that took place during the elaboration of the study with the directors of the D.M.D.T.S lead us to propose a partial prefiguration of this program in order to use this time lapse positively.

If we take the metaphor of the FAI AR's colorful story, that is the practically simultaneous progression of an apprentice along three paths —the collective common core of the fundamentals, the individual adventures, the personal art project— everything limiting this approach would render it fragmentary. However, even if this approach is reductive, namely because it evacuates the question concerning the personal art project, it is possible to present only the common core, by sequencing it into fundamentals, these being a complex but circumscribed whole which can be outlined in a given time period. In addition, this presents a certain number of interests:

- to allow the idea of the advanced learning program to come rapidly into existence, if only partially;
- to experiment the pedagogical contents of some fundamentals;
- to validate the logistic capacities of the operating bases without having to wait for the first year;
- to test the itinerancy on a national and European scale

We recommend the experimentation of these two prefiguration sessions, one in 2002 based in Marseilles (delocalized C.A.R.) and Audincourt (La Maison de l'Unité, the other in 2003 with Antwerp (Antwerpen Open), Marseilles (C.A.R. éclatée) and Sotteville-les-Rouen (Atelier 231). In an exceptional manner, these two sessions will be conducted in the form of a continuing professional education, granting the apprentices the status of professional trainees, with the support of the AFDAS and institutional partners.

Remark: It would be interesting in 2003 to initiate one or two short training periods of one-week each for increasing awareness to the practices of the street arts in one or two potential operating bases (Le Fourneau in Brest, l'Usine in Toulouse, le Moulin fondu in the Parisian region, ...) in order to target future applicants of the FAI AR.

## **5.2. A description of the initiatives for 2002**

Two cycles for a total of 6 weeks spanning two months from October to November 2002. These two artistically complementary cycles will be obligatorily followed by the apprentices. The first bears on questions about scenography, the second on the invention of situations and a particular practice of play: the intervention.

In order to make the most of the experimentation during these two sessions, the prefiguration will have as its corollary the creation of a rigorous evaluation during and after each of the cycles for the 2002 edition. We recommend that the outline proposed in the framework of the FAI AR begin being applied.

For 2002, the Pedagogical Monitoring Board will be composed of:

- 2 pedagogical and administrative heads from APCAR
- members of the advisory board
- the heads of the operating bases (Marseilles and Audincourt)
- 2 members of the PACA and Franche Comté DRACs
- 1 head from the AFDAS PACA
- 2 teachers having participated in the session
- outside key figures to be determined

## CONCLUSION

The giraffes have left, undoubtedly headed for other shores...They will forever haunt the memories of the inhabitants of Pas-de-Calais or Le Havre. Tomorrow, other art forms will come engrave themselves in individual and collective memories. In order for new esthetics to emerge, in order for them to be accompanied and transmitted, and find a place for research and prospection, we thus proposes the Advanced and Itinerant Learning program for the Street Arts to future apprentices:

An advanced and itinerant pedagogical framework based on the “space of experimentation” proper to the sector of the street arts and its inherent characteristics, whose structure in the form of a network of human and technical competencies spread throughout the territory is among the major attributes

A flexible and innovating pedagogical frame that attempts to answer the “horizon of expectations” of new generations of artists by offering them the opportunity to enter this program, at a point in which their artistic questioning leads them towards creation in the public space,

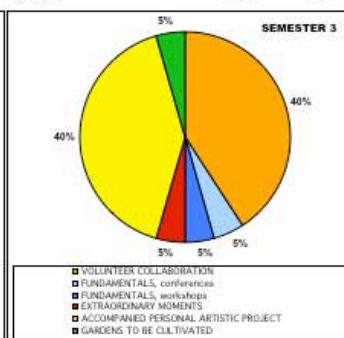
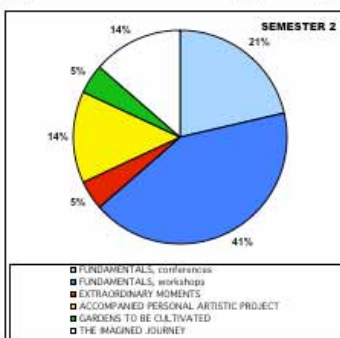
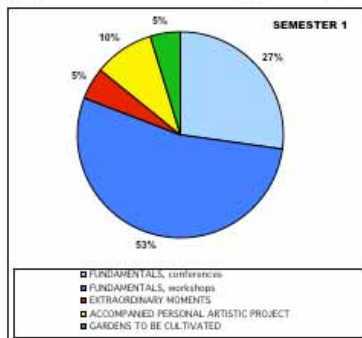
A professionalizing pedagogical frame that places the personal art project of the apprentice at the heart of its approach.

The limits of this frame are undoubtedly those of its very utopia: the reciprocating generosity to learn among peers, bearers of knowledge, patrons, tutors and apprentices.

# ANNEX FAI AR Time schedule

## FAI AR - OPENING APRIL 2005 - Course running for 18 months - 3 semesters

SEMESTER 1 April/Sept. 2005				SEMESTER 2 Oct. 2005/March 2006				SEMESTER 3 April/Sept. 2006			
	Hours		Weeks		Hours		Weeks		Hours		Weeks
FUNDAMENTALS	395	81%	17	FUNDAMENTALS	400	96%	14	FUNDAMENTALS	70	9%	2
Conferences, seminars	200			Conferences, seminars	185			Conferences, seminars	35		
Experimentation and realisation in workshop	395			Experimentation and realisation in workshop	325			Experimentation and realisation in workshop	35		
EXTRAORDINARY MOMENTS	35	9%	1	EXTRAORDINARY MOMENTS	35	9%	1	EXTRAORDINARY MOMENTS	35	9%	1
Moments	23			Moments	23			Moments	23		
Report	12			Report	12			Report	12		
ACCOMPANIED PERSONAL ARTISTIC PROJECT	70	18%	2	ACCOMPANIED PERSONAL ARTISTIC PROJECT	105	14%	3	TUTORED PERSONAL ARTISTIC PROJECT	315	41%	8
								Project	280		
								Report	35		
GARDENS TO BE CULTIVATED	35	9%	1	GARDENS TO BE CULTIVATED	35	9%	1	GARDENS TO BE CULTIVATED	35	9%	1
				THE IMAGINED JOURNEY	105	14%	3				
				Journey with partner	70						
				Report	35			VOLUNTEER COLLABORATION	315	41%	8
								Training period	280		
								Report	35		
<b>TOTAL</b>	<b>735</b>		<b>21</b>	<b>TOTAL</b>	<b>770</b>		<b>22</b>	<b>TOTAL</b>	<b>770</b>		<b>22</b>



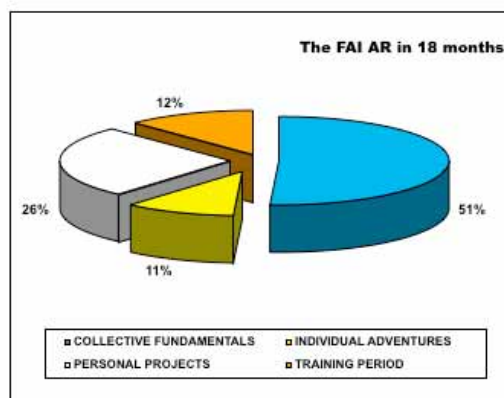
FAI AR

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## SUMMARY OF THE 3 SEMESTERS

	Hours	
COLLECTIVE FUNDAMENTALS	1155	51%
of which experimentation in workshops	735	
INDIVIDUAL ADVENTURES	244	11%
Extraordinary moments	69	
The imagined journey	70	
Gardens to be cultivated	105	
PERSONAL PROJECTS	596	26%
Artistic project	465	
Reports and evaluation	141	
TRAINING PERIOD	280	12%
Volunteer collaboration		
<b>TOTAL</b>	<b>2275</b>	

TOTAL WEEKS (incl. personal work time) 65 i.e. hours/week 35



FAI AR

24/10/04