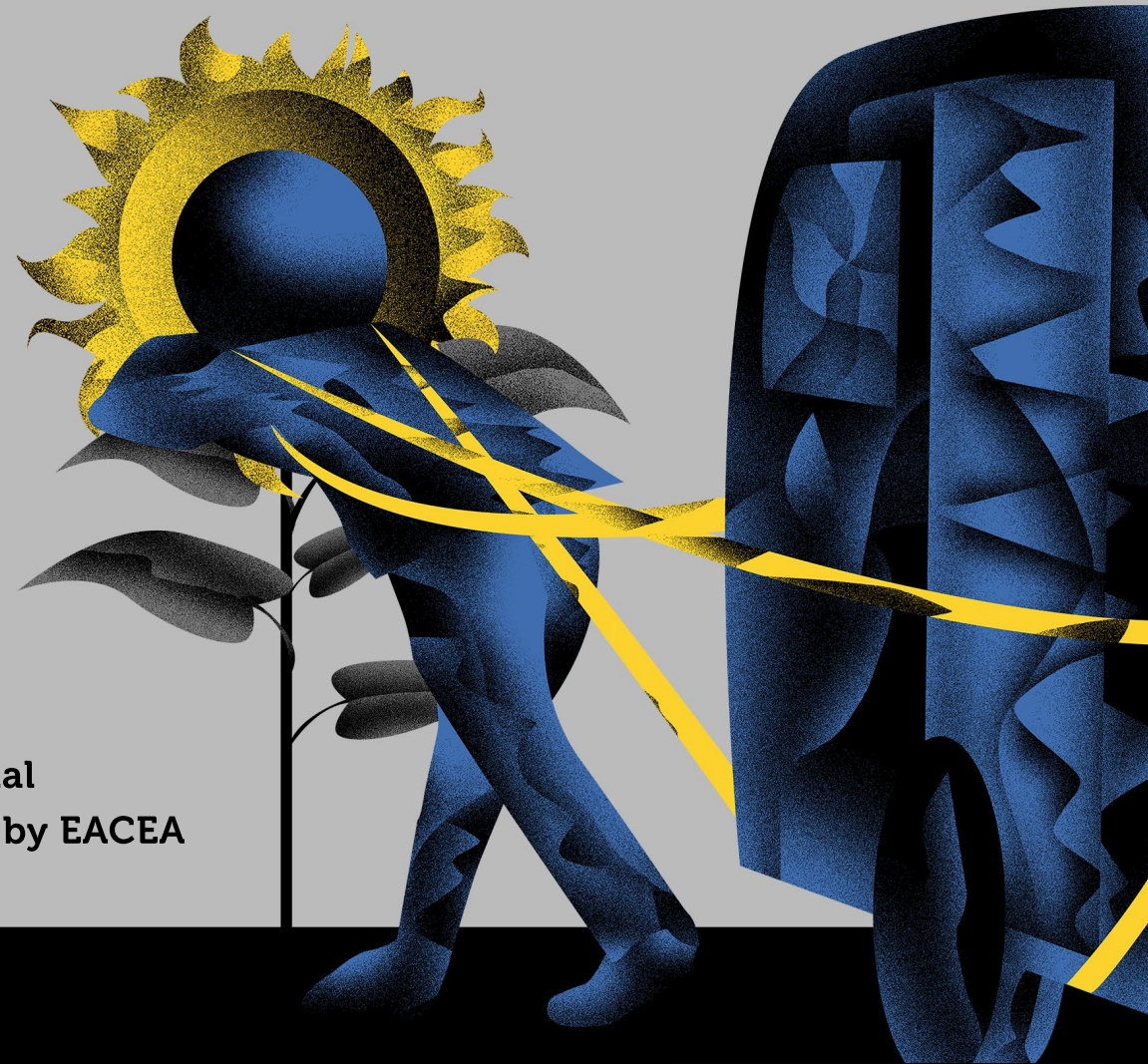


# Step-by-step

**Creation of an international  
street performance  
based on the model of the show  
CIRCUS CARAVANA (V4+UA)**

**as part of the Icebreaking project  
supported by the European Commission**

**Practical ONLINE MANUAL for creating an international  
street performance in the CREA-CULT-COOP program by EACEA**



**Funded by  
the European Union**

# HOW TO DO IT?

1. **FAMILIARIZE YOURSELF** with the Creative Europe program CREA-CULT-COOP by EACEA, **its main mission, basic objectives, and criteria for European cooperation projects**
2. Name the **INITIAL IMPULSE** FOR THE PROJECT
  - a/ what motivates you to create an international street performance
  - b/ who is the initiator and driving force behind the project and its motivator for others
  - c/ how do you envision the form of European cooperation and international performance
3. Name the **STARTING POINT OF THE EU COOPERATION** PROJECT
  - a/ personal, social, cultural, economic, and other issues
  - b/ all target groups and communities in the context of their relationship to street art
  - c/ the current cultural offerings for residents and visitors to the city, region, country/state (quantity, types and genres, quality, attendance, etc.), what prevails and what is missing
  - d/ how and what works in the field of street art in your area, what can be built on
4. Identify the **KEY PROBLEM**
  - a/ what is the main problem you want to address with the production
  - b/ analysis of the problem from different perspectives (field research, oral history, expert studies)
  - c/ what needs to be done to move the problem forward or solve it
5. Identify the **CHANGES** that need to be initiated through EU cooperation
  - a/ what we want to change in the field of international street performances (**intention**)
  - b/ what we want to achieve in the field of international street performances (**goal**)
  - c/ how to achieve change so that it is sustainable for as long as possible (**tools**)





The first meeting of creative team, Banská Štiavnica (SK)

Examples of processes can the CREA-CULT COOP by EACEA project initiate:

- |  |   |
|--|---|
| a/ from closedness to openness                       | i/ from quantity to quality               |
| b/ from division to solidarity                       | j/ from the national to the multicultural |
| c/ from tradition to modernity                       | k/ from the past to the present           |
| d/ from passivity to engagement                      | l/ from the centre to the periphery       |
| e/ from individualism and competition to cooperation | m/ from interiors to exteriors            |
| f/ from stagnation to development and progress       | n/ from small-town to European            |
| g/ from the individual to the group                  | o/ from disposability to sustainability   |
| h/ from the city to the region                       |   |

6. Carry out detailed **MAPPING** and **OUTSOURCING** in the following areas:

- a/ Map and approach potential project partners for cooperation: **domestic partner entities** the most suitable for your chosen issue and project idea
- b/ Map and approach **European partner entities** that are active in the field of street theatre
- c/ Consider and, if necessary, involve **entities operating outside the EU**
- d/ Map and approach domestic and partner **human resources and external personalities** active in the field of street culture for cooperation

*The project should have a diverse mix of partners with varying degrees of experience in EU cooperation projects and the creation of international street performances. It is beneficial if the partners include local government and state-established institutions as well as independent entities from the field of street theatre (from very experienced to start-up organizations) and if they are artistically oriented in a multi-genre way (drama, circus, puppetry, dance, movement, music, visual arts, multimedia groups).*

- e/ Map **possible spaces** and their use for cultural activities in the locations of partner organizations



7. Select a project **COORDINATOR**, create a **CONSORTIUM of partner organizations**, and establish their **PERSONNEL STRUCTURES (ROLES)**:

*The project should be led by one experienced and respected partner entity, headed by a creative manager in the role **COO (Project Coordinator)**. The members of the consortium's partner organizations should be responsible/statutory representatives from each entity of different genres/ types of art, who represent the individual partner organizations in mutual cooperation. Partner organizations will create their own internal personnel structures for effective project production.*



Research into materials for a scenario via socially inclusive picnics and activities with V4 residents and Ukrainian expatriates in V4 countries





## **Examples of the STRUCTURE of the implementation TEAM:**

### **1. COORDINATOR (COO) = chief manager**

- a/ leader of the entire project and cooperation*
- b/ manages and motivates all other members of the implementation team*
- c/ assigns individual and joint tasks and requires their completion within the agreed deadline*
- d/ communicates with the assigned EACEA representative for the project (project manager)*
- e/ takes over the implementation of projects = outputs*
- f/ fulfill the roles of LEAR, PSIGN, LSIGN (statutory and financial representative of the organization)*

### **2. ARTISTIC LEADER = conceptual and artistic coordinator = primary coordinator contact (PriCoCo)**

- a/ leads the creation of the main directorial and dramaturgical concept*
- b/ leads the implementation of the proposed directing and dramaturgical outputs*
- c/ coordinates meetings of representatives of partner organizations*
- d/ coordinates the tasks of the entire team of creators from partner organizations*
- e/ submits the outputs of the COO project*

### **3. PARTNER ORGANIZATIONS = representatives of individual cooperating entities (LEAR, PSIGN, FSING)**

- a/ propose and jointly approve fundamental processes of the consortium*
- b/ attend consortium working group meetings*
- c/ coordinate the fulfillment of individual tasks within their organization (TaMa, TeMe, Accountant)*
- d/ responsible for fulfilling their organization's outputs within the joint project and submit them to the project coordinator*
- e/ administrate project and check the material and financial evaluations of your organization (communicates with the project coordinator and your accountant)*



4. *PRODUCTION TEAM = a group of executive managers from individual consortium partners*
  - *Task Managers (TaMas)*
  - a/ *manager of contractual arrangements with creators and services related to the project*
  - b/ *manager of spatial, technical, and logistical requirements of creators*
  - c/ *manager of accommodation, transport, catering and technical requirements, distribution of promotional materials, and ticket sales for the needs of international street performances*
5. *PROMOTIONAL TEAM = a group of PR experts for dissemination and communication activities*
  - *Team Members (TeMes)*
  - a/ *head or coordinator of media partners, collaborators, and all advertising outputs*
  - b/ *author of visual identity with a manual for its use and application control*
  - c/ *PR manager with media contacts and social media administrator*
  - d/ *web administrator and archivist of photos, video productions, and press materials*
  - e/ *copywriter and editor of PR outputs (press releases, social media, newsletters)*
  - f/ *graphic designer for print and web applications for individual and joint outputs*
  - g/ *cameraman and editor of promo trailers, audio and video advertisements, and video recording*
8. Create an **IDEO-DRAMATURGICAL CONCEPT** for an international street performance
  - a/ define a specific **theme** and **main idea** for the performance at consortium meetings
  - b/ jointly find a communicative **name** and **slogan** for the international street performance
  - c/ transform the conceptual idea into the **visual identity** of the entire project and/or performance
  - d/ determine the **main tools** for solving the key problem for individual target groups
  - e/ set realistic long-term **sustainability** for the main output – international street performance (forms of further support, presentation)




HUMAN CARAVANA – pilot version of an international street performance, Banská Štiavnica (SK)



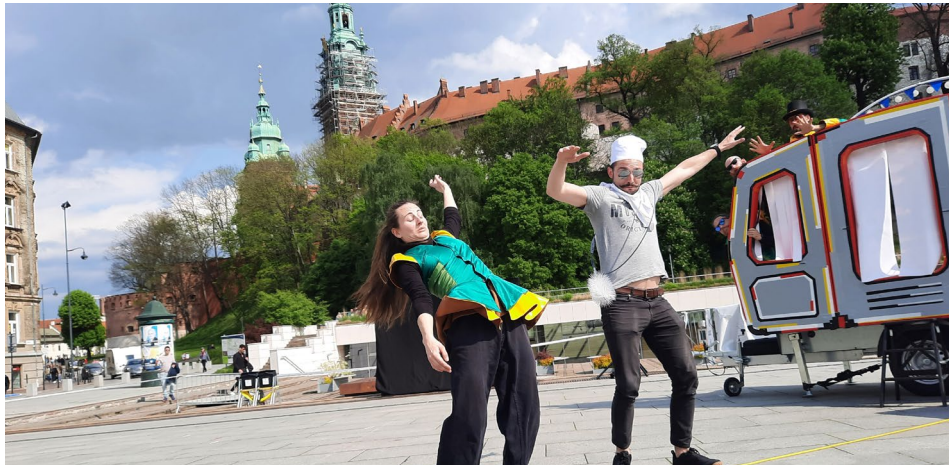
9. Prepare a **TIMELINE** for the international street performance:
  - a/ divide the project into individual implementation phases (**milestones**)
  - b/ create specific types of activities to be carried out by all consortium partners, focusing on the target groups and the overall objective of the project (**workpackages and tasks**)
  - c/ set up the appropriate number of project outputs in relation to the support (**deliverables**)
  - d/ draw up a year-long dramaturgical plan and calendar of events (**events and trainings**)
  - e/ identify possible risks to the project and tools to overcome them (**critical risks**)



10. Plan the **CREATION PROCESS** for an international street performance
- a/ create an **artistic team** of performers and creative collaborators (screenwriter, dramaturge, director, choreographer, musician, set and costume designer, light and sound designer, technician)
  - b/ conduct **research materials** and prepare public presentation of results (film Icebreaking)
  - c/ creation of a libretto and/or **script** based on material research
  - d/ creation of a **scenographic and costume concept** for the street production
  - e/ creation of a **musical and movement concept** for the street production
  - f/ plan joint **team building** for the entire team – creative and social workshop on various street disciplines (circus, contemporary movement, working with public space and with spectators in space – traveling/stable forms of street theatre)
  - g/ create **pilot** output – tester of the content and form of the street production (Human Caravana)
  - h/ manage **rehearsal process** for the street performance (residencies ideally in all countries of the partner organizations)
  - i/ present **premiere** of the final output of the international street performance (Circus Caravana)
  - j/ manage **reprises** of the international street performance and dissemination of its outputs to target groups in all cooperation countries
  - k/ present **side outputs** of the international street performance (Film Chief of the Circus), video documentary and trailer for the Circus Caravana performance)
  - l/ set up **promotion** of the international street performance, dissemination of the benefits of the project and good practice and support of the EU (communication and dissemination activities)
  - m/ ensure **sustainability** and continuation of EU cooperation (future vision of the project extension)
- 



Artistic residencies during the rehearsal process of the international street performance CIRCUS CARAVANA in the V4 countries



## 11. Ensure **EFFECTIVE PRODUCTION**

- a/ **delegate** individual **tasks** as evenly as possible among all partners (COO)
- b/ set up **regular** online/offline work **meetings** for consortium partners to plan the project
- c/ give partners **individual help** and support throughout the entire project (COO)
- d/ continuously **monitor** the binding **outputs** of partners in accordance with the overall outputs
- e/ do not forget to provide regular **positive motivation** and deserved praise to cooperating partners
- f/ **protect** the partner consortium **from** unnecessary **bureaucracy** at the expense of artistic outputs



12. Create **EFFECTIVE PROMOTION** for the international street performance
- a/ create a **visual identity** for the production (logo, typography, colour scheme/website, FB, IG)
  - b/ prepare a year-round **promotion strategy** by PR team
  - c/ create a **marketing team** (strategic, advertising, and media partnerships)
  - d/ work with **volunteers** on auxiliary production tasks (distribution of online/offline PR materials, technical support), especially local disadvantaged communities (Roma, seniors, refugees)
  - e/ conduct demographic surveys, attendance statistics, and provide photo, audio, and video documentation of all events and outputs (for objective evaluation of the project – **deliverables, continuous and final reports**).

***BENEFITS of the CREA-CULT-COOP project by EACEA (economic, cultural and social)***

- a/ the creation of new artistic partnerships and collaborations between organizations and individuals that can generate profit in the cultural and creative industries*
- b/ mutual enrichment of the cultural workers involved from established institutions and the non-profit sector (new management skills, contemporary practices, international overview)*
- c/ investment in future artistic personalities of EU countries*
- d/ expansion of cultural diversity with the unique genre of street art and contemporary art forms*
- e/ expansion of a new local audience (street theatre appeals to the most diverse audience on the street without distinction; it is the most democratic form of art)*
- f/ cultural and educational development of residents in the field of contemporary street art*
- g/ involvement of local disadvantaged communities as project volunteers (Roma, seniors, refugees)*



Premiere of the international street performance CIRCUS CARAVANA, Krakow (PL)





# **Ten Commandments in the creation of an international street performance**

1. *I am your artistic fund; you will not find better funds to thank.*
2. *Do not take every problem to heart and do not let yourself be discouraged.*
3. *Remember that in an EU project, work continues even on holidays.*
4. *Respect the rules of the fund and the work of your partners so that you can complete the project.*
5. *You shall not kill art with bureaucracy, nor shall you turn a work of art into a farce.*
6. *Remember that you are fallible and hope that the fund will recognize this.*
7. *You shall not steal the intellectual property of your partner.*
8. *Do not underestimate your partner or your audience.*
9. *Do not post a poster or publish a status tomorrow, but today.*
10. *Sacrifice yourself and support your partners when it comes to a good cause.*

## **The main commandment**

11. *Believe in your ideals, don't lose your perspective and humanity.*

## **Practical advice and tips, recommended tools for creating an international street performance**

1. *Do not move any items from one workpackage (WP) to another.*
2. *Do not request major changes to deliverables late.*
3. *Approach the task entrusted to you fully and responsibly; you will be an example to your partners.*
4. *Communicate directly and as personally as possible.*
5. *Remember that you have to coordinate individual activities and the team.*
6. *Do not expect everyone to agree on everything.*
7. *Devote your time to the common cause.*
8. *Remember that you can elevate scarcity to a principle or even an art form.*
9. *If it seems to you that those before you had it easier, they did not.*



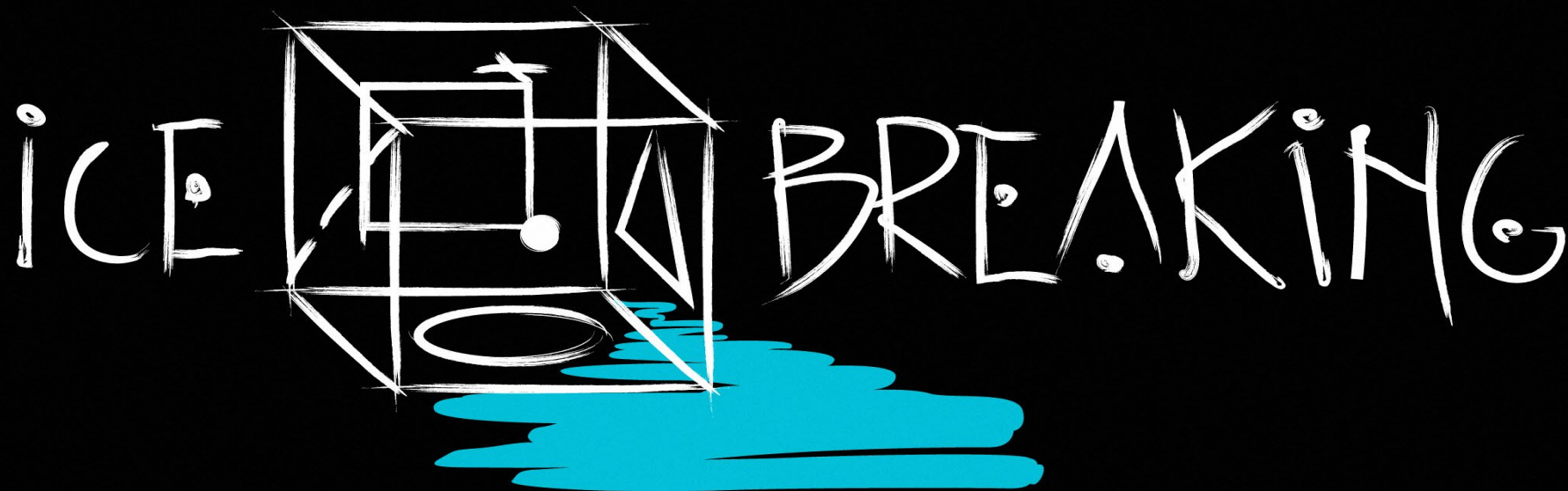




Repeats of the international street performance CIRCUS CARAVANA in the V4 countries







[www.and-theatre.art/icebreaking-eng/](http://www.and-theatre.art/icebreaking-eng/)



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Sources: CREA-CULT 2023-COOP project manuals by EACEA, materials and experiences from the implementation of the Icebreaking – Circus Caravana (V4+UA) project

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