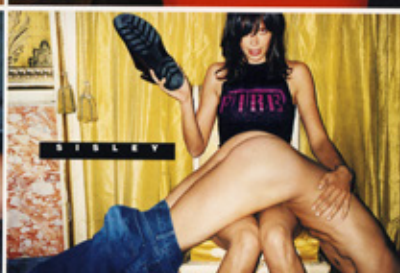


Imaging Intimacy

Challenging Stereotypes of Age, Sex and Health





AGE
Concern

Camden



Dementia
Advocacy



representing the rights
of older people with
memory impairment
and dementia

The Big Question

How much would you be willing
to pay for good quality care?



AGE
Concern

HELPTHEAGED

WE WILL





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it could happen to everyone

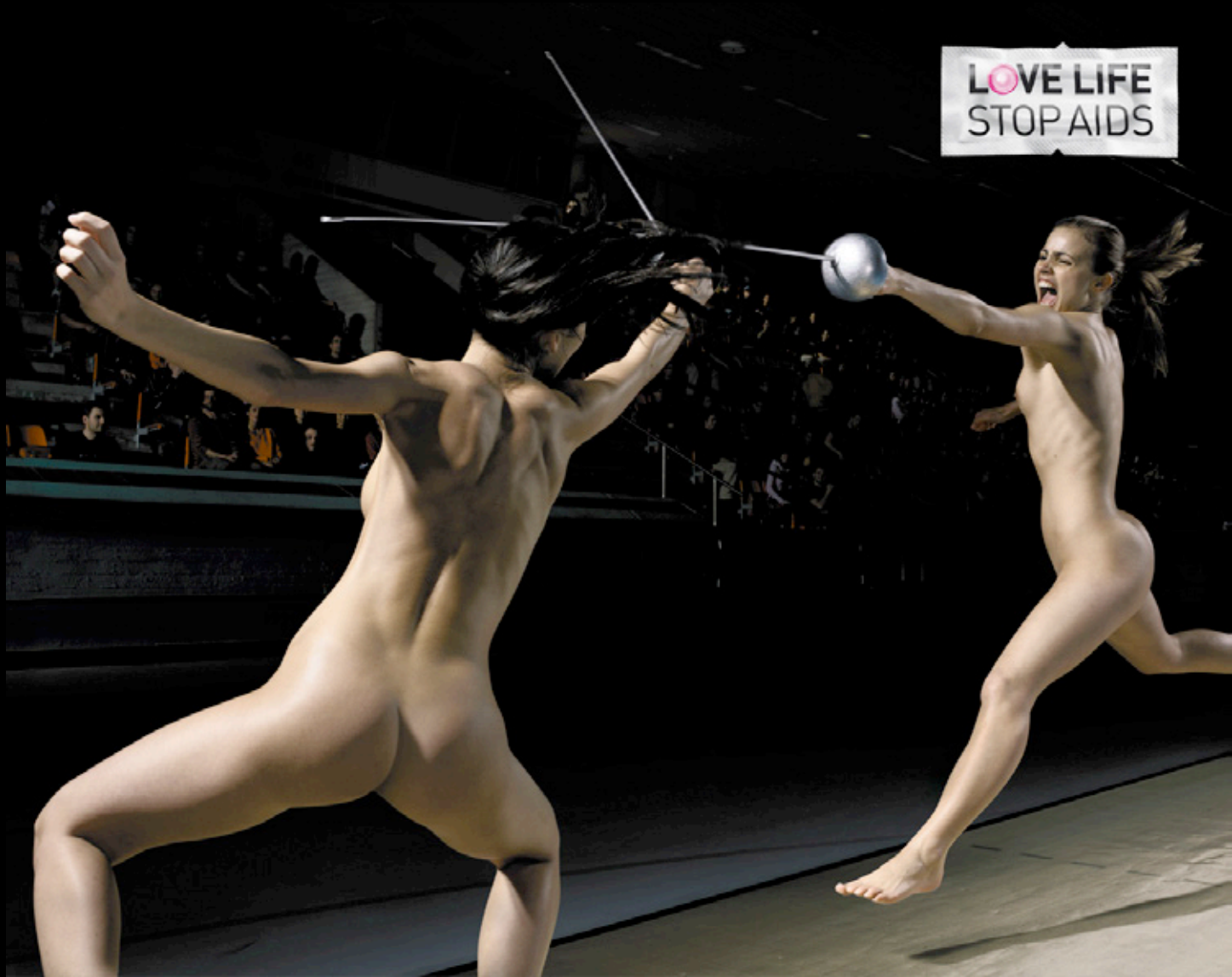
don't discriminate



Without a condom you're sleeping with aids. Protect yourself.



LOVE LIFE
STOP AIDS



Age *won't* protect you from **AIDS**

More than 8,000 New Yorkers over 50 years old have been diagnosed with AIDS.

To prevent HIV infection:

- Use a condom every time you have sex.
- Don't shoot drugs. Sharing works can spread AIDS.

It's not how old you are... it's what you do that matters.



**HIV prevention
is a lifelong job.**

To learn more, call
1-800-541-AIDS

New York State Health Department

A young man with dark hair and a wide, joyful smile is the central figure. He is wearing a white ribbed tank top. A single condom is placed on his chest, positioned between the letters 'P' and 'O' of the word 'PROTEGE'. The background is a plain, light color.

LA
CAPOTE
PROTEGE
DU
SIDA

KEVIN
DEJA 1 CAPOTE



**LA
CAPOTE
PROTEGE
DU
SIDA**

**ODETTE
13 874 CAPOTES**

What is
positive

Sexuality

for older
people ?

.













friends



Drs. — Chris — Family



Age Concern



Gym

LOVE
at
EVERY AGE

LOVE IS

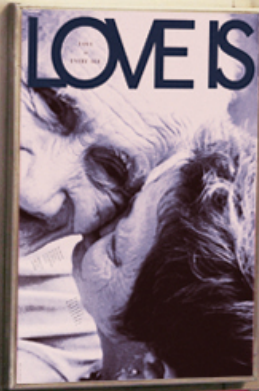
LOVE IS

LOVE
at
EVERY AGE



THE
BEST
OF
THE
BEST

THE
BEST
OF
THE
BEST





**Sex never
gets old.**

And neither does keeping
yourself protected.

SAFE SEX IS GOOD SEX AT EVERY AGE

**Age is
not a
condom.**

And if you can't use one,
tell your doctor.

SAFE SEX IS GOOD SEX AT EVERY AGE

**Still got
it at
seventy.**

And still using protection,
each & every time.

SAFE SEX IS GOOD SEX AT EVERY AGE

Ageing & HIV

THE NATIONAL AID SOCIETY (NAS) HAS DEVELOPED THIS INFORMATIONAL PAMPHLET TO HELP YOU UNDERSTAND THE RISKS OF HIV INFECTION AND HOW TO PROTECT YOURSELF.

FOR MORE INFORMATION, CONTACT THE NATIONAL AID SOCIETY AT 1-800-458-5231.

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FOR A COMPLETE LIST OF LOCAL AID SOCIETY OFFICES, VISIT OUR WEBSITE AT WWW.NAS.ORG.

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IMAGING
INTIMACY

*Challenging Stereotypes of
Age, Sex & Health*



ANDY CHEN



Photo: © Getty Images

Imaging Intimacy • 6

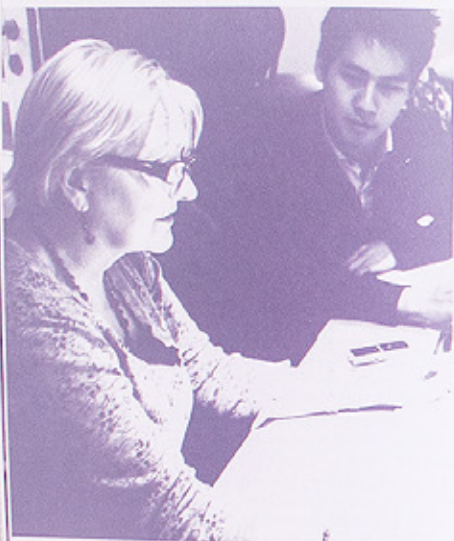
PROJECT BACKGROUND

With the advent of life-extending technologies, people are living longer: from 1983 to 2008, the over-65 population in the UK increased by 1.5 million people, and the over-85 cohort more than doubled. (Office for National Statistics, 2009). Though the specific needs of older people in different regions vary, population ageing has become a pervasive, global phenomenon.

For many people, however, longer lives are also lonesome ones. According to a recent Age UK survey, about one-third of respondents over 65 report feelings of loneliness that result from isolation and bereavement (Age UK, 2010). An accompanying report ascertains that civic participation and cross-generational contact are effective remedies to seclusion and desolation.

Surprisingly, little is said in this report about the possibility of intra-generational contact, which

Imaging Intimacy • 7



These photos illustrate a typical interaction with a respondent. Interestingly, while interviewees reacted to images in different ways, they had fairly consistent reactions to text.

Photos: Jeff Serrano



The interview process has been designed as a comfortable and respectful conversation about sexuality and health.

At the Royal College of Art Helen Hamlyn Centre, we have developed a set of research methods that broach these issues through one-on-one ethnographic interviews and interactive activities that are designed to engage respondents in comfortable and respectful conversation about sexuality and health.

We focus on three major areas: self-perceptions related to the ageing process, social networks, and access points. Examining self-perceptions elicits valuable insights about how older people understand ageing and sets the tone for a comfortable conversation on changing physical, psychological, emotional, and sexual needs that accompany the ageing process. Asking older people to map out their social networks allows us to understand who they go to for health advice and who they speak to about matters pertaining to sexuality. Lastly, asking older people about the range of sources they go to for information allows us to understand what kinds of media messages they trust, which in turn helps us situate our campaign design in the context of their everyday visual environment.

Each set of questions begins with inquiries that are more general in focus, intended to set the context for more specific insights that respondents can choose to volunteer when asked more targeted questions related to relationships and sexual health. We follow the interview with an exercise that specifically identifies respondents' needs with regard to sex and sexuality. Structuring this portion of the respondent interaction as an activity departs from the standard interview structure, inviting immediate and direct responses to words and images. We believe that this method of inquiry yields valuable insights for graphic design.

First, we ask our respondents to look at a list of sexuality-related 'needs' we have written onto post-it notes that range from 'climax' and 'intercourse' to 'emotional intimacy' and 'companionship,' asking them to contribute needs that we may not have considered. Next, we ask them to organise the post-its into separate columns that indicate whether each specific need is more pertinent to youth, pertinent for someone their age, or pertinent to both younger and older people. Finally, we ask respondents to review a series of images that vary widely in their portrayal of older people's sexuality, and then to describe the images in relation to the needs they have just defined for themselves.

The ten respondents interviewed for this study include individuals who range from age 51 to 75; male,



What are we missing?

The struggle of man against power is the struggle of class against class.



AGE
work

HEL

female, and transgendered individuals; straight and gay-identified individuals; and individuals who ranged from 'polyamorous' to 'committed' in terms of their relationship status. In addition, I interacted with a group of older women to obtain preliminary feedback on exploratory design ideas and directions.

These interviews do not attempt to comprise a statistically representative sample of older adults in the UK. The goal of this research is not to reproduce previous, large-scale studies about older people's sexual behaviour and health, but instead to derive insights for effective communication design. To that effect, the ethnographic analysis contained in the following chapter represents a small sample, in-depth engagement with older adults across key demographic characteristics.

While we cannot generalise these findings to the entire older UK population, this research serves as a sound basis on which we can begin to understand how older people themselves register the intersection of sexuality and ageing, and a foundation on which we can design campaigns that successfully vocalise their sexual needs and aspirations.





I miss him every day.

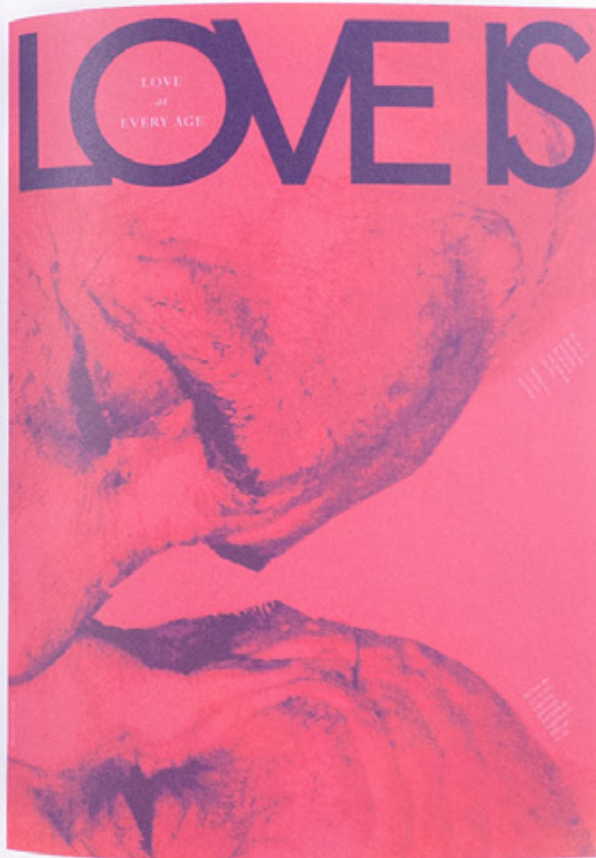
LOVE IS

'Love Is' is a public communication campaign aimed at mainstream audiences encouraging them to respect older people's right to intimacy.

The campaign is designed to combat stereotypes and stigmas by portraying older people's sexuality as dignified and respectful – an essential first step for including them in the conversation about sexual health.

By using intense colour and intimate framing, the designs highlight the physical contact essential for human beings at all ages, focusing on the emotional connection between the older adults depicted rather than on the act of sex. The small typography near the faces consist of statements made by respondents during interviews, declaring that intimacy is a right and not a privilege.

The following spread shows how the posters could be applied as a unified campaign in a public context.



I didn't know...

that after menopause I needed to protect myself against HIV and other STI's .

Age is not a condom.

Only the use of condoms can protect you from HIV and other STI's.

Now You know.



Read their stories and share yours
(it would help someone else to KNOW).
ageisnotacondom.org



...never married. Why? Well, I don't know, maybe I never found the right one. I've always been a free spirit. Don't get me wrong, I am a decent hard working woman, I'm just very fond of myself and I find it difficult to compromise when it comes to my freedom. Growing up in Yonkers, I saw so much abuse to the women in my family. There was so little they could do to stop it. They were all dependant on men, non-educated; my own mother was trapped at age 26 with three kids to raise and no job. Women in my family just obeyed and quietly lived their lives. Not me! I did everything to become independent. We didn't have the money for a college education but I always found the way to learn things and to work hard to get my own things. I didn't "need" a man to support me. But I did enjoy the company of men, if you know what I mean. I had plenty of boyfriends and some lovers too. I have to say, I've never been a bad looking girl. I like sex, romance, and the company of men. I never wanted children and always made sure I was covered with my birth control pills. I was having fun and at the top of my game. But when menopause came, I kind of forgot all about that, it changed me. I was a great aunt to my nieces and nephews and started some volunteer work on weekends however I wasn't happy. I felt I wasn't attractive anymore, I was very irritable and maybe even depressed. Then it passes, within few years I started feeling much better about myself and I was making plans for my "big comeback" to my active and most importantly my romantic life. I started working out at the YMCA and lost some weight, my skin looked better and I felt more energized. By that time, I was volunteering at the food pantry down on Morrison Avenue and had met some nice people and made new friends. Jeff was someone I met during that time. He was soft-spoken and very charming. We became good friends and often went for walks through Times Square and Central Park and I really love those areas of the city. Jeff was easy to talk to and was interested in knowing more about me, my life and you know all that stuff. He was into me! I had an intimate relationship with Jeff for a few weeks. I wasn't "in love"; it was just nice and relaxing. We chatted, we made love and I laughed a lot. I was thrilled to have my lifestyle back and been able to do it. I missed him a lot when he left New York and moved back to Florida. A year later I felt a bump on my breast and decided to get a checkup. The doctor suggested a series of tests including a mammogram. I felt terrible and decided I take an HIV test as well. I said, "What do you mean I need these tests are for prostitutes not for me!" After a week I got the results. I realize that having unprotected sex with Jeff was a mistake including HIV. I didn't know that after menopause I was at risk for HIV and other STIs I thought I was invulnerable. My HIV test turned out to be negative. I know that condoms will keep me protected.

Brigitte, 62.

I AM **56** AND I

WITH **HIV**.

→ www.ogeisnotacondom.org

BE INFORMED. STAY SAFE.
GET TESTED.



www.ogeisnotacondom.org

© JIS Decaux

www.agescreeninglab.org

I AM **56** AND I

WITH **HPV**

BE INFORMED. STAY SAFE.
GET TESTED

NYC

A billboard advertisement for HPV screening. The background is a vibrant blue. The word "HPV" is written in large, stylized, yellow-outlined letters. A yellow arrow points from the text "www.agescreeninglab.org" to the top of the "H". The text "I AM 56 AND I" is on the left, and "WITH HPV" is on the right. At the bottom, it says "BE INFORMED. STAY SAFE. GET TESTED" and the NYC logo.

© JIS Decaux

www.agescreeninglab.org

I AM **67** AND I

WITH **HPV**

BE INFORMED. STAY SAFE.
GET TESTED

NYC

A billboard advertisement for HPV screening. The background is a vibrant pink. The word "HPV" is written in large, stylized, yellow-outlined letters. A yellow arrow points from the text "www.agescreeninglab.org" to the top of the "H". The text "I AM 67 AND I" is on the left, and "WITH HPV" is on the right. At the bottom, it says "BE INFORMED. STAY SAFE. GET TESTED" and the NYC logo.

© JIS Decaux

www.agescreeninglab.org

I AM **73** AND I

WITH **HPV**

BE INFORMED. STAY SAFE.
GET TESTED

NYC

A billboard advertisement for HPV screening. The background is a vibrant green. The word "HPV" is written in large, stylized, yellow-outlined letters. A yellow arrow points from the text "www.agescreeninglab.org" to the top of the "H". The text "I AM 73 AND I" is on the left, and "WITH HPV" is on the right. At the bottom, it says "BE INFORMED. STAY SAFE. GET TESTED" and the NYC logo.

www.aids2010.org







GET UPDATES ▶

PROJECT MAP ▶

BLOG ▶

DONATE TO IPA

PARTNER WITH IPA

FIGHTING POVERTY WITH INNOVATION, EVIDENCE & ACTION

ABOUT
IPA

OUR
WORK

RESEARCH
INITIATIVES

SCALING UP
WHAT WORKS

OUR
PUBLICATIONS

PROVEN
IMPACT

GET
INVOLVED

BEST VALUE FOR RAISING SCHOOL ATTENDANCE

For only 50 cents per child per year, deworming can cut school absenteeism by a quarter. [LEARN MORE](#)

[DONATE TO PROJECTS LIKE THIS](#)



[RESUME](#)



IPA LATEST

Request for Proposals - Financial Products Innovation Fund

AUG 16/11 | [IN THE NEWS](#)

The US Household Finance Initiative (USHFI) at Innovations for Poverty Action (IPA) is...

2010 Global NGO Deworming Directory

AUG 15/11 | [IN THE NEWS](#)

Any NGOs involved in deworming activities are invited to submit to the 2010 Global NGO Deworming Inventory.

Esther Duflo Bribes India's Poor To



Finding solutions that work.

Innovations for Poverty Action (IPA) applies **rigorous techniques** to develop, test and scale up proven solutions to real-world problems faced by the poor in developing countries. [LEARN MORE ▶](#)

[PARTNER WITH IPA](#)

[DONATE TO IPA](#)

FEATURED RESEARCH

GIRLS SCHOLARSHIP PROGRAM IN KENYA

Approximately 85% of primary school age children in western Kenya are enrolled, however only about one-third of students finish primary school. Dropout rates are typically higher for girls. Results suggest that the Girls Scholarship Program led to persistent test score gains in pupils from





Smiles For Children
Improving Dental Care Across Virginia





Office of the Special Representative
of the Secretary-General for
**CHILDREN AND
ARMED CONFLICT**



**INTERNATIONAL COALITION
AGAINST ENFORCED DISAPPEARANCES**



International Freedom of Expression Exchange: The global network for free expression



**INTERNATIONAL HUMAN
RIGHTS ASSOCIATION**

Promoting Education and Research on Human Rights





International **Crisis Group**
WORKING TO PREVENT
CONFLICT WORLDWIDE



OxfordResearchGroup
building bridges for global security

DISPENSERS FOR SAFE WATER PROGRAM

Nearly 2 million children around the world die each year from diarrheal disease caused by unsafe drinking water. Chronic diarrhea in early childhood can contribute to malnutrition, physical stunting, and problems with cognitive development. Children can't attend school, and parents spend time caring for them instead of working.

IPA's Dispensers for Safe Water program works to prevent water-borne illness and death by providing communities with the Chlorine Dispenser System (CDS), a point-of-collection water treatment technology. A randomized evaluation of the CDS in western Kenya found a six-fold increase in the number of households with detectable chlorine in their water. The estimated cost of an at-scale CDS program in western Kenya is less than \$0.50 per person per year.

In 2011 in western Kenya we increased the number of people with access to safe water through dispensers from 50,000 to 400,000—a 700% expansion. This rapid growth was enabled in large part by our partnerships with local organizations and several public institutions, including the Kenyan Ministries of Health and Education. Over the next five years, we plan to reach 6.5 million Kenyans with the CDS.



DISPENSERS
FOR SAFE WATER

Dispensers for Safe Water also launched five pilot programs through partner organizations in Haiti in 2011. **To date we have installed over 100 dispensers throughout Haiti reaching more than 20,000 people.** We are working with both local and international organizations to scale our presence there to reach one million Haitians within the next few years. CDS programs in Bangladesh and India also saw significant expansion in 2011.

In 2012, Dispensers for Safe Water aims to introduce the CDS in Uganda, Rwanda, and Ethiopia, and then expand our projects further across East Africa and South Asia.



Photo by Jonathan Kallen

















CHLORINE
DISPENSER



BU MAJI YA KUNYWA































Alethia \longrightarrow Action^x \longrightarrow ?

Evidence

Action



Evidence
Action



Education Policy
Initiative

Evidence
Action



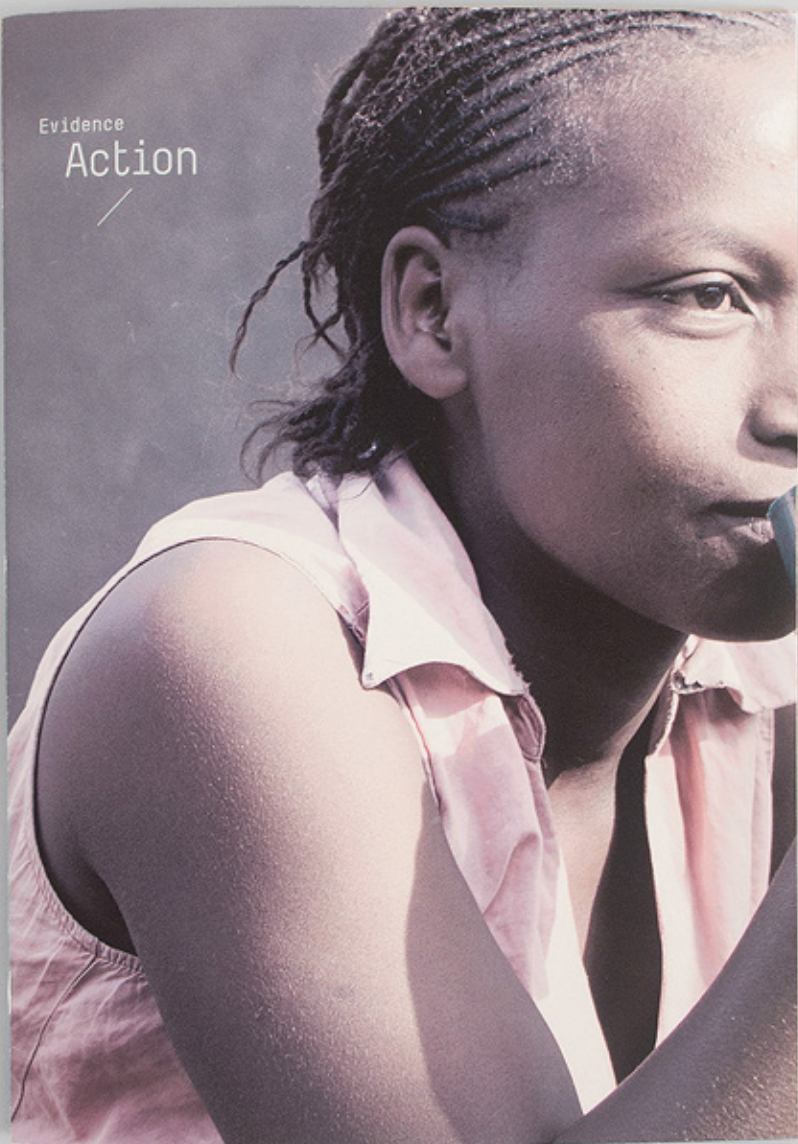
Dispensers for
Safe Water

Evidence
Action



Deworm the
World Initiative

Evidence
Action





There is a gap

between what
researchers believe
is effective in
development & what
is being implemented
on the ground.

Women in Boko
village using
the chlorine
dispenser at the
public water
source to treat
their water.

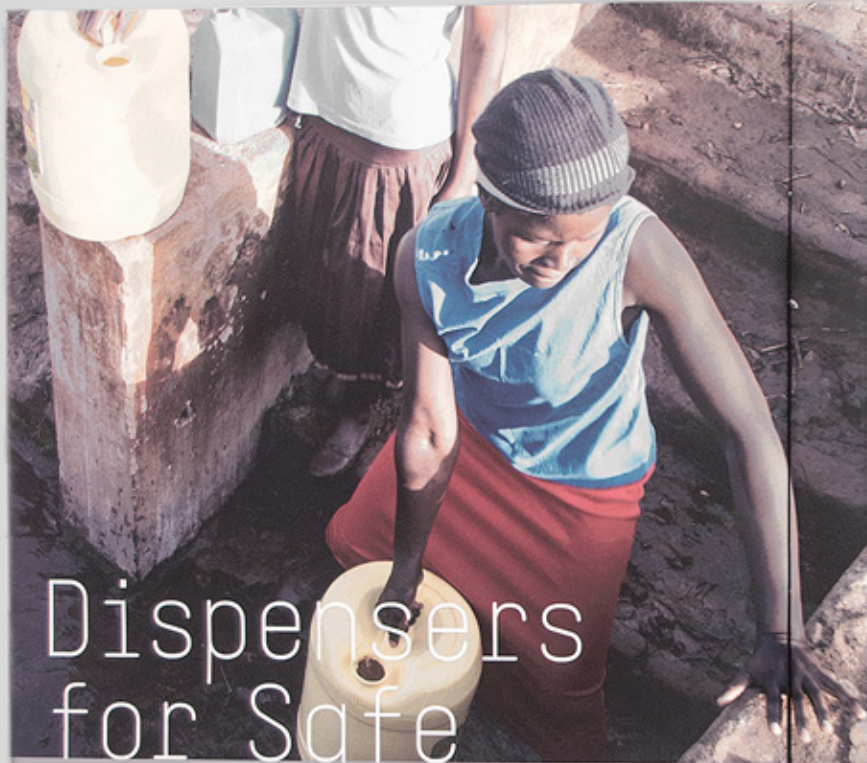


With 2
evidence-
based
initiatives,

Dispensers for Safe Water & Deworm the World,
Evidence Action translates research into
tangible results.

Evidence Action creates proven development interventions
and crafts sustainable models for implementation and
effective scale-up.

We only scale interventions whose efficacy is backed
by substantial rigorous evidence. We target cost-effective
interventions that can potentially improve the lives of
millions. We identify innovative financing mechanisms to
demonstrate sustainable scaling and build best practice
operational models. We veraciously self-evaluate, learn and
improve our models for scaling with a razor-sharp focus
on impact and cost-effectiveness.



Dispensers for Safe Water

With an innovative chlorine dispenser technology, Evidence Action provide a simple, affordable solution for poor areas where people lack access to safe water from a piped system.

Each year, 1.8 million children die from waterborne diseases such as diarrhea and cholera.

Chlorination
has been shown
to reduce
diarrhea by 41%.

Dispensers for Safe Water's mission is to provide access to safe water for vulnerable populations through the Chlorine Dispenser System, an innovation developed in 2007 through collaboration between Innovations for Poverty Action and research scientists at Harvard University and the University of California, Berkeley.

Community members collect their water and, using the chlorine dispenser located at the water source, chlorinate water with a simple turn of the valve. Randomized evaluations of the chlorine dispenser system indicated that the program resulted in a six-fold increase in the number of people treating their water with chlorine.



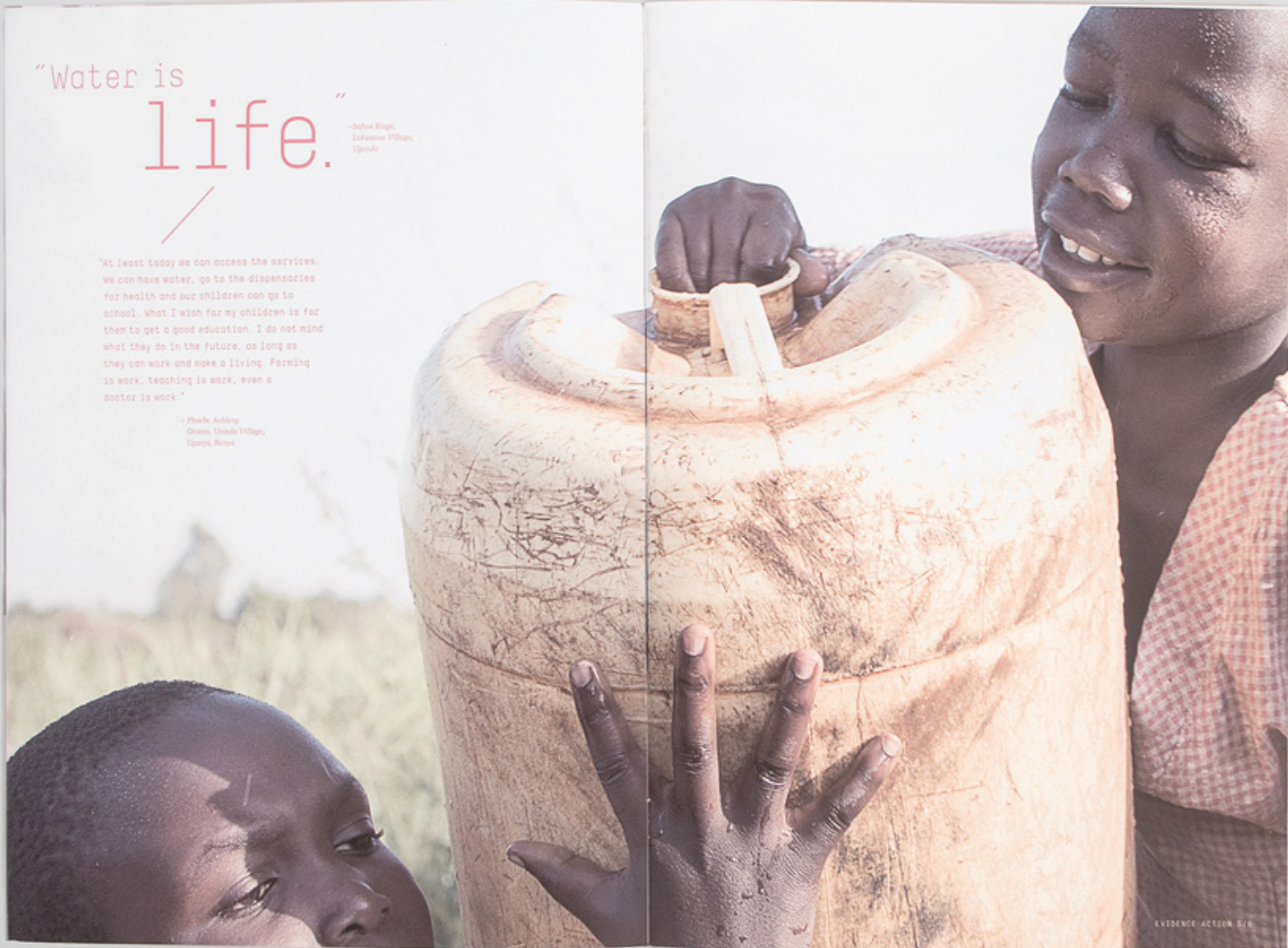
Evidence Action conducts community education meetings that stress the difference between clear water and safe water, and supervises the election of local promoters to encourage dispenser use. Our research suggests that households with a representative at community education meetings are significantly more likely to use chlorine.

"Water is
life."

—Sofia Bign,
Lufwama Village,
Uganda

"At least today we can access the services. We can have water, go to the dispensaries for health and our children can go to school. What I wish for my children is for them to get a good education. I do not mind what they do in the future, as long as they can work and make a living. Farming is work, teaching is work, even a doctor is work."

—Phoebe Ashling
Orangi, Orangi Village,
Karachi, Kenya





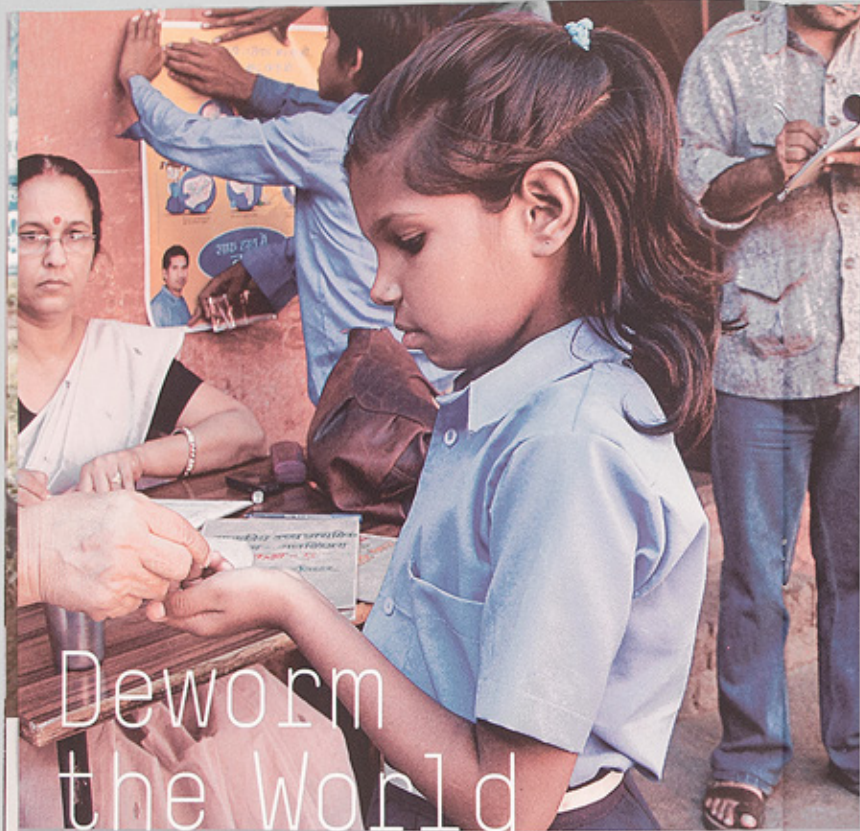
*Top: Photo taken by villager Charles Ochieng of Spenje Village, Kenya with disposable camera.
Bottom right: Dispenser for Safe Water staff conducts random visits to test households' water
for chlorine at a and 12 months after the dispenser has been installed. Adoption is measured by
testing around household drinking water samples for Total Chlorine Residual with Black
Color Wheel's testing system.*

Similar to what people
in developed countries unconsciously
appreciate
every day.

this intervention enables a villager to access water with a security and convenience when opening the tap for less than \$0.50 per person annually at scale. To overcome the financing barrier, Dispensers for Safe Water is pioneering a carbon financing program to cover on-going costs. Carbon credits are generated because chlorination enables people to drink clean water without having to boil it.

Serving over 1 million people in East Africa, DSW is rapidly expanding and creating a model that builds sustainable cost-effective infrastructure to eliminate an important health-based poverty trap.





Deworm the World

School-based deworming is universally recognized as a safe, simple and cost-effective solution. Why have few national governments with high worms prevalence implemented a widespread deworming program?

Over 600 million school-age children are at risk of being infected with parasitic worms.

Regular treatment
can
reduce school
absenteeism by 25%.

These infections are chronic and widespread, harming children's health and development and limiting their participation in school. Local governments have tried to implement deworming programs but have run into internal bureaucratic problems. Evidence Action addresses these problems head-on by serving as a liaison between the ministries of health and education.

The benefits of school-based deworming are both immediate and enduring. Regular treatment raises the likelihood children stay in schools and can increase adult earnings by over 20%, and at a cost of less than \$0.50 per child per year.

A child receives deworming pill from a teacher in Rajasthan village. Achieving massive scale at a low cost is possible by leveraging the existing educational infrastructure and training teachers to deliver deworming medication.

“Only when my children
finish school, I will be

proud.”

—Eusea Eshelien,
Nesenge Village,
Uganda

“For all of us hunger and death are our biggest fears. I have seen many problems, and seen many sicknesses. But now things are getting better. I want my children to have peace in the future and get educated. I am also still studying and so when I can get a different job I can support my children further.”

—Eliper Nanyo
Obwangi, Ombi Village,
Uganda, Kenya



Rigorous evaluations have shown deworming impacts education, health, and future income. Students treated for intestinal worms are 4% more likely to report being in "very good" health as young adults. Treating a child for intestinal worms leads to a more than 4% increase in the average number of daily meals they eat later in life. Deworming a child leads to an average increase of 11% in the hours worked each week as a young adult.



Our work to massively

scale-up school-based deworming
programs globally includes:

Technical assistance: From initial program design through to program implementation, we provide a technical assistance package to increase government capacity

Strategic support: Tailored to a country's needs, we may match drug donations, facilitate the distribution of deworming tablets, advise on targeting, teacher training, and effective monitoring and evaluation systems. To date, Deworm the World has already benefitted over 37 million children in 27 countries around the world.

Advocacy: Generating support for deworming at the global level through inclusion of deworming in international initiatives and frameworks, to the country level working with Ministries of Health and Education





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the duck egg boy

the duck egg boy 1 1

I had my first crush when I was



His name was Stephen Golden.
I kid you not.

Stephen was amazing at



THE BOOKS OF STEPHEN KING



During recess, I would sit and
watch from the sidelines.

MaMa

He was also the first boy I knew
to put gel in his hair.
As fate would have it, his dad
was the school pastor.

THE DUCK 159 904 474



I knew right then that I was going to hell for sure.



WISD?

In Bible class, we learned about Sodom and Gommorah, and how the gays were an abomination much like the Satanists in Haiti. But we were supposed to show them love because that's what Jesus would do. And so I prayed for compassion. And secretly, in my heart of hearts, that Stephen would like me back.



I can be your friend for today
if you want.





I had also discovered the
Internet and, along with it,

P



pornography. The definition of pornography was
"any visual matter" involving sexual activities
that arouses a response."

ography



I could not understand how anybody
could be attracted to women who
behaved like the dogs in the Beggin
Strips commercials. The men were
downright ugly. I was not looking
forward to puberty.





Membership Benefits Include

- Monthly newsletter
- "Pyramid" quarterly journal
- Discounts at AYCO events
- Access to member forums and exchanges
- Opportunity to promote your program or organization

Membership Annual Rates

- Youth \$25
- Associate \$50
- Full \$70
- Organization \$200
- Partner \$500

Visit our website, email us at info@americanyouthcircus.org or call (914) 441-8834 to join!



american youth circus organization

Make A Donation

Donations to our scholarship fund help youth with limited means come to our events. Visit our website to make a donation, or send a check to our mailing address:

The American Youth Circus Organization
29 Dempsey Avenue
Princeton, NJ 08540

Come To A Festival

Watch out for a regional youth festival near you, or take a trip to our biennial AYCO Festival or Educators Conference.

Check our website for details.



www.americanyouthcircus.org



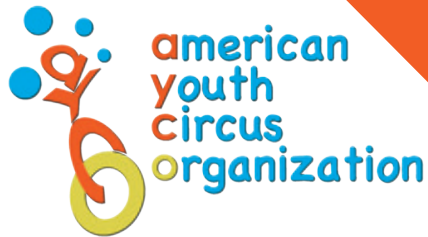
Registered business address: PO Box 96, Temple, NH 03084 The American Youth Circus Organization is a registered 501(c)(3) non profit organization. Tax identification number: 91-2148358



Promoting The Participation
Of Youth In Circus Arts







Vol. 1, Issue 1

The Journal of American Youth Circus



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Letter From the Editor

What a wonderful journey putting together this first Journal has been. We had no idea when we decided to throw this party if anyone would come; we could put the call out for submissions, but if no one sent anything in, we couldn't very well write all the pieces ourselves.

I should have known that the circus community would, as it does with ensemble ventures, come through with flying colors. You did. My expectation for the number of submissions was exceeded about five times over, not even including the various emails with general queries, article suggestions and ideas. This enthusiastic response is all I need to know that you folks get it: The voice of Pyramid is your voice. This baby belongs to YOU.

The diversity of perspectives and ideas represented in your submissions is beautiful and astounding to me, as is the natural resonance and alchemy that rings between them. Read, and you'll see what I mean! It's a kind of magic, really. Jackie Davis addresses the need for us to think about the ways we can best serve our students as whole people, beyond skill instruction – and Aileen Moffitt, writing from the opposite coast and knowing nothing of Jackie's article, describes the self-awareness and teaching strategies that have helped her build a program achieving exactly this. The Stone Soup Circus in New Jersey writes about an evening shared with some amazing professional mentors – while Iking Bateman, an eighteen-year-old performer with the St. Louis Arches, speaks of being on the cusp of becoming one of those professionals, himself. It's that kind of kaleidoscope, many times over. It's beautiful. It's AYCO.

This is what I dreamed of when I volunteered at the Educators' Conference last August to work on the Journal: A mirror big and beveled enough to hold all of us, coast to coast, every kind and size of program, every sort and age of youth performer, every possible perspective on teaching and learning circus. It's a mirror by which we may not only better see and understand ourselves, one another, and our work, but also by which we may communicate, sharing ideas and resources.

I hope you enjoy reading this first issue. If you're not a member of AYCO, I hope this will encourage you to join. And I hope each one of you reading will consider adding your voice, your perspective, your knowledge to the mix.

Keep the submissions coming!

- Laura

Youth Circus Performer Interview:

Iking Bateman

My name is Iking Bateman and for six years I've been a member of the St. Louis Arches, a youth circus troupe from Circus Harmony in St. Louis, Missouri. I also work at Circus Harmony as a teacher for younger circus students.

I was twelve when I joined the circus. Being in the Arches taught me trust, respect, teamwork and focus – everything you need to know to work with fifteen other kids of different ages. The biggest thing circus did for me was to keep me on the right track – so much of my time was consumed with circus I had no time for anything else. That meant no hanging out with the guys on the block, and the more time I was away from that, the more I started to think that that was stupid stuff out in those streets.

I recently graduated high school and have big plans: I want to make circus a career. In February 2011 I will audition for École Nationale de Cirque in Montreal, one of the best circus schools in the world. I would love to make it in, finish the three-year program and then sign with a circus.

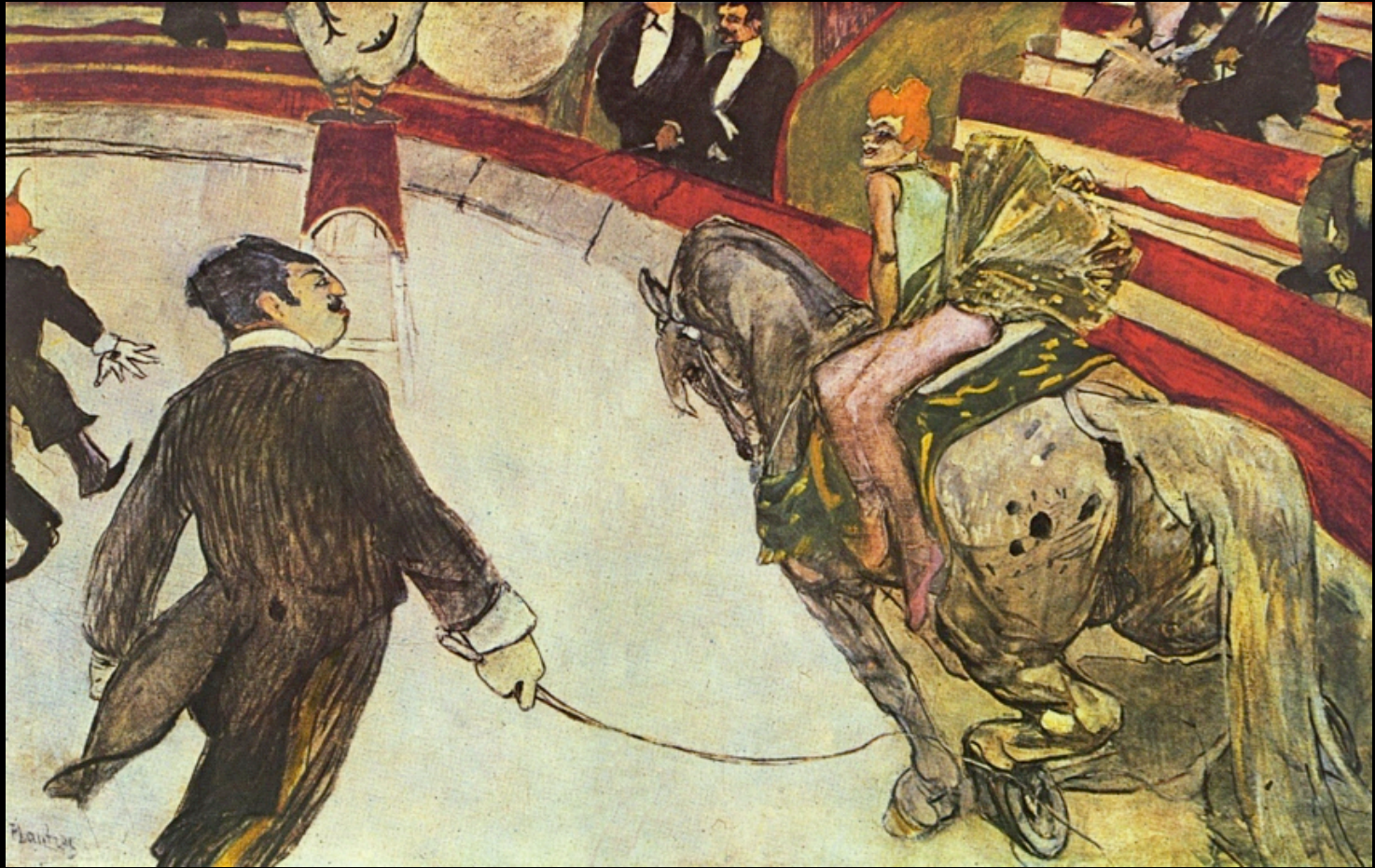
I would also love to meet some actors and get into movies, starting with stunts and then learning to act, and hopefully one day make my own movies.

That's my experience with circus, and how it changed my life.

Iking Bateman is a senior member of the St. Louis Arches, recently featured in the award-winning documentary "Circus Kids." In 2007 Iking became the first member of the Arches to learn a round-off-double-back somersault, and is to date the only troupe member who has performed it.



Above Photo: Iking Bateman in the air above the St. Louis Arches at the 2007 AYCO Festival in Illinois. — Photo: Jim Cole



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CIRCUS

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AND NEW STARS.

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MEET.

R. FOSSETT

IN AN ENTIRELY NEW ACT ON HORSEBACK AS THE LIFE GUARDSMAN.
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LIFE GUARDSMEN

Re-Engagement of MONS.

LEVON & CARL

Travelling Circus of

BIMBO!

Who is received every night with thunders of applause.

Re-Engagement of

MILLIE RIENZIE

The great Globe Tumbler, Juggler and Acrobaticist.

MRS. R. FOSSETT

England's Premier Equestrienne, in a dazzling Act of Horsemanship

FUNNY HARRY

The Drollist of Drolls in New Scenes.

MIDDE BEATRICE

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Her style is graceful, her mimicry wonderful, her songs and the height of daring, and her sympathetic performance of tragedy through
various positions is pronounced by all who have seen her to be the Acme of Equestrian Art.

First Appearance of

W. LYNCH

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A
RING!

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american youth
CIRCUS
organization



PYRAMID

THE AMERICAN YOUTH CIRCUS ORGANIZATION MAGAZINE

Photo: Amy Cohen
for ACO

A MESSAGE FROM AMY COHEN

WHAT'S

ABOUT

Founded in 1987, the organization is a 501(c)(3) nonprofit that provides a safe, fun, and educational environment for youth circus artists, educators, and the public. We are currently in the process of rebranding our organization, including our logo, website, and social media presence. We are seeking a designer who can help us create a new visual identity that reflects our mission and values.

STAFF

Executive Director
Amy Cohen
Board President
David Johnson

BOARD

Chair: David Johnson
Members: Amy Cohen, David Johnson, [Name], [Name], [Name], [Name], [Name], [Name], [Name], [Name]

DESCRIPTIONS

Project description: We are seeking a designer to create a new visual identity for the organization, including a logo, website, and social media presence. The project will involve research, conceptualization, design, and implementation.

KEEP IN TOUCH

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Dear Members,

2013 is sure to be filled with excitement for the ACO community. I'm pleased to announce that registration is open for the 2013 ACO festival. This biennial gathering of youth circus artists, educators, and enthusiasts is not to be missed. Check artists, educators, and the folks at SAHCO will be our hosts in Seattle, WA, from August 14-18th, and we will be using an online work-alike registration system this year--so no more waiting in lines to sign up! In other news, the serial teacher safety program is in process, beginning with a batch of beta tests in preparation for our public release. We are also pleased to welcome our newest board members: Jenn Peltzman from The Circus Project in Portland, Oregon, and Curtis Peltzman from Amazing Drank Circus in Nyack, New York, and to introduce the 2013 Festival Youth Leader Scholarship in honor of Zoe Brookner, contributions to ACO.

The big news for this issue, however, is our new visual identity. This process has been a labor of love for many, and I'd like to express a debt of gratitude to everyone who contributed: to the ACO founders, who shared their wisdom and organizational history; to the PR committee, a dynamic and knowledgeable group who advised us on strategy; to the visual identity working group, who met bi-weekly to consult on the design process; and to board member and PR committee chair Duane Wall, who devoted himself to making this new identity a reality and acted as a daily sounding board for myself and our designer Andy Chen,

which brings me to Andy. It's hard to put into words what it is like working with a visionary, and Andy is a visionary if I've ever met one. He has already invested over 300 hours of research, creation, and design, to make this change a reality. A true believer in the importance of ACO and in the power of circus as an art form and life tool, he has encouraged us to be bold and progressive, and the result, which you are reading now, is more beautiful and stirring than we ever could have imagined. And so, on behalf of myself, the ACO board of directors, the PR committee, and the visual identity working group, I would like to express our public thanks to Andy Chen for his countless contributions and continued support of ACO.

The new Pyramid is just the beginning. By the 2013 festival, we will have implemented our comprehensive new look, which will include a new website. I have confidence that this new public face represents the energy and vitality of our organization, and I'm honored and excited to be leading us through this invigorating period of growth.

And with that, let the magic unfold.

Sincerely,

Amy Cohen
Executive Director

GRANT WRITING SUPPORT

BY TERESA
KOCINEC

If you are committed to producing long-term educational or charitable impact, grants may be an investment of staff time and other resources that offer compelling ways to make the effort worthwhile in the end.

The first step is to establish either SOI or SOI-run under grants to a mission, corporate and government grants. The next challenge is to identify strong funding prospects for your program. The Foundation Center is a helpful starting point, offering an online database of grant makers and grants. That said, only those in the field of nonprofit development, I have advised grant seekers, have an employer's commitment to support a specific program. "Corporis Mundi" which is dedicated to outdoor research at-risk youth.

Rather than looking for targeted circles to identify institutions interested in supporting key attributes (researched include youth development, social mobility, physical fitness, and economic development), when you are in a program that aligns with the funder's interests. For instance, for a funder interested specifically in arts education, you might emphasize your staff's professional achievements, such as the performance of your instructors and the performance outcomes of your students.

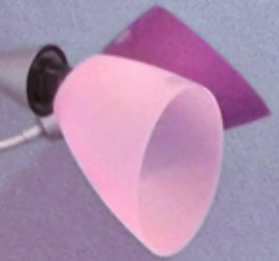
But what the circles really need is to understand the value of the program. Major entities, such as the National Endowment for the Arts, are looking for ways to support your program to really understand the value of your program. Going forward, it will be critical to track the impact and relevance of your many benefits.





AMERICAN YOUTH CIRCUS FESTIVAL
School of Acrobatics &
New Circus Arts Seattle, WA
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Praxis



THE
HAWAIIAN
YOUTH
COUNCIL

THE AMERICAN YOUTH CIRCUS
ORGANIZATION MAGAZINE

SUMMER 2013
VOLUME 3 ISSUE 2

THE
HAWAIIAN
YOUTH
COUNCIL

ABOUT

Founded in 1998, the American Youth Circus Organization (AYCO) is a non-profit organization that promotes the participation of youth in circus arts by organizing festivals and conferences for youth and circus educators, advocating for circus education, generating and sharing resources and information, and setting guidelines for safety in circus education and practice.

For information about events, membership, or to get involved, visit americanyouthcircus.org

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SUBSCRIPTIONS

Subscriptions to Pyramid are a benefit of AYCO membership. Please visit americanyouthcircus.org to become a member. We invite any reader with a circus-related story, opinion, review, poem, quote, or artwork to submit to Pyramid.

KEEP IN TOUCH

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Dear Members,

One question we have to ask as an organization is

How can AYCO cultivate a feeling of community beyond our in-person events?"

As Pyramid develops, we hope it will connect and inspire our community, nationally and globally.

Since our last issue was released, we've received a lot of great contributions for future issues—please keep them coming! Our beautiful new issues are being viewed all over—in homes and circus spaces around the country, in an art exhibit at the Rhode Island School of Design, in the offices of performing arts organizations around the world.

This issue we've got a great line up. There's an interview with a new circus collective comprised of former youth circus artists and information about ASCA, a new social circus network in Southeast Asia, as well as advice for first time AYCO festival-goers.

Finally, I'm thrilled to introduce Natasha Shatzkin, our first young leader scholar who we profile in this issue. Natasha will be attending the 2013 AYCO Festival in August thanks to contributions from the AYCO board. Young leaders like Natasha affirm the strength and growth of our community.

Can't wait to see her—and all of you—in Seattle!

Amy Cohen
Executive Director



Photo courtesy of Wendy Kaczinski

How long have you been doing circus?
Five years.

What do you love most about circus?
Circus brings together people who might not normally interact. The circus world is often more about collaboration than competition, which serves to create a strong community of people who support each other. There is a high level of innovation and creativity, and since circus encompasses a variety of skills and styles, everyone has a chance to find their niche.

What do you find most challenging about circus?
Finding the time to work toward my goals. Being a high school student with a demanding schedule, I have difficulty fitting in all the circus I'd like to do.

What tricks are you currently mastering?
Doing a forward roll on the tightwire. Juggling five balls. Perfecting riding the ultimate wheel.

What are you looking forward to most at the 2013 AYCO festival?
Where I live, circus is considered a bit of a novelty, so I'm excited to be among people from all over the country who have circus in common. I hope to connect with people who can teach me how to develop as a performer, teacher, and director in the circus.

What inspires you to be a leader in your circus?
I am so inspired by the sheer enthusiasm of the kids in Stone Soup Circus to collaborate. Because they work together so well, and enjoy doing so, their skill set is irrelevant to the success of each performance. The freedom to create is also inspiring. I have the opportunity to lead performances and teach in different ways, which lets my creativity go—important to leadership, and not something that occurs in any other aspect of my life.

Any advice for other youth who want to be leaders?
One key part of being a leader is earning people's respect. To do that, you need to pay attention to people's concerns and address them—engage them in the creative process, be fair, kind and firm, be prompt, and be straight forward about what you need to say. You also need to show people that each one of them is as important as any other.

The Youth Leadership Scholarship recognizes, supports, & encourages AYCO festival attendance for young people 21 and under who are committed to active roles of leadership in promoting the participation of youth circus arts and developing the sector.

The scholarship was created by the AYCO Board of Directors to honor the visionary leadership of Zoë Brookes, who escorted AYCO through a pivotal transition period from 2010 to 2012. The scholarship includes a full festival pass to the 2013 American Youth Circus Festival, lodging, a small travel bursary, and a one year AYCO membership.

In 2012, a group of ten students at the National Circus School of Montreal formed a new circus company, Frequently Asked Questions.

Most of FAQ's members are from the USA. Pyramid chatted with 3 of them—Eric Brown, Aaron Marquise & Lindsay Culbert-Olds—about youth circus and their experiences creating a contemporary circus company.

So you are all are all students National Circus School of Montreal—what's that like?

EB: ENC is a great program. There is nowhere else I would rather be going to school.

LCO: We live, eat, and breathe circus. Not only do we get training in our specialty, but we also have classes in dance, acrobatics, acting, music, circus history, as well as special opportunities to work with different directors and creators. It isn't uncommon for us to be at school for over 12 hours in one day, and again on the weekend.

Did you all meet at the school?

EB: A number of us were friends long before ENC. Patrick, Lindsay, Kia, Danny and myself all toured with Circus Smirkus during the summer.

LCO: I also knew some other members from American youth circus events, like the AYCO festival.

How was the idea for the company born?

AM: Eric brought up the idea up in passing that he would like to get some people together and create a show, an extended version of a project at school.

EB: We wanted to start our company while still in school because we knew that once we're done, it will be more difficult to find time to train together and survive financially.

And the name—where'd that come from?

LCO: It was random. At first, we couldn't agree on anything. Finally, just as we were getting desperate, Eric suggested "Frequently Asked Questions," and we all looked at each other and were like, "Yes, that's it." It reminded us of the questions you get when you tell someone you are in the circus: "Are you a clown?" "Can you swing on the trapeze?" "Does your school have elephants?"

AM: Later, when we got our first business cards, we had the famous quote by John F. Kennedy: "If not us, who? If not now, when?"

What's the hardest thing about starting a company?

EB: Oh man, there are so many challenges. We're a great group of friends but we can also have different opinions, and since we're a collective, we have to take the time to make sure everyone's opinions are heard and respected.

LCO: For me, it's everything that isn't specifically circus-related. We're circus artists, so we love creating, performing, and working together. We know almost nothing about becoming an LLC, or dealing with the bank, or insurance, or especially about finding venues for our summer tour. I've regularly wished I went to both business and law school before starting a circus company.

How did you create material for your show?

EB: Early in the creation process we gathered and talked about where we would like to end up and what inspired us. We brought in photos, videos, and music.

LCO: With these ideas, we did a lot of improvisation sessions in which we threw a bunch of props on the floor, played some music, and explored.



Besides your technical skills, what did you learn in youth circus that still helps you today?

LCO: Patience and the perseverance to get through the challenging times. There will always be that exhausting day-long rehearsal, or the big rain storm that causes unforeseen problems and makes everyone grumpy.

What are some of your fondest youth circus memories?

LCO: Wow, it is so hard to pick just a few. Overall, what stands out for me are the friends I made. They were more like family. Every time we were united we would jump on each other like sisters and brothers. When it was time to leave there would be hours of hugging and tears. I remember the day we all got food poisoning, the day the aerial tights got wet in the rain and we all performed on them anyway. It's funny how some of my fondest memories all come from times when things went wrong!

Where would you love to be in ten years?

EB: Personally, I would love to see FAQ thriving. The United States is just learning how great contemporary circus is. I have seen firsthand how popular and well-received the art is in Europe. Circus turned into an art form has massive potential!

Any advice for kids practicing circus today?

LCO: Do what you love. Don't worry about what is "normal" or "expected" because there always have to be people to break the norm.

EB: It's always changing, isn't it? Personally, a year ago I never thought I would be where I am now. The year before that I felt the same. Circus is a blast. If you love it, never let it go.

For more information about FAQ, check out their website: faqcircus.com

Photo Credit: Renaud Lacroix

INTERVIEW



ASIA-PACIFIC
SOCIAL CIRCUS
ASSOCIATION

An association is really only the sum of its members and the support and services it can offer them. Less than six months since it was founded, the Asia-Pacific Social Circus Association (ASCA) is already a colorful amalgamation of circus and arts groups from different countries across the Asia-Pacific region. To register more than 25 members during this early stage of the association's establishment has been pleasing, but mostly reassuring since the association was founded upon a perceived need for such an association rather than a demand.

Now that it's here, what ASCA eventually amounts to will be determined by the needs of all of its members, and the actions of its founders: Dan Roberts from the Red Nose Foundation in Indonesia, Richard Barber from Makhampom Theatre Group in Thailand, Travis Johnson of the Vancouver Circus School, and Jerry Snell from Circus Action International, and with the support of Cirque du Soleil. ASCA's primary responsibility is to connect like-minded people and encourage communication between them. During our start-up phase we have focused on making new

Jacqueline Wales is the coordinator for the Asia-Pacific Social Circus Association, based in Jakarta, Indonesia. For more information about ASCA, visit them online at ascasociation.wordpress.com



Photos courtesy of Asia-Pacific Social Circus Association



It will be by no means an easy feat to bring community workers from all over the Asia-Pacific to Jakarta, but it will be worthwhile, and productive, a chance for ASCA members to meet and shake hands with many of the people they have come to know through their online communications. No matter where they come from or the circumstances they operate within, they will find common ground through the practice of social circus and arts in which they are all invested.

No matter where they come from or the circumstances they operate within, they will find common ground through social circus.

Closer ties between social circus and arts groups in the region will also feed into ASCA's plan to establish an effective and trustworthy volunteer placement program. We're certain there are plenty of handy and big-hearted people out there who'd like to travel through Asia doing good along the way, and we'd like to connect those volunteers with the right organizations.

In the spirit of offering a helping hand, ASCA also wants to find ways of assisting organizations in pursuing funds for special projects or their sustainability. There are the obvious ways to do this—a letter of support to a potential funder, for example. But we'd like to take things a little further and engage in advocacy and extend our reach to outside our own community. As a non-profit organization without a secure dedicated budget, we know such altruism isn't easy. But we also understand the power of perception and perceptions can change over time. Through whatever means—online communications, self-publishing, events, or mainstream media—ASCA hopes to increase awareness among the general public and potential donors about the benefits of social circus and arts.

At the same time, we hope that by giving a voice to individual organizations, we can facilitate a wider discussion about the issues of living in underprivileged circumstances, and how someone, whether they be a circus performer or a company director, can contribute to change.

acquaintances and spiking people's interest, but we're anxious to begin tackling a long list of ideas and ideals that we expect to deliver on over time.

At the top of our agenda is the inaugural ASCA Festival for October 2013 in Jakarta, Indonesia, where ASCA is currently based and working alongside the non-profit social circus and arts organization the Red Nose Foundation. The festival will encapsulate much of what ASCA intends to be and to do—act as a support network, coordinate the sharing of ideas, experiences, and information, and encourage the growth and development of social circus and arts in the region. The ASCA festival will involve circus skills workshops and a series of presentations and panel discussions addressing issues affecting underprivileged communities and ways in which community workers can assist with the burdens they face.

08.14-18.2013

AMERICAN YOUTH CIRCUS FESTIVAL
School of Acrobatics &
New Circus Arts, Seattle, WA

AMERICAN YOUTH CIRCUS FESTIVAL

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ASAP WORKS FOR CIRCUS

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A GUIDE TO CIRCUS HISTORY, COMMUNITY & EDUCATION



Circus is uniquely positioned as a hybrid of

art & SPORT

with multiple access points. It emphasizes inclusion, creativity, team work, communication, respect, and unity.

Youth Circus is

AWESOME!

I get to create and share
using my body, and I've made
awesome friends.



TYPICAL ACTIVITIES IN CIRCUS EDUCATION:

- Aerial acts such as trapeze
- Tumbling & acrobatics
- Balancing on rolling globes, tight wire and unicycles
- Juggling, plate spinning & diabolo
- Clowning
- Dance/Acting
- Contortion
- Play, invention & co-operation

DEVELOPMENTAL, PHYSICAL, SOCIAL, & EMOTIONAL BENEFITS:

- Engages young people in physical challenges
- Demands focused attention & practice
- Fosters collaboration
- Builds self-esteem
- Welcomes diverse body types & talents
- Promotes creativity & problem solving
- Connects youth to an important part of American cultural heritage



STICKERS!



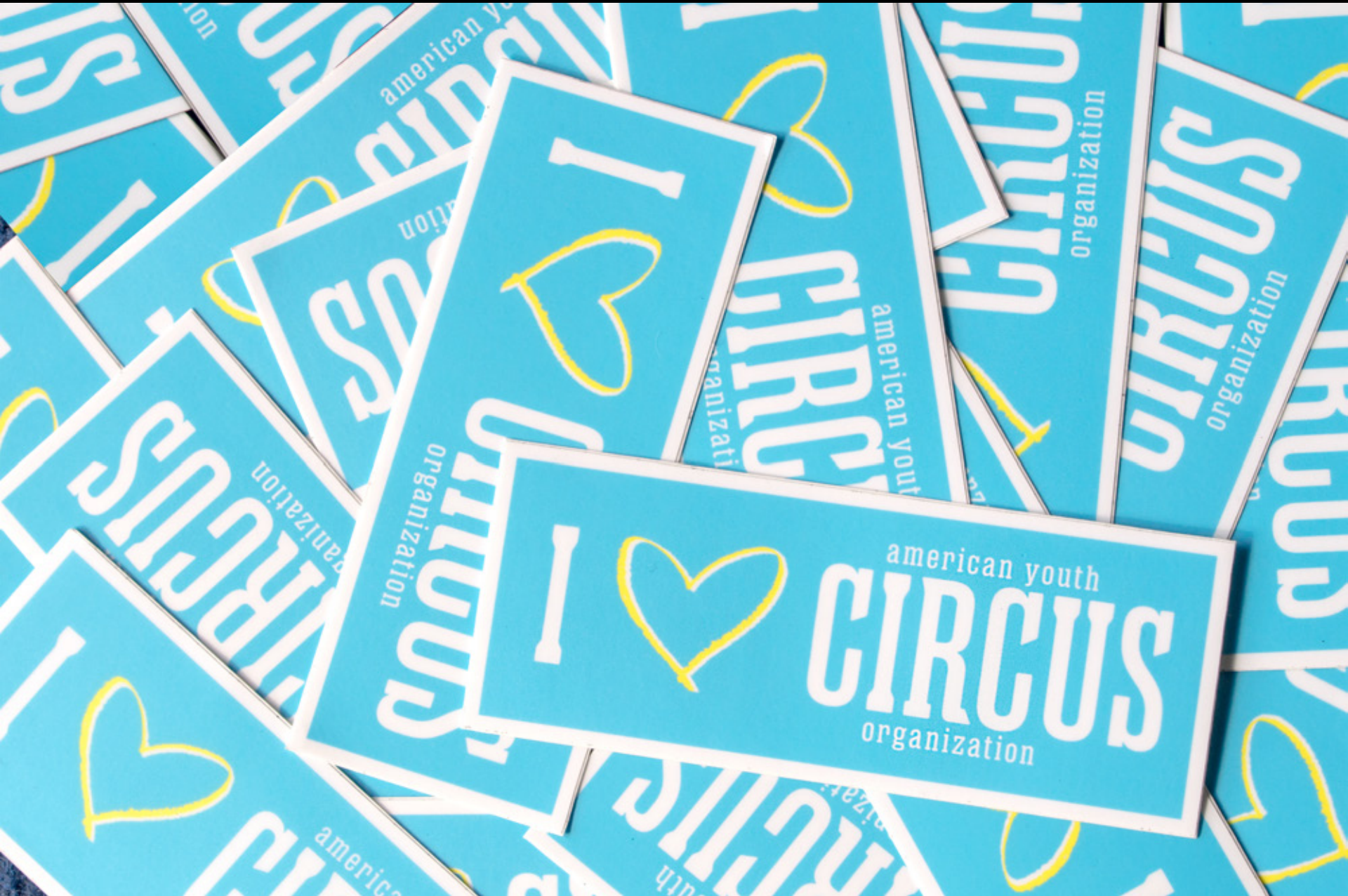
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LIFE

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I  **CIRCUS**
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Main Gym Aerial

I love
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SANCA / Seattle, WA
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Photos from AYCO Festival 2011 by Deborah Grosmark

The American Youth Circus Organization promotes the participation of youth in circus arts.

We connect, assist and advocate for youth circus organizations, educators, performers and professionals across the United States.

Browse this site to learn about youth circus in the US. For access to the full site, and for support in bringing circus arts to youth in your community, you'll need to [become a member](#).

2013 American Youth Circus Festival

Save the Date

AMERICAN YOUTH CIRCUS FESTIVAL

August 14-18th 2013

School for Acrobatics and New Circus Arts, Seattle, WA

More information will be available at americanyouthcircus.org in 2013.

Upcoming Events

[2013 American Youth Circus Festival](#)

14 Aug 2013 • School of Acrobatics and New Circus Arts, Seattle WA

AYCO News

[Knit for Cirkor's new production "Knitting Peace"](#)

21 Nov 2012 8:55 PM • [Amy Cohen](#)

[Circus class study seeks youth who take circus classes](#)

17 Oct 2012 10:38 PM • [Amy Cohen](#)

[Circus Class Study!](#)

06 Aug 2012 4:33 PM • [Amy Cohen](#)

[Circus trainer/ coordinator needed ASAP for Nepalese circus project- FLIGHTS PAID.](#)

23 May 2012 2:57 PM • [Amy Cohen](#)

[Circus Juventas seeking Head Rigger/Technical Director](#)

04 May 2012 5:27 PM • [Amy Cohen](#)

Learn about youth circus across the USA...



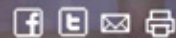
W E L C O M E

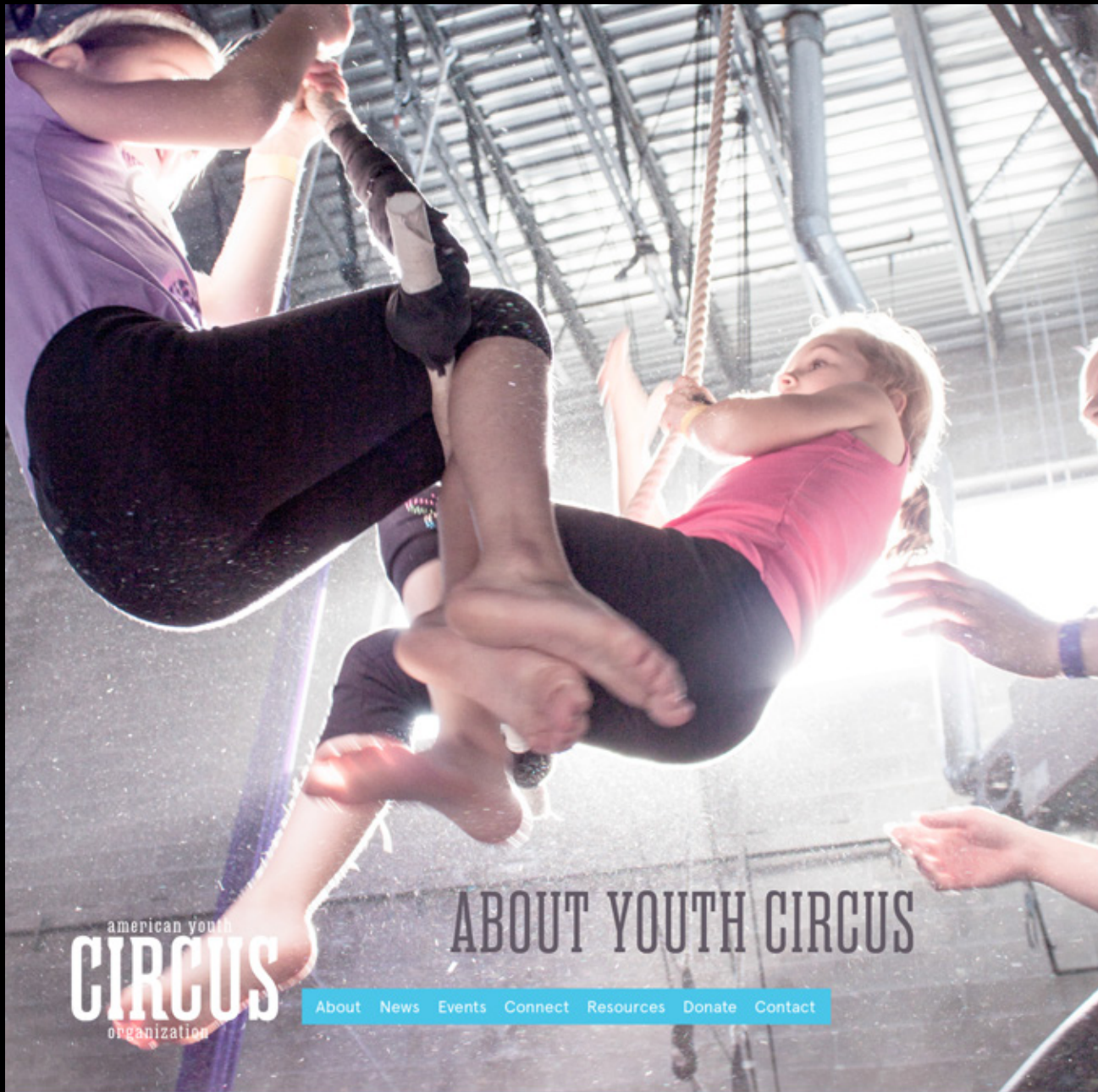
AERIAL CERTIFICATION RESOURCES

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ABOUT YOUTH CIRCUS

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We define “Youth Circus” as people 21 years old and under practicing or performing circus arts.

This includes young people who are learning circus skills at home, within another program or at school, all the way to professional young performers working in traditional circus settings. The American Youth Circus Organization provides an umbrella for all youth circus activity, and our members reflect the diversity of youth circus in the US.

Circus arts can be performed with almost any equipment. Most performers invent their own tricks using whatever they can find.

Also note also that circus is a worldwide tradition and there are different names for the same thing.





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How big is youth circus in the United States?

Our members and supporters account for 8,000 youth who practice circus regularly and we estimate there are at least 2,000 more youth in circus that we haven't yet connected with. A much larger number of youth engage in a circus workshop at least once a year.


Much of work with youth in circus is done voluntarily by youth workers, performers and ex-performers. The sector accounts for around \$10 million in revenue and most youth circuses have budgets of less than \$100k per year.

Most of AYCO's member circuses have been founded in the last 20 years. Even the two largest youth circuses by budget (Circus Smirkus and Circus Juventas) are less than 20 years old. The sector has the potential for major growth. AYCO expects to see 50,000 youth in circus by 2015.

Benefits of Youth Circus

Promotes self-esteem
Promotes a life long commitment to fitness and self-discipline
Encourages non-competitive and collaborative approaches





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What's Included?

Here are some of the typical skills included in youth circus:

- Tumbling
- Aerial techniques such as fabric, trapeze, aerial hoop and corde lisse
- Juggling
- Other manipulative skills such as plate spinning, diabolo, devil sticks
- Balancing skills such as rolling globe, roller boller, tightwire, unicycling and stilt-walking
- Clowning
- Contortion
- Puppetry
- German gym wheel, teeterboard, Russian pole and other specialist techniques

Types of Program

- Circus school:** a center that teaches circus skills; these schools often teach adults as well as youth
- Collegiate:** programs for college students
- Community:** programs designed to bring people together in community (also called social or recreational)
- In-School:** programs that form part of a school curriculum
- Pre-professional:** programs designed to help young people become professional performers
- Recreational:** circus just for fun
- Social circus:** circus programs that have a specific social agenda (e.g. helping children stay in school)

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Thank You

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