

# Circostrada Network

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Street Arts  
and Circus

Professional organisations in Europe

HORS LES MURS



# Street Arts and Circus

## Professional organisations in Europe

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Culture Programme



Education and Culture DG

CIRCOSTRADA NETWORK

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# Presentation

The European landscape of the street arts and circus has greatly evolved in the last ten years.

Federations, trade unions and local networks have been formed in several countries to represent and defend this sector of contemporary creation.

Their activities are essential to promote greater structuring and recognition for an artistic field that continues to receive little support from public authorities and cultural institutions.

As part of the publication activities carried out by our network Circostrada, we have decided to bring together in one publication a description of these different organisations, their missions and their activities.

Aside from our informative role, our network also works to offer places of gathering and cooperation to European professionals.

We thus hope that the organisations presented in this publication can come to develop, along with their national activities, a level of collective and resolutely European activity as well.

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# Associació de Professionals de Circ de Catalunya

The Catalan Association of Circus Professionals (APCC) represents all the professional fields of Catalan circus (artists, technicians, businessmen, managers, directors, playwrights, scenic artists, choreographers, reviewers, historians, teachers, etc.).

The APCC's main goal is the diffusion and normalization of circus in all its expressions, as a cultural field at the same level as other scenic arts. To achieve this, the APCC works closely with administrations and also encourages training, creation, production, exhibition networks, communication, historic heritage and legal fields.

## Work lines

- \* To achieve improvements in professional and cultural fields, as well as in public recognition of the circus community
- \* To sustain relationships with the official organisations and the political forces to move and to solve the problems and needs of the Catalan circus
- \* To watch over the qualitative improvement of the work of Catalan circus professionals and to stimulate their professional initiatives
- \* To denounce and solve work irregularities
- \* To transmit information of all matters of interest to APCC members
- \* To participate in all public actions of interest to the community

## APCC Activities

### 1. Encouraging the professional community

- \* Programme of lectures and conferences
- \* Edition of pedagogical tabs with relevant information to the community
- \* Programme of training workshops for circus professionals
- \* Advice for circus professionals
- \* Programme of administrative and management support to companies

### 2. Circus promotion

- \* Yearbook of professionals in Catalan circus arts: 200 professional contacts, lists of schools, creation centres and circus festivals, as well as videos and pictures from 60 Catalan companies
- \* Promotion of Catalan circus in fairs and festivals of circus and performing arts on both the APCC stand summarizing the Catalan circus panorama and the Catalan governmental stand named CatalanCircus!
- \* Development of public campaigns to dignify and create awareness of the circus: participation in the governmental TV and radio campaign 'We all are the Circus' (2008)
- \* APCC, a main circus website in Catalonia: [www.apcc.cat](http://www.apcc.cat)

### 3. Cultural policies for development of Catalan circus

The Integral Plan of Circus, submitted in March 2008, is a political framework driven by the Cultural Department of the Catalan Government establishing policies to develop optimal training, creation, promotion, production and international projection of Catalan circus. The Plan is the result of the consensus between the Government and the circus community, and its development is followed-up by the APCC.

Some of the most important measures of the Plan are:

- \* Production of shows: production in national performing arts centres, new measures for local and national production and development of multi-annual agreements with companies

- \* Workspaces for creators and companies: opening of workspaces with optimal technical conditions
- \* Formal education in circus: definition of degrees in formal education in Catalonia and its integration in school programmes
- \* Creation of networks: network of "Cities friendly to circus" and enlargement of the presence of Catalan circus in international events
- \* Monitoring of legislative documents on circus: Circus Act, Circus Charter, Policy of public shows, material approvals on circus equipments; survey for the regulation and the approval of technical aspects of circus in Catalan public theatres.

## 4. Networks and relationships:

- \* Network of Catalan Circus centres and platforms
- \* Network of Spanish associations of Circus Professionals
- \* Relationship with other international circus associations and other performing arts associations

## La Central del Circ

### New training, rehearsal and creation circus space in Barcelona, Spain

La Central del Circ is a place for practice, rehearsal, creation, training and research on circus for professional artists and companies. La Central del Circ is an initiative of the Barcelona city council [Ajuntament de Barcelona], supported by the Catalan Government [Generalitat de Catalunya] and managed by the Catalan Association of Circus Professionals (APCC).

La Central del Circ consists of a round circus under big top of 28 m diameter, a total surface of 615 m<sup>2</sup> and 10,5 m dome height. The ring is set on a wood stage of 300 m<sup>2</sup> and the big top circus is equipped with air conditioning and central heating. Attached to the main big top circus, you will find the squared tent with 264 m<sup>2</sup> and 8 m dome height.

## Circ-que-o!

### European Circus Project

Circ-que-o! promotes actions and activities in training, creation, promotion and exhibition pertaining to the circus in the cross-border territories of Catalonia, Aragon and Midi-Pyrénées over the years 2009, 2010 and 2011. The project brings together 8 partners of these territories.

Circ-que-o! is funded by the European Regional Development Funds (FEDER) within the framework of the INTERREG IVC cooperation programme.

### Activities

La Central del Circ is open for practice and rehearsal from 10am to 19pm every working day.

Circus companies can create their shows with intimacy in the creation area for long periods of time.

La Central del Circ offers a regular programme of training activities in the technical and artistic fields, as well as administrative and management support to companies.

## Services

- \* Technical, security and rehearsing equipment
- \* Dressing area
- \* Lunch area: tables, chairs, fridge, microwave, coffee machine
- \* Consultation and technical support on the rehearsal of all circus disciplines

## Services to APCC members

- \* Information and support on projects, subsidies, legal matters, tax system, safety, etc.
- \* Promotion of the work of its members: [www.apcc.cat](http://www.apcc.cat) and APCC's yearbook
- \* Specific information on circus: bulletin with information on the community (job offers, calls from festivals, call for subsidies, current news, education and training opportunities, etc.)
- \* Training for circus professionals
- \* Tools to encourage the professional community

## Organisational structure and team

Currently the APCC has 200 members and represents more than 100 companies of Catalonia circus.

The APCC board is made up of 12 professionals from the community. The APCC team includes a manager and a communication officer.

La Central del Circ team includes a coordinator, an activities officer and a technical officer.

## Contact

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# Bundesverband Theater im Öffentlichen Raum eV

The Bundesverband Theater im Öffentlichen Raum eV (hereafter: Bundesverband) is a national association for professionals of theatre in public spaces in Germany.

It was founded in 2006 at the headquarters of Theater Antagon in Frankfurt / Main by 20 professionals. After several meetings and conferences (such as in Münster 2004 and in Detmold 2005) it became increasingly clear that this genre needed to develop its own identity. The first step was to form an association.

There already exists organizations, associations and unions which represent artists and theatre companies as well as others which represent promoters, producers and organizers.

What is the major difference between these organisations and the Bundesverband?

The Bundesverband concentrates on the special needs for theatre in public spaces and therefore it was decided to found a structure where both artists and organizers could communicate with each other and work together on similar goals.

## A platform

- \* Which represents this genre in Germany
- \* Which serves as a spokesman for all matters related to theatre in public spaces
- \* Which is a connecting link to other professional organizations of theatre and culture in Germany and beyond
- \* Which offers communication between artists and organizers
- \* Which defines and defends the special needs of theatre in public spaces
- \* Which becomes actively involved in political discussions about theatre, art forms and cultural development
- \* Which supports the further development of theatre in public spaces through developing training as well production spaces.

Our principal objective is to obtain recognition as an art form and thus to become part of official cultural life and society in Germany, as well as to have open access to funding, support and discussions about theatre and its development.

## Structure

The assembly of members elects seven persons who form the board of the association for a period of two years.

Since the last elections in November 2008, the board members are:

- \* Nicole Ruppert (Kulturbüro, artistic director of festivals in Holzminden and Detmold (among others) and production, diffusion, organisation of street theatre) – president
- \* Stefan Behr (artistic director Theater Anu, artistic director festival Gassensensationen) – vice president
- \* Gabriele Koch (artistic director of festival La Strada Bremen, project manager of projects of fine arts) – secretary
- \* Barthel Meyer (artist "Lebende Statuen", artistic director of Paderborn performance fair and other festivals in Germany and Switzerland) – board member
- \* Ursula Maria Berzborn (artistic director of Cie Grotest Maru, artistic director of venue KULE, Berlin) – board member
- \* Mathias Rettner (director Theater Pan.Optikum) – board member
- \* Ute Classen (Kulturmanagement Ute Classen, production, diffusion,

promotion of festivals and companies) – treasurer

The board leads and directs the activities of the Bundesverband and is connected with regular and intensive telephone conferences. The activities are not possible without input, discussion and participation of all members.

There is one official assembly meeting per year (according to the guidelines of the association, annual reports, elections etc), plus – in case of request and needs – several non-scheduled meetings.

## Activities

- \* Discussion
- \* Research on information about artists, projects, festivals and connected institutions
- \* Participation in theatre fairs (such as in Paderborn and Freiburg)
- \* Participation in round table discussions
- \* Wintertagung – an annual conference about theatre in public spaces in Berlin in winter time
- \* Website
- \* Newsletter

## How to join?

The Bundesverband is a membership organisation open to individuals and institutions who want to support the goals of the association either through active or supporting membership.

To apply, it is necessary to fill in a form (available at our website) and give a short statement about your commitment in street arts either as an artist, manager, producer, promoter or other.

The board of the association decides about a membership.

The annual fee is:

- \* 60 EUR for individual active membership (plus the right to vote)
- \* 120 EUR for institutional active membership (plus the right to vote)
- \* min 60 EUR for individual supportive membership (no vote)
- \* min 120 EUR for institutional membership (no vote)

Honorary membership is offered to persons with special merits in the profession. An honorary member does not pay a fee but is allowed to vote.

At the moment the association has approximately 50 members.

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# Circus Development Agency

The Circus Development Agency has been set up by a group of people with a professional involvement in circus. The group includes representatives from both the traditional and contemporary circus community; the major UK promoters and circus training centres; touring circus companies and community circus schools; venue-based circuses and other circus arts projects.

## The aims of Circus Development Agency are:

- \* To raise the profile of circus as a cultural activity
- \* To ensure that circus is a viable industry offering secure and worthwhile employment
- \* To promote training and sharing of skills
- \* To provide a forum between the different facets of the industry

## The ways in which we are currently working include:

### Advocacy

Giving a positive image of circus to the outside world; correcting misapprehensions about circus as an art form and as a commercially viable entertainment; encouraging dialogue within the community so that a united front can be presented when needed.

### Research

Finding out more about circus in the UK today: who is doing what – where, when and how!

### Sharing Information

We act as a forum for discussion between practitioners and other interested parties

## About Circus Development Agency

The Circus Development Agency (CDA, previously Circus Arts Forum) is a national organisation that works to develop the circus arts in the UK. Our core work is meeting our aims through information dissemination through our website and monthly newsletter, as well as answering specific enquires from the public, press and our members.

In 2007 we received lottery funding to hold a national conference about youth circus at the Roundhouse in conjunction with the Circus Front season. This conference brought key players from the youth circus world together to discuss the growing popularity of youth circus skills training and the issues this brings with it such as movements for the standardisation of training, accreditation of training and ideas for a youth circus festival. Since this conference CDA has been consulted by, and helped steer, the Youth Circus strand of the Young People's Participatory Theatre Project – an Arts Council England initiative.

2007 also saw a membership drive to make sure that more people know about the services that we provide and how to access them. CDA now has in excess of a 1,000 members across the UK.

In 2008 we re-branded the organisation as it became clear that changes to the funding priorities of Arts Council, England were making the sustainability of umbrella arts organisations uncertain and that we needed to re-prioritise our work. The launch was held at Circomedia's Church in Bristol and gave us

the opportunity to present our revised aims and objectives to the sector.

We started working with a group of volunteers who now assist us with our website input, newsletter collation, web content and review writing. In 2008 we joined the steering group for Elemental, a series of exchanges about outdoor performance and circus arts, an Arts Council England initiative running throughout 2009.

This year we have launched 2 new programmes. The first is a series of surgeries that give the chance for practitioners (artists, riggers, trainers, managers etc) to spend time with experts from the sector to learn from their experience. This initiative involves these experts donating their time to spend one-to-one time with individuals.

We are also running a journalist training programme which sees trainee circus critics seeing performances with our volunteer journalist. The Circus Arts Forum organises free tickets to the shows, the pair discuss the show afterwards and then the trainee receives feedback on a review that they write. The final review is posted on our website. This project is in the process of growing with a possible mentoring element for our volunteer journalist with a nationally acclaimed critic.

We are currently working on marketing our website to advertisers in order to generate income through the website and working on on-going organisational development around our business plan, board membership and structure. The website is the main site for information about circus in this country.

## Staff & Contact

### Members of the Board

Circus Skills Tutor – Mike Wright – Ali Williams – Michael Day – Robert Davies – Lynn Carroll – Tony Hopkins – Mike Wright – Brett Jackson – Gerry Cottle – Billy Alwen – Chris Bartrop – Verena Cornwall – Malcolm Clay (observer) – Steve Cousins – Vicki Amedume – Ian Scott Owens – Tim Wooliscroft.

The Board meets four times a year to discuss circus-related issues, and to prioritise work that needs to be done on behalf of the Development Agency. There are also sub-groups for:

- \* Emerging / Contemporary Circus
- \* Tented Touring Circus
- \* Youth Circus / Circus Training
- \* CAF Business Planning

## Contact

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# European Circus Association

## Circus is Culture

The classical circus is known throughout the world as a variety of acts presented in a central ring involving artistic displays, acrobatics, clowns, music, animals, and mind-boggling feats of strength, beauty and daring. The modern European circus can be traced to London around 1770.

Today more than 1000 circuses thrive across Europe.

Many are owned or managed by and feature talented descendants of the original great circus families. The European Circus Association (ECA) was established to promote circus arts and culture, thereby protecting this important part of our shared heritage.

## Our Vision

The classical circus is under increasing pressure from a vast array of legal and regulatory requirements, competition from television, cinema, amusement parks and other forms of entertainment, and the relentless tactics of a few well-funded activists. In 2002, ten leading European circuses founded the ECA with the certain knowledge that collective and sustained action was necessary to secure the future of the classical circus. Together ECA believes we can ensure that the circus, including the presentation of animals, continues to enchant, educate and entertain children of all ages.

## Our Priorities

ECA's five year plan (until 2010) focuses on five key areas of work:

- \* Achieving increased state recognition of circus as culture
- \* Increasing access to artists by simplifying visa and work permit requirements
- \* Facilitating circus movement through standardization of technical requirements
- \* Setting high standards for animal care and presentation
- \* Ensuring quality education for circus children and aspiring artists

## ECA Organisation

The ECA is a non-profit organisation directed by a Board comprising many of Europe's most famous circus names.

Our membership includes more than one hundred and twenty-five circuses, festivals and animal training businesses based in more than 23 European countries. Important associations exist with partners in Africa, Oceania, China and North America. Our activities are supported by contributions from our members as well as donations from circus supporters and fans. Activities are planned and carried out by elected Executive Officers of the Board of Directors, supported by a General Manager and Brussels Representative.

## ECA Membership

The ECA is open for membership to circus organizations, producers, agents, festivals and animal training businesses. Membership is renewed on an annual basis following payment of applicable fees. In addition to a yearly meeting, members are invited to an annual symposium, organized in conjunction with the International Festival du Cirque de Monte Carlo, at which topics of current interest are presented and discussed.

Members also receive the ECA – Information – a periodic newsletters,

alerts about important business issues, four times a year the Planet Circus Magazine and the opportunity to participate in regional meetings held to address specific challenges in particular countries. ECA Members must comply with ECA conditions, including, for those working with animals, the ECA Code of Conduct for Animals.

## ECA Membership forms

There are several forms of ECA membership.

### Full member

Full members are professionals involved in the circus business such as circuses, independent animal trainers, agents, circus festivals, etc. They must be headquartered in Europe.

### Associated Member

Circuses and other businesses or associations concerning circus related interests that are not seated in Europe may become Associated Members. This includes organisations like the Federation of Professional Circus Schools (FEDEC).

The yearly costs for Members and Associated Members are 400 euros per organisation or individual. Associated Members may participate in ECA meetings and receive information sent to the Members but do not have the right to vote.

### ECA Board Member

Organisations qualified to be Members in the ECA also may join the ECA as a Board Member. ECA Board Members provide direction for the ECA and have the same rights but not the same obligations as Executive Board Members. The yearly costs are 3000 euros

### ECA Donors

Finally, it is possible to become a Donor by making a minimum contribution of 250 euros a year to the ECA. Donors may participate in ECA meetings and receive the same information as Members, but do not have the right to vote.

### Joining ECA

Registration forms are available on the ECA website at [www.europeancircus.info](http://www.europeancircus.info)

Upon receipt of registration, ECA will send an invoice for membership fees. Once paid, the new members will receive a certificate of membership for that year. The member will also begin receiving the ECA newsletter and other information as well as an ECA username and password for the members part of the ECA website.

### Membership Conditions

All ECA Members and ECA Board Members must:

- \* Be registered with a Chamber of Commerce or equivalent.
- \* Be in compliance with all applicable laws and regulations including those concerning, inter alia, taxation, social security and insurance contributions
- \* Be in possession of all required permits such as Visas and Work Permits for all employees in accordance with applicable
- \* Be in possession of the required permits and certificates for all animals travelling with the circus
- \* For those working with animals, be able to demonstrate compliance with the ECA Code of Conduct for Animals.

## ECA Achievements

- \* Growing membership of more than 126 circuses, festivals and animal training businesses based in more than 20 countries.
- \* Creation of a powerful circus community network including Europe, North America, China, Africa and Oceania.
- \* Excellent working relationships with all relevant departments of the European Commission.
- \* Recognition as the official circus trade organization by the European Parliament.
- \* Increased understanding of circus interests and challenges by politicians and government officials.
- \* Routinely invited to provide input on European and national legislation affecting circus interests.
- \* Successful adoption of the European Parliament 2005 resolution calling for greater support of circuses as part of European culture.
- \* Establishment of effective information services to keep members up to date on legal and political developments of importance.

## ECA Code of Conduct for Animals – Revised 2007

- \* Whereas the European circus community is guaranteed the freedom to provide their services across the European Union and has the right to present animals as part of their artistic creation and cultural tradition;
- \* Whereas the European Parliament has recognized the classical circus, including the presentation of animals, as part of European culture;
- \* Whereas the presentation of animals in the circus is educational as well as entertaining, and furthers the public's appreciation of the animals, their needs and their abilities;
- \* Taking into account that the ECA supports the establishment of appropriate laws to govern the care of all animals and believes that any form of animal abuse or mistreatment is wrong and should be fully prosecuted;
- \* That the ECA supports and encourages efforts to protect and conserve endangered species, including public education and participation in breeding programmes and scientific studies that promote the survival of these species in the wild.

The ECA has adopted this Code of Conduct to contribute to the highest possible welfare of all animals in the circus and invites all persons responsible for animals in the circus to adhere to them.

To maintain their good standing, ECA Members must comply with all applicable laws, regulations and guidelines concerning animal health and welfare as well as the following:

## Animal Care

A complete programme for veterinary surveillance and care must be developed and followed for each animal. Food that meets nutritional needs, fresh water, exercise and appropriate enrichment must be provided on a regular basis as appropriate for each species and individual. Trained staff must be on hand to monitor the animals and ensure their well-being and safety at all times.

## Housing

Animals must be housed as appropriate for their species. They must be provided with protection from the weather, a clean dry stables / living area, fresh bedding, and freedom of movement within their enclosure. Suitable barriers must be in place between the public and the animals.

## Transportation

Transportation of animals must be appropriate for the species and individuals involved, in accordance with professionally recognised standards and government regulatory requirements, where applicable.

## Training

All animal training must be based on operant conditioning and the use of positive reinforcement and repetition of desired behaviours. Training should showcase individual animals' natural behaviours and athletics. Training must not place an animal in danger nor cause physical injury or psychological stress.

## Presentation

All animals presented in the circus must be of suitable temperament and condition for presentation, provided adequate time for rest, and the possibility of retreat from public exhibition as necessary for the species.

## Public Interaction

Animals used for rides or other public interactions must be of suitable temperament and trained for such activities. They must be allowed ample time without interactions and should be removed from these activities at any time that they display aggressive or unpredictable behaviour. Trained staff must be on hand at all times that the public is interacting with animals and appropriate safety barriers must be utilised to maximize public safety.

## Retirement

Animals must be retired from performance at the appropriate time for the species and individual concerned. All retired animals must receive the same care as performing animals with appropriate adjustments to exercise and other routines as required by their age and condition.

## Documentation

Complete individual records must be maintained for all animals, including health documents, ownership papers and required permits and/or licenses.

## Contact

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# Fédération française des arts de la rue

The Federation works on the consolidation and development of street arts on three main directions: professional and artistic recognition, the development of fund-raising for this field, its teams and structures, opening up dialogue with all the artistic and cultural actors.

Created in 1998, the Federation attempts to anticipate the evolution of the sector by the implementation of working groups and actions, the objectives of which are to advance together on these three main directions.

This is realized with:

- \* the structuralization of the sector
- \* lobbying.

Three dimensions cross the activities of the Federation: the national dimension, the territorial dimension and the European dimension.

Due to the constitution of the Federation, whose members are street arts professionals, the activities of the association are in direct connection with the evolution of the profession and its partners.

## Decisions processes in the "Fédé"

Twenty four administrators are elected every year by all the members. They then elect a board, which includes a president, a treasurer, a secretary, and vice-presidents according to needs.

The role of the administrators' committee: this one meets 4 times a year to organize the project of the association discussed and voted during the general assembly. Every meeting is an opportunity to adjust this project according to the current events and to the progress of the activities of the Federation.

(Ex: representatives' hiring, organization of meetings between regions, meetings with foreign colleagues, participation in workshops on social or legal affairs with other artistic fields).

The role of the board is concentrated on lobbying and meeting with public authorities and national organizations (State, representatives of communities, labor unions...).

Besides, each of the administrators is a spokesman of the Federation on any meeting space organized by the Federation or at the invitation of the other organizations.

The general coordination has to ensure that the structure of the Fédé is working (in particular files and communication systems) and to permanently activate the members' network. The energization of the network also consists in updating the information to the members about breaking news and evolution of the sector.

The general coordinator implements the decisions taken by the administrators in close relationship with the regional federations. Its mission is to impulse what has to be done for the realization of the project of the Federation and to ensure the collaboration of professionals, whose skills are sure to prove helpful, whether they are members or not.

## Construction of a common European organization for the street-arts

During the very first meeting which took place at Aurillac last August, the professionals there (coming from Germany, Belgium, Bulgaria, France, Great-Britain, Greece, Italy, Lithuania, Portugal and Switzerland) agreed on a few aims to work on the European scale:

- \* Exchange about common and varied artistic practises,
- \* Circulate more easily all around Europe,
- \* Being as well considered as the other, more conventional performing arts,
- \* Develop the possibilities for artists to work and play in open spaces,
- \* Act on the legislation ruling open and public spaces.

It's time to go further on and determine which objectives this informal group decides to work on, how, and when.

It appears necessary of the pragmatic aims of the Eurofede which is to enable a lobby for a European cultural policy for street-arts.

How can professionals (artists, programmers, etc.) organize themselves to lobby on a European level, without being structured in their own country?

## In a concrete way, to begin, the question could be to:

1) Reproduce this year of exchanges with the maximum number of professionals on some international festivals in order to compose a "road book" of the Eurofede in autumn.

- \* at Namur (Belgium), during the festival " Namur en mai ", on May 23
- \* at Great Yarmouth (England), during the festival " Out There " taking place from the 19th to the 20th of September
- \* at Neerpelt (Belgium) during the festival taking place next November
- \* Festivals to find in Italy, Spain and Portugal

2) Impulse a new beginning for the discussion list on [eufederation@lefourneau.net](mailto:eufederation@lefourneau.net):

- \* To widen and enrich exchanges coming on some festivals
- \* To know if partakers of the meeting which was set on August 2008 in Aurillac had a talk in their country about the will of a European gathering?
- \* To think about fiscal, legal and administrative questions,
- \* To think about specificities of street arts to take into account in European cultural policies and of each national Government,
- \* To circulate general documents on the European Union (make easier the access of possible subsidies warning about dates and methodology of files), etc.

### 3) Develop Free Street ! on a European scale

Communication can be a whole work main line of the Eurofede to:

- \* Make the information comprehensible for everyone. Each person will have a substance to rethink about the national policy diagram. No potential member will feel his thoughts banned.

- \* Structure his speech to have weight in cultural policies.

Communication centralizes both of the extremes to have for a professional network: "institutionalize" its speech without drowning its members in a technocratic one.

#### Prerequisite for a functioning network:

- \* Pragmatic aspect and the concrete interest that can remove each of these exchanges may be causing the actual start of the desired common organization in Aurillac and cause the European dimension.

- \* To expand and concern a maximum of persons, the necessity to communicate directly in English is undeniable.

- \* To try to prevent controversies and misunderstandings: what meaning do we give to words? Make sure that we talk about the same thing.

- \* Evolution toward a legal structure must not be the first goal. It will take place when there will be necessity (for information: the "aisbl" is a possible legal entity; because it is available throughout Europe).

#### Contact

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# Association pour L'élaboration de mécanismes de soutien pour Les arts du cirque

The Association for the elaboration of support mechanisms for circus arts (Apemsac) aims at identifying, formalising and prioritising improvements in short and long terms for circus arts in the fields of creation, production, distribution, education, training and professional dialogue.

Indeed, since 2005, and for the first time, the circus arts world (artists, companies, firms, schools, distribution and production venues, local authorities and associated bodies) took the initiative to join together in order to study the implementation of support mechanisms liable to contribute to the development of the sector.

The Apemsac is opening a collective work in progress of reflection aiming at studying new modalities of support for creation, production, distribution, education and training and research in the circus arts field.

#### Contact

Marc Fouilland – President

E. contact@apemsac.org  
www.apemsac.org

# Fédération des arts de La rue, des arts du cirque et des arts forains

## Objectives

The FAR is the federation of professional street, circus and fairground arts companies, with its head office in the French-speaking Community of Belgium.

To federate professional companies is to identify what they have in common, to find their lowest common denominator and keep it alive, promote and defend it.

### More specifically, our objectives are:

1. To encourage horizontal communication between the members of the federation in a spirit favourable to emulation and to the sharing of experience and resources.
2. To act in accordance with a vertical communication line: to fight our corner as careful observers and spokespersons; to form ourselves into an interpellation and reaction group; to act with a view to progress the sector towards greater professionalism, quality, recognition and social interaction. To become key players in the cultural life of the French-speaking Community as well as abroad. To raise the tone of the debate so as to encourage fundamental discussion.

## How we work

The FAR is a non-profit association (asbl) structured as follows:

- \* The General Assembly (GA), which consists of all the members of the FAR;
- \* The Administrative Board (AB), the governing body of the association. Its members are elected by the GA;
- \* The Office, which is in charge of day-to-day matters.

## Means and methods of action

The FAR actively participates in the life of street, circus and fairground arts. In that regard, the FAR:

- \* organizes thematic days, symposiums and round tables on themes that are either proposed by members or set by the AB
- \* offers free circulation of information on the sector through its website, chat room and newsletter
- \* sends a newsletter called the "e.Can'Art" to all those who have subscribed to it via the website
- \* carries out practical as well as symbolic actions reflecting the will of its members to further the sector.

## The members of the FAR

Our full members are representatives of professional companies active in street, circus and fairground arts, and located in the French-speaking Community of Belgium.

Our sympathizing members are organizations, bodies or private individuals interested or involved in this sector, and wishing to support the FAR in its missions.

Our honorary members are prominent figures (sic) or people who are likely to bring an innovative or enlightening point of view and are willing to support the FAR. They are chosen or proposed by the AB.

## A little bit of history

**1999:** The French-speaking Community of Belgium announces the creation of the circus, fairground and street arts sector. Following its recognition, a symposium is organized in the Maison de la Bellone in Brussels, where street artists meet. The idea of a federation begins to form.

**2000:** The FAR is officially born as a federation of artists.

**2001:** The first quarterly of the FAR's magazine is issued. It is named "Can'Art". The FAR holds its first "Renc'Arts" in Brussels. Renc'Arts is a festival produced by the member companies themselves in order to meet and distribute one another.

**2002:** The FAR establishes itself in the sector and organizes information days on burning issues such as the status of artists.

**2003:** The second edition of the Renc'Arts festival is held, this time in Marchin. For want of financial resources, the Can'Art of the FAR meets an untimely end.

**2004:** The FAR reassesses and repositions itself: it becomes a federation of Companies and gives its Administrative Board more power.

**2005:** The FAR's participation in the Etats Généraux de la Culture (convention on culture) attracts a lot of attention. The third edition of the Renc'Arts is held in Brussels. On-lining of the FAR's website and newsletter – the e.Can-Art.

**2007:** The fourth edition of the Renc'Arts is held in Ath. There are deep concerns and many questions about the decrease in the number of programme planners.

**2008-2009:** Creation of 4 workshops / thematic days. The themes explored are: Distribution, Professionalization, Demands and Networks. The FAR brings the organization of its Renc'Arts to a close. Its objectives are refocused on its primary goals: communication between its members on the one hand; demands and recognition of the sector on the other hand.

## Contact

La FAR  
70, rue Emile Féron  
1060 Brussels – Belgium  
T. +32(0)494 54 28 35  
E. [info@la-far.be](mailto:info@la-far.be)  
[www.la-far.be](http://www.la-far.be)

# Flemish Federation for Street Arts and Circus

The Flemish Federation for Street Arts and Circus helps to boost the professional and artistic recognition of people and organizations of street theatre and the circus arts. The Federation wants to stimulate a qualitative production politics, supports the sector and represents the Street Arts and circus in the Flemish community.

## Restarting the objective

As the situation of street arts and circus has changed lately by a new circus decree, a new meeting is foreseen during October 2009 to gather all the people of the sector. This meeting will be open to individuals and organizations who support, develop or practice the street arts and circus in a professional way. People from the funding bodies and documentation centers on street arts and circus will also be invited.

## The aims are:

- \* To promote Street Arts and Circus in all their forms.
- \* To act as a forum of discussion.
- \* To act as a liaison organization between artists and the Flemish government.
- \* To invest in and encourage investment in new work.

\* To act as a lobbying body for the art form to ensure adequate funding.

In the October meeting a platform will be presented to the attendants of the forum. In an open discussion some points and strategies will be explained and put to discussion.

## Contact

Internationaal Straattheaterfestival  
T. + 32 (0)9 324 36 63 / E. [miramiro@miramiro.be](mailto:miramiro@miramiro.be)

Theater op de Markt / Dommelhof  
T. + 32 (0)11 80 50 00 / E. [theateropdemarkt@limburg.be](mailto:theateropdemarkt@limburg.be)

Humorologie  
T. + 32 (0)56 23 41 78 / E. [info@humorologie.be](mailto:info@humorologie.be)

# Sirkunst

Sirkunst - Nettverk for nysirkus is an independent organization working to develop circus as an art form in Norway through networking, information, lobbying and collaboration towards production – and training facilities and funds.

Sirkunst is open to individuals, companies and organizations related or actively support the development of circus as an art form in their professional work. We also work closely with organisations that represent the art of performance, such as DTS (Dance and Theatre Centre, organization for the free companies in Norway).

## Structure

As a voluntary organisation Sirkunst has a normal working board structure consisting of Chair, Secretary and Treasurer. The 2009 board of Sirkunst includes:

- \* Håvve Fjeld, Pain Solution
- \* Helga Aakre, Fredrikstad kommune
- \* Kirsti Ulvestad, Cirkus Khaoom
- \* Vilde Broen, Flax Juggling Group
- \* Sverre Waage, Cirkus Xanti

The Arts Council of Norway awarded a grant to Sirkunst to establish and build a structure in 2007. This enabled the network to employ a coordinator on a part time basis in 6 months in 2007/2008 to push the development of the organisation and work on its behalf. Vilde Broen was appointed as this coordinator.

## Contact

Vilde Broen  
E. [vildebroen@hotmail.com](mailto:vildebroen@hotmail.com)

Sverre Waage  
E. [sverre@cirkusxanti.no](mailto:sverre@cirkusxanti.no)

[www.sirkunst.no](http://www.sirkunst.no)

# Syndicat du cirque de création

Solidarity, creativity, diversity and transmission are central values to the circus, and form the foundation on which the activities of the French Circus Creation Trade Union are based.

For the last forty years, the circus has continued renewing its forms. Art directors, in their simple statement of belonging to the circus world of creation, have felt the urge to unite around this art in search of new recognition.

Thus, it is to support this movement of unprecedented developmental activities, business and circus creation, that the Trade Union of New Forms of Circus Arts (SNFAC) was established in 1998.

The Union was renamed Circus Creation Trade Union (SCC in French) in 2004 and has always intended to assist in the implementation and support modes of creation, production and organization, better suited to projects of artistic teams.

The SCC is a representative artistic circus establishment and serves as a union of employers that envisages social dialogue beyond the dichotomy employers / employees. It claims, on the contrary, a social economy in which employees, whether permanent or intermittent, are full of actors and companies, the first to contribute to their success.

In 2009, SCC has 40 company members.

## What does the SCC do?

- \* Represents the interests of its members, and the profession as a whole, with public authorities and professional bodies;
- \* Contributes to the structuring of the professional sector of the circus in France;
- \* Works to improve conditions for the creation and dissemination of circus artworks;
- \* Educates local communities and cultural leaders to host the circus companies in the cities and territories, closer to the people;
- \* Promotes the formation of a network of trade professionals and initiatives at the national and European level;
- \* Thinks about ways of management and employment adapted to the cultural performing arts, the so-called "third sector";
- \* Participates in negotiations on collective agreements in the performing arts and branch agreements in employment and training;
- \* Works on the development of continuing vocational training arrangements, improves teaching conditions of circus artists and better risk management of circus disciplines and techniques;
- \* Works to develop new mechanisms of support and improvement of cultural policies in favour of the circus arts.

## Board

As a voluntary organisation SCC has a normal board structure consisting of a President, Secretary and Treasurer. The 2009 board of SCC includes:

- \* Cirque Bang Bang (Martin Palisse) President
- \* La Famille Morallès (Bernard Delaire) Vice-President
- \* Cie 14:20 (Manuel Chesneau) Treasurer
- \* Les Arrosés (Virginie Parmentier) Secretary
- \* Larueforaine (Adrienne Larue)
- \* Les Choses de Rien (Bernard Saderne)
- \* Spartakus Productions (Luc Molins)
- \* L'Epate en L'air (Véronique Stekelorom)
- \* Mauvais Esprits (Thomas Desfossé)

## Contact

Marie Audoux Pauguoy – Coordinator  
Yannis Jean – General Delegate

Maison des Réseaux Artistiques et Culturels  
221 rue de Belleville  
75019 Paris – France  
T. +33 (0)6 76 13 33 86  
E. [contact@syndicat-scc.org](mailto:contact@syndicat-scc.org)  
[www.syndicat-scc.org](http://www.syndicat-scc.org)

# Manegen

Manegen is a national syndicate in Sweden for circus, variety and street performance. The association will promote the art forms and support its members (companies, creators, producers, presenters, educators, etc.) in their professional work with circus, variety and street performance. Becoming a member of Manegen, means having access to the network and its resources, experience and knowledge, and taking part in influencing the conditions of these art forms.

## What?

Through joint efforts and activities Manegen wants to spread circus, variety and street performance to new areas of practitioners and audiences, to increase media coverage, to encourage local and national authorities and not least to create opportunities for professional and artistic development. Manegen aims to give the concepts "circus, variety and street performance" a new meaning to the general public in Sweden and to put them on the national cultural agenda.

## How?

Since we have just started up Manegen, we are still in the process of creating a plan for what Manegen will work with in the long and short term:

### Collect and spread information

- \* Internally within the art field: Job advertisements, inventories of venues and reviewers, newsletter, website, membership, webforum, knowledge resources, seminars.
- \* Externally: Information about the members on the website and in newsletters, seminars, information for cultural journalists, stimulate research on the art form, circus consultants.
- \* Influence cultural policies: Lobbying, identity, definitions, benefits, information on needs for example support for a residence system, etc.

### Create and participate in networks

- \* Internally within the art field: Network portal, bringing members together in meetings two times a year in various places in Sweden, knowledge sharing, circus conventions, connect to other networks within the art form, representatives of Manegen in all parts of Sweden, informal meetings.
- \* External: Local, national and international networks.

### Work for increased skill and competence

- \* Artistic development: Encourage development of courses, workshops, master classes, training, artistic research, open stage, work in progress presentations.
- \* Entrepreneurship development: Encourage development of courses, workshops, master classes, training.
- \* Education development: Promote development measures of training, for example in circus management, production, rigging, teachers etc.
- \* Daily workout: Encourage the creation of training facilities, materials, training forum, inventory of training facilities for research.

### Work for better possibilities to create and produce

- \* Artistic: Promote development of artistic mentorship, concept development, inspiration and experiment, residence, lab rooms, meetings and exchanges, opportunities to see other artists works, rehearsal and lab facilities, residences.
- \* Administrative: Promote the development of production advice,

billing service, union issues, insurance, security, producer pools, tariff systems for the salaries and fees.

### Work for better distribution, marketing and sales

- \* Marketing: Showcases, galas.
- \* Venues and festivals: Attaining access to venues and tents, communication with the venues on the conditions for these art forms, encourage development of venues, encourage festivals to program circus works, encourage creating new circus festivals.

## Who?

The development of Manegen is undertaken by its elected board. The board has 9 members, who meet about every second month:

### Chairman

Thorsten Andreassen – artist and producer of Funnybones Productions

### Vice President

Kiki Muukkonen – circus coordinator at Subtopia

### Members

Ivar Heckscher – consultant in circus education issues, former headmaster of the circus program at the University College of Dance  
Jacob Westin – artist and coordinator in the circus company Naked Ape  
Joel Lindh – artist and producer in Clowns Without Borders  
Josefin Karlsson – artist in the circus company Cirkus Saga  
Manne af Klintberg – artist and clown from the older generation  
Marie-Louise Masreliez – circus director newly educated at the University College of Dance  
Tobias Gisle – artist and producer in the circus company Completely Circus

### Alternates

Kajsa Balkfors Lind – Vice CEO at Cirkus Cirkör  
Anja Duchko-Zuber – artist in the circus company Fan-atticks  
Britta Wålstedt – artist and producer for the festival DaFlo Brave Fest  
Wille Christiani – artist, rigger and producer in the circus company Circus Arts

## Join?

### Membership fees for 2009 are as follows:

- \* Individual membership is 200 SEK and gives 1 person voting rights
- \* Company membership is also 200 SEK and gives 1 person voting rights
- \* Supporting membership is 200 SEK or more and gives no voting rights
- \* We wanted to keep the membership fee low during the first year

## Contact

Axel Adlercreutz – Coordinator

Manegen – Centre for circus, variety and street performance  
Rotemannavägen 10  
145 57 Norsborg – Sweden  
T. +46 (0) 70 714 80 42  
E. [info@manegen.org](mailto:info@manegen.org)  
[www.manegen.org](http://www.manegen.org)

# Independent Street Arts Network

ISAN is an independent group of presenters and promoters of street arts throughout the UK working to develop the art form through networking, information, collaboration, lobbying, training and advocacy.

## Who are the members?

The membership of ISAN is open to individuals and organisations who actively support the development of street arts in their professional work – such as festivals, venues, local authorities, independent producers and support organisations such as agents, trade associations and funding bodies.

Currently ISAN has members from throughout the UK and a number in Ireland.

Artists: although ISAN is not specifically a network for individual artists or companies, since February 2006 the membership was opened to all individuals and organisations who actively support the development of street arts in their professional work. We also work closely with organisations that represent street artists, such as NASA (National Association of Street Artists).

## About ISAN

### Aims

\* ISAN aims to promote street arts in all their forms. To act as a forum of discussion.

\* To act as a liaison organisation between funders, artists and promoters.

\* To produce literature promoting the development of Street Arts.

\* To invest in and encourage investment in new work.

\* To act as a lobbying body for the art form to ensure adequate funding.

### What ISAN does

\* Information and Research

\* ISAN manages a website – [www.streetartsnetwork.org.uk](http://www.streetartsnetwork.org.uk)

\* This website provides up to date information on street arts; the activities of ISAN; contacts for members; calendar of street arts events, links to useful UK and international sites

\* Email service for members

\* ISAN commissions and publishes strategic research

\* Networking and Discussion

\* Regular ISAN general meetings

\* ISAN presentations at events throughout the UK

\* Organises occasional symposia events on specific themes

\* Facilitates sharing of information between members on UK and international collaboration opportunities

### Improving Standards

\* ISAN has a Code of Practice for all members to abide by.

\* ISAN works with other representative and professional bodies to improve sector standards.

\* Developing Health and Safety guidance for the sector.

\* Training and Conferences

\* ISAN runs a number of training courses.

\* ISAN is planning an ongoing professional development programme for members.

\* ISAN runs a conference for members and non members biennially.

## Lobbying

ISAN is an important independent voice for street arts. Making its views heard by Government, Arts Councils, Regional Arts Boards, local authorities and others.

## General Meetings

There are normally three General Meetings each year where representatives from all member organisations get together to discuss and debate key issues, network, collaborate on shared programming and establish the key priorities for ISAN in the coming months. These General Meetings also approve the accounts and elect the Executive on an annual basis.

## Staff

As a voluntary organisation ISAN has a normal board structure consisting of Chair, Secretary and Treasurer. The 2006 board of ISAN includes:

\* Robin Morley (Robin Morley Associates)

\* Frank Wilson (Event International)

\* Liam Rich (Chelmsford Borough Council)

\* Gillian McCarrey (UZ Events)

\* Sian Thomas (Winchester Hat Fair)

\* Claire Teasdale (Bristol Council Arts, Festivals and Events)

\* Bill Gee (Bill Gee Associates)

Julian Rudd joined ISAN as coordinator May 2005. Mandy Meaden joined ISAN as administrator in July 2008.

## History and why ISAN exists?

ISAN came into existence in the late 90s as a group of like minded promoters began to meet, network, pool resources and lobby for greater investment in Street Arts, particularly from Arts Council England and local authorities.

All the ISAN members have interest and a strong belief in developing Street Arts as an art form – presenting high quality work that creates a dynamic relationship with a very large and steadily growing audience.

The Arts Council of England awarded a grant to ISAN for the period 2000 – 2002. This enabled the network to employ a coordinator on a part time basis in autumn 2000 to push the development of the organisation and work on its behalf. Bill Gee was appointed the first coordinator.

A RALP grant awarded in 2002 enabled ISAN to employ a freelance Project Manager to look after a number of specific strands of work. Katy Fuller was contracted in January 2003 to this post, which is still ongoing.

There is a belief that now is the time for this art form to be wholeheartedly embraced in the UK as it has been in other countries such as France and Spain.

## Code of Practice

ISAN aims to promote good practice in the street arts. By signing to this Code of Practice the members of ISAN agree that the relationships they have between promoters and street artists or companies will be governed by this Code of Practice.

The Code of Practice recognises the professional nature of the relationship that is required between artist and promoter. It is based

upon eight clear principles; equal opportunities practice; good practice with application to different contexts including presenting, commissioning, consultancy and residencies and workshops.

ISAN encourages the principles in the Code of Practice to be used by all those working in the Street Arts sector irrespective of being an ISAN member.

## What is street arts?

Street arts is the umbrella term, used in the UK, given to performances in various genres (theatre, dance, circus, spectacle, music or any combination of the above) that are created for outdoor public spaces – sometimes in the street, or in town squares, parks and other public spaces. Street arts has a purposefully wide definition and is inclusive of solo performances through to large scale spectacle and from community processional projects to stunning outdoor interactive visual installations. In other European countries, in particular in France and Spain, street arts is seen as an important art form in its own right, attracting sustained investment from local and national government. The French term, "theatre without walls" is a useful definition.

Street Arts events are socially and culturally inclusive. In an international context, British street arts companies are leading the way in creating work that reflects the cultural diversity of a nation.

Street Arts is a uniquely democratic forum in which to work, since public spaces 'belong' to everyone and art that is designed to be performed in such a space is owned and accessible to us all. In the UK street arts engage with audiences counted in their millions every year. These large and diverse audiences enjoy performances and events together without the barriers sometimes found in traditional arts venues. This exciting dynamic is perhaps what attracts so many of us to the street arts environment – it is an antidote to our increasing national obsession with the cult of celebrity, of TV, video games and the internet. Street Arts is always live, always in public space, always with an atmosphere of unpredictability.

## How to join?

Annual subscription, is currently levied at three rates for organisations and individuals.

### For the year 2009/2010 the subscription is:

\* £45 (+ VAT) Rate 1 – for individuals (artists, promoters and producers).

\* £155 (+VAT) Rate 2 – for artist companies with a turnover of under £100K, organisations with a spend of less than £50K on Street Arts and agents.

\* £230 (+VAT) Rate 3 – for artist companies with a turnover of over £101K, organisations with a spend of more than £51K on Street Arts and educational institutions.

IMPORTANT! Early Birds who pay within 45 days of invoicing pay less so it's worth being prompt...

\* £40 (+VAT) – Early Bird Rate 1

\* £135 (+VAT) – Early Bird Rate 2

\* £200 (+VAT) – Early Bird Rate 3

The Membership is renewable each April 1<sup>st</sup>.

## Contact

Bill Gee – Coordinator

T. +49 (0)20 7388 9767

E. [info@streetartsnetwork.org.uk](mailto:info@streetartsnetwork.org.uk)

# National Association of Street Artists

NASA (National Association of Street Artists) is an independent national network of UK-based artists and companies creating work for the street and other outdoor contexts.

It works to enhance the profile of street arts in the UK and to develop professional practice through networking, peer support, information sharing, discussion forums, collaborative projects and advocacy. It acts as a forum for discussion to explore common issues and working practices in order to engage with peers, audiences, promoters, local authorities, development agencies, funders and the media to support the development of the sector.

NASA has been involved in a number of consultations including the forthcoming Arts Council England (ACE) outdoor performance strategy. NASA is developing working relationships with a range of organisations including ISAN, Circus Arts Forum, Equity, X.trax, ITC and others. Whilst NASA welcomes consultation, it remains firmly independent and free of alliances. This ensures that it can engage with a variety of partners, thus contributing to the wider development of the sector.

NASA is a network. As such, there is no infrastructure; that is, there is no office, staff or direct way to contact NASA other than by email. There is an elected steering group that carries out managerial and development functions on behalf of the network. You can contact the steering group via the email address below.

NASA does not have a publicly accessible national database of street artists because this has already been created and developed by X.trax. As well as joining NASA, artists should register on that database.

NASA works closely with ISAN, the Independent Street Arts Network (the forum for promoters and presenters of street arts in the UK).

## Street Arts Priorities

At the end of 2006, NASA and ISAN jointly wrote a letter to Peter Hewitt, Director of ACE, outlining the case for increased investment in our sector as a whole. As part of this, a list of priorities for investment was drawn up following discussions within both organisations. These are as follows:

1. Innovation and ambition in street arts projects.
2. Increasing the number of properly funded companies and organisations creating work.
3. Strengthening the touring network (festivals) to provide a secure platform for such work.
4. Establishing permanent work spaces and production resources for the development of new work.
5. Creating opportunities for professional development, particularly artist-led initiatives and those supporting emerging artists.
6. Initiatives developing and promoting street arts work led by culturally diverse artists and by deaf and disabled artists.
7. Initiatives aimed at making street arts events more accessible to disabled audiences.
8. Support for key organisations and events which promote the development of the sector on a national and international level.

## Working Conditions

NASA would like to see universally accepted minimum conditions for street artists at festivals, along the same lines as those backed by Equity and ITC for small scale touring companies. We ask all our members to add these to their contracts. It is understood that all companies have different needs and some of these conditions may not be applicable or necessary.

- \* Clean private lockable dressing room with table and chairs - close to performance area
- \* Close access to clean toilet and sink
- \* Free parking close to dressing room
- \* Water and light refreshments
- \* Hotel accommodation with parking - single rooms except when specified
- \* Clear maps and information about the event
- \* Fulfilment of company's technical specification
- \* Compliance with company's risk assessment
- \* Contract with clear fee payment schedule
- \* Strict adherence to agreed payment schedule

## Becoming a member of NASA

NASA is a membership organisation open to individuals who work professionally as street artists and to companies creating work for the street and other outdoor contexts. NASA is constituted as an unincorporated not-for-profit organisation with an elected management committee (steering group).

### Membership provides:

- \* Access to the e-group / online discussion forum
- \* Access to the members' area of the website (password protected)
- \* Listing on the NASA website with a link through to your own website
- \* Voting rights
- \* Invitations to participate in all NASA events - most events are free to members
- \* Information sharing
- \* A strategic voice which benefits all of us

### The services of the steering group which includes:

- \* advocacy and representation
- \* engagement in strategy and policy discussions affecting street arts
- \* undertaking projects on behalf of NASA members
- \* acting as support for companies when there are problems with specific festivals
- \* information dissemination
- \* responding to requests by members for specific action
- \* e-group, website and membership management

Membership is free in the first year to enable new members to give them time to see how it works, and if it is of value to them.

### Joining NASA

A membership form has to be downloaded and filled out. This asks for basic information and for a short description of how applicants fulfil our membership criteria. The completed form should be sent to: [members@nasauk.org](mailto:members@nasauk.org)

If accepted (and we are very open to new members), you will be sent three things:

- \* An invitation (with instructions) to join our e-group / discussion forum which is hosted by Yahoo!
- \* An email containing the access code to the members area of the website.
- \* A census form – this collects information about our members which we can use when advocating for the development of street arts (only collated information is used). We do not pass on individual comments or information. NASA is registered under the Data Protection Act. At present, there is very little information held anywhere about street arts companies.

\* new members – free for first year

\* anyone in financial difficulties, please contact the Steering Group to discuss as we don't want to lose members members@nasauk.org

## NASA Members

You can see details of most of our members on the NASA website, although not everyone provides us with photos and links. NASA now has well over 100 members. These range from young to experienced companies, from regularly Arts Council funded companies to those who have never received any public funding, from small one-hander companies to large companies with a full time administration, from companies where the artists also run (or have to run) the administration to those with an administration team that support artists. There are also individual members who do work for a number of companies. Thus there is a range of experiences among our members. Wherever you sit in these descriptions, you will not be alone! The network is supportive and people do offer help to support the development of companies.

## About the NASA e-group / on-line discussion forum

The e-group is lively and sustains itself with relevant and appropriate debate. It is fully inclusive and membership is growing steadily. Sometimes the e-group can seem that it is dominated by a few, though really these are just the vocal ones! It does shift as we are all naturally more vocal about some issues than others. Often someone who has been silent for months will pop up with comments or questions. It is entirely appropriate to ask questions such as 'where can I park my lorry in Warwick?' or 'can anyone help me with risk assessments?' etc as well as launching in with a discussion on the nature of our art and the relationship with audiences, for example!

## NASA Steering Group

The management and development of NASA is undertaken by its elected steering group. There are five members who meet 4-5 times a year:

- \* Adam Gent (Hoodwink Theatre)
- \* Brian Popay (Fine Artistes)
- \* Chloë Dear (Iron-Oxide and freelance creative producer)
- \* JoJo Pickering (Bash Street Theatre)
- \* Richard Sobey (IOU and freelance creative consultant)

## Membership Fees

The membership fee is payable in October, at the end of the touring season, when most people have a little more money. Shortly before the fee is due, the NASA Steering Group will send out a reminder email to everyone with an invoice.

Annual fees are as follows:

- \* individual membership is £30 and gives 1 person voting rights
- \* company membership is £50 and gives 2 person voting rights
- \* funded company membership is £75 and gives 2 person voting rights

## Contact

General contact:  
E. missioncontrol@nasauk.org

Steering group:  
E. members@nasauk.org

# Territoires de cirque

Territoires de Cirque is an association that currently includes 27 production and distribution organizations that pay special attention to contemporary circus forms.

These members – a large variety of venues including subsidized performance spaces, national performance spaces, places of heritage and production locations dedicated to the circus arts – therefore make up a national network concerning the different aspects of a sector that is rich and exciting, but economically fragile.

Its goal is to create a place for dialogue and professional action that is dedicated to this discipline, as well as to be an active partner and source of proposals for the public, institutional and professional authorities, both nationally and internationally.

Since 1998 a few distribution structures have formed an informal group based on the theme of the circus. All of these structures, hosting artists and companies under the form of artistic residencies, were concerned with the issues of creation, production and distribution that are involved in this discipline.

Some of these structures came together as part of the management committee for the Year of Circus Arts, a national event organized by the Ministry of Culture in 2001-2002. 11 "circus centres" were then "located" and named. In 2004, they founded the "Territoires de Cirque" association and since then welcome new members. In 2008, the new status of supporting member allowed new structures interested in the circus arts to become part of the association. A list of members is available at [www.territoiresdecirque.com](http://www.territoiresdecirque.com)

Members of Territoires de Cirque regularly meet to exchange on artistic projects and professional issues concerning the circus arts field. They are in particular involved in helping contemporary creation, residencies, distribution, visibility of circus arts in the media and the search for a wider audience. In a few years, and because of its experience and involvement in circus arts development and recognition, Territoires de Cirque has become an identified and solid reference and partner for the public authorities. In 2008, the association committed a report on the circus arts audience, entitled 'Outline of circus arts audience within Territoires de Cirque: acknowledgements and questions', allowing to better know the features of the circus arts audience and the concerns of Territoires de Cirque members about the link to the diverse audiences and its permanent reinvention.

**Beyond its exchanges on artistic projects, Territoires de Cirque is also involved in different work sites:**

\* Regarding public relations, a website, [www.territoiresdecirque.com](http://www.territoiresdecirque.com), was created in October of 2007 in partnership with the cultural platform artishoc. This website includes a group date book, giving some exposure to the association's activities regarding its residencies for creation, production and distribution, as well as talking about events and festivals. With special reports ('A (re)active network', 'When the performing arts call out to the circus', 'Embody circus today'...) carried out by journalists, as well as public figures, and with points of view on circus creation, this website participates in the production of critical and introspective writing on the circus arts.

\* Regarding support for contemporary creation for circus tent shows and inter-regional distribution, with the example of the "Cirque en [5] regions" project: 5 regions and 5 member locations of "Territoires de Cirque" have created an unprecedented inter-regional means of distribution for creative work that is emblematic of the collectif AOC's circus-tent work from 2009-2010: Circuits, a subsidized performance space in Auch / Midi-Pyrénées – Equinoxe, national performance space in Châteauroux / Centre – Agora, subsidized performance space in Boulazac and regional resource centre / Aquitaine – Le Sirque, circus centre in Nexon / Limousin – La Verrerie in Alès en Cévennes, circus centre / Languedoc-Roussillon.

**Since it was created, the association has organised several professional meetings dedicated to circus arts:**

\* National circus meetings in association with ONDA, aiming to initiate generalist venues to circus arts creations and circus arts specificities

\* Professional meeting during the 60th Festival d'Avignon "Tomorrow, circus, tomorrow... Crossed points of view on languages and issues"

\* Professional meeting during Midi-Pyrénées fait son cirque en Avignon: "Circus arts: which images for the audience?"

Furthermore, members of TDC regularly participate in professional meetings for their expertise and experience in the field of circus arts.

Last but not least, workshops are organised on specific issues for the persons in charge of communication and public relations in the different venues: moments of exchange on habits, experiences, successes and failures. They share information and contacts, and doing so, improve the way they deal with circus arts specificities on their different territories.

## Contacts

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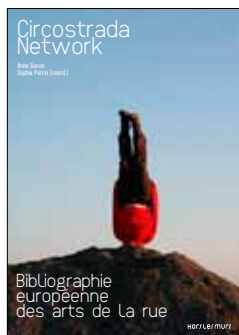
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# HorsLesMurs · English publications on the street arts and circus



## Stradda · special issue in English

Stradda is the French magazine on the circus and outdoor creation. A special issue, entirely in English has been published in November 2009. It consists of thematic dossiers focusing on the street arts and circus in Europe. This issue includes articles on the street and circus arts that have appeared in Stradda's previous publications (nos. 1 to 14).  
7,50 € · order online at: [www.stradda.fr](http://www.stradda.fr)



## Stradda · dossiers available to download

A new series of articles is available to download every two months. They are extracts from Stradda translated into English.  
Download for free at: [www.circostrada.org](http://www.circostrada.org) and [www.stradda.fr](http://www.stradda.fr).

## Circostrada Network publications

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## TEAM Network Yearbook 2009/2010

TEAM Network (Transdisciplinary European Art Magazines Network), of which HorsLesMurs is a founding member, publishes a multilingual Yearbook dedicated to the performing arts in Europe.  
'East/West: Distorting mirrors', 2009/2010 · 6 € · order online at: [www.stradda.fr](http://www.stradda.fr)

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