

Circostrada Network

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Annex only downloadable from our website www.circostrada.org

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Presentation

The Europe of street arts is now underway. Although artistic creation in the public space is settling under different terms from country to country, there remains a real circulation of shows, and collaboration between artists and distributors is becoming stronger with time.

Little by little, a community of common interest is being created that is realising that its members are pursuing the same objectives and values: artistic recognition for outdoor creation, access to an increasingly controlled public space, the use of public funding to support the production and distribution of works... The European territory is certainly the most relevant podium from which to defend these artistic forms of expression, but only as long as we unite professionals around a common approach.

By organising the first European Nomadic University of the street arts, the international street theatre festival of Aurillac has given artists and cultural professionals from all around Europe an open forum for dialogue and discussion. This time of exchange has allowed us to identify points of convergence and divergence between countries, as well as to bring out the common issues and work sites still to be put in place.

It was HorsLesMurs' wish to partner up with the Aurillac festival in order to uphold the Nomadic University's spirit of exchange. We have entrusted Anne Gonon with the task of following these debates and synthesizing the cross-disciplinary themes of discussion.

Thanks to our European network Circostrada, this publication, which will also be available in English, will be widely distributed within the Union's member-countries and relayed by our partners. We hope that it will create further discussion and advance the construction of the Europe of street arts.

Stéphane Simonin

Director of HorsLesMurs

Objectives and methodology

Charlotte Granger

Preamble

Hungry for debate, but disinclined to run back to the halls of academia, street artists wish to discuss without becoming inactive. They want to talk and act in order to demonstrate their message. They wish to focus, while also rambling. It is with this formula in mind, and as part of the 2008 European Cultural Season initiated by France for its second-semester, 2008 presidency over the European Union, and in partnership with Cultures France, that the International Street Theatre Festival of Aurillac has offered to host the second edition of "international street theatre gatherings", in continuity with the gathering organized in 2005 as part of the festival's 20th edition.

This first gathering allowed us to take "intercontinental" stock of the modes and means of creation in the domain of the street arts, a lively discipline existing on different cultural levels throughout the planet. These exchanges clearly reminded us of the urgent need for expression among humanity and its societies through rituals or artistic creation.

We also noticed that, as is the case in several domains of contemporary creation, France is seen by the artists and organizers of other attending countries as being privileged, both in the institutional support available to artists and in the vast network for distribution among the performing arts on the French territory. This is why we would like to once again bring ourselves to date on the situation, but in a less formal way so as to spread the message of the artists and cultural professionals of the European Union countries leading up to the 23rd edition of our International street theatre festival in Aurillac, which took place on August 20-23, 2008.

In scheduling this gathering in Aurillac, and in order to debate the issue of art in the public space, we put out a call to many different forms of representation: street theatre, visual artists, filmmakers, philosophers, and cultural and media professionals.

Furthermore, the Festival included in its programme street artists from different European countries: the Netherlands, Belgium, Spain, Poland, Italy, Austria... which all receive considerable exposure in the street arts domain.

We also hope to accentuate other artists from countries where the street theatre is not as developed. These artists spoke about the city through their artworks: Slovenia, Hungary...

In order to accomplish this cultural gathering and these exceptional invitations to Aurillac, we partnered with several European festivals: the Malta Festival in Poznan (Poland), the Imaginarius Festival in Santa Maria da feira (Portugal), Fira Tárrega in Tárrega (Spain) and the Oerol Festival in Terschelling (Netherlands).

The festival also offered to host the participants in Aurillac or the surrounding areas. The space-time of the Preambles (August 11-19, 2008) was an interesting thing to share with those invited to the gathering, as it provided a different perspective on the possibilities of decentering as well as on the relationship between cultural presence and rural areas. This theme of rurality remains a very important one, as echoed by the countries of Central Europe, where a large part of the population resides in rural areas, and often in complex social and cultural conditions.

In association with several territorial organizations, the Aurillac Festival would also like for this gathering to be an opportunity for exchange between the city, the department, and the regions, as well as other European cities. To welcome 26 European countries was a real opportunity to discover the potential of the Cantal and Auvergne regions.

From local realities to European realities

From our small window in Aurillac, we have noticed that matters of networks, cooperation, mobility and artistic distribution on the European scale have, for the past few years, been very present in cultural discussions.

The issues presented by art in the city, and the impact of the artist's perspective on our way of living and of constructing the common urban fabric are multiplying. Areas of expertise are coming into existence and the street artists' points of view are beginning to be heard.

Some observations emerge from this: by changing the appellation from the "street" to "urban", it seems that we modify our perspective on the performance space, or even on the way in which artists wish to be perceived.

Another admitted phenomenon is that desire for the artistic reappropriation of the public space often follows with the loss of social ties within our cities. But when they are generous, artists of the public space are first of all deep in their tool boxes and city maps, completely committed to the idea of giving us a new way of perceiving reality, confronting their aesthetic visions and whipped-up tales to the regular in-and-out of our daily lives.

The territories, their borders, and their individual regulations resist these utopias more than anything else. Bringing a piece of art to life and circulating it amidst these restraints has proven nearly impossible. In France, the privatization of public spaces, and the increase in security norms worry us, and we feel that this situation may come to be found in other European countries as well. Will the artistic gesture and possibilities for gathering in the city eventually have quotas placed on them?

While the European Union constructs itself without consulting the public to any considerable degree, we must find a way to make our voices heard. In order to participate in the laying out of a continental cultural policy and to rise above our national quarrels, this First Nomadic University began by dealing with the issue of diversity in the cultures, languages and visions of all those invited. Through each representative of the European Union's testimony, we hope to layout the groundwork to:

- > Envision the development of a level of art in the public space of European cities that goes beyond installations for city events;
- > Reflect upon the transmission and perpetuation of traditional forms and help in the creation of a new form of language to describe the richness of the world;
- > Reinforce our support for "creations of the imagination" in opposition to cultural industries.

From inquiry to dialogue

So that artists and programmers could meet each other in a context that is free of market constraints, the First Nomadic University mixed moments of reflection and informal exchange, performances and artistic workshops, samplings and promenades, to allow each participant to deliver his or her message in the freest possible context.

Territorial reports, privatization of the public space and aesthetic questions were the pivotal issues of the discussions, where beforehand, each guest was able to take fifteen minutes to deliver his or her testimony, which could then be completed through the course of the event.

We had several goals in mind in creating a community of around fifty people, who got to know each other through the course of three days, and providing them with a few translators, a mode-

The best way to depict street theatre...

As fellow travellers of the Aurillac Festival, two directors and one actor accepted to join the adventure of the European Nomadic University to give concrete perspective to the questions to be shared throughout this event... Scattered about the road between Aurillac, St Flour, Aleuze and Falgoux, the Opéra Pagai and Kumulus companies, and Ronan Tablantec have concocted situations where many academics did not even distinguish between the actors and the residents of the location in question. This is an effective way to bring street theatre to countries that are not familiar with it and to bring about discussion!

- > The company was created in 1986 by Barthélémy Bompard. Kumulus has chosen to create shows in urban spaces based on the themes that they care about: *les Squames*, *SDF*, *La Nef des fous*, *Bail à céder*, *Faits divers*, *Family express*, *Tout va bien*, *Itinéraire sans fond(s)*, and recently *Le Cri*.

- > Opéra Pagai is a collective of about fifteen actors who have been working together in Bordeaux since 1995. Their main points of research are to play with the ambiguity of what is true and what is false, to look for close contact with the audience or public, to study the city, its singularities and its human heritage, to fill the public space, and to question the trivial elements of daily life.

Creations: *Les Mélomaniaques*, *Le Grand Soir*, *L'Entreprise de détournement*, *Les Sans Balcons*, *Les Excuses de Victor*, *Safari intime*, *80% de réussite...*

- > Born of an absentee father and a restless mother, Ronan Tablantec has moist and confused memories of his earliest childhood. He is an anarchical, basic or subtle clown, depending on his mood. He comes from Brittany but travels the world delivering his vision of the places he comes across and the people who populate them to anyone who won't hear him. Sébastien Barrier is also a member of the Nos Autres research group with Christophe Rulhes and Julien Cassier.

rator, and some on-lookers. First, we wanted to create new ties between companies, artists and programmers. We hoped to allow for the emergence of artistic collaborations as well as innovative performance programmes between countries. And finally, we wanted to heighten the overall level of recognition granted to the street arts.

We were well aware that there are already European networks in place working actively towards these goals. Networks such as Meridians, Circostrada, PECA and In Situ have already been aided and expect much from Europe in order to perpetuate their development. For its part, the European Nomadic University has suggested that we widen the circle of guests by inviting well-known figures as well as the younger generation of street artists, and artists and programmers with a slightly different profile (visual artists, filmmakers, choreographers, multidisciplinary location managers...) who are just beginning to practice in the public space. We make this suggestion as a means of including people who are not accustomed to these international gatherings, as they do not belong to any established networks.

This process began with a letter that went around explaining this Nomadic University and offering an invitation to the foreign culture centres within Paris, the foreign embassies within Paris, as well as the French cultural centres abroad. We received our replies rather quickly. There was strong interest in the project, but we received very few spontaneous responses as to which European street artists should be contacted. The institutions generally painted us the following picture: in the Baltic countries, most of the existing outdoor cultural events are of a folkloric nature. They include a lot of singing and dancing. In most of the Northern and Central European countries, theatre only exists indoors, and cultural events in the public space are rare. The public does not seem accustomed to this kind of offer. Many countries are affected by the reminiscences of political or religious marches whose ideological flavour do not help in attracting artists.

For there are individuals and small groups who are considering intervention in the public space, whether they are performers, dancers, video artists or visual artists. However, today these artists

remain isolated, dispersed, misunderstood by the public and ignored by institutions.

We may even wonder if the street theatre that we today call street arts, or even just the public/urban notion in France, is just a pure emanation from the unique historical process found only within our French culture.

Street theatre can surely exist and be exported and distributed more widely on the European territory and beyond, but there will have to be just as many adjustments made by artists as there are to be made by national governments. In contemplating expression in the public space, the creations of this "movement" (a term preferred by some over "discipline") bring up, without fail, the issues of access to art and the categories that we have created within it, as well as contact with the audience, the limits that authorities set for creators, and the recognition of artistic processes and cultural practices...

As with indoor theatre but perhaps in a more direct and brutal way, art in the public space serves as the mirror to show how much freedom of expression is permitted by authorities. And, as many University attendees have told us, performing outdoors also imposes a certain conquering of the performance space as well as a confrontation with a public that does not always prove to be quite as docile as spectators in an indoor setting.

As a quick aside to explain why most of the institutions we contacted found it difficult to recommend artists to us: in three quarters of the European countries there is no listing of artists.

From an organizational standpoint, we also noted a persistent problem as to what should be the common language: between English, which can be unifying but simplified as it is not always well mastered, or the multiplication of all learnt languages advocated by the European Union, we all have much linguistic progress to make if we wish to become more precise in our communication. To this effect, an improved knowledge of our neighbours' contemporary history would hold true benefit in setting the foundation of a dialogue unburdened by clichés or approximations.

As supplementary headway into dialogue, a few questions were sent to the participants beforehand:

- Can culture play a larger role in European and global policies specifically by putting emphasis on cultural diversity?
- How would art in the public space allow for the development of a communal cultural conscience based not on imposing a single model, but rather on the notion of diversity? What can street theatre do to develop a community of shared values in Europe and support freedom of expression?

These questions clearly go beyond the boundaries of art in the public space, and come up against the hard-wearing theme of our utopias. Artists responded to these questions rather prosaically by saying that they consider the public space to be a space for gathering and for the freedom of expression, and that they needed this space to change their outlook on everyday life and to confront themselves with the world. These are general goals, tempered for some by a certain lucidity. If considered solely through a social angle, their approach necessarily creates a somewhat ambiguous relationship between cities and the arts in public space.

Some key words from the discussion:

- > Conception of the artist's role: the struggle against the standardization of information, the homogenization of culture, and isolation of people...
- > Relationship to the audience: the artist's intention and the population's reaction
- > Definition of the public space (privatization, commercialization...)
- > Element of danger – provocation – transgression – illegality / feeling of security
- > Relationship between heritage (architectural and cultural) and modernity / current events
- > Urbanization / immigration / cosmopolitanism
- > Mediation as opposed to entertainment

Which perspectives?

The workshops of the First European Nomadic University were short in length, but designed to be continued in new countries, and were laid out in the hope of creating historical anchoring, although we were not able to sufficiently develop this aspect. The traces of the period after the Second World War, the fall of the Berlin Wall, the events following decolonization, and the rising power of cultural industries all doubtlessly influence artists' thoughts and behaviour. The evolutions that are also yet to come, whereby Europe will potentially be the field of shared material and immaterial cultures, were discussed very little.

It is in this chronology, however, that we shall institute a cycle of gatherings on the performing arts in the public space throughout Europe. This is in order to set up an artistic observatory of forms of thought and emerging actions. The idea is to create moments for collective reflection and to verify as to which values are in play in these artworks in the public space. It is a true challenge to try to overcome the language barrier without losing the richness and depth of these languages. But patient work on the semantics and customs of all should help us to, in time, take note of how this public expression lays out the contours of common lines of questioning throughout Europe.

Tandem Projects: a concrete international exchange

Again in observance of the European Cultural Season, and in parallel with the European Nomadic University – considered a panoramic project – two companies were specifically accompanied and emphasized in their reception at the Parapluie (the festival's residency location) as well as in the performance programme of the festival's 23rd edition.

- > Le Phun, with its project *Father Courage – the iron horse*, which was sponsored by several European cities (Viscri, Craiova, Budapest, Bratislava) along with the Krétakör company in Hungary.
- > Betontanc, a Slovenian company, with its project *Run for love*, which was partnered with the French music and video group EZ3kiel.

Unveiled for the first time during the 23rd edition of the Aurillac Festival, these 2 atypical projects have concretely worked towards dialogue between European cultures. For an average of one year, artistic and technical teams from the 2 countries met, supported and confronted each other to build a unique object whose strengths and weaknesses did not always pop up exactly where they were expected. This kind of collaboration, with work residencies in each partner country, is a real challenge for artistic and cultural cooperation, but the companies who invested in it came out with invaluable new skills and perspectives. This leads artists and organizers to the same question: how do we repeat this kind of collaboration?

But this politically sullen and artistically cloistered overview does not prevent street art practitioners from adjusting to the space where their exchange takes place. The desire to explore new territories corresponds with their way of reinventing their work, their relationship with other people and the city, as well as their own construction.

Street artists therefore show great dynamism by travelling – though it is difficult to say how much – even if they fear an accelerated deregulation of services, which would make the rarest forms of expression more fragile.

In this regard, Mrs. Vicki-Ann Cremona, the Maltese Ambassador to France, reminded all that artists must have a strong influence in the discussions concerning their status, so as to thwart the Europe of business managers. It is essential to become better acquainted with the institutions in order to question them and dialogue with them.

As far as knowing whether or not artists share enough of the same values to wonder what common goals to pursue... On the notion of Europe, our communal roots, our position in relation to the rest of the world, artists' ability to serve as detectors of any kind of dysfunction within the countries they traverse... The opinions are to this day subject to a great deal of variations in which Europe, while it may provoke enthusiasm in some, still causes scepticism in others.

There does not seem to be any obsession over the defence of their own corporate interests, and the promotion of a European identity is far down on the list of priorities. There is, however, a much more palpable desire to work with researchers, legislators, journalists and artists from all kinds of disciplines.

Political Europe is yet to be invented in the adjustments it includes between the economic, artistic and cultural. If they wish to participate in this Europe's creation, street artists must participate in the layout and liveliness of a kind of democratic discussion.

It is by deepening this breach that they may come to be heard by institutions and, at the same time, curb the famous problem of artistic legitimacy. When the shows being performed are free, as they are in France, it can make one suspicious of these shows' quality in many countries. Furthermore, the requests for local entertainment on the part of the municipalities, who are looking to develop their tourist activities, contribute to blurring discussions regarding the processes of these artists, of which certain companies have nothing to envy of even the most renowned indoor performers.

When we go from a mindset of financial interests to one of values, constructing this much-vaunted Europe becomes more and more complex. Although economic Europe is settling into place, the Europe of politics and a fortiori that of culture are still difficult to work out. This is all taking place within a societal model wherein the flow of information and cultural industries, as well as the emergence of mass culture, sometimes give rise to the interweaving of occasionally contradictory forms of logic.

The street arts unfurl in the midst of these paradoxes: artistic development and cultural industries are not synonymous, the relationship between heritage and artistic creation is not getting easier to define; the relationship between identity and cultural

the ties between the culture of the elite and the other forms of culture are hardly becoming idyllic.

If art has always created a space for questioning the way of the world, what can art in the public space do to revitalize this function?

With its interpretation of locations, its sense of space, and its search for a language that is both topological and poetic, the street arts could also work towards increasing awareness, working out the concept of an open world. Its actors have learned aquatic systems of movement regarding people, the evolution of languages and artistic languages, and systems for interpreting territories in a subtler way. They pass these systems on to us by bringing urban strata to life.

In helping to assure the success of this Nomadic University, all of us on the festival's team felt that this interpretation of our context would prevent any regionalist fallback, or any cosy – or aggressive – localism, thus pulling us out of the opposition of the local, seen as the primordial sense of identity, and the global, seen as a form of multi-national bureaucracy. This opposition forms one of the main grounds of confusion and conflict in the current historical and political context.

Let's make a wager that these ways of looking for meaning in our cities' spaces serve as a resonance chamber for public discussion, so that intercultural dialogue and artistic cooperation increase in scope... and strength.

Do you hear me when I listen to you?

Anne Gonon

The basics of dialogue

20 artists, 14 culture professionals (programmers, producers, project managers) and a researcher and teacher, totalling 31 represented projects. With 35 attendees, and just as many personalities, sensibilities and worldviews, together they reflect the great diversity of art in the public space. The census of artists' activity by the First Nomadic University has allowed us to compile a relatively exhaustive list of the plurality of artistic disciplines that have been developed in this domain: musician, actor, dancer, clown, stilt-walker, juggler, author, scenographer, costume-maker, visual artist in sculpture, performance art, street art or postings, multi-media use, etc. The cultural professionals add to this poetic cast of characters a multitude of conceptions ranging from the summer festival to the in situ process, to the revitalization of new territories, along with outdoor productions by artists accustomed to performing indoors. The researchers attempting to apply a definition to this field of "street arts" have generally arrived at a dead end due to these arts' multidisciplinary and cross-disciplinary nature, as has been proven once again by this census.

So what is the lowest common denominator likely to assemble and generate discussion and exchange? It is the notion of public space. When asked for their own definition of public space, participants agree on a common broad approach. According to their point of view as artists and programmers, it is the artistic intervention that makes spaces public. The production of an artistic act calls for a public space, even in locations that are not in the street. Here is one of the First Nomadic University's confirmations: the headings "street theatre" or "street arts" are hardly pertinent on the European scale. Although they are used in Germany, the United Kingdom or in France – where they are nonetheless the cause of great debate – they are rarely used in other countries. The public space is referred to in a very wide sense of the term. People do, of course, express themselves in the streets, but they also might express themselves in an apartment, at the state building, in a bank, a field, a garden, on the water, on the radio, in front of, behind or inside monuments, etc. The sine qua non condition is that the space is not pre-conceived for art, theatre, performance or the presentation of visual artworks of any kind. For Tomi Purovaara, the Director of the Finnish Circus Information Centre, public space designates the locations "of our communal life that are not intended for culture and art, and which, for that reason, must be 'conquered' by art". The issue of relationship to the space, and in particular those spaces not intended for such a use, was deeply embedded in the history of Western art throughout the 20th century. "Art – the arts – of the 20th century have treated space (and time) very roughly"¹, as pointed out by Luc Boucris and Marcel Freydefont. This century is that of "questioning the theatrical place"², as well as that of the museum. This concern therefore goes beyond the borders, motivated by a double aspiration: to get out of the pre-ordained locations in order to make direct contact with the world and search for new audiences.

This conception seems to transcend the major differences characterising the public space from one country to the next. For, once again, the attempt to define public space on the European scale is an impossible semantic endeavour. There is not one, but many public spaces. The disparities are flagrant, from Catalonia to the squares of Tartu. Uses of and relationships to the public space are different for social, political and, of course, historical reasons. From countries of the Eastern bloc who have suffered under the communist yoke, to the Southern European countries who fell under dictatorship, or from cultures where external life is developed to those where people are encouraged to withdraw into themselves, the public space is multi-faceted. This inevitably influences the practice of artists, populations and audiences. With regards to the often-mentioned factor of the weather, it does not sufficiently explain the different levels of development. While Tomi Purovaara states, and rightly so, that the nine months of snow per year in Finland are an obstacle to artistic proposals in the public space, Nicolas Chatzipapas, the artistic director of the Helix Theater company, laments over the low level of this practice in Greece and humorously adds that "if weather conditions were the primary factor, [his country] would be at the head of the sector".

The artists and programmers present liberate themselves with ease from the issues of the delineation and categorization of artistic fields and spaces. Clara Andermatt, a Portuguese stage choreographer who discovered the practice of performing outdoors recently, declares that as an artist, she "does not preoccupy herself with categories". Kalle Bohr, a Swedish producer and programmer, also moves towards this direction when he says, "In my work, I don't really worry about the definition of art. The genre matters little to me, as long as communication takes place. What really matters to me is trying to reach new audiences." Françoise Léger, the Artistic Co-Director of the French company Ilotopie, summarizes this mindset by considering the street arts "more as a movement or a culture than as a discipline", most notably due to its "polymorphous character, which evolves and is, in that respect, close to life".

Between Capernaum and Babel – no less that 22 languages are present, but one will mostly hear French and English spoken – between Alleuze and Saint-Flour, what could bring these 35 people together, representing 22 countries³? It is the sense of belonging to a certain mindset of artistic and cultural intervention in the public space that allows dialogue to flow naturally between them. This was the gamble taken these two and a half days by the Nomadic University. The participants each brought the testimonies pertinent and subjective to their own country. Their speaking out represented neither the ambition nor pretension of representing a national situation, but they nonetheless deserved to be listened to carefully. Despite the dissimilarities, misunderstandings and the lack of time, certain tendencies came to light, revealing the challenges the sector must face.

The reappropriation of the public space: a central issue

The shrinking presence of the public space

Urban Space and öffentlichkeit

The notion of public space is today very present in Western contemporary societies, most notably in Europe. It spreads across two meanings of the term that are often confused. On the one hand, public space refers to a physical space, in this case most likely an urban one that is part of the public domain, as opposed to private spaces. On the other hand, public space can also refer to the founding concept formulated in the 60's by the German sociologist and philosopher Jürgen Habermas⁴. Public space, or *öffentlichkeit* in German, is conceived of as a communicative space where ideas and arguments circulate in the aim of giving birth to a critical public opinion. The process analyzed by Habermas in 18th century England describes how the public, which is made up of individuals making use of their reason, takes possession of the public sphere controlled by authority and transforms it into a sphere where criticism of the State's power can exist. This process corresponds to the development of urbanisation and the emergence of the idea of private space in the bourgeois areas of cities. The sociologist Philippe Chaudoir⁵ shows how in France the street arts base their action on a conception of the public space that is directly inherited from the thoughts of Habermas. The participants at the Nomadic University also subscribe to a descendent of this idea, underlining the influence of the concept on the artistic invention on the European scale. The urban dimension, in the urban-planning and architectural sense of the term, is not ruled out. While the interventions do not focus exclusively on the street, a clear kinship does develop with the city, the crucible of social life. At the time of their emergence in the 1960's and 1970's, the street arts, and more broadly those in public spaces, found themselves "at the heart of urban policy. The reinforcement of urban solidarity, the new stimulation and rehabilitation of the streets and urban centres, the reusing of abandoned urban spaces, the integration of excluded social groups – [this] (...) urban cultural movement is full of all these notions."⁶ This clear concordance between artistic interventions in the public space and the thought of town planning displayed by Joanna Ostrowska by thinking that being "born of the street (the public space by definition) more so than of theatres, the street theatre's goals deal more with social questions than aesthetic ones"⁷.

This brief semantic step allows us to frame the terms of the arguments exchanged around the central notion of public space. Intuitively and sensitively going through the social science research carried out on this theme, the participants of the Nomadic Univer-

sity notice a fading away of the public space in its two dimensions, physical and symbolic. Although the historical and social reasons of this degeneration differ with each country, all of them seem set on the same path linking privatization and commercialization of the urban space on one hand, and a decline in public life and critical thinking on the other.

The privatized and commercialized public space

The participants share a deep concern regarding the rapid mutation of the urban space in private territory, which has been dedicated to rampant consumerism. A threat weighs upon open exchange and free expression in the public space. "Business is doing very well in Helsingør, but culture is suffering", as noticed by Jens Frimann Hansen, Director of the Theatre of Helsingør in Denmark. "Cultural diversity is expressed through the industry of tourism, which is taking up a lot of place in the urban space." Within this city, rich in both history and heritage, development is above all seen in the economy and business. The proximity with Helsingborg in Sweden makes it a common stop as a shopping destination. "Helsingborg favours the economic issue: whenever consumerism is low, more business is created in order to encourage a larger number of purchases", Jens Frimann Hansen deplores. This frenetic consumerism is spread about through the invasion of advertising, a true form of aesthetic pollution that is denounced by several participants. Maija Kursheva, a visual artist engaged in street art and postings points out that the city of Riga, the capital of Latvia, considers "advertising in public space to be one of the best ways to decorate the city". In numerous countries of the former Eastern bloc public space, after having been neutralized and controlled by the communist regime, is now abandoned to financial interests. "The cities are covered with advertising", deplores Kasia Torz, a representative of the Malta Festival of Poznan. The municipal authorities are showing less and less resistance and determination and do not concern themselves enough with communal space." This whittling away of the public space is denounced by most of the participants who, in a way, are a force of resistance in their promotion of the arts in public spaces. Some of them choose to take on these fortresses of consumerism. Thus Jens Frimann Hansen attempts in Helsingborg and in Helsingør to "defy the consumerist mentality (by) infiltrating the spaces dedicated to commerce in order to add a cultural dimension". Meiju Niskala, a visual artist who performs in various uninitiated locations, and sometimes virtual ones (outdoors, state buildings, internet, radio), backs up this idea by envisioning commercial centres as "interesting spaces where the artist is constrained to reconfigure his or her scenic space", in the idea of pulling residents out of their shopping frenzy.

The feeling that public space is eroding away is also linked to the actual privatization of territory. Olga Athanitou, an actress and member of the Helix Theater company, mentions the "lack of public spaces available to Athens as well as in other important cities [where] privatization of the public space totally changes the function of urban activities and limits the possibility of social gatherings and creative intervention". In taking stock of the different configurations that the Ilotopie Company was confronted with during its many performances abroad, Françoise Léger states that in Japan performance spaces, which seem to be part of the public domain, are in reality rented out to their holders. This crucial issue of the privatization of public space also concerns urban wasteland, where new forms of creation, relationships to the public, and cultural action are being invented outside of the overrun grounds. In many countries the phenomenon that in France is now called New Art Territories⁸ also takes place in intermediary spaces, birthplaces of emergences and artistic innovation, which are for many people threatened by financial speculation. As Senja Pollak, an assistant for cultural cooperation at the French Cultural Institute Charles Nodier in Ljubljana, points out, in Slovenia these "artistic squats are places of artistic creation", but "their location on areas with great commercial potential bring with them the danger of the State taking possession of them". The artistic autonomous zone Metelkova, which was installed on a former military base, has thus far relied on the strong support of citizens who oppose the site's demolition so that a mall can be built in its place⁹. In Latvia, there is a similar configuration. "We are working on sites that belong to the State, but our presence is short-lived. The goal of the State and the city is to sell the land to private businesses once it reaches a certain value (...) This scenario can also be clearly seen in the case of former port areas where certain buildings are entrusted to cultural associations for a limited time so that they might attract audiences or potential investors (...) in other words, buyers. Once the popularity [of a neighbourhood] is restored the State seizes it from the cultural association and sells it. This manoeuvring makes it difficult to create independent, cultural infrastructure."¹⁰

Deserted, or even condemned public spaces

As we have mentioned before, the relationship with the public space can vary greatly depending on the country and culture. For social and historical reasons, public space is not, or at least is no longer, a place of life, exchange, free expression or protest. In Finland where, according to Tomi Purovaara, "it is normal to keep everything inside, remaining silent, modest and depressed", social relationships in the public space are scarcely developed. According to Andrei Ciubotaru, a visual artist whose work is in sculpture and installations in the public space, "the social context and the history explain the relationship of people in the street" in Romania. He adds that during the communist era, "people became used to having someone to take care of everything... They became used to not taking any initiative. This also concerns public spaces: it is abandoned, it does not belong to anyone. Today people are gradually wondering: how can we fill it, or share it?" At the other side of the European Union, the actress and Artistic Director of the Theatre en Vol company, Michèle Kramers disputes the cliché that the public space in Southern European countries is overflowing with life. "Culturally, in Sardinia, it is customary to go to public spaces and to use them in daily life... although this pheno-

menon has enormously diminished since the late 1970's due to the fallout of political fighting as well as the growing influence of television in social life." Thus, even in countries where street tradition seems most developed, the public space in the sense of a communal space of public gathering and critique is dwindling inexorably. The American sociologist and historian, and specialist of the modern city, Richard Sennett declared in the early 1970's the "death of public space"¹¹. Studying the rise of urban individualism in London, he noted that the "individual bodies moving around in the urban space were detaching themselves from it little by little, as were those who were occupying that space. Movement removes the value of the space and individuals gradually lose the sense of sharing the same destiny as the others. (...) Individualism and speed have anaesthetized the modern body. Contact has been broken."¹² How do we curb this process? This is what artists and programmers are trying to do daily in their work.

We will not fail to mention that in certain European countries an artistic performance in the public space represents a great challenge with regards to the current legislation in place... The Director of the old city theatre of Vilnius, Laima Trainaviciene, describes how "organizing events in the public space is very complicated" in Lithuania. "We are faced with security problems. It is very difficult to obtain necessary permission. All the expenses involved in the organization are our responsibility, while the events that we put on are free." Elsewhere, to intervene in the public space is to commit the forbidden. Maria Kartau, who is known by the name of Siram in Estonia, writes in her contribution¹³ that "one can be beaten or arrested by the police while performing a show in the street. That risk is part of the show." In order to be able to put up posters for his show on the walls of Riga, Maija Kusheva explains that he must "adapt to constraints". "I use a simple method. I try to be fast and invisible." In Bulgaria, Ivomir Ignatov, the clown named Kenny, must also be adaptable. "I have the law against me. Normally, in order to perform in the street I must have a license that allows me to perform in a very specific place and for a limited amount of time." He nonetheless decides to perform wherever he likes without being invited or paid by a programmer. "I tour around the world", he says, "I earn money, and when I return I pay myself for performing..." The artistic act has become one of resistance.

The utopia of artistic reappropriation

Public space as a space of gathering and free speech

Artists' and programmers' fervour in defending a public space open to exchange and free artistic and civil expression is in contrast with this morose observation. They once again remind us of Richard Sennett who believes that hope is not yet lost and the city will "be the place where it is possible to unite with others (...)".¹⁴ He pursues this by saying, "I do not believe that this is a utopian vision. After all, up until the last century the city always constituted a centre of active social life, a place where all human possibilities could be lived and revealed."¹⁵ However, it just may be a matter of a utopia... that of an artistic intervention in public spaces in the hope of reappropriating this space for the public, and re-activating a social life that has disappeared. It is a utopia in as much as the effects and impacts of the artistic and cultural intervention on the city are difficult to measure, and are a matter of subjective interpretation on the part of the public. So it is an ideal that the artists and programmers are attempting to reach. The utopia also relies on the personal conviction shared by these artists and programmers – as well as many others – that it is necessary to call for the existence of a comprehensive federating body. The public space is described by all as the ideal platform for the summoning of this communal sense transcending social classes, generations, cultures and religions. Jordi Colominas, the director of the Fira Tàrrrega festival in Catalonia, evokes "the steps, terraces, holidays (...), these spaces [where] the citizenry is constructed and community is configured. (...) A place for gathering and relating that is full of life." Françoise Léger echoes this notion by describing the public space as "a breeding ground where the 'living together' of our societies are created". She states that, "the public space is the tangible place of democratic and civil expression. (...) It is not the place for the recognition of an art, but rather for recognition of diversity, creative chaos, and liveliness..." The public space is placed under the label of relating and sharing with the other. The artistic act – whether it be from the theatre, dance, or the performance of a visual work – aims then to incite a gathering in the public space, which is envisioned as being conducive to exchange. The artistic intervention provokes the gathering. And beyond just its good intentions, several projects have concretely confirmed the legitimacy of such a practice.

Change one's perspective of everyday life, confront the world

This approach also aims to wake the citizen, who often tends towards a certain kind of lethargy. Artistic intervention in the public space aims to provoke a break away, to open the cracks towards an elsewhere. The sudden emergence of the artistic act disrupts behaviours and distorts usages of the urban space. The final goal is to change residents' perspective on their everyday life, their environment and their neighbours. "Currently, interest in art is not very widespread", remarks Andrei Ciubotaru. Appearing in public gives me the possibility of being directly confronted with people, to defy them and to surprise them." To intervene in the street or in spaces that are not intended for art is to confront the

world, to refute the neutrality of the "white cube" seen in exhibits or the "black box" found in performance spaces. The participants of the Nomadic University relate a strong desire among artists and culture professionals to intervene in the public space. They hope to embrace the entire world, and to call out to the society in which they live. Michèle Kramers affirms, "We hope to show that modern life is not just everyone in their own homes. We are looking to provoke a process of dreaming. Even if we do not have a total handle on what results, that is what we are trying to incite. We offer a space for examination." At the heart of Cypriot society, the scenographer and costume-maker of the Pandour company, Edouard Georgiou, considers that the artist has the power to "transform the city", and that he must reveal it to the citizen "in an unusual way".

Faced with codified, hierarchical and controlled communal spaces, the artist advocates the art of mobility and questioning. The figure of the gap has been central in artistic appearances in the public space. Meiju Niskala says, "I try to hinder and divert the rules, roles and ideas, and then I ask a question: why not look at them differently?" With this approach the act's political dimension appears – in the sense implied by the implication of the polis, or the city. According to Michèle Kramers, "Creation and intervention in the public space have a cultural and political implication because they question and transgress everyday use of the public space. They transform the perception of an ordinary space. The usual laws and rules are often disrupted and the public space can therefore potentially become a space of free expression." The idea is to provoke a new level of awareness. "The public space is not seen as belonging to people", Michèle Kramers adds. "They do not perceive the possibility or the necessity of using it as a place of personal expression. We are looking to encourage them to take possession of this space, to occupy it and take hold of it." For Sarka Havlickova, the Artistic Director of the Alfred ve Dvore theatre in Prague, this mobilisation goes through the experience of fleeting transformation of the public space: "I want people to experience a transformed public space, one without cars for example, and to take part in a different lived public space."

The double-edged social approach

Social cohesion constitutes one of the major issues of life in a society. Artists in the public space share many concerns regarding urban development, social revitalization with local collectives, town planning and planners, etc. For this reason they are often likely to perform for a marginalized population. Being all terrain – and especially since they require no pre-established infrastructure – and looking to address all without any distinction, they are often called upon to perform in so-called "rough" neighbourhoods. While the mechanisms and contexts of the intervention vary greatly from one country to the next, and often from one region to another within the same country, the tension between the artistic dynamic and the socio-cultural one is strong everywhere. For Jens Frimann Hansen, the arts in the public space represent a terrific way to incite cosmopolitanism and circulation in the city of Helsingør, where refugees and immigrants of the last 30 years are kept on the margin "in concrete-slab social housing". He goes on to say, "Not only do we begin a dialogue with groups of spectators that are poorly integrated in cultural life, but we also manage to invert the flow of exchange between

the city centre and the marginalised neighbourhoods (...) making these neighbourhoods an important and necessary part of the city." From this point of view, art in public spaces serves as a tool for fieldwork that "allows to engage in urban planning and revitalise deserted areas", to once again use Senja Pollak's terms. Although this perspective does interest artists, who are undeniably involved in social matters, they refuse to become social emergency workers. "We are too frequently called upon or exploited to repair social problems that the government has not been able to resolve", points out Maria Ursula Berzborn, the Artistic Director of the German company Grotest Maru and board member of the German Association for theatre in public spaces (Bundesverband für Theater im öffentlichen Raum) since 2006.

Cities' ambiguous relationship with art in the public space

This tension is an illustration of the ambiguous relationship that cities maintain with art in public spaces. Several participants have attested to the potential friction involved in the great and inevitable proximity between artistic and cultural interventions in the public space and the public authorities. Is this simply a form of local entertainment or is it profound mediation work? Are we looking at long-term cultural policy or promotional event planning? Is it support for the contemporary arts or political public relations? Art in the public space has intermittently been the beneficiaries and instruments of the increasingly fierce sense of competition that exists between some cities. And on that point, the construction of Europe has contributed to the race... We are now able to and wish to extend our influence from the Carpathian Mountains to the Sierra Morena, from Lapland to the Cyclades. Jordi Colominas is therefore not fooled by the influx of street arts festivals in Spain and Catalonia: "They talk about creation, but in reality it is only a pretext to advertise tourism within the city. For the cities have understood that the street arts could be very useful to this kind of promotion." The commitment to reappropriate the public space and entirely revitalize it here takes a nasty blow... Artists may defend their praise-worthy intentions, but doesn't distribution often limit itself to outdoor event planning? Joop Mulder, the Director of the Oerol festival on the Terschelling island in the Netherlands, does not mince words: "The street arts look too much like superficial entertainment..." In his opinion, this tendency can be explained by the "lack of funding and cultural investment", but also by "the culture of city-promoting that is currently supported by the new economic forces of different urban governments".

Several artists recount how their scheduled appearances were cancelled due to changing political winds. Michèle Kramers notices how in Sardinia "the fact that creation and intervention in the public space helps people to dream, to think, or to confront, and therefore constitutes a potential catalyst for change, is not always well-received by public structures." Pablo Volo, a multi-disciplinary Italian artist working with the ex-voto collective based in Marseille, denounces "the shortest view adopted by cultural heads and politicians". He recounts how he managed to maintain a creation by the collective Acqua Santa in May 2008 in Rome in close collaboration with the people of the Trastevere neighbourhood despite the election as city head of the conservative Gianni Alemanno, who threatened to disband the project. Laima Traina-

viciene laments the lack of long-term political support behind the projects carried out by the theatre she runs in Vilnius, where she hopes to "develop people's cultural conscience. (...) This support cannot be limited to election time. Cultural policymakers must carry their otherwise empty promises into fruition."

The street arts have the ambition of intervening in cities to change peoples' idea of the public space, and to disturb its flow and circulation. Have they not been simply neutralised today by the ongoing sense of competition between cities? Françoise Léger summarizes the situation with great clarity. "European cities have finally come to deal with our practice and interventions. The street arts are now permitted in most cultural policies, especially pertaining to festivals and special events, seeing at the same time a weakening of their subversive strength." Susan Haedicke, an American researcher teaching in the theatre studies department at the University of Warwick in Coventry, England, summarizes the question that everyone faces: "Can we imagine street theatre as both a temporary, urban, artistic 'decoration' and as a social process of critical thinking, dialogue and activism?"

The Long road of recognition

Low levels of recognition: a general trend

Some sensitive testimonies

Although the issue of recognition was not part of our central theme, the organizing team of this First Nomadic University nevertheless wanted the matter to be addressed. In the questionnaire sent out to participants, the artists were asked: "Is your environment favourable to this expression?"; and cultural professionals were asked: "What kind of institutional recognition does this artistic movement receive in your country?" The attendees therefore wished to take stock of development in the arts in public space as well as of their level of recognition. The collected information should be interpreted cautiously for two reasons. First of all, and this has been pointed out, there are many disciplines involved and the very notion of a common field is a difficult one to arrive at. For example, countries like Germany, Belgium, Spain or France are represented by artists and programmers from what is called the domain of the street arts. The artists from Romania, Latvia or Finland are visual artists who appear in the public space. The work is most likely more of the field of the visual arts in certain countries. Thus, in France, illegal posting and graffiti belong more with the urban arts, which is not the same as the street arts, whose level of recognition is really not comparable... What's more, the participants' reactions are subjective. They are not likely to be familiar with all the initiatives carried out in their country.

Few countries benefit from a resource centre or any structure with an overall vision of the goings-on on the national level. With these methodological precautions now addressed, we must insist on the fact that the reactions of these artists and programmers are based on a precious intuitive and empirical knowledge that, for the most part, corroborates with the elements that are currently available¹⁶. Furthermore, this testimony provides sensible indications of the artistic conditions in the European Union and demonstrate that there is considerable work to be done to increase awareness among local collectives, elected officials and the States.

Widely varied levels of development and recognition

Our goal here is therefore not to achieve an overview of the levels of development and recognition for the arts in public space within the European Union. We will simply note that the participants' testimonies confirm the ranking proposed by the preliminary study *Public Policies in Favour of Circus Arts and Street arts*, carried out by the Circostrada network's initiative.

France's case is a unique one, and the French sector seems impressive to most of its European neighbours: 915 companies

and 266 festivals listed in the *Goliath*, a yearly guide for the circus and street arts¹⁷, a network for production and residencies made up of nine national centres for the street arts, a national centre for creation and several creation centres, public policies created by certain extremely active local collectives, funding provided by the Ministry of Culture and Communication... Lithuania, Romania and Latvia automatically pale in comparison to this level of structuring. But how could we compare them? Most of the Western States, as Sarah Bel writes in her article on the first experiences of East-West cooperation "conserved their cultural structure from the communist regimes, whether it be in terms of their locations (national theatres funded by the State), their way of functioning (artists and structures as state employees) or professional organizations (artist unions defending the interest of government employees). This structure gathers together a large part of the cultural budget and available performance spaces without in as much reflecting any sense of contemporary artistic creativity."¹⁸ This analysis corresponds with the testimony of Maria Aneva Bogdanova, a Bulgarian woman living in France, where she co-directs the Le Petit Théâtre de Pain company: "Street theatre has not been very well developed in Bulgaria. The theatre, with its complex historical heritage, has hardly moved at all since the end of the communist era. Today it works as a closed circuit. Progressively, artists are getting 'out'. I do not ever dare to say 'in the street'. For the moment, mimes, puppeteers and rock musicians are taking the first step." Regarding the two Mediterranean islands, Malta and Cyprus, they remain largely unexplored territories.

What is striking and deserves to be mentioned is that all of the participants believe that there is not enough recognition, including in the countries where a public policy has been put into place. Only Chloë Dear, an independent English producer, sings a different tune, describing a particularly dynamic situation in Scotland [see box]. It appears that throughout Europe, art in public spaces is suffering from a lack of artistic recognition. It is this block, or so it seems, that represents a hindrance to development, structuring and sustainable financial support.

Is it really serious?

"In Sweden, people don't think of street arts as a professional form, but rather as a hippy thing", explains Micke Wranell, an actor, artistic consultant and Production Director of Riksteatern. "Even though the sector is quite developed in Germany, the recognition of the street theatre as an independent artistic and theatrical form (...) is not always a common thing in Germany's official institutions", Maria Ursula Berzborn explains. "The tradition of theatre and art developed in an aristocratic and bourgeois milieu and has always tried to create a distinction between "high culture" and the so-called 'popular' arts, which were never taken seriously and were never supported on the intellectual or institutional level." Jordi Colominas points out that in Spain, street theatre is reduced to festive entertainment and "the creations for

the public space are seen as second or third rate products". In Finland, performances in the public space are never "classified as part of the 'higher arts' like the theatre, music and dance, which all receive the best grants", reports Tomi Purovaara. We find the same thing in Italy where, as stated by Michèle Kramers, "artistic work in public spaces is always considered as a so-called secondary art compared with the so-called theatre (opera, classical theatre, indoor theatre, etc.); or in Greece where they "think that outdoor performances are too open for the audience to take them seriously", as Olga Athanitou tells us. Pablo Volo concludes that there is a "cultural elite and politicians keep considerable distance in relationship to anything that could appear 'popular'".

This collection of testimony confirms that beyond political recognition for art in the public space, the true question to be asked is that of its artistic legitimacy. In the end, is all of this really serious? Are we dealing with art? We must note that the issue of legitimacy is not merely linked to the fact that these artistic acts are happening in spaces that are not intended for such purposes. Internationally renowned visual artists working outdoors, such as Giuseppe Penone, Daniel Buren or Felice Varini are clearly not facing any doubts concerning their artistic legitimacy. This is perhaps a daring assertion, but it does point out how, according to the different cases, the same practice can be legitimizing or the subject of discrimination... The artists and programmers of the Nomadic University, along with many others, are clashing heads with the persistent hierarchy of artworks, as well as the equally persistent tendency to keep any art considered popular at the bottom of the ladder of this hierarchy's values. With that said, we find that the simplified dichotomy of the popular street on one end and the elitist indoor performance space on the other has many days ahead of it. This state of things seems to contradict the analysis of a reversal of the hierarchy of artworks as suggested by certain sociologists of French culture. Olivier Donnat, a researcher at DEPS (Department of Surveys, Forecasts and Statistics) of the Ministry of Culture and Communication, notes the decline of "coherence in the model of 'cultivated culture'" and a certain renewal of "establishing and legitimizing mechanisms for artwork in the world of art and culture"¹⁹. He believes that three series of mutations explain this reversal: the "diversification of the institutional cultural supply" and the "relative legitimizing of art categories once seen as 'illegitimate'" (one of them being the street arts), the "scholarly massification" and the "increase in power of the media as a system of reference"²⁰. Although the 20th and 21st centuries may have been a time of questioning the cultivated culture system, the policies carried out by many countries in favour of the "emerging" arts have proven ambiguous. While the overall message has been "paying due homage to these new forms of artistic expressions, considered minor up until now (...), the budgetary reality continues to favour the traditional expressive forms and large institutions"²¹. So to refer back to Olivier Donnat, the legitimization of these arts remains very 'relative'. The example of France is a telling one. Although it is the European country with the largest ministerial funding for the street arts, this funding is very small when compared with the sums allocated to other disciplines of the performing arts²².

The art forms represented by the participants are considered by many of their institutional and professional observers (who surely for the most part carry with them a strongly hierarchical idea of

Scotland, an exceptional case...

For a few years Scotland has been undergoing a particularly dynamic situation, as told by Chloë Dear during the Nomadic University.

"Scotland had an excellent tradition for street shows and processions in the Middle Ages, but it was wiped out by the Reformation, which replaced Catholicism with a strict form of Protestantism. The practice of street performances therefore died out, and for a long time many forms of expressing popular vitality were crushed. Just 15 years ago, there were only two companies and two producers, and most companies that came to perform were French... For a long time the street arts were misunderstood and considered mediocre. For this reason, people thought they did not deserve funding. Up until 2000, there were still only three street theatre and circus companies... Today, we have 15, without counting the many artists who perform solo or in collaboration with other companies! In 8 years, the environment has become increasingly favourable. There is funding for creation, professional development and distribution. A street theatre and circus training programme will even be launched in partnership with the University. It will be for both beginning and experienced artists.

How did we come this far? There are several factors that explain this development. There was the creation in 2000 of Big in Falkirk, a Scottish national street arts festival. There was also the acknowledgement of the street and circus arts as a legitimate artistic form by the Scottish Arts Council, as well as a higher level of awareness on the part of the audience itself. Furthermore, the establishment of work in networks allowed for a growing sense of belonging to the artistic community. Companies and artists started working together in a concerted way to most notably increase the amount of productions. We have discussed artistic quality. We have also developed a system of working in networks so as to prevent isolation and share information. We have elaborated a strategy to pressure local decision-makers and we have found solid partners who now defend our cause. Two creations have been funded by the European network In Situ: the show *3600*, co-created by the Scottish company Boilerhouse and the French company Méta-lovoice, and the creation *Painful Creatures*, by the Mischief La-Bas company. This has given us some exposure. We were also able to create a situation where artists could take on events without having to go through festivals or producers.

Today, the Scottish government is committed to defending a context of contemporary creation in the domain of the street arts. In 2008, the local government and the Scottish Arts Council freed 1 million euros to support three projects. Big Man Walking is a giant marionette that goes out to meet different communities throughout Scotland. Feet First is a large distributive plan for the Scottish street arts to take place January 1, 2009. Finally, Mischief La-Bas has become the first street arts company to receive a subsidy to support the creation of three new projects in the next two years. This context greatly benefits the sector, but the important thing remains the process of artists and professionals structuring themselves into a network, the Scottish Arts Network, thus taking control of the situation in order to convince others... All of this was unthinkable 7 or 8 years ago! And this is only the beginning..."

artworks) to be of the popular arts. For this reason, these forms are at the heart of the issue of recognition and legitimization for these same observers. This complex debate has not been discussed as such as part of the Nomadic University. We should nonetheless take on this recurring sense of marginalization and denial concerning the seriousness of artistic processes. It illustrates the creative climate experienced by artists and project heads. This also confirms the importance of our question: what level of recognition and legitimacy is appropriate for art forms that seem to be discriminated against due to their popular dimension? Despite this often less-than-encouraging environment, artists have shown great adaptability and conviction. Thus Edouard Georgiou and the Pandoum company in Cyprus alternate their performances between the public space and conventional theatre to "persuade the audience and institutions that our theatre is also "serious". Meiju Niskala has adopted the same kind of strategy in Finland in order to "educate the financiers" as to the specificities of the in situ process: "We also made a 'deal' with them. Once a year we perform a classical creative work, and once a year we perform an in situ creation. That is the only way in which we were able to begin our in situ projects..." In the artistic world, instability and inventiveness are still closely linked.

Training, knowledge and resources: the keys of development

Addressing the question of developing structure within the domain, several participants have lamented over the fact that in their country there is no system of training specifically intended for the arts, and particularly for the performing arts, in the public space. Three kinds of training in the broad sense of the term are often mentioned as major vectors of development within the field: artist training, of course; the training of administrators and cultural professionals who must be able to produce, aid and program artistic interventions in the public space; and artistic education whose goal must be to open young people up to the ideas of free expression in the public space. The education of young children and students is an important issue for Michèle Kramers, who believes that "that alone can guarantee, in the long-term, the continuity of completed work [and] (...) an improvement in the quality of artistic work." This is also Susan Haedicke's position. She has insisted on the importance of street artists' presence in universities. "I think that universities and other educational institutions can play a key role in the developing of street arts by calling on young people to create outdoor performances. But on top of creating a nurturing ground for the next generation of street artists, the validation of the street arts as an art form worthy of being the subject of academic study can also help in developing an enthusiastic audience that is hungry for street theatre, and can help to educate future programmers, politicians, urban planners and financiers on the value of art in public spaces (...)."

Susan Haedicke works towards this end within the Theatre Studies Department at the University of Warwick in Coventry, England. There she teaches a yearly module on European street theatre. Her module is based on two entry points. On one hand, there is the historical and theoretical approach, allowing students to discover the contemporary stage and the characteristics of theatrical creation in the public space. On the other hand, there is also the practical approach, which focuses more on the work process rather than on the completion of a finished artistic project. For example, students have been brought to work on *The Tocil Wood Project*, under the direction of Sarah Harper, an English director and the Artistic Co-director of the Parisian company Fiches Théâtre Urbain. This work, an installation performance imagined in situ in the on-campus woods, gave students an opportunity to contemplate a public space and to explore the history, geography, and social and cultural characteristics of a single location. At the end of their research, the students offered a walking show, mixing theatre, landscape art and sound installations to spectators who were encouraged to walk through the woods. For this teacher and researcher, this kind of experience constitutes a lively context of both discovery and practice in artistic intervention in the public space. Susan Haedicke, who is deeply interested in intercultural collaboration, will participate in 2009 in an intensive two-week programme on the theory and practise of street theatre, organized at the University of Amsterdam in partnership with the universities of Helsinki and Tampere as part of the cooperative and mobile Erasmus Mundus programme for teachers in higher education. This initiative confirms the progressive introduction of

the arts in public spaces into the university system, which, when not brought about by a research specialist, takes place through artistic interventions. For example, Meiju Niskala teaches in several Finnish schools and universities where she discusses dramaturgy and interactive processes as well as the street arts and in situ creation. However, as of this date, these experiences are few and far between on the European scale.

In the domain of training, France has initiated the creation of FAI AR (Advanced and Itinerant Training in the Street Arts), which began in April of 2005²³ in Marseille, and was the first itinerant graduate training programme dedicated to creation in public spaces. In October of 2007 the incoming second class began its 18-month training cycle. The 15 participants, who are called "apprentices" are already experienced artists, or have been trained in some facet of the performing arts. One of FAI AR's original characteristics is that it relies on locations from the French and European network²⁴. This European element is also achieved through the acceptance of foreign apprentices who, for the moment, are mostly from bordering or nearby countries (Belgium, Italy, Portugal, Spain)²⁵. Aside from its 18-month-long training programme, FAI AR also offers short, thematic training modules. At the public gathering organized by the Nomadic University in Aurillac, the FAI AR team announced its intention to develop this edition of short training modules on the European scale. Also, at the university Paris 1 – Panthéon Sorbonne, there is a Masters degree entitled "Culture projects in public spaces", which focuses on the conception, production and administration of artistic projects in the public space.

The structural development of the field will also have to do with the creation of knowledge based around it. Research on the street arts is today an undeveloped field in Europe. Susan Haedicke points out that the development of scholarly research on the domain will give it "some credibility" and, at the same time, will contribute to its recognition and legitimacy as an artistic practice. Tomi Purovaara emphasises cultural actors' and artists' interest in having "studies and literature reflective of the arts in public spaces" at their disposal. He insists on the importance of developing research and training, focusing on the example of the contemporary Finnish circus whose "development involved training programmes and an increase in the number of schools".

Forms and aesthetics, between the revisited traditional and the contemporary

Beyond the large variety of represented practices, forms and aesthetics, some prominent traits come to light, attesting to some common trends, or perhaps even values. There was not enough time to discover all the processes and the analysis could certainly be a subtler one if it were based on a more coherent and pluralistic body of evidence. This would most notably allow us to identify and analyze that which underlies the trends depicted here.

The public space as a scenic space beyond all conventions

An unbridled creative space in touch with the world

From an artistic point of view, the participants say that they are driven by the desire to innovate. For them, the public space constitutes a scenic space outside of all conventions because it is not governed by the predetermined parameters of an indoor performance space. From that point, there is room for unbridled creativity, be it vertically, monumentally, in terms of perspective, etc. There is endless potential and an infinite amount of artistic approaches for audacious practitioners. "Creation and intervention in public spaces encourage entirely different and interesting expressive possibilities", according to Olga Athanitou. The artist looks to "transgress and defy the rules (both written and implicit) in the public space", Camilla Graff Junior states. "The public space is a place where you can use artistic languages without conventional codes", says Sara Havlickova. The breakaway from the stage (or from the museum space for the visual artist) therefore represents a strong artistic commitment in favour of the creation of a hybrid artistic creation in step with the unique location where it is projected, the "outside" – whatever that may be.

The idea of relationship with the performance space is also present in the participants' reactions. Thus Maria Ursula Berzborn declares that as an artist she hopes to "face unconventional situations that are both exciting and new every time". She also hopes to "create pertinent work (...) [involving] the socio-political context of the place". This way of working is not without its ties to the notion of "contextual art" proposed by Paul Ardenne²⁶, which is sometimes mentioned to describe street artists' work in the public space. Paul Ardenne analyzes all configurations where the artist positions his or herself as a conscientious social actor and insists on being immersed in reality, leaving behind conventional and institutional art spaces as well as traditional performance forms. The artwork itself is greatly transformed by this, being directly influenced by reality, which it then examines. While this reference to contextual art may shed light on the street artist's process, it still must be put into context. Indeed there are still rather few artistic projects to this

day that take into account the site of execution. For performing arts (dance, theatre) in the public space, most artistic proposals are in completed form, and are to be performed in various cities where interaction with the public space is limited. Certain projects, however, truly integrate context in their creation while working with a pre-established framework. They can be profoundly modified in accordance with the performance space. It is important to specify that artists who do not develop this approach but rather that of a touring show claim that they always concern themselves greatly with the place where they perform, the audience they will reach and the public they will encounter. They therefore demonstrate that performance in the public space does not occur out of luck or lack, but rather out of a desire to face the world and to encounter the other.

The in situ process

Among the participants of the Nomadic University, some represent an artistic approach that takes the contextual approach a bit further by opting for the in situ approach. The in situ expression – literally meaning "in situation", or also meaning "in one's natural environment" – was used by Daniel Buren in the 1960s to designate an artwork that relies on its relationship and interaction with the environment. By posting his bands of colour throughout the city, Buren examines the public and urban space. Richard Long, Robert Smithson, Walter de Maria and Christo all carry out large-scale and often momentary operations based on the landscape. They are the major representatives of "land art", and environmental variation of the in situ process.

Landscape is an inspiring subject for llotopie, which finds in it new spaces for experimentation opening "the possibility of going towards (...) a potential of more widely shared emotions, towards more universal cultural references", Françoise Léger explains. The company has, since 1997, developed a research project on landscape theatre, which it calls land act, in reference and opposition to land art", specifically in its own home territory the Camargue, located in the Rhône delta. Outside of the creative projects carried out by the team, the company heads a festival, the Envies Rhônements, which takes place outdoors and proposes artworks exploring the man/nature relationship in an approach that is both artistic and scientific. Françoise Léger explains, "the creations are carried out in residency²⁶ on the sites and after a period of encounter and immersion with the place, the teams and the inhabitants. This immersion principle is a fundamental part of in situ creation, participating as a present and porous way of being in the world. We are the foreign body that both reveals and catalyzes."

Paul Portelly, an actor and co-founder of the Anon theatre in Malta, has also emphasized the characteristics and virtues of in situ work. He played the role of Orpheus in *Souterrain*, a creation by the Cornish company WildWorks, directed by Bill Mitchell.

This creation, which was funded by a French and English network of festivals and artistic residencies²⁷, travelled in 2006 and 2007 from Brighton to Sotteville-lès-Rouen, passing through Amiens, Hastings and Gosnay.

Before each performance there was a residency that allowed for immersion into the performance space as well as encounters with the local population, most notably through amateur involvement²⁸. "When the performance changed locations, the performance was dismantled and reinstalled. We would always talk about the space we were using," Paul Portelli recounts. "The work we are carrying out (...) relies on a contribution from the community living in the space", he explains about *A Very Old Man with Enormous Wings*, a production carried out in Malta and then in Cyprus and Hayle with the Kneehigh company, also directed by Bill Mitchell. "The production belongs to them as much as it does to the physical space where it evolves."

The artistic and cultural benefits of these projects are well appreciated, but there are still quite few such projects carried out, which is in large part due to their cost. In situ adaptation and creation require costly residency periods. Only a long-term involvement within the territory can allow for true encounters with the public and environment. "Furthermore", as Paul Portelli points out, "when we develop a custom-made project in collaboration with the public and for a specific place, the performance can not go on tour. This is one of the main reasons why it is difficult to find funding." The same temporary nature of these productions that makes them unique also creates an obstacle to their funding. This is clearly not an obstacle, however, for the Oerol festival on the Terschellings island – we may note the omnipresence of island dwellers among the in situ proponents of the Nomadic University – in the Netherlands. For 25 years, Joop Mulder has fought for environmental theatre, and art created "in the environment where it will be performed for the audience". The festival uses the "island as a stage" and hopes to emphasise "its differences in order to create a diverse cultural climate". This includes performances on the beach, in the woods and fields, etc. All natural spaces become open-air stages. For example, in 2008 Robert Wilson, in collaboration with Theun Mosk and Boukje Schweigman, created *Walking*, a slow, solitary and silent walking experience through the island's landscape offered to explorer-spectators and lasting 4 hours.

The audience issue

The audience issue constitutes another recurring theme. The public space is chosen because it allows for the freest possible form of artistic expression, but also because it is the ideal place to meet the other, or all others. The audience issue is systematically approached in two closely connected ways: through the democratic perspective and through the creation of new relationships with spectators.

Although the artists and programmers do not mention cultural democratization as such, they refer to it indirectly by insisting on reaching out to the largest possible audience. Refusing to accept that a large part of the public be excluded from cultural and artistic practices, these artists hope to "reach an audience that is not necessarily found in theatres", explains Yannick Guégan, the Artistic Director of the Belgian company Les Daltoniens and member of the Federation for circus, street and fairground arts in Belgium. Maria Ursula Berzborn believes that she is therefore fighting against culture that is "reserved to those at a certain education and income level". This is why her company, Grotest Maru, brings "art to people in the spaces they go to on a daily basis", explains Spiros Paterakis, who officiates as an actor. Artists and cultural professionals want to overcome all divisions. "Street theatre reaches a lot of people, and makes no distinction of age, political preference, or sexual or religious orientation, and does not create any barriers to entry", Juszitna Hermann points out. "For this reason, street arts serve as a conduit towards people (...). They bring us all together in an experience that we all share." Ferran Orbitg also mentions his desire to address "everyone, of any age, social status, relation, or language". The artists seem to aspire to a form of universality that can be made possible by the public space.

Artistic intervention in the public space can be made more approachable for people by eliminating the ceremonial aspect of cultural practices in museums or theatres. The threshold effect (that of opening the door), the management of information (what should one go see?), and the formality of the situation (sitting in a theatre, in the dark, feeling like you can not get out), etc., are all obstacles to accessibility that are eliminated by performance in the public space. We are aware that the declaration of this intention has trouble resisting against the realities of occupation and circulation in urban public spaces. The mixing of populations is becoming less and less sought after within European cities. All citizens are not able to access and use the public space in the same way, including in countries where there is perfectly free circulation, but habits and an effect of social determinism deeply influence practices. Furthermore, to this day the main means of distribution in the public space is still the festival context. However, even when it is free – which is not systematically the case – and even when artworks are produced in the public space – which is not always the case either – there is an invisible audience selection that takes place, most notably linked to the chosen place of distribution. Artists and programmers are not blind to this sociological reality, even if it has not been mentioned in the course of the Nomadic University. It seems that the attendees are focused on a certain wager, or self-affirming driving motivation to their work. This motivation to go out and meet others, with all the uncertainties that this represents has been summarized by Françoise

Léger: "Street theatre is interested in otherness (...) Refusing the insular nature of theatre's regular audiences, street theatre carries a desire for a new audience. [But it is a] continual task, and a Sisyphean job, where nothing is easily accomplished and the trade must constantly be reworked, for new forms and artistic proposals both open the artistic field and close it at the same time."

Joanna Ostrowska writes that "The appearance of street theatre in a space belonging to the people, a collective space that is not subjected to the market system and is at the same time more or less 'emancipated from laws', was meant to be – as far as the artists were concerned – a process of research for new forms of existence for the theatre as well as new means of communication with the spectators."²⁹ Numerous artists have, in fact, come out in favour of these arts, which allow one to communicate and exchange directly with spectators. "The relationship with the audience, stripped away of the security and etiquette of conventional theatre spaces, tends to create more substantial and dynamic means of communication", says Nicolas Chatsipapas. "[We benefit] from a great sense of freedom to interact with the audience", explains Olga Athanitou. "Communication is not only spontaneous between artists and the audience, but also between members of the audience." With interaction, audience participation, physical proximity, etc., artists explore ways to reverse the relationship with the audience. In this way, they hope to create a new relationship with the populations themselves by generating different social structures and atypical uses of the public space. Therefore, as much as they are proposing a utopia that favours a reappropriation of the public space by the public, they move on in the hope of continuing to invent new relationships with the spectators and to reach new audiences as part of a humanist philosophy, envisioning art as a vector of emancipation for us all.

Between traditional and contemporary

The artists and programmers present at the Nomadic University do not, of course, constitute a representative panel for art in public spaces on the European scale. The variety of practices and aesthetics would make the elaboration of such a panel a perilous task. The overly broad presentation of each participant's activities, most notably those of the artists, only provides us with a glimpse into their process, and even more so into their aesthetic. While keeping the fragility of this matter in mind, it seems interesting to note three major trends that just might be revelatory of current creation.

A universal language?

The question of language – and therefore of verbal expression – constitutes one of the wagers of the construction of intercultural dialogue in Europe. There are certainly forms of multilingualism or ambitious translation projects yet to come so as to allow for an improved circulation of written works. For language irreversibly influences the distributive potential of work on the European scale and beyond. The European Union brings together different languages over a relatively small territory. Jusstina Hermann thus takes the example of Hungarian, which belongs to the relatively rare Finno-Ugric languages and is spoken by about 14 million people, of which three quarters reside in Hungary. For her, intercultural cooperation presents possibilities that are sorely needed for the artists of her country, who suffer from a certain level of isolation³⁰. Hungary is only one example out of many. For many artists, English is still the language to master if one wants to travel and meet new audiences.

When questioned about the ability of their artistic language to cross borders, many artists mentioned the absence of any written text in their creations. We will point out that out of concern for the possibility of communicating with a large number of people of different social, cultural and linguistic origins, they opt for an artistic language without spoken word that would be more accessible to foreign audiences. They are therefore concerned with the barrier of comprehension – and not only from a linguistic standpoint – in their own country and beyond, that could be generated by the presence of a text. Ferran Orobítg believes that "what is most important is not communication through a text, but rather a simple and visual language". This language, which aspires to universality, is built around the association of the "gesture to the music", according to Yannick Guégan. For Olga Athanitou, "body language is a major means of expression in street theatre performances. Music, dance and visual effects also open up a means of emotional communication with any audience."

The themes themselves are chosen for their universality. Jusstina Hermann remarks that "the performances that circulate best are those that do not require any spoken language as the principal means of communication (...) or those that have to do with humanity either generally or in some smaller part (emotions, daily life, typical problems of age, sex or human interest)". By dealing with universal themes, Yannick Guégan hopes to "incite global reflection in the different countries" where he performs. The Italian Director of the Imaginariu festival in Santa Maria de Feira, Portu-

gal, Renzo Barsotti, confirms that the "forms that circulate best are those that have a limited use of text, and that are based on choreographed movement, large machinery, scenography and large ensemble effects."

This reoccurring absence of a text leans in favour of a conception of the street arts as being mainly visual, emphasising the image – sometimes to the detriment of the meaning? The attending artists believe that the text is not the only conveyor of meaning, which can, of course, be transmitted through images. In a Europe where the theatre is deeply marked by an historical preference for the written word, an artistic language that is based on a performing art form that eliminates the written word is met, a priori, with suspicion. And this even though the 20th and 21st centuries' creation is characterised by a certain decentring from the written text. In reality, the text remains omnipresent, and it is rather its mode of production that has evolved. As for the rest, the written text is not entirely absent from artistic interventions in the public space. The notion of "text" might need to be clarified here because we sometimes find an ensemble of lines, reworked testimonies, or improvisations set to paper. Among the artists participating in the Nomadic University, Camilla Graff Junior points out that language represents an important element of her artistic process. In the theatrical proposals that she created, language is not always utilised to convey meaning, but musicality. Furthermore, this presence of language corresponds to her desire to try and build bridges between the different countries to which it belongs. For Paul Portelli, the in situ work he carried out as an actor with the *Kneehigh* and *WildWorks* productions relied systematically on the adapted text of an author. During its performances in France, the actors of *Souterrain*, which was based on the myth of Orpheus and Eurydice, mixed both French and English, and some actors were fluent in both languages.

Tradition and contemporary: two poles of creation

Most European countries have at some point in their history experienced traditional, popular, and often festive practices in the street. Some practices of religious origin eventually evolved towards a pagan nature (carnivals, processions, rituals, holidays...). This heritage is omnipresent in cultural histories and mentalities. In the countries of the former Eastern Europe, these practices were for the most part wiped out by communism. In other countries, such as Cyprus for example, the development and process of europeanization have caused these traditions to disappear as a "banished relic of the old order", as Edouard Georgiou tells us. Many artists claim a link to this heritage. In France, the fair-ground artists, travelling performers and barkers of Pont-Neuf are often called the ancestors of the street arts, as are the actors of outdoor Greek theatre, and the Medieval Mysteries. The reference to popular and festive practices can also be explained through the involvement of inhabitants, who were then both spectators and participants. Paul Portelli tells us that in Malta today festivals are organized throughout the year by residents of different villages who compete to host the most grandiose and spectacular event. Artists are inspired by these popular celebrations, representing a tradition of shared and federative street practices, and attempt to renew and reinvent the tradition. They aspire to renovate the forms, which are considered original and foundational. This process corresponds to a desire for cultural and historical

anchoring. This theme unites a portion of the projects presented at the Nomadic University around a pole that we might consider neo-traditional. This can be seen in the work developed by Edouard Georgiou in Cyprus, where much traditional heritage has been wiped out. "Our goal is (...) to bring back distant memories. These memories come from a deep place within all of us. They are memories of popular festivals, carnivals and ancient rites." For him, the creation of forms unique to Cyprus is a matter of identity: "we must search for our own avant-garde, in contact and exchange with what is happening in the rest of the world. But, at the same time, our theatre must correspond to our personality, our shared origins, our landscape (...) the structure of Greek and Cypriot society." Evoking the case of Hungary, Jusztna Hermann describes a country where "for a long time we have seen the return of traditions, but [where] practices remain stuck at this traditional level." Seeing the situation in Southern Europe, Renzo Barsotti questions the possibility of overcoming these practices. "Southern Europe is deeply affected by the weight of popular and festive traditions, which for many is linked to tradition. Today we must, in a creative perspective, ask ourselves what we are doing with this heritage. There we will find the opportunity for artists to imagine new things. We can try to overcome old traditions in favour of contemporary creation."

Of course, contemporary creation is not entirely absent from arts in the public space. Among the participants at the Nomadic University, several artists represent the pole of creation, as do programmers who support artistic innovation. One of the characteristics of this pole is its multidisciplinary nature (text, body language, installations, etc.). Two other characteristics are the contextual approach previously discussed, and the direct link with the public. Through projects completed in collaboration with local residents of Trastevere in Rome, Pablo Volo and the ex-voto collective hint at a trend in creation founded on a close link with territories and inhabitants, and freeing itself from a strictly performance-based ambition or idea of finality. Contemporary creations are often hybrid projects, hoping to deeply immerse themselves in reality and interact with it. Sara Havlickova thus points out that the foundation of her work is adaptation for performance: "I must be very flexible, be able to improvise and always have more than one solution to problems that come up. I must be able to act according to what happens and incorporate these events into the performance, taking on constraints as active elements of the work and never trying to ignore them." Another path of exploration for these artists of contemporary creation: new communication technologies, and especially the Internet. As for Meiju Niskala, she uses a radio where, for example, she broadcasts silent pauses recorded in public spaces. The listeners can then guess where the recordings took place and call in with their idea. "I include a lot of interaction in my work", she explains. "I create my tool by spending time with unknown citizens and I present the artistic work rather as a tool, or a platform to be used at will." Senja Pollak, in describing the collaborative project between the Slovenian company Betontanc and the French band EZ3kiel, initiated as part of the European Cultural Season in France³¹, insists on the cultural centre's strong desire to support a contemporary creation project, promoting innovation within today's Slovenian artistic scene.

Finally, the initiative of the Polish festival Malta illustrated certain programmers' desire to specifically support young creators. To

accomplish this, a contest is organized each year. The goal is to incite young artists to create projects specifically for the public space, integrating that space's unique parameters. The festival is thus looking to encourage "artists to find their own artistic language and explore uncommon means of expression", Kasia Torz explains. "We do not want a public space transformed into a stage", she insists. "The public space is not a trivial space. It is full of meaning, history, use and emotion. The artist's role is to reveal them. We expect artists to set peoples' minds in movement. The idea behind the contest is to incite young artists to be innovative. How will they take possession of the chosen space, whatever its nature might be? This support to young artists also serves the goal of professionalizing the domain, which allows for long-term development for actions in the public space." This is a programme that aims, in the long-term, to encourage the quality of artistic interventions in the public space through new forms of authorship and aesthetics.

The thorny question of artistic quality

These two days of the Nomadic University could have remained in lofty, theoretical concepts, allowing each participant to hide behind good intentions... but this was not the case, for the thorny question of artistic quality was discussed. The ambiguity of the relationship between art in the public space in cities, which are major sponsors, sometimes generates productions that are closer to local entertainment than artistic innovation. This political pressure applied by cities doubles as an economic one. The absence of funding pushes most companies to rely exclusively on the sale of their shows to meet their budget. The idea of the French cultural exception argues that art and culture are not a commercial good like any other, and that they therefore should not be part of any commercial market. However, most street artists clearly evolve in a certain supply-and-demand mindset that does little to improve the quality of performances. Companies are concerned with selling their show, and have little time to develop an artistic process or rehearse. Maria Ursula Berzborn analyzes the situation in Germany as such: "Without support (...) [young companies] can not develop artistic quality [in their work] and eventually are unable to survive financially." Spiros Paterakis, who works in Berlin, adds that this lack of support "hinders the expression and creativity of artists who [consequently] turn towards other artistic forms, other performances, or even commercial employment". In Belgium, as the network of cultural centres are dense, creations are often created for both outdoor and indoor performance spaces so they can tour more. The result, Yannick Guégan adds, is that no work is truly linked to performance in the public space.

As a programmer, Renzo Barsotti, who sometimes offers high-quality indoor artists the opportunity to perform in public spaces, takes stock of the situation without making any concessions. "Personally, I get the feeling more and more that what circulates the most is shows that are not likely to put the spectator in any state of crisis, that offer more certitudes than doubts, that create large and mannered images that are not accompanied by any critical content. Overall, street theatre is following the same evolutionary path as society is. In the 1970s, street theatre corresponded to a protesting public opinion. Is there even a public opinion today? Is there any space for critical thinking? I think that this reversal might explain the weak state of the street arts. I think it is a shame, because the street arts (...) must encourage citizens to become aware of a certain number of things, starting with consumerism..." The question of responsibility is echoed in the messages of certain artists who seem particularly aware of the situation. According to Nicolas Chatzipapas, "the artists who work [in the public space] should be sure that their art is not simple entertainment, but that it plays a pivotal role in the formation of an aesthetic, social and political conscience". And Michèle Kramers affirms that: "We think that it is our responsibility as artists to intervene (...) so as to increase the number of free spaces of expression, [and] so that variety be put forward in expression so as to counterbalance the overwhelming trend of homogenisation." Another utopian worksite...

The 27 Member states and culture: issues and worksites

Of course Europe will have been at the heart of these discussions. The articulated problematics are revelatory of the current issue of culture on the European scale. Regarding this subject, the year 2007 marked a big step in the European Union's activities. Several programmes came to an end in 2006, and in May 2007, the Commission proposed a new European Culture Agenda, which included as one of its goals to provide an answer to the challenges of globalization. Three priorities were laid out: the mobility of artists and cultural workers; the circulation of all forms of artistic expression; the reinforcement of cultural competence and intercultural dialogue. One of the wagers is to fully commit to the European Union's dialogue with the artistic and cultural landscape, knowing that the worksites identified by the Nomadic University participants are rarely specifically for art in public spaces.

Beyond art and culture, the participants relate a broader preoccupation shared by many Europeans: to contribute to the construction of a social and united Europe that is in touch with the rest of the world. The artists and programmers thus place themselves in an overarching global context. How should we act in relation to this context? How can we modify and improve it? It seems here that unity is a crucial cause.

Status and mobility for artists: an important wager

Street artists and financial insecurity

The participants relate an overall sense of financial insecurity that affects several artists, and not only street artists. Maria Ursula Berzborn explains that one must be "ready to take on personal and financial risk (...) [for] there is no financial security (...) Street theatre artists in Germany all try to find their own mixed employment solution, combining income from their artistic activities and income from other jobs working as teachers or employees in entirely different domains." Of course, Germany is not the only country where artists are in a state of insecurity. The study carried out by HorsLesMurs for the European Parliament points out the key characteristics of artists' work: "occasional employment, irregular and unpredictable pay, work focused on unpaid research and development, heightened physical and mental wear and tear, and a high level of mobility"³². The study refers to the report made in 2006 by Suzanne Capiou and Johannes Wiesand of Parliament on the situation of artists in Europe³³. The report emphasizes the atypical nature of their professional practice and motivation, mentioning the priority of artistic discovery over commercial interests; the multiple statuses of artists, who can be alternatively or simultaneously independent, otherwise employed, or the head of a company; European, and perhaps even international mobility;

difficulties in funding and evaluation, for "artistic innovation and the quality of the cultural sector can not be appreciated as mere investment returns"³⁴. The artist's activity alone seems scarcely compatible with the idea of stability. In light of all this, the key term has been flexibility. "I had to be flexible and able to travel", says Spiros Paterakis, who left Greece to work in Germany. "When that is not enough, I perform in the street, where I hold workshops. Sometimes, I also have to take on side jobs, which I do to get by a little better. (...) Some actors give up (...) and try something else because it is too difficult to make a living." The artist takes on the image of a relatively isolated individual, at the mercy of a supply-and-demand mindset that is characteristic of the market economy. This creates a situation that some artists are able to manage better than others, depending on skill sets and networks³⁵.

Although this situation is far from being only that of artists working in the public space, this category of artists does seem particularly affected, as do the circus artists. The survey carried out in 2006 by the Circostrada Network on the circulation of street and circus artworks underlines this fragility³⁶. In examining companies' means of funding, the study reveals that "more than half of respondents do not receive any government support, or [that] such support represents less than 20% of their revenue"³⁷. This confirms the dire need to sell in order to keep the artistic team going: "More than half of all companies rely on sales for 60 to 100% of their revenue, and for a third of them the percentage is 80% or more"³⁸. We read that "Several companies explained that much of their permanent staff are employed part-time or also work elsewhere in the indoor theatre/circus sector, or else they work side jobs because it is impossible for them to make a living off their street/circus activities alone."³⁹ And the study quotes a respondent who describes the situation with a touch of humour: "In our experience, a large part of our work in the street/circus arts has been 'subsidized' by our spouses and family members with stable jobs, as much as or even more so than by government support!"⁴⁰

The paradoxes of mobility

When 31 people from 22 different countries, representing 23 nationalities, are brought together, it would be difficult not to discuss the question of mobility. Their presence at the Nomadic University illustrates the reality of free circulation among citizens of the European Union, and demonstrates that it has been made considerably easier to remain mobile within the territory. Are these artists and programmers representative of their European colleagues? This would be difficult to affirm. This kind of initiative might attract those who are already favourable to the cause of mobility and travel, and who are able to travel freely.

One thing is certain, and that is that the principle of mobility is shaped by its paradoxes. Although most of the attendees have demonstrated that today it is relatively easy to remain mobile simply due to the existence of the Schengen area, they also insist that the conditions of mobility are still very difficult, especially

when touring. "Since the borders were opened, travelling and working in the different countries of the European Community has become easier for street theatre artists, but the work conditions are still very difficult", Maria Ursula Berzborn remarks. Other artists developing projects between different countries have confirmed this difficulty.

The study carried out in 2006 by the Pearle Organization*, Performing Arts Employers Association League Europe⁴¹, conducts a census of the hindrances to mobility in the European performing arts and underlines the need for actors in the performing arts to have extensive knowledge of legislation and regulations of more than one country of the European Union. This is especially true for visas – for hiring artists from an outside country – employment, social security laws, taxation, particularly for the bilateral accords on double taxation, and the national laws on tax deductions, as well as the value added tax (VAT). As Anne-Marie Autissier points out in an article, "the well-being of professional companies depends just as much on administrations of labour and social affairs as it does on those involved in cultural affairs"⁴².

“Where are you from?”

Mariya Bogdanova was born in Bulgaria, but she lives in Basque country where she co-directs the Petit Theatre de Pain. Edouard Georgiou was born in Cyprus, has worked in France and lives in Greece, but also runs projects on his native island.

Pablo Volo was born in Rome and is of Italian and German heritage. He splits his time between France and the Netherlands and continues to develop projects in the Italian capital... These are just a few examples of the trans-national backgrounds characterizing the life stories of many participants at the Nomadic University. For two and a half days the recurring question was: "Where are you from?". And many had to think before answering. Do you want my nationality, where I feel I belong, my city of residence, or my place of work? Camilla Graff Junior was born in Denmark, studied in New York and Paris, lives in Berlin and has developed international projects in Europe, Africa, South America, and the United States. She writes, "I was born Danish and for many years I made a home in Paris, and then in Berlin. Today I define myself as European. It is the time I spent working and studying outside of Europe (in Africa, South America and the United States) that gave me a real sense of this communal European soil: a global outlook, a communal history – perhaps even a feeling of superiority. I greatly appreciate the mobility that I enjoy and that the generation before me did not." They live the European life on a daily basis, changing countries, cultures and languages. The more they travel, the more they feel comfortable everywhere. The more they develop transnational projects, the more obvious the need for cultural diversity and intercultural existence seems to them. The more they meet other artists and people, the more open-minded they become. It is proof that Europe by concrete terms of travel, collaboration and encounters, can become a vast, wealthy and inexhaustible area of discovery.

Despite the obstacles, which are not negligible, the high level of circulation for street (and circus) shows throughout Europe and to a lesser extent throughout the world, has been confirmed by Circostrada's study. "27% of companies' performances take place outside of their own borders, or an average of 17 performances per company in 2006 (15 within Europe, and 2 elsewhere)."⁴³ However, there is still a large disparity between companies since one quarter of those that were surveyed had not left their national territory, 75% had circulated within Europe, and only 35% outside of Europe. The study shows that "certain companies have displayed an impressive level of mobility with over 50 performances sold abroad." These positive results are counterbalanced by the great effect of geographical and cultural proximity that largely influences the flow of circulation.

Anne Marie Autissier refutes the angelic vision of a Europe where artists and artworks circulate freely, and points out further ambiguities within this mobility. "It is important to wonder what the motivation is behind this mobility that is sought after instead of just tolerated. There is the employment of Bulgarian orchestras in the place of their French counterparts because they come at a third of the price; the availability of Eastern-European musicians who in one tour make enough to support their families for months; instrumentalists from Spain or Portugal coming to study in French conservatories because in their own country they can not find the necessary conditions for satisfactory artistic training..."⁴⁴ According to the researcher specialised in European studies, the issues linked with mobility go beyond administrative and technical problems. They also involve the need to create an intercultural artistic education in Europe. For she believes that one of the current obstacles to mobility is the lack of "mental mobility". She writes that "You only have to look at the mixture of distrust and suspicion that accompanied the first phases of European cultural networks in the 1980s to understand that the paradigm of exclusion or fear of the other is still at play."⁴⁵

Another European issue that the field of art in the public space must not ignore is the social status of artists. There are glaring differences from one country to the next, as many European member States have no legal status in place for artists while others have created systems that are more or less favourable to them. The French system of individual financial support, known as intermittence, remains to this day, and despite recent reforms that have broadly weakened it, the most advantageous system in Europe. Artist Claire Gibault's report, submitted in May 2007 to the European Parliament⁴⁶, formulates recommendations aimed at improving the situation of artists within Europe. One of these recommendations was for the Commission of member States to create a "'European professional register', like a EUROPASS (...) with artists' status, the nature and successive duration of their contracts as well as the contact information of their employers or service providers hiring them", including the distinction of "the specific mobility needs of artists as opposed to those of workers within the European Union in general"⁴⁷. In her summary report, completed as part of the public presentation of the Nomadic University, Vicki-Ann Cremona, the Ambassador of Malta in Paris, underlined how important it was for the field of art in the public space to be able to take part in the discussions that will take place over the matter, especially since matters of funding will certainly be discussed as part of the issue. This is a unique opportunity to address the particularities of artists intervening in the public space.

Associations, federations: strength through unity

The ambassador of Malta also insisted on the field's need to be structured in order to be heard by European authorities. Recognition as an artistic form and the presence of structuring are two sine qua non conditions to participating in the dialogue, she added. This comment echoes those of the Commission, which in the frame of the European culture agenda declared that it was looking to "establish a structured dialogue with the cultural sector, from every artist and creator to the cultural industries"⁴⁸. In order to do this, one of the Commission's recommendations is "the identification of all actors within the cultural sector" as well as "the scheduling of a 'Cultural Forum', uniting the totality of its contributors."⁴⁹ This demand for structuring on the State and European level has not escaped the Nomadic University participants, who see in it an opportunity for unity and strength.

A disparity in representation from country to country

In several European countries there are associations or federations representing the street arts sector. In France, the National Federation of the Street Arts has been in existence since 1997. Bringing together artists, agents from local collectives, elected officials and programmers, it works to increase awareness, development and structuring for the street arts sector in France. It has notably been fundamental in the creation of the Temps des Arts de la Rue, a three-year structuring plan for the sector by the Ministry of Culture and Communication, taking effect from 2005 to 2007. Its activities are run by a national coordinator. Regional Federations have been developing for a few years, assuring in-depth work within the territories. In Brussels, FAR, the Federation of Street, Circus and Fairground Arts, was founded in 2005 and has had a coordinator since 2006. It federates professional companies and functions as a platform for information exchange, opportunities to meet, and reflection on the field to help advance the sector, and to improve its level of recognition and funding. These two Federations receive the support of the public authorities (Ministry of Culture and Communication in France, Ministry of the French Community in Belgium). Germany is equipped with a German association of theatre in the public space (Bundesverband für Theater im öffentlichen Raum). There are also several networks in the United Kingdom: The National Association of Street Artists (NASA), the Independent Street Arts Network (ISAN) or the Scottish network Scottish Streetnet. In Belgium, the International Straattheaterfestival in Gent and the provincial centre in Neerpelt created a Flemish federation of street arts, which as of yet is not recognized by the Flemish government. In Italy there is the national federation of street arts (Federazione Nazionale Artisti di Strada).

These associations' and federations' level of structuring varies in accordance with the amount of support they receive from public funding. They have the common goal of supporting structuring within the sector through resource and information exchange, especially with regards to legal matters, and through engaging in lobbying, and creating a network intended for professionals. Through discussion and debate, they hope to encourage other professionals, audiences, local authorities and media to take up

the cause. "The creation of an association or of a federation allows us to put in place lobbying efforts in favour of greater recognition and structuring", states Maria Ursula Berzborn. We are taking on a form of education for elected officials and collectives who, for the most part, are not even familiar with the street arts." In many other countries where no other association or federation has been created, artists are aware of the handicap that this represents. "There is no street arts association or federation in Spain or in Catalonia", Ferran Orobityg explains. "We are not structured, and that hinders development. Structuring is a necessary step."

Mutual interests and support on the European scale

The utility of exchange between networks has been greatly emphasized. The demand is strong coming from artists evolving in countries where no association exists. Suffering from a certain level of isolation, they point out the need for mutual support between countries as well as mutual access to resources. For Edouard Georgiou, "Europe is also its new networks and new structures of communication and communal action between European people..." Yannick Guégan emphasises the Belgian Federation's desire to "create solidarity between companies", and to "create mutual ties instead of capitalist ones". The benefits behind unity, mutual aid and support seem to be acknowledged by all. So the question remains as to their potential application on the European scale. "We need to unite ourselves in order to be stronger", Ivomir Ignatov insists. "We need to be united to fight against the stupidity of elected officials who do not support us. How do we unite? There will have to be a solid organization behind us that we can rely on and go to in difficult situations. We would be stronger if we joined resources." The issue of joined resources is one of the first priorities of action to be put into place through existing networks such as Circostrada. Indeed, there are databases of contact information, companies and programmers, as well as of studies that have been carried out on the national or European level. Although the available information is fragmentary, there are pertinent elements of which professionals and artists are under informed. During the Nomadic University, a few participants did evoke the possibility of creating an association or federation on the European scale. As part of the Aurillac festival, the French Federation organized a gathering, which some members of the Nomadic University attended, and which discussed the possibility of a Euro-Federation. Taking into account the extremely varied levels of structuring from one country to the next, the creation of a European structure seems premature. However, several representatives of European countries expressed their wish to put in place the Rue Libre initiative, which is a day-long celebration of the street arts to take place October 25, 2008.

Cultural diversity, intercultural cooperation: constructing a Europe of culture

The European culture agenda directly refers to UNESCO's Convention on the protection and promotion of diversity in cultural expression⁵⁰, ratified in 2005 by 30 States. This text takes the form of an international legal instrument reinforcing the idea already present in the universal Declaration of UNESCO on cultural diversity⁵¹ adopted in 2001, which states that cultural diversity must be considered a "communal heritage to humanity", and its defence must be "an ethical imperative, inseparable from the respect of humanity and human dignity". The UNESCO Convention brings to light a double dynamic between the States' sovereign right to elaborate cultural policy aiming to "protect and promote the diversity of cultural expression", and the right to "create the conditions allowing cultures to blossom and interact freely towards mutual development". This tension translates into the desire of UNESCO and the European Union to promote both cultural diversity and intercultural dialogue. These themes have been at the heart of participants' discussions at the Nomadic University. They advocate the benefits of exchange between cultures while defending the need for all to see their own cultural identity protected.

The foreign perspective as a source of open-mindedness

Travelling and having the opportunity to work in other countries within and beyond the European Union are considered by artists and programmers to represent a chance to meet with other cultures and, as such, come to question and better understand one's own culture. "Having the possibility of working in all of Europe (...) allows one to confront other realities, which forcibly provokes an inward reflection on one's own identity and the current cultural, political and social situation and mindset within the country. Consequently, this confrontation is an opportunity for change," according to Michèle Kramers. It is a matter of opening one's mind to new things. Encountering the other is not a purely exotic idea. It is above all a source of knowledge and learning. Pablo Volo explains that he regularly adopts the foreigner's position in his work. "Playing the man who is detached from the world... a foreigner from nowhere... that has always helped me enter in first contact with the public, with politicians or with other actors. I play the man who discovers new places for the first time in his life." This approach is likely to free up situations. "When we work in our own country", Pablo Volo adds, "we fall in the trap of immobility and habits. We turn down certain projects because they seem obviously impossible to pull off. That is the point of working elsewhere, or to be received on a territory by someone who is foreign to it. This status of the foreigner can be very interesting and very exciting." The confrontation with cultural diversity is therefore a powerful vector for a greater sense of awareness and inquisitiveness. It is also very much promoted by programmers who see in it an opportunity to show populations – especially those that tend towards immobility – another vision of the world. The foreign outlook questions habits, ways of functioning and certitudes. "Every year, foreign artists are invited to the festival", Jens Frimann Hausen explains. "It is important to have a foreign

outlook on the city. Foreign artists see the city differently and that makes certain things more visible. They point out things that we don't notice or don't want to see..." Cultural diversity and the encounter with the other, meaning the foreigner and the stranger, therefore contain a power of emancipation, or of the creation of critical distance. This is also the belief of Camilla Graff Junior, who travels between Paris, Berlin and Denmark. "By travelling from one country to another, or from one culture to another, we take a look at our culture of origin and those that we discover outside of it. It is a great advantage in order to remain mentally free and to hold onto a sense of critical distance".

Lastly, this new outlook is also that of a foreigner who comes to collaborate with the artists of a country. He or she is neither saviour nor master, and is the symbol of open-mindedness, of mental mobility, of examination. In evoking the static situation of Hungarian artists and their isolation, Jusztna Hermann brings to light this need to meet other artists in order to move forward. This is all the more true since it is a mutually beneficial relationship, where the artist who goes abroad returns transformed. The progressively increasing number of collaborations between European companies in the street arts domain is therefore supported and encouraged, as is the distribution of performances all throughout Europe. "When street theatre artists leave to perform their show abroad, they expose themselves to an encounter that they hope will alter them: when the original work crosses a border to be presented to another audience in a distant city, it is subject to a phase of transportation, transposition, and even transferral. We must also hope that it is the vector of a transformation... Otherwise it only amounts to one more performance for the company on tour,"⁵² writes Emmanuel Wallon.

Building together, while respecting each others' culture

"Intercultural dialogue is fiction. It is an act of public relations, invented by the European Commission in order to regain prestige among European citizens while we are in fact influenced and overwhelmed by continual cultural conflict and rivalries. And throughout the continent, controversy brings more animosity than it does favourable intentions for public art."⁵³ This uncompromising analysis by Dragan Klaic is at least willing to defy the notion of intercultural dialogue put forward by the European Union as though it could be decreed as a patently obvious reality. Artists and artworks did not wait for the European Union before they began to circulate, confront new audiences and initiate collaborations between artists of different nationalities, cultures and languages. Intercultural dialogue is not perceived by the Nomadic University participants as a myth, since many of them have had the opportunity to experience it concretely. Intercultural dialogue takes place with experimentation and practice, more so than with seasonal programmes and formatted mechanisms that tend to make artists suspicious. The perception of the European Union is a paradoxical one. It appears to be a wonderful opportunity for opening up exchange, but also a potential steamroller that uniforms, homogenizes, and wipes out the ruggedness of the artistic and cultural landscape. For many countries, entrance into Europe equates to a process of renunciation. "Unfortunately we try to be soooo European", Mari Kartau says regarding Estonia, which she believes has renounced a part of itself in order to enter the halls of the EU. The notion of European identity poses a funda-

mental issue. "Is there really a European identity? Does there have to be one?" Olga Athanitou asks. Is it not really just a flag that we wave out of opportunism? "Here is the culture that comes bursting in whenever we talk about the borders of Europe; as soon as we talk about extending to Turkey", François Roche writes. The same (along with others...) who see no need for vigorous cooperation in this domain will only have this to say when defining 'what is European'.⁵⁴ Thus, the European cultural construction could be exploited in favour of a communal identity and as a pretext for exclusion.

For the Nomadic University participants, the encounter with the other and cultural cooperation must not be synonymous with disempowerment and renunciation. It must be orchestrated amidst the dynamic tension between the two poles described in the UNESCO convention: education regarding the other's culture as a factor of development, and respect for unique cultures. For Paul Portelli in Malta, "being a part of Europe opened a wide range of possibilities for us, and incites us to come out of our isolation. I expect us to be European, all the while remaining truly local." Andrei Ciubotaru believes that "Europe is a place of cultural diversity, and that is how it must remain. All European countries have something to share or to offer culturally. The wealth of these cultural pasts can be the source of wonderful partnerships. It is a unique opportunity in history. A true dialogue is now possible, normal and clear. (...) We must all take advantage of it." They thus join Françoise Roche, who believes that "in a Europe with 25, to 28, to possibly more members, no citizenry can invent itself – for that is the heart of the matter – if it does not build itself upon a true cultural democracy (hence, a democratic culture). This also requires respect of the other (which can be learnt), the renunciation of clinging to "models" (cultural modelling can be just as devastating as economic modelling), the concrete (and not solely theoretical) presence of diversity. (...) Once again, and even more vigorously, we must take up the challenge of cultural cooperation."⁵⁵ The European networks that exist in the field of art in the public space show proof of the benefits of on-site, concrete cooperation in active and productive collaboration. By allowing artists to work abroad, and supporting those who explore questions of citizenry, belonging and living together, and by creating meetings between artists and the public in the concrete context of creation, residency and work as vectors for change, the networks like *In Situ*⁵⁶ or PECA do not contribute to an illusory construction of European identity, but rather to a healthy dialogue between people and populations.

A social and united Europe that is in touch with world

In conclusion, we must note that the Nomadic University participants are not limiting their sights to the Schengen borders. Since many of them were only a short while ago from outer-Schengen countries, and since many of them have had the opportunity to exit the European area, they show a global vision in favour of a social and united Europe that remains in touch with the rest of the world. "Soon, Europe will celebrate the 20th anniversary of the fall of the Berlin Wall", notes Camilla Graff Junior. "Although it demolished the wall that separated us, Europe is today building another wall around itself, and will soon become a closed and prosperous community, which must be avoided..." While borders are opening within our continent, they are cruelly being closed around it.

While the "notion of borders seems to be becoming obsolete", writes Marie Deniau, "with movement, circulation and exchange taking place with less and less constraints and restrictions, people are still acutely perceiving that these restrictions are there and are inalterably persisting. Visas, surveillance, expulsions and walls are equally tangible signs of the maintenance of borders."⁵⁷ Jean-Michel Dijan remarks that, "It is nonetheless curious to notice that the installation of this interior seatbelt over our Old Continent contradicts the entire democratic message on the universality of culture so generously encouraged by UNESCO or La Francophonie. We can not on one end want a Europe of culture and of "the other", and on the other end close ourselves off from the artistic forms that aspire to expand it. Who at the higher levels is asking about the end consequences of this policy on Europeans' cultural practice and on their ability to share the culture of others when we are aware of young generations' passion for mixed artistic forms? No one is. And that is because, in reality, a security-based ideology is trumping cultural dialogue and contaminating consciences."⁵⁸

In this close-minded climate wherein many artists from outside countries are systematically turned down for visas⁵⁹, the responsibility of individuals within the cultural and artistic world in Europe increases tenfold. "It is culture that can send out a true and strong signal for change so that Europe does not simply become a commercial union", Rezo Barsotti claims. "Europe must be a point of reference in the world of the great values that it has always promoted, such as tolerance, human dignity and dialogue." Artistic and cultural intervention in the public space, or the public spaces, wherever it is not expected, as close as possible to different populations including, and perhaps most importantly, those that for countless reasons are denied access to art and culture, the political meaning behind that action increases tenfold as well. Will artists and programmers, institutions and elected officials do their part in facing such a great challenge? The path is doubtlessly scattered with pitfalls, it will take courage, audacity and lucidity to follow it. The concluding words go to Susan Haedicke who, as an American living in England, expresses what is at stake: "For me, Europe represents a possibility for conversation, collaboration and the acceptance of differences. But these potentials will not be easy to realize. 'The new Europe' contains certain particularities for the specialists: the transformed European continent after the events of 1989, an entity in a perpetual struggle with migration problems (that are both economic and political), the spread of capitalism, cultural tourism, instant communication, and a growing showcase of power and wealth. The success of Europe's realization calls for important questions to be asked, requiring us to work towards difficult answers, ambiguous ideas and notions, all the while preserving, or abandoning as well if necessary, certain traditions and beliefs without becoming discouraged." Utopia?

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- 2 Bablet, Denis. "La Remise en question du lieu théâtral au vingtième siècle." in Bablet, Denis. Jacquot, Jean. (under the direction of) *Le Lieu théâtral dans la société moderne*. Paris: CNRS, 1988, p. 13.
- 3 Five European Union countries are not represented: Austria, Estonia, Ireland, Luxemburg and Slovakia.
- 4 Habermas, Jürgen. *Strukturwandel der Öffentlichkeit. Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft* (Habil.), Neuwied, 1962. This work was translated into French in 1978 and into English in 1989.
- 5 Chadoir, Philippe. *Discours et figures de l'espace public à travers les "Arts de la Rue"*. La Ville en scènes. Paris: L'Harmattan, 2000.
- 6 Floch, Yohann (coord.). *Street Artists in Europe. A study for the European Parliament's Commission of Culture and Education*, 2007, p. 27.
- 7 Ostrowska, Joanna. "From the Street Theatre to Theatre in the Public Space", in *Art in the Urban Space: Contemporary Creation as a Tool*. Paris: HorsLesMurs / Circostrada Network, 2008, p. 16.
- 8 Noting the development, outside of the institutional and commercial institutions, of several artistic places and projects wishing to be registered on the territory, Michel Duffour, the junior minister of Cultural Heritage and Decentralisation gave Fabrice Lextrait, a former administrator of La Belle de Mai widland in Marseille, an observatory and analytical mission on these spaces of creation and cultural action in 2000. Made public on June 19, 2001, the report entitled *Friches, laboratoires, fabriques, squats, projets pluridisciplinaires... Une nouvelle époque de l'action culturelle*, points out the common fundamentals and differences of over thirty spaces, for the most part in France. In response to the recommendations set forth by the report, the Ministry of Culture and Communication initiated the creation of an inter-ministerial team, "Nouveaux territoires de l'art", connected to the Institut des villes, and commissioned to act under different forms (council, expertise, information, training, studies, mediation or experimentation), over a period of three years. Fabrice Lextrait's report can be downloaded at www.culture.gouv.fr/culture/actualites/rapports/lextroit/lextroit.htm, with a summary available in English. The experience also resulted in a publication: Kahn, Frédéric. Lextrait, Fabrice. *Nouveaux territoires de l'Art*. Paris: Editions Jean-Michel Place, 2005.
- 9 See the Metelkova website: www.metelkova.org
- 10 Analysis offered by a Latvian operator, quoted from Floch, Yohann (coord.). *Street Artists in Europe*. op. cit., pp. 29-30.
- 11 Sennett, Richard. *Les Tyrannies de l'intimité*. Paris: Seuil, 1979, p. 21.
- 12 Sennet, Richard. *La Chair et la pierre*. Paris: Les éditions de la Passion, 2002, p. 235-236.
- 13 Maria Kartau was not able to attend the Nomadic University.
- 14 Sennet, Richard. *La Chair et la pierre*. op. cit., p. 276.
- 15 Idem.
- 16 The investigative territory of HorsLesMurs, French national resource centre for street arts and circus arts, based in Paris, has spread beyond the borders of France these past years, thanks most notably to the creation of the Circostrada Network in 2003. The Circostrada Network is the first European information and exchange network on street arts and circus arts. It currently consists of about thirty correspondents, all chosen for their knowledge of the sector in their country. The network's goal is to work towards the development, acknowledgement and structuring of these disciplines in Europe. It helped create a preliminary study of cultural policies in favour of the circus and street arts in Europe in 2006 (can be downloaded for free in French or in English: www.circostrada.org). Resources are unfortunately incomplete, or practically non-existent for most of the Eastern countries.
- 17 Le Goliath indexes contact information for companies, distributors, co-producers, institutions, educational centres, etc. It is published once every two years by HorsLesMurs. A trilingual database is also freely accesible online (www.circostrada.org).
- 18 Bel, Sarah. "Un chantier en quête de fondations". in *L'Europe du spectacle à 25*, printemps 2003, n°39 in the revue *Culture Europe Internationale* (can be viewed on line at: www.culture-europe-international.org)
- 19 Donnat, Olivier. "Présentation". in Donnat Olivier (dir.). *Regards croisés sur les pratiques culturelles*. Paris: La Documentation Française, 2003, p. 26.
- 20 Idem.
- 21 Donnat, Olivier. "La Question de la démocratisation dans la politique culturelle française". *Modern & Contemporary France*, 2003, volume 11 n°1, p. 11.
- 22 In 2006, the amount of funding allocated by the Ministry of Culture in favour of the street arts was 9,606,133 euros. That same year, the amount allocated to the circus arts was 12,157,163 euros (see *Le Goliath 2008-2010. Le Guide Arts de la rue / Arts du cirque*: Paris HorsLesMurs). As a comparison, the same year, the National Theatre of Chaillot received a subsidy of 12.4 million euros. In 2005, 225 dance companies received 6.1 million euros and the subsidy given to the National Opera of Paris was 96.2 million euros (over 1500 permanent employees). *Statistiques de la culture. Chiffres clés. Edition 2007*. Paris: La Documentation française, 2007. In the frame of Le Temps des arts de la rue, the goal was to reach an amount allocated to the entirety of the street arts sector of 12 million euros in 2007.
- 23 FAI AR is committed to training specialists in creation in the public space. This professional training is not at this time connected to any university. Its content is based on three pillars:
 - The fundamentals (communal collective trunk) that address questions having to do with urban creation: "The scenographic object in the city", "Sounds, life, the city", "Verticality, a dreamlike dimension"...
 - Unique individual adventures: each apprentice works as an intern for a company in the middle of the creative process and follows a referential artistic event...
 - The individual creation project.
- 24 The locations currently serving as supporting structures for FAI AR are: the Maison l'Unité, in Audincourt; l'Atelier 231, National Centre of street arts in Sotteville-lès-Rouen; le Fourneau, National Centre of street arts in Brest; Le Parapluie, National Centre of street arts in Aurillac; L'Hostellerie in Pontempeyrat; Le Citron Jaune, National Centre of street arts in Port-Saint-Louis du Rhône; La Vinya, in Canet del Mar, Spain; The Radu Stanca National theatre in Sibiu, Roumania; the Oerol festival in Terschellings, Netherlands. New supporting structures could be identified according to the scheduled modules.
- 25 This is the case of three participants of the Nomadic University. Pablo Volo and Nuno Paulino were apprentices of the first class of 2005/2007, and Ferran Orobitg was a member of the class of 2007/2009.
- 26 Ardenne, Paul. *Un art contextuel: création artistique en milieu urbain, en situation, d'intervention, de participation*. Paris: Flammarion, 2002.
- 27 PECA, the European Centre of Artistic Creation is a centre of resource and development for the street and circus arts and a network of creation centres for the Euroregion of Haute-Normandie, Picardie, Pas-de-Calais in France and East Sussex in England, supported by the European Union as part of the Interreg IIIA (2001-2006) programme. The PECA network came into existence after the 1997-2000 exchange between the street arts festivals of Sotteville-lès-Rouen, Amiens and Brighton. Up until 2001, the partners of this network were, for France: Le Hangar – Creation centre for the street arts, Amiens metropolis; L'Atelier 231 – National Centre for the Street Arts, Sotteville-lès-Rouen; Culture Commune, National performance space of the Bassin Minier of Pas-De-Calais, Loos-en-Gohelle, and for England: The Virtual Creation Centre, including the Zap Art organization and the cities of Brighton & Hove and Hastings. In 2008, the network in part renewed itself and submitted a new project as part of the Interreg IVA programme. It also served as an opportunity to change names: ZÉPA, European Zone of Artistic Projects.
- 28 The adventure of this project is retold in a bilingual, French and English publication: Raynaud, Savine (dir). *Landscape Theatre, théâtre de paysage. Le voyage d'Orphée en Europe avec Bill Mitchell et la compagnie WildWorks*. Montpellier: L'Entretiens, 2008.
- 29 Ostrowska, Joanna. op. cit., p. 16.
- 30 As part of the European Cultural Season, the Aurillac festival, on August 20, 21, 22 and 23, 2008, distributed the second episode of Père Courage, a tandem project between the Le Phun (France) and Krétakör (Hungary) companies.
- 31 The Betontac / EZ3kiel tandem project, *Run for love/Course à la vie*, was created and performed at the international Aurillac festival August 20, 21, 22 and 23, 2008.
- 32 Floch, Yohann (coord.). *Street Artists in Europe*. op. cit., p. 9.
- 33 Capiou, Suzanne. Wiesand, Andreas Johannes. *La Situation des professionnels de la création artistique en Europe*. Thematic Department: Policies of Structure and Cohesion, European Parliament, August, 2006.
- 34 Floch, Yohann (coord.). *Street Artists in Europe*. op. cit., p. 9.
- 35 On this theme, see the work of the French sociologist Pierre-Michel Menger, including: *Portrait de l'artiste en travailleur. Métamorphoses du capitalisme*. Paris: La République des Idées / Seuil, 2003. Translated into Portuguese: *Retrato do Artista enquanto trabalhador*. Lisbonne: Roma Editor, 2005.
- 36 Floch, Yohann (coord.). *The Circulation of Street Arts and Circus Artworks in Europe. Survey sample of artistic companies*. Circostrada Network, 2007.
- 37 Idem, p. 13.
- 38 Idem.
- 39 Idem.
- 40 Idem, p. 14
- 41 Polacek, Richard. *Study on impediments to mobility in the European Union live*

- performance sector. Pearle*, January 2007. (can be downloaded at: www.pearle.ws/mobilehome/Impediments%20to%20mobility_study_March2007.pdf).
- 42 Autissier, Anne-Marie. "Mobility and Sharing, a Few Elements for a New European Geography of the Performing Arts". in Floch, Yohann (coord.). *The Circulation of Street Arts and Circus Artworks in Europe*. op. cit. , p. 6.
- 43 Simonin, Stéphane. Floch, Yohann. "Let's Move (more and better)!". in Floch, Yohann (coord.). *The Circulation of Street Arts and Circus Artworks in Europe*. op. cit. , pp. 3-4.
- 44 Autissier, Anne-Marie. op. cit. , p. 6.
- 45 Idem, p. 8.
- 46 Gibault, Claire. *Rapport sur le statut social des artistes*. Commission de la culture et de l'éducation. European Parliament, May 2007.
- 47 Idem, p. 6.
- 48 Extract of the public synthesis of the Commission to the European Parliament, to the Council, to the European Economic and Social Committee and to the Regions Committee of May 10, 2007 regarding a European cultural agenda at the era of globalization, on line at europa.eu.
- 49 Idem.
- 50 On line: <http://unesdoc.unesco.org/images/0014/001429/142919f.pdf>
- 51 On line: <http://unesdoc.unesco.org/images/0012/001271/127160m.pdf>
- 52 Wallon Emmanuel, quoted in Martin-Lahmani Sylvie. "Territoires: rue, Europe, monde", in *In Situ, Voyages d'artistes européens*. Montpellier: L'Entretiens, 2006, p. 12.
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- 55 Idem.
- 56 Supported by the European Commission (Culture programme 2000), In Situ structures itself in two circles: a core of six ambassador co-organizers of the project in 5 countries (Austria, Spain, France, Netherlands, United Kingdom) and a group of twelve partners, cultural structures, creation centres and festivals in seven countries throughout Europe, which increase the projects influence with artists and audiences. Between 2003 and 2006, the network co-produced nine ambitious shows. Between 2006 and 2009, the main goal is still to help create innovative, European artistic projects. Starting with 5 complementary actions (Hot Houses and support in writing, creating, residencies, adaptation and mobility, and professional networking), In Situ supports artists from their project's genesis to the show's tour and thus accompanies the different phases of an artistic project.
- 57 Deniau, Marie. "Borderlines, créer et échanger par-delà les frontières". Rubrique Lectures, 11/07/2008, on the *Culture Europe Internationale* website (can be viewed at: www.culture-europe-international.org).
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- 59 See the *Opera Schengen* petition, signed by many European artists and culture professionals: <http://schengenopera.free.fr>

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