

FRESH
SEMINARS

FRESH STREET#1



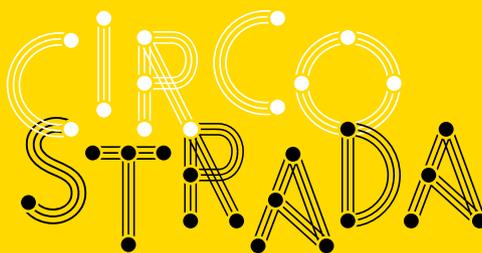
On September 9-10-11 2015 in Barcelona and Tàrraga, Circostrada Network, in partnership with FiraTàrraga, organised FRESH STREET#1 - European seminar for the development of Street Arts. The first edition of this flagship event brought together 240 international professionals, artists and policy makers for a **key focus on Street Arts**. Open panels, tailor sessions, chats and an artistic programme were at the agenda of this 3-day seminar to **embrace the dynamics of the sector in Europe today and to reflect on how we can imagine the Street Arts of tomorrow**. In this publication we deliver the dynamic conclusions of all the sessions, that we hope will act as roadmaps for all practitioners in Europe and beyond to develop the sector.

HorsLesMurs

Coordinator of the network, HorsLesMurs is the French National Resource Center for Street Arts and Circus Arts. Founded in 1993 and funded by the ministry of Culture and Communication, it works for the development of these fields through activities of documentation, training, counselling, networking, research and publishing.



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• European Network
Circus and Street ArtS

**This publication
was edited by
XTRAX (UK) and
coordinated by
Circostrada Network**

Since 2003, Circostrada Network works to develop and structure the fields of Circus and Street Arts in Europe and beyond. With more than 70 members, it contributes to build a sustainable future for the sector by empowering cultural players through actions of observation and research, professional exchanges, advocacy, capacity-building and information.

FOREWORD

In September 2015, Circostrada Network, in partnership with Fira Tàrrrega, organised FRESH STREET#1, its first European seminar for the Development of Street Arts.

More than 200 cultural players coming from Europe and beyond gathered in Barcelona and Tàrrrega (Catalonia, Spain). This flagship event was a unique opportunity to present an overview of the sector in Europe today and to reflect on how we can imagine the Street Arts of tomorrow.

An internal work group of the network, made up of cultural organisations engaged in Street Arts from 8 European countries, designed the contents of this one-of-a-kind seminar. Together, and each with their unique vision, they created three full days for reflection and exchange of know-how with the aim of establishing a "raison d'être" and drawing up a series of recommendations for the structuring and the development of Street Arts in Europe.

Being the first major European meeting on the future of Street Arts the aim of the work group was to debate the main issues, in order to lay the foundations for future talks on the "matters that matter". Thus, the delegates were invited to discuss the state and role of Street Arts, advocacy, public space, mobility, training and aesthetics, through open panels and tailor sessions facilitated and led by renowned professionals from all over Europe. The sessions of Fresh Street aimed at setting roadmaps for the future of the sector: where are we and how do we continue to grow?

You will find in this publication the dynamic conclusions of each of the sessions, stating what's at stake and outlining the key issues. They deliver a unique view into the goals we can set and the key statements we can make for the Street Arts of tomorrow.

Street Arts has a unique ability to join all people, regardless of background, nationality, and economic circumstances. It transcends linguistic or geopolitical limits. It offers a highly public platform for freedom of expression and invites audiences and artists to re-evaluate the cities, towns and public places where it takes place. At the core of FRESH STREET#1 was the will to draft the future of this very important form of art on a European scale, to reflect together on our challenges and potentials and on how we can contribute to a Cultural Europe, transcending the diversity of the many nations of Europe.

Circostrada Network aims to make FRESH STREET a bi-annual event, creating a new not-to-be-missed rendezvous for all cultural players and grounding the reflection on the evolution of Street Arts on a European scale and beyond. FRESH STREET#2 will evaluate the achievements, debate the challenges and identify the new potentials. Everybody is invited to participate.

The future of Street Arts is in our hands. Let's be responsible, let's advocate, let's participate, let's activate, and let's work together and build a better Europe through Street Arts.

Circostrada Team and the FRESH STREET#1 Work Group

FRESH STREET#1 IN NUMBERS

240 PARTICIPANTS

30 COUNTRIES FROM 4 CONTINENTS

8 FACILITATORS

23 SPEAKERS

5 CURATORS

3 FULL DAYS OF SEMINARS

2 CITIES

3 MAIN PANELS

"The construction of Europe through Street Arts"

"Step outside!"

"European Street Arts in the 21st century"

4 TAILOR SESSIONS

"Street Arts, people and the public space"

"Say it loud (who we are and what we do)"

"Beyond mobility: enhancing collaboration"

"Training and transmission"

2 ACTIVITIES TO MEET AND SHARE

A FULL PROGRAMME OF PERFORMING ARTS

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OPENING PANEL: THE CONSTRUCTION OF EUROPE THROUGH STREET ARTS

Report by Josephine Burns,
Without Walls (United Kingdom)

Facilitator: Josephine Burns, Without Walls (United Kingdom)
Speakers: Trevor Davies, KIT – Københavns Internationale Teater (Denmark); Clair Howells, IFAPS – International Federation of Arts in Public Spaces (Germany); Julien Rosemberg, Hors-LesMurs -French National Resource Centre for Street Arts and Circus Arts (France)
Curator: Maggie Clarke, XTRAX (United Kingdom)

The standing of Street Arts in Europe

The opening session was designed to “set the scene” for the debate throughout the rest of the conference, by exploring the current position of Street Arts in Europe and looking to the future for the art form.

We asked the distinguished panel of three commentators to reflect on the following themes and invited the audience to respond and develop:

The opening session was designed to “set the scene” for the debate throughout the rest of the conference

The picture of Street Arts across European countries

What do we consider to be the key achievements of Street Arts in European countries in the last 7 years (since the economic recession) and what are the ma-

ior challenges facing the sector in Europe in the coming years? How can we address these challenges?

A European perspective

Is it possible to identify a “European” approach to Street Arts and is this a useful concept? Where does “Europe” sit in the wider world of Street Arts globally? Is it possible to define this? What are the common

themes for Street Arts across Europe? What are the strengths and weaknesses of Street Arts in Europe and how are we working together, across Europe, to meet these challenges?

Europe in the wider international context

How should we be working with our European colleagues to strengthen the position for Street Arts across Europe - to become more powerful, bearing in mind that different countries have different resources, and Street Arts has different status and understanding in different countries? How can we promote better collaboration and connections at a European and international level? What are our most important actions?



Developing Street Arts: partnerships, networks and celebrating diversity

Street Arts highlights our democratic rights, identities and the voices that represent, communicate and build our society for the future

The diversity of Europe - socially, politically, economically, culturally - has determined the different speeds of development of the policies for Street Arts within each country during the 20th century.

However, there is great variation across Europe in terms of the recognition of Street Arts as an art form. In some countries, Street Arts is still not regarded as a distinct area of artistic practice, for example, in Switzerland.

The importance of partnership working was repeatedly stated. Networks – both domestic and international – have been helpful in raising the profile and status of Street Arts for artists, festivals and organisers. In France, HorsLesMurs, the Federation des Arts de La Rue and others have given a voice to the sector. In the UK, the networks of ISAN, NASA, Without Walls and others have helped strengthen the sector. The growth of the International Federation for Arts in Public Space (IFAPS) offers the opportunity to develop an international network of Street Arts organisations with the potential to influence funders and legislators and lend legitimacy to the sector. It depends on the development of in-country federations that can bring an authoritative and representative voice to the table. It is important to recognise the different contexts in which Street Arts practice can take place. Whilst festivals and fiestas are important, we must also celebrate that Street Arts takes place in a range of contexts – in public spaces, in neighbourhoods, in community settings, in rural places – which is an important part of our operational context.

The large audiences that Street Arts is able to attract can lead artists to create work that is driven by entertainment; how do we ensure that the work is not driven by the need to “entertain” mass audiences and work against the ability of artists to create challenging work? How can we defend the art form against being forced into the instrumental by funders? When so many festivals are supported via tourist or regeneration budgets, does this limit artistic freedom?

The way the sector is supported in different countries is very varied and each has its challenges. For example, in the Netherlands artists can find funding to tour and export their work but to find money for creation is more challenging.



Festivals are celebrated for the opportunities they offer for cultural diversity, amplified by the mass immigration that is deepening cultural difference but also Europe’s artistic richness. Festivals and Street Arts create a fabric of connections that bring diverse communities together and act as an antidote to social friction. It’s about audiences becoming citizens.

Peer learning and knowledge sharing

The inputs from the panel sparked a rich and engaged discussion involving many conference delegates from the floor who spoke of their own experiences – achievements, challenges and hopes for

the future. It was clear that the sector across Europe is growing and achieving greater recognition but that each country has a different approach determined by its history and particular geo-politics.

While each country is and will always be different, we can learn a great deal from each other's experiences, and opportunities for information sharing should be encouraged and developed. This is true not only across Europe but if we are better organised then we can engage more fully at an international level.

We must together foster a better understanding of peer learning and find ways to share knowledge.

Street Arts has a very special role in the building and fusing of cultural identities; as one of the panel remarked, "It is cultural acupuncture."

Repositioning recognition and formalising Street Arts

There are different levels of recognition and status of Street Arts in different countries, but this is not necessarily a barrier to growth and development; there is strength in difference because we all bring something different to share.

The role of networks is crucial – both formal and informal. Encouraging and committing time to existing organisations such as Circostrada is important and we can also build new structures like IFAPS - bringing an important political and transnational voice to the debate around artistic creation in the public space.

These networks can act as powerful advocates and especially offer support to those in countries with no recognition of Street Arts. For example, we could organise meetings with elected members and staff with responsibilities for arts and culture to share the value of the work.

We need the networks to focus on research and data collection and analysis, for example, on audiences; and if we can do this cross-country (through our federations) then **we can be hugely powerful in Europe and beyond by making the case for the importance of Street Arts.**

Facilitator



JOSEPHINE BURNS is a highly experienced consultant specialising in the arts, culture and the creative economy and the Executive Chair of Without Walls consortium. On leaving the Arts Council in 1991, she established BOP Consulting leading on a wide range of projects including the Edinburgh Festivals Impact report and work with companies such as Glasgow Citizens Theatre, LIFT, Streetwise Opera and the review of the talent development programme funded by Esmée Fairbairn Foundation. As an independent, she is working with a range of organisations including the Amsterdam Fringe Festival.

Curator: Maggie Clarke, XTRAX (UK)

Speakers



TREVOR DAVIES founded KIT - Københavns Internationale Teater (Denmark) in 1979, which he is still co-directing with Katrien Verwilt. He was General Secretary of the Aarhus Festival (1985-1990) and of Copenhagen 96 - ECOC (1992-97). In 2000 he moved to the UK, taking on the role of Director for Salisbury International Arts Festival and of the New Writing Partnership in Norwich (2000-06). Between 2008 and 2013 he was project director of Aarhus 2017 - ECOC.



CLAIR HOWELLS is a founding member and President of IFAPS (International Federation for Arts in Public Spaces) and of the German Federation Theater in Public Spaces. She is Director of Theater Titanick Münster-Leipzig, Germany. She trained as an actress at the Scuola Internazionale di Teatro in Rome, as well as with Philippe Gaulier in Paris. In the past she taught at the FAI-AR (Marseille), and led numerous workshops and seminars worldwide.



JULIEN ROSEBERG is the Director of HorsLesMurs, the French National Resource Centre for Street arts and Circus Arts. He intervenes in several universities in courses of sociology of practices and cultural policies, teaches history and critical analysis of circus shows at ENACR (France) and ESAC (Belgium), and collaborates with several artistic magazines.

TAILOR SESSION #1: STREET ARTS, PEOPLE AND PUBLIC SPACE

Report by Anaïs Biaux,
XTRAX (United Kingdom)

Facilitator: Anaïs Biaux, XTRAX (United Kingdom)
Speakers: Carlos Martins, Opium Lda (Portugal); Morgane Le Gallic, Ville de Pantin –Théâtre du Fil de l'Eau (France); T.V. Honan, Spraoi Festival (Ireland)
Curator: Elodie Peltier, Coopérative de Rue et de Cirque, 2r2c (France)

Street Arts and Public Space

Street Arts transforms and shapes the public space into an open stage for creation and imagination, impacting on the local environment and on the audiences in multiple ways through its open nature,

making it one of the most inclusive and democratic of art forms.

Street Arts events and festivals have become an important element of urban policies in Europe in recent years and Street Arts is often perceived as a valuable “cultural tool” for social cohesion, urban rehabilitation and economic development. But what are the real impacts of Street Arts on people and places? How does Street Arts connect with people? How to measure the economic, educational and social impact of Street Arts? And what for?

In this session, the panel and participants explored the dynamics between Street Arts, people and the public space, and how they impact on each other. This fruitful conversation has led the group to come up with some key recommendations that, we hope, will help us build the Street Arts of tomorrow.



Urban Policies and the role of Street Arts

Street Arts has become a key tool for urban policies across Europe in recent years. Morgane Le Gallic from le Théâtre du Fil de l'Eau explains that in Pantin (France), Street Arts has been identified as a valuable way to transform the perception of the city by its citizens and to build relationships with its local community, as such it has become a powerful tool of urban rehabilitation and social change.

Street Arts is programmed in a festival context; but not only that, they exist outside of this logic too. Daily interventions are a form of recognition and cultural democratization of the work and help build an intimate relationship between the artistic work, the

public space and people. They go with constraints that require compliance with strict rules.

Very often the artists' work is made difficult by these restrictive regulations. Whilst in some countries such as Brazil, organisers or artists simply have to inform their local governments about their activity in the public space, in most places across Europe, organisers are required to ask permission, which is sometimes very difficult to obtain.

Street Arts has been identified as a valuable way to transform the perception of the city by its citizens and to build relationships with its local community, as such it has become a powerful tool of urban rehabilitation and social change



It has become apparent that the public space isn't as public as we think, and the line between what is private and what is public is increasingly blurred. **The public space is now undergoing radical changes and becoming more segmented, resulting in a juxtaposition of private spaces with little room for creative activity.** The re-appropriation of the public space by the artists and the citizens is, therefore, crucial in our modern societies and remains a key challenge for the Street Arts of tomorrow.

Street Arts and People

If Street Arts has decided to invest in the public space in the first place, it is primarily to reach new and diverse audiences, particularly those who don't currently engage with Street Arts, or indeed any art - random urban spectators. As demonstrated by T.V. Honan from Spraoi International Street Arts Festival (Ireland), it is essential that people find their place in the project and know that the event is intended for them. At Spraoi Festival, local communities are regularly invited to participate in the event and this allows them to grow a bigger sense of ownership over the festival. The festival becomes the bearer of new rela-

tionships and with this approach, it engages with the community and encourages them to become active participants.

However, engaging with local communities is not without its challenges and for many organisations, the challenge is to build the trust with communities and maintain a relationship throughout the year. Given that most organisations run on tight resources and teams are not working on events all year round, building relationships with audiences in a sustainable way is often very challenging.

The relationship between the artwork and the environment

“The public space transforms the work as much as the work transforms the public space”

Morgane Le Gallic

Creating a piece for the outdoors requires the artists to think about the relationship between their artistic proposal and the environment. Some work is site specific and conceived for or responding to a particular site. This can be inspired by its architecture, its population or its symbolic value. Other projects might consider its tourability

from the start and thus, be created in such a way that it doesn't require too much transformation to be presented in different places.

Many participants emphasized however that whilst a piece of work is often strongly influenced by the environment, the interactions between the environment and the work are closely interlinked. “The public space transforms the work as much as the work transforms the public space” reminded Morgane Le Gallic.

Measuring the impact of Street Arts

Street Arts can have a considerable impact on urban regeneration. Even if some of the projects or events are ephemeral, they are likely to transform the relationship between the place and its inhabitants. Similarly, Street Arts contributes significantly to change how modern societies perceive and use the public space.

It is always difficult to talk about the impact of Street Arts (but also of art generally) on social cohesion and on the local economy. This difficulty is due partially to the fact **that Street Arts has essentially a symbolic impact on the city and this impact remains difficult to measure in terms of economic and statistical categories.**

Achieving legitimacy through engagement with diverse disciplines

Understanding Street Arts audiences is a crucial tool for public recognition and legitimacy of a sector and having tangible evidence is key to helping the sector “make the case” for greater recognition, support and investment from the wider arts sector and beyond. As mentioned by Carlos Martins from Opium Lda (Portugal), we need to establish relevance with public adm-

nistration, cultural agencies, universities, citizens and the media. We have to have a dialog with them; they can help us measure the social, educational and economic impact of our work. This re-engagement with the society outside of Street Arts events and periods of celebration or festivities is just one of the strategic ways of engaging with audiences in a different way.

Creating the Street Arts of tomorrow

Public spaces are places for assembly: for markets, for festivals, for justice, for theatre, for play, for meeting, for mourning, for conversation, for protest, for religion, for carnival and for displays of national unity. Within this context, the use of public space should be a right, not an exception. Public space plays a central role in the practice of Street Arts – it is an artist’s canvas, a stage, a place for creativity – where the creative process requires the same time and respect which is given to all other art forms.

Creativity in the public space is often at odds with urban policy-makers, however, together, we should strive to change this. To echo Carlos Martins from Opium Lda, Street Arts need to work a lot more with specialists

from different disciplines to help us measure the social, educational and economic impact of our work and help us make the case for greater appreciation, funding and investment. As a sector, we need to make Street Arts more pertinent to the work of local governments, cultural organisations, institutes of higher learning and to the day-to-day lives of ordinary citizens. Through this, there is a real opportunity to elevate the role of Street Arts to that of the foremost catalyst for urban regeneration and social change and thus, reclaim the public space, making it truly public.

Public space plays a central role in the practice of Street Arts – it is an artist’s canvas, a stage, a place for creativity

Facilitator



ANAÏS BIAUX is a producer and project manager at XTRAX (which supports inspirational outdoor performance by running projects, festivals and showcases designed to promote innovative work from UK and international artists) with extensive knowledge of the Street Arts sector in the UK and internationally. She developed a broad expertise in touring and audience development through her work as Manager of the Without Walls Associate Touring Network, and as Assistant Producer for Wired Aerial Theatre.

Curator: Elodie Peltier, Coopérative De rue et De cirque (2r2c) (France)

Speakers



T.V. HONAN is the Director and founder of Waterford Spraoi International Street Arts Festival (Ireland). The company started in 1993 and is based at Waterford Spraoi Studios, a creation centre for Street Arts and spectacle productions. Waterford Spraoi also develops productions for festivals and events throughout Ireland including: the opening ceremony for European Capital of Culture, The Tall Ships Race and opening ceremony for the World Fire and Police games.



MORGANE LE GALLIC works for the city of Pantin - Théâtre du Fil de l’Eau, since 2009. She runs the theatre of the city and programs Street Arts shows. Her organisation also launched the festival «la BUS» that explores the possible connections between the city’s development and street theater. Previously, she worked at Horslesmurs, and at the Cooperative ‘De rue et de cirque’ as coordinator.



CARLOS MARTINS is a founder and managing partner of Opium Lda. cultural planning and creative company (Portugal). He is chairman at ADDICT (Agency for the Development of the Creative Industries) and member of the National Council of Culture (Portugal). He was Deputy Mayor in charge of Culture, Tourism and Economic Development at Santa Maria da Feira for seven years. He has been Executive Director of Porto 20 - Festival for the New City and of Festival do Norte. He was Chief Executive Officer at Guimarães 2012 European Capital of Culture.

TAILOR SESSION 2: SAY IT LOUD (WHO WE ARE AND WHAT WE DO)

Report by Bettina Linstrum,
Arts Agenda (United Kingdom)

Facilitator: Bettina Linstrum, Arts Agenda (United Kingdom)
Speakers: Delphine Hesters, Flanders Arts Institute (Belgium); Martins Kibers, Festival RE RERIGAI (Latvia); Angus MacKechnie, Independent Street Arts Network (United Kingdom)
Curator: Celine Verkest, MiramirO Festival (Belgium)

The current state of recognition

“Say it Loud” brought conference delegates together to debate, share concerns and find practical solutions around the question: How do we get more recognition for Street Arts?

To ignite the debate, we posed two questions: What kind of recognition do we want? and What does recognition look like?



The consensus was that each country and locality experiences different challenges around promoting their work, and recognition is location and context dependent. For example, in the UK, one of the challenges for the sector is how to engage the media and journalists, encouraging critical debate, whereas in Latvia, the country is only just discovering the public space for socialising, and a festival in Riga has started programming Street Arts in recent years, but to the citizens it is a completely new art form.

Through further debate around recognition, the panellists rapidly tied this subject matter to that of a wider advocacy for the Street Arts sector, subsequently raising the question of whether the lack of a clear definition of the art form gets in the way of advocating successfully? Is the breadth and variety of the art form part of the problem as to why we can't advocate successfully? And are we better off advocating for the arts, in general, and not risk creating a ghetto in competition with more established, recognised art forms?

Is the breadth and variety of the art form part of the problem as to why we can't advocate successfully?

Recognition across Europe: Local Authorities and public funding for Street Arts

In some countries, the term 'Street Arts' is not used at all, in some it is recognized and the public funding system has staff with sector knowledge. Often the art form is recognised by funding bodies, but the budgets are not the same when compared to conventional theatre.

In Belgium, there is no separation between Indoor and Outdoor Arts, this means that projects are judged by the same standards. Although 'Circus' has a separate category and with it a dedicated funding stream, Street Arts, due to its cross-disciplinary nature, sometimes falls in between.

Is the public space really public?

In many countries, health and safety regulations mean that the public space is increasingly hard to use for events and privately owned spaces are often easier to deal with. Large proportions of budgets (often subsidies from public bodies) are spent on the

production, and negotiations with the authorities and finding ways around them, year-on-year, is becoming more and more difficult. **It is often one individual in the authority who will make the difference.**

Who to please? Tourism boards, philanthropists, sponsors, funders, or audiences.

The needs of the stakeholders can be so varied, and it is impossible to please everybody at every level. The arts, and, in particular, Street Arts and its ability to touch people from every background, are often in danger of being used to address social problems.

These 'collateral' benefits of Street Arts should not be the driving factor, the instrumentalisation of the art can help to support the argument, but the quality of the experience should be the core motivator.

Advocacy and recognition across Europe

The panellists were asked to give examples of the advocacy initiatives from their home country:

Advocacy in the UK

A recent development in the UK Outdoor Arts sector is an emphasis on, and availability of, funding for Audience research and development. The Independent Street Arts Network (ISAN), together with The Audience Agency is conducting a 3-year project to get a better understanding of the audiences, their background, their motivation, and their experience. This is the largest audience survey ever conducted in the sector worldwide, and its initial findings have already influenced Arts Council England (national funding body) policies.

Advocacy in Belgium

The categories for subsidy are very open: any artistic discipline (or a combination of) can apply as well as the category 'other' and 'transdisciplinary'. Artists and organisations can apply for organizational subsidies by identifying their own particular plans in the following categories (or any combination of): development, production, presentation, participation and reflection. The evaluation process is essentially qua-

Advocacy in Latvia

As there is no precedent for the art form, there are no local artists to represent it. So the starting point is quite different, and a lot of groundwork has to be done. The press and media are an important partner



litative, both for the artistic and business case. Projects do not have to meet quantitative requirements and structurally funded organisations only need to prove a certain level of their own income – a level which all of the organisations easily reach. Hence, even though 'Street Art' is not explicitly mentioned in the list of artistic disciplines, the system does not exclude it.

for audience development and the RE RE RIGA! Festival previously ran a workshop for journalists to introduce and educate them about the Street Arts sector.

Approaching Advocacy

What is clear from the exercise of identifying the problems for recognition and advocacy is that it varies a lot from country to country, even region to region. It is impossible to find a universal strategy. Not all advocacy ideas will transfer across cultures, but examples from colleagues around the world may inform some of what we can do or be used as a reference point.

Advocacy is an opportunity; it is not 'just' talking to politicians; it is not justifying your work; it is the chance to create a community, an audience, a way to spread more understanding about the art form.

It is important to have clarity around what the particular

challenges are, who we want to advocate for, what our message is, how it is understood, and who can help us - this makes it easier to plan the path to an achievable goal.

We can do this by working together and sharing information: institutions and official bodies will rarely respond to individual concerns, but they have to respond to federations, networks and groups that are in some form organized and representative. Other colleagues are facing similar challenges, so learn from one another and share information, replicate each other's work, and don't go it alone. Advocacy is a form of creating a personal network, amongst the people we know already, our friends, our communities, the audience, and other industries.

Advocacy is an opportunity; it is not 'just' talking to politicians; it is not justifying your work; it is the chance to create a community, an audience, a way to spread more understanding about the art form

Facilitator

BETTINA LINSTRUM is Director and founder of ArtsAgenda, a producing company dedicated to site-specific and Outdoor Arts. She began her career at Kulturbüro in Cologne (Germany). In the past she has worked as Interim Director of ISAN (national outdoor arts development agency in the UK), with XTRAX, to develop links with German outdoor festivals, and as Project Coordinator for Caravan (international showcase by Brighton Festival). She is currently fostering a leadership programme for Artist development with Glasgow-based UZ Arts.



Curator: Céline Verkest,
MiramirO festival (Belgium)

Speakers

DELPHINE HESTERS is the Performing Coordinator of the Flanders Arts Institute, and a researcher and policy expert. She was a member of the Advisory Committee for the Arts of the Flemish Government. Within the Flanders Arts Institute, her work has mainly focused on the role of artists in the cultural sector, on the interculturalisation of the arts sector and on the new 'Flemish Act for the Arts'. Flanders Arts Institute is the main point of reference for the professional arts in Flanders.



MARTINS KIBERS is the Producer of the Contemporary Circus and Street Arts Festival 'RE RE Riga'. He is producer for local creative industries festival «Adwards» since 2004 and producer for the light installations and performance projects in the framework of City Council's light Festival Staro (Riga). He is a founder and board member of the non-government organization 'Pievilcigas Pilsetvides Biedriba (since 2011), producer, director and board member of Mentols Ltd. (from 2000), entertainment organising company.



ANGUS MACKECHNIE is the Executive Director of the Independent Street Arts Network, the UK's advocacy and representative organisation for the Outdoor Arts sector. He worked at London's National Theatre for over thirty years and was Producer and Programmer of the Watch This Space Festival for ten years. He has worked as an actor, director and writer. He also worked as a director with the acrobatic company Joli Vyann's, and sits on the boards of Mimbire and Upswing.



TAILOR SESSION #3: BEYOND MOBILITY: ENHANCING COLLABORATION

Report by Marie Le Sourd,
On The Move (Belgium)

Facilitator: Marie Le Sourd, On The Move (Belgium)
Speakers: Luisa Cuttini, Associazione Culturale C.L.A.P Spettacolodalvivo (Italy);
Jens Frimann Hansen, Passage Festival (Denmark/Sweden); Marc Van Vliet,
Theater Tuig (Netherlands)
Curator: Tanja Ruiter, HH Producties (Netherlands)

Cultural mobility as a mind-set

Cultural mobility is part of the DNA of Street Arts. For many artists, collectives and companies, cultural mobility belongs to a survival strategy in order to create new works and reach out to new audiences. Long-term collaborations require a set of skills, resources and information that the FRESH STREET participants have tried to define beyond the administrative and funding challenges raised by European and international collaborations.

key tactics and ways to strategise stronger middle and long-term collabora- tions within the Street Arts sector and beyond

More than a set of recommendations, this session came up with some key tactics and ways to strategise stronger middle and long-term collaborations within the Street Arts sector and beyond. These are presented here as a roadmap, which individuals and



organisations, looking for deeper collaborations in a European and international context, can refer to.

Understanding the process and vision of others

There is a need – through European networking meetings, festivals, workshops and other similar information sharing opportunities – to better understand how programmers work; how they select artists, projects, and define them in the overall vision of their festivals and/or events.

On the other hand, artists' needs require constant attention, particularly for their space of creative freedom to be protected. They should be informed of the rules and regulations of the public space(s) they evolve in but also be kept away from additional burdens imposed for instance by logistical or funding reasons. Outside of the immediate sector, funders

and policy-makers' support strategies should be better informed with regards to Street Arts to avoid any type of political use of a sector that potentially has a great impact on public, local inhabitants, neighbourhood and others.

As a whole, we feel that a holistic approach of the various stakeholders related to Street Arts development – without forgetting the audience and the local communities – should be constantly sought for. Transfer knowledge between the sector and, for instance, local authorities is an area to explore for Street Arts to be programmed more consistently.

Access to new models of partnerships

Linked to the necessity of an approach encompassing all stakeholders' perspectives, **there is an urgent necessity to explore new models of partnerships at multiple levels of competencies all the more since Street Arts - with its approach of pluri-sectoriality - can be a very relevant sector for such forms of experimentations.** Wherever possible, reciprocal partnerships between regions, cities, and/or countries should be encouraged to support two-way types of exchanges and avoid a one-way direction type of mobility, consequently limiting the diversity of art forms presented to audiences. Partnerships between different sectors should be sought for -

from the arts and culture to social, urban, security, environmental sectors - as art and culture are often considered as tools for social engagement beyond their aesthetics' strength. Returning to the Street Arts sector, partnerships between different festivals and events should be encouraged to share expertise, cost and ultimately to lower one's environmental impact and resource sharing should be a common rule, for instance, to build materials at the place of the performance, to find accommodation or to share transportation means.

Partnerships between different sectors should be sought for - from the arts and culture to social, urban, security, environmental sectors

Access to information

This issue is transversal to all above matters to enhance collaboration and implement it in a smoother and more flexible way. For example, issues related to



administrative matters including but not limited to - social protection, taxation, visas, authorisations to perform in a public space - should be tackled from the very start of the projects and contact points for information should be encouraged. Funding opportunities and mechanisms for the sector should be identified and shared as much as possible and information on festivals - from dates to defined program - should be communicated between professionals to avoid duplication and missed opportunities for collaboration.

The specificity of the sector was highlighted, like the challenge of defining rules and regulations of Street Arts in public space, those being different within Europe and even often at a city and regional level within each country.

Access to Networks

Networks being based on structured types of partnerships like Circostrada, or on personal and more flexible types of connections require time, investment, generosity and openness. This investment seems worth the try for whoever is interested in going beyond a one-off type of exchange and engage in a more long-term collaboration process.

Networks at regional, national and European levels are key advocate forces to make the voice(s) of the sector better heard all the more since Street Arts is at the heart of strategic thoughts in Europe and at a local level.

Facilitator

MARIE LE SOURD is the General Secretary of 'On the Move', the European cultural mobility information network.



This organisation provides information about cultural mobility opportunities and funding in Europe and worldwide, and tackles various issues related to cultural mobility. Marie also contributes to projects with the European network IN SITU. From 2006 till 2011 she was Director of the French Cultural Centre in Yogyakarta (Indonesia) after she managed during 7 years the Cultural Exchange Department of the Asia-Europe Foundation-ASEF (Singapore).

Curator: Tanja Ruiters,
HH Producties (Netherlands)

Speakers

LUISA CUTTINI is Director of CLAPSpettacoloalvivo (Circuit Lombardy Arts Multidisciplinary Live Entertainment) recognised and supported by the Italian Ministry of Heritage and Culture and Tourism. She started working as an



organiser, programmer, festivals and networks director in 2000. She coordinated the 'Circuito Danza Lombardia' and the 'Circuito Urbano Lombardia Teatro' supported by Ministry of Culture and Region Lombardy since 2004. She also organises the 'NID Platform' (New Italian Dance Platform, Brescia) and she is a member of 'Anticorpi XL' and 'Dancing Cities European' networks.

JENS FRIMANN HANSEN is the Artistic Director of PASSAGE - transnational street theatre festival in Helsingør (Denmark) and Helsingborg (Sweden), and the Chairman of a committee for theatre in public spaces under the



Danish Arts Council. He holds several positions of trust in the performing arts sector in Denmark and Sweden. His main area of interest is exploring open structures in the performing arts that challenge traditional concepts of theatre. His research investigates the role of theatre, artists and audiences within a globalised world, as well the different role that the performing arts play in either rural and urbanised areas.

MARC VAN VLIET

is a visual artist and designer of the theater group Tuig (Netherlands), company founded in 1999. In the last 17



years he made himself well known through many performances and installations with TUIG, which are characterised by their distinctive cross-over between images, movement and sound. His most recent work focused on land-art installations. Since 1980, his research has also encompassed costume design, decor construction, interior and exterior design.

TAILOR SESSION #4: TRAINING AND TRANSMISSION

Report by Susan Haedicke,
Department of Theatre and Performance
Studies; University of Warwick (UK)

- Facilitator:** Susan Haedicke, Department of Theatre and Performance Studies; University of Warwick (United Kingdom)
- Speakers:** Ebru Gokdâg, EFETSA – European Federation of Education and Training in Street Arts & Anadolu University (Turkey); Julieta Aurora Santos, Contra-Regra Cultural Association, Teatro do Mar (Portugal); Jean-Sebastien Steil, FAI-AR (France)
- Curator:** Jordi Duran, FiraTàrrega (Spain)

Defining Training and Transmission in the context of Street Arts

Training and transmission are key issues for the professional development of Street Arts today as many different formats of formal and informal education programmes have started to emerge in the last few years. The main issues we sought to address in this session were to summarize the pedagogical models currently in existence, to imagine new pedagogical models for Street Arts education for the future, and to explore hurdles slowing their implementation.

We began by clarifying what we mean by 'training' and 'transmission'. Training, we took literally as the formal and informal ways to train future professional artists, often through professional programmes, university-based BA and MA programmes - either stand-alone or partnered with a professional Street Arts organisation - informal programmes, and occasional workshops and residencies.



Transmission was defined not only as what information needs to be transmitted to students, but also how we go about educating audiences, policy-makers, urban planners, and other key players, in the range of Street Arts forms, and the value of Street Arts to cities of the future.

European Models and the Value of Training and Transmission

The presenters were asked to address a number of topics, including: What are the available training programmes for artists today? What needs to be taught, how should it be taught, and who should be taught? What is the value of these specialized studies in Street Arts? What other pedagogical models that do not yet exist can we imagine for future training of

street artists and how can we implement them? How do we transmit information/analysis about the value of Street Arts? How can we educate audiences, policy makers, city planners, journalists? And finally, what is the role of academic research?

In response, Julieta Aurora Santos from Teatro do Mar (Portugal) discussed a radical pedagogy where student and teacher learn together. For her, a key element was enabling future artists to see their role as the conscience of the world and as provocateurs for social change. She insisted that practice was essential: *"The street is the topic and the main classroom"*. Jean-Sebastien Steil from FAI-AR - Formation Avancée et Itinérante des Arts de la Rue (France) summarised the fragmented state of Street Arts training today and suggested a *"utopian programme of Street Arts"* that validated the diverse and singular ideas of each student, that allowed for 'accident' or chance, that interrogated questions of citizenship alongside questions of artistic creation, and that prepared future artists to be 'inventors' as they develop their own economy. He also emphasised the important role of research in any creation. Ebru Gokdağ from EFETSA - European Federation

of Education and Training in Street Arts (Turkey) also addressed questions of citizenship arguing that *"a citizen did not just live in a place, but changed something in it"*. That social change, for her, must play a key part in the artistic process. She also insisted that an

online handbook of workshop/training techniques and creative processes be established.

The discussions in the two sessions went beyond formal training to explore creative pedagogies and notions of transmission. We debated the contemporary ideas suggested by the questions: What do we mean by creative pedagogies for Street Arts and do they include both future artists and audiences? How can we educate audiences, policy makers, city planners, journalists, and other members of the public; what is the value of transmission of knowledge about street theatre beyond the Street Arts sector; and what types of information that are most important or useful? We also asked ourselves what type of research is needed to validate the importance of Street Arts in today's culture? What do we mean by theoretical education in Street Arts? What is the role of academic research? How do we encourage scholars to analyse Street Arts?

"The street is the topic and the main classroom"

Julieta Aurora Santos



The sessions on training and transmission were conducted in the spirit of open discussion and discovery rather than closure with conclusions. We asked what a mapping of the future situation of Street Arts education might look like and explored a shift to a pedagogical model relying on student/teacher knowledge exchange. **Street Arts education should acknowledge life-long learning and encourage future artists to think of themselves as the 'conscience of societies', as agents of social change.**

All great ideas but, we asked, how do we teach that? How do we teach creativity? There are no easy answers, but our ideas tended to revolve around creating alternative pedagogical spaces conducive to creativity, whether these are spaces of 'learning to listen', spaces of energy, spaces that oppose self-censorship and celebrate thinking out of the box, spaces to hear one's own voice and to practice expressing it, or spaces to explore diverse forms of research.

We also discussed the importance of validating creative processes with particular groups of people outside the Street Arts sector and encouraging co-operation with various institutions to promote social change from within. We wondered if this co-operation could be viewed as resistance. We also emphasised the importance of educating the public.

Supporting and training the artists of tomorrow

We felt that training artists of the future was not only about programmes and skills, but that it had to involve building, provoking and regenerating cities of tomorrow that are liveable, innovative and productive in terms of ideas and unimagined possibilities.

Some more specific suggestions for new directions in Street Arts education of the future that came out of our discussions included the development of a Street Arts pedagogies built on three pillars of artistic/practice-based research and skills, artistic vision/creativity, and the ability to develop a rapport with audiences; the establishment of an on-going database of training opportunities currently available in the EU; and the development of an international

network that links the disparate programmes. The panel also stressed the importance of thinking of training programmes beyond the teaching of skills, and to consider how to train artists of tomorrow to build, provoke and enable cities of the future and to be active citizens; to devise new ways to educate audiences, urban planners, policy makers, journalists, and others in Street Arts; and to instigate collaborations between artists, educators, architects, landscape architects and others involved in developing cities of tomorrow.

how to train artists of tomorrow to build, provoke and enable cities of the future and to be active citizens

Facilitator

SUSAN HAEDICKE is Associate Professor of Theatre and Performance Studies at University of Warwick (United Kingdom). Her research on street theatre has resulted in articles and a book, *Contemporary European Street Arts: Aesthetics and Politics* (2013). As an expert in this sector, she was appointed to evaluate students' final projects at FAI-AR (Marseille, France) and acted as judge for 'MiramirO Grand Prix' (Belgium). She has also worked as a professional dramaturg in France, USA and UK.



Speakers

EBRU GÖKDAĞ is an active participant at SAWA (Street Arts Winter Academy) and founder member of EFETSA (European Federation of Education and Training in Street Arts). She is Associate Professor at the Performing Arts Department in Anadolu University (Turkey), with broad experience in the 'Theatre of the Oppressed' techniques which she developed through her PhD at Texas A&M University in Theatre and an MS in Theatre at University of Nebraska-Lincoln.



JULIETA AURORA SANTOS is President of the cultural association Contra-Regra, founder and Director of Companhia Teatro do Mar (Portugal). She took on the roles of director and producer for several projects of cultural, social, educative and artistic nature. She is the author, director and dramaturg of over 50 creations by Teatro do Mar that were presented at over a hundred international festivals.



Curator: Jordi Duran, FiraTàrrrega (Spain)

JEAN-SÉBASTIEN STEIL is the Director of the FAI-AR, Advanced Training programme for arts in public space. He kept from his initial studies of geography robust anchorings in the South of the Mediterranean Sea and a deep interest for the manners art transforms cities, landscapes and territories. Former Coordinator of the European network IN SITU (2003-2011) and former Director of l'Usine at Tournefeuille he has a fine knowledge of arts in public areas at a national and international level.



PANEL: STEP OUTSIDE!

Report by Josephine Burns,
Without Walls (United Kingdom)

- Facilitator:** Josephine Burns, Chair of Without Walls
- Speakers:** François Delarozière, La Machine (France); Miki Espuma, La Fura Dels Baus (Spain); Arantza Goikoetxea, Hortzmuga Teatroa (Spain); Mario Gumina, Teatro Necessario (Italy); Noeline Kavanagh, Macnas (Ireland); Anthony Missen, Company Chameleon (United Kingdom); Wendy Moonen, Theater Tuig (Netherlands); Pierre Sauvageot, Lieux Publics (France)
- Curator:** Maggie Clarke, XTRAX (United Kingdom)

Developing Street Arts in the 21st century

Street Arts encompasses all art forms, genres, disciplines and scales. As a sector defined primarily by where it takes place, is it possible to identify any distinctive aesthetics and aesthetic qualities in Street

Arts? A panel of eight artists and representatives of producing companies from across Europe explored the possibilities of what Street Arts is and can be in the 21st century.



This panel was designed to explore the aesthetics of European Street Arts. The panel members were asked to respond to several questions: What do you think are the main artistic qualities of Street Arts work in your own country and how are these changing and developing? How does the context of the street, park or particular location of a festival/event affect the artistry of Street Arts work? How do the intentions/politics/objectives/audiences of festivals affect the work you make?

The main themes are summarised here with a selection of quotes from the panel:

The politics of place

For many of the artists on the panel, it was important to assert the political importance of artists occupying public space. For some – such as Miki Espuma from Catalan company La Fura Dels Baus - the company's early work was directly related to the social and political context, and created as a means of reclaiming the idea of public celebration from Franco. In the present day, this spirit continues, and the political importance of placing art in the public space was echoed by Arantza Goikoetxea from the Basque company Hortzmuga Teatroa, and by many artists in the audience.

Even where the motivation to create the work is not directly political, there are numerous ways in which the public space itself influences the creation of the work.

For Anthony Missen of Company Chameleon (UK), **by placing the work in a public space, this enables the spirit of sharing to permeate the work. The politics here are not so much in the art form itself, but in taking the art away from institutions and making it visible and accessible to everyone.**

The artistry of place

In many ways however, the space itself is a key part of the art.

François Delarozière from La Machine (France) talked about the creators of Street Arts as experts in “the city”, enabling moments of transformation across commercial, urban, residential and social aspects of the city. This is certainly true for a company such as La Machine, where the work is designed in response to the geography of a city, and the scale of it means that its impact will be felt by residents, workers and visitors.

This relationship between the art and the location is not just unique to work in a city; Wendy Moonen explained that for the work of Theater Tuig (Netherlands) there is a difference between the idea of “Street Arts” and “Outdoor Performance”; the chemistry of the location (not necessa-

rily urban) and the show will create a special shared experience for the audience. Similarly, Pierre Sauvageot of Lieux Publics (France), spoke of the power of Street Arts to capture unique moments in time and place, recalling an especially powerful moment when a heavy rainstorm during the *Champ Harmonique* created a memorable additional layer in the performance. The panellists all strove to somehow capture these moments in their work; “*We are engineers of the imagination and we make the invisible visible*” said Noeline Kavanagh of Macnas (Ireland). This was echoed by Mario Gumina, Teatro Necessario (Italy) who felt that as artists, the work created would reflect on the political but would bring poetry and magic to these reflections.

“We are engineers of the imagination and we make the invisible visible”

Noeline Kavanagh

the creators of Street Arts as experts in “the city”, enabling moments of transformation across commercial, urban, residential and social aspects of the city

Audiences and citizens

There was a divergence of opinions on the panel about the place of the audience: “*No one thinks of the audience when creating a work – not until they are*

there” said one; though others disagreed: “*I always think of the audience. That is my role as an artist - to create work for an audience.*”



There was a wide discussion on how the relationship between artist and audience is changing in the world of Street Arts. Audiences are often far more than spectators; in some cases, artists cast the audience as participants in workshops, sometimes inviting the audience to take part in a show, or sometimes, even building shows around audience interaction. In such cases, **participation is not only about making work but part of the wider role of the artist in building communities and encouraging citizenship.** Street Arts is developing a significant role in this area (often linked to the use and occupation of public space) and this can be seen as a significant new development for the art form.

New Technology

The panel explored the impact of new technology on the world of Street Arts. It was generally agreed that Street Arts works “in the moment” and does not translate well into a digital platform. However, the sight of hundreds of audience members photographing and filming Street Arts on their mobile phones and sharing it via social media is a common one; this

enables rapid and widespread communication about events as they happen, and most artists value the immediate and direct communication that social media facilitates between the artists and the audience; though the question of whether this disrupted the audience experience was raised.

Partnerships between artists and organisers

Festival Directors and Event Organisers understand the large and diverse audiences that may come to see their events, and have to plan accordingly, observing health and safety considerations, working with local authorities, and ensuring that the work is suitable for audiences of all ages and cultures; the panel explored whether this creates limitations or restrictions on the work of the artists. Is there a danger that in striving to ensure suitability for all, we are

sanitising or censoring the work? There was a strong understanding amongst the panel of the importance of protecting the artists from onerous restrictions and a desire for artists and organisers to work more closely together, to understand shared agendas. It was agreed that artists and organisers need to work more closely together, understand one another's needs, and educate the legislators.

Knowledge sharing and partnership working

The panel and the conference delegates agreed that we could learn more not only from each other but also from other art forms and technologies. Collecting compelling evidence - through case studies as well as data - could help us understand how to build

constructive partnerships where Street Arts can support wider ambitions.

As recognition of and respect for Street Arts grows, we can forge new partnerships and create ambitious new works.

Recommendations

To celebrate the diversity of Street Arts and understand how it is growing **we need to share and promote understanding of the range of ways in which we work in outdoor spaces** - the streets, the landscape, site-specific work and in many kinds of celebration from grand festivals to intimate moments in the lives of communities. We must collect information on the many different kinds of partnerships we engage with so we can learn how alliances are forged - between funders, artists, promoters, and legislators - and better understand the value of new forms of engagement with different audiences in different roles - as communities, participants, and observers.



Facilitator

JOSEPHINE BURNS is a highly experienced consultant specialising in the arts, culture and the creative economy and the Executive Chair of Without Walls consortium. On leaving the Arts Council in 1991, she established BOP Consulting leading on a wide range of projects including the Edinburgh Festivals Impact report and work with companies such as Glasgow Citizens Theatre, LIFT, Streetwise Opera and the review of the talent development programme funded by Esmée Fairbairn Foundation. As an independent, she is working with a range of organisations including the Amsterdam Fringe Festival.



Speakers

FRANÇOIS DELAROZIÈRE is the Artistic Director and founder of the company 'La Machine' (France). He is also a set designer and builder, who never ceases to explore the world of theatre and the city. He teaches at the Stage and Set Design Department of the National School of Architecture in Nantes. He is also a member of the 'Writing for the Street' commission for the DGCA (Ministry of Culture and Communication, France) and of the advisory board initiating the FAI-AR, Formation supérieure d'art en espace public.



MIKI ESPUMA is one of the six artistic directors of the Catalan company 'La Fura dels Baus'. In 1980 he joined the group as a musician and creative director for a number of their performances and projects. In 1992 he took on the artistic direction with the closing performance of Barcelona Paralympic Games. He composed the music and directed shows in Singapore Festival or Sziget Festival in Budapest. Currently working as a director, composer and coordinating all music aspects for 'La Fura dels Baus'.



ARANTZA GOIKOETXEA is a member of Basque artistic company Hortzmuga Teatroa Company, since 2001. Her work at the company encompasses acting, devising and developing several shows. She studied Dramatic Interpretation in Antzerki Eskola de Basauri, and trained in dance, singing and artistic creation. She has over 15 years' experience as a street theater artist in both conventional and non-conventional spaces.



MARIO GUMINA is an actor and Director of the company Teatro Necessario (Italy), founded in 2001. For the company he directed several shows that performed worldwide. He was trained at the school of Marcel Marceau and with Citibor Turba and Pierre Byland. Since then, he's been creating and directing shows that combine contemporary circus and theatre. His work includes several collaborations as a director with Teatro Laboratorio di Brescia (Italy) and as co-director of the Company 'L'Excuse' in Lyon (France).



NOELINE KAVANAGH is Artistic Director in Macnas (Ireland) Performance and Spectacle Company housed at NUIG (National University of Ireland Galway).



She started her career at the Dublin Theatre Festival in 1994. She also worked as a director with a wide range of companies. Her productions with Macnas include award-winning shows at the Absolut Fringe Festival (2010) and at the Chaoyang Spring Festival in Beijing (2013). Macnas has toured to China, Australia, Moscow, Lithuania and the UK.

ANTHONY MISSEN is the Artistic Director of Company Chameleon, which he co-founded in 2007. He produced and choreographed critically acclaimed performance works both for the stage and street performance. He was a founding member of New Movement Collective. He has developed many successful educational programmes in different countries, with a particular social focus on young men, disadvantaged children, and children at risk. He has taught in most major British Contemporary Dance institutions, to several professional dance companies in many countries.



WENDY MOONEN is the producer of Theater Tuig, a company founded in 1999, which is formed by members from a variety of artistic disciplines to create conventional and site-responsive shows that combine music, image and theater. She also works as a programmer and producer for several festivals and cultural events, specialised in circus and street theater, such as Circo Circolo and Oerol festival.



PIERRE SAUVAGEOT is the Director of Lieux Publics, the French National Creation Center for arts in public spaces. Lieux Publics is the 'pilot' of IN SITU, the creation network for arts in public spaces, supported by European Commission since 2003, that over the years has supported over 150 European artists. Pierre is a music inventor, self-taught composer and sound designer, often commissioned by La Strada.



Curator: Maggie Clarke, Xtrax (UK)

ORGANISERS AND PARTNERS

Organisers



Since 2003, Circostrada Network works to develop and structure the fields of Circus and Street Arts in Europe and beyond. With more than 70 members, it contributes to build a sustainable future for these sectors by empowering cultural players through actions of observation and research, professional exchanges, advocacy, capacity-building and information.

HORS LES MURS

Coordinator of the network, HorsLesMurs is the French National Resource Centre For Street Arts and Circus Arts. Founded in 1993 and funded by the ministry of Culture and Communication, it works for the development of these fields through activities of documentation, training, counselling, networking, research and publishing.



Fira Tàrrega is the international performing arts market that takes place annually in Tàrrega the second weekend of September. Founded in 1981, it is a showcase of the present stage, with special interest in street art, visual and non-conventional shows.

The main objectives of Fira Tàrrega are to boost the performing arts market, opening the door to the internationalisation of the companies, the accompaniment and promotion of creations by emergent artists, encouraging training, focused on artistic creation and culture management and on generating strategic alliances to develop transnational Street Arts circuits or productions.

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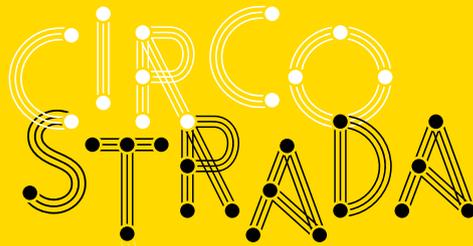
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