

FRESH
SEMINARS

FRESH STREET#2



After the first edition in Barcelona & Tàrraga, which gathered more than 350 professionals from 30 different countries, FRESH STREET - International Seminar for the Development of Street Arts, came back to Portugal to open up new perspectives, establish new contacts and celebrate street arts and the artistic creation in the public space!

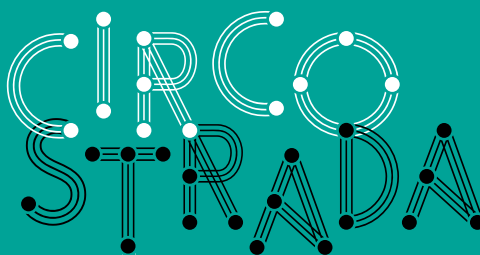
Organised by Circostrada and ARTCENA, in partnership with Imaginarius - International Street Theatre Festival between May 24-26, 2017 in Santa Maria da Feira (Portugal), this second edition focused on the theme "From Innovation to Sustainability" and brought together street arts players, artists, programmers, journalists, researchers and policy makers for three days of stimulating exchanges, insightful debates and valuable networking. This publication reports on the contents of the discussions and issues raised during this key seminar.

ARTCENA

ARTCENA is the French National Centre for Circus Arts, Street Arts and Theatre. It works towards its missions in three main areas: the sharing of knowledge through a digital platform and activities of documentation, the support to professionals via mentoring and training, the development of these three artistic fields by providing funding to authors and carrying out international development. It coordinates the Circostrada network and has a permanent seat on its steering committee.



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• European Network
Circus and Street ArtS

**This publication
was coordinated
by Circostrada
Network and edited
by John Ellingsworth**

Since 2003, Circostrada Network has been working to develop and structure the fields of circus and street arts in Europe and beyond. With more than 100 members from over 30 countries, it helps building a sustainable future for these sectors by empowering cultural players through activities in observation and research, professional exchanges, advocacy, capacity-building and information.

FOREWORD

Prolific Austrian author, cosmopolitan intellectual, Europe theorist and Jewish refugee in Brazil as Nazism was on the rise, Stefan Zweig completed the script of his autobiography the day before committing suicide, in 1942. Published two years later, *The World of Yesterday: Memories of a European* opens with the following quote from Shakespeare: “Meet the time as it seeks us”.

When reading over these words, how can we stand by and look away? The celebrations for the 60th anniversary of the Rome Treaties might just be over, and yet the European project appears to have come to a sudden standstill. Besides, in wake of terrorist threats we keep witnessing the militarisation of our streets, while the most reckless forms of economic neo-liberalism are privatizing the public space. In this context, what role can streets arts play? How can we rekindle the desire of togetherness? What new European narratives can we come up with?

Throughout the international seminar initiated by the Circostrada network and organised thanks to the commitment and involvement of its members, we will have the chance to gather and debate, exchange and think together. It will be the opportunity to discover new practices and experiences, to discuss our success and failures, to develop new collaborations and strengthen already existing ties. The second edition of FRESH SREET will not just be a privileged moment to reflect on and question the state of our field, it will also be a chance to build the future of street arts and to formulate concrete recommendations that will contribute to structuring and increasing this sector’s recognition in Portugal, in Europe and worldwide.

When innovation becomes a tool to enhance sustainability, even the most urgent challenges can be met.

Circostrada Team

FROM INNOVATION TO SUSTAINABILITY

FRESH STREET is back in 2017!

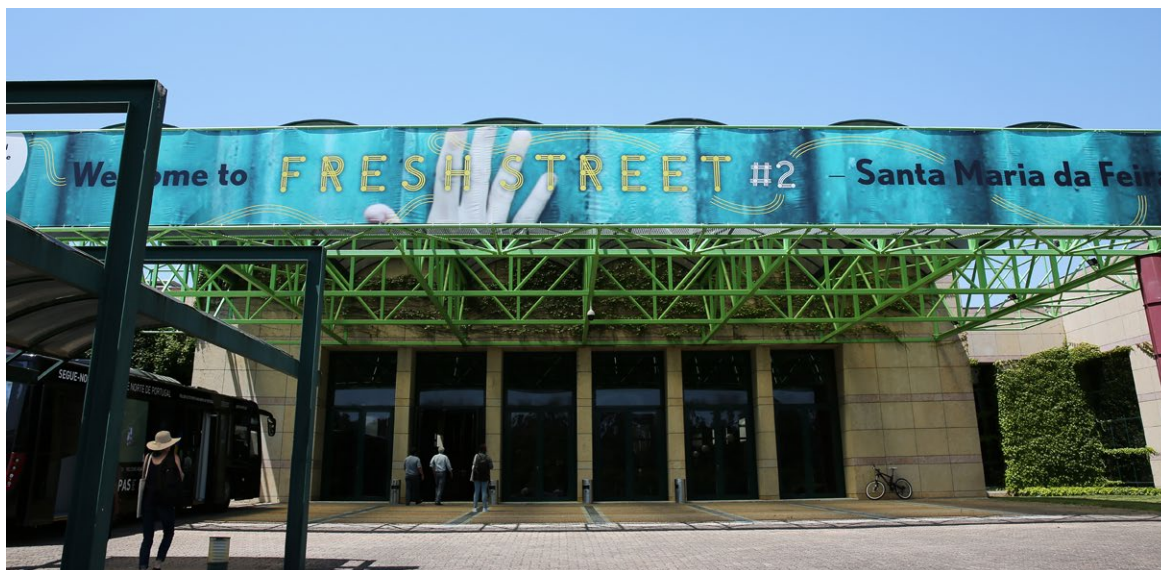
Two years after its first edition, we will take a much closer look at the street arts sector, providing new ways of connecting professionals from different countries and opening doors to innovation, as a way to sustainability.

In a time of change, defining common strategies and guidelines will be one of the key objectives of this new edition. Based on the ideas and guidelines defined by the FRESH STREET#2 Work Group, an ambitious and strong programme was designed together with speakers from four different continents. The aim of this professional and cross-cultural seminar is to reflect on the difficulties and challenges of the sector, so as to open doors to solid and integrated solutions in the practical and legislative contexts, through the clear involvement of the various players of the sector and under the umbrella of the Circostrada network.

During three days, the participants were the key to the debate and to the sharing of good practices towards the definition of a position paper that will be published as a follow-up to the seminar, and will thus constitute a new chapter in the integrated international strategy for street arts.

Under the theme of innovation as a path to sustainability, we believe in the value of sharing and debating towards building stronger partnerships and collaborations. FRESH STREET#2 provided a forum for dialogue and opportunities for all participants and for the sector in general, facing the public space as an open, plural, innovative and solid stage for the future.

The FRESH STREET#2 Work Group



FRESH STREET#2 IN A NUTSHELL

350 PARTICIPANTS

35 COUNTRIES FROM 4 CONTINENTS

60 SPEAKERS

3 FULL DAYS OF SEMINARS

1 CITY

A FULL PROGRAMME OF PERFORMING ARTS

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PARTNERS



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All the pictures in this publication are by Marzio Mirabella

GOOD PRACTICES IN PUBLIC POLICIES FOR PUBLIC SPACE: A STATEMENT OR A QUESTION?

- CURATOR:** Gil Ferreira, City Councilman of Culture,
Santa Maria da Feira City Council (Portugal)
- SPEAKERS:** Jong Yeoun Yoon, Director, Korea Street Arts Center (South Korea)
Peter Bengtsen, Researcher, Lund University (Sweden)
Rita de Graeve, Policy Adviser for Culture and Economy,
Flemish Department of Culture, Youth, Sports and Media (Belgium)
Tiago Bartolomeu Costa, Advisor, Portuguese State Secretary
for Culture (Portugal)

Looking at the history of different art forms, in different territories, there is little doubt of the power of public policy. With institutional recognition comes subvention, infrastructure access, and influential connections. As a result, newer art fields generally make great efforts to lobby governments and funding bodies to make a case for the vitality and necessity of their work.

Government actors are meanwhile looking for ways to achieve broad policy objectives that encompass social as well as aesthetic outcomes. These objectives change frequently in line with electoral cycles, but seem increasingly to be underwritten by a common message: that there is less money to distribute, so artists and organisations need to look towards alternative ways of sustaining their work. In other words, the 'power' of policy isn't what it used to be.

This first plenary session of FRESH STREET#2 crossed perspectives from four contributors to ask where street arts fits into this picture – and indeed whether street arts should want to fit in at all.



Stéphane Segreto-Aguilar, Circostrada (France)

It's the economy, stupid

It has become common to defend funding for the arts by making a case for the economic benefits they bring – in the form of increased tourism, cultural exports, and the burgeoning creative industries. And yet, as Rita de Graeve, a policy adviser at the Flemish Department of Culture, Youth, Sports and Media, pointed out, making that case too well can lead to reductions in funding if it is interpreted as evidence that the arts are capable of thriving through business partnerships and commercial models alone. This danger has been intensified by the effects of the financial crisis, which, Rita explains, shifted the focus

to entrepreneurship and innovation and led to a growth in 'additional financing' in the form of capital investment or loan programmes.

Artists are not always happy to receive business advice, and to some extent the commercial model represents a rapidly moving target. "Ten years ago everyone had to become a manager," says Rita. "Then an entrepreneur. Now they have to be leaders." And yet the two models of financing – one that takes a business-like approach, favouring entrepreneurship and commercial sponsorship, and the other that relies

more heavily on cultural grants and traditional forms of subvention – need not be entirely separate, and organisations need not think of themselves as belonging to one or the other ‘category’. Rita’s advice in fact is to engage in meaningful dialogue “over the wall”.

The sweet spot lies perhaps in-between the two extremes: “entrepreneurship should be a path to a goal

and not a goal in itself”. And on the government side, funding bodies need to realise that the risk of innovation grants is that they will go principally to the parts of the creative industries that are already commercially successful.

Sanctioned and unsanctioned works

We often talk of street arts in terms of its ‘openness’ and ‘accessibility’ – characteristics that are then invoked in arguments for the art form’s effectiveness in reaching new audiences. However, as Tiago Bartolomeu Costa, an advisor to Portugal’s Secretary of State for Culture, pointed out, there are different



(from left to right) Rita de Graeve, Peter Bengtsen, Tiago Bartolomeu Costa, Jong Yeoun Yoon

degrees of public and private space, and we should guard against assumptions that just because a project is sited in public space it is therefore, automatically, more ‘accessible’. The active question rather is how projects can both improve access to public space and open the doors of private spaces.

Peter Bengtsen, a researcher in the Department of Arts and Cultural Sciences at Lund University in Sweden, followed a similar line in reflecting on the public dimension of street arts. His research focuses on the influence that street art, and particularly urban art / graffiti, has on the perception and use of public space, as well as on the ability of such works to pull people out of their everyday routines and make them more aware of their surroundings. He gave the example of the Banksy-esque art-maker Anonymouse, who in 2016 secretly installed a tiny mouse-size restaurant, Noix de Vie, in a street-level ventilation grate in Malmö (beneath a human-size Thai restaurant). The tiny installation became a connecting point – strangers would gather around and ask one another about this mysterious new cafe. As there was no official source of information, they turned to one another.

The active question rather is how projects can both improve access to public space and open the doors of private spaces.

The Noix de Vie became locally quite famous, and was left in place, but unsanctioned works of other kinds are, of course, routinely removed by councils. Peter called for municipalities to recognise the benefits of these small unsanctioned works – a contradiction, perhaps, but one that, for Peter, raises the question of whether it is enough for an artwork to be experienced as unsanctioned.

Rapid growth in South Korea

In a final contribution, Jong Yeoun Yoon, director of the Korea Street Arts Centre, gave an overview of cultural policy in South Korea and a snapshot of the situation today.

Active support for culture in South Korea was first established in the 1970s, when the military dictatorship of Park Chung Hee was at its peak. During the 1980s the country transitioned to a democracy,

and by 1990 had established a Ministry of Culture. In the following two decades, Korean society underwent massive changes; power and decision-making was decentralised, and as living standards increased there was a growing market for culture, as well as a shift in perspectives that began to see the arts as a social good and an integral part of civic life. The landmark Artists Welfare Act, granting artists greater social protection, was passed in 2013, and

The responsibility of the artist and the presenter is not to stay silent – but to break the silence.

In spite of these successes, the arts field in South Korea still has, at times, a difficult relationship with institutional support, and there are instances of censorship: pieces that are critical of the government may lead to the artists being blacklisted for funding. As an example, Yeoun Yoon drew on Camino de

today the cultural field has two major institutional representatives: the Arts Council of Korea and the Korea Foundation.

Ansan – a multi-site performance that enlisted 40 artists to create installations and happenings around Ansan. The city had been hit in 2014 by the Sewol Ferry Disaster, which caused the deaths of 304 passengers and crew members, and which led to criticism of the government's response and handling of the rescue operation. The piece was controversial, but Yeoun Yoon reminded us that the responsibility of the artist and the presenter is not to stay silent – but to break the silence.

To go further

- >> Flanders DC – independent non-profit organisation that acts as the 'front office' of the government agency Flanders Innovation & Entrepreneurship: www.flandersdc.be
- >> Noix de Vie: www.facebook.com/pages/Noix-De-Vie/1839477506336082
- >> Ansan Street Arts Festival: www.ansanfest.com
- >> Korea Foundation: <http://en.kf.or.kr>

GIL FERREIRA (PORTUGAL)

is a musician, teacher, public administrator and politician.



Since 2013, he has been working as a councillor for the Department of Culture, Tourism, Libraries and Museums in the Municipality of Santa Maria da Feira. He is also a member of the Thematic Groups for Culture and Tourism in the Atlantic Arc (Eixo Atlântico), and a member of the Council of City Councils – Culture and Tourism in the Metropolitan Area of Porto.

JONG YEOUN YOON (SOUTH KOREA)

is currently working as the president of Korea Street Arts



Center, and as artistic director of Ansan Street Arts Festival, exploring various methods of connection through street arts. Ansan Street Arts Festival is one of the leading street arts events in Korea, forging links between city, politics, economics, and residents.

PETER BENGTSÉN (SWEDEN)

is an art historian and sociologist working at Lund



University. His research focuses on street arts and the publicness of public space. In 2014, he published his first book, *The Street Art World*. He is currently working on his second book, which looks at how street arts may affect the way human beings relate to nature and the environment.

RITA DE GRAEVE (BELGIUM)

is a senior policy advisor at the Flemish Department of



Culture, Youth and Media. She is also vice president of the Flemish Literature Fund and is an associate professor at the University of Antwerp within the Masters in Cultural Management. She works on giving artists and creatives a well-deserved place in the traditional economy by improving the ecosystem for the cultural and creative sector.

TIAGO BARTOLOMEU COSTA (PORTUGAL)

has been working since 2016 as an international



relations advisor for the Cabinet of the Secretary of State for Culture in Portugal. Before this, he was a critic for the newspaper *Público*, writing in the culture section on contemporary creation, theatre, dance, cultural policies, and international programming. He also founded and ran the performing arts magazine *Obscena*.

THE GLOBAL WORLD COPYRIGHT AND STREET ARTS

CURATOR & FACILITATOR: Martino Lorusso, Lawyer, FNAS – Federazione Nazionale dell'Arte di Strada (Italy)

SPEAKERS: Eva Soria Puig, Visual Arts Coordinator, Institut Ramon Llull/Associate Professor, Universitat Oberta de Catalunya (Spain)
Tonny Aerts, Artistic Director, Close-Act (The Netherlands)
Teresa Nobre, Project Lead, Creative Commons (Portugal)

Copyright is a regularly debated topic across the creative industries, and yet one that artists themselves often feel that they don't understand. Are we in fact protected in the street arts sector? Do we need to reinforce existing copyright mechanisms, or are we protected without further action?

This session tried to explain to its audience what copyright means and how it impacts artists in the street arts sector. In doing so it touched on the spirit of copyright, and what it intends to protect; the conditions

a performative work needs to meet to be protected by copyright; the rights that copyright holders have (moral and economic); the border between copying and inspiration; and exceptions and limitations to copyright.

The session also covered problems concerning the differences in copyright from one state to another, analysing practice cases based on the experience and arguments of the speakers.

The basics of copyright

Copyright is a legal right, created by the law of a country, that grants the creator of an original work exclusive rights for its use and distribution. This is usually only for a limited time. The exclusive rights are not absolute but constrained by limitations and exceptions to copyright law, including fair use.

A major limitation on copyright is that copyright protects only the original expression of ideas, and not the underlying ideas themselves.

Copyrights are considered territorial rights, which means that they do not extend beyond the territory of a specific jurisdiction. While many aspects of national copyright laws have been standardised through international copyright agreements, copyright laws vary by country.

Typically, the duration of a copyright spans the author's life plus 50 to 100 years (that is, copyright typically expires 50 to 100 years after the author dies, depending on the jurisdiction). Some countries require certain copyright formalities to establish

copyright, but most recognise copyright in any completed work, without formal registration.

The main requirements of the copyright are:

- Original work of authorship: the work in question can't simply be a copy of someone else's work, and it must also be the product of the author's creativity.
- Fixed in a tangible medium of expression: the work must exist in the world for more than a transitory moment, as, for example, a painting, text, musical score or recording, or a photograph. Not all jurisdictions require 'fixing' copyrighted works in a tangible form.

The question debated during the session was if street arts are copyrighted. The answer is absolutely yes if the work of authorship contains some minimal level of creativity and, in some jurisdictions, if it is fixed in a tangible medium.

A major limitation on copyright is that copyright protects only the original expression of ideas, and not the underlying ideas themselves.

Good ideas circulate – Copy vs inspiration

Placing art in a public place, or allowing it to be publicly viewed does not change the essential nature of the artist's copyright.

The session highlighted an important element of street arts, namely the fact that these forms of art are often based on the sharing and appropriation of ideas and techniques. Street artists frequently borrow styles, concepts and details not only from popular culture

and the everyday world, but also from colleagues, and such a spirit of reciprocal appropriation is widely accepted within these communities. Borrowing and taking inspiration from other artworks is indeed a structural characteristic of street arts.

Many street artists accept the idea of their creations being used by peers as a source of inspiration. They often recognise their works are not static, and that they might be borrowed by others within their communities to create their own pieces. For all of them, even before the Internet age, sharing images of work has been a priority.

Artists often tolerate appropriation of elements of their works but placing art in a public place, or allowing it to be publicly viewed does not change the essential nature of the artist's copyright. The author still holds the exclusive right to make reproductions of the work.

Balancing copyright – Limitations and expectations

Most copyright laws have been framed with a view to striking a balance between the monopoly granted to creators over their work on the one hand, and society's need to have free access to creative work without being impeded by authors' exclusive rights on the other. These laws have aimed at ensuring a good balance between the interests involved, and they have done so by granting authors a monopoly over their creative work, but at the same time instituting exceptions and limitations to that monopoly.

In order to maintain an appropriate balance between the interests of rightholders and users of protected works, copyright laws allow certain limitations on economic rights – that is, cases in which protected works may be used without the authorisation of the rightholder and with or without payment of compensation.

Limitations and exceptions to copyright and related rights vary from country to country due to particular social, economic and historical conditions. International treaties acknowledge this diversity by providing general conditions for the application of exceptions and limitations and by leaving it to national legislators to decide if a particular exception or limitation is to be applied and, if that is the case, to determine its exact scope.

One kind of limitation to the exclusive right granted to authors is the respect for fundamental freedoms, in particular freedom of expression, freedom of the press, and the right to information. This type includes exceptions to copyright that are often known as right of quotation, parody, caricature, press review, pastiche, etc., which allow a user to refer to and quote another person's work without having to request prior consent.

Certain uses of works are excluded from the copyright owner's monopoly because of society's need to have access to them without hindrance and free of charge.



A network of influence

There is not an institutional recognition of street arts at international and European levels.

At the national level, there are a few countries in which it is possible to find active policies in the specific matter of street arts (e.g. France, Ireland, etc.). In most countries, however, the reality of street arts is fragmented and, in some cases, policy varies on even a regional level.

It has interestingly been noted that documenting, transmitting, sharing, learning and debating are key components to improve the movement of street arts. Fresh Street is a good example of how one could establish a network that could contribute to reaching

an institutional recognition of street arts at international and European levels. In this way, the artists could find uniform rules and their own legal identity.

Sometimes the artist's approach is more passive than active. It means that the artist tries to avoid infringing on other's rights and does not engage in protecting their own rights. A greater recognition among artists of their own rights could be useful for achieving institutional recognition for street arts.

Sometimes the artist's approach is more passive than active. It means that the artist tries to avoid infringing on other's rights and does not engage in protecting their own rights.

MARTINO LORUSSO (ITALY)

is an Italian lawyer and a registered Italian trademark agent, graduated in Law from Sapienza University in Rome. He advises on all aspects of intellectual property, especially in the fields of trademarks, copyright (including software), designs, database rights and patents. Since 2016, he is the lawyer of FNAS - Federazione Nazionale Arte di Strada.



EVA SÒRIA PUIG (SPAIN)

works as the visual arts coordinator for the Institut Ramon Llull, and as a researcher and associate professor at the Universitat Oberta de Catalunya.



TONNY AERTS (THE NETHERLANDS)

is a co-founder and the director of the Dutch street theatre company Close-Act. Together with Hesther Melief, general director of the company, he develops new projects for the public space, always looking for innovative and challenging new acts, costumes and objects. Through their work, Close-Act bring together a lively team of artists, industrial and costume designers, and technicians.



TERESA NOBRE (PORTUGAL)

is an attorney-at-law based in Lisbon, and a legal expert on copyright at Communia. She is also the legal project lead of the non-profit organisation Creative Commons Portugal. She holds a degree in Law from the University of Lisbon, and another in Intellectual Property from the Munich Intellectual Property Law Center.



INNOVATION TAKES RISKS – SAFETY PLANS IN THE STREET ARTS SECTOR

CURATOR & FACILITATOR: Goro Osojnik, Artistic Director, Ana Monro Theatre (Slovenia)

SPEAKERS:

Colin Kassies, Producer Manager, Spoffin Festival & De Tuin der Lusten (The Netherlands)

Alfredo Vasconcelos, Production Coordinator, Boom Festival (Portugal)

Dave X, Fire Arts Safety Team Manager, Burning Man (United States of America)

Beyond being a set of rules that organisations must comply with, health and safety is a cultural concept that changes from one territory to another. Within societies it also evolves over time in response to changing attitudes, to the introduction and use of new technologies, and to dangerous breaches of existing codes.

It's a lot to keep up with, and outdoor arts festivals often fall under multiple regulatory frameworks. There may be restrictions on the use of public space, on noise levels, and on the size of crowds, but many projects are also affected by controls in adjacent industries, such as construction. On top of navigating

these legislative requirements, most festivals will also encounter some problems of audience behaviour and crowd management that require flexible solutions and, sometimes, difficult judgement calls.

Overall it's a balancing act. What is the best thing for artists and audiences? How can you put on an event that is safe for everyone, that meets the necessary regulations and secures the necessary permits, and yet is vibrant, close and spontaneous? This session, which brought together producers, technicians, artists, programmers, festival administrators, city officials and others, aimed to address these questions.

Become the expert – Building a knowledge base

The session panellists agreed: festival organisers need to accept responsibility for health and safety, and while it is important to be in contact with local authorities, organisers should work to develop their independence and their own capacity to plan against health and safety issues. It is therefore important to

either develop expertise internally, through experience and training, or to solicit advice from relevant authorities and regulatory bodies. Over time, as a festival team builds up its own knowledge and expertise, they become known for their experience in dealing with certain situations and types of events – which in turn may lead to a better relationship with, and enhanced profile among, local authorities.

Festivals should also seek to develop individual relationships with health and safety services – police, fire fighters, medical teams – that might have a presence at the festival, in order to build mutual trust and ease the way for organising the event.

Dave X, the manager of the Fire Art Safety Team at Burning Man, gave a detailed account of how they manage safety at an event which is, of course, both gigantic (with an attendance of around 70,000) and famously fiery (with a long history of using fire in performances and installations, in themed camps, and in



the ritual of burning The Man). Winds can also pick up in the desert and carry sparks and embers across the playa. To protect the inhabitants and structures of Black Rock City, as well as the surrounding landscape, Burning Man instituted a Fire Art Safety Team (FAST), comprised of experienced artists, fire safety personnel, and industry professionals, which has developed a series of rules and guidelines to support attendees and artists planning on using open flame effects. All fire art projects go through a detailed

evaluation process pre-event, providing documentation and communicating with a FAST Artist Liaison; then at the event a FAST Lead conducts inspections during the set-up and issues licenses to operate. Alongside the importance of safety, Burning Man places a heavy emphasis on ensuring that the desert environment is left unmarked by festival activities, and fire art projects are required to nominate a Leave No Trace Lead.

Make your own rules

It is becoming increasingly common for festivals and large-scale events to develop and publish their own guidelines – for artists, of course, but also for audiences.

It is often said that Burning Man creates a city in the desert, which means that the success and safety of the event depends in large part on the burners themselves and their sense of responsibility and care for one another. The festival issues a Burning Man Survival Guide which, alongside practical advice, includes its 10 Principles that articulate the ethos of the event, with headers such as Decommodification, Radical Self-expression, Participation, and Immediacy.

Many other festivals – particularly those where attendees camp on site – have followed suit, publi-

shing guidebooks which help to nudge the behaviour of festival participants towards respectful and communal actions. These needn't be overbearing, and can even be used to express the vision or philosophy of the festival itself:

they become a sort of manifesto that gives potential attendees a taste of the experience they would be likely to have.

Boom Festival, presented in the session by production manager Alfredo Vasconcelos, publishes a survival guide titled The Art of Living at Boom which covers everything from a few phrases of basic Portuguese, to hydration tips, to the importance of keeping vigilant for local scorpions (non-lethal!).

It is becoming increasingly common for festivals and large-scale events to develop and publish their own guidelines – for artists, of course, but also for audiences.

Terrorism – What impact?

In recent years, anti-terrorism measures have been a growing concern – and sometimes a point of contention – in Europe. Bag checks, traffic control and enhanced security pose logistical challenges for organisers and potentially elevate costs, but also seem to go against what many consider the open spirit of outdoor arts.

While some express doubts about the true necessity of many of these security measures, and about the political climate that motivates them, it is a change in circumstances that the sector as a whole must address – and consider, too, in the light of the many ongoing questions that surround the nature, accessibility and use of public space.

To go further

>> The tailor session generated vivid discussion around a great variety of issues – controlling (and minimizing) the distance between artists and audience, working with volunteers versus hiring experts, responsibilities towards the audience, regulatory inconsistencies and differing social behaviour between countries and even towns. For those interested in these and other topics,

Dave X proposed to moderate a Google Group for further discussion.

Email davex@burningman.org if you'd like to join the list.

>> Burning Man: <https://burningman.org>

>> Boom Festival: www.boomfestival.org

GORO OSOJNIK (SLOVENIA)

is head of Ana Monro Theatre, and the creator and artistic director of Ana Desetnica - International Street Theatre Festival and the winter festival Ana Mrz. He is also the headmaster and a mentor at the street theatre school ŠUGLA, and a co-founder and active member of both EFETSA - European Federation of Education and Training in Street Arts, and Desetnica, a national network of artistic initiatives across Slovenia.



COLIN KASSIES (THE NETHERLANDS)

is a producer, technical producer, and lighting designer for festivals, events and theatre performances. With eighteen years of experience in the field, he is an independent and skilled professional, working most of the year for the street arts festival Spoffin.



ALFREDO VASCONCELOS (PORTUGAL)

is the production manager of Boom Festival. Before entering the street arts world, his tech-head abilities and eye for innovation saw him involved in the first wave of the Internet in the early 1990s - during which time he developed websites, envisioned digital marketing ideas, and gave lectures at a number of educational institutions.



DAVE X (USA)

is the manager of the Fire Arts Safety Team at Burning Man, and oversees all things burning in Black Rock City. He holds several certifications for fuel management, is a licensed pyrotechnic operator, and has worked on fireworks displays for major event clients, including the Oakland A's, the San Francisco Giants, and the Golden Gate Bridge 75th Anniversary Celebration.



HOW TO INNOVATE? – NEW MODELS SUPPORTING ARTISTIC CREATION FOR PUBLIC SPACE

CURATOR & FACILITATOR: Alexis Nys, Coopérative De Rue et De Cirque (France)

SPEAKERS: Veronica Cendoya, Artistic Director, Cia. Vero Cendoya (Spain)
Rita de Graeve, Policy Adviser for Culture and Economy,
Flemish Department of Culture, Youth, Sports and Media (Belgium)
Nuno Moura, Director for the Artistic Support Division,
Directorate General for the Arts (Portugal)
Fanni Nánay, Artistic Director, PLACCC – International Festival
of Site-specific Art and Art in Public Space (Hungary)

There is a constant push in the arts towards innovation, but of course this can have many meanings – innovation in form, innovation in partnerships and financing, in marketing, in the use of technology, and so on. And from a certain point of view the cultural field, founded on experimentation and creativity, seems well placed to act as a testing ground for new ideas and methods of working.

Unfortunately, however, many stories of innovation begin with budget cuts, and the language of innovation often emanates from governments engaged in

trimming their expenditures.

How as a sector do we try out new ideas while managing the attendant risks? Are there unexplored opportunities in terms of partnership with the commercial sector, or with academic research bodies?

What examples can we draw inspiration from? This session laid the ground for a conversation on these topics with contributions from artists and policy-makers from around Europe.

Unfortunately, however, many stories of innovation begin with budget cuts, and the language of innovation often emanates from governments engaged in trimming their expenditures.

Innovation in form – The beautiful game

A major strand of innovation comes from companies searching for new production models, which, in turn, influence the process of creating a performance.

Verónica Cendoya, the artistic director of Cia. Vero Cendoya, spoke about her experience of forming a company the year the financial crisis emerged in world markets. With cultural funding under threat she started to think of how she could produce a larger scale production, with a lot of people on stage, while working within a limited budget. The result was La Partida, a ‘dance and soccer’ performance about the rules and the culture, the passion and the fury, of football. The project involved three types of collaborators: groups of local volunteers, trained in workshops, who became the football fans; a music band; and a team formed of five football players, five dancers and one referee. When the performance tours, half the dancers/players are Spanish and half are drawn from the host country.

Here the session briefly touched on the role of festivals and presenters who commission or broker projects involving local participants. In such cases the organiser has a double responsibility: to guide projects to the correct collaborations in the local territory, and yet at the same time to be wary of pushing artists toward collaboration if it is not something truly embedded in their work.



Innovation in place – Addressing ‘Csepel-less-ness’

Other forms of innovation can emerge from projects that tailor their work to the unique needs, developmental and social, of a specific place. Fanni Nánay presented PLACCC – International Festival of Site-specific Art and Art in Public Space, of which she is artistic director.



(from left to right) Nuno Moura, Veronica Cendoya, Alexis Nys, Fanni Nánay, Rita de Graeve

The festival operates all over Budapest, but has developed a line of work at Csepel, a district in the south of the city. Housing an enormous factory complex built in the 19th Century, this quarter is now a post-industrial area with many of its buildings lying abandoned. Fanni describes it as an area with “low self-esteem”, a nostalgia for the “golden

age”, and little attractiveness for conventional investment. Many of the people who live there also experience a sense of what might be called ‘Csepel-less-ness’ – the district is their home, and yet they commute out of it for

work and for entertainment, and don’t have a sense of Csepel’s true character or community.

PLACCC applied for and was awarded a grant from Tandem Europe, a programme that supports social innovation, to work in the area. In the process they teamed up with the UK-based company Creative Scene, who brought deep experience and knowledge in organising and managing community work, and who helped design a ‘cross-sector co-commissioning project’ that would involve local inhabitants in making decisions about what kinds of cultural and community events to programme Csepel. They aimed especially to reach non-artists and to site their meetings in public spaces, outside conventional cultural venues.

As contributions from the session’s panel and audience highlighted, such projects often raise questions about the balance of social and artistic aims, as well as about where the benefits of community activities truly fall – with the participants, or with the artists who are able to write fine and persuasive applications. However, Fanni emphasises that the feedback from the artists involved in the Csepel process was that the community input helped them to find a strong context for their art-making, and that they felt it was a true collaboration. Rather than invading the neighbourhood for their own purposes, they had an equal and active relationship. And as for the artistic standards of the work, they found that the people of Csepel had great expectations for their neighbourhood!

As the Tandem Europe project draws to a close, the next challenge for PLACCC will be to find a way to make their work in Csepel sustainable. How exactly to do this remains an open question, though the project leaders have started to design a package with which to approach commercial sponsors.

They aimed especially to reach non-artists and to site their meetings in public spaces, outside conventional cultural venues.

Innovation in financing – “They have no idea you’re there”

Rita de Graeve, policy adviser for culture and economy at the Flemish Department of Culture, Youth, Sports and Media, threw out a challenge to the session participants: that while artists may be innovative in generating new artistic forms and aesthetics, they are seldom so creative in structuring their

organisations, developing new sources of revenue, or building partnerships.

For an example of an adventurous new partnership, Rita turned to the Dutch artist Daan Roosegaarde who asked himself, given the amount of time and

One avenue currently being explored by many in the cultural field is greater cooperation with the hospitality industry.

resources spent on developing 'smart' cars, why could roads not also be 'smart'? He developed a series of concepts to make roads more responsive and useful by providing context-specific information and installing new technology. Among the ideas he developed and tested were a temperature-reactive paint that only appears when it is cold enough for ice to form, paints that absorb solar power during the day and emit it as light after dark, and smart streetlamps that only switch themselves on when they sense a driver is oncoming. To deliver a series of pilots for the Smart Highway project, Roosegaarde partnered with Heijmans Infrastructure, a major European construction company. One of their latest collaborations is a 600m cycle path that runs outside the former home of Van Gogh, and which is lit after dark by thousands of tiny luminous stones that evoke the famous 'Starry Night'.

Rita underlined that such innovation – which applies artistic ideas in new contexts – is necessary as



Dulce Duca performing (Spain)

traditional, centralised models of funding for the arts come under pressure. One avenue currently being explored by many in the cultural field is greater cooperation with the hospitality industry – since often the economic benefits of cultural activities, and particularly large festivals, accrue to hoteliers and local businesses. "The cultural sector has no tradition of asking for things," says Rita. But this is a skill it might soon have to master.

To go further

- >> PLACCC – International Festival of Site-specific Art and Art in Public Space: <http://placcc.hu>
- >> Daan Roosegaarde: www.studio Roosegaarde.net
- >> Vero Cendoya: www.verocendoya.com

ALEXIS NYS (FRANCE)

is a member of and collaborator with the Coopérative de Rue et de Cirque in Paris, as well as the founder of Productions Bis, an international agency dedicated to outdoor arts. Alongside this work, he coordinates Animakt, a cultural centre dedicated to outdoor performances, located in the suburbs of Paris.



VERÓNICA CENDOYA (SPAIN)

is a Catalan dancer, choreographer, and performer. She has collaborated with numerous groups, such as Inbal Pinto and Sol Picó, and in 2008 created her own company. In 2015 she directed the multi-award winning dance and football performance La Partida. Her work focuses on the interaction between dance and other art forms.



RITA DE GRAEVE (BELGIUM)

is a senior policy advisor at the Flemish Department of Culture, Youth and Media. She is also vice president of the Flemish Literature Fund and is an associate professor at the University of Antwerp within the Masters in Cultural Management. She works on giving artists and creatives a well-deserved place in the traditional economy by improving the ecosystem



for the cultural and creative sector.

NUNO MOURA (PORTUGAL)

is director for the Artistic Support Division at DGArtes (Directorate General for the Arts). Previously he studied Management and Theatre Studies, and worked for ten years as a project manager at École des Maitres / Projet Thierry Salmon.

FANNI NÁNAY (HUNGARY)

is the founder and director of PLACCC – International Festival of Site-specific Art and Art in Public Space in Budapest. She also works as a freelance organiser and programmer for Hungarian festivals and writes theatre reviews. She has an MA in Philology and Cultural Anthropology and a PhD in Theatre Studies from institutions in Pécs and Cracow.



BEING INSIDE - PARTICIPATION PROGRAMMES IN STREET ARTS

CURATOR & FACILITATOR: Jens Frimann Hansen, Artistic Director, Passage Festival (Denmark)

SPEAKERS: Heba El Sheikh, Managing Director, Mahatat for Contemporary Art (Egypt)
Sergey Korsakov, Artistic Director, Cardboardia (Russia)
Alan Parkinson, Artistic Director, Architects of Air (United Kingdom)

Participation is not only a vast topic which embraces a wide variety of meanings; it is a notion that circulates among diverse artistic fields and social sciences, often acting as a connecting link between arts and society, qualitative and quantitative methods, and real and fictional spaces of human interaction. The purpose, tools and outcomes of participatory work can therefore change considerably in the spaces between different practices and societies.



The power of street arts is that they can enter into the everyday life of whoever happens to walk down the street. The reverse is also true: a passer-by or the inhabitant of a particular neighbourhood can be folded into an artistic performance or invited to take part in a creation process. Given this underpinning, how do we define participation within street arts? How do we see the participants in our work and at our festivals? How can we engage them and in which phase?

These are questions without definitive answers, and the three panellists reflected instead the plurality of perspectives on these issues. The projects they presented varied in the methods and extent of their audience engagement, but were also shaped by their social-cultural background: geography, cultural context, political climate, and social issues all proved to be crucial factors in shaping these artistic proposals.

The power of street arts is that they can enter into the everyday life of whoever happens to walk down the street.

The artist as facilitator

In the course of the session, a striking similarity emerged between the three panel speakers: none of them consider themselves artists. Instead they see themselves as the facilitators of creative frameworks which groups of participants – be they passers-by or the inhabitants of a particular neighbourhood – can shape into artworks by engaging with the process physically or through the imagination. The role of ‘artist’ is dispersed into this process of co-creation/participation, and the participants are given a larger part in shaping their experience.

The panellist Heba El Sheikh, who trained first as a writer and a journalist, engages her audiences to physically recreate the painful or oppressive social

realities of life in her home country – Egypt. In 2011 she co-founded Mahatat for contemporary art, a company which involves communities in organising artistic interventions in public space – from marches and concerts to performative actions – with the aim of decentralising art. By bringing art to the streets of Egypt, it is made both visible and accessible to people who might never visit the small number of state institutions that otherwise dominate the country’s cultural scene.

This decentralisation of art raises questions about where the value or status of art lies: in the process or the product? In Heba’s case, this question is especially sharp: in some extreme cases, Mahatat’s

performances are stopped or its artworks are destroyed – and by the very people who are its intended audience. The question remained open: how far can

art affect communities, neighbourhoods and societies if it is entirely ephemeral?

The participant as architect

Alan Parkinson, the artistic director of the UK company Architects of Air, has spent more than twenty years developing a series of 'luminaria' – inflatable structures that form maze-like complexes of tunnels and domes, which cover as much as 1000 square metres and which visitors are invited to explore. Stimulated by light and colour, subtle soundscapes, and the unique architectures they walk through, participants are free to lie down and rest, to play their own games, or to conjure their own stories.

In this case, nothing is asked of them: their participation is not directed toward a task or final product. Nor is it focused explicitly on the writing of a particular artistic discourse; rather a universe is created and is to be experienced with the senses. After that, it is up to individuals to decide the significance of the event, and, perhaps, to link it to a reflection on the role of the arts or the nature of public space. In this way everyone, from the youngest child to the oldest man, can join in with the project.

The participant as citizen, the artist as tyrant

Democratic processes are naturally embedded in the artistic choice of participation, but Sergey Korsakov, with his project Cardboardia, takes this analogy further, inviting participants to collaborate in building an ever-growing city of cardboard boxes. At the start Sergey gives the building team only a few pointers, along with the hints of a personal story (he has just

fers his thoughts on what to work on next. Over a period of a couple of weeks, the artists, citizens, families of Cardboardia interact, play and engage in the co-creation of temporary communities. Sergey distances himself from the active, physical labour of co-creation, mostly watching and reflecting upon the work of the citizens. The ephemerality of Cardboardia, its flimsiness and vulnerability, poses questions about what should be the driving force of this community's culture and democracy: the product, the process or the dialogue?

Her aim is to build active citizenship, to transform parts of the public space for street theatre, and to rebuild the context for democratic participation.



Heba El Sheikh, Mahatat for Contemporary Art (Egypt)

recently married, and needs them to build him a house – then a street for the house, then a city...).

Slowly, Sergey transforms into the Tyrant of Cardboardia. Urging the participants to reach for higher aesthetic values in their constructions, he criticises the existing cardboard buildings and of-

Heba works to spread ideas of responsibility and participation, and to activate these to transform destroyed or underdeveloped neighbourhoods into environments that are physically, culturally, socially and politically engaged and engaging. Her aim is to build active citizenship, to transform parts of the public space for street theatre, and to rebuild the context for democratic participation.

At once present and passing-by

In this range of practices, philosophies and discourses on the connection of street arts and participation there are no dos and don'ts. The awareness of the fact that the street is a metaphor at once for presence and for passing-by, that it is the space which joins people from all walks of life, and that it is an artistic space which makes possible the most unexpected connections – this is the essential basis

for any artist or organiser who proposes a project there, on the street.

The participatory aspect of street arts can launch discussions on democracy – its different practices, shapes, rules and obstacles – but it may also, with great immediacy, reveal to us the shape of our institutions and social constructs in the here and now.

To go further

- >> Mahatat for contemporary art: <http://mahatatcollective.com>
- >> Architects of Air: www.architects-of-air.com
- >> Cardboardia: www.cardboardia.info

JENS FRIMANN HANSEN (DENMARK)

is the artistic director of Helsingør Teater and Passagefestival, which takes place both in Helsingør (Denmark) and Helsingborg (Sweden). Passagefestival presents international street artists in site-specific and social contexts, and works to organise tours for street artists in Nordic countries.



SERGEY KORSAKOV (RUSSIA)

is the head of Cardboardia company, an artistic project focusing on creating collaborative festival events. Cardboardia is a world in its own right, a country without borders that unites people in the work of building cardboard towns, and that organises workshops to summon giant cardboard creatures around the world.



HEBA EL SHEIKH (EGYPT)

is the co-founder of Mahatat for contemporary art, a Cairo-based social and cultural organisation founded in 2011. She has studied French, translation and journalism, and completed a Masters in Arts Management with a focus on community arts and evaluation at Utrecht School of the Arts (Netherlands). Through her work she tries to decentralise and make art available to everyone through community art projects and art in public space initiatives.



ALAN PARKINSON (UK)

is the artistic director of the company Architects of Air. He first started experimenting with pneumatic sculptures in the 1980s, and has since developed his own language in this plastic medium. Architects of Air designs and builds luminarium structures with the intention of generating a sense of wonder at the beauty of their light and colour.



BREAKING BORDERS – INTERNATIONAL PARTNERSHIPS FOR THE STREET ARTS SECTOR

CURATOR & FACILITATOR: Tanja Ruiter, Co-director HH Producties (The Netherlands)

SPEAKERS: Susana Costa Pereira, Creative Europe – Portuguese Desk (Portugal)
Joe Mackintosh, Chief Executive, SeaChange Arts (United Kingdom)
Matthias Rettner, Artistic Director, Pan.Optikum (Germany)

Many artists not only consider international mobility important, but have built it into the economic structure of their companies. By crossing borders, they are able to circulate in new artistic milieus, exchange ideas, and create new artistic networks and contacts. For a comparatively small field like street arts, working internationally also allows companies to access a shared infrastructure that is spread across multiple territories – to take residencies in other countries, to seek travel grants from national and international

agencies, and to sell into a larger market of festivals and performance sites.

However, such mobility costs time and money, and is under threat both from shrinking cultural budgets and a widespread sentiment to harden borders. In such a world, what are the challenges and where are the opportunities for working internationally? This session, drawing together speakers from around Europe, tackled the question with a special focus on the role of international partnership.

Defining our borders

The session defined two different types of border that art projects attempt to cross. The first are borders within our society – implicit boundaries of culture and behaviour, which may track to geogra-

phical boundaries but are often far more complex and inviolated. The session commented that although street arts are in public space, drawing audiences that perhaps, as a group, transcend certain cultural



The choice to build international partnerships is not just about artistic and cultural exchange but about sharing the administrative experience and professional knowledge needed to navigate a specific territory.

boundaries, we can question how many outdoor arts practitioners are truly engaging with this reality and seizing the opportunity to say something about our society.

The other type of border is essentially administrative: the

boundaries of nations and economic areas, their different laws and regulations, which encompass issues like health and safety or taxation but can also materially affect artworks in cases where there is active censorship.

Administration is a theme which is regularly aired in discussions on mobility. There is widespread frustration that rules and regulations regarding public liability insurance, risk assessment, and tax change frequently, sometimes on an annual basis, and it's seldom clear where to find the answers to outstanding questions.

Simply put, it is not easy to tour internationally. A discussion among session participants brought up some of the common issues and complaints: that there is a need for more transnational touring circuits, and that the ones that exist are difficult to access and benefit principally high-profile companies; that visas take a lot of time and effort to obtain, if they can be obtained at all; that there are too many restrictions on the use of public space; that producers waste time for the lack of a centralised, global database of contacts and key information; and that touring companies would benefit from a harmonisation of tax laws and health and safety regulations. Many of these are problems that can be ameliorated, but not solved – at least in the foreseeable future. In this light, the choice to build international partnerships is not just about artistic and cultural exchange but about sharing the administrative experience and professional knowledge needed to navigate a specific territory.

Paying our way – Where does the money come from?

In recent times the EU has been a significant supporter of international cooperation, and many organisations in the outdoor arts sector have both benefited from this supra-national financing and used it to leverage greater subvention in their local contexts. However, in 2014, with the introduction of the Creative Europe programme, the channels of funding were altered and now organisations generally apply to an oversubscribed and very competitive fund for cooperation projects (the success rate is around 12-15%).

The reduced chance of EU support, reinforced by changes to funding at national levels, has left many in the field feeling that they need to rethink the structure of cooperation projects and international collaboration as a whole. Rather than focusing on money, relationships should be about artistic

exchange between partners.

While larger organisations ponder this question, many individual artists have already adapted to this shift, adopting an itinerant model of creation where, in exchange for a residency, they deliver local activities such as workshops or community projects. They move for opportunities, which are more likely to come in the form of space, and perhaps accommodation and other forms of institutional support, than in the form of a grant. In the process they build a social and professional network that can be leveraged for touring when a production is ready, or sometimes for raising money in the case of crowdfunding.

They move for opportunities, which are more likely to come in the form of space, and perhaps accommodation and other forms of institutional support, than in the form of a grant.

A world of opportunities – New markets and initiatives

The session also touched on new opportunities that are appearing in the street arts field, with participants speaking particularly about the emerging market in Southeast Asia. Equally, various networks have begun to develop contacts in countries in East Asia – partly at the initiative of individuals and com-

panies, and partly through accords or cooperative projects negotiated between national bodies (such as that brokered in 2017 between the arts councils of England and South Korea).

Within the field, there is a sentiment that the 'divide' between indoor and outdoor work is breaking down.

Another significant opportunity identified during the session is that indoor venues are becoming more and more interested in using outdoor work to reach new audiences. In many cases this is driven by a change in attitudes about accessibility in the arts, as well as a greater focus on data in policy and reporting, which has shown both that the cultural field has demographic inequality and that street arts can be an effective tool in addressing these issues. Within the field, there is a sentiment that the 'divide' between indoor and outdoor work is breaking down – for festivals/presenters who are expanding their programming to cover both categories, and for companies who are more likely to produce two versions of a project, or make it sufficiently flexible for both indoor and outdoor performance.

Among the recommendations developed during the session were that there should be greater collaboration between networks of festivals and producers in or-



der to facilitate international touring – for instance in the form of a knowledge exchange where a festival in France takes a UK company recommended by their English partner, then vice versa. Such partnerships, based on trust and the sharing of expertise, could easily proliferate and contribute to the growing interconnectedness of the field.

To go further

- » On the Move – Cultural Mobility Information Network: <https://on-the-move.org>
- » Touring Artists: <https://www.touring-artists.info/en>

TANJA RUITER (THE NETHERLANDS)



is co-director of HH Producties, an Amsterdam-based theatre agency for street arts, circus and spectacle performances which tours a variety of European companies across the globe. She visits many different festivals during the year and creates tailor-made programmes for festivals.

SUSANA COSTA PEREIRA (PORTUGAL)



holds a degree in Communication Sciences from the Nova University of Lisbon. She is currently responsible for the Culture Subprogramme at Creative Europe Desk Portugal, and is an advisor to the General Inspection of Cultural Activities (Inspeção Geral das Atividades Culturais). Before this, she worked as a senior official at the Institute for Cinema and Audiovisual Art and was a consultant to the Ministry of Culture (Mosaico Initiative).

JOE MACKINTOSH (UK)



is the chief executive for SeaChange Arts and artistic director of the Out There – International Festival of Circus and Street Arts. He is responsible for overall organisational development, seeking out exciting and innovative new opportunities and building new relationships for SeaChange on a local, national and international scale.

MATTHIAS RETTNER (GERMANY)



is creative director of action theatre company PAN. OPTIKUM. Since 2015, he has been working as project coordinator for the large-scale cooperation project Power of Diversity – The Crossing Lines Project, which focuses on art in public space and is co-funded by the European Commission's Creative Europe Programme.

AUDIENCE DEVELOPMENT – ARE STREET ARTS ABLE TO RETHINK CONCEPTS?

CURATOR & FACILITATOR: Alfred Konijnenbelt, Artistic Director, Spoffin Festival (The Netherlands)

SPEAKERS: Sophie Borthwick, Artistic Director, Compagnie 1 WATT (France)
Jonathan Goodacre, Senior Consultant, The Audience Agency
(United Kingdom)
Pepe Zapata, Consultant, TekneCultura (Spain)

As often as it is talked about, there are many ways to interpret the idea of ‘audience development’. It can refer to broadening the racial, geographic or economic diversity of an audience, or to reaching those who don’t normally seek out art. It be used to talk about the need to develop the relationship an audience has with a particular venue or art form – turning them from an occasional to a regular visitor, encouraging them to develop new interests, or moving them up a ‘chain’ of work stretching from the accessible to the experimental. It can be targeted by location, by age group, by spoken language, by

income, by education level, or any of a host of other measures.

A key question is: Where does the responsibility for this ‘development’ lie? With the artists, who must adapt their work, or fundamentally change its artistic propositions, to appeal to fresh audiences? Or with presenters who should refine their marketing and adopt new strategies for promotion and distribution? This session aimed to surface some current examples of audience development projects, and to reflect on priority areas for future work in the field.

The many paths of audience development

For many festivals and presenters, new technologies – either leveraged in the form of marketing tools, or used as a fundamental medium for artistic work – have become an important area.

Just as there are many types of audience development, there are different approaches to effecting it – ranging from adapting the aesthetics of the performances created/presented, to conceiving participatory projects that connect to local communities, to ‘repackaging’ existing work by altering its marketing. For many festivals and presenters, new technologies – either leveraged in the form of marketing tools, or used as a fundamental medium for artistic work – have become an important area. Another visible shift has been an increased focus in Europe on immigrant populations, which has also become a priority for several institutional funders.

The session drew on a number of examples to give a taste of some of these different approaches and goals. The international network Dancing Cities

experimented with public space and technologies through the use of its own DCODE platform. Festivals placed QR codes with a DANCE HERE instruction around their city, allowing audiences to access dance videos recorded in those locations. In Olot, in Spain, the festival Sismógraf experimented with dancing tours, offering a ‘dance me a book’ project, which brought audiences into libraries, as well as an interactive project to ‘watch dance through Twitter’. In Barcelona, Mercat de les Flors developed a project where inhabitants danced in their own living rooms, watched by hundreds of people out on the street. Kilowatt Festival, in Sansepolcro, Italy, produced and hosted a number of projects touching on issues of migration – including Michael De Cock’s Kamyon, a piece on the journeys of refugees that places performer and audience in the back of a repurposed goods lorry.

The numbers add up – Audiences in the outdoor arts

In order to develop an audience you first must know it, and here the street arts are at a disadvantage. As the majority of outdoor work is not ticketed, presenters tend to rely on headcounts and estimations to get a sense of the numbers, and then must spend resources on surveying if they want to collect additional information. This is potentially problematic given that the audience is key to how the street arts sector defines itself: speaking about the diversity and accessibility of public space is part of the identity and appeal of the form. It can be a powerful argument when approaching funders and sponsors, but is undercut by an over-reliance on anecdotal observation.

As the majority of outdoor work is not ticketed, presenters tend to rely on headcounts and estimations to get a sense of the numbers.

In 2013-2016, the Audience Agency, in conjunction with the Independent Street Arts Network (ISAN) and funded by Arts Council England, conducted a large-scale research project to survey outdoor arts audiences in the UK.

In total, 40 organisations were involved in gathering some 30,000 survey responses. These were compared to secondary data and analysed to understand the sector's audiences, which were estimated

at 500,000 in 2016. Among the research's findings were that the outdoor arts reach a diverse audience representative of the UK population, including those who do not or rarely engage with arts and culture, and that this audience is generally younger and more ethnically diverse than that of other art forms. Survey respondents said that they valued the outdoor arts for their connection with place and community, and the performances were rated highly for quality.

The research also highlighted some of the characteristics and actions that have allowed the outdoor arts to develop a strong and diverse audience, including: use of unusual spaces (which lack the cultural barriers associated with traditional venues); presentation of non-verbal performances; the fact that outdoor arts are usually free to attend; inclusion of interactive/participatory forms; chance encounters, surprises and the unexpected; the social experience; unpretentious promotional communication; appropriate work coming from knowledgeable programming; and proactive audience development initiatives.



Cia. Moveo (Spain) performing *Tu vas tomber!*

Inconsistencies in the data

Many street arts festivals run audience surveys, but methodologies vary and the collection of data is itself sporadic – giving a series of snapshots rather than a continuous record that can be used to identify long-term trends and inform detailed planning. As a result, it's hard to draw broad conclusions about the outdoor arts or to identify commonalities at an international level. As a sector, we don't know who our target groups are, how many people we reach, what their backgrounds are, whether they prefer street arts over established arts (or not), and so on.

Circostrada is attempting to address this problem through its CS Audience programme, which gathers data from network members, but participation is

voluntary and it remains difficult to aggregate a thorough picture.

Yet the need for data is always increasing: the arts and creative industries as a whole are making more use of data to inform their marketing and improve their services, while data-backed arguments are today a significant component in funding applications and grant-making decisions. The session felt that a Europe-wide study of street arts audiences, perhaps resembling the one delivered by the Audiences Agency in the UK, would be a significant undertaking but could strengthen the institutional position of street arts and bring greater funding in the long-term.

Many street arts festivals run audience surveys, but methodologies vary and the collection of data is itself sporadic.

To go further

- >> Dancing Cities: www.cqd.info
- >> Sismógraf: www.sismografolat.cat
- >> Mercat de les Flors: <http://mercatflors.cat>
- >> Kilowatt Festival: www.kilowattfestival.it
- >> The Audience Agency: www.theaudienceagency.org

ALFRED KONIJNENBELT (THE NETHERLANDS)

is the founder and artistic director of Spoffin, an international festival for street arts and site-specific theatre located in Amersfoort. Before this, he worked for 30 years as a journalist, while at the same time performing volunteer work for indoor and outdoor theatres and festivals.



SOPHIE BORTHWICK (FRANCE)

is the founder and co-director of 1 WATT theatre company, together with Pierre Pilatte. Over the past decade, they have produced a series of eclectic projects in urban spaces, including short solo pieces, site-specific performances, and urban interventions. Humour, experimentation and unusual uses of public space are constant factors in their work.



JONATHAN GOODACRE (UK)

is a senior consultant at The Audience Agency. He is responsible for their international work, including projects such as Adeste or Connect and Engage Audiences, and seeks to promote innovative cooperation between universities and enterprises in the cultural sector across Europe. Nationally, he also leads work on outdoor arts, notably a large-scale research project in collaboration with ISAN – Independent Street Arts Network.



PEPE ZAPATA (SPAIN)

is a consultant at TekneCultura, a consulting firm focusing on audience development in the digital era. Pepe was previously director of marketing and communication at Mercat de les Flors, the Dance House of Barcelona. He is a frequent teacher in university programmes and a speaker in international conferences on audience development in street arts.



OVER THE SEAS - STREET ARTS BEYOND EUROPE

CURATOR & FACILITATOR: Cristina Farinha, Member of the Monitoring and Selection Panel of European Capitals of Culture (Portugal)

SPEAKERS: Marcos Bulhoes, Artistic Director, Desvio Coletivo/Vice-coordinator, Graduate Programme in Theatre Arts, University of São Paulo (Brazil)
Manuel Silva, Director, Lines Lab/This is my City (Macau)
Redy Wilson Lima, Sociologist (Cape Verde)
Amitay Yaish Benuosilio, Artistic Director, Bat-Yam International Festival of Street Art and Theater (Israel)

The European street arts field now has many formal and informal networks, joint projects, and shared resources, but what of other continents? Street arts may be a global art form, but how do different conceptions of public space, and of the divide between private and public, affect the work that's made?

Joined by speakers from Brazil, Cape Verde, Israel and Macau, this session aimed to share the experience of street arts on three continents, discussing the differences between them and exploring new opportunities for partnership.

Launching a public conversation

The challenge is to balance a desire to promote the culture of Macau's Portuguese minority with the need to engage a Chinese population that doesn't have the same notion of 'public space'.

One thread that united the contributions of the speakers was their desire to use public space as a means to spur conversations around social issues.

In Brazil, Desvio Coletivo, represented in the session by artistic director Marcos Bulhões, takes political expression to the streets with projects such as Cegos, which sees a terracotta army of bureaucrats, suited and covered in clay, marching through the city – and ultimately, slowly tearing to pieces the Brazilian constitution. “They are the cruel elite who are completely blind to social questions,” says Marcos. Another of Desvio’s works stages a procession of couples towards the steps of a church for a string of public weddings; local people follow and cheer until the couples begin to mix freely between both same- and opposite-sex relationships.

In Cape Verde, the sociologist Redy Wilson Lima is working with young people, often through urban art and graffiti. In an area that has been damaged socially and economically by the collapse of the fishing industry, he helped to coordinate a giant graffitied

mural of a tuna fish – a comment on the fallout of a recent trade agreement with the EU.

For Manuel Silva, the director of This is My City festival in Macau, the challenge is to balance a desire to promote the culture of Macau’s Portuguese minority with the need to engage a Chinese population that doesn’t have the same notion of ‘public space’. The festival – which programmes workshops, conferences, exhibitions, creative installations, creative residencies, performances and music concerts –



becomes “a tool to occupy the public area, the city itself”, as well as a means to bring together the area’s Portuguese and Chinese speakers.

In Israel, Amitay Yaish Benuosilio is the artistic director of Bat-Yam Festival. Founded in the late 90s as a local event, the festival has grown to be one of

the largest cultural events in Israel taking place in public space – with over 40 works planned for the twenty-year anniversary edition in 2017. While there are many sensitivities to negotiate, Amitay works to slowly move from a programme of entertainment towards a more political and participatory offering.

Going micro – Involving the audience

An interest in participation is another commonality the panellists share. Manuel recounts how in a recent edition of This is My City the organising team realised they needed to “go micro” and launched the initiative This is My Street. At the start of the process they asked local inhabitants what they wanted the festival to do, how they wanted to participate, what issues they wanted to talk about – but in the end found that the best approach, rather than conceiving a complex project with a very high level of participation, was to simply capture the stories of local people and bring those into the public space.

In Israel, says Amitay, the public space is a very natural extension of the private, and collaborations can happen in an organic way. As an example, he tells the story of one artist who collaborated with a group of parkour artists after hanging out with them in a

public square – there was no need in such a case to construct an elaborate programme of participation.

Desvio Coletivo have taken a more structured approach with their project Concreto, which seeks to make visible the problem of violence against women. For this project, the collective filmed performances in public locations around São Paulo in which female artists had their naked bodies coated with concrete. Alongside the video piece, to connect further with their audience, Desvio organised community workshops which invite participants to discuss and perform their experiences and thoughts on gender and discrimination.

The best approach, rather than conceiving a complex project with a very high level of participation, was to simply capture the stories of local people and bring those into the public space.

Government support and artistic freedom

In the territories represented by the panellists, government funding is not always easy to access, and often comes with a number of implicit red lines – sensitive topics that should not be broached, or political ideas that are out of bounds.

Government funding is not always easy to access, and often comes with a number of implicit red lines – sensitive topics that should not be broached, or political ideas that are out of bounds.

In Israel, the government would like to fund performances where Israeli and Palestinian citizens work side by side, but Amitay has had to resist this: he doesn’t want to promote projects that paper over the cracks and pretend there is no conflict, no problem. Security is also a big administrative issue,

with the government demanding strict measures but placing the cost on the organiser or the city: the local municipality must pay the costs of a hundred-strong police presence for the duration of Bat Yam.

Macau, explains Manuel, has an unusual economy: the region, which has long been famous for its



casinos and luxury hotels, welcomes some 2.5 million tourists per year – almost five times the resident population. This influx of tourism generates huge wealth and a high per capita GDP, leaving the government with a substantial budget surplus. Support programmes for the arts therefore exist, often with the goal of creating ‘alternative entertainment’ that

will draw more visitors to the area. Manuel estimates there are some 10-12 festivals in Macau each year, many with some street arts in their programmes, and most of them supported by the government.

In Brazil, Marcos reports, conditions were better before the impeachment of President Dilma Rousseff, with support open to street arts. However, funding now mostly goes to the established/institutionalised arts, and artists making politically dissenting work face a hostile reaction.

In Cape Verde, Redy describes a cultural economy where everything comes from the state, and where upsetting the government will result in funding being cut. For small projects, then, there's often a DIY mentality that keeps going in spite of a lack of resources. Larger projects generally go unsupported, and so actors must seek out international angles or connect their activities to tourism.

While driven by necessity, the DIY mentality is one that gives birth to many cultural projects, and, perhaps, reflects their rootedness in cooperation and community.

To go further

>> Desvio Coletivo: <https://desviocoletivo.wordpress.com>

>> Redy Wilson Lima: www.redylimanet.net

>> This is My City: www.timcity.org

>> Bat-Yam International Festival of Street Art and Theater: <http://batyamfest.co.il>

CRISTINA FARINHA (PORTUGAL)

is a culture and creative sector policy expert, and a PhD candidate and associate researcher at the Sociology Institute University of Porto. She is interested in cultural policy – notably in measures that strengthen the role of culture in governance and development, promote international cooperation and mobility, and support the development of capacity building and networking within the cultural and creative sectors.



MARCOS BULHÕES (BRAZIL)

is a director, actor, researcher and professor of theatre and performance, focusing on methodological approaches to creation and training in contemporary stagecraft. He is currently vice-coordinator of the graduate programme in Theatre Arts at the School of Arts and Communication of the University of São Paulo. He also creates work with Desvio Coletivo, a network of contemporary Brazilian theatre-makers exploring the borders between theatre, performance and urban intervention.



MANUEL SILVA (PORTUGAL)

is the director of Lines Lab, a Macau-based design brand / laboratory he founded together with Clara Brito. Lines Lab is active worldwide and committed to articulating the main elements of contemporary urban creation: objects/products, people and events. Manuel graduated from the Lisbon School of Fine Arts in 2001, and afterwards moved to Macau to establish the company City Furniture Designers.



REDY WILSON LIMA (CAPE VERDE)

is coordinator of the Institute of Urban and Cultural Studies and develops ethnographic research in the urban context of Cape Verde. He graduated in Sociology from the Faculty of Social Sciences and Humanities of NOVA University of Lisbon. He is also a doctoral candidate in Urban Studies, a researcher, and an assistant professor. His work focuses on youth issues, crime and urban culture.



AMITAY YAISH BENUOSILIOP (ISRAEL)

is the artistic director of the Bat-Yam International Festival of Street Arts and Theatre. He is also the founder and creative director of the Instruments of Experiment (Nissui Kellim) festival, as well as a performer and theatre/film actor who has been exploring the interface between theatre, stage performance, video art and digital media for more than ten years. He is a teacher at the Bezalel Academy of Arts and Design of Jerusalem.



ART FOR PEOPLE, WITH PEOPLE OR BY PEOPLE?

CURATOR & FACILITATOR: Lucy Medlycott, Coordinator, ISACS – Irish Street Arts, Circus & Spectacle Network (Ireland)

SPEAKERS: Kim Kook, Director of Art & Civic Engagement, Burning Man (United States of America)
Liz Pugh, Creative Producer, Walk the Plank (United Kingdom)
Rita Sebestyén, Co-Founder and Artistic Leader of othernessproject (Denmark)

Street arts exist in the public sphere, but who makes, sees and engages with the work? In many quarters, cultural policy has begun to place increased emphasis on art as a tool for social change. This view of art as an important component of social life, and a motivator of greater civic awareness, has become widespread at two levels of advocacy: artists lobbying funders, and arts councils / cultural departments negotiating with their central governments.

Criticisms of this approach view it as paternalistic, see it as sacrificing artistic quality, or argue that it

takes too narrow a view of what constitutes 'culture' in assuming that people who don't engage with the traditional arts are missing something.

How does this situation play out in the street arts? Must the sector justify itself as a way of increasing access or inclusion, or can it have another identity? Is it the role of street arts to be a democratic voice for the people, and if so whose voice do we want to hear? This session brought together three speakers from the UK, Denmark and the USA to reflect on the past, present and future of the arts and the people.

Walking the walk – Parade politics

The value of such an event is counted also in its capacity to activate civic pride and responsibility.

To explain her interest in street arts, Liz Pugh, creative producer with the UK company Walk the Plank, drew on her recent experiences in Ukraine. Selected by the British Council for a secondment in the country – with the goal of building new connections and networks for future projects – Liz found herself in Kiev in 2013 during a time of unrest: the protests which would later dramatically intensify, and in 2014 lead to the removal of President Victor Yanukovich, had already begun.

"All the artists were activists," remembers Liz, explaining that her interest in street arts is centred now on a desire to diminish the "power of national identity" and to create "new rituals" that serve communities without carrying tribalist messages. In her work with Walk the Plank, the ritual of choice has been the parade.

In the company's home city, the Manchester Day parade has become its own annual ritual and celebration. Walk the Plank curates and steers the event, involving dozens of community groups in developing



Lucy Medlycott, ISACS (Ireland)

a wild and colourful spectacle. The city invests in the parade for many reasons – the scale of its participatory activity, the ability of the parade itself to reach disadvantaged communities, the economic boost for local businesses – but the value of such an event is counted also in its capacity to activate civic pride and responsibility. This is an outcome which, for Liz,

takes precedent over aesthetic concerns: “Art for art’s sake is no longer a luxury the public purse can afford.” She sees the parade, and all such activities, as echoing the labour and suffragette movements – movements which manifested on the streets, and have strong links to Manchester’s past.

A walk through history

It was Ancient Greek Theatre that brought panellist Rita Sebestyén to street arts. A co-founder and artistic leader of othernessproject, and a lecturer and author based in Denmark, Rita presented a reflection on her research work by recalling the social role of the Parthenon in Athens.

Rita described how the experience of Ancient Greek drama began as soon as an audience member left their home – the Acropolis, where productions were staged, was visible on its hill, seeming to float above the city, visible from all streets, and gathering people to it by way of a “community walk” to the shared space of the agora.

Today Rita explores how public space is used and interpreted and reacted to by people of all ages, cultures and backgrounds. She presented examples of work by the Danish artist Christian Falsnaes, who explores the relation/reaction between audience and artwork, and the blurring of lines between artist and participant, action and reaction, motivation and manipulation, leader and led, and between the rhizomic structures which create connections between the work and the audience. This in-between space is characterised in Plato’s work as Metaxy – a grey area, a blurring of lines, an imaginary space where something shifts between artist, art work, participant, audience and community.

The art of community

Calling back to Noeline Kavanagh’s opening keynote, Kim Cook, the director of art and civic engagement at Burning Man, reminded us that even

if some of the words we use to describe street arts are new – terms like ‘site-specific’, ‘site-responsive’, and others – the actions themselves are thousands



Matadouro, centre dedicated to the creation in the public space

of years old. As we advocate for outdoor arts, she cautioned, we shouldn't close it off from the many examples to be found, around the world, of communities coming together in public space for activities they might not themselves label as 'street arts', or think of in artistic terms at all. Among her examples were jazz and swing dancers in Marcus Garvey Park in New York, the Junior Parade in Trinidad & Tobago, the Mummers' Parade in Philadelphia, and the now traditional Chiditarod – an 'epic urban race' in which Chicago natives pilot shopping trolleys (filled with food donations and pulled by teams of five human runners) around a gruelling city course.

These examples underlined a central point: that designating certain people 'artists' risks making art exclusive and thereby cutting individuals off from their own creativity. Burning Man is of course an example of an event built around expressions of open crea-

tivity, but Kim offered also the example of Spiral Q's Peoplehood Parade, a community-led event that invites participants both to express themselves creatively and to bring their civic and community concerns with them as they engage with the event – creating artworks, costumes, flags and banners before taking to the streets of Philadelphia.

To close out the session, questions were taken from the audience – one of which touched on the matter of who authors the work in the case of collective projects, and who ultimately owns it. While there was no definitive answer to this question, it raised a final image of the artist not as author, but as instigator or catalyst – a person whose role is to query, to challenge, to inspire, to galvanise, and to collect.

Designating certain people 'artists' risks making art exclusive and thereby cutting individuals off from their own creativity.

To go further

- >> Walk the Plank: <http://walktheplank.co.uk>
- >> Liz Pugh's Ukraine blog: <https://lizpugh.com>
- >> othernessproject: <https://othernessproject.org>
- >> Burning Man: <https://burningman.org>
- >> ISACS: www.isacs.ie

LUCY MEDLYCOTT (IRELAND)

is a project manager at ISACS – Irish Street Arts, Circus & Spectacle Network. She started off her career studying Fine Art Sculpture at Limerick School of Art and Design, and was strongly influenced by Irish artist Martin Folan. While there, she discovered the versatility and electricity of the street as a space for arts exploration. Since then, Lucy, together with a group of colleagues, went on to found Bui Bolg Outdoor Arts Company in Wexford.



KIM COOK (USA)

has been the director of art and civic engagement at Burning Man since 2015, managing the teams who deliver civic initiatives like Burners Without Borders and Burning Man Arts. Kim also fosters collaborative opportunities and projects advancing the role aesthetics and kinetics play in human experience, working on creative interventions in space, interdisciplinary performance, and connected communities.



LIZ PUGH (UK)

is creative producer and co-founder of Walk the Plank, an outdoor arts company based in Salford, in the North West of England. She has directed many outdoor performances with participation at their heart, most recently the opening of Palos 2017 – European Capital of Culture.



RITA SEBESTYÉN (DENMARK)

is an artist and a university lecturer in higher education in Denmark, Hungary and Romania. Rita is designing cross-disciplinary courses and performative events to offer hands-on experiences that relate to our most intriguing philosophical, aesthetic and societal questions.



NOT SO FAR AWAY – STREET ARTS IN SOUTH AND EAST EUROPE

CURATOR & FACILITATOR: Linda di Pietro, Artistic Director, Terni Festival (Italy)

SPEAKERS: Spyros Andreopoulos, Managing Director, Motus Terrae –
Centre for Arts in Public Space (Greece)
József Kardos, Programme Director, Sziget Festival (Hungary)
Karolina Pacewicz, Programmer, FETA Festival (Poland)

Among established players in the outdoor arts, and the arts in general, there is a growing interest in ‘emerging territories’ – sometimes in response to weakening home markets, often out of a genuine interest in how artistic practices are shaped by variations in cultural context, infrastructure and opportunity.

Looking to Southern and Eastern Europe, this session focused on street arts in Greece, Hungary and

Poland, aiming to uncover some of the cultural dynamics underlying their activities. Is the work there really ‘emerging’, or on the contrary does it have a long regional history? What have been milestones in the development of the sector? How does it view the role of street arts in civil society, community and civic growth?

No festival is an island – Hungary



József Kardos, the programming director of Sziget Festival in Budapest, reports that there are around twenty smaller companies working in outdoor arts in Hungary – doing stilts, marionette puppets, fire shows, and so on. However, street arts have no official recognition in the country, and there is still a conservative mindset when it comes to performances in public space, with some towns prohibiting the playing of music in public.

Festivals have started to realise the importance of street theatre in reaching new audiences, says

József, but this has been a slow process. In Hungary today there are two festivals that specialise in street arts, Winged Dragon Festival in Nyírbátor and Zsolnay Light Festival in Pécs. Among the others that have some measure of outdoor programming are the Festival of Five Churches in Győr, Ozora Festival in Dádpusztá, Ördögkatlan Festival in Nagyharsány, and the Valley of Arts festival in and around Kaposcs.

Sziget Festival, which József programmes, is another that incorporates street arts into its offering. Taking place on Hajógyári Island in Budapest, the festival is a private for-profit operation, and in terms of scale and constitution is comparable to something like Glastonbury. Big bands headline the event, and the main stage capacity is 60,000. In 2016 Sziget welcomed 496,000 visitors over the course of one week.

For the duration of the festival most attendees live on the island, making it necessary to put on activities to entertain them during the day – and here the programme expands to include street arts, installations, dance, circus, and other performances. Every year the festival also has an open-application commission,

Festivals have started to realise the importance of street theatre in reaching new audiences, says József, but this has been a slow process.

Art of Freedom, targeted at young artists who want to produce visual art pieces or installations for the island.

Festival-goers are given an island passport which doubles as the festival programme, and they can

collect stamps from venues for prizes. Rather than buy separate tickets, audiences have one unified pass that gets them into everything.

The stimulus for change – Poland

Poland has quite a number of street arts festivals, ranging from Jelenia Gora, established in 1982 and now the oldest in the country, to Sztuka Ulicy festival in Warsaw, to Spoiwa Kultury in Szczecin.

Karoline Pacewicz presented FETA Festival, for which she is the programmer, and which had its first edition in Gdańsk in 1997. The festival is spread across sites throughout the town, targeting areas that “require a stimulus for change”.

Most recently it spent two years in Gdańsk’s Lower Town – a neglected district, with many lower income families, that has become a target for urban regeneration. Alongside improvements in infrastructure, a focus for the area has been the provision of cultural

activities – recognising that these strengthen citizenship, attract investment, and contribute to a sense of place. The Lower Town, with many buildings dating to the 17th Century, also has a unique heritage and urban aesthetic that can inspire cultural projects and help bring in visitors.

A focus for the area has been the provision of cultural activities – recognising that these strengthen citizenship, attract investment, and contribute to a sense of place.

In 2016, FETA welcomed an audience of 30,000. For 2017 it expects to programme companies from Russia, France, Poland, Spain, the Netherlands, the UK and the Czech Republic across more than a dozen performance sites. Performances run in parallel but repeat so that die-hards can, potentially, see every show in the festival, and in 2017, as every year, the team will organise Foto Feta, a photography exhibition collecting images documenting the previous edition of the festival.



Same but different – Greece

Spyros Andreopoulos, the managing director of Motus Terrae – Centre for Arts in Public Space, spoke on the situation in Greece, and began by explaining that, having lived in France and worked in the street arts sector there, he now feels that the street arts communities in Greece and France are in the same situation: having done everything, they have returned to zero.

However, Greece’s debt crisis has, in a sense, injected new energy into the street arts scene: artists have been driven into public space because theatre rents are too expensive, but also choose to perform there out of a sense that, in a time of upheaval, there is a civic need to bring people together on the street or in the town square. This activity is not just despite but because of the crisis, says Spyros. “Somehow

everything goes back to public space as the natural place of joining, gathering.”

Spyros’ own company Motus Terrae was founded in 2008 with a focus on creation for public space in the form of site-specific performances, interventions, street shows and other projects. In 2015 Motus Terrae opened the Centre for Arts in Public Space in Eleusis, in a space offered to them by the local municipality. Today they make their own performances and conceive international collaborations such as the Mixdoor project – a cooperation among different art forms to create new site-specific work with artists from Hungary, Croatia, Poland, France and Greece.

The street arts communities in Greece and France are in the same situation: having done everything, they have returned to zero.

To go further

>> Sziget Festival: www.szigetfestival.com

>> FETA Festival: <http://feta.pl>

>> Motus Terrae: www.motusterrae.gr

LINDA DI PIETRO (ITALY)



is the artistic director of Terni Festival and CEO of the collective Indisciplinate, an organisation that both leads Terni Festival and conceives interdisciplinary projects that place culture as a driving force for economic development and social change. She has worked for many years in the field of contemporary creation, and collaborates regularly with IETM – International network for contemporary performing arts.

SPYROS ANDREOPOULOS (GREECE)

studied theatre at Akis Dhavis' Laboratory of Dramatic Art before spending a number of years living and working in France and Berlin, collaborating with theatre companies such as L'Arbre à Nomades, La Tête à l'Envers, Grotest Maru, and Les Gens d'Air. In 2007 he returned to Greece and founded Motus Terrae, under which he creates shows in public space, site-specific performances, street theatre, and physical theatre productions.

JÓZSEF KARDOS (HUNGARY)



is the programme director of Sziget Festival, based in Budapest. He has been working in the cultural scene for almost 30 years, and is mostly interested in contemporary dance, circus arts, street theatre, and their relation to social concerns – all of which find an expression in Sziget's programme.

KAROLINA PACEWICZ (POLAND)



is a programmer and general organiser at the international street and outdoor art festival FETA, located in Gdansk. Each year she also organises dozens of cultural events as events manager at the Gdansk Archipelago of Culture.

A STREET OF OPPORTUNITIES - STREET ARTS AS A TRANSFORMATIVE INFLUENCE

CURATOR & FACILITATOR: **Con Horgan**, Artistic Director, Fanzini Productions, National Circus Festival of Ireland (Ireland)

SPEAKERS: **Rachel Clare**, Artistic Director, Piccadilly Circus Circus, Crying Out Loud (United Kingdom)
Jordi Duran, Artistic Director, FiraTàrraga (Spain)
Maud Le Floc'h, Founder of Le pOlau - pôle des arts urbains (France)
Jean-Marie Songy, Artistic Director, Festival international de théâtre de rue d'Aurillac (France)

Today our cities and territories are rapidly evolving, influenced by changing populations and movement patterns, developments in technology, major shifts in the nature of work, and concerns about the environmental impact of construction and day-to-day living. Urban and rural regeneration schemes are the tools of national and municipal governments who want to tackle these contemporary challenges. They aim to create environments that meet the basic needs of the population, and at the same time provide for the 'good life', promoting strong communities and facilitating access to entertainment and culture.

Commercial developers meanwhile strike deals with local councils to include cultural provision within large-scale real estate projects – perhaps in the form of a theatre, a community art space, or an annual festival. But to what extent does this represent an opportunity for street arts? Is it a real chance to participate in transforming urban spaces and environments, or are the arts merely leverage in the quest for planning permission?

To debate these topics, and to introduce some examples of relevant projects, this session brought together speakers with perspectives from both sides of the table.

Open questions

Setting aside the “big words” of transformation, change, regeneration, Jordi Duran, the artistic director of FiraTàrraga and the first speaker in the session, pulled the focus to a smaller scale by posing a set of questions to the audience. These included queries such as, Are we open to change? How do we understand contemporary society? How do we approach the public space – and what is it? Should street arts be, just, art? Why are we working in the field of street arts?

Many of these were questions that echoed, in different forms, through the whole of the Fresh Street conference – as did Jordi's observation that after the financial crisis we are now heading for a “moral crisis”, and that perhaps the street arts, based in democratic and participative forms, have a special position among the cultural field that allows them to address this challenge.

Transform the street – Piccadilly Circus Circus

But while artists may have ambitions to transform societies, they often run up against difficulties with obtaining permissions – especially when working at scale. In London’s Olympic summer, as part of the London 2012 Festival, the UK company Crying Out Loud succeeded in pulling off Piccadilly Circus Circus – a one-day event that saw more than two hundred circus artists performing among the grand, stone buildings of central London.

It took a year to plan the event, with a lot of energy spent on convincing business leaders and the local

council, who were sceptical of the security risk and dangers of overcrowding. A key step in winning the argument, according to COL’s artistic director, Rachel Clare, was to commission the artist Dan Potra to create a series of designs that would get people excited for the scale and vision of the event. To avoid bag checks and control numbers the team then committed to forgo marketing and keep the project secret in the run-up. As a final concession, they also had to agree to pay Westminster Council the money from three days of lost parking revenue.

It took a year to plan the event, with a lot of energy spent on convincing business leaders and the local council.



In the end, the event was pulled off without any major hitches. Looking back on it, there are perhaps two kinds of impact. For audiences, they experienced something free and joyful in a district ordinarily given over to commerce, and saw the grand architecture of the street highlighted and transformed. Then, more dryly, the event also set an administrative precedent for art in the public space: normally central London is closed to vehicles only for the marathon and Royal events, and in all its history Piccadilly Circus had been shut only once, in 1945, for VE Day.

The ephemeral festival, the enduring result

This question, however, of who benefits from street arts programmes, is a point of contention in the street arts community, and the concept of urban 'regeneration' is therefore not unproblematic.

In an intervention from the audience, policy advisor Rita de Graeve pointed to the trend of urban mega festivals which draw in such large audiences, and transform their surroundings so completely, that many inhabitants of the city leave for the duration of the event. In such cases, the urban

site is given over to people who don’t actually live there – as though it is a venue for rent.

France’s Festival d’Aurillac certainly draws in a large audience: this “small town in a green desert” has

30,000 inhabitants, and takes in 120,000 visitors for the four days of the festival. Artistic director Jean-Marie Songy says, however, that few inhabitants leave (and that the most “delirious” acts are committed not by the visitors but by the residents). The whole town is transformed in “the head, the body and the heart”, and the festival has led to permanent changes such as the construction of a creation centre, Le Parapluie.

This question, however, of who benefits from street arts programmes, is a point of contention in the street arts community, and the concept of urban ‘regeneration’ is therefore not unproblematic.

The future of urban planning – A broader outlook

Maud Le Floch, the founder of Le pOlau - Pôle des arts urbains, brought a different perspective. Her organisation both works with artists to devise projects related to town planning, and, at the other end, works as an urban planning body advising public and private groups on cultural strategy.

Her pitch was that, because of climate and ecological change, the way we build towns and cities needs a fundamental rethink. POLau itself seeks to replace the older methodologies of top-down urbanism with a new ethic that makes outdoor arts central to urban planning, convening conversations between artists and city planners on the best uses for public space. Her experience is that attitudes, and the language of the field itself, are changing to reflect a broader outlook.

Integrated approaches that see arts organisations working closely with municipalities are on the rise. Jordi told how, after some

wrangling, FiraTàrrrega now sits in on the monthly town planning meetings of the local council, while Maud brought in the example of Nantes, which has been agile and creative in its redevelopment of the Île de Nantes. Cooperations of this kind will hopefully become more prevalent over the coming years.

Integrated approaches that see arts organisations working closely with municipalities are on the rise.

To go further

- >> FiraTàrrrega: www.firatarrega.cat
- >> Crying Out Loud: <http://cryingoutloud.org>
- >> Festival d'Aurillac: www.aurillac.net
- >> Le pOlau - Pôle des arts urbains : www.polau.org

CON HORGAN (IRELAND)

is the founder and director of Fanzini Productions, a contemporary circus company from Tralee.



Fanzini Productions is one of the foremost street arts companies based in Ireland, touring nationally and internationally. Con also served as a board member of ISACS – the Irish Street Art, Circus and Spectacle Network.

RACHEL CLARE (UK)

is artistic director of Crying Out Loud, which was founded in 2002 to produce and tour dynamic new performances combining theatre, contemporary circus, dance and site-specific work in the UK and internationally. COL produced Piccadilly Circus Circus, a huge pop-up celebration for the Cultural Olympiad London 2012 festival, which transformed central London for one day.



JORDI DURAN (SPAIN)

is the artistic director of FiraTàrrrega Festival in Tàrrrega, Catalonia. He holds a degree in Spanish Philology and in Catalan Philology. He also studied Stage Direction and Dramaturgy at Barcelona's Institut del Teatre – ESAD, and took an MA in Inclusive Education at the University of Lleida. He has fifteen years of experience in the field of street arts creation as a curator and producer.



MAUD LE FLOCH (FRANCE)

is an urban planner dedicated to connecting urban arts to the 'software' of cities, establishing connections between artists, local authorities and planners. In 2007, she founded Le pOlau - Pôle des arts urbains, which is a research platform hosting projects, resources and experiments for artistic creation in the public space. She recently realised the national study 'Arts and Planning' for the French Ministry of Culture.



JEAN-MARIE SONGY (FRANCE)

is the director of the International Street Theatre Festival of Aurillac, created in 1994 by Michel Crespín, and of Le Parapluie, one of the fourteen French National Centres for Street Arts (CNAR). Previously, in 1990, he created the festival Furies in Châlons-en-Champagne with the company Turbulence. He was also in charge of the artistic direction of the 2007 Nuit Blanche in Paris, a one-night festival of free art dedicated to contemporary artistic creation.



WHAT ABOUT PORTUGAL? - PORTUGUESE CONTEMPORARY ARTISTIC CREATION FOR PUBLIC SPACE

CURATOR:	Bruno Costa , Creative Director, Imaginarius (Portugal)
FACILITATOR:	Samuel Silva , Arts Journalist (Portugal)
SPEAKERS:	Alexandra Moreira da Silva , Researcher, DECA - Aveiro University (Portugal) Nuno Paulino , Artistic Director, Artelier? (Portugal) Julieta Aurora Santos , Artistic Director, Teatro do Mar (Portugal)
FIRST ROW DELEGATES:	Paulina Almeida , Independent Artist (Portugal) Bruno Carvalho Machado , Director, INAC - Instituto Nacional das Artes do Circo (Portugal) Bruno Martins , Artistic Director, Teatro da Didascália (Portugal) Marta Silva , Artistic Director, LARGO Residências (Portugal)

To close off the second edition of Fresh Street, a session was held to investigate the conditions of the host country - Portugal. This territory already has a strong groundswell of artists and projects, is active in the international market, and is supporting the development of more and more experimental work. But what is still to be done, and where next for Portugal?

Following the announcement, at the opening of FS#2, by Portuguese Secretary of State for Culture Miguel Honrado, that a specific line of support for contemporary circus and street arts would be included under the new model of Portuguese arts funding, this session was particularly important to understand the reaction of agents in the Portuguese sector and their vision for the future.

Something old, something new

His company Artelier? sees their art as addressing a need for secular rituals that can remind us of the potential for change and renewal - both individually, and at the level of our communities.

Nuno Paulino, artistic director of Artelier?, and Julieta Aurora Santos, artistic director of Teatro do Mar, were first up. Representatives of the 'old school' of Portuguese street arts, they are two of the most experienced and expert practitioners working in street arts in Portugal.

Nuno Paulino describes art in urban space as a dramaturgy for social reflection. With much of their work focusing on popular events such as carnivals, city celebrations, and festival openings, his company Artelier? sees their art as addressing a need for secular rituals that can remind us of the potential for change and renewal - both individually, and at the level of our communities.

Julieta Aurora Santos founded Teatro do Mar in 1986 as a multidisciplinary company working with circus, physical theatre, puppetry, dance, and other



art forms. The group have been active in their own community in Sines, making large-scale shows with mass participation, but have had to balance this with international work in order to escape the limitations inherent in the reality of Portuguese arts funding. Now restrictions in subvention, at the national and

international levels, have led the company to change its aesthetic approach. For a long time, Teatro do Mar focused on the creation of large-scale outdoor projects, but now the shifting landscape is challenging them to adapt the way they work.

A field of possibilities – New blood in Portuguese street arts

To provide a snapshot of the Portuguese field, the session also invited four speakers from a new generation of practitioners – one with completely different experiences and visions for the future.

The work is cross-disciplinary, but common starting points are location, heritage, history, people, immigrant communities, and local organisations.

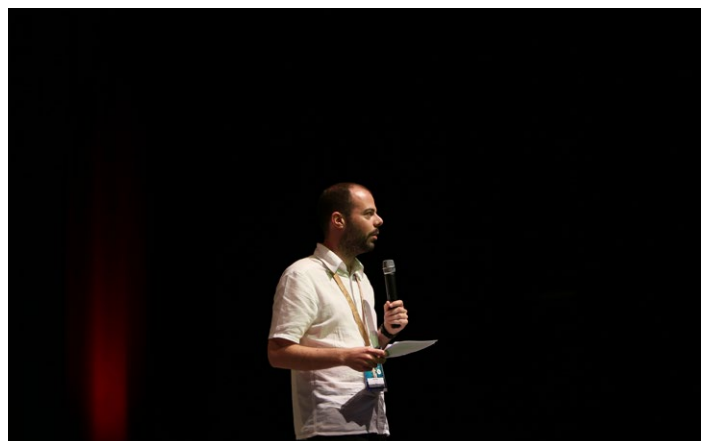
Bruno Carvalho Machado is the founder and artistic director of INAC – Instituto Nacional das Artes do Circo, a year-old circus school based in the north of Portugal. Focusing on producing resilient students who are prepared for the contemporary market,

the school has a large number of international students and is actively seeking cooperation projects to create new opportunities for artists at the school.

Next up was Paulina Almeida, who in recent years has been conducting academic research into the state of the Portuguese street arts sector. She also works freelance with international companies such as Fura dels Baus, Natural Theatre Company, Grotest Maru, Kumulus, and Plasticiciens Volants. Her work focuses on creating site-specific creations, sensitive both to political and social context, and on the concepts of ‘useful art’, participatory work, and the educational impact and opportunities of art in public space.

Lisbon is a city with many social and urban levels. In 2011, Marta Silva founded the LARGO Residências, an artistic project based on working with the local community of Intendente – a problematic neighbourhood in Lisbon – and providing them an artistic residency space. Marta emphasises the impact on the local community and the importance of this project in changing the image of the neighbourhood – it is a socio-urban regeneration project trading on culture and creativity.

The LARGO Residências is in fact broadly active in its area, organising artistic activities with the local population. The work is cross-disciplinary, but common starting points are location, heritage, history, people, immigrant communities, and local organisations.



Bruno Costa, Imaginarius (Portugal)

To become less reliant on public funding, they rent rooms to tourists, run a cafe, sell physical artworks in a shop, and run a pop-up bike shop promoting cycle culture. Such activities are about generating revenue but also getting people circulating through the building. The Residências team is also working in the surrounding area to restore disused spaces and repurpose them as arts workshops.

Bruno Martins is the artistic director of Teatro da Didascália, a company, based in the small town of Joane, that strives to create local connections while retaining an international vision. They recently formed a new platform for community work, Mutant Space, which seeks to “change the way that we use public and private places”. Through this platform, Didascália have developed and launched two new festivals – Contos d’avó (‘Grandmother’s tales’), a festival of storytellers that takes place at the houses of grandmothers in the local municipality, and Vaudeville Rendez-Vous, an international festival dedicated to physical theatre, circus and cabaret.

Projects of this kind – focusing on audience development and local communities – are currently in the ascendancy in Portugal, and are a sign of the confidence and adaptability of the sector as it moves into the future.

Projects of this kind – focusing on audience development and local communities – are currently in the ascendancy in Portugal.

To go further

- » Artelier?: www.artelier-teatroderua.com
- » INAC – Instituto Nacional das Artes do Circo: www.institutonacionaldeartesdocirco.com
- » Paulina Almeida: <https://paulinaalmeida.wordpress.com>
- » Teatro do Mar: <https://teatrodomar.com>
- » LARGO Residências: www.largoresidencias.com
- » Teatro da Didascália: <http://teatrodadidascalia.com>

BRUNO COSTA (PORTUGAL)

is the creative co-director of Imaginarius – International Street Theatre Festival, and a graduate of the Masters in Management for the Creative Industries at the Catholic University of Porto. His academic research focuses on the international mobility of artists. He also works with various Portuguese musicians and street artists, concentrating on international touring for contemporary artistic creation in the public space.



ALEXANDRA MOREIRA DA SILVA (PORTUGAL)

is a playwright, researcher and translator who has taught and lectured at the Université Sorbonne Nouvelle – Paris 3, at Porto's Superior School of Music and Performing Arts, and at the University of Porto. As a dramaturg and translator, she has cooperated with numerous theatre companies in Portugal and Spain.



NUNO PAULINO (PORTUGAL)

is the founder and artistic director of Artelier? Company. Nuno is a performer, scenographer and author and the president of the International Science Fiction Folklore Institute. He twice won Lisbon's callout for dramatic writing tailored to urban transport and public spaces.



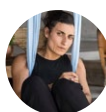
JULIETA AURORA SANTOS (PORTUGAL)

is artistic director of the company Teatro do Mar. She specialises in artistic creation for the public space, especially street theatre. In 1997, she founded the Contra-Regra Cultural Association, which she still chairs today. She has undertaken many training courses in theatre, dance, performance, sociocultural animation, and cultural production.



PAULINA ALMEIDA (PORTUGAL)

has been working as a director, curator, instructor and art performer in public space since 1997. Her artistic work is based on the concepts of 'useful' and participatory art, investigating the educational character of art in public space. She currently works for the municipal councils of Porto, Águeda and Aveiro, and performs internationally.



BRUNO CARVALHO MACHADO (PORTUGAL)

is a circus artist and the founder and director of INAC – Instituto Nacional das Artes do Circo, a Portuguese circus school based in the north of Porto. He has a large body of experience in the circus scene and is part of the project Cia umpo!, which gathers together designers and visual artists.



BRUNO MARTINS (PORTUGAL)

is an actor, stage director and trainer who graduated from the École Internationale de Théâtre Jacques Lecoq. In 2008, he founded the company Teatro da Didascália. As its current artistic director, he is responsible for programming the international contemporary circus festival Vaudeville Rendez-Vous.



MARTA SILVA (PORTUGAL)

is the artistic and executive director of the cooperative LARGO Residências, which she created in 2011 and which has the aim of promoting culture, creativity and knowledge as driving forces in urban society. This socio-cultural project is regarded as an innovative example of how to use art to establish creative partnerships with other sectors of society, allowing artists to redefine their work through artistic residences connected to the community.



Cover picture

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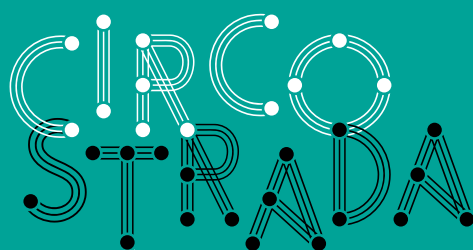
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Frédéric Schaffar

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