

Circostrada Network

PUBLIC POLICIES SUPPORTING CIRCUS & OUTDOOR ARTS IN EUROPE 8 EUROPEAN PROFILES

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The Circostrada Network organized four European seminars for Policy Makers working in Arts Councils, Ministries in charge of Cultural Affairs or institutions promoting Arts & Culture abroad. The objectives were to give these officers and decision makers the opportunity to know more about political traditions and contexts in Europe and expose them to a series of policies and schemes made available to support the outdoor creation and contemporary circus. These successful gatherings, organized each time in close partnership with a Member State, allowed experts to explore new connections, compare work methods and exchange good practices to provide the necessary conditions for a sustainable development of our emerging sectors. This publication, commissioned to the researcher Cristina Farinha, is a first step in collecting information regarding existing support mechanisms, as interesting examples to inspire other European regions or countries.

This overview was delivered by Cristina Farinha and the publication coordinated by Yohann Floch.
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Culture

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HORS LES MURS

HorsLesMurs is the French national information centre for street arts and circus arts. Created in 1993 by the Ministry of Culture and Communication, since 2003, it has been the general secretariat of Circostrada Network, European platform for the street arts and circus dedicated to information, observation and professional exchanges. Representing 55 members from 21 countries, the network is working to develop the structuring and recognition of these sectors in Europe.

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About the author

Cristina Farinha studied sociology and specialised in arts, culture, communication and employment law. She has been working in Portugal, as well as on the European stage, to improve the role of culture in governance and development, and to empower the social and employment status of those working in the cultural sector. Currently she works to promote capacity building, interaction and internationalisation among the different agents of the creative environment, acting as Executive Director of ADDICT – Agency for Development of Creative Industries in Portugal. She also freelances as an expert on mobility and cultural cooperation issues, and is an associated fellow at the Institute of Sociology University of Porto.

The author would like to thank Circostrada Network’s Coordinator, Yohann Floch, for motivating, inspiring and giving all necessary support.

Thanks are also due to the members of the network Working Group Public Policy Makers (Arts Councils Officers), who have all worked to gather and summarise information from their own regions and countries.

Finally I thank all the professionals from the regions profiled here who generously responded to my last minute update call.

Introduction

Systematising 8 European public policies for circus & outdoor arts

Aims and contents

The purpose of this profile/mapping has been to pull together, update and provide in a readable format data collected since 2011 by Circostrada through the members of its Working Group Public Policy Makers (Arts Councils Officers), which focuses on public policies and support programmes for circus and outdoor arts.

This exercise intends to make these cases easier to reference and more comparable, serving as well as a basis for discussion among policy makers and sector professionals on the main challenges these artistic disciplines face at the policy level. It allows a reflection both on the state of circus and outdoor arts in terms of their collective organisation, and on the cultural and arts policy and funding bodies found in different parts of Europe.

The selection of the eight cases was based on criteria concerning the comparability and similarity of the available information, and on the history of circus and outdoor arts policy in these regions; however, they were also selected with the criteria of diversity in order to portray the great variety of structures, concepts and programmes (or even their absence) found across Europe, and the report thus includes both regional and national cases with different political responsibilities and dependencies.

The structure and content of each country/region profile is dictated by the information available, and so, as all the cases are different, all the profiles are different as well. It was also due to time constraints that this exercise does not attempt a standardised model for presenting its data. Instead it presents eight different cases organised within the same basic structure. It can happen that some content may overlap or that different categories are featured under the same headings, but a common structure was nonetheless sought and maintained to facilitate the readability of the document:

LOCATION AND DEMOGRAPHIC INSIGHT ON TERRITORY DIMENSIONS AND POPULATION

I. Policy frameworks and guidelines

Cultural and arts policy main elements, mission and competences
Circus and outdoor arts concept and status

Circus and outdoor arts policy main mission, goals and agents

II. Available general and specific support schemes

Culture and the arts / circus and outdoor arts support programmes and schemes

Public support budget

III. European-International cooperation and mobility schemes

Policy and organic systems of international promotion, cooperation and mobility

Support schemes and measures

IV. Sources of information

Available literature and web resources at regional/national and European level

METHODOLOGY

The data collected for this report builds on the foundation of information aggregated by the representatives of institutional and governmental bodies working together since 2011 as members of Circostrada's Working Group Public Policy Makers (Arts Councils Officers), and focuses on the existing policies and programmes for circus and outdoor arts in their respective countries/regions. From this basis, the information was updated, with 2012 as the reference year, principally by consulting the main regional/national institutional references available online. The data was then complemented by several online databases maintained by European networks on cultural issues and international cooperation – such as the Compendium for Cultural Policies and Trends in Europe; the Case Studies of the Mobility Matters Study on Mobility Funding in Europe; and the Guide on Mobility Funding Opportunities from On The Move and PRACTICS/Foundation Interarts – as well as by resources dedicated to circus (Circostrada) and key publications, for instance those resulting from the European project CASCAS – Experiment Diversity with the Street Arts and Circus.

It should be mentioned that this exercise has sought to provide national/regional profiles containing key examples on the selected topics. These examples are considered essential to broadening the debate on circus and outdoors arts to include the different roots of the form, different definitions, national/regional asymmetries, and so on. National/regional policies and programmes were also the focus and a guideline for selecting data. This means that this document does not include other international and/or transnational funding or schemes that depend on other regional, national or international organisations.

Finally, all these contents were gathered and edited, but the specificities and qualitative differences were kept. As already said, there was no attempt to reach a uniform final model.

CONDITIONS AND LIMITATIONS

Several challenges remain when approaching a comprehensive analysis of circus and outdoor arts at a European level due to conceptual differences and differences in the formal recognition these artforms receive at the policy level. These two dimensions are interconnected, as the process of affirmation and political recognition is by definition linked to the work of making these 'invisible' artforms and their practitioners visible, and for this work to be done the sector needs priorities and strategies.

Some factors that impacted on obtaining and harmonising the data on circus and street arts:

- > Existence (or not) of their recognition as an autonomous artform, which also impacts on the availability of information dedicated to this field, its overall budget, and so on. In the absence of specific data, information gathered was general with the consequence that it remains too broad and vague to support credible analysis on a specific area.
- > Status as an emergent arts field, which leads to inherent incongruities and gaps in the available information as it has not yet been mapped and structured.
- > Different understandings of artforms such as outdoor arts or street arts. Also the fair arts or carnival arts, which are referenced in some of the cases, can have very different types of content, as well as very different professional profiles and expectations, and including these forms may lead to misinterpretations and/or misleading perspectives.
- > The rich multitude of languages spoken in these eight countries/regions was an obstacle when accessing online national/regional information, thus the results presented may well be unequal.
- > Data available for the different cases has different levels of detail, and is drawn from different sources at different times, and, though the intention was to have 2012 as reference year, in view of time constraints it is often the case that the information presented here differs in quantity and quality.
- > Finally, political agendas and programmes, as well as budgets and funds, are subject to constant change, and so this information is delicate and likely to become outdated.

Concluding notes for further discussion

As a final reflection, coming directly from this profiling exercise, we briefly present three key challenges for the coordination of circus & outdoor arts policy at the European level in order to motivate further discussion:

- > Information is key to the sector's development and action in an international environment.

There is a need to unite efforts across regions and countries to collect and systematise updated information on the sector in order to favour its visibility and interaction, inside and outside regional borders, but also to allow for analysis and debate of its potential impacts.

- > The passage from a bilateral import-export external policy paradigm to a multilateral cooperation model demands actual review and coordination of support policies and schemes between the different agents at different territorial levels.
- > The emergent multidisciplinary collaboration practices and profiles that are tearing down former dichotomies such as high and low art, creator and interpreter – but also strict barriers between arts disciplines – call for new and flexible concepts and categorisations within public policy and funding and support models.

Flemish Community of Belgium, Flanders



Belgium (BE) is a federal State comprised of three Communities and three Regions.

The three Communities, constituted around culture and language, are the French, the Flemish and the German-Speaking Community. The three Regions are Wallonia, Flanders and the Brussels-Capital Region. Communities and Regions partially overlap one another. The territory of the Flemish Community covers an area of about 13,522km² and counts approximately 6,350,765 inhabitants.

I. Policy frameworks and guidelines

As the Belgian Communities are individually responsible for cultural policy, in Flanders the relevant body is the Flemish Ministry of Culture, Youth, Sports and Media.

The current main, broad cultural policy objectives, concerning the period 2009-2014, include the development of a sustainable cultural policy that establishes new equilibriums between structural and project funding, production and distribution; a focus on participation and diversity as engines for innovation in culture; the launch of new decrees such as the Circus Decree; the promotion of cultural digitalisation and sustainability from an ecological point of view; and the strengthening of international cultural policy. Actually, the current coalition government bases its guidelines on a strategic action plan, 'Flanders in Action', that aims to achieve a dynamism which reconciles innovation and entrepreneurship with ecological, urban and cultural concerns.

While street arts are not considered an autonomous artform, support for street arts can be obtained under the framework of the Arts Decree. The Decree concerning the Subsidising of Arts Organisations, Artists, Arts Education and Social-artistic Organisations, International Initiatives, Publications and Support Centres was adopted in 2004. From 2006 on (2007 for music), this Decree replaced the former decrees and regulations addressing various artforms: performing arts, music, visual and audiovisual arts, literature, architecture, design, new media, and all hybrid artforms. In 2008, amendments were made that were aimed at making it more transparent, optimising its implementation, and reducing the administrative burden on arts organisations and individual artists.

Circus art has been regulated since 2008 under a specific legislative document, namely the Circus Decree (reviewed in 2013), where it stands for an artistic expression involving mainly the practice of acrobatics/aerial, equilibristics, juggling, clowning, conjuring, dressage or circus theatre.

This initial Parliament Act is an essential piece of the region's circus policy in recent years and the keystone of circus support in Flanders. It aimed at an optimal development of these arts in Flanders, meaning it was designed: to offer opportunities for organisations to improve the quality, scope and supply of circus productions; to reflect on circus arts; and to address wider and more diversified

audiences. This Decree is administered by the Social and Cultural Work Agency, which promotes social and cultural participation and general education.

The following effects were intended, among others:

- > Provision of optimal opportunities by supporting creation, distribution, professionalisation and promotion.
- > Support for and stimulation/promotion of a diverse and well-distributed circus arts field in Flanders, with various forms of accessible activity and high quality Flemish artists and circus art productions that could attain prominence and relevance in a local and international context. In this respect, a place is provided for both the classic circus and the new circus forms, whether they concern amateur or professional circus arts practitioners.
- > Development and sustainable application – at the Flemish level, but with attention to the international context – of an integrated policy, including specific, concrete and quality-oriented measures for the production and creation, distribution, support, promotion and training / in-service training programmes of and for circus arts, with clear links to the broader context of the culture, youth and sports policies.

This document considered diverse incentives for artists and companies, included the the founding of a circus centre, and gave attention to the decentralisation and internationalisation of the circus landscape.

The support centres ('steunpunten') were designed to undertake supporting activities for the cultural sector on the one hand, and on the other to act as intermediaries between the cultural sector and government by informing the sector on cultural policy and by informing the government on tendencies and expectations in the sector. Each support centre has an agreement with the government for a period of four to five years.

II. Available general and specific support schemes

Taking into account the principle of subsidiarity which governs cultural policies in Belgium, general regulation and grant awards are the indirect ways by which the State intervenes in the cultural field.

The Arts Decree offers two- or four-year multi-annual funding for various types of organisations and project grants to artists and organisations. Furthermore, there is support for international initiatives, arts education, or socio-artistic projects, publications, and support centres for the different arts disciplines. Finally, there are bursaries for individual artists. Quality assessment is based on peer evaluation. Street arts can be funded under the Arts Decree.

In the case of circus, the Flemish Government gives strong impetus, notably, to the creation and distribution of the Flemish circus arts through grants under the Circus Decree, which in general

provides for the subvention of:

- > The creation of Flemish circus arts productions.
- > The distribution of Flemish circus arts productions through touring, the organisation of festivals, or presence at international forums.
- > The education and lifelong training of circus artists through grant awards, including at an international level.
- > Training as a teacher in circus arts
- > The creation and maintenance of a circus centre.
- > The promotion of circus arts.

Subventions are mainly project-based, and it is only festivals and the circus centre that receive funding for their structure and/or whole operation.

The July 2013 draft amendment to the Circus Decree brings some changes, such as:

- > The extension of the grant duration of creation projects and tours to two and three years respectively.
- > The possibility to include street circus festivals and other related artforms in the programming (explicitly mentioned).
- > The subvention of foreign tours to promote the international distribution of circus arts productions.

Along with support schemes there are also 'art-labs', which provide opportunities for artistic research, experimentation, and creative achievements. It should also be highlighted that importance is placed on obtaining a work or training place (for instance, for a circus artist's individual training). As the field is expanding, in spite of existing limitations, it is crucial to provide these opportunities.

When it comes to the total budget for circus provided by the Flemish Community, it has remained stable over recent years and in 2012 was €2,259,000.

The Circus Centre connects the Flemish Government (and its circus policy) with the various actors concerned in the field of circus arts. The Centre is a knowledge hub and an anchor for the circus arts, and provides guidance and support for circus artists and organisations, as well as working on the development of documentation and information resources that unlock circus arts heritage. The Circus Centre also plays a major role in the field of communication and promotes the image and quality of circus arts in Flanders. For the implementation of these tasks, the Flemish Government and the Circus Centre have instituted a renewable management agreement, initially covering a maximum five years, that brings a grant of €700,000 per year (until 2013).

III. European-International cooperation and mobility schemes

Since 1993 the Communities have enjoyed self-government in terms of international relations, which allows them to enter into agreements not only with states, but also with the regions or provinces of foreign countries. The Community Ministers responsible for culture rotate their participation in European Councils and international bodies.

At the present time, subsidies for international activities are legally based in the framework of various decrees, like the Arts Decree,

or else in the activities of the funds supporting literature and film respectively. In the Arts Decree, which covers various artforms from performing arts to multidisciplinary projects, there are two options for organisations. First, the incorporation of international activities into subsidies through multi-annual 'envelope' grants. Second, it provides for additional subsidies to be given to other organisations and to artists for their international projects, covering various forms of incoming and outgoing mobility such as: work visits and events participation, travel / accommodation / transport costs, translation, research, networking activities, and support for the preparation of international projects in the context of European funding programmes.

Even though the Flemish Government defines priorities for the provision of support to organisations, the concrete initiatives for international projects and collaborations as a rule arise from the bottom-up, from the cultural field itself.

The Cultural Policy Document Culture ('Beleidsnota cultuur') 2009-2014 reinforces the international dimension as one of the main strategic aims of cultural policy. Some of the additional points of attention for this period are the following:

- > Development of new policies for residencies and support for international presentation.
- > The strengthening of Flemish involvement in international and multilateral organisations.
- > Further support for the implementation of the European Heritage label, developed by a number of EU-countries including Belgium and adopted by the European Commission.
- > Support for the image of Flanders as a creative and innovative region, via cultural heritage and the arts.
- > Further development of bilateral relations with selected countries, including evaluation of the instruments supporting Flemish-Dutch relations, and a focus on the sustainable development of relations with Eastern Europe (especially Poland). Countries defined as priority partners are the Netherlands and South Africa.

Moreover, the Flemish Government is an active partner within several European platforms, such as the European Commission's Open Method of Coordination and Structural Fund programmes, e.g. the Toolquiz European cross-border INTERREG funded project 'Skills for an Inclusive Creative Economy', which focuses on capacity building vis-a-vis the creative industries.

Finally, the international activities of the Adult Education and Local Cultural Department are based on the principles of a cultural policy that includes strengthening international cooperation as one of seven key strategic objectives. There is a recognition of the importance of European subsidies for expertise development and networking with the aim of better encouraging and supporting Flemish cultural actors. Also international mobility is encouraged through travel and accommodation schemes that support the presentation of artistic productions in various cultural domains. Within the domains of amateur arts and circus, only study visits abroad are subsidised.

Sources of information

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Arts and Heritage – Flemish Government

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Department of Culture, Youth, Sports and Media

<http://www.cjasm.be>

Circuscentrum – Flemish Centre for Circus Arts

<http://www.circuscentrum.be>

Draft amendment to the Circus Decree, July 2013

http://www.sociaalcultureel.be/doc/Doc_CIRCUS/2013/20130718_BISOntwerp%20wijziging%20Circusdecreet_web.pdf

Flanders in Action Pact 2020

<http://www.flandersinaction.be>

Manual on subsidisation of international initiatives within the framework of the Arts, Flemish Parliament Act, Arts and Heritage, Flemish Government

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Labforculture – Directory – National Bodies – Belgium

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<http://www.mobility-matters.eu/web/files/37/en/Belgium.pdf>

French Community of Belgium, Wallonia



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I. Policy frameworks and guidelines

As the Belgian Communities are responsible for cultural policy, the main goal of the General Culture Administration of the Ministry of Culture of the French Community is to contribute to favourable conditions for the development of:

- > Artistic professional creation, production, broadcasting and promotion in a diversity of languages and aesthetics;
- > Encounters between different artistic forms and the public;
- > Culture democratisation;
- > The universal right to access culture and knowledge;
- > Lifelong learning;
- > Creative expression and the amateur practice of arts;
- > The conservation, safeguarding, research, communication and appropriation by the public of material and immaterial heritage (including French and regional languages);
- > Expression and citizen action, as well as the largest possible social participation in collective projects.

The Performing Arts General Service aims at encouraging and supporting artistic creation and live entertainment production, promotion and broadcasting to the largest possible public audiences. In 1999 the framework Decree regarding the recognition and subvention of the performing arts broadened the domains covered by adding circus, fairground arts and street arts. This left the categories:

- > Theatre (including action-theatre and children and youth theatre)
- > Classical and contemporary music and lyric art
- > Non-classical music
- > Dance
- > Circus, fairground and street arts

A sixth department, the Artistic Broadcasting Service, promotes the circulation of shows within the French Community and develops strategies to enhance encounters between artistic productions and the public. The priorities of the Service are the professionalisation of the sector, and support to young creators and broadcasting places.

With regards to circus, fairground and street arts, an overall programme of work was developed to contribute to the recognition of these disciplines, including through the discussion and definition of policies, categories and concepts. In 2000 a specific budget was allocated and a service established under the Performing Arts

General Service. In 2002, two key initiatives were undertaken that aimed at creating better sustainability within the sector; an expert group was created to work as an advisory committee; and the directory guide 'Le Nomade', dedicated to circus, fairground arts and street arts, was launched and then updated in subsequent years. It contains useful resources and information, notably on partnerships, training opportunities, publications and companies.

In 2003 a new framework Decree on the recognition of and subsidy to the professional sector of the Performing Arts confirmed the importance of the field of Circus Arts, Fairground and Street Arts, organising recognition procedures and beginning to subsidise operators working in this field. This Service's mission is to promote, foster and develop creative, artistic events and initiatives in these three areas on the territory of the French Community Wallonia-Brussels.

The same Decree establishes an expert advisory committee for each field. Another committee was created for multidisciplinary projects. These groups articulate advice that the Administration communicates to the Culture Minister, who then takes the final decisions. A Concertation committee for performing arts also exists to deal with general political questions. Finally, the Conference of Presidents, composed of all (Vice) Presidents of the other groups, works on coordination of the committees.

In the last political declaration for the period 2009-2014, in the field of Circus and Street Arts, a project was announced integrating nomadic and itinerant arts.

II. Available general and specific support schemes

One of the principal priorities under the general cultural policy is the professionalisation of the artistic sector. Multi-annual contracts with operators make it easier to frame and plan activities under a specific budget, and have contributed greatly to the progressive stability of the sector. Along with the beneficiaries of the contract-programmes, there are also institutionalised structures, festivals and services for information dissemination. However, since the circus, fairground and street arts service is still quite new, the allocation of contract-programmes is still under discussion.

Support to young creators and the support of venues for creation and promotion are two other major priorities for the Performing Arts Service.

In terms of an overall policy perspective, other priorities for cultural policy in recent years revolve around several overarching themes, including, among many others, "partnership arrangements (town or county contracts) made with local authorities (towns, municipalities and rural areas) in fields such as reading, heritage, performing arts and cultural centres"; "mobility of young people

and artists, including support for cross-border projects and European cultural networks"; "development of transborder projects and European cultural networks"; and an "increased support for multidisciplinary projects and to emerging cultures (urban culture, culture linked to new technologies, etc.)".

When it comes to overall budget, there has been a significant increase in the budget allocated to circus and street arts in the period from 1999 to the present day. The following table shows the budget allocated to this Service from 2009 to 2013:

BUDGET FOR CIRCUS, FAIRGROUND AND STREET ARTS	
2009	€1,079,000
2010	€1,102,000
2011	€1,117,000
2012	€1,282,000
2013 (initial)	€1,282,000

In this field, there are two principal kinds of aid: project and structural aids. Aids to structures are recurrent with a two, four or five year contract between the Community and the operators.

The mission of the Service for Circus, Fairground and Street Arts is to promote, facilitate and develop creation, distribution and artistic initiatives at the professional level in the French Community within these fields. Its missions are pursued through the provision of grants, support for creation, and subsidies to companies, creation centres, festivals and promotional activities.

Here follows the budget for 2011-2013 allocated to the different missions of this Service:

BUDGET 2011-2013 PER SERVICE MISSION			
Support	2011	2012	2013 initial
Creation	€305,000	€305,000	€305,000
Festivals	€310,000	€350,000	€350,000
Companies	€315,000	€346,000	€346,000
Venues	€169,000	€266,500	€269,000
Grants	€10,000	€6,500	€4,000
Administration FWB*	€8,000	€8,000	€8,000
Total	€1,117,000	€1,282,000	€1,282,000

*FWB – Federation Wallonia Brussels
In Rapport D'activités 2012, Service du Cirque, des Arts Forains et de la rue, 2013

III. European-international cooperation and mobility schemes

In 1993, the French Community set up a public body to be solely responsible for international relations, the GCIR General Commission for the International Relations of the French Community of Belgium. This body was mandated to carry out the French Community's foreign policy, and for administrating cultural agreements signed with other countries, regions or provinces of foreign countries. It developed its own priorities for the promotion and dissemination of culture and the arts originating in the French Community; for multilateral action with UNESCO, with the Council of Europe, with the European Union and its associated bodies, and with French-speaking countries; for more strategic action aimed at developing countries; and for youth exchange policies.

After 2006, the public administration and international relations of the French Community were reorganised, with changes including the instigation of a cultural export policy and a new body, WBI Wallonie Bruxelles International, that took over the functions of the former GCIR. This agency takes care of the international dissemination of culture, among other areas, providing visibility and promoting its cultural and artistic talents. Artistic disciplines expressly taken into account are dance, music, theatre, visual arts, audiovisual arts, design, fashion and architecture.

At the current moment, there are a number of actions being pursued by WBI in the area of culture, such as, notably:

- > Hosting international festival programmers in Wallonia-Brussels.
- > Learning to convey education and languages with the Pestalozzi programme (from the Council of Europe).
- > Promoting the Programme CONTACTS Quebec: Discover, build or participate in networks in Quebec.
- > Pursuing several initiatives targeted at youth and promoting exchanges, internships and other international work experiences for young entrepreneurs.

In the different artistic disciplines – notably in dance, music and theatre – diverse incoming and outgoing mobility schemes are supported in which circus and street arts might be considered. These include funding to:

- > Host a foreign production from abroad in WB (programmers).
- > Organise an international culture seminar in WB.
- > Organise an international festival in WB.
- > Participate in an event abroad.
- > Participate in a seminar abroad.
- > Tour abroad.
- > Participate in fairs/trade missions abroad.
- > Promote works abroad (producers).

All these support schemes intend to contribute to the promotion of artists and their work abroad, as well as to the participation of cultural operators in networks, multilateral exchange programmes, and international cooperations.

Sources of information

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Culture BE – Circus, Fairground Arts and Street Arts

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http://www.culture.be/fileadmin/sites/culture/upload/culture_super_editor/culture_editor/documents/nomade/nomade.pdf

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Catalonia (Spain)



Catalonia is one of the seventeen Autonomous Communities of Spain and comprises four Provinces: Barcelona, Girona, Lleida and Tarragona. Catalonia covers an area of 32,114km² and has an official population of 7,535,251.

I. Policy frameworks and guidelines

Spanish Autonomous Regions have broad competencies in the sphere of cultural policy and management. Ministries or departments of culture can be found in the regional governments, often connected with education, tourism and/or the media. As a result of linguistic diversity, language policies play an important part in the development of cultural policies at a regional level.

The central Government's cultural policy is currently conducted by the Ministry of Education, Culture and Sports with a State Secretary for Culture. The main aims of the national cultural policy are the democratisation of access to culture, the preservation of heritage, and the provision of support for cultural creativity along three main axes – statutory protection of intellectual property and copyright, the teaching of creative arts, and specific measures to promote the work of creative artists themselves.

The Catalanian Culture Department and Ministry for Culture include different Directorates, notably: Archives, Libraries, Museums and Heritage; Creation and Cultural Enterprises; Popular Culture, Associations and Culture Activities; Language Policy; and the CoNCA – Catalan National Council for Arts and Culture.

The Directorate-General for Creation and Cultural Enterprises integrates the ICEC, the Catalan Institute for Cultural Enterprises that coordinates the Performing Arts field (in which theatre and circus are included) and aims at strengthening the creation, production and dissemination of companies, as well as supporting venues and production houses, in these fields in Catalonia.

The recognition of circus as a form of culture is recent in Catalonia. For a long time circus was not associated with 'high culture', but from the 70s onwards several forms of circus have been coexisting, and nowadays the field encompasses a wide range of artistic expressions. In 2004 the Catalan Government created the National Circus Award, and in 2005 the Non-legislative Proposal for the Recognition of Circus in Catalonia was presented to Parliament, which was urged to include it in the cultural policy of Catalonia, on the same level as the rest of the performing arts.

The CoNCA – Catalan National Council for Arts and Culture acts as an arts council that promotes and organises the support, promotion and development policies of cultural and artistic creation in Catalonia. In 2008 the APCC – Catalan Association of Circus Professionals and the Government of Catalonia's (by then) Department of Culture and the Media signed the 'Comprehensive Plan for

the Circus'. This Plan was a core pillar for harmonising the efforts of the sector and the Government, aiming at creating a framework for the development of this artistic discipline and its international reputation. It put forward seven priorities: to stimulate creation and production; to create work spaces; to structure and regulate training; to create an established circuit as well as approach new markets; to create a legal framework for the profession; to dignify and promote the discipline; and to provide suitable funding.

In 2012 a 2nd Comprehensive Plan for the Circus was released covering the years 2012-2015 and aiming at establishing a larger strategic partnership for circus culture and a medium- to long-term policy agenda, including this time the support of stakeholders such as the Ministry of Education of the Government of Catalonia, the IRL Institute Ramon Llull, and the ICUB Institute of Culture of Barcelona City Council.

Among the ultimate goals of the proposed cultural actions that make up this strategic cooperation agreement there are two main priorities: the regulation and recognition of circus studies and training at all levels and the improvement of this infrastructure; and the creation of a regular exhibition circuit technically adapted for circus works. Overall, the document presents 10 strategic objectives:

1. To strengthen and promote research and innovation.
2. To promote creation and production.
3. To create circuits.
4. To strengthen national and international projection and dissemination.
5. To structure and regulate training.
6. To provide support to specific facilities and entities in the industry.
7. To encourage increased professionalism and specialisation.
8. To disseminate and promote the circus in civil society.
9. To provide a legal framework for the profession.
10. To provide the Comprehensive Circus Plan with sufficient financing.

II. Available general and specific support schemes

In Catalonia, despite the work still to be done in terms of consolidating a specific exhibition circuit, there are fairs and festivals that are dedicated exclusively to the circus or that are closely related to it: the Fira de Circ al Carrer de la Bisbal d'Empordà, the Festival Internacional de Pallassos de Cornellà Memorial Charlie Rivel, the Fira-Festival de Circ Trapezi (Reus/Vilanova i la Geltrú), the Festival Curtcirckit de Montgat, the Apallassa't! (Mostra de Pallasses i Pallassos del Sant Andreu Teatre), the Pallassòdrom de Vila-seca, and the Festival Internacional de Pallasses de Andorra. Other events that welcome a great number of circuses may also be highlighted, such as: the Fira de Teatre al Carrer de Tàrrrega, the Marató de l'Espectacle de Barcelona, and the Festival Ple de Riure del Masnou.

An analysis of the circus budget for Catalonia provides an overview of the different support areas, as well as the various public sources. Here follows the circus budget corresponding to the year 2012:

BUDGET 2012 FOR CULTURAL SUPPORT AREAS: CATALONIA AND BARCELONA			
Catalonia Government	Culture Department	Support to creation and innovation	€662,125.00
		Venues, networks, theatres	€965,052.00
		Company productions, infrastructure, festivals	€310,614.10
		Markets: showcases, fairs	€21,710.00
		Fira Mediterrània	€81,000.00
		Institute Ramon Llull	€121,549.31
		CONCA	€21,978.00
Education Department		Professional Degree	€4,380.00
Total			€2,188,408.41
Barcelona City Council		Venues	€486,840.00
		Festival Grec, Mercat de les Flors, Festes de la Mercè Exhibition and programming	€576,478.00
		Others: awards and festivals	€73,000.00
Total			€1,136,318.00
Source: APCC - Catalan Association of Circus Professionals			

Additionally there is support to the circus that comes from the National Ministry for Culture as well as from other cities near to Barcelona such as Reus, La Bisbal, Terrassa, Sabadell and Temporada Alta.

Besides this, private funding on the regional and national levels provides artists with residencies, a range of scholarships, training spaces, and opportunities for knowledge exchange, nurturing creativity among many other positive impacts. Some examples are Can Serrat, Centre d'Art i Natura Farrera, Fundación Valparaíso, La Casa Encendida, Hangar, Mirador del Júcar, La Central del Círc and El Teatro de la Laboral.

III. European-International cooperation and mobility schemes

The promotion of Spanish culture abroad is a joint endeavour between the Ministry of Education, Culture and Sport, and the Ministry of Foreign Affairs and Cooperation.

The Ministry of Culture operates a range of funding schemes that include opportunities for international cultural cooperation and exchange in Europe and beyond in the form of annual calls for proposals. In the case of the performing arts, the National Institute of Performing Arts and Music supports, through a system of grants and aid, theatre, dance, circus, music and other related disciplines, including through funding for international tours and festivals.

Opportunities in the form of grants for cultural and scientific exchanges are also managed by the Ministry of Foreign Affairs and Cooperation, most often under the aegis of the Spanish Agency of International Cooperation for Development (AECID), which is particularly relevant to organisations based in Spain and professionals in Latin America and developing countries. The Ministry is responsible for and relates to several institutes focusing on international relations and cooperation with a specific geographical focus – among them, notably, the Cervantes Institute, set up in 1991 and entrusted with promoting the Spanish language and culture internationally; and, in the specific case of the performing arts, the Iberescena, an Iberian-American Fund created in 2006 to promote exchange and coordination within this intercontinental territory.

At the regional level, cultural activities carried out abroad by the autonomous governments have increased significantly over recent years. In 1992, the Government of Catalonia set up the Catalan Consortium of External Promotion of Culture, today part of the ICEC Institute of Cultural Enterprises, to promote a Catalan presence in foreign markets. Catalan Arts and IRL Institute Ramon Llull are the two main programmes/organisations in Catalonia that work on the international dissemination of outdoor arts and circus.

The Markets section of the ICEC, notably via the digital platform Catalan Arts, provides international information, networking and support for professionals and organisations. In the case of circus artists and companies, it supports them when they want to attend a fair, a showcase or a festival in order to promote themselves.

The IRL Institute Ramon Llull is a consortium made up of the Government of Catalonia and the Government of the Balearic Islands, created in 2002 for the projection of the Catalan language and culture abroad. It promotes the internationalisation of cultural creations through actions that promote and showcase Catalan culture – for example, through the organisation of a 'Catalan Focus' in festivals around Europe such as Subcase or Pisteurs d'Etoiles; support to the circulation of artists; and the establishment of partnerships with local institutions and agents.

In the field of artistic creation the Institute carries out four main lines of action, namely:

1. Aid to the mobility of artists.
2. Collaboration agreements with local organisations to provide an incentive to incoming foreign programmers. In the sphere of street arts and circus, there are agreements with the Tàrrrega Street Theatre Fair; the Children's Theatre Show of Igualada; Trapezi in Reus; Panorama in Olot; Mapa in Sant Mori; and Dance and Theatre Days in Poblenou de Barcelona.
3. Collaboration agreements with international organisations that provide a financial contribution toward programming Catalan artists. The aim is to increase the presence of Catalan artists on the main circuits and stages around the world, to create an

incentive for their presence in networks, and to favour exchange and relations with local artists.

4. Major general promotional actions around the world with the cooperation of different organisations, and participation in events of international prestige. Street arts and circus performances have been presented in the context of these promotional actions.

Moreover, when it comes to participation in European funded projects:

- > IRL takes part in a project called Autopistes, funded by the European Union's Culture Programme. The other partners are La Tohu (Québec), Subtopia (Sweden), and La Graine-rie (France). The project aims to promote the touring of circus companies from those territories, as well as a better knowledge of circus for programmers.
- > Catalonia is also part of the Euroregion Pyrénées-Méditerranée, and circus cooperation projects have already been supported, gathering organisations from at least three regions of the Euroregion.

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Finland



The Republic of Finland has approximately 5,400,000 inhabitants and an area of 338,424km².

I. Policy frameworks and guidelines

The current guidelines for Finland's overall cultural policy refer to the promotion of creativity, cultural diversity and equality. The main aim is to realise cultural rights, and to ensure access for all Finnish residents to art and cultural services. Another aim is to secure a stable financial base for culture.

Over the years the Finnish strategy for the promotion of artistic creativity has focused on securing favourable working conditions for individual artists and their associations, and on providing high level professional education and training.

In terms of statutory bodies in the field of culture, the Ministry of Education and Culture centrally defines the policies for cultural development and funds and manages the corresponding activities. The Arts Promotion Centre Finland is an expert agency under the Ministry of Education and Culture that since 2011 has continued the activities of the Arts Council of Finland, which was founded in 1968. Its task is to promote the arts on both the national and international levels via the distribution of grants and subsidies for individual artists and groups of different artistic areas through a network of regional offices.

At the beginning of the 1920s activities such as dance, film, cabaret and circus were deemed low culture, and were hit with a special entertainment tax. A tax of 40% on every ticket sold was enforced until 1981, when it was deemed too heavy for circus to bear. Changes to the state cultural policy in the 1970s began to increasingly emphasise the importance of making culture at the grass-roots level. The first youth circuses were founded in Finland at that time. The state also began to take an increasingly visible interest in cultural administration, which was reflected in increased resources for circus. In the 1990s, apart from visual art, music, theatre and dance, circus became a part of basic education in the arts. Since the turn of the century the state has become increasingly interested in developing professional circus art. An important sign was the fact that circus artists won four State prizes during the first decade of the 2000s. A separate circus subcommittee was created in the then Arts Council in 2000, putting circus on an equal footing with other artistic forms. With the handover from the Arts Council to the Arts Promotion Centre Finland, the National Council for Circus and Dance was created and made responsible for the allocation of grants specifically to dance and circus arts.

Street arts can also be considered a familiar part of Finnish culture. Despite the fact that the harshness of the weather restricts outdoor practices, it is common among many towns and villages to have a tradition of amateur summer outdoor theatre.

Youth circus plays a major role in the Finnish circus scene. FYCA, the Finnish Youth Circus Association, was founded in 1991, gathering circus clubs and schools, companies and associations from around Finland. FYCA has expanded significantly in recent years and nowadays organises educational courses, events, festivals, summer camps and competitions, and publishes the magazine *Sirkuspyramidi*. Most of its activity is funded by the Ministry of Education and Culture.

Another essential organisation for the sector is CircusInfo Finland, founded in 2006 and funded on an annual basis by the Ministry of Culture and Education. Its aims are to gather and distribute circus information, to create and maintain international relationships and contacts in the field, to support the export of circus art, to promote the artistic development as well as the cultural and social status of the art, and to provide cultural officers and decision-makers with up-to-date information about the state of the art and needs of the field, both in Finland and abroad.

Finally, Finland's main organisation engaged in supporting the production of circus art is the Cirko Centre for New Circus, opened in 2011. Charged with the task of developing Finnish circus as an artform, and with all the responsibilities that this encompasses, it hosts, plans and supports public performances, festivals and circus companies, offering experiences to the public as well as working and rehearsal spaces for many Finnish circus actors and agents.

II. Available general and specific support schemes

Finnish legislation covers, on the one hand, public support and artists' rights on an individual level and, on the other hand, public support to cultural and arts institutions. When it comes to individual artists, it pertains mainly to financial support – that is, the systems for artists' grants and pensions, subventions to projects, and the enhancement of creative environments. The main legal provision for the direct public support to artistic creativity is the Act on State Artists' Grants from 1979, amended by the 2010 Decree.

The Council for Dance and Circus proposes several types of grants, some focused specifically on circus and others valid for all art fields. In relation to grants for individual artists, the core scheme is the working grants for artists. The grants provide a kind of salaried period lasting from six months to three years. The amount of the monthly grant is €1,649.77 in 2013.

The project grants and special subsidies for circus professionals and their groups cover the costs of: preparing circus performances; amateur circus projects under the direction of professional artists; projects related to training (seminars, courses); the presentation of circus art; publications; and the procurement of materials and equipment. In 2013 project grants are typically between €1,500 and €5,000.

There are also operational subsidies for circus communities, such as associations, foundations, cooperatives and companies that do not receive state subsidies by virtue of the Act on the Financing of Education and Culture. The amount is typically between €8,000 and €120,000.

Additionally, there are grants provided for all artforms for special purposes: tax-free status for artistically significant national or international art competitions and prizes; children's and youth culture; multiculturalism; and artist in residence activities. As youth circus is a keystone of the Finnish circus field, some grants are available for circus under the category of children and youth culture.

When it comes to the size and structure of these funds, the promotion of circus arts got its own budget line in the state budget of 2009. In 2010 the state supported professional circus art activities with around €500,000. In 2012, the State funding for circus arts was €550,000, of which €490,000 was granted as operational grants for thirteen circus groups. The remaining €60,000 was granted for projects.

It should be noted that many theatres subsidised by the state under the Theatres Act use circus art in their productions. In addition to state subvention, municipalities, regional funds and private trusts also fund circus arts.

In relation to support centres, Cirko has granted different kinds of production support annually to a number of groups and projects, offering them rehearsal space, marketing assistance, and artistic residency possibilities in the city of Helsinki's cultural centres. Additionally, production support has been provided in Helsinki by the National Gallery's two stages in Kiasma and Ateneum. They have annually joint-produced several new contemporary circus performances, providing rehearsal space and financial and marketing support. The Espoo City Theatre and Dance Theatre Hurjaruuth have also jointly produced contemporary circus productions. Elsewhere in Finland Tampere's Circus Ruska, the Hämeenlinna's Verkatehdas, and Turku's Barker Theatre have been joint producers of contemporary circus.

III. European-International cooperation and mobility schemes

International promotion is one of the priorities in the Government programme and globalisation strategy. In 2004, the Ministry of Education and Culture set up a project devoted to the promotion of Finnish cultural exports. Nordic and Europe-wide cultural cooperation and networking is also a recurring focus in Finland's international relations.

Mobility actions bringing artists to Finland include artists and groups touring and/or performing at art festivals or at other events and host venues, artists having exhibitions in Finnish galleries, and artists participating in artist residency programmes or visiting Finland for other professional purposes (via visitor programmes, for example). At the moment most artist-in-residence programmes are targeted at visual artists, but some of them are also open to performing artists and groups.

Within these import schemes there is State support for festivals that have a programme of international circus, such as Helsinki Festival, Cirko Festival, 5-3-1 Juggling Festival, and Cirko Pikkolo. The artist-in-residence programmes also cover the hosting of foreign artists and their projects.

Programmes focused on outgoing mobility cover Finnish circus companies touring overseas but also individual artists working and studying abroad to develop their profession. Lately many circus artists have been moving abroad to pursue advanced studies and to build international contacts at an early stage of their career. Contacts established during their studies are an important factor when looking for employment and developing an international career.

The State and the municipalities fund the export of Finnish performing art groups with travel grants, open to all artforms, that vary from €300 to €5,000. There are also grants intended for projects in different fields of art involving cultural cooperation, export activities and exchanges. These grants aim to promote the internationalisation and mobility of Finnish actors in the field of art and culture, varying from €1,000 to €5,000.

The CircusInfo Centre coordinates this field's exports as part of the Finnish cultural export strategy, helping to create well-designed, reliable cooperative networks and operating models in the Nordic countries, Europe and the rest of the world, notably by:

- > participating in international events, festivals and fairs showcasing Finnish circus. In 2012, at Montréal Complètement Cirque, in New York at the APAP fair, and in the Netherlands with a Finnish circus showcase;
- > supporting the production of promotional materials for circus groups;
- > funding the travel and shipping costs of groups when they travel abroad.

International cooperation is realised primarily through networks and European projects such as Unpack the Arts, a scheme providing residencies for cultural journalists covering contemporary circus. Some of the circus groups participate also in collaboration projects funded by the EU and the Nordic funds. Furthermore, the FYCA is one of the five founding members of the EYCO, the European Youth Circus Organisation, which was founded in 2009. The FYCA is also an active member of the Network of International Circus Exchange.

The Nordic countries are actively involved in international networks through member organisations such as the EYCO – European Youth Circus Organisation, the ECA European Circus Association, FEDEC the European Federation of Professional Circus Schools, Circostrada Network, ENICPA, the Information Centres for the Performing Arts, and Jeunes Talents Cirque Europe (now running as CircusNext).

The establishment of the NNCN New Nordic Circus Network in 2007 marked the beginning of formal cooperation and networking in the Nordic countries. The aim of this network of artists/companies, producers and presenters/venues is to improve the conditions and opportunities for the new circus sector in the Nordic countries. Its annual activities are aimed at supporting emerging circus artists by providing them with career advice and mentoring.

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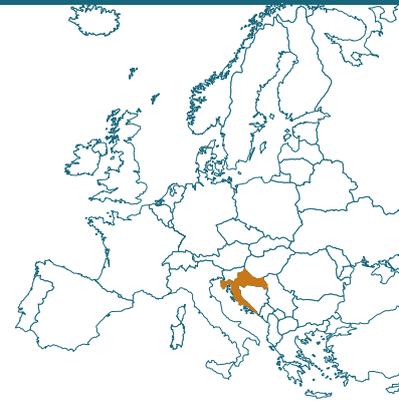
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Croatia



The Republic of Croatia is divided into twenty counties and the city of Zagreb. It covers 56,594km² and the population is 4,028,000 inhabitants. Croatia is the newest, 28th member state of the European Union.

I. Policy frameworks and guidelines

After the 90s, the cultural policy of the recently independent Croatia was politically and administratively centralised and based on the affirmation of national traditions that had emerged from the context of the War of Independence. Therefore, the priority was given to activities of national interest, and all international issues were delegated to the emerging market and to NGOs – Non-Governmental Organisations. The turn of the Century saw a broader implementation of cultural policy with pluralistic concerns, a more balanced perspective on national tradition, and a dynamic growth of the NGO sector. The cultural sector became independent, separating two poles: the government subsidised / institutional culture, and the foreign / independent culture, the latter being also able and willing to compete for public funds. The main priorities became the development of cultural creativity and production, and the protection of cultural heritage. The Cultural Development Strategy (2002) from the Ministry for Culture defined culture as all forms of intellectual and artistic expression of symbolic social identity, belonging, behaviour and customs, and such industrial products, including the media, produced for spending leisure time and shaping people's attitudes. One of its key goals was the democratisation of culture, intended to increase active participation and to popularise art and culture in schools through the media. The Croatian accession process to the European Union has, since 2005, brought a new impetus in all sectors.

In the present period, a new Strategic Plan of the Ministry of Culture 2012-2014 from the new Government has made strategic planning an important part of its mandate, and cultural organisations and institutions are urged to include strategic plans when applying for public funding. Furthermore, cultural policy priorities will be centred on: the protection and development of material and immaterial cultural heritage; improvement of the cultural system with central and other cultural institutions (theatres, museums, archives, libraries); support for artistic creativity (literature, fine arts, music, performing arts); and the development and strengthening of cultural industries (publishing, film, music industry). Special focus is placed on the freedom and pluralism of cultural creativity, with emphasis on support for the autonomy of cultural workers' decision making, and the strengthening of cultural councils.

When it comes to the status of outdoor and circus arts, there are no references to a structured public policy specifically for these fields as there is no funding line, education programme or infrastructure in place for their specific support. Contemporary circus as a branch of the performing arts in Croatia is a new field. Performances

take place almost exclusively within festivals, like Festival novog cirkusa in Zagreb, and several smaller street arts festivals in Porec, Varazdin, Zadar, Samobor, and Split.

These artforms have been developing outside of institutions, primarily thanks to the initiatives of individuals and organisations – among these, notably, Mala Performerska Scena. It is a leading Croatian non-profit organisation dedicated to production, promotion and education in the field of circus, street arts, performance, dance and theatre. In 2005 it launched Festival novog cirkusa, the largest Croatian project focused on contemporary circus and a festival that welcomes top international circus artists as well as supporting the new creations of local circus companies. The festival quickly became a key player in the development of contemporary circus in South-Eastern Europe. Besides the festival, Mala Performerska Scena also organises workshops for circus practitioners (compensating for a lack of formal education in the region), and provides first-time circus encounters in the form of introductory courses for different marginalised social groups (Roma children, disabled youth, retired people, etcetera). Finally it operates the Circus Information Centre in Zagreb, a service open to professionals, especially young people, to disseminate opportunities and events and promote the outdoor and circus arts.

II. Available general and specific support schemes

On the state level, cultural creativity is supported both directly and indirectly in three ways:

- > support from the budget through annual public competitions in all fields of culture (theatre, film, publishing, music, etcetera), all basic cultural activities (creativity, reproduction, transmission, etcetera), and supplementary cultural activities (education, information technology support, etcetera);
- > payment of retirement and health contributions for independent artists;
- > and ad hoc support from the Ministry's reserve of budgetary funds for projects that have already ensured support, or that have appeared as new projects outside the competition procedure.

Every year the Ministry of Culture organises special competitions to support artistic creativity and provides support for the activities of artistic associations or groups in the form of grants and subsidies for their regular activities. It funds programmes on the basis of a call for proposals, and the selection procedure is based on the Law on Financing Public Needs in Culture, on selection criteria, and on the expert opinions of competent Cultural Councils. It is important to stress that the majority of projects financially supported by the Ministry of Culture are not based on the traditional form of 'government to government cooperation' but on direct contacts between artists and arts and cultural organisations.

Despite the fact that there are no specific funding mechanisms for the outdoor arts and circus, the Ministry for Culture, however, has been funding some events and organisations, via different categories of work such as the dramatic arts and new media (as well as international cooperation), contributing in this way to their development within the framework of its budget for culture and recognising their value and potential. For instance, since 2006 it has been systematically funding Festival novog cirkusa, promoted by Mala Performerska Scena – in 2010 with an grant of €10,958. The Ministry also co-finances the work of the Circus Information Centre, run by the same promoter, with the budget €5479 (2010). In 2012, among others, an organisation such as Cirkorama, from Zagreb, has also been supported with approximately €2,000.

In July 2011 the new Law on Foundations was adopted and created the necessary legal framework for the functioning of Kultura Nova, a foundation dedicated to the promotion and development of civil society in the field of contemporary culture and arts. The foundation started its work in 2012. It is an important example of the establishment of an autonomous body which was given the responsibility to decide on the provision of technical and financial support to the civil sector in the cultural field, and whose areas of intervention might include outdoor arts and circus.

III. European-International cooperation and mobility schemes

International cultural cooperation has been a priority for the Croatian Government. The Directorate for International Cultural Cooperation and EU Funds at the Ministry of Culture has two sectors with corresponding services:

- > Sector for International Cultural Cooperation: Service for Bilateral and Multilateral Cultural Cooperation and Service for UNESCO, and
- > Sector for European Affairs and the Media: Service for the Preparation and Implementation of EU Projects, Service for the Cultural Contact Point and Service for Culturenet Croatia (a website that provides updated information on major cultural awards and bursaries, and offers a database of past events and other relevant information).

In addition to its advisory role in the distribution of grants, the Cultural Council for International Relations and European Integration also has the task of suggesting improvements in the coordination of planning and participation in international exchanges. Strengthening cultural cooperation within the region of South Eastern Europe is one of the priorities of international cultural cooperation.

In the case of schemes for European-international cooperation and mobility, a public call is opened annually for all organisations to present their programmes that have an international cooperation dimension.

Since 2007, the international cultural cooperation projects of Mala Performerska Scena have regularly been co-funded, contributing thus to the recognition of the association and its experience. The organisation received €2055 from 2007 to 2009-2010, and €1,397 in 2010. Triko and Pozitivna sila (from Split), recognised circus and

street arts organisations, have also had their international travel funded to participate in network events and festivals.

Besides this public call, all projects funded through the EU Culture Programme can also approach the Cultural Contact point with a request for match funding from the Croatian state. This scheme is essential to promote and ensure the participation of Croatian cultural agents in European funded projects, and it is regulated by the 'Rulebook on co-financing projects approved within the EU culture programme Culture 2007-2013'.

Under this match funding scheme, Mala Performerska Scena was supported in 2010 for their participation in the project Jeunes Talents Cirque Europe, and in 2011 to be an associate partner in the European project TransAC Transnational Co-production In Action 2011-2013, the main goal of which has been to create opportunities for emerging artists and companies to develop new performance pieces that investigate fresh artistic expressions in the field of street arts and performances taking place in non-conventional venues. The project also matches the commissioned companies with experienced creators who support and enrich their artistic process.

The Ministry of Culture has also supported the new circus production C8H1NO2 of the circus company Positive Force / Pozitivna sila from Split; the project received €2,598 and the piece has toured across Europe. This support recognised the company's success as a laureate of the 2010 edition of Jeunes Talents Cirque Europe, an award that provides residencies and gives financial, production and administrative support to young emerging European circus companies.

The Ministry of Culture has been particularly concerned with developing these new fields of art in Croatia, a fact reflected by the allocation of funding that promotes the independent scene within Croatian cultural policy and that supports its increasing internationalisation.

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Republic of Ireland



The Republic of Ireland occupies about five-sixths of the island of Ireland, having a single land border with Northern Ireland. The total population is 4,600,000 inhabitants with a total area of approximately 70,273km².

I. Policy frameworks and guidelines

Responsibility for the political, legislative and structural context of the arts and culture in Ireland lies with the Department of Arts, Heritage and the Irish Language. The Arts Council of Ireland, the Irish Government agency for developing the arts, is currently operating under the strategic agenda 'Developing the Arts in Ireland: Arts Council strategic overview 2011–2013', in the mission statement of which the goals are:

- > supporting artists of all disciplines to make work of excellence;
- > promoting public access, participation, and engagement in the arts;
- > demonstrating and facilitating the important contribution the arts make to the social and economic well being of Ireland.

Regarding the recognition of circus and street arts, the Arts Council divides circus practice into two distinct strands: traditional/classical and contemporary. Classical circus has a long working history in Ireland, while contemporary circus practice is relatively new. The distinction between the two strands is reflected in the differences between the styles of presentation, artistic direction, modes of distribution, and histories of development within the country. As an artform circus attracts high audience numbers each year which include many rural audiences and members of new communities. Youth circus activity is a growth area within Ireland.

The Arts Council supports both strands of circus and, through direct support and strategic intervention, engages with the sector to assist individuals and organisations in developing high quality performance and participatory work. While mindful of the need to preserve the integrity of both strands of circus, practitioners are encouraged to challenge the boundaries of work practices by exploring and developing opportunities across a range of arts disciplines.

Furthermore, the Council acknowledges the significance of street arts and spectacle as having the ability to engage with large audiences in unique and distinctive settings. It also recognises the opportunities provided through this artform to create experimental partnerships, especially with festivals, and to work with professionals from other disciplines to create new and original work. The Arts Council is committed to supporting organisations involved in the presentation of high quality work in this area.

The Arts Council has in place policies for Circus and Street Arts, plus a dedicated team for each artform.

II. Available general and specific support schemes

The Arts Council offers a wide range of financial supports across artforms and arts practices, including circus and street arts. In the case of circus it supports it in a number of ways, from bursaries to individuals through to the revenue funding of touring organisations and festivals. The Travel and Training Award enables individuals working in circus to view work abroad and undertake time-limited training. In the case of street arts and spectacle, it offers assistance through schemes ranging from the provision of bursary awards to individual artists to the funding of traditional arts resource organisations, archives, festivals and cultural groups.

Here are some of the funding lines open for both circus and street arts:

- > Annual funding to operating and artistic programming costs.
- > Artist in the community scheme bursary award, aimed at supporting individual professional artists in any artform working in the field of arts and disability.
- > Circus bursary award, supporting individual professional artists in the development of their arts practice.
- > Circus project award, projects in the field of circus.
- > Festivals and events scheme, open to multidisciplinary and single artform festivals. Events may be one-off projects or programmed over a number of months.
- > RAISE – The Business of Arts Fundraising, professional support for the creation of a fundraising strategy, recruitment and mentoring of a fundraising intern, and funding for the retained fundraising intern, as an entry level fundraiser, for a two-year period.
- > Regularly funded organisations, operating and artistic programming costs. This funding programme operates by invitation of the Arts Council on the basis of published criteria.
- > Street art/Spectacle Programme Activity Fund, to assist with the costs of one or more elements of an artistic programme.
- > Street arts and spectacle bursary award, supporting individual professional artists in the development of their arts practice.
- > Street arts and spectacle project award, supporting projects in these fields.
- > Touring and dissemination – Advance Planning, touring and dissemination of work across a range of artforms and arts practices due to take place in 2015. Open to applicants resident or based in the Republic of Ireland or Northern Ireland.
- > Touring and dissemination of work scheme, touring and dissemination of work in certain art disciplines in the period July – December 2014. Open to applicants resident in the Republic of Ireland or Northern Ireland.
- > Young ensembles scheme, support groups of young people between the ages of 12 and 23 to create ambitious and original work together in any artform

Regarding the budget allocation to these artforms from the Arts Council, there has been a decrease over the years, with Street

Arts corresponding to approximately 1% of the total spend and circus not reaching 0.5%. The total Budget for the Arts in 2012 was €42,621,082 with a spend on Street Arts and Spectacle of €572,162 and on Circus of €165,000.

agency meetings and discussions. The working groups arising from the adoption of the Open Method of Co-ordination by the Council of Ministers in November 2007 has enabled additional focus and discussion at the level of national Ministries and State Agencies, e.g. in relation to mobility, creative industries, etcetera.

ARTS COUNCIL ANNUAL FUNDING DISTRIBUTION BY ART FORM								
Artform	2010	% of total	2011	% of total	2012/13	% of total	2013/14	% of total
Street Arts and Spectacle	680,50	1.38%	630,60	1.41%	572,16	1.3%	482,00	1.20%
Circus	172,70	0.35%	172,58	0.39%	165,00	0.4%	151,00	0.38%
Total	49,174,75	100%	44,586,31	100%	42,621,09	100%	40,130,65	100%

Source: Draft: Analysis of Arts Council funding 2002-2013, Theatre Forum, Ireland, 2013

There are a number of cultural networks with active Irish membership, e.g: ECA – European Council of Artists; IETM – international performing arts network; Resartis; Trans Europe Halles; Culture Action Europe; European Network of National Heritage Organisations.

Ireland's actions around international cooperation reflect also a desire to promote professional encounters focused on debate and the exchange of knowledge. For example, St Patrick's Festival regularly hosts a symposium focused on interculturalism. Special symposia and networking events, such as TRADE – Visual Artists in Conversation, are also held biannually in Leitrim and Roscommon.

Fáilte Ireland, a government-funded agency that provides support to develop Ireland as a destination, also funds festivals. Fáilte Ireland's total expenditure through the festivals and events initiative in 2010 was €3,803,069. A number of these festivals present street arts and circus work.

III. European-International cooperation and mobility schemes

Culture Ireland is the Division of the Department of Arts, Heritage and the Irish Language responsible for the promotion of Irish arts worldwide. It creates and supports opportunities for Irish artists and companies to present and promote their work at strategic international festivals and venues. It develops platforms to present Irish work to international audiences, through showcases at key global arts events, including the Edinburgh Festivals, the Venice Biennales, and special initiatives such as the Imagine Ireland initiative in the United States (2011) and Culture Connects, the Culture Programme to celebrate Ireland's Presidency of the EU (2013).

It puts forward a range of initiatives and funding programmes that include a regular grants round, showcases of Irish work at key arts markets, special initiatives, and See Here, a scheme designed to support the inward travel of international presenters to see new Irish work which is ready for touring.

Within the Arts Council support schemes, some enhance an international partnership dimension, for example the 'Location one fellowship', a five-month fellowship based in New York and open to all artforms.

Ireland counts several renowned festivals that contribute to the promotion and dissemination of street arts and circus. The most well-known are Waterford Spraoi, a professional international street arts festival, and St. Patrick's Festival in Dublin, the largest festival of outdoor arts in Ireland. This festival is a member of the Meridians Network, the European Network for the Performing Arts in Non-Conventional Venues.

Furthermore, the Irish representation of the EU in the first half of 2013 has prompted a number of interdepartmental and cross-

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England (United Kingdom)



The United Kingdom is made up of four nations – England, Wales, Scotland and Northern Ireland, each with its own distinct culture and history.

England, with London as its capital, has a total area of 130,395km² with 53,000,000 inhabitants, concentrating around 84% of the population of the United Kingdom.

I. Policy frameworks and guidelines

The UK Parliament and Government have policy responsibility for cultural issues in England. The Department for Culture, Media and Sport (DCMS) is responsible for Government policy on the arts, culture and creative industries. Its current mission within the arts is to support the arts community to give wide access to all, improve well-being, and boost the UK's economy, based on the belief that arts can help individuals and communities by bringing people together and removing social barriers.

The UK spending on culture operates on an 'arm's length' basis, through a number of non-departmental public bodies – in the case of arts responsibility, the Arts Council of England. Alongside funds from national government, it receives and distributes funds from the National Lottery. The Arts Council of England's current mission statement is 'to achieve great art for everyone' by championing, developing and investing in arts and cultural experiences that enrich people's lives. Within the different artform departments, circus sits within theatre, and outdoor arts within combined arts.

From a historical point of view, the first Theatre Policy, published in 2000, identified a number of priority areas including a first-time commitment to the development of street arts and outdoor performance. This was followed in 2002 by a Strategy and Report for Street Arts, and in 2006 by the Street Arts Healthcheck, which gave an update on the state of street arts in England. In 2007 the Arts Council refreshed and re-published its Theatre Policy, prioritising, amongst other areas of practice, street arts and outdoor performance. Finally, in the more recent strategic framework for the arts, 'Achieving great art for everyone', most especially in the Theatre appendix, the improvement of standards of circus training is considered within the goal of excellence and talent promotion, and the work of circus organisations recognised in respect of their capacity to allow young people and children rich experiences in the arts.

Outdoor arts work, on the other hand, is defined as accessible performance and installation work that happens in outdoor locations in the community, in public spaces, and within a multitude of environments. There are specific areas of work within this overarching definition, including: street arts, tented circus, carnival, celebratory and participatory arts, spectacle, community arts, and art in the public realm.

The outdoor arts incorporate a range of genres and styles ranging from light entertainment to sophisticated arts-based practice, mixing publicly supported and commercial work. The Arts Council of England focuses its support on practice that is artistically developmental and ambitious as well as investing in innovative partnership projects.

- > The current plan to support the development of outdoor arts in England established a number of recommendations intended to strengthen longer-term sustainability. Among those: Strengthening of ties with Arts Council of England and other stakeholders in order to increase participation and strengthen practice.
- > Development of high quality artistic practice in order to improve the quality, delivery and distribution of the work.
- > Better understanding and assessment on existing work and organisations presenting outdoor arts, promoting also further investment from funding partners.
- > Development of advocacy campaigns for an increase in the opportunities for outdoor arts work.

II. Available general and specific support schemes

Following the current goals for the arts, support and funding depends on eligibility according to the highest standards of quality and the potential for distribution across England. Artists and organisations working collaboratively across the broader arts sector and forming sustainable partnerships with other sectors are also prioritised. Infrastructures are also supported. The Arts Council states that it funds arts activities that engage people in England, or that help artists and arts organisations carry out their work.

The Grants for the Arts framework of the Arts Council funds the activities of individuals and organisations, such as projects, events, commissions and productions; research and development, audience development and marketing activities; buying assets such as equipment, instruments and vehicles; professional development and training; bursaries and fellowships; organisational development to improve long-term stability of arts organisations; residencies; and touring.

Project funding for time-limited initiatives and core funds are both allocated, the latter being awarded to strategically significant companies – Regularly Funded Organisations – on an annual or multi-annual basis.

Overall the Arts Council of England has a national portfolio of arts organisations which are supported over three years from 2012-15. There are 696 National Portfolio Organisations across all artforms that are asked to deliver against the adopted strategy. Of these 696, seven are circus companies. The investment in them totals £1,153,337 in 2012-13. These organisations are: Albert & Friends

Instant Circus, Circomedia, Circus Space, Greentop Community Circus Centre, NoFit State Community Circus, Ockham's Razor, and Upswing. Many more of the organisations from the National Portfolio promote and programme circus – such as, among others, the venues Jacksons Lane and The Roundhouse.

There has been some investment in the outdoor arts sector in England in recent years for artists, producers, festivals and one-off events. Along with a number of multidisciplinary festivals, there are artistic programmes under which institutional venues run outdoor art events to promote other events and exhibitions.

To mention a few artistic events: in 2009, the Barbican developed a new programme of 23 events to take place throughout June and July. A grant of £200,000 from the Arts Council of England was given to broaden access and has led to the establishment of some key partnerships and a programme of events held in East London. The British Library also has live events to illuminate its collections and exhibitions. At the British Museum, the Tate, and other venues with outdoor spaces there have been dramatic live events to promote several forms of public art. The Exhibition Road Cultural Group is a collective of cultural organisations based in South Kensington, London promoting outdoor events. The Royal Opera House has also been engaging audiences in outdoor spaces, for instance through screenings of popular operas and ballets that now take place in up to 25 city centres.

Moreover, as well as the organisations funded through the National Portfolio, there is a lottery funded scheme called Grants for the Arts. This is an open access scheme, aimed at individuals and organisations, that provides project-based funding with awards from £1000 upwards. In 2010-11 Grants for the Arts funded 30 circus arts projects. Of these sixteen were primarily circus and fourteen had circus as a component of a larger project. The total investment was £1,017,164.

Regarding large-scale events, there were many opportunities for British artists to deliver a range of high quality outdoor arts activity throughout Liverpool European Capital of Culture 2008 and the Cultural Olympiad 2008-2012, and there are now several other major national sporting and cultural events on the horizon, such as the Commonwealth Games in Glasgow in 2014, as well as the long-term Culture10 programme in the North East.

One highly influential development has been the emergence of Without Walls, a pioneering consortium of leading arts organisations and festivals committed to raising the UK profile and quality of outdoor work by commissioning and touring new projects each year. Without Walls is managed by XTRAX, a producing company in this field. Since 2007 Without Walls has supported the development of more than 60 new outdoor shows of all styles and genres, many of which are by culturally diverse, deaf and disabled artists, and 37% of which are now touring internationally.

Finally, Arts Council England invests in schemes that aim to reach new audiences in areas of low engagement for the arts. Programmes such as Creative People and Places and the Strategic Touring Programme have led to many promoters recognising outdoor arts as an important contributor to accessible, audience-focused

arts projects. This means that the Arts Council of England views outdoor arts promotion not only in terms of productions, but also in terms of increasing the awareness and interest of larger audiences in these arts.

III. European-International cooperation and mobility schemes

Overall, enhancing mobility is a dimension of the international policies and strategies that have been developed in recent years by the Department of Culture, Media and Sport and the public bodies it supports such as Arts Council England.

The British Council, which is part-funded by the Foreign & Commonwealth Office, is the UK's international organisation for cultural relations and educational opportunities with offices worldwide. Its focus is increasingly on cultural development opportunities, new partnerships and cultural relations. Its Drama and Dance department promotes the UK's performing arts sector through a range of activities and events including tours of new productions, workshops and residencies, seminars and conferences, showcases, and UK study visits for overseas practitioners. Its programme reflects the innovative and diverse nature of the UK's performing arts sector, encompassing classical theatre, modern ballet, new writing, physical and visual theatre, contemporary dance and circus, live art, and outdoor performance.

Visiting Arts was established in 1977 as a department of the British Council, working to bring international and culturally diverse work from overseas to UK audiences. It became independent in 2001, and since then its role has developed into being a facilitator for high quality international relationships between artists and cultural professionals. Until April 2012, its three main strands of work involved information and knowledge sharing, creating new connections for artists and cultural professionals, and providing training and professional development.

The Arts Council of England and British Council jointly promote the Artists' International Development Fund, open to several artforms. The aim of this fund is, as stated in the Arts Council Plan 2011-15, to support artists in opening themselves to international perspectives and expanding their horizons by offering opportunities for individual freelance and self-employed artists based in England to spend time building links with artists, organisations and/or creative producers in another country. The programme intends to produce: a group of artists and creative practitioners in the UK (and also globally) who have experienced the benefits of international working between the UK and other countries, and who are advocates for it among their peers; an increase in the amount of international collaboration between artists in the UK and other countries across the arts and creative industries; and artistic development for artists.

The shows and productions resulting from the Without Walls project, mentioned above, are now regularly touring to major festivals in Europe, and the sector is recognised for its inclusivity. Without Walls productions have also appeared at some of the world's major festivals, including Sydney Festival, FiraTàrraga (Spain), VivaCite (France) and Tollwood (Germany).

Finally, in order to boost information and contacts for international cooperation and mobility and to promote UK professionals and organisations abroad, earlier in 2013 the International Directory of Outdoor Arts and Circus, a free listing of international street artists, shows, promoters, outdoor arts festivals and events has been revitalised by XTRAX, the producer of Without Walls.

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Scotland (United Kingdom)



The United Kingdom is made up of four nations – England, Wales, Scotland and Northern Ireland, each with its own distinct culture and history. Scotland has an area of 78,387km² and a total population of around 5,313,600.

I. Policy frameworks and guidelines

The United Kingdom has been overseen by separate Arts Councils since 1994 when the Arts Council of Great Britain's responsibilities and functions were devolved to these new bodies. Each nation therefore runs its own affairs in relation to arts funding.

In the case of Scotland, in 2004 Scottish Ministers set up an independent Cultural Commission and initiated an extensive consultation to consider ways to boost access to the arts, exploring the notion of cultural rights for Scotland's citizens and its creative community, and to review the institutional and built infrastructure and governance of the country's cultural sector. The results formed the basis for a Culture Bill presented in 2006.

Creative Scotland was established in 2010, taking over the work of the former Scottish Arts Council and Scottish Screen. It has functions in relation to the arts, culture and creative industries, with a focus on the development of creative skills. Creative Scotland acts as a funder, advocate and development agency by working in partnership to provide strategic leadership for this sector. Additionally, the Government holds responsibility for funding some national cultural institutions and arts companies.

Its Corporate Plan 'Investing in our Creative Future' established five investment areas: talent; quality artistic production; audiences, access and participation; cultural economy; places and their contribution to a creative Scotland. As part of this commitment, it undertook through 2011-12 a series of comprehensive sector reviews to inform investments and future development policy.

Creative Scotland does not presently have specifically policies in place for street arts or circus. Historically any support for circus has fallen under theatre and sometimes dance. Circus has been included within the theatre review and consultation. Documents resulting from this process have references to circus / physical theatre and street performances, acknowledging some structural weaknesses but also the potential of these fields, notably within children's education and with regards to the flexibility and cross-sector character of its organisations.

In order to respond to changes and specific needs within the field, Articulation was created in 2009 as Scotland's umbrella organisation for circus, street arts and physical theatre. It supports the development of the sector through advocacy, strategic planning, facilitating partnerships, and involvement with infrastructural initiatives. It also plays a role in supporting high quality – in the

work itself, and in health and safety and teaching standards. It has received financial support on a project basis from Creative Scotland, and both institutions work side by side to further their aims.

With the Circus Plan, a blueprint strategic document covering the period up to 2017, Articulation provides an overarching vision for a sustainable circus sector in Scotland having identified the following priorities of action:

- > Support for sustainable enterprises and livelihoods.
- > Development of circus training opportunities and circus practice.
- > Establishment of specialist circus centres.
- > Provision of resources for high quality creation and works.
- > Increase in the number of platforms for presentation.
- > Increase in access and participation.
- > Continued advocacy and strategic planning, particularly at a national level.
- > Recognition of circus as a legitimate artform by the cultural sector.
- > Development of international links.

The report has identified circus as being one of the key drivers in the theatre sector as a whole. One of the big challenges identified is to attract and retain talent, an objective that links into access to good training, availability of space and opportunities to produce work. It draws parallels with another sector, puppetry, where the establishment of an agency, Puppet Animation Scotland, is seen to have had a significant impact on the development of that field.

Articulation has also been developing flagship projects for the sector such as the Briggait and Cubed. The first is part of a long-term plan to establish a national centre for dance and circus, with the vision that this centre should become a crucible for experimentation and a hub for nurturing creative interaction amongst diverse artforms and disciplines. Since 2010 the Briggait, in Glasgow, has housed over 60 visual artists' studios and the offices for several physical performance and dance organisations. Cubed is a plan for a year-round physical performance creation centre and venue in Edinburgh. It's envisioned that this space would be both a specialist receiving house for high quality national and internationally touring companies, and an advanced creation and rehearsal centre focused on physical performance.

Finally, Creative Scotland with Legacy Trust UK has been supporting Conflux, a project focused on professional and educational development in the street arts and circus fields that provides various opportunities for learning and exchange, such as residencies, mentoring, masterclasses, creation spaces, training and participatory activities. It has a specific role in identifying and supporting emerging artists. Conflux runs the annual Surge Festival in Glasgow, a platform for physical performance work.

II. Available general and specific support schemes

Though there are no funding lines specifically for circus, the majority of Creative Scotland's funding programmes are open to all artforms. Alongside funds from the national Government, it receives and distributes funds from the National Lottery.

The Artists' Bursaries programme provides artists and other creative professionals the time and resources to develop their practice without the pressure to produce a final, predetermined work. The programme can support artists/creative professionals at any stage in their career. There are three fixed levels of Bursary available: £5000, £15,000 and £30,000.

The investment programmes that may directly or indirectly support circus are:

- > Quality Production, which is open to organisations and individual artists and supports the development of new work to full production, or to a research and development stage. Awards have a likely maximum of £60,000.
- > Touring, Festivals and Events supports the distribution of existing work (restagings), and arts programming at venues and festivals. Awards are usually between £1000 - £60,000.
- > Talent supports individual professional development and is aimed at practitioners with a demonstrable track record. Awards are usually between £1000 - £10,000. Talent supports organisations to become 'Talent Hubs', spaces of support for artistic development (though none so far have benefited circus); awards are usually between £50,000 - £125,000. It also supports organisations to host diverse artists' residencies: The Creative Futures programme supported CASCAS and Circostrada's meeting in Glasgow in 2012.
- > Access, Audience Development and Participation supports projects that address audience engagement gaps. Awards are usually between £10,000 - £50,000.
- > Capital supports buildings and equipment with awards between £100,000 - £2,000,000.
- > National Events 2012/14 supports activities related to the 2014 Commonwealth Games cultural programmes.

Scotland's Edinburgh Festival Fringe is undeniably a famous event, being one the largest arts festivals in the world. The Fringe offers companies the opportunity to present work in a variety of conventional and unconventional venues spread over the city. There is no programming criteria to be included in the Fringe, so it enables work of a variety of sizes, created by both established and emerging companies, to be presented to the public. A range of street arts and circus work is offered each year.

Overall, in the year 2010-11, Creative Scotland allocated £59 million of public funds, with circus and street arts receiving combined grant aid of £511,780. Since Creative Scotland does not have a dedicated budget for street arts and circus, existing support is allocated through open funds. Budget distribution for 2012-2013 and 2013, to date, is as following:

CREATIVE SCOTLAND BUDGET 2012-2014 FOR CIRCUS AND STREET ARTS		
	2012/13	2013/14
Conflux	446,475	125,150
Human Race	54,182	-
Mischief La Bas (revenue)	200,000	200,000
Bright Night International	28,000	-
Articulation	21,920	8000
UZ	38,900	-
Open funds	-	9 projects / 313,593
2014 cultural programme	1,026,834	
TOTAL	£789,477	£646,743
<small>Source: Creative Scotland</small>		

III. European-International cooperation and mobility schemes

The Scottish Government actively supports and finances the international promotion of Scotland through culture, working directly with partners and through cultural non-departmental public bodies. Recognising the importance of this area and building upon successful joint initiatives, the different bodies in charge of culture and international relations build partnerships to reflect Scotland's global outlook.

Creative Scotland therefore works in partnership with bodies such as the British Council, Visiting Arts and the Scottish Government to promote arts internationally and to ensure that Scottish audiences have opportunities to experience work from different cultures. It fosters international opportunities for Scottish artists and arts organisations to travel, to research new work, to perform and exhibit abroad, and to cultivate artistic exchange.

The Creative Scotland International funding programme supports individuals and organisations to present work internationally and to undertake international market development for Scottish work. It also supports the membership of individuals within European networks and attendance at conferences and symposia. Awards are likely to be between £500 - £40,000 with the majority of awards under £10,000.

Scotland is becoming well connected to the circus scenes in the UK and Europe through individual personal relationships and through more formal representation by Articulation. This is vitally important and requires continued investment to build productive relationships with key European networks such as Jeunes Talents Cirque Europe (now CircusNext) and Circostrada, a European network that was hosted in Glasgow during Surge Festival 2012 for one of its meetings.

Some Scottish circus artists regularly work internationally: Jennifer Paterson frequently performs with Irish company Fidget Feet, and has toured with them to South Africa and Australia; Danuta Ramos and Ian Henderson of Suspended Motion are currently on a

world tour as part of the Batman Live cast; Moritz Linkmann and Lucy Deacon both trained in European circus schools and often work and teach in Europe, including as guest teachers at the Barcelona circus school.

The British Council, which is part-funded by the Foreign & Commonwealth Office, is the UK's international organisation for cultural relations and educational opportunities with offices worldwide. Its focus is increasingly on cultural development opportunities, new partnerships and cultural relations. Its Drama and Dance department promotes the UK's performing arts sector through a range of activities and events including tours of new productions, workshops and residencies, seminars and conferences, showcases, and UK study visits for overseas practitioners. Its programme reflects the innovative and diverse nature of the UK's performing arts sector, encompassing classical theatre, modern ballet, new writing, physical and visual theatre, contemporary dance and circus, live art, and outdoor performance.

Visiting Arts was established in 1977 as a department of the British Council, working to bring international and culturally diverse work from overseas to UK audiences. It became independent in 2001, and since then its role has developed into being a facilitator for high quality international relationships between artists and cultural professionals. Until April 2012, its three main strands of work involved information and knowledge sharing, creating new connections for artists and cultural professionals, and providing training and professional development.

Sources of information

Scotland and the UK

Articulation

<http://www.articulation-arts.org/>

British Council Arts – Drama and Dance

<http://www.britishcouncil.org/arts>

<http://dramaanddance.britishcouncil.org>

Creative Scotland – Funding

<http://www.creativescotland.com/funding/funding-programmes>

Conflux

<http://www.conflux.co.uk/>

Circus Development Agency

<http://www.circusarts.org.uk/>

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Creative Scotland Annual Plan 2013-2014

http://www.creativescotland.com/sites/default/files/editor/Creative_Scotland_Annual_Plan_2013-14_v1-2.pdf

Theatre Sector Review – Creative Scotland

<http://www.creativescotland.com/about/sector-reviews/theatre-sector-review>

Visiting Arts

<http://www.visitingarts.org.uk/>

Europe

CASCAS – Experiment diversity with the Street arts and circus – An overview of circus and street arts in the UK and ROI, 2011

http://cascas.org/downloads/cascas_ukroi_web.pdf

Compendium – Cultural Policies and Trends in Europe: United Kingdom Country Profile, 13th edition, 2012

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http://on-the-move.org/files/Guide_funding_for_mobility.pdf

Labforculture – Directory – National Bodies – United Kingdom

<http://www.labforculture.org/en/directory/contents/national-bodies/united-kingdom>

Mobility Matters – Mobility Funding in Europe – Mobility Schemes United Kingdom

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