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EXPERIMENT DIVERSITY WITH THE STREET ARTS AND CIRCUS



*An overview
of circus and
street arts in
the UK and ROI*

CASCAS - EXPERIMENT DIVERSITY
WITH THE STREET ARTS AND CIRCUS

An overview of circus and street arts in the UK and ROI

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Government policies and budgets in the UK and ROI

THE UNITED KINGDOM consists of four countries: England, Northern Ireland, Scotland, and Wales. This document also includes information relating to activity within the Republic of Ireland, an independently governed country that will also be visited during the UK CASCAS tour.

FUNDING AGENCIES

The United Kingdom is overseen by four separate Arts Councils funded by their national governing bodies: Creative Scotland, Arts Council of Wales, Arts Council England, and Arts Council of Northern Ireland. Alongside money from national government, these bodies receive and distribute funds from the National Lottery. Typically core funds will be allocated to strategically significant companies, Regularly Funded Organisations, on an annual or multi-annual basis. Project Funds will be available for time-limited initiatives.

Regionally, local councils (also known as local authorities) make autonomous decisions on how much of their own funds – raised prin-

cipally through local tax – to commit to arts funding. Many local authorities employ arts development officers and some have a number of key staff whose focus includes delivery of arts events. Local authorities are also eligible to apply to their Arts Council for funding.

CREATIVE SCOTLAND

Established July 2010, Creative Scotland took over the work of the former Scottish Arts Council and Scottish Screen. Its Corporate Plan is »Investing in our Creative Future«, which establishes five objectives:

- To invest in talent
- To invest in quality artistic production
- To invest in audiences, access and participation
- To invest in the cultural economy
- To invest in places and their contribution to a creative Scotland

CREATIVE SCOTLAND does not presently have policies in place for street arts or circus.

In the year 2010/11 Creative Scotland allo-



cated £59 million of public funds, with circus and street arts receiving combined grant-aid of £511,780.

ARTS COUNCIL OF WALES

Arts Council of Wales' plan for 2009-2012, »Building a Stronger Future for the Arts«, has a four-point mission:

- Supporting the creation of high quality art
- Encouraging more people to enjoy and take part in the arts
- Growing the arts economy
- Developing the effectiveness and efficiency of our business

ARTS COUNCIL OF WALES does not presently have policies in place for street arts or circus, but the document »Artform Strategies« lists these artforms within the area of Theatre and articulates ambitions for Circus, Street Arts and Carnival.

ACW received £31,481,000 in 2010 from the Welsh Assembly Government. Of this £219,414 was grant-aided to circus and street arts.

ARTS COUNCIL ENGLAND

For the period 2008-2011 Arts Council England has been following the plan »Great Art for Everyone«, with a focus on four main areas:

- Digital Opportunity
- Visual Arts
- Children and Young People
- London 2012

ARTS COUNCIL ENGLAND (ACE) has formal policies in place for Circus and Street Arts, the latter being described as Outdoor Performance. Within the artform departments, Cir-

cus sits within Theatre, and Street Arts within Combined Arts. ACE has a National Office and nine Regional Offices across the country. Given the geographical spread of offices, is not one single point of contact for each of these art forms within this system.

In 2010 ACE was grant-aided £448,751,000 by Central Government. Within the portfolio for this period eight circus Regularly Funded Organisations were grant-aided a combined total of £865,604, and fourteen street arts RFOs a combined total of £1,544,888. Through ACE's Grants for the Arts funding stream for project funding there were 33 awards for circus-related initiatives, totalling £895,608, and 40 awards for street arts related initiatives totalling £2,152,807. An additional £200,040 was awarded in development funds.

ARTS COUNCIL OF NORTHERN IRELAND

The Arts Council of Northern Ireland is currently operating under »Creative Connections«, a five-year plan covering 2007-2012. It has four »themes«:

- Art at the Heart - Promoting the Value of the Arts
- Strengthening the Arts
- Growing Audiences and Increasing Participation
- Improving Our Performance

THE ARTS COUNCIL has a basic policy in place for Circus and includes Street Arts within this policy.

The Arts Council's annual grant is from the Department of Culture, Arts and Leisure. In 2010/11 it offered £13.7 million across all funding programmes, of which a total of £317,438 was invested in Circus and Street Arts.



Lords of Strutt – ROI

THE ARTS COUNCIL OF IRELAND

The Arts Council of Ireland is currently operating under »Developing the Arts in Ireland: Arts Council strategic overview 2011-2013«, developing the arts by:

- 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

THE ARTS COUNCIL has in place policies for Street Arts and Circus, plus a dedicated team (Head of Department and Adviser) for each

artform. In 2010 The Department of Tourism, Culture and Sport allocated a total of €68,649,000 to the Arts Council, of which the Arts Council distributed €287,700 to Circus, and €694,588 to Street Arts and Spectacle/Pageant companies. Additional amounts were offered to festivals by both the Arts Council and Fáilte Ireland, a government-funded agency that provides support to develop Ireland as a destination. Fáilte Ireland's total expenditure through the festivals and events initiative in 2010 was €2,782,268 from the National Programme and €1,097,601 from the Regional Programme, totalling €3,803,069. A number of these festivals present street arts and circus work.



Gravity and Levity - England



Circus and street arts companies and artists currently working in the UK and ROI

THERE ARE TRADITIONAL tented and contemporary circus companies throughout the five countries within the UK and Republic of Ireland. England is credited with »inventing« circus in 1768 and tented touring circuses have flourished since this time, now primarily touring shows that include international performers. Contemporary circus began to develop in the 1970s' and can now be found indoors and outdoors, in commercial and social locations. It is estimated by the Circus Development Agency that in excess of 1,600 circus artists (traditional and contemporary) worked on a professional level in these countries in 2010.

Street arts, also known as street theatre or outdoor performance, also started to develop

in the 1970s'. Emerging companies are now often supported by leading festivals, through commissioning programmes. There are a number of street arts companies who have been in existence for more than 25 years. The National Association of Street Artists (NASA) lists a total of 73 street arts companies as members on their website. Street arts performers often have more than one show as part of their repertoire and may contact festivals and promoters directly, undertaking their own administration. There are also established agents for street arts performers.

A number of production companies work in outdoor performance, including Artichoke, a creative company whose aim is to work with



artists to create large-scale events that appeal to a wide audience base. This company presented »The Sultan's Elephant«, an outdoor performance piece created Royal de Luxe (France) in London, in 2009 to 310,000 audience members during three days.

SOME EXAMPLES:

UPSWING - ENGLAND

Upswing was founded in 2006 by circus artist Vicki Amedume. The company produces a mix of indoor touring productions, as well as bespoke and site-specific performances, making cross-artform circus that »challenges the stereotypes of what circus is, whom it is for, and its



Upswing - England

relevance to modern society«. Upswing's year-round activity also includes artist development training for new and mid-career circus artists, particularly those from Black Asian and Minority Ethnic and underprivileged backgrounds.

► WWW.UPSWING.ORG.UK

DESPERATE MEN - ENGLAND

Desperate Men are one of Britain's longest-established street arts companies. They produce original, company-devised, interactive shows and performances, community events and educational projects in a variety of settings, indoors and out. Their distinctive style is invariably comic, physical and visually striking. Desperate Men have been working in the UK and internationally since 1980, and have been based in Bristol for many years.

► WWW.DESPERATEMEN.COM

OCKHAM'S RAZOR - ENGLAND

Ockham's Razor are an aerial theatre company who combine circus and visual theatre and specialise in creating physical theatre on original pieces of aerial equipment, creating stories from the vulnerability, trust and reliance that exist between people in the air. The company was formed in 2004 when the members met while studying at Circomedia, Academy of Circus Arts and Physical Performance in Bristol. The company perform in theatres and festivals throughout the UK and in France, Belgium, Finland, Holland and Spain.

► WWW.OCKHAMSRAZOR.CO.UK

CITRUS ARTS - WALES

Citrus Arts are a new Welsh company producing performance work that sits between circus,



Ockham's Razor - England



Citrus Arts - Wales

dance and theatre, and were set up in 2008. After the success of their first national tour of »Wardrobe Diaries« Citrus Arts are creating two new shows for 2011/2012: »Fly on The Wall« and »Web«. They are continuing their workshop programme with collaborators and community participants of all ages and abilities.

► WWW.CITRUSARTS.SQUARESPACE.COM

FIDGET FEET AERIAL DANCE - REPUBLIC OF IRELAND

Fidget Feet are Ireland's foremost aerial dance theatre company, originally from Donegal. The company creates spectacular indoor aerial

dance, site-specific work for theatres or festivals, and outdoor contemporary circus suspended from cranes, trees, buildings and sets. Founded in 2000 by choreographer Chantal McCormick and musician Jym Daly, Fidget Feet combine aerial skills with contemporary circus, creating theatre fused with aerial dance, music and video art.

► WWW.FIDGETFEET.COM

THE WEBSITE WWW.CIRCUSARTS.ORG.UK has a listing of UK & ROI circus artists.

THE WEBSITE WWW.XTRAX.ORG has a listing of UK & ROI street artists.

TESTIMONIAL

Bev Adams

Performer/Committee Member – National Association of Street Arts



What are the most important challenges for street arts in England?

»A shrinking market for the distribution of smaller scale work. Major festivals often focus their spend on large-scale, international acts. In the mid to late 90s' the street arts touring circuit was extensive, including just about every town in the UK funded by Local Authorities. In today's climate of austerity, many local authorities, if they have the budget to do anything at all, now also just book large scale spectacles rather than taking the time programming work of varied sizes and scales. Also the UK street arts sector, despite some significant wins in the recent Arts Council funding announcements are still impoverished. Most companies do not have enough time to really develop their artform away from the pressures of touring and earning from the work.«



TESTIMONIAL

Billy Alwen

Director – Cirque Bijou

What are the most important challenges for circus in England?

»The challenge for UK circus is to match the skill levels of artists from around the world and combine it with a unique theatrical presentation to make work that can stand out as uniquely British. UK street theatre already creates performances with a unique style, a strong sense of humour and a sense of the absurd, and this uniqueness needs to be developed in the circus sector so that it stands apart from work from other countries, opening up opportunities for us to tour more of our work internationally. The other challenge is to create outdoor work of greater scale. This requires dedicated creation spaces and continuing investment in UK festivals of sufficient size to invest in and present the work, as well as collaboration with European partners.«



Festivals programming circus and street arts

THERE ARE NUMBER of multi-disciplinary festivals in the UK and ROI that present street arts, whose programmes may also include circus. Some festivals, such as Stockton International Riverside Festival and the Bristol Do, focus solely on programming street arts work.

Despite there being an interest from promoters and artists in developing a dedicated international level circus festival (independent research funded by Arts Council England was carried out into this in 2005) an annual festival of this type does not yet exist. There are however three dedicated circus events: Roundhouse's CircusFest (biennial); Showzam!, a festival of circus, magic and new variety in Blackpool; and Zircus Plus, a new annual outdoor festival in Barrow.

SOME EXAMPLES:

WINCHESTER HAT FAIR - ENGLAND

Taking place in Winchester on the first week-end of every year, Hat Fair presents innovative and beautiful outdoor performances, exciting, unique and highly skilled small-scale shows and an engaging programme of community arts and education, woven into the heart of the beauti-

ful city of Winchester. The festival is involved in commissioning street arts work and is the longest running street theatre festival in England.

► WWW.HATFAIR.CO.UK

WATCH THIS SPACE FESTIVAL - ENGLAND

Watch This Space is the National Theatre's annual summer festival of outdoor theatre, circus, dance, acrobatics, comedy, storytelling and film. The festival spans twelve weeks and has two strands: a free outdoor programme, and a smaller ticketed programme, Square², for larger-scale outdoor shows. UK and international work is programmed.

► WWW.NATIONALTHEATRE.ORG.UK/WTS

THE FESTIVAL OF FOOLS - NORTHERN IRELAND

Set up by Belfast Community Circus, The Festival of Fools is a street arts festival that has proven to be one of the fastest growing new festivals, attracting 40,000 audience members to Belfast each year. Now in its 8th year, International Festival of Fools is a free festival presenting the very best of street theatre and clowning from around the world.

► WWW.FOOLSFESTIVAL.COM



MERCHANT CITY FESTIVAL - SCOTLAND

The Merchant City Festival presents some of the best of Scottish art and entertainment with a programme of street arts and other art-forms, and at the same time showcases the unique cultural hub that is the Merchant City. The Festival takes place in July in various venues and outdoor spaces throughout the area. Estimated audiences in 2010 were around 70,000.

► WWW.MERCHANTCITYFESTIVAL.COM

WATERFORD SPRAOI - REPUBLIC OF IRELAND

Spraoui is a professional festival and street arts organisation based in Waterford City, Ireland. The company produces the annual international street Spraoi Festival, offering national and international street art and world music on the streets, squares and parks of Ireland's oldest city. In addition Spraoi presents the Spraoi Parade, now one of the largest outdoor events of its kind in Ireland, which features hundreds

of costumed performers, as well as large scale custom built floats. Spraoi also devise and produce high quality spectacle and events for other festivals and events.

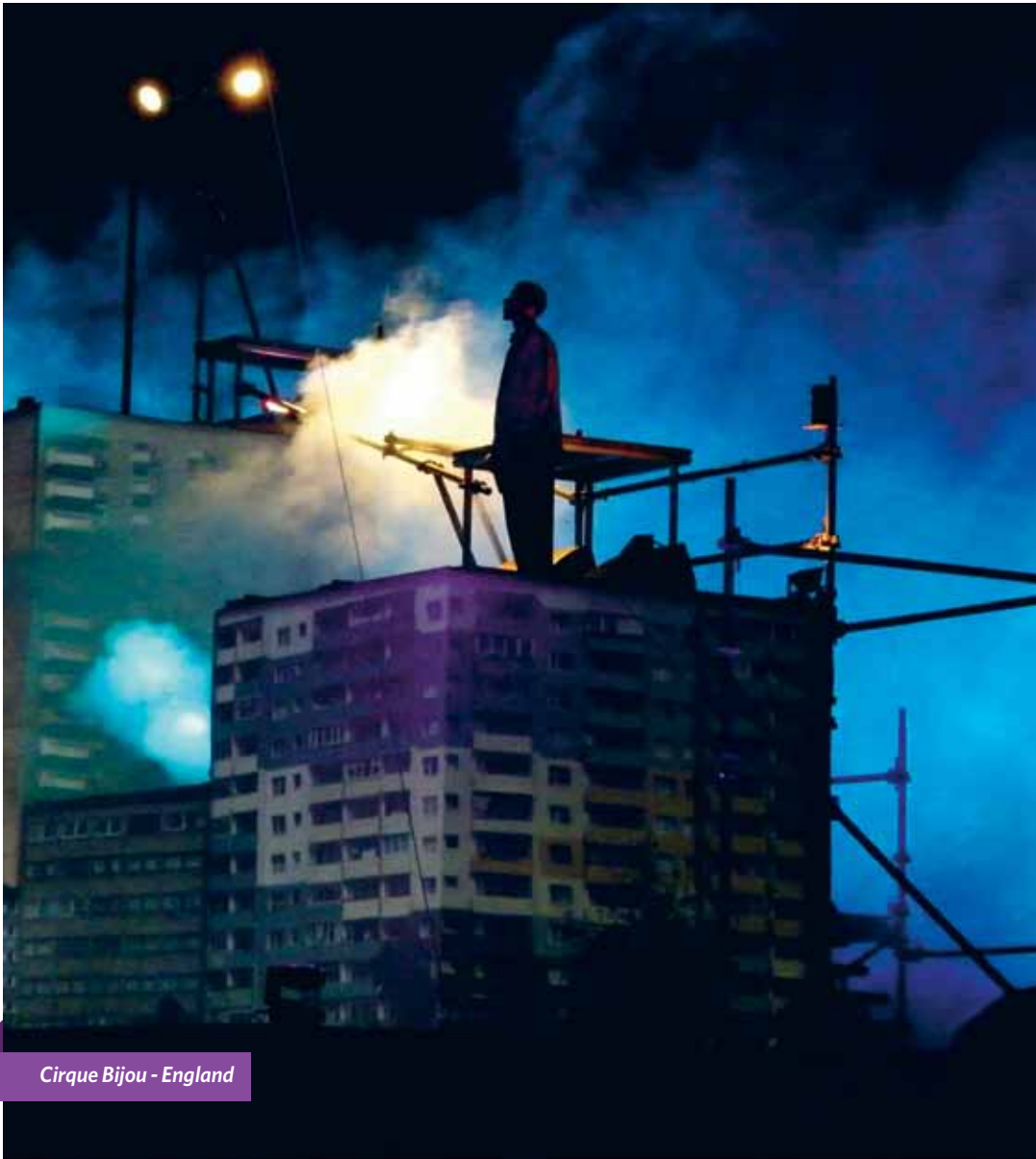
► WWW.SPRAOI.COM

ST. PATRICK'S FESTIVAL - REPUBLIC OF IRELAND

St. Patrick's Festival in Dublin is the largest festival of outdoor arts in Ireland. Linked to the National Holiday, over a four-day period in excess of 750,000 audience members view performances in the Capital and in other locations in the Republic of Ireland. In 2011 street arts activity included ten new commissions. In addition, the two main performances are televised on RTE (the main television network) as live broadcasts, plus a »highlights of the festival« television programme is produced each year. Viewing figures for televised performances in 2011 were in excess of 900,000. The Festival is a member of the Meridians Network.

► WWW.STPATRICKSFESTIVAL.IE





Cirque Bijou - England



Venues programming related work

A NUMBER OF theatre and arts centres exist in the UK and ROI and many programme circus-based work, primarily from international companies due to the low number of national circus companies creating work for venues. The Circus Development Agency's website lists details of riggable venues in the UK.

SOME EXAMPLES:

JACKSONS LANE - ENGLAND

Jacksons Lane is a multi-arts venue in Highgate, North London. Housed in a striking red-brick Gothic church conversion, the building is home to a 160 capacity theatre, a large-scale dance and rehearsal studio, and four other multi-purpose spaces. Lately the venue has undertaken much work producing and promoting contemporary circus and supports some twenty circus companies a year. Jackson's Lane is part of City Circ - London's venue network for theatre and contemporary circus, which was initiated by Crying Out Loud.

► WWW.JACKSONSLANE.ORG.UK

FARNHAM MALTINGS - ENGLAND

The Farnham Maltings is a venue in the South of England that programmes circus alongside other work, and currently supports the contemporary circus company Ockham's Razor as an Associate. In July 2010 the venue started a big-top festival, Theatre Meadows, organised, programmed and run entirely by young adults.

► WWW.FARNHAMMALTINGS.COM

LIGHTHOUSE - ENGLAND

In 2010 Lighthouse, Poole's Centre for the Arts produced Carte Blanche, a European project that brought a season of French and British circus arts to the venue and scheduled a meeting of the Cross Channel Circus Alliance. The venue programmes a range of performance work.

► WWW.LIGHTHOUSEPOOLE.CO.UK

WALES MILLENNIUM CENTRE - WALES

Opened in Cardiff in 2004 the Wales Millennium Centre (WMC) is a large, international venue with a main theatre that seats 1,900 and a studio that takes 250. The WMC has



recently programmed several large circus companies in its main theatre, and has supported new work from the Welsh company Citrus Arts through its Incubator scheme.

► WWW.WMC.ORG.UK

EDINBURGH FESTIVAL FRINGE - SCOTLAND

The Edinburgh Festival Fringe is the largest arts festival in the world and takes place every August for three weeks in Scotland's capital

city. The Fringe offers companies the opportunity to present work in a variety of venues (everything from formal theatres to public toilets) spread over the city. There is no programming criteria to be included in the Fringe as the performances are »self-promoted«, so the Fringe enables work of a variety of sizes, from established to emerging companies, to be presented to the public. A range of street arts and circus work is offered each year.

► WWW.EDFRINGE.COM



Iron-Oxide Ltd and
Edinburgh Mela - Scotland

TESTIMONIAL

Colm Lowney

Artistic Director – Bui Bolg Street Arts Company



What are the most important challenges for circus and street art in the Republic of Ireland?

»The most important thing anyone can do is to create an expectation and desire to see good street arts as a matter of course for events. The work needs to be affordable and artists should keep seeing other people's shows. For Bui Bolg we engage with enough of a crowd for it to be worth festivals' while to book us. Work created needs to make people happy and change their day – it should rival sport in the affections of men. We need to break the link between street performing and busking and begging and acknowledge street arts as the hardest game in the book. Those entering the profession should realise you should never bore, hassle or insult a voluntary audience.«



TESTIMONIAL

Frank Wilson

*Director – Stockton International
Riverside Festival and Event International*

What do you see as your most important task in street arts in England?

»We need to be clear that arts events that take part in the public realm are part of the future. Street arts are superbly placed to engage with digital and information technology and a young public which is hungry to experience and capture (literally, on their hand-held devices) cultural experiences that are immediately accessible. People with a festival context like me need to advocate, encourage, broker new partnerships and help open an international perspective and international markets.«



Tented circuses

THERE ARE APPROXIMATELY twenty-eight traditional, tented circuses operating on tour in the UK and ROI. These include circuses presenting animals (domestic and exotic) and human-only performances, in traditional and contemporary styles. In addition there are two historical circus buildings that offer traditional style circus performances: The Blackpool Tower Circus and The Hippodrome Circus, Great Yarmouth. The traditional touring circuses range in size from 400 seat tents to larger operations with in excess of 1,000 seats. A larger show might be seen by more than 250,000 people each year and will tour for at least 40 weeks. The touring season runs approximately from March to November; longer in ROI. Traditional circuses usually tour with a different repertoire of artists each year, often primarily employing a series of international artists. Some, such as Duffy's Circus, may have family members as the mainstay of the show each year, augmented by contracted artists. Due to the touring nature, circuses in some locations will offer the only live performance audience members see per annum. Traditional circuses successfully attract multi-generational audiences.

SOME EXAMPLES:

ZIPPOS CIRCUS - ENGLAND

Zippos Circus is one of the UK's largest travelling circuses and has been touring England for the past 25 years. Owned by proprietor Martin Burton, the circus has now established a touring pattern that sees it located in and around the London area for much of the season, with touring also to Somerset and Wiltshire, Essex, the Midlands, the North of England and Scotland. In 2011 Zippo's Circus presented two circuses on tour at the same time. Since 1993 Zippos has run The Academy of Circus Arts, the first professional circus training school in the UK to offer a vocational training course.

► WWW.ZIPPOSCIRCUS.CO.UK

GIFFORDS CIRCUS - ENGLAND

Toti and Nell Gifford started Giffords Circus in 2000. Their vision was of a miniature village green circus - packed, rowdy, glamorous - with birds and horses and motorbikes bursting from a fluttering white tent. Since 2000 the company's painted wagons have toured the rural South West, moving every week, and have



Norman Barrett MBE – England

entertained over 250,000 people. Due to their compact size they have an ability to source sites for tented circus performance that many other shows are unable to play, such as village greens in smaller locations.

► WWW.GIFFORDSCIRCUS.COM

FOSSETT'S CIRCUS - REPUBLIC OF IRELAND

Fossett's Circus has toured continuously since 1888 and is known as Ireland's National Circus. The tented traditional show is presently presented as a human circus, and tours throughout Northern and the Republic of Ireland. For the last four years the company has also presented a Christmas circus. The show includes family members and international performers, and the circus is known for its high production values. Fossett's Circus tours to circus sites,

shopping centres and festivals. It was one of the first circuses to be funded by the Arts Council of Ireland.

► WWW.FOSSETTSCIRCUS.COM

NOFIT STATE CIRCUS - WALES

NoFit State Circus produce professional touring productions alongside a wide range of community, training and education projects. The company was founded in 1986 by a group of friends, and has since grown to produce high quality international-level work ranging from tented productions to site-specific events to theatre shows, often on a mid- to large-scale. NoFit State Circus are also a leading training agency for adults and children, and offer professional development initiatives for circus graduates. They are based in Cardiff and tour nationally and internationally.

► WWW.NOFITSTATE.ORG



Circomedia - England



Education

THERE ARE AN increasing number of routes available for those who want to undertake accredited training in circus or street arts in the UK. Many artists, especially those in street arts, are self-trained or trained informally. The training programmes and spaces that do exist offer direct training to artists and also assist other individuals by offering advice, rental of space and access to performances of student work.

PROFESSIONAL LEVEL TRAINING

CIRCUS SPACE - ENGLAND

Based in London, Circus Space was founded in 1989, runs a Foundation Degree (two years), a BA Hons Degree (one year after the Foundation Degree), a Post Graduate Certificate (one year) and a range of non-vocational workshops and courses.

► WWW.THECIRCUSSPACE.CO.UK

CIRCOMEDIA - ENGLAND

Based in Bristol, Circomedia was founded in 1994, and offers a two-year Foundation Degree. From September 2011 it will also be running a three-month introductory course. The school is divided between two locations in Bristol, one of which is a historical church.

► WWW.CIRCOMEDIA.COM

THE ACADEMY OF CIRCUS ARTS - ENGLAND

The Academy of Circus Arts was founded in 1993 by the director of Zippos Circus. The Academy is different from all other UK circus training schools in that the circus tent is the classroom, the training ground and the performance area. The Academy tours England during the summer and students perform to the public each week.

► WWW.ZIPPOSCIRCUS.CO.UK

DIPLOMA PHYSICAL THEATRE PRACTICE - SCOTLAND

Accredited by the Adam Smith College and based in Glasgow, Physical Theatre Practice is a new one-year diploma that introduces students to the various techniques and applications of physical theatre.

► WWW.ADAMSMITHCOLLEGE.AC.UK

UNIVERSITY OF WINCHESTER - ENGLAND

The University of Winchester runs a three-year BA (Hons) programme, Street Arts at Winchester. The course is practice-led, with students developing work for performance at Winchester Hat Fair and other European festivals.

► WWW.WINCHESTER.AC.UK



GREENTOP CIRCUS - ENGLAND

Greentop is the circus school for the North of England, an arts education charity using circus skills to enhance lives and promote positive change. It runs the principal circus centre in the north, education programmes for artists, youth and adults, artist support, and promotes the development of circus arts.

► WWW.GREENTOP.ORG

ADULT CLASSES, MASTERCLASSES AND RESIDENCIES

MOST OF THE main circus schools also run short masterclasses and adult, evening classes, and there are many more centres offering circus training on a casual basis. There are fewer specific courses relating to street arts, though one major recent addition is the Mintfest International Summer School for Street Arts, a week-long residency during which students work with a professional artist on a show that is then performed as part of the outdoor festival.

YOUTH CIRCUS

Circus Space and Circomedia both run youth circus programmes (the London Youth Circus and City Circus), and there are four other regularly funded organisations delivering training in the youth sector: Albert and Friends Instant Circus (England), Greentop Circus (England), NoFit State Circus (Wales), and Belfast Community Circus (Northern Ireland). Airbourne, a mapping document commissioned by Arts Council England and produced by an inde-

pendent researcher in 2007, noted that from the groups that responded, at least 5,000 young people were attending regular youth circus groups and in excess of 50,000 young people engage in circus activity through outreach programmes in their schools, youth clubs or community settings.

SOME EXAMPLES:

BELFAST COMMUNITY CIRCUS - NORTHERN IRELAND

Since 1985 Belfast Community Circus, resident in purpose-built premises, has acted as a vehicle for teaching children and young people in some of the most needy communities in Northern Ireland, and as a training school for professional teachers and circus artists. The school's cross-community Youth Circus provides training and performance opportunities for young people aged 8-18 irrespective of their backgrounds.

► WWW.BELFASTCIRCUS.ORG

ALBERT AND FRIENDS INSTANT CIRCUS - ENGLAND

Albert & Friends Instant Circus (A&FIC) has an extensive training programme offering ground and aerial skills, music, movement, mime and drama. A&FIC also organises the London International Youth Circus Festival, a biennial event that brings youth circuses from around the world to London for public performances and cultural exchange.

► WWW.ALBERTANDFRIENDSINSTANTCIRCUS.CO.UK

TESTIMONIAL

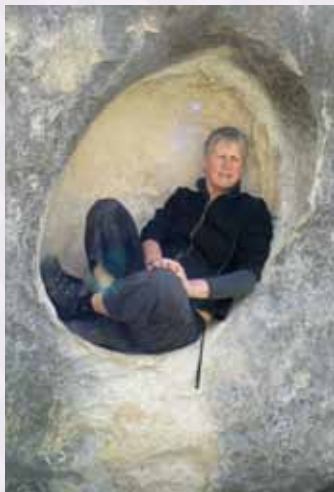
Jaine Lumsden

Development Officer – Creative Scotland



What are the most important challenges for circus and street art in Scotland?

»There has been rapid development in both circus and street arts in Scotland in recent years and we have some excellent practitioners and an organisation dedicated to taking a strategic overview of the sectors, Articulation. However, the sectors still have many challenges, specifically around the development of a sustainable infrastructure and support for the relatively small numbers of people driving this forward. Crucially we also need policy makers, potential investors and the creative sector in general to recognise street arts and circus as legitimate artforms with artistic integrity.«



TESTIMONIAL

Chloë Dear

Creative Producer - Iron-Oxide / Convenor of Articulation

What are the most important challenges for circus and street arts in Scotland?

»Circus and street arts are young sectors in Scotland and as such have multiple needs to support their development. To establish a solid foundation on which to build sustainably requires a lot of work and there are few resources available for this. There are a handful of established professionals and significant numbers of emerging practitioners but a dearth of artists in the middle ground.«



Creation supporting centres

THE UK DOES not currently have any creation centres dedicated wholly to funded residencies for circus or street artists, but there are venues and training spaces that offer residencies on a project-by-project basis.

SOME EXAMPLES:

BRISTOL VENUES - ENGLAND

Theatre Bristol, a support organisation that works to develop the city's theatre-makers and audiences, works with a range of venues in Bristol, England. A number of creation spaces exist in this location including: The Old Firestation venue called The Island, a flagship project set-up and run by the Artspace Lifespace cooperative which for three years was occupied by the Invisible Circus; the Paintworks complex which includes a new small scale rehearsal space and will soon open a new larger space which is being developed on the EU creation centre model; The Tobacco Factory Brewery Space which has rigging for slack rope and Chinese pole and is working with Jacksons Lane in London to offer opportunities

for artists in the UK; The Albany Centre, an old Methodist Hall used by circus artists for individual and troupe skill training and classes; and Circomedia's St Paul's Church, a large-scale riggable space also used by a range of artists outside of the school's term-time.

▶ WWW.ALBANYCENTRE.ORG

▶ WWW.THEISLANDBRISTOL.COM

▶ WWW.PAINTWORKSBRISTOL.CO.UK

▶ WWW.THEATREBRISTOL.NET

THE BRIGGAIT - SCOTLAND

In July 2010 the Briggait (a former fish market) reopened as a cultural hub with offices and studios for over 80 visual artists and creative organisations. At the centre of the building is a high covered plaza that can accommodate a free-standing aerial rig, and the Briggait is both a home to the company Aerial Edge, who run classes and courses, and a venue for circus creation and performance.

▶ WWW.THEBRIGGAI.ORG.UK

THE HANGAR - ENGLAND

The Hangar is a large warehouse in South London that serves as the home of AirCRAFT Circus,



as a rehearsal space, and as a facility for circus training in London. It is one of a small number of buildings to have the space and rigging facilities to accommodate the development of complex, large-scale circus work.

► WWW.HANGARARTSTRUST.ORG

WOOKEY HOLE - ENGLAND

Gerry Cottle, a well-known name in traditional circus, has developed a circus creation centre and a youth circus school in Somerset at Wookey Hole, a village at the mouth of the Wookey Hole Caves complex. The complex includes four riggable spaces plus a fully functioning theatre with raked seating, accommodation for artists and a new hotel. Wookey Hole

has offered residencies to Circus Futures and Jeunes Talents Cirque Europe.

► WWW.WOOKEY.CO.UK

CORK CIRCUS CENTRE - IRELAND

The Republic of Ireland's first circus space, Cork Circus Centre was set up in the city's Old Courthouse to provide a training and creation space for performers all over the country as well as international professionals. It will soon move to a new location, and be titled Circus Square. The project is run by a collective of artists. In addition, also in Cork the Firkin Crane offers residency opportunities for circus and street theatre artists.

► WWW.CORKCIRCUS.NET

► WWW.FIRKINCRANE.IE



The Briggait - Scotland



Advocacy agencies

CIRCUS DEVELOPMENT AGENCY - UK

The Circus Development Agency is the UK's national advocacy organisation for circus, and aims to raise the profile of circus as a cultural activity; to ensure that circus is a viable industry offering secure and worthwhile employment; to promote training and sharing of skills; and to provide a forum between the different facets of the industry. The CDA (formerly the Circus Arts Forum) has represented both traditional and contemporary circus since 1999 and operates as a one-stop-shop for information relating to training, shows touring, job vacancies, equipment and knowledge of UK networks.

► WWW.CIRCUSARTS.ORG.UK

THE ASSOCIATION OF CIRCUS PROPRIETORS OF GREAT BRITAIN - UK

The Association of Circus Proprietors of Great Britain is the professional trade organisation for the circus industry in the UK. The members are the proprietors and directors of leading touring, building-based and tented circuses. The ACP works closely with the UK Government on issues such as the licensing of circus sites, VAT and work permits.

► WWW.CIRCUS-UK.CO.UK

NASA - UK

The National Association of Street Artists (NASA) is an independent UK network of creative practitioners making work for the outdoors. NASA aims to support and develop the professional practice of UK-based street artists by: engaging in strategy and policy discussions; advocating for the sector and networking with key organisations; providing information sharing, discussion forums and peer support; undertaking research and delivering developmental projects.

► WWW.NASAUK.ORG

ISAN - UK

The Independent Street Arts Network (ISAN) was formed in the late 1990s by a group of producers, presenters, promoters and artists working in outdoor arts from the UK and Ireland. ISAN today develops the outdoor arts sector through networking, lobbying, information-sharing, training, research, and advocacy support and advice for its members.

► WWW.ISANUK.ORG

SSCAN - SCOTLAND

The Scottish Street and Circus Arts Network (SSCAN) is an informal network of profession-



Walk the Plank - England



*Albert and Friends
Instant Circus - England*

als working primarily in the street and circus arts and physical performance sectors including artists, performers, producers, technicians and promoters. It offers an internet forum for people working in the fields of street arts, physical theatre and circus in Scotland as well as being a key source of information about new professional and voluntary opportunities.

► WWW.CONFLUX.CO.UK

ISACS - REPUBLIC OF IRELAND

Irish Street Arts, Circus and Spectacle Network (ISACS) is a newly created network for Irish artists working in these artforms. It aims to provide information to those working in and with performers in Ireland and to create an open network of artists and promoters, offering information through a national Network

website. In 2011 the organisation will be running a series of circus-related training initiatives.

► [EMAIL: IRISHARTSNETWORK@GMAIL.COM](mailto:IRISHARTSNETWORK@GMAIL.COM)

IN ADDITION:

XTRAX

XTRAX is an independent organisation working to assist the development of UK street arts. It provides sector information and advice for promoters and artists, and offers networking, training events and debates for professionals throughout the year. XTRAX supports innovative outdoor work of the highest quality, running projects, festivals and showcases designed to develop and promote inspirational outdoor performance from UK and international artists.

► WWW.XTRAX.ORG

TESTIMONIAL

Martin Burton

Proprietor of Zippos Circus and Founder of the Academy of Circus Arts



What are the most important challenges for circus in England?

»For tented touring circus the licensing of grounds continues to present a real barrier as does lack of provision of good sites to reputable circuses by local authorities in the UK. In addition the levy of VAT at 20% presents an every day challenge to successful touring.«

What do you see as your most important task for circus in England?

»To produce top quality circus and thus bring top quality family entertainment at affordable prices to families in the UK who cannot afford other family activities/holidays/days out in these tough economic times.«



TESTIMONIAL

Ali Williams

Creative Director - NoFit State Circus

What are the most important challenges for circus in Wales?

»First we must praise the Arts Council in Wales for having a progressive approach to funding circus in Wales. Recently they have been very supportive of NFSC and have also funded a wide array of development and touring projects for many Welsh based professional artists. As there is still no policy for circus in Wales it is surprising that so many emerging artists and companies have received support. One or two companies have managed to move past the R&D phase and tour the work that is produced. Younger companies can struggle to work through the process to the point where they are ready to engage with public performance and projects often flounder after the initial R&D phase. Partly this is due to the lack of opportunities in Wales to present the developed pieces. The opportunities to present circus in Wales are limited due to low and widely spread populations.«



Luxe - Republic of Ireland



Research

FORMAL STUDIES INTO street arts and circus have been undertaken by independent researchers, advocacy agencies and funding bodies.

CIRCUS AND STREET ARTS: AUDIENCES

DCMS - 2011

The Department for Culture Media and Sport (DCMS) in England undertakes an annual survey, titled »Taking Part: The National Survey of Culture, Leisure and Sport«. The survey covers both adults and children in England and collects a wide range of data about engagement and non-engagement in culture, leisure and sport. The latest study covers the period January to December 2010 and was published in March 2011. The total sample size for this period is 11,417 adults and children. In the Attendance and Participation sections the report asks specific questions relating to Street Arts, which they define as »art in everyday surroundings like parks, streets, shopping centres«, and Circus, which they define as »not animals« (despite the fact that presenting animal circuses is legal in the UK).

► WWW.CULTURE.GOV.UK/IMAGES/RESEARCH/TAKING_PART_Y6_Q3_JAN-DEC10.PDF

ARTS IN WALES - 2010

In 2010 Arts Council Wales released Arts in Wales 2010, a national survey of attitudes, attendance and participation conducted by TNS Research International. A total of 37% of the survey's respondents attended street arts or carnival once a year or more, 11% 2-3 times a year or more; for circus the figures were 9% and 1%. Of the 16 artforms surveyed, street arts and carnival returned the highest percentage for audiences seeing performances in their local neighbourhood (47%). Circus meanwhile returned the highest percentage for audiences in the 16-34 age bracket (51%), and for the DE (unskilled working class) socio-economic group (40%).

► WWW.ARTSWALES.ORG.UK/WHAT-WE-DO/.../ARTSINWALES-2010

THE ARTS COUNCIL OF IRELAND / AN CHOMHAIRLE EALAÍON - 2006

In 2006 the Arts Council published the findings of a survey titled »The Public and the Arts«. This offered an analysis of a national survey of 1,210 people, which was undertaken at 100 points around Ireland between late-June and early-August 2006. The sample was structured to obtain the views of a representative sample of the Irish population. This showed that in the previous 12 months 19% of



those surveyed had attended Open-air Street Theatre/Spectacle and 13% had attended a Circus performance.

► WWW.ARTSCOUNCIL.IE

CIRCUS AND STREET ARTS: ARTISTS

SSCAN CENSUS – SCOTLAND

The Scottish Street and Circus Artists Network undertook a census covering December 2008 – March 2009. A total of 82 questionnaires were returned, with 54% of respondents identifying themselves as working in street arts, versus 52% in circus (respondents could choose more than one artform). A total of 59% of respondents identified themselves as performers, 33% as trainers, and 32% as directors. A total of 9% of respondents had worked in the industry for 15 years or more, 17% for 10–15 years, 20% for 5–10 years, and 13% had been working in the industry for 4 years or less. A total of 46% had received training in their artform.

CIRCUS MAPPING – ENGLAND

Undertaken by an independent researcher with funding from Arts Council England, the Circus Mapping Research was published in 2010. An online survey sent to circus practitioners returned 193 respondents, of whom 81% had presented work in Europe and 65% in the Rest of the World. Work was presented in a variety of contexts, including open-air venues (68%), theatres (62%) and tents (48%). A total of 50% of respondents identified themselves as solely producing work within contemporary circus, 10% within traditional circus and 40% within either or both. Just under half

(45%) had worked in the circus industry for more than 10 years, whilst 15% had joined the industry in the last two years. A total of 27% of artists had not received training in their primary discipline. Of those who had received training 57% had trained in England.

STREET ARTS, CIRCUS AND SPECTACLE MAPPING – REPUBLIC OF IRELAND

In 2010 the Adviser to the Arts Council in the Republic of Ireland, undertook a piece of research into Street Arts, Circus and Spectacle (the Arts Council's term for Carnival) which is due to be published in 2011. The research offered bespoke questionnaires for circus artists, promoters (festivals and venues), and local authorities. A total of 167 respondents completed the survey. Of the 123 artists, 36% of respondents had been working for more than ten years, with 17% being new entrants to the industry. A total of 21% had trained in the Republic of Ireland, 26% in England, 23% in the rest of Europe, 8% in the rest of the world, and a total of 37% had not received any formal training.

► WWW.ARTSCOUNCIL.IE

MAPPING OUTDOOR ARTS TRAINING AND PROFESSIONAL DEVELOPMENT – UK AND IRELAND

The Mapping Outdoor Arts Training and Professional Development document was commissioned by Arts Council England, undertaken by ISAN in partnership with the Central School of Speech and Drama, and published July 2010. In an electronic survey answered primarily by artists but also by producers, managers and educators, the majority of respondents (67%) had undertaken some pro-



Bui Bolg – Republic of Ireland

fessional development in the past three years, with 57% spending, on average, less than £250 per year on their development.

► WWW.ISANUK.ORG

WESTERN WEDGE OUTDOOR PERFORMANCE MAPPING 2010 – UK

The Western Wedge Street Arts Development Project is a programme to inspire Black, Asian and Minority Ethnic (BAME) artists, producers and arts organisations from west London

to develop skills in narrative street arts, and to create performances to be shown at national and international events. Undertaken in 2010 by an independent researcher with funding from Arts Council England, the WW Research sought to determine entry routes into outdoor performance in the UK, and barriers affecting potential performers, as part of a wider piece of work. The research also gathered information about touring patterns, audiences and funding obtained, and created a national mentors data-



Case studies of five local artistic projects

ZEPA NETWORK - UK

The ZEPA network (European Zone of Artistic Projects) aims to develop street theatre throughout the European region covering Southern England (Brighton, Southampton, Norfolk and Hampshire) and Northern France (Pas-de-Calais, Picardie, Normandy and Brittany). Supported by the European Commission's Interreg IVA France (Channel) England programme, its objective is to share resources, skills and experiences to jointly develop cross-border activities and projects from 2008 to 2012. NoFit State Circus are an Associated Performance Company. The project includes a range of elements including a new festival titled »Out Theatre« in Great Yarmouth, commissions, performances and training opportunities for artists.

The partners in the UK are: Zap Arts/ Brighton; Brighton Dome & Festival / Brighton; Hat Fair / Winchester; Southampton City Council with the Nuffield Theatre/ Southampton, SeaChange Arts / Great Yarmouth.

The partners in France are: L'Atelier 231 - National Street-Arts Creation Centre / Sotte-

ville-lès-Rouen, Le Hangar - Street-Arts Centre / Amiens, Culture Commune - National Centre in the mining Pas-de-Calais region / Loos-en-Gohelle, Le Fourneau - National Street-Arts Creation Centre / Brest.

► WWW.ZEPA9.EU/-ACTUALITES-.HTML

ARTICULATION - SCOTLAND

Articulation was created to provide a cohesive voice for the physical performance (namely circus, street art and physical theatre) sector that is undergoing a period of significant growth in Scotland. The organisation has a specific focus on supporting 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, in health and safety and in teaching standards. Two current priorities are: developing the business plan and entry strategy for the physical performance (mainly circus) activities at the planned National Centre for Dance, Circus, Physical Theatre and Live Art at the



Desperate Men - England



Frenetic Engineering - England

Briggait, Glasgow; and supporting the development of social / community / youth circus in Scotland.

► WWW.ARTICULATION-ARTS.ORG

WITHOUT WALLS - UK

Without Walls is a consortium of eight of the UK's most strategically significant outdoor arts festivals. By working together in the pursuit of a set of common goals, over the last two years the Without Walls festivals have been breaking new ground in the development and creation of outdoor arts in the UK. The consortium was established in 2007 when there were limited opportunities for artists and promoters to work in a collaborative manner, and over the last four years has developed, commissioned and toured 39 new works and presented over 700 free shows through touring. These performances have been seen by over 1.4 million people at the member festivals.

► WWW.WITHOUTWALLS.UK.COM

DESPERATE MEN AND CIRQUE BIJOU'S QUEST - ENGLAND

Quest is the main focus for Cultural Olympiad activity in the South West of England - a project that aims to create a series of physical, virtual and street arts performance journeys that will connect the region in the lead-up to the London 2012 Olympic and Paralympic sailing events in Weymouth and Portland (and beyond). The central performance journey in 2012 will be led by Cirque Bijou and Desperate Men, and will be an inspiring voyage through landscapes and communities to connect people, places, arts, sports and culture across the South West. The project also incorporates The

Quest Challenge - »What is your Quest?« - an umbrella programme aimed at individuals and communities with a simple central idea. At its core it asks, »What are you going to do over the next three years that will make a difference to you personally, or to your community/organisation?«

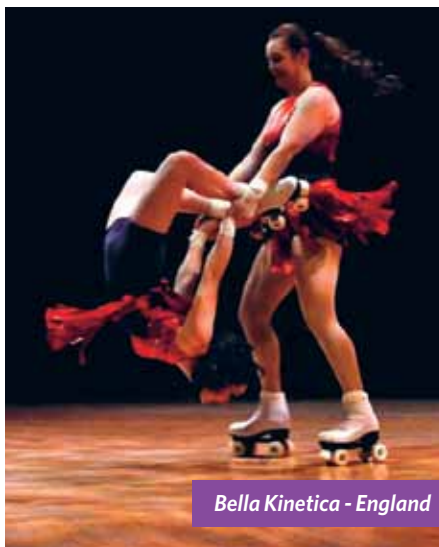
► WWW.CIRQUEBIJOU.CO.UK

► WWW.DESPERATEMEN.COM

THE CROSS CHANNEL CIRCUS ALLIANCE - ENGLAND

The Cross Channel Circus Alliance was started as a network of venues and producers in England and France, with two initial members: La Brèche in Normandy, France; and Crying Out Loud, Lighthouse and Activate in England.

In February 2010 the Alliance organised a



Bella Kinetica - England



The Quest - England

meeting/gathering of circus professionals at La Brèche in Cherbourg with the aim of fostering relationships and exchange between producers from either country. The English group were impressed at the level of subsidy and the sophistication of the French infrastructure; the French group were amazed at the English's entrepreneurial approach. A strand of UK circus work, Cross Spring, was also performed as part of La Brèche's larger Spring festival.

Another meeting of the Alliance was organised in October 2010 at Lighthouse, Poole as part of Carte Blanche, a season of UK and French circus work. At this second meeting there was discussion of the need for a consortium of venues that could share the cost of importing work for regional touring, and as it develops the Circus Alliance project will be extending to venues in Upper and Lower Normandy and the South West of England.

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Subtopia (Sweden) www.subtopia.se

Circus Development Agency (UK) www.circusarts.org.uk

MiramirO (Belgium) www.miramiro.be

Finnish Circus Information Centre (Finland) www.sirkusinfo.fi

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CASCAS - EXPERIMENT DIVERSITY WITH THE STREET ARTS AND CIRCUS

CASCAS is a European project led by four partners, each of whom provide information and advice on the circus and street arts at a national level. By offering facilitated tours of the context within each of the four countries, CASCAS will encourage the exchange of ideas and expertise across Europe.

This brochure provides information to those who wish to work in or with circus and street arts professionals within each of the four partners countries, to facilitate reciprocal exchange of information with the aim of developing additional partnerships across Europe. It provides an overview of the cultural policy, infrastructure and local context of circus and street arts in UK and ROI.

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