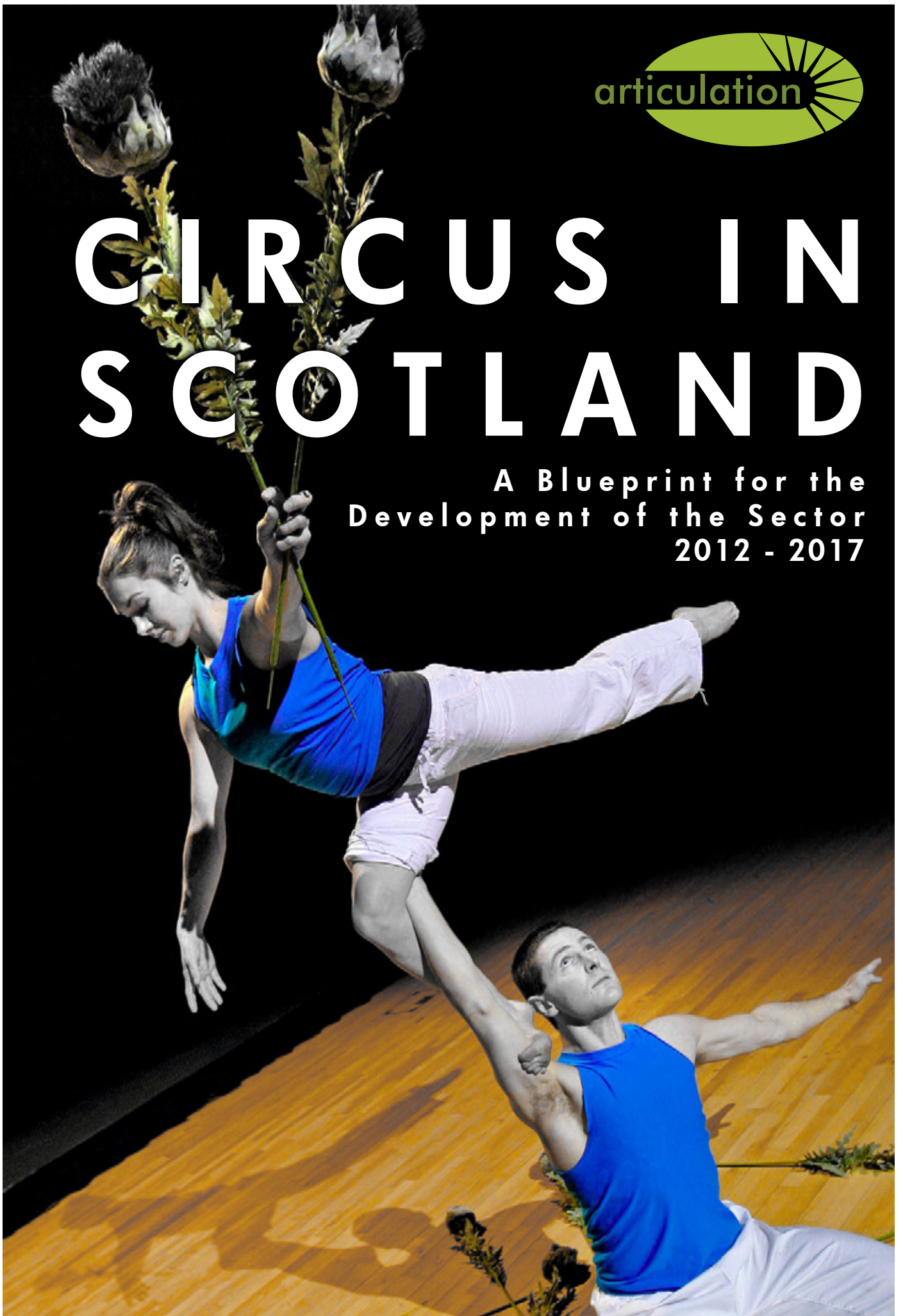




CIRCUS IN SCOTLAND

A Blueprint for the
Development of the Sector
2012 - 2017



CIRCUS IN SCOTLAND

A Blueprint for the Development of the Sector 2012 - 2017

Prepared by Articulation
February 2012

Contents

1	Introduction	3
2	Development of Circus in Scotland	4
3	Circus Activity in Scotland	6
3.1	Sustainable Livelihoods	6
3.2	Creation and Presentation	6
3.3	Circus Training and Development	9
3.4	Access and Participation	11
3.5	Resources and Infrastructure	14
3.6	Recognition of Circus as a Legitimate Artform	17
3.7	The International Context	18
3.8	London 2012 and Glasgow 2014	19
4	Moving into the Future	20
5	Circus Action Plan	21
6	Referenced Companies, Artists and Projects	25
7	Credits	27

Note: all artists, companies, organisations and festivals (except for major Scottish venues) referenced in this document are listed at the end of the document with their website details. Individuals are listed only if they have a website.

1 Introduction

This is a strategy document for the development of circus in Scotland in the five years 2012 – 2017.

Circus contains many different elements, involves many types of people and takes place in a variety of locations. There is a wide range of activity and approach, from the seemingly impossible feats of professional performers working high above the audience, to youth and community events that use the thrill, discipline and achievements of circus as a catalyst for social and personal development.

Contemporary circus is coming of age all over the world and is rapidly achieving recognition in Scotland as a vibrant, exciting sector of the arts. After many years of sporadic activity, there are now supported circus artists and performances in Scotland, regular public classes, youth outreach programmes, professional development opportunities and a well spring of passionate and dedicated individuals committed to nurturing the talent, quality and creative spirit of circus.

There is no doubt however, that the position is fragile. Without significant investment in expertise and infrastructure in Scotland it remains difficult to attract and retain circus practitioners. The lack of dedicated facilities for training, practice and specialist production support for the more demanding aerial circus disciplines in particular, makes it difficult to sustain professional careers. There is also a shortage of experienced teachers able to meet the growing interest particularly in youth and community circus activities. Despite this, Articulation believes that there is a bright creative future for circus in Scotland and that this will be achieved with the considered investment of time, money, resources and expertise.

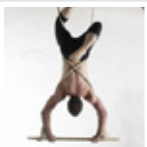
The vision is for circus to be recognised as a thriving artform in Scotland, able to support the livelihoods of professional practitioners and to inspire people across ages and communities to participate in and enjoy its pleasures. Scotland will be a place where great work is created and presented to ever growing and appreciative audiences.

Some Elements of Circus



Flying Trapeze

The classic, where one aerialist swings under a trapeze and flies through the air to be caught by another.



Static Trapeze

As opposed to flying trapeze, the aerialist moves around a trapeze bar and its ropes but the trapeze does not swing (the clue is in the name).



Acrobatic Balance

Usually performed with two or more people. Acrobats climb and move around each other; maybe building pyramids or creating strange counterbalances between them but always working in unison 'as one body'.



Chinese Pole

Vertical pole used for acrobatic movement



Silks

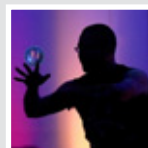
Two lengths of material that the aerialist may climb, wrap around and tumble down.

Rope or Corde Lisse

A length of soft cotton rope, used in similar fashion to the silks.

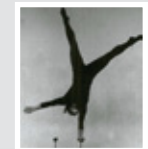
Tumbling

Dynamic acrobatics very similar to gymnastic floor work but presented differently ie not for judges in competition but for an audience.



Object Manipulation

Whatever the objects may be – juggling balls or clubs, hula hoops, a peacock feather, a crystal ball...



Balancing

On balls, on stilts, on ropes tight or slack, on hands - either on the floor or using apparatus.

2 Development of Circus in Scotland

Circus is a dynamic, visceral, intensely physical artform. Unlike the more traditional image of big-top circus, the contemporary artform is not necessarily performed in a tent by a travelling group of performers. It rarely involves animals and is increasingly fusing with other artforms, types of performance and physical disciplines. For the purposes of this document, the term 'circus' will specifically refer to 'contemporary circus'.

On one level, circus artists are high maintenance and circus shows can be space-hungry and logistically demanding. On another, there are easily transportable circus skills (e.g. juggling, stilt walking, some acrobatics) that can happen almost anywhere with a minimum of kit, making circus very open and accessible to a wide range of people.



Scotland was lucky to be involved at a very important early stage in the development of community circus in the UK through the work of the late Reg Bolton and others who initiated youth circus activities in Edinburgh in the 1970s. Reg moved to Australia where he became famous for his concept of "Circus in a Suitcase". This is lo-fi, lo maintenance circus: all that is required are good teachers and a "suitcase" of basic equipment.

Following this early flourishing, circus activity faded away in Scotland with only sporadic (but often spectacular) outbursts until after 2005. In the ten years prior to this date, there were a tiny number of practicing circus artists based in Scotland. In 2003, when Boilerhouse Theatre Company was recruiting aerialists for its production of *SISTER SISTER*, there was no one available in Scotland. By 2008, when Iron-Oxide was looking for aerialists for *WISHBOX*, the aerial finale of *Feet First*¹, more than 14 Scottish aerialists were auditioned of whom six were working fully professionally with several more performing at a high level.

Alongside this increase in the number of professional aerialists and other circus practitioners in Scotland, there has also been a growth in the number of public classes on offer in Glasgow, Edinburgh and further afield. Opportunities for both students and

professional practitioners have broadened in Scotland and across the UK with the recent surge in interest for cabaret and variety entertainment in clubs, festivals and music events.

¹ Feet First was a 3 hour event funded by the Scottish Government's Edinburgh Festival's Expo Fund presented as part of Edinburgh's Hogmanay on 1 January 2009. 18 separate performances were commissioned from Scottish street / circus companies and artists involving 160 performers; it was attended by an audience of over 12,000.

In the past few years, the small but dynamic circus sector in Scotland has seen some key initiatives that highlight its growing vitality:

- **The Briggait** – In 2008, the possibility for a circus and dance centre in this iconic Glasgow city centre building presented itself. A 12,000 sq foot space ripe for development, commonly known as the ‘Shed’, now houses an 8m high aerial rig which includes a flying trapeze.
- The fifth annual **Edinburgh Aerial and Acrobatic Convention (EAAC)**, organised by Aerial Edge, an intensive weekend of teaching activity took place in September 2011 attended by over 150 participants, enjoying over 50 workshops, consistently the most successful event of its kind in the UK.
- **The provision of professional development opportunities** through Conflux and others
- **The development of community and youth circus** through many avenues particularly the work of Theatre Modo.
- **Several small professional companies established in Scotland**, some of which are now creating and touring high quality circus work with the support of Creative Scotland.

Articulation and others in Scotland use the term ‘**physical performance**’ to broadly group together circus with physical theatre, outdoor performance and street theatre. Whilst each has its own specific characteristics, in Scotland there is much overlap between practitioners and resource provision. Recently, Scotland has seen some significant initiatives that feed directly into circus development.

- **Articulation** was created in 2009 to be Scotland’s umbrella organisation for physical performance. The organisation supports the development of the sector through advocacy, strategic planning, facilitating partnerships and close involvement with infrastructural initiatives like the Briggait. It also plays a role in supporting high quality – in health and safety, in teaching standards and in the work itself. Articulation provides a forum in which circus professionals can discuss and debate what the sector requires.
- **Conflux** – Legacy Trust UK / Creative Scotland funded four year project launched in March 2009 with the specific remit to develop and support a thriving professional circus, street theatre, and physical theatre community that will in turn be able to deliver an extensive range of education opportunities to young people in Scotland. It has a specific role in identifying and supporting emerging artists. Envisaged as a time-limited project due to cease in 2013, Conflux will continue as an independent organisation beyond this date. Conflux runs the Surge Festival; the principle showcase for Scottish physical performance. Surge takes place in Glasgow alongside the Merchant City Festival in July every year.
- Adam Smith College launched the first 30 week **Diploma course in Physical Theatre Practice** in Scotland in October 2008. The course has quickly established a strong profile, is making a valuable contribution to sector growth and is attracting a wide range of cultural makers and practitioners – including street and circus performers who want to broaden their range of performance skills.

3 Circus Activity in Scotland

3.1 Sustainable Livelihoods

Those that are managing are typical of contemporary circus practitioners everywhere, earning income from a very broad range of performance work and/or teaching. For those creating their own new work, it can be a struggle to find the time and resources to do so.

As well as having an environment that enables circus practitioners to have a degree of financial stability, there must be opportunities for professional development that encourage exploration, skill development and quality production.

3.2 Creation and Presentation

Creation

In recent years, circus companies and artists have become established in Scotland and are now creating shows including All or Nothing Aerial Dance Company, Strangebird Zirkus, Suspended Motion, Paper Doll Militia, Spinal Chord and Aetherial Arts.

There are also artists and companies who do not work exclusively in circus but cross artform and are profoundly integrating circus techniques into their productions, for example: Ramesh Meyyappan, Company Chordelia, Claire Cunningham, Plutôt la Vie and Bright Night International. Other companies that are more firmly within the main theatre sector have also been drawn to using circus including Catherine Wheels (Something Wicked This Way Comes) and the National Theatre of Scotland (Peter Pan).

The circus sector in Scotland (and in the UK as a whole) has few specialist directors, designers, composers and other professionals. There are a small number of Scottish professionals with experience of working with circus artists and techniques including Ben Harrison of Grid Iron and Becky Minto who has designed for Upswing and Walk the Plank's opening ceremony for Turku's European City of Culture Year.

Presentation

There has been an increase in circus being presented in a variety of venue types and an associated awareness of the potential for programming circus. UNCHARTED WATERS, a triple bill created by All or Nothing Aerial Dance Company and Strangebird Zirkus toured to 15 venues across Scotland in 2011, the first home-produced circus tour in recent times.

Larger venues such as MacRobert Arts Centre in Stirling, Gardyne Theatre in Dundee, Eden Court Theatre in Inverness and Tramway in Glasgow have programmed international companies whilst the Edinburgh Fringe regularly features circus work. Circus has also been programmed at Surge Festival, Edinburgh Mela, Belladrum's Tartan Heart Festival and Byre Theatre's Inside Out Festival.

Some venues have simply never considered programming circus whilst others fear that it is too technically demanding. However, most current small-scale work being toured in Scottish venues is largely self-sufficient with respect to technical requirements and personnel; the most usual constraints are lack of height and rigging points for equipment. There may also be uncertainty about how to effectively market the work to audiences.

Circus shows presented on theatre stages are a relatively recent phenomenon in the UK. It should not be forgotten that circus work can be programmed just about anywhere, depending on what type of show it is: some festivals in Scotland use big tops as venues and an increasing number of companies are now creating work specifically for public spaces and for the great outdoors. Aerial work is being presented increasingly

flexibly through the use of mobile rigs, cranes and specially built sets.

The new work that is being created by artists needs to find audiences. Whilst venues and festivals across Scotland are beginning to programme circus more regularly, much more advocacy needs to be done to encourage and support this.

Programmers also need opportunities to see work, preferably in a concentrated format. Scotland is not yet producing enough work to warrant its own circus festival. There are occasional showcases that happen in the UK as a whole (e.g. Circus Futures and Zircus Plus) although it is unlikely that any but the most dedicated of Scottish venue programmers would attend these.

Presented in Glasgow in the last week of July, Surge is Conflux's annual festival of physical performance. It presents new work from Scottish and International artists and companies, but most importantly, it showcases the results of professional development activities that Conflux has run throughout the year; and provides an opportunity for Scottish artists to promote their work to national and international promoters.

In April 2011 Articulation hosted a successful Circus Advocacy Day in conjunction with MacRobert Arts Centre and Crying Out Loud, for venue programmers and local authority officers to provide opportunities to find out more about the artform, to inform them of developments within the Scottish circus scene and to see work at the same time. A second advocacy day (for physical performance) is planned to run alongside Surge in 2012.



Audiences

There are good audiences for circus shows although it seems most people's experience of circus is limited to seeing more traditional touring shows such as Chinese and Moscow State Circuses. However, there is a growing interest in contemporary circus as audiences become increasingly aware of the different dynamism and theatricality of the contemporary artform.

Commercial Activity

Most circus artists and companies derive income from commercial work that ranges from corporate entertainment to enlivening public events (e.g. the National Museum of Scotland's re-opening in 2012) and performing at festivals and community events. Some companies such as Aviatrix and Edinburgh Performers

work entirely commercially. Circus work is also a good fit for team building events for business clients. Circus work is also a good fit for team building events for business clients. Circus necessarily deals directly with issues of trust, has a healthy approach to fear, and can quickly inspire confidence and a profound sense of achievement in people.

Producers and Production Houses

Circus artists are similar to dancers in that their careers are determined by their physicality. Most circus artists work outside the context of an ensemble, essentially as sole traders or as small companies. Alongside earning a living and managing their businesses, circus artists must devote much time to maintaining their physique and skill. It is very difficult for artists to balance these demands and find the resources and energy to develop new work.

Getting the best out of circus artists, particularly as their capacity to work at the highest level is time-limited, requires direct support from specialist producers. This could be an independent producer or someone working within the context of a production house or talent hub where administrative and management services are concentrated. Producing circus requires significant expertise that can only be gained through experience. The creation process and touring requirements are different from traditional theatre touring.

Scotland does not yet have a production house for circus or any form of creation hub. There is one company, Iron-Oxide, that specialises in producing the work of Scottish circus artists alongside its own projects.

There is also a need to train and support young circus producers to meet the shortage of experienced individuals. Developing high-level producing skills takes time and is best done in the framework of a production



house or other established organisation where young producers can become well grounded in core skills before taking on larger responsibilities. A highly successful model that could be replicated in Scotland is the Producer Fellowship piloted by the Roundhouse in London. It supports a young producer part-time over two years who works alongside a full-time professional and exposes them to a broad spectrum of producing experiences. No Fit State Circus in Wales have just launched a similar programme.

Several young Scottish producers with an interest in circus have benefited from the Federation of Scottish Theatre's Producer Bursary scheme: Natasha Lee-Walsh who was so enthused by her bursary experience that she went on to establish Leith on the Fringe, a new Edinburgh Fringe venue with a circus focus; Camille Beaumier who worked with No Fit State for an initial 3 months on their Barricade tour and stayed on for a further five; and Phyllis Martin who is undertaking an extended placement with Invisible Circus, Bristol.

The Scottish circus sector would benefit enormously from some form of production house / talent hub particularly if this was linked to a circus facility.

3.3 Circus Training and Development

Maintenance Training

Circus artists need regular training to maintain fitness and skills. For aerial, this requires access to appropriate facilities of which there is a shortage in Scotland. Artists make do with working at odd times in cold warehouses, church halls and similar spaces with sufficient height. Significantly, in Glasgow there is the Briggait Shed and in Edinburgh, several circus artists have clubbed together to rent space in the corner of a large disused warehouse in Portobello..



Professional Development

This refers to specialised teaching and training facilities for professionals to develop their talent, develop new work and improve their practice. Examples include artists' residencies,

master classes and introductory courses in circus skills for professional practitioners from other artforms and disciplines. Conflux has been instrumental in providing such opportunities e.g. Legs on the Wall, a world class aerial company from Sydney held a residency day in Glasgow in October 2011.

There are specific talent gaps in Scotland. There is a strong bias towards aerial techniques in Scotland, likewise in the UK. In mainland Europe a greater proportion of practitioners specialise in ground-based circus techniques such as tumbling, acrobatics and object manipulation eg juggling. Further, to meet the growing demand for directors, designers and other professionals, training is required for non-circus professionals to gain an understanding of the characteristics, limitations and potential of this artform.

Residencies and master classes have been an important means of moving circus forward in Scotland in recent years. These types of opportunity for professional development should remain central to future plans for circus investment.

Talent Development

Like dancers, circus performers have a limited period in which to perform at the highest levels. A problem that many face is that by the time they have managed to establish themselves as independent artists and have developed the skills to manage their own businesses, they have passed their performance peak. To avoid wasting this precious window of opportunity, these artists need to be proactively identified and supported. There are currently no programmes that do this within Scotland although models do exist in other artforms. Puppet Animation Scotland has an excellent Creative Development programme for emerging artists. Half a dozen Adam Smith College Diploma graduates have already benefitted from it.

Attracting Talent

At present, young Scottish circus artists tend to train professionally at circus schools outwith Scotland and do not return home afterwards (e.g. Chris Patfield who recently worked with No Fit State, Amy Panter, Jamie Swan, Kat Barrass, Kate McWilliam, Ian Deady and Craig Reid). Although some of these individuals do have links to practitioners in Scotland, more needs to be done to provide them with awareness of what



is happening in Scotland to facilitate the creation of stronger links with practitioners and infrastructure here.

One means of introducing these young artists to the Scottish circus scene is by creating a bursary scheme for recent graduates from circus schools who undertook their secondary education in Scotland. This would give these individuals an early professional experience in Scotland and would enable them to create links with other professionals in the country, a first stepping stone to encourage them to undertake least part of their career in Scotland.

Becoming a Circus Professional

There is no single route to becoming a circus professional. Those currently practicing in Scotland have found their way into the sector by varying means including first learning skills as street performers, moving from a background in dance and becoming hooked on circus through taking classes as a youngster. There is a need to identify pathways into the profession, particularly for young people that mirror the progressions seen in theatre. Many actors begin their careers in youth theatre before undertaking professional training.

Accredited courses in circus (see below) are a relatively recent innovation in the UK and the percentage of practitioners coming through this route has increased substantially.

It is also possible to train practitioners experientially ie through working on professional productions. This is a well-established means of traditional circus training, though there are no longer as many opportunities within the UK. However, No Fit State have trained a significant number of their performers from scratch by taking talented youngsters attending their youth circus school and allowing them to learn “the ropes” in a professional environment. No Fit State have recently launched a funded apprenticeship scheme that will provide a year-long bursary to those selected whilst they train and go on to perform with the professional company.

Accredited Courses or Circus Schools

Accredited courses provide professional training for career entrants, usually 1 to 3 academic years. There are no accredited courses in Scotland at present.

Theatre Arts staff at Adam Smith College researched and developed a 30 week Diploma in Physical Theatre Practice (Circus) in response to encouragement from sector professionals and advocates. The course was successfully validated in 2010 but has so far proven financially unviable in the current economic climate. It necessarily demands a high tutor-student ratio, very specialised teaching skills and fully equipped and safe teaching spaces. The course was intended to sit alongside the Physical Theatre Diploma and share core performance skills, techniques and production opportunities. Adam Smith College and Aerial Edge discussed the development of the circus specialism elements into a Professional Development Award (PDA) that they might deliver as a ‘franchise’. This is still a potential option for the future.

Right now in Scotland a circus school offering diploma and degree courses is not a priority as the sector is not yet large enough to warrant such a facility. Countries of a similar size to Scotland (e.g. Finland) and whose circus development is some years ahead are only now instituting circus schools as their sectors become capable of absorbing the number of graduating students.

In the meantime short intensive courses in circus would provide a good way to develop emerging professional artists, demanding a full time commitment for 8 or 12 weeks. These courses would be tailored to the individual practitioner. This was a model successfully used by Circus Space in the 1990s before it launched its degree course, helping to produce a significant number of professional practitioners many of whom are still working in circus today. A different attitude towards circus practice is engendered by immersion in intensive periods of activity. Such courses provide a bridge for the keen amateur to become a professional.

Rigging and Health and Safety Management

Circus by its very nature has a “death defying” component to it. Circus performers are capable of feats that seem impossible. To enable this illusion of danger while ensuring the safety of the performers and audience, sound well implemented health and safety measures are a top priority, both in training and in performance.

The skills and knowledge that need to be utilised are beyond the scope of a typical health and safety manager and beyond that covered by the HSE (Health and Safety Executive). Within circus, individuals have developed specialist knowledge over many years through experience, research and experimentation. There are a small handful of professional riggers based in Scotland including Topher Dagg aka Rope Monkey, Jonothan Campbell and Sarah Holmes. There are also close links with established rigging professionals based in other parts of the UK, most notably Jonathan Graham and Bryan Donaldson and of High Performance Rigging in London.

A training course in aerial rigging was developed in partnership with Web Rigging (an industrial rope access training company) in 2010. This enabled a number of Scottish circus practitioners to upgrade their skills, although the course has not yet been able to gather momentum. At present, there are just about enough experienced circus technicians and riggers although expansion of the circus sector in Scotland will require more qualified riggers with a wider range of specialised skills.

3.4 Access and Participation

Public Classes

Regular weekly classes are the backbone to public access. Introductory classes and weekend workshops are also important. These are already proving popular where they are offered. Classes open to all (from beginner to professional level) in a variety of circus skills take place across Scotland delivered by circus clubs and circus professionals. From Dumfries and Galloway (Aetherial Arts) to the Isle of Skye (Cuillin Fools), from Glasgow (Aerial Edge, Spinal Chord, Theatre Modo, Bright Night International) to Edinburgh (All or Nothing Aerial, Tollcross State Circus), there are now many people enjoying learning circus skills.



Youth, Community and Social Circus

Although not often recognised, there is a significant amount of circus activity in youth, community and social contexts. Often undervalued and under-resourced, the work at this level is vital in building capacity.

It encourages a better understanding of the artform, allowing participants to experience its excitement, challenges and benefits whilst growing audiences (and performers) for the future.

In 2010 Martin Danziger was commissioned by Articulation to report on the status of circus outreach that resulted in the publication of 'A Moveable Famine – Mapping Youth, Social and Community Circus in Scotland'. The title gives a clue to his overall assessment of the level and quality of activity.

To create a critical mass of participation at grass roots level, circus can learn from other sectors. Participation has to be made easy and accessible. Activities should be tailored to the needs, interests and possibilities of individual participants.

Advocacy is vital to this process: circus must prove and demonstrate the benefits, outcomes and opportunities that it can provide, not just in itself, but in comparison to other activities (both arts and physical activity based). The sector also has to concentrate on developing a network of high quality providers of such activities by connecting and supporting companies and individuals.

There are a number of overlapping yet distinct types of activity that introduce people to circus.

Youth circus refers to regular classes for young people equivalent to youth theatre or youth dance. Where there is sufficient demand, these classes may develop into more intensive programmes. Beyond offering a great activity for young people, it can be a means of channelling talented individuals into further training. At present there are a few weekly classes offered alongside more general public teaching but nothing that equates to projects such as Let's Circus based at Circus Central in Newcastle. This Legacy Trust UK funded project has galvanised youth circus in that region.

Bright Night International and Let's Circus have created a youth awards scheme in circus skills designed to encourage more youth circus activity. The two organisations have written a manual that lays out standards of attainment in different circus skills.

Community circus projects focus both on empowering individual participants and consolidating a community around and with those individuals. This activity often results in large-scale community projects or an on-going circus club. Theatre Modo has instigated some incredible community projects in Govan, and Peterhead and



other towns in NE Scotland, projects that also integrate elements of carnival and street performance to create large-scale spectacles.

Social Circus is the global methodology of using circus to teach powerful social and personal tools. A common approach is through workshops that focus beyond just the generation of physical skills. Participants receive an outlet of creative expression, a form of physical and mental exercise, a channel for managed risk-taking and the opportunity to work as a team.

Teacher Training

There are suitably qualified and proficient circus teachers in Scotland although very thinly spread. This is a major limitation on the growth of access and participation as the recent upsurge in interest in circus has unfortunately not been mirrored by an equivalent rise in the numbers interested or qualified to lead workshops.

Too often classes are led by 'resting' performers or those with limited skills or experience. Most teachers have developed their skills experientially as there are no courses in circus teaching in the whole of the UK². To build a groundswell of participation and to capitalise on the current enthusiasm for circus more effort must be made to attract and train people to deliver high quality activities and teaching across community, social and youth circus.



There are challenges with attracting potential teachers and with their training. The non-professional circus sector does not yet have the same appeal as dance or theatre, both of which have thriving non-professional sectors. Potential teachers need to be encouraged to gain the required circus and engagement skills and the issue is where do they go to learn these skills. Part of the conversation with Theatre Arts at Adam Smith College has been around developing, writing and validating a training course for circus teaching.

There is awareness within the sector of the need to widen the range of skills being taught and generally to raise teaching standards. An immediate means of tackling this is to offer short workshops that address the needs of those already working. This would encourage good practice and a shared understanding of central concerns, as well as finding ways of adapting techniques to fit specific social groups or abilities.

2009 saw the formation of SATA (Scottish Aerial Teachers Association) that seeks to address issues of teaching standards and teacher training. However, standard setting (with respect to health and safety and core teaching techniques for teaching trapeze, hoop and silks) is only effectively being done by Aerial Edge. These standards may need to be ratified by other teachers or modified to be more inclusive of other environments and skills. Scotland is not yet of a size to have an independent body undertaking this work on behalf of the sector.

Insurance

Getting adequate insurance cover for circus activities has become problematic in recent years. The level of liability that Local Authorities etc. require for even safe activities like stilt walking place increasing burden on small and non-professional organisations. There are fewer companies offering circus insurance and those that do demand higher premiums. This is fine for a busy professional organisation but for a small community group, it can be off-putting.

² Circomedia ran a successful course for circus teaching for some years. Although discontinued, it looks likely that the course will be re-launched.

3.5 Resources and Infrastructure

Specialised resources are required to support circus activity.

Centres and Spaces

A major brake on growth has been lack of suitable space for activities. Circus, by its very nature, can be demanding of space, particularly height, and often has specific technical requirements (especially for the aerial disciplines) that most arts spaces lack. There is the real need for environments suitable for all circus skills including spaces that encourage people to try circus skills for the first time. These spaces should also support on-going training and development of professionals and facilitate the creation of high-quality work.

A sufficient number of professional users and aspirant professionals is required to warrant regular time and space being allocated to professional training. It is essential for circus artists to maintain skill and physical fitness level and develop their work through consistent and frequent training practice. Scotland now has professional circus artists who require frequent access to affordable, appropriate space.

Generally, companies and artists have been successful in attracting public funds to create work. The on-going difficulty is that there are no specialist spaces in which to create circus productions. Several Scottish venues have offered spaces to rehearse and develop new work whilst they are dark. While generous, those offers are not always at practical times and definitely not enough to properly and professionally support high quality circus production.



Many countries with circus communities have established creation centres that provide specialist support. These centres not only facilitate the creation of work they also provide crucial links to programmers and others interested in new work.

With respect to the justification for specialist circus facilities, Scotland is fast approaching critical mass. At present, there are none although there are two major, complementary initiatives to establish such facilities: the Briggait, Glasgow, and Cubed, Edinburgh.

The large, undeveloped shed space at **the Briggait** goes a long way towards filling the immediate gap in Glasgow. The intention is to turn this into a major centre for Circus and Dance in Scotland by 2015.

The space is used for developing physical performance work, rehearsals and training during the day, for circus classes in the evenings and for circus skill master classes most weekends. In addition to the aerial rig, there is a level, matted floor area for acrobatics, a 'messy space' for set and prop making and a sympathetic landlord. The shed does not have a heating system, which makes its use difficult in the winter. Currently, Conflux rents the shed from WASPS studios whilst Aerial Edge pays half of that rent and manages the rig and all circus activity there.

Since 2010 the newly redeveloped side of the Briggait has been home to 45 visual artist's studios and the offices for several significant physical performance and dance organisations including: Conflux, UZ Arts, Theatre Modo, YDance and Mischief La-Bas. The main hall has housed events, performances and workshops in circus, dance and other physical performance activities. It is already a creative hub.

The vision for the Briggait is to be:

“A crucible for experimentation; a hub; a home; delivering inspirational opportunities for training, making and sharing work in the cross-over worlds of dance, circus, live art, street performance and visual arts, providing opportunities for professional, aspirant and recreational practitioners of all ages & abilities to develop their practice... the Briggait will be a facility unique in the UK, nurturing creative interaction amongst diverse artforms and disciplines.”

Wasps Studios are leading on the Briggait development with Articulation representing the circus and physical performance sector. The other partners are Dance House, YDance and Indepen-dance, all of whom now have their offices at the Briggait. Together the partners are planning a flexible space for training and professional development (as opposed to an education institution with a set curriculum and a tightly packed schedule or a creation house for end product).

There will be four large studio spaces: two dance studios, a main circus space and a 'mix up' creation space. The latter two spaces will be fully equipped with high ceilings, accessible rigging points, solid dance floor, soundproofing and decent storage.

Internationally there are few places that would offer the same benefits to professional artists and companies to develop and make circus: to be given enough time to play, devise and rehearse in a space fit for purpose, for that space to be housed in a building full of other artists of many varieties, and for that building to be situated in a fast developing cultural quarter of a vibrant and dynamic city.

Cubed is a proposed centre in Edinburgh that would focus on the development of talent and the creation of high quality circus and physical theatre suitable for national and international touring. It would also serve as a specialist receiving venue for these artforms from all across Scotland, the UK and overseas.

In the UK, there is a major shortage of creation spaces for circus and physical theatre with none offering full performance conditions. The requirements of artists and companies creating work designed for national and international touring are not currently being addressed.

Not only would it serve a key role in moving forward the circus sector in Scotland, it would also be part of a growing international network of creation centres and venues working together to drive forward the creation of high quality circus. A beacon project such as this would garner much international attention from important circus organisations (whether venues, festivals or development organisations), thereby putting Scottish work very firmly on a wider platform.

A suitable building has been identified and a feasibility study is being undertaken by the two partners for this project, Universal Arts and Iron-Oxide. Provisional on the outcome of this study, the project aims to realise its plans by 2014.

Other circus facilities are required elsewhere in Scotland outside of Glasgow and Edinburgh. Flagship facilities in these two cities will not meet all current and future need; rather, these are likely to increase demand in other places by increasing interest in circus across Scotland. Opening up suitable community centres, church halls and sports centres to house circus work has begun and needs to go much further over the next five years.

There is considerable potential in encouraging more venues and arts centres to be circus-friendly and thus meet local / regional demand for classes and one-off activity e.g. MacRobert, Eden Court, Mull Theatre, Gardyne Theatre, Lochgelly Arts Centre and Kilmarnock Palace Theatre. All have either already offered circus activities or have indicated a strong desire to do so in the near future.

Investment

The principal form of public investment in circus in Scotland has come through Creative Scotland (and its predecessor Scottish Arts Council), mainly in the form of grants to create and present work and for artists' professional development. It has a time-limited commitment to invest in Conflux. A few of Creative Scotland's revenue funded organisations provide occasional support to circus artists e.g. Dance Base. Creative Scotland has also supported the work of Articulation.

Increasingly, circus in a community context is funded from non-arts sources as the benefits and outcomes that circus can bring are increasingly recognised. Sources include Fairer Scotland, More Choices More Chances³, regeneration agencies and community planning partners. Even the NHS and the Police are getting on board in some areas as they realise the benefits of circus as a positive, healthy 'diversionary' activity.

Some artists have received commercial commissions or invested their own resources in creating work. A significant proportion of new work has been made initially for corporate entertainment bookings and then developed to suit other audiences and places.

It is important that stakeholders and investors recognise that the creation process for circus productions is different from theatre. In addition to developing the content / narrative of a show, there is also the requirement to learn and refine skill and techniques. Thus creation periods are, by necessity, longer. This, along with the need for specialist rehearsal spaces means creation budgets are higher than for theatre of a similar scale.

Increased investment in quality production is required. To date, direct investment in performances has been relatively low, with a modest number of companies seeking funding. This is set to change as the sector grows.

Strategic Development & Advocacy

Circus has huge potential to contribute to Scotland's cultural ecology. The most effective way of delivering on this potential is for an agency with a national remit and international links to drive this forward, in conjunction with the sector and stakeholders. A parallel from another artform is the key role Puppet Animation Scotland continues to play in the development of puppetry, including for adults, in Scotland.

Since its formation in 2009, **Articulation** has fulfilled this remit for circus within the constraints of limited



³ Part of the Scottish Government's NEET strategy - an action plan to reduce the proportion of young people not in education employment or training in Scotland

resources. It demonstrably possesses the experience and knowledge to undertake the strategic development of the sector to the benefit of the public and the talented artists of Scotland.

Information

There is no central source of information on circus activity in Scotland although Articulation has undertaken mapping exercises and a venue survey.

SSCAN (Scottish Street and Circus Artists Network) is an informal, popular e-group for professional practitioners of physical performance in Scotland with over 220 members. All new members complete a census form on joining which records baseline information that could be used to measure the growth of the sector.

Some countries have circus information centres including Finland, Croatia and France. These centres provide a valuable supportive role through advice, professional seminars and promotion of the cultural and social status of circus. They also commission, collate and disseminate a range of information on circus including economic value.

The Finnish Circus Information Centre also coordinates the international export of circus productions that falls under a broader Finnish cultural export strategy, which is supported through the Ministries of Foreign Affairs and Education. The best known European information centre is HorsLesMurs in Paris; in addition to being the French national resource centre, it hosts Circostrada, an important European network supporting strategic initiatives to develop circus and street arts.

3.6 Recognition of Circus as a Legitimate Artform

There is a growing awareness and enjoyment of circus by the public, programmers and stakeholders. While some circus work's entertainment value is recognised, the huge range of this artform and crucially its aesthetic and artistic integrity has yet to be fully appreciated. This is a key element in the development of an emergent artform to allow it to take its place within the cultural sector.

There are a number of actions that need to be taken to enable this, some of which are interlinked with the other developmental priorities. Increased access to the work for the public, programmers and stakeholders

will help to develop audiences and deepen their understanding of what the work has to offer artistically. Ongoing advocacy on the legitimacy of circus as an artform is also required, which must be demonstrated by work of the highest quality.

There are many academic articles and books on circus, for example 'Women and Circus' by Ivan Kralj and studies commissioned by Circostrada. These need to be disseminated to cultural commentators and activists to encourage critical debate around the artform. Indeed the sector itself should be encouraged and facilitated to engage in this. Arts critics will



also play a crucial role. Influential critics' understanding of the artform and the development of their critical aesthetic can be facilitated by organised intense exposure to circus. Circostrada has hosted two workshops for arts writers, the first of which was attended by Mary Brennan of *The Herald*⁴.

3.7 The International Context

Circus artists have always been highly mobile, frequently moving from country to country to take advantage of training and work opportunities. Within Europe there is a vibrant circus scene with several pockets of excellence including specialist circus centres investing directly in high quality circus production.

France boasts many of the world's leading contemporary companies. Circus is a recognised artform there and benefits from significant Government and regional investment. It has over 200 regional circus schools, a world-renowned national professional school, 15 national creation centres and numerous circus festivals. The Nordic region has some key circus organisations whose impact on high quality production is now being felt across Europe; they co-ordinate regional activity including co-commissioning through the Nordic Circus Network.



Much important development occurs within this international context, as artists are exposed to innovative and exciting new work, share high-level skills and work in inspirational settings. Central to the vision for circus in Scotland is to be able to offer all these elements.

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 institutions such as Circostrada and Jeunes Talents Cirques Europe.

Articulation has successfully lobbied for Circostrada to host one of the European network meetings at the same time as the Surge Festival 2012. These meetings are always programmed alongside festivals so that members can learn more about the artists and sector in the host nation. Circostrada members are a mix of programmers, producers, creation centre directors and others actively engaged with strategic developments in their own countries. Meetings attract approx 50 participants each time and foster the initiation of international projects.

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.

⁴ An article resulting from Mary Brennan's residency was published by Circostrada in 'Arts Writers and Circus Arts' - please see its website for a down-loadable copy.

UK Links

Most Scottish circus professionals have well-established links with organisations and networks in other parts of the UK and Ireland. These are invaluable resources for the sector as a whole and in some cases would benefit from extending and/or formalising. Relationships with the following organisations should be prioritised: Circus Space, Circomedia, The Hangar/ AirCraft Circus, Circus Futures⁵ and the Circus Development Agency.

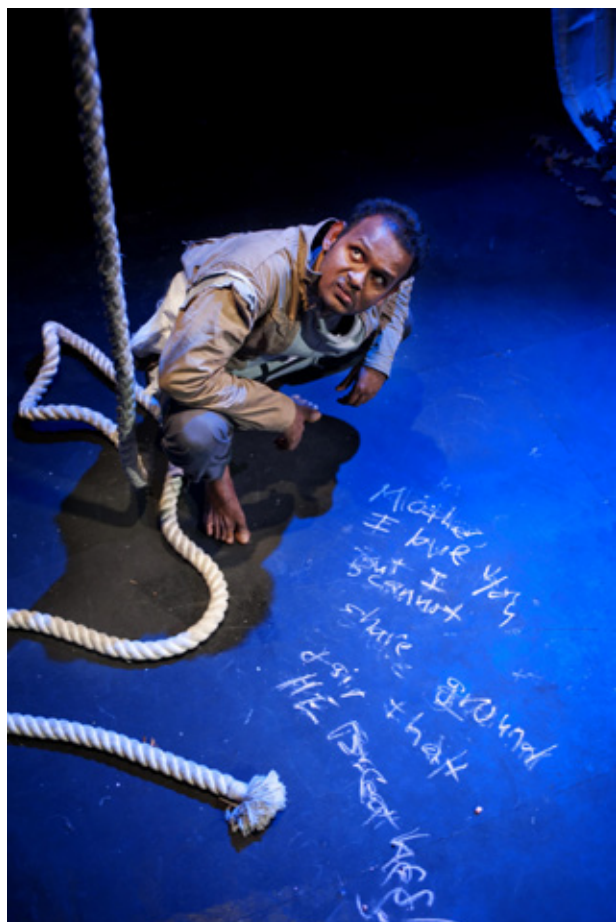
Representation

Articulation already represents Scotland within European-wide, cross-border initiatives. It is an active member of Circostrada, the main pan-European network supporting the strategic development of circus and street arts. It is also an associate partner of Jeunes Talents Cirque Europe, a programme that identifies emerging circus talent and fosters the (initial) development of their work.

Articulation hosted the recent Scottish visit by CASCAS (Come and See Circus and Street Arts), a European initiative designed to increase knowledge of the cultural contexts of different countries, share models of good practice and develop relationships between professionals.

3.8 London 2012 and Glasgow 2014

The London 2012 and Glasgow 2014 cultural programmes offer unprecedented opportunities for public engagement and for the creation of high quality work. Circus is well-placed to exploit these opportunities as much of its practice naturally contributes to the overarching themes of celebration, collaboration and participation and also to the cultural programme values of 'London 2012 and Glasgow 2014 Cultural Plan (Creative Scotland)'.⁵



Circus is playing a role in the Cultural Olympiad in Scotland, mostly through Conflux and the Scottish Government. Glasgow City Council commissioned three new aerial dance pieces for the launch of the Games Legacy for Scotland in September 2009. Ramesh Meyyappan in association with Iron-Oxide has been awarded two commissions from the Unlimited programme, part of the London 2012 Cultural Olympiad for his circus theatre productions SNAILS & KETCHUP and SKEWERED SNAILS.

⁵ Circus Futures has organised two UK circus showcases and conferences, the most recent in November 2011

4 Moving into the Future

Articulation has an overarching vision for a sustainable circus sector in Scotland that will result in high quality work being produced that will engage the public across Scotland and internationally. Much progress has been made towards achieving this although there is need for support for key infrastructure and activity.

Articulation has identified the following priorities for action and investment:

- Support for sustainable livelihoods
- Development of circus training opportunities and circus practice
- Establishment of specialist circus centres
- Provision of resources for high quality creation
- 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 single biggest priority is to attract and retain circus talent in Scotland without which it will be difficult to make real progress. Talented individuals need to be actively working in the country, to create and present quality home-grown circus performances and to offer quality teaching via accessible public circus classes, workshops and community events. Scotland requires talented people to encourage and inspire the next generation to pursue a career in circus. Meeting the priorities identified by Articulation will enable more circus professionals to sustainably base themselves here.

“In its purest form circus communicates superhuman endeavour and with it, a visceral sense of ‘other’ to the audience, but circus at its best, like any performance art, also holds a mirror to the audience.”
Ivan Kralj, Director, Festival Novog Cirkusa, Croatia

5 Circus Action Plan

Overarching Vision: for Scotland to have a sustainable circus sector producing high quality work that will engage the public across the country and internationally

Aim #1 To support a sustainable circus sector in Scotland

Objectives	Outcomes	Actions	SMART measures
To retain and develop talent in Scotland	Practitioners will not need to leave Scotland in order to develop their practice Practitioners will be encouraged to base and grow their careers in Scotland	Provide opportunities for ongoing, regular and constant high level training in circus Provide residencies and master classes for circus practitioners to develop artistically, to workshop ideas for shows and to allow for phased development of their work across their careers Provide workshops and short courses for riggers, technicians, and teachers (particularly those working in youth, social and community contexts), to improve their practice	Regular annual residencies and master classes (equivalent of 8 weeks p/a by 2014) Regular annual workshops and short courses in teaching techniques and technical training.(equivalent of 8 weeks p/a by 2014) The number of Scottish-based professional circus practitioners to double by 2017 (baseline data to be determined through SSCAN census in 2012)
To establish specialist circus facilities	Practitioners will have adequate facilities to create work and to train Practitioners will be encouraged to base and grow their careers in Scotland	Develop and instigate the Briggait and Cubed as circus centres Develop regional centres for circus within existing facilities	Briggait and/or Cubed plans to be realised by 2015 Regular circus activity to be established in a minimum of four regional locations by 2014
To attract and retain emergent talent in Scotland	Emergent practitioners will create links with the Scottish sector, helping sustainability of their careers in this country	Create bursaries' schemes for emergent artists who undertook their secondary education in Scotland	Scheme in place by 2014 Minimum of five emergent Scottish-based circus practitioners by 2014, thereafter ongoing annual target
To provide routes into the profession for talented individuals	Talented individuals will be encouraged to become professional practitioners	Identify and develop routes into the profession, particularly for young people Create short, intensive courses designed to enable individuals to bridge the gap from keen amateur to professional Improve access to professional training outside of Scotland for talented individuals	On-line resource that provides information about routes into the profession by 2013 One annual intensive course by 2014 (minimum 8 weeks) Establish at least one regular youth circus school for committed youngsters

Aim #2 To support high quality circus work

Objectives	Outcomes	Actions	SMART measures
To increase investment in high quality work	High quality work is available to the public	Disseminate information on resources available to the sector Provide support and guidance as appropriate to practitioners seeking financial support	Investment doubled in high quality circus productions by Creative Scotland (by value and by numbers of productions) by 2017 (baseline from circus work supported by Creative Scotland/SAC)
To increase specialist support to facilitate the creation of high quality work	High quality work is available to the public; more effective delivery of work	Develop and instigate Cubed and the Briggait as creation centres offering specialist support to circus practitioners Develop a circus production house/talent hub	Briggait and/or Cubed plans to be realised by 2015 Minimum one sustainable production house/talent hub by 2014
To increase the number of circus producers	High quality work is available to the public; more effective delivery of work	Provide training in circus production Develop a producer fellowship scheme for Scotland	Producer fellowship scheme in place by 2015 Minimum two short training courses to have taken place by end of 2013; thereafter minimum one p/a
To develop the talent and expertise in a circus context of non-circus professionals (directors, designers, etc.)	High quality work is available to the public	Provide training opportunities for non-circus practitioners to develop their potential to work in this artform	Minimum two training courses to have taken place by end of 2013; thereafter minimum one p/a
To ensure best practice in health and safety	High quality work, including participatory work, meets appropriate health and safety standards	Develop and disseminate guidance on best practice on health and safety	Guidance to be developed and disseminated by end of 2012

Aim #3 To support access and participation to circus

Objectives	Outcomes	Actions	SMART measures
To develop programmers' and venues' understanding of circus and its wide engagement with audiences	Increased number of programmers, venues and festivals presenting circus	Run circus advocacy days and/or showcases for programmers and local authorities' officers	Minimum one circus advocacy day p/a Fifty circus performances to be presented annually from 2014 onwards Twenty five venues/festivals to have programmed circus by 2014, thereafter twenty five p/a
To increase the opportunities for audiences to see circus	Increased audiences for circus	Encourage programmers, venues and festivals to present more circus through continued advocacy	Increased in circus audience numbers. Baseline data TBD
To enable circus practitioners to create productions that generate sufficient income to ensure viability without public subsidy	Audience access to increased number of circus productions, including internationally	Provide sufficient resource (sector specific and artistic entrepreneurial support) to circus practitioners to create high quality commercially viable shows	Baseline levels of relevant activity to be established in 2012. Targets to be determined by this.
To develop understanding by venues, local authority officers, and schools of the benefits of circus outreach	Increased number of venues and regional facilities hosting regular participatory circus outreach work	Run an advocacy campaign on the potential of circus outreach targeted at local authorities, schools and venues	Campaign delivered by the end of 2012 Baseline levels of activity to be established in 2012 Statistical and geographical targets to be determined by this
To train new teachers and to increase the skill level of existing teachers, where appropriate	Increased number of high quality circus teachers	Run workshops for existing practitioners to develop their teaching practice Develop courses to train a variety of new teachers in a variety of circus skills	Five workshops for existing practitioners per year Recognised course to train new teachers by 2014

Aim #4 To support the strategic development of circus within an international context

Objectives	Outcomes	Actions	SMART measures
To recognise circus as a legitimate artform within Scotland's cultural ecology	The sustainable development of the circus sector to the benefit of the public and the practitioners	Disseminate existing academic work on circus to cultural commentators, activists and critics Develop opportunities for organised intense exposure to circus by critics	Dissemination of existing work by end of 2012, thereafter ongoing Circus referenced in key cultural ecology documents e.g. Creative Scotland Theatre Review
To recognise Articulation as the national agency for the strategic development of circus	The sustainable development of the circus sector to the benefit of the public and the practitioners	Continue Articulation's strategic work and advocacy	Dissemination of circus and physical performance strategies by March 2012. Continued and increased representation of the sector at key meetings e.g. Circostrada. Continued and increased strategic development activity eg annual advocacy day
To instigate and develop international relationships within circus	Increased opportunities for the presentation of Scottish work internationally and collaborations	For Articulation to host a Circostrada meeting at Surge 2012 Ensure Articulation is represented at all Circostrada meetings and other key circus gatherings	Articulation to represent the Scottish circus sector at all Circostrada meetings and other key circus gatherings

6 Referenced Companies, Artists and Projects

Scotland

Adam Smith Diploma in Physical Theatre Practice	http://www.adamsmith.ac.uk/student/courses/course/DIPPT
Aerial Edge, Glasgow	http://www.aerialedge.co.uk
Aetherial Arts, Dumfries & Galloway	no website
All or Nothing Aerial Dance Theatre, Edinburgh	http://www.aerialdance.co.uk
Articulation	http://www.articulation-arts.org/
Aviatrixicks, Edinburgh	http://www.aviatrixicks.co.uk
Ben Harrison, Edinburgh	http://www.benharrison.info
Boilerhouse Theatre Company, Edinburgh	no longer in existence
Briggait	http://www.thebriggait.org.uk
Bright Night International, Glasgow	http://www.brightnightinternational.com
Catherine Wheels, Edinburgh	http://www.catherinewheels.co.uk
Conflux, Glasgow	http://www.conflux.co.uk
Claire Cunningham, Glasgow	http://www.clairecunningham.co.uk
Company Chordelia, Glasgow	http://www.chordelia.co.uk
Cuillin Fools, Skye	http://www.cuillinfools.com
Dance Base, Edinburgh	http://www.dancebase.co.uk
Dance House, Glasgow	http://www.dancehouse.org
Edinburgh Aerial and Acrobatic Convention	http://www.eaac.info
Edinburgh Mela	http://www.edinburgh-mela.co.uk
Edinburgh Performers	http://www.edinburghperformers.com
Grid Iron, Edinburgh	http://www.gridiron.org.uk/
Indepen-dance, Glasgow	http://www.indepen-dance.org.uk
Inside Out Festival, St Andrews	http://www.byretheatre.com/about-inside-out-festival.php
Iron-Oxide, Edinburgh	http://www.iron-oxide.org
Leith on the Fringe, Edinburgh	http://www.leithonthefringe.com
Merchant City Festival, Glasgow	http://www.merchantcityfestival.com
Mischief La-Bas, Glasgow	http://www.mischieflabas.co.uk/
National Theatre of Scotland	http://www.nationaltheatrescotland.com
Paper Doll Militia, Edinburgh/USA	http://www.thepaperdollmilitia.com
Plutôt la Vie, Edinburgh	http://www.plutotlavie.org.uk
Puppet Animation Scotland	http://www.puppetanimation.org/
Ramesh Meyyappan, Glasgow	http://www.rameshmeyyappan.com
Reg Bolton	http://www.regbolton.org/
SATA Scottish Aerial and Acrobatic Teachers Assn	contact via Aerial Edge
SSCAN/Scottish Street and Circus Arts Network	http://uk.groups.yahoo.com/group/SSCANetwork/
Spinal Chord, Glasgow	http://www.spinalchord.com
Strangebird Zirkus, Edinburgh	http://www.strangebirdzirkus.com
Surge Festival, Glasgow	see Conflux
Suspended Motion, Edinburgh	http://www.edinburghperformers.com
Tartan Heart Festival, Belladrum	http://www.tartanheartfestival.co.uk
Theatre Modo, Glasgow	http://www.theatremodo.com
Tollcross State Circus, Edinburgh Circus	https://www.facebook.com/pages/Tollcross-State-Circus/166543230097184

Topher Dagg aka Rope Monkey, Edinburgh	http://www.ropemonkey.co.uk
Universal Arts, Edinburgh	http://www.universal-arts.co.uk
UZ Arts	http://www.uzarts.com
Wasps Studios	http://www.waspsstudios.org.uk/studios-spaces/briggait-merchant-city
Web Rigging	http://www.webrsl.co.uk/
YDance, Glasgow	http://www.ydance.org

UK

AirCraft Circus	http://www.aircraftcircus.com
Amy Panter, London	http://www.amypanter.com
Chris Patfield, London	http://www.chrispatfield.com
Circomedia, Bristol	http://www.circomedia.com
Circus Central, Newcastle	http://www.circuscentral.co.uk/
Circus Development Agency	http://www.circusarts.org.uk/
Circus Futures	http://www.circusfutures.org
Circus Space, London	http://www.circusspace.co.uk
Craig Reid	http://www.hulaboy.co.uk/
Crying Out Loud, London	http://www.cryingoutloud.org/
High Performance Rigging	http://www.highperformanceproductions.com
Invisible Circus, Bristol	http://www.invisiblecircus.co.uk
Kate McWilliam, London	http://www.acrobatkate.com/
Let's Circus, Newcastle	http://www.letsircus.com
No Fit State Circus, Cardiff	http://www.nofitstate.org
Round House, London	http://www.roundhouse.org.uk
The Hangar, London	http://www.hangarartstrust.org
Upswing, London	http://www.upswing.org.uk
UK Youth Circus Network	http://www.ukyouthcircus.com/
Walk the Plank, Salford	http://www.walktheplank.co.uk
Zircus Plus, Lake District	http://www.lakesalive.org/our-events/archive/zircus-plus-barrow/

International

CASCAS (Come and See Circus and Street Arts) h	http://www.cascas.org
Circostrada, Paris, France	http://www.circostrada.org
Circus in a Suitcase, Australia	http://www.suitcasecircus.com
Festival Novog Cirkusa, Zagreb, Croatia	http://www.cirkus.hr
Fidget Feet, Ireland	http://www.fidgetfeet.com
Finnish Circus Information Centre, Helsinki, Finland	http://www.sirkusinfo.fi/?&lang=en
HorsLesMurs, Paris, France	http://www.horslesmurs.fr
Jeunes Talents Cirque Europe, based in Paris	http://www.jeunestalentcirque.org/english.html
Legs on the Wall, Australia	http://www.legsonthewall.com.au/
Nordic Circus Network	http://nordic-circus.org/about/members/

7 Credits

Authors

Written by Chloë Dear and Sarah Jean Couzens on behalf of **Articulation**.

Sarah Jean Couzens was an aerial performer, producer and teacher of circus work for 20 years after training at the Circus Space in London and the Ecole Trapeze Volant, Jean Palacy, near Paris. Experience includes producing a varied programme of work for a city centre nightclub in Glasgow for 5 years; and touring internationally with Improbable Theatre's Sticky. Since 2002 Sarah Jean has worked for the street theatre and outdoor performance company Mischief La-Bas. She has been very involved with the Briggait development since the idea for a circus and dance centre began, and now – after a long break - she is delighted to be teaching flying trapeze there.

Chloë Dear was seduced into the world of outdoor performance and circus after an initial career as an agricultural development advisor in Nepal and Ethiopia and a life-changing experience playing Acid Rain Dame on the streets of Scotland. In 1999 she joined Boilerhouse and was instrumental in developing the company's large-scale outdoor work before becoming an independent producer. In 2005 she formed Iron-Oxide as a means of fulfilling her desire to create vertiginous performance and work in unusual locations. Alongside this, Chloë has been producing the work of many physical performance artists. Realising that there was much to be done to improve the circus ecology of Scotland, Chloë has been involved in strategic activity for many years.

Photo credits

Cover image: Suspended Motion

Page 4: Jess Richards and Bob Ramsay stilt-waltzing in Reg Bolton's Suitcase Circus in 1980

Page 7: UNCHARTED WATERS by All or Nothing Aerial Dance Theatre and Strange Bird Zirkus

Page 8: Bright Night International youth circus performers

Page 9: Training at Edinburgh Aerial and Acrobatic Convention

Page 10: Chris Patfield – image from his Circus Space degree show

Page 11: Theatre Modo circus workshop participant

Page 12: both photos of Theatre Modo community circus participants

Page 13: Public class by All or Nothing at Out of the Blue, Edinburgh

Page 14: Public class by Aerial Edge in the 1873 Hall at the Briggait, Glasgow

Page 16: FENG SHUI by Suspended Motion at Surge Festival 2010

Page 17: YOUKALI by Moritz Linkmann of Strange Bird Zirkus

Page 18: Jen Paterson in Fidget Feet's production RAW

Page 19: SNAILS & KETCHUP by Ramesh Meyyappan in association with Iron-Oxide

ARTICULATION

Scotland's umbrella organisation for physical performance, it supports the development of the sector through advocacy, strategic planning, facilitating partnerships and close involvement with infrastructural initiatives.

All content © 2012 **Articulation Arts Ltd**

CIRCUS IN SCOTLAND - A Blueprint for the Development of the Sector 2012-2017

Written by Chloë Dear and Sarah Jean Couzens on behalf of **Articulation Arts Ltd.**

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

Design: VICKERSCREATIVE.CO.UK



ALBA | CHRUTHACHAIL