

# Circostrada Network

## STREET ARTS AND CIRCUS: PROFESSIONAL ORGANISATIONS IN EUROPE

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Since 2009, Circostrada Network strengthens its dialogue with the circus and street arts trade unions and federations that work within the European territory. Its goal is to bring these professional organisations together in order to facilitate exchange and joint work. Since then, Circostrada Network publishes every year a detailed directory in English of these organisations.

There is a strong need, in this time of political uncertainty and funding cuts, to intensify the dialogue with local and national institutions in charge of cultural affairs in order to protect street arts and circus' vitality. Besides their diversity, these professional organisations work to provoke a positive change of perspective among the policy officers and strategic advisers for the development of dedicated policies and support schemes by advocating for better conditions for cultural workers from these fields.

This publication was coordinated by Yohann Floch and Victoria Seidl – Acknowledgments to the translator Brian Quinn



Culture Programme

This project has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

**HorsLesMurs** HorsLesMurs is the French national information centre for street arts and circus arts. Created in 1993 by the Ministry of Culture and Communication, since 2003, it has been the general secretariat of Circostrada Network, European platform for the street arts and circus dedicated to information, observation and professional exchanges. Representing 52 members from 17 countries, the network is working to develop the structuring and recognition of these sectors in Europe.

# Street Arts and Circus: Professional organisations in Europe

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*The European landscape of the street arts and circus has greatly evolved in the last ten years.*

*Federations, trade unions and local networks have been formed in several countries to represent and defend this sector of contemporary creation.*

*Their activities are essential to promote greater structuring and recognition for artistic fields that continue to receive little support from public authorities and cultural institutions.*

*As part of the activities carried out by the platform Circostrada Network, we have decided to bring together in one publication a description of these different organisations, their missions and their activities.*

*Aside from our informative role, our network also works to offer places of gathering and cooperation to European professionals.*

*We thus hope that the organisations presented in this publication can come to develop, along with their national activities, a level of collective and resolutely European activity as well.*

# Articulation

Articulation was created to provide a cohesive voice for the Physical Performance 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.

## Missions

The Mission Statement for Articulation is as follows: The prime concern of Physical Performance (incorporating Circus, Physical Theatre and Street Arts) is to draw attention to the performer's relationship with the space they occupy and as an extension of this, the performer's relationship with the audience.

The opportunity to access Physical Performance, be it as an audience member or through educational or professional participation, should be made as widely available as possible. This in turn will insure the sustainability and growth of the Physical Performance sector in Scotland.

On a professional level the sector must aim for 'specialness'. This notion involves not just a promotion of 'high-quality' work, but work of difference and distinctness. This can be achieved through promoting an understanding of the development of Physical Performance in an international context, the pursuit of rigour, discipline, risk-taking, cross-form collaboration, the embracing of concepts from non-Physical Performance disciplines and a sustained drive towards raising the expectations of audiences themselves.

## Objectives

- \* To act as advocates for the physical performance sector in Scotland to arts policy makers, politicians, development and funding agencies
- \* To encourage co-operation and partnership working between physical performance organisations and artists
- \* To promote Scottish-based artists and companies
- \* To support the regular creation of high quality work by Scotland-based practitioners
- \* To encourage professional development of Scottish-based physical performance artists
- \* To encourage co-operation and facilitate partnerships between physical performance sector and the wider cultural sector
- \* To facilitate the tuition of physical performance through supporting initiatives that lead to
  - the establishment of two or more permanent bases in Scotland, one in Glasgow (the Crucible) and one in Edinburgh
  - a range of academically accredited / professional courses at different levels
  - high quality tuition training for the general public for all levels of capability
  - creation and implementation of teaching standards
- \* To explore the opportunities for Scottish-based physical performance sector provided by the cultural programmes of Olympic and Paralympic Games, Commonwealth Games and other large events, including Legacy Trust UK regional and national projects

- \* To encourage wider year-round programming of physical performance arts in venues and festivals

## Activities

- \* Acting as representative for the physical performance sector in the Crucible Partnership
- \* Leading on strategic developments for the sector
- \* Instigating and developing relationships with policy makers, arts development agencies, UK and international organisations working to develop the sectors
- \* Encouraging partnership working between physical performance agencies and companies
- \* Providing advocacy on behalf of the sectors

The two current priorities are: developing the business plan and entry strategy for the physical performance activities that will be programmed into the Crucible and developing a strategy for the development of social / community / youth circus in Scotland.

## Members

Representing the major initiatives developing the street / circus arts and physical theatre sectors in Scotland at present:

- \* Chloë Dear (Convenor) - Creative Producer of Iron-Oxide Ltd, Strategic Advisor to CONFLUX, steering group member of SSCAN, member of Physical Theatre Scotland, Associate Producer Edinburgh Mela
- \* Al Seed - Artistic Director of CONFLUX, member of Physical Theatre Scotland
- \* Alan Richardson - Project Director of CONFLUX
- \* Simon Abbott - member of Physical Theatre Scotland, initiator of and course leader for the diploma in Physical Theatre Practice
- \* Mark Gibson - co-Director of Aerial Edge, steering group member of SSCAN, representative for SATA, co-organiser of EAAC 2009
- \* Sarah Jean Couzens - co-Director of Aerial Edge, General Manager of Mischief La-Bas, member of SATA
- \* Steve Stenning - Producer, UZ Events, Scottish representative on ISAN (Independent Street Arts Network)
- \* Linda Jolly - Producer for Connect2Events and Co-ordinator of Carrbridge Community Arts
- \* Jaine Lumsden - SAC LTUK Development Officer and Drama Officer acts as observer.

## CONTACT

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# Associació de Professionals de Circ de Catalunya

The Catalan Association of Circus Professionals (APCC) represents all the professional fields of Catalan circus (artists, technicians, businessmen, managers, directors, playwrights, scenic artists, choreographers, reviewers, historians, teachers, etc.). The APCC's main goal is the diffusion and normalisation of circus in all its expressions, as a cultural field at the same level as other scenic arts. To achieve this, the APCC works closely with administrations and also encourages training, creation, production, exhibition networks, communication, historic heritage and legal fields.

## Work lines

- \* To achieve improvements in professional and cultural fields, as well as in public recognition of the circus community
- \* To sustain relationships with the official organisations and the political forces to move and to solve the problems and needs of the Catalan circus
- \* To watch over the qualitative improvement of the work of Catalan circus professionals and to stimulate their professional initiatives
- \* To denounce and solve work irregularities
- \* To transmit information of all matters of interest to APCC members
- \* To participate in all public actions of interest to the community

## APCC Activities

### 1. Encouraging the professional community

- \* Programme of lectures and conferences
- \* Edition of pedagogical tabs with relevant information to the community
- \* Programme of training workshops for circus professionals
- \* Advice for circus professionals
- \* Programme of administrative and management support to companies

### 2. Circus promotion

- \* APCC, a main circus website in Catalonia: [www.apcc.cat](http://www.apcc.cat)
- \* Promotion of Catalan circus in fairs and festivals of circus and performing arts on both the APCC stand summarizing the Catalan circus panorama and the Catalan governmental stand named CatalanCircus!
- \* Development of public campaigns to dignify and create awareness of the circus: participation in the governmental TV and radio campaign 'We all are the Circus' (2008)

### 3. Cultural policies for development of Catalan circus

The Integral Plan of Circus, submitted in March 2008, is a political framework driven by the Cultural Department of the Catalan Government establishing policies to develop optimal training, creation, promotion, production and international projection of Catalan circus. The Plan is the result of the consensus between the Government and the circus community, and its development is followed-up by the APCC.

Some of the most important measures of the Plan are:

- \* Production of shows: production in national performing arts centres, new measures for local and national production and development of multi-annual agreements with companies
- \* Workspaces for creators and companies: opening of workspaces with optimal technical conditions
- \* Formal education in circus: definition of degrees in formal education in Catalonia and its integration in school programmes
- \* Creation of networks: network of "Cities friendly to circus" and enlargement of the presence of Catalan circus in international events

- \* Monitoring of legislative documents on circus: Circus Act, Circus Charter, Policy of public shows, material approvals on circus equipments; survey for the regulation and the approval of technical aspects of circus in Catalan public theatres.

### 4. Networks and relationships:

- \* Network of Catalan Circus centres and platforms
- \* Network of Spanish associations of Circus Professionals
- \* Relationship with other international circus associations and other performing arts associations

## La Central del Circ

### New training, rehearsal and creation circus space in Barcelona, Spain

La Central del Circ is a place for practice, rehearsal, creation, training and research on circus for professional artists and companies. La Central del Circ is an initiative of the Barcelona city council [Ajuntament de Barcelona], supported by the Catalan Government [Generalitat de Catalunya] and managed by the Catalan Association of Circus Professionals (APCC).

This unique facility, dedicated to the support of circus arts, helps artists in the creation, management, production and promotion of their artistic projects, also fostering the development of new artistic trends and generating synergies with other art forms.

Located in Barcelona's Forum Park, La Central del Circ has a 2,800 m<sup>2</sup> facility with four creation rooms, a rehearsal and training space and a small theatre as well as offices for circus initiatives and storage space. La Central del Circ helps circus companies to promote their shows and organizes creation residencies in collaboration with other performing-arts facilities in Spain and other countries.

## European Circus Projects

### Circ-que-o!

Circ-que-o! promotes actions and activities in training, creation, promotion and exhibition pertaining to the circus in the cross-border territories of Catalonia, Aragon and Midi-Pyrénées over the years 2009, 2010 and 2011. The project brings together 8 partners of these territories. Circ-que-o! is funded by the European Regional Development Funds (FEDER) within the framework of the INTERREG IVC cooperation programme.

### TRANS-Mission

Transnational circulation of works and professionals is the foundation of the TRANS-Mission, a network focusing on European residencies, performances and professional meetings. The project brings together 4 partners from Belgium, Catalonia, France and Italy. TRANS-Mission is funded by the European Culture Programme.

### "Crossed ways in Circus", a Grundvig project

"Crossed ways in Circus" project is an initiative of four creation centers in Italy, France, Belgium and Catalonia. The aim of the project is the training of group members through exchange programs linking the arts of the circus with actions around artistic creation with local communities. The project will take place between 2010 and 2012 and is funded by the European Education and Culture programme.

## Services to APCC members

- \* Information and support on projects, subsidies, legal matters, tax system, safety, etc.
- \* Promotion of the work of its members: [www.apcc.cat](http://www.apcc.cat) and APCC's yearbook
- \* Specific information on circus: bulletin with information on the community (job offers, calls from festivals, call for subsidies, current news, education and training opportunities, etc.)
- \* Training for circus professionals
- \* Tools to encourage the professional community

## Organisational structure and team

Currently the APCC has 250 members and represents more than 100 companies of Catalonia circus.

The APCC board is made up of 12 professionals from the community.

The APCC team includes a manager and a communication officer.

La Central del Circ team includes a manager, an artistic director, a responsible for the European projects, a communication officer, an activities officer and two technical officers.

## CONTACT

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# Associació Valenciana de Circ

The Circus Association of Valencia was born in December 2003 by the need to create a space for contemporary circus in Valencia.

A non profit organisation created by ten artists willing to make circus an important part of the cultural life in Valencia. In April 2004, L'espai de circ was opened, it is considered the first space in the County of Valencia to develop Contemporary Circus.

The place has more than 200 square meters for professional and hobby training, courses and shows. Today there are nearly two hundred members students and performers that participate in different ways in our activities.

The Circus Association of Valencia has also created and performed 16 cabarets quarterly and it is organising many workshops and regular courses with some recognised professionals from all over Europe. Currently, the Valencian Circus Association is focusing on being the first circus school in the Valencian county and has started a new and promising show called Street Theatre Circuit in collaboration with Valencia's City Council (amongst other projects).

## CONTACT

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# Bundesverband Theater im Öffentlichen Raum eV

The Bundesverband Theater im Öffentlichen Raum eV (hereafter: Bundesverband) is a national association for professionals of theatre in the public space in Germany. It was founded in 2006 at the headquarters of Theater Antagon in Frankfurt / Main by 20 professionals. After several meetings and conferences (such as in Münster 2004 and in Detmold 2005) it became increasingly clear that this genre needed to develop its own identity. The first step was to form an association.

There already exist organisations, associations and unions which represent artists and theatre companies as well as others which represent promoters, producers and organizers.

What is the major difference between these organisations and the Bundesverband?

The Bundesverband concentrates on the special needs for theatre in the public space and therefore it was decided to found a structure where both artists and organizers could communicate with each other and work together on similar goals.

## A platform

- \* Which represents this genre in Germany
- \* Which serves as a spokesman for all matters related to theatre in the public space
- \* Which is a connecting link to other professional organizations of theatre and culture in Germany and beyond
- \* Which offers communication between artists and organizers
- \* Which defines and defends the special needs of theatre in the public space
- \* Which becomes actively involved in political discussions about theatre, art forms and cultural development
- \* Which supports the further development of theatre in the public space through developing training as well production spaces.

Our principal objective is to obtain recognition as an art form and thus to become part of official cultural life and society in Germany, as well as to have open access to funding, support and discussions about theatre and its development.

## Structure

The assembly of members elects seven persons who form the board of the association for a period of two years.

Since the last elections in October 2010, the board members are:

- \* Gabriele Koch (artistic director of festival La Strada Bremen, project manager of projects of fine arts) - president
- \* Nicole Ruppert (Kulturbüro – artistic director of the International Street Theatre Festival Holzminden and production, diffusion, organisation of open-air events) – vice president
- \* Benno Plassmann (artist and artistic director of The working party" international network-coordinator and dramaturg of Cie. Grotest Maru) - secretary
- \* Barthel Meyer (artist Lebende Statuen, artistic director of Paderborn performance fair and other festivals in Germany and Switzerland) – treasurer

- \* Ursula Maria Berzborn (artistic director of Cie. Grotest Maru, artistic director of venue KULE, Berlin) – board member
- \* Clair Howells (artistic director of Theater Titanick, Münster / Leipzig) – board member
- \* Stefan Behr (artistic director Theater ANU, artistic director festival Gassensensationen) – board member

## Activities

- \* Discussion
- \* Research on information about artists, projects, festivals and connected institutions
- \* Participation in theatre fairs (such as in Paderborn and Freiburg)
- \* Participation in round table discussions
- \* Wintertagung – an annual conference about theatre in public spaces in Berlin in winter time
- \* Website
- \* Newsletter

## How to join?

The Bundesverband is a membership organisation open to individuals and institutions who want to support the goals of the association either through active or supporting membership.

To apply, it is necessary to fill in a form (available at our website) and give a short statement about your commitment in street arts either as an artist, manager, producer, promoter or other.

The board of the association decides about a membership.

The annual fee is:

- \* 60 EUR for individual active membership (plus the right to vote)
- \* 120 EUR for institutional active membership (plus the right to vote)
- \* min 60 EUR for individual supportive membership (no vote)
- \* min 120 EUR for institutional membership (no vote)

Honorary membership is offered to persons with special merits in the profession. An honorary member does not pay a fee but is allowed to vote.

At the moment the association has approximately 50 members.

## CONTACT

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# Circus Development Agency

The Circus Development Agency has been set up by a group of people with a professional involvement in circus. The group includes representatives from both the traditional and contemporary circus community; the major UK promoters and circus training centres; touring circus companies and community circus schools; venue-based circuses and other circus arts projects.

## The aims of Circus Development Agency are:

- \* 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
- \* To provide a forum between the different facets of the industry

## The ways in which we are currently working include:

### Advocacy

Giving a positive image of circus to the outside world; correcting misapprehensions about circus as an art form and as a commercially viable entertainment; encouraging dialogue within the community so that a united front can be presented when needed.

### Research

Finding out more about circus in the UK today: who is doing what – where, when and how.

### Sharing Information

We act as a forum for discussion between practitioners and other interested parties.

## About Circus Development Agency

The Circus Development Agency (CDA, previously Circus Arts Forum) is a national organisation that works to develop the circus arts in the UK. Our core work is meeting our aims through information dissemination through our website and monthly newsletter, as well as answering specific enquires from the public, press and our members.

In 2007 we received lottery funding to hold a national conference about youth circus at the Roundhouse in conjunction with the Circus Front season. This conference brought key players from the youth circus world together to discuss the growing popularity of youth circus skills training and the issues this brings with it such as movements for the standardisation of training, accreditation of training and ideas for a youth circus festival. Since this conference CDA has been consulted by, and helped steer, the Youth Circus strand of the Young People's Participatory Theatre Project – an Arts Council England initiative.

2007 also saw a membership drive to make sure that more people know about the services that we provide and how to access them. CDA now has in excess of a 1,000 members across the UK.

In 2008 we re-branded the organisation as it became clear that changes to the funding priorities of Arts Council, England were making the sustainability of umbrella arts organisations uncertain and that we needed to re-prioritise our work. The launch was held at Circomedia's Church in Bristol and gave us the opportunity to present our revised aims and objectives to the sector.

We started working with a group of volunteers who now assist us with our website input, newsletter collation, web content and review writing. In 2008 we joined the steering group for Elemental, a series of exchanges about outdoor performance and circus arts, an Arts Council England initiative running throughout 2009.

Last year we have launched two new programmes. The first is a series of surgeries that give the chance for practitioners (artists, riggers, trainers, managers etc) to spend time with experts from the sector to learn from their experience. This initiative involves these experts donating their time to spend one-to-one time with individuals.

We are also running a journalist training programme which sees trainee circus critics seeing performances with our volunteer journalist. The Circus Arts Forum organises free tickets to the shows, the pair discuss the show afterwards and then the trainee receives feedback on a review that they write. The final review is posted on our website. This project is in the process of growing with a possible mentoring element for our volunteer journalist with a nationally acclaimed critic.

We are currently working on marketing our website to advertisers in order to generate income through the website and working on on-going organisational development around our business plan, board membership and structure. The website is the main site for information about circus in the UK.

## Staff & Contact

### Members of the Board

Vicki Amedume, Chris Barltrop, Lynn Carroll, Angela de Castro, Verena Cornwall (CDA Project Director), Gerry Cottle, Steve Cousins, Robert Davies, Michael Day, Tony Hopkins, Brett Jackson, Pax Nindi, Ian Scott Owens, Ali Williams (Chair), Mike Wright.

The Board meets four times a year to discuss circus-related issues, and to prioritise work that needs to be done on behalf of the Development Agency. There are also sub-groups for:

- \* Emerging / Contemporary Circus
- \* Tented Touring Circus
- \* Youth Circus / Circus Training
- \* CAF Business Planning

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# European Circus Association

## Circus is Culture

The classical circus is known throughout the world as a variety of acts presented in a central ring involving artistic displays, acrobatics, clowns, music, animals, and mind-boggling feats of strength, beauty and daring. The modern European circus can be traced to London around 1770. Today more than 1000 circuses thrive across Europe. Many are owned or managed by and feature talented descendants of the original great circus families. The European Circus Association (ECA) was established to promote circus arts and culture, thereby protecting this important part of our shared heritage.

## Our Vision

The classical circus is under increasing pressure from a vast array of legal and regulatory requirements, competition from television, cinema, amusement parks and other forms of entertainment, and the relentless tactics of a few well-funded activists. In 2002, ten leading European circuses founded the ECA with the certain knowledge that collective and sustained action was necessary to secure the future of the classical circus. The ECA believes that together we can ensure that the circus, including the presentation of animals, continues to enchant, educate and entertain children of all ages.

## Our Priorities

ECA's five year plan (until 2010) focused on five key areas of work:

- \* Achieving increased state recognition of circus as culture
- \* Increasing access to artists by simplifying visa and work permit requirements
- \* Facilitating circus movement through standardization of technical requirements
- \* Setting high standards for animal care and presentation
- \* Ensuring quality education for circus children and aspiring artists

## ECA Organisation

The ECA is a non-profit organisation directed by a Board comprising many of Europe's most famous circus names. Our membership includes more than one 130 circuses, festivals and animal training businesses based in more than 23 European countries. Important associations exist with partners in Africa, Oceania, China and North America. Our activities are supported by contributions from our members as well as donations from circus supporters and fans. Activities are planned and carried out by elected Executive Officers of the Board of Directors, supported by a General Manager and Brussels Representative.

## ECA Membership

The ECA is open for membership to circus organizations, producers, agents, festivals and animal training businesses. Membership is renewed on an annual basis following payment of applicable fees. In addition to a yearly meeting, members are invited to an annual symposium, organized in conjunction with the International Festival du Cirque de Monte Carlo, at which topics of current interest are presented and discussed.

Members also receive the ECA – Information – a periodic newsletters, alerts about important business issues, four times a year the Planet Circus Magazine and the opportunity to participate in regional meetings held to address specific challenges in particular countries. ECA Members must comply with ECA conditions, including, for those working with animals, the ECA Code of Conduct for Animals.

## ECA Membership forms

### Full member

Full members are professionals involved in the circus business such as circuses, independent animal trainers, agents, circus festivals, etc. They must be headquartered in Europe.

### Associated Member

Circuses and other businesses or associations concerning circus related interests that are not seated in Europe may become Associated Members. This includes organisations like the Federation of Professional Circus Schools (FEDEC).

The yearly costs for Members and Associated Members are 400 euros per organisation or individual. Associated Members may participate in ECA meetings and receive information sent to the Members but do not have the right to vote.

### ECA Board Member

Organisations qualified to be Members in the ECA also may join the ECA as a Board Member. ECA Board Members provide direction for the ECA and have the same rights but not the same obligations as Executive Board Members. The yearly costs are 3000 euros

### ECA Donors

Finally, it is possible to become a Donor by making a minimum contribution of 250 euros a year to the ECA. Donors may participate in ECA meetings and receive the same information as Members, but do not have the right to vote.

### Joining ECA

Registration forms are available on the ECA website at [www.europeancircus.info](http://www.europeancircus.info). Upon receipt of registration, ECA will send an invoice for membership fees. Once paid, the new members will receive a certificate of membership for that year. The member will also begin receiving the ECA newsletter and other information as well as an ECA username and password for the members part of the ECA website.

### Membership Conditions

All ECA Members and ECA Board Members must:

- \* Be registered with a Chamber of Commerce or equivalent.
- \* Be in compliance with all applicable laws and regulations including those concerning, inter alia, taxation, social security and insurance contributions
- \* Be in possession of all required permits such as Visas and Work Permits for all employees.
- \* Be in possession of the required permits and certificates for all animals travelling with the circus
- \* For those working with animals, be able to demonstrate compliance with the ECA Code of Conduct for Animals.

## ECA Achievements

- \* Growing membership of more than 130 circuses, festivals and animal training businesses based in more than 20 countries.
- \* Creation of a powerful circus community network including Europe, North America, China, Africa and Oceania.
- \* Excellent working relationships with all relevant departments of the European Commission.
- \* Recognition as the official circus trade organization by the European Parliament.
- \* Increased understanding of circus interests and challenges by politicians and government officials.
- \* Routinely invited to provide input on European and national legislation affecting circus interests.
- \* Successful adoption of the European Parliament 2005 resolution calling for greater support of circuses as part of European culture.
- \* Establishment of effective information services to keep members up to date on legal and political developments of importance.

## ECA Code of Conduct for Animals – Revised 2007

- \* Considering that the European circus community is guaranteed the freedom to provide their services across the European Union and has the right to present animals as part of their artistic creation and cultural tradition;
- \* Taking into account that the European Parliament has recognized the classical circus, including the presentation of animals, as part of European culture;
- \* Since the presentation of animals in the circus is educational as well as entertaining, and furthers the public's appreciation of the animals, their needs and their abilities;
- \* Taking into account that the ECA supports the establishment of appropriate laws to govern the care of all animals and believes that any form of animal abuse or mistreatment is wrong and should be fully prosecuted;
- \* That the ECA supports and encourages efforts to protect and conserve endangered species, including public education and participation in breeding programmes and scientific studies that promote the survival of these species in the wild.

The ECA has adopted this Code of Conduct to contribute to the highest possible welfare of all animals in the circus and invites all persons responsible for animals in the circus to adhere to them.

To maintain their good standing, ECA Members must comply with all applicable laws, regulations and guidelines concerning animal health and welfare as well as the following:

### Animal Care

A complete programme for veterinary surveillance and care must be developed and followed for each animal. Food that meets nutritional needs, fresh water, exercise and appropriate enrichment must be provided on a regular basis as appropriate for each species and individual. Trained staff must be on hand to monitor the animals and ensure their well-being and safety at all times.

### Housing

Animals must be housed as appropriate for their species. They must be provided with protection from the weather, a clean dry stables / living area, fresh bedding, and freedom of movement within their enclosure. Suitable barriers must be in place between the public and the animals.

## Transportation

Transportation of animals must be appropriate for the species and individuals involved, in accordance with professionally recognised standards and government regulatory requirements, where applicable.

## Training

All animal training must be based on operant conditioning and the use of positive reinforcement and repetition of desired behaviours. Training should showcase individual animals' natural behaviours and athletics. Training must not place an animal in danger nor cause physical injury or psychological stress.

## Presentation

All animals presented in the circus must be of suitable temperament and condition for presentation, provided adequate time for rest, and the possibility of retreat from public exhibition as necessary for the species.

## Public Interaction

Animals used for rides or other public interactions must be of suitable temperament and trained for such activities. They must be allowed ample time without interactions and should be removed from these activities at any time that they display aggressive or unpredictable behaviour. Trained staff must be on hand at all times that the public is interacting with animals and appropriate safety barriers must be utilised to maximize public safety.

## Retirement

Animals must be retired from performance at the appropriate time for the species and individual concerned. All retired animals must receive the same care as performing animals with appropriate adjustments to exercise and other routines as required by their age and condition.

## Documentation

Complete individual records must be maintained for all animals, including health documents, ownership papers and required permits and / or licenses.

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# Fédération des arts de La rue, des arts du cirque et des arts forains (La FAR)

The FAR is the federation of professional street, circus and fairground arts companies, with its head office in the French-speaking Community of Belgium. To unite professional companies means to identify what they have in common, to find their lowest common denominator and to keep it alive by promoting and defending it.

## Objectives

- \* To encourage horizontal communication between the members of the federation in a spirit which generates emulation and promotes the sharing of experience and resources.
- \* To act accordingly to a vertical communication line: to defend our position as careful observers and spokespersons; to form a group of discussion and action; to improve professionalism, quality, recognition and social interaction in the sector, to become key players in the cultural life of the French-speaking community as well as abroad; to raise issues in order to encourage fundamental discussion and debate.

## How we work

The FAR is a non-profit association structured as follows:

- \* The General Assembly (GA), which consists of all the members of the FAR;
- \* The Administrative Board (AB), the governing body of the association. Its members are elected by the GA;
- \* The Office, which is in charge of day-to-day matters.

## Means and methods of action

The FAR actively participates in the life of street, circus and fairground arts. In that regard, the FAR:

- \* organizes thematic days, symposiums and round tables on themes that are either proposed by members or set by the AB
- \* offers free circulation of information on the sector through its website, chat room and newsletter
- \* sends a newsletter called the "e.Can'Art" to all those who have subscribed to it via the website
- \* carries out practical as well as symbolic actions reflecting the will of its members to further the sector.

## The members of the FAR

Our full members are representatives of professional companies active in street, circus and fairground arts, and located in the French-speaking Community of Belgium.

Our sympathizing members are organizations, bodies or private individuals interested or involved in this sector, and wishing to support the FAR in its missions.

Our honorary members are prominent figures (sic) or people who are likely to contribute an innovative or enlightening point of view and are willing to support the FAR. They are chosen or proposed by the AB.

## A little bit of history

**1999:** The French-speaking Community of Belgium announces the creation of the circus, fairground and street arts sector. Following its recognition, a symposium is organized in the Maison de la Bellone in Brussels, where street artists meet. The idea of a federation begins to form.

**2000:** The FAR is officially born as a federation of artists.

**2001:** The first quarterly of the FAR's magazine is issued. It is named Can'Art. The FAR holds its first Renc'Arts in Brussels. Renc'Arts is a festival produced by the member companies themselves in order to meet and distribute one another.

**2002:** The FAR establishes itself in the sector and organizes information days on burning issues such as the status of artists.

**2003:** The second edition of the Renc'Arts festival is held, this time in March. For lack of financial resources, the Can'Art of the FAR finds an end.

**2004:** The FAR reassesses and repositions itself: it becomes a federation of Companies and gives its Administrative Board more power.

**2005:** The FAR's participation in the Etats Généraux de la Culture (convention on culture) attracts a lot of attention. The third edition of the Renc'Arts is held in Brussels. The website goes online, as well as the newsletter e.Can-Art.

**2007:** The fourth edition of the Renc'Arts is held in Ath. There are deep concerns and many questions about the decrease in the number of programme planners.

**2008-2009:** Creation of 4 workshops / thematic days. The themes explored are: Distribution, Professionalisation, Demands and Networks. The FAR brings the organization of its Renc'Arts to a close. Its objectives are refocused on its primary goals: communication between its members on the one hand; demands and recognition of the sector on the other hand.

**2009-2010:** Creation of 4 workshops / thematic days directed by specialist of the themes. The themes explored are: Budget (Olivier Blin), Diffusion (Hervé d'Ottrepe), Dramaturgy (Karin Klomp) and scenography (Beatrice Massinger).

**2011:** The FAR orders the first phase of an important survey to improve the identification of the sector. The survey is operated in cooperation with the OPC (Observatoire des Politiques Culturelles) and the "Communauté Française de Belgique"

## Executive Board

- \* Hélène Pirenne (Théâtre du Sursaut)
- \* Pascale Loiseau (Wazovol)
- \* Frédéric Kusiak (Skarab Théâtre)
- \* Patrick Masset (Théâtre d'1 jour)
- \* Didier Balseau (Les Royales Marionnettes)
- \* Andreas Christou (Arts Nomades)

## How to become a member

Every professional company having an official address in the Belgian French-speaking Community and that belongs to the "street, circus or fairground arts sector" can become a member of our federation. Every other person or organisation can become a supporting member.

To become a (supporting) member, please fill in the form on our website in the section "devenir membre" and follow the instruction on the form.

Please note that supporting members have no vote right. A subscription of 25 Euros is due to act your membership.

## CONTACT

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# Fédération française des arts de la rue

The Federation works on the consolidation and development of street arts on three main directions: professional and artistic recognition, the development of fund-raising for this field, its teams and structures, opening up dialogue with all the artistic and cultural actors.

Created in 1998, the Federation attempts to anticipate the evolution of the sector by the implementation of working groups and actions, the objectives of which are to advance together on these three main directions. The two main focuses of the federation is the structuring of the sector and lobbying on a regional, national and European scale. Thanks to the constitution of the Federation, whose members are street arts professionals, the activities of the association are in direct connection with the evolution of the profession and its partners.

## Decision processes in the "Fédé"

Twenty administrators are elected every year by all the members. They then elect a board, which includes a president, a treasurer, a secretary, and vice-presidents according to needs.

The role of the administrators' committee: this one meets every two months to organise the project of the association discussed and voted during the general assembly. Every meeting is an opportunity to adjust this project according to the current events and to the progress of the activities of the Federation. (Ex: representatives' hiring, organisation of meetings between regions, meetings with foreign colleagues, participation in workshops on social or legal affairs with other artistic fields).

The role of the board is concentrated on lobbying and meeting with public authorities and national organisations (State, representatives of communities, labor unions...).

Besides, each of the administrators is a spokesman of the Federation on any meeting space organised by the Federation or at the invitation of the other organisations.

The general coordination has to ensure that the structure of the Fédé is working (in particular files and communication systems) and to permanently activate the members' network. The dynamics of the network also consists in updating the information to the members about breaking news and evolution of the sector.

The general coordinator implements the decisions taken by the administrators in close relationship with the regional federations. Its mission is to impulse what has to be done for the realization of the project of the Federation and to ensure the collaboration of professionals, whose skills are sure to prove helpful, whether they are members or not.

## Construction of a common European organisation for the street-arts

During the very first meeting which took place at Aurillac last August, the professionals there (coming from Germany, Belgium,

Bulgaria, France, Great-Britain, Greece, Italy, Lithuania, Portugal and Switzerland) agreed on a few aims to work on the European scale:

- \* Exchange about common and varied artistic practises
- \* Circulate more easily all around Europe
- \* Being as well considered as the other, more conventional performing arts
- \* Develop the possibilities for artists to work and play in open spaces
- \* Act on the legislation ruling open and public spaces

It's time to go further on and determine which objectives this informal group decides to work on, how, and when.

It appears necessary of the pragmatic aims of the Eurofede which is to enable a lobby for a European cultural policy for street-arts. How can professionals (artists, programmers, etc.) organize themselves to lobby on a European level, without being structured in their own country? Our propositions are:

- \* Reproduce this year of exchanges with the maximum number of professionals on some international festivals in order to compose a road book of the Eurofede next autumn: at Namur (Belgium), during the festival Namur en mai, May 23; at Great Yarmouth (England), during the festival Out There, taking place from the 19th to the 20th of September; at Neerpelt (Belgium) during the festival taking place next November; other festivals in Italy, Spain and Portugal

- \* Promote the discussion list [eufederation@lefourneau.net](mailto:eufederation@lefourneau.net): to widen and enrich exchanges on festivals, to know if partakers of the meeting which was set on August 2008 in Aurillac had a talk in their country about the will of a European gathering, to think about fiscal, legal and administrative questions, to think about specificities of street arts to take into account in European cultural policies and of each national Government, to circulate general documents on the European Union (facilitate the access to possible subsidies, warning about dates and methodology of files), etc.

- \* Develop Free Street ! on a European scale. Communication can be a whole main work line of the Eurofede to make the information comprehensible for everyone and structure communication.

## CONTACT

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# Federazione Nazionale Arte di Strada (FNAS)

The Federazione Nazionale Arte di Strada is the Italian association for street arts, which has the purpose to gather artists, companies and promoters active in street performance. At the moment nearly 83 individual artists, 90 companies, as well as more than 50 promoters and festival organisers are members of the FNAS.

In ten years of activity, the FNAS has been able to provide several services to artists: an office for information and financial assistance; an annual national training programme with several stages opened to artists (members as well as non-member); the monitoring of municipalities adopting regulation in favour of free street performance; the direct contact with the Ministry of Cultural activities for the release of a new national law in favour of street arts; furthermore, every year the FNAS publishes "Kermesse - year-book of Italian street and circus show", the only official publication of this sector, with the contribution of the Ministry of Cultural Activities; the website of the Federation ([www.fnas.org](http://www.fnas.org)) is recognised to be the quickest and most efficient web tool to get in contact with the entire world of Italian street performing art.

Within the institutional activities of Federation, the report of activities is focused on :

- \* Kermesse and Kermesse on-line web service
- \* The National Training Programme for Professional Artists, which takes place every year at the FNAS training centre of Fiano - Certaldo (Florence)
- \* The National Award "Cantieri di Strada", an annual award for brand new productions staged by artists and companies
- \* The presence of FNAS delegates in the jury commission of Annual Regional Award "Torototela", promoted by the Region Piemonte in favour of street arts
- \* The census on free performing on street in the national ambit;
- \* Consulting service for local administrations regarding adoption of new normatives in favour of performing street arts
- \* New services for artists and companies
- \* From 2010 Fnas is coorganiser of the European project Open Street ([www.open-street.eu](http://www.open-street.eu))

## 2011 – "Kermesse" Yearbook of Italian Street and Circus Arts

The 9th edition of the yearbook "Kermesse", the official reference for the street and circus performance in Italy, confirms once again the great success achieved in past years. The efficient system used to collect information on events and festivals, the increasing will of artists to be present on Kermesse pages, allow the Fnas to publish a useful tool for artists and promoters, getting more detailed every year: the 9th edition publishes nearly 200 events involving street artists.

More than 90 artists and companies and about 50 promoters have a good visibility in the 160 pages of the book, also reporting usual indispensable lists of contacts, books, theatre and circus schools, interventions of famous actors and performance professionals.

Furthermore, the usual editing of 5000 copies, offered to artists and promoters, but also sold via the website, in occasion of street events, and through the net of 50 book shops all over Italy, has now its complement on web.

From 2007 the Federation gives the chance to buy also the online version of Kermesse, to which all members have free access. The online version is an extremely flexible tool, even more detailed and interactive than the print version. However, the yearbook, due to its versatility (artists can take it everywhere on tour), seems to not receive any backstroke by the on-line version of Kermesse.

## 2011 – National Award "Cantieri di Strada"

In 2011 the National Award "Cantieri di Strada", promoted by FNAS, has come to 7th edition. The frame is quite simple: in winter all artists (FNAS members or not) can participate by presenting projects for new productions (i.e. shows that have never been performed) to a jury composed by the most important festival promoters (in 2011 there were 18 from all over Italy).

The variety and quality of proposals, the complexity of the issues, the dramatic imagination of the solutions, give the impression of remarkable creative ferment in the field, and attention to this initiative which is the expression of many different motivations, that have pushed many companies and small ensembles to participate. Even the individual artists have reclaimed their own category of competition. With the inventory of ideas and material collected in more than 460 pages viewed by the jury, it seemed a pity to assign a single award.

In 2011 there were two categories (one for individual artists, one for companies). After a first selection, the final winner will have time to stage out the show for summer, and to perform it, paid by an agreed budget, at the occasion of a festival organised by the promoters of a jury. This year 60 artists made their submission.

## Consulting service for local public administrations

The Federation was engaged in a campaign of information and assistance regarding a new normative, to be adopted by Italian city Councils, in favour of performing street arts.

This is a very important part of institutional activity of FNAS, considering that up to now Italy has no specific laws, at a national level, to which local administrators must refer for issuing their own regulations regarding the smooth acceptance of street artists in their territories.

Due to this lack of regulation, every municipality is free to adopt local regulations based on free interpretation of what exactly the street show has to be considered. As a result, local regulations are so different from each other, that it becomes impossible for artists, moving from one city to another, to perform on a free basis (hat passing) without finding themselves in trouble with local police, fines, intimidations etc.

In this period FNAS was contacted by several city councils willing to solve the matter with the assistance of a reliable board able to give due support in issuing good regulations, keeping in consideration the needs of artists, and meantime allowing slight insertion of performing activities in the urban context.

As a consequence of the FNAS actions, many municipalities have now adopted a regulation, defending the right of street artists to freely perform in public space.

## New services for artists

This period also was profitable for the proposal to artist of new services dedicated to street arts sector and its operators, such as web services, FNAS' development of the online Kermesse, the availability of the web version of a periodic newsletter addressed to artists and operators, the launch of a new mailing service, a useful tool for the promotion of shows and activities of artists and promoters, the chat service to facilitate direct contacts between artists, promoters, and street arts fans.

Beside web service, the federation has made an agreement with a legal service in order to give free legal assistance to members in case of payment disputes, problems with police in case of unauthorised performance in public space.

## CONTACT

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# Groupement National des Arts du Cirque (GNAC)

The National Association of Circus Arts (GNAC) is the affirmation of solidarity within the group of circus components (representatives of education, production, distribution; representatives of the different aesthetics of 'traditional' as well as 'contemporary' circus; staff and employees; networks, unions, corporate bodies and natural persons) in order to work together on its development.

On October 26th 2010, the APEMSAC, Association for the Elaboration of the Support Mechanisms for Circus Arts, held a general meeting at CIRCA Festival, in order to transform the existing association APEMSAC into a more perennial structure since, contrarily to the APEMSAC, the GNAC has been established for an unlimited duration with the objective of strengthening a coordinated representation in the sector of Circus Arts.

## Objectives

- \* to identify, formalise and prioritise the short term an long term improvements for Circus Arts within creation, production, distribution, education and professional dialogue
- \* to promote Circus Arts and improve its recognition within the concerned authorities, professionals, administrations, politicians and others, and to ensure, if necessary, a coordinated representation
- \* to exchange ideas and share means, experiences and activities of its members, as well as gathering all means allowing to achieve the aims of the association.

## The Board

Agnès Célérier, president, representative of the Syndicat du Cirque de Création; Roger Leroux, vice president, representative of Territoires du Cirque; Alain Taillard, secretary, representative of the French Federation of Circus schools; Anny Goyer, treasurer, representative of the ENACR.

## Members

The GNAC is structured into different fields: representatives of contemporary and traditional creation, the field of distribution, the field of education of circus artists.

The GNAC consists of:

- \* Corporate bodies. Founders of the new association are: CGT Spectacle, Fédération Française des Ecoles de Cirque, Syndicat du Cirque de Création, Syndicat National du Cirque, Territoires du Cirque
- \* Active members, corporate bodies or natural persons, with a significant activity in the domain of Circus Arts.

The membership fee is 60 Euros for 2011. Your membership will be validated by the board of directors after having received your payment by cheque.

## CONTACT

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Alain Taillard - Secretary  
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# Independent Street Arts Network (ISAN)

ISAN is an independent group of producers, presenters, promoters and artists working in outdoor arts from the UK and Ireland. We develop the outdoor arts sector through networking, lobbying, information-sharing, training, research, and advocacy support and advice for our members. We are committed to supporting outdoor arts in all its forms and advocating its benefits and practice.

## About ISAN

Our overall aim is to develop outdoor arts in all their forms. We do this by:

- \* Commissioning and publishing research and guidance (eg Health and Safety guidance, Access Toolkit etc)
- \* Providing a forum for networking and discussion
- \* Organising general meetings (about two a year) where members discuss and debate key issues, network, collaborate on shared programming and established priorities for ISAN in coming months. The General Meetings also approve ISAN financial accounts and elect the ISAN board on an annual basis
- \* Organising conferences and symposia events on specific themes – open to members and non-members
- \* Running training courses and a professional development programme. Highlighting and facilitating UK and international collaboration opportunities for members
- \* Sharing information via email for members
- \* Investing in and encouraging investment in new work
- \* Acting as an independent voice for outdoor arts – doing presentations throughout the UK and making the sector's views heard by Government, Arts Councils, Regional Arts Boards, local authorities
- \* Having a Code of Practice for all members to abide by

## Who are the members?

ISAN members strongly believe in developing outdoor arts as an art form – presenting high-quality work that creates a dynamic relationship with a very large and steadily growing audience.

Our members are individuals and organisations who actively support and participate in the development of outdoor arts in their professional work. Our members include festivals, venues, local authorities, independent producers, artists and support organisations such as agents, trade associations and funding bodies.

Our members are from all over the UK, and we have a number in Ireland. Artists are also welcome to join us – and we work closely with organisations that represent street artists, such as NASA.

## Staff

As a voluntary organisation ISAN has a board structure consisting of Chair, Secretary and Treasurer. Our Board members are:

- \* Bill Gee (Bill Gee Associates) 'Chair'
- \* Frank Wilson (Event International)
- \* Liam Rich (Chelmsford Borough Council)
- \* Sian Thomas (Independent)
- \* Robin Morley (Magnetic Events)
- \* Steve Stenning (Edinburgh Mela)
- \* Mira Kaushik (Akademi)
- \* Bev Adams (NASA / Faceless Company)
- \* Maria Oshodi (Extant)

Other members of staff are:

- \* Julian Rudd joined ISAN as Co-ordinator in May 2005.
- \* Mandy Meaden joined ISAN as administrator in July 2008.

## A Brief History of ISAN

ISAN came into existence in the late 1990s when a group of like minded promoters began to meet, network, pool resources and lobby for greater investment in outdoor arts, particularly from Arts Council England and local authorities.

Arts Council of England awarded a grant to ISAN for 2000-2002. This enabled us to employ a part-time coordinator to development the organisation and work on its behalf. Our first co-ordinator was Bill Gee (who is now ISAN Chair).

In 2002, we were awarded a RALP, which enabled us to employ a freelance Project Manager to look after a number of specific strands of work.

Since then the organisation has gone from strength to strength: in 2008 ISAN was awarded RFO status by Arts Council England and NPO status for 2012-2015. We have been commissioned to undertake groundbreaking projects and advocacy programmes, and have produced guidance and publications, which are acclaimed not only in the outdoor arts sector, but reaching across boundaries into events practices of all genres.

We are committed to developing outdoor arts in the UK and believe now is the time for this art-form to be whole-heartedly embraced in the UK as it has been in other countries such as France and Spain.

## Code of Practice

ISAN aims to promote good practice in outdoor arts. One of the ways we do this is by having a Code of Practice, which ISAN members sign up to. It The Code of Practice governs the relationships between promoters and outdoor artists or companies – recognising the professional nature of this relationship. It is based upon eight clear principles; equal opportunities practice; good practice with application to different contexts including presenting, commissioning, consultancy and residencies and workshops. We encourage anyone working in outdoor arts to adopt the principles set out in the Code of Practice, irrespective of whether they are an ISAN member.

## What is Outdoor Arts?

Outdoor Arts is the umbrella term, used in the UK, given to performances in various genres (theatre, dance, circus, spectacle, music or any combination of the above) that are created for outdoor public spaces – sometimes in the street, or in town squares, parks and other public spaces. Outdoor arts has a purposefully wide definition and is inclusive of solo performances through to large scale spectacle and from community processional projects to stunning outdoor interactive visual installations. In other European countries, in particular in France and Spain, Outdoor arts is seen as an important art form in its own right, attracting sustained investment from local and national government. The French term, "theatre without walls" is a useful definition.

Outdoor Arts events are socially and culturally inclusive. In an international context, British outdoor arts companies are leading the way in creating work that reflects the cultural diversity of a nation.

Outdoor Arts is a uniquely democratic forum in which to work, since public spaces 'belong' to everyone and art that is designed to be performed in such a space is owned and accessible to us all. In the UK outdoor arts engage with audiences counted in their millions every year. These large and diverse audiences enjoy performances and events together without the barriers sometimes found in traditional arts venues. This exciting dynamic is perhaps what attracts so many of us to the outdoor arts environment – it is an antidote to our increasing national obsession with the cult of celebrity, of TV, video games and the internet. Outdoor Arts is always live, always in public space, always with an atmosphere of unpredictability.

## How to join?

Annual subscription is currently levied at three rates for organisations and individuals.

For the year 2011 / 2012 the subscription is:

- \* £45 (+ VAT) Rate 1 – for individuals (artists, promoters and producers).
- \* £155 (+VAT) Rate 2 – for artist companies with a turnover of under £100K, organisations with a spend of less than £50K on Street Arts and agents.
- \* £230 (+VAT) Rate 3 – for artist companies with a turnover of over £101K, organisations with a spend of more than £51K on Street Arts and educational institutions.

Early Birds who pay within 45 days of invoicing pay less so it's worth being prompt.

- \* £40 (+VAT) – Early Bird Rate 1
- \* £135 (+VAT) – Early Bird Rate 2
- \* £200 (+VAT) – Early Bird Rate 3

The Membership is renewable each April 1st.

## CONTACT

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# Manegen

Manegen is a national syndicate in Sweden for circus, variety and street performance. The association will promote the art forms and support its members (companies, creators, producers, presenters, educators, etc.) in their professional work with circus, variety and street performance. Becoming a member of Manegen, means having access to the network and its resources, experience and knowledge, and taking part in influencing the conditions of these art forms.

## What?

Through joint efforts and activities Manegen wants to spread circus, variety and street performance to new areas of practitioners and audiences, to increase media coverage, to encourage local and national authorities and not least to create opportunities for professional and artistic development. Manegen aims to give the concepts "circus, variety and street performance" a new meaning to the general public in Sweden and to put them on the national cultural agenda.

## How?

Since we have just started up Manegen, we are still in the process of creating a plan for what Manegen will work with in the long and short term:

### Collect and spread information

- \* Internally within the art field: Job advertisements, inventories of venues and reviewers, newsletter, website, membership, webforum, knowledge resources, seminars
- \* Externally: Information about the members on the website and in newsletters, seminars, information for cultural journalists, stimulate research on the art form, circus consultants
- \* Influence cultural policies: Lobbying, identity, definitions, benefits, information on needs for example support for a residence system, etc.

### Create and participate in networks

- \* Internally within the art field: Network portal, bringing members together in meetings two times a year in various places in Sweden, knowledge sharing, circus conventions, connect to other networks within the art form, representatives of Manegen in all parts of Sweden, informal meetings
- \* External: Local, national and international networks

### Work for increased skill and competence

- \* Artistic development: Encourage development of courses, workshops, master classes, training, artistic research, open stage, work in progress presentations
- \* Entrepreneurship development: Encourage development of courses, workshops, master classes, training
- \* Education development: Promote development measures of training, for example in circus management, production, rigging, teachers etc.
- \* Daily workout: Encourage the creation of training facilities, materials, training forum, inventory of training facilities for research

### Work for better possibilities to create and produce

- \* Artistic: Promote development of artistic mentorship, concept development, inspiration and experiment, residence, lab rooms, meetings and exchanges, opportunities to see other artists works, rehearsal and lab facilities, residences

- \* Administrative: Promote the development of production advice, billing service, union issues, insurance, security, producer pools, tariff systems for the salaries and fees

### Work for better distribution, marketing and sales

- \* Marketing: Showcases, galas
- \* Venues and festivals: Attaining access to venues and tents, communication with the venues on the conditions for these art forms, encourage development of venues, encourage festivals to program circus works, encourage creating new circus festivals

## Who?

The development of Manegen is undertaken by its elected board. The board has nine members, who meet about every other month:

### Chairman

Thorsten Andreassen – artist and producer of Funnybones Productions

### Vice President

Kiki Muukkonen – circus coordinator at Subtopia

### Board members

Ivar Heckscher (consultant in circus education issues, former headmaster of the circus program at the University College of Dance);  
Jacob Westin (artist and coordinator in the circus company Naked Ape); Joel Lindh (artist and producer in Clowns Without Borders); Josefin Karlsson (artist in the circus company Cirkus Saga); Manne af Klintberg (artist and clown from the older generation); Marie-Louise Masreliez (circus director newly educated at the University College of Dance); Tobias Gisle (artist and producer in the circus company Completely Circus)

### Membership fees for 2009 are as follows:

- \* Individual membership is 200 SEK and gives 1 person voting rights
- \* Company membership is also 200 SEK and gives 1 person voting rights
- \* Supporting membership is 200 SEK or more and gives no voting rights
- \* We wanted to keep the membership fee low during the first year while we are in process of developing the organisation.

## CONTACT

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# National Association of Street Artists (NASA)

The National Association of Street Artists is an independent UK network of creative practitioners making work for the outdoors.

## What is NASA?

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

NASA values its working relationships with a range of organisations including ISAN, Circus Development Agency, SSCAN, Equity, XTRAX, ITC and many others in the UK and internationally.

NASA provides an email group for artists to debate work and share ideas and information. When requested, and when it is to the benefit of street artists in the UK, Mission Control will discuss artists' concerns and issues with external parties. Please note, however, NASA is not a union. For Union services please contact Equity (actors) and the Musicians Union (musicians).

NASA Mission Control regularly attends showcases, meetings and strategically important street arts festivals and events in the UK and internationally. If appropriate, NASA is happy to carry and display on behalf of its' paid up and e-group members, a small amount of printed publicity, DVDs and CDs at the events it attends. There is a nominal charge for this service of £10 for UK events (£5 for paid up members) and £20 for international events (£10 for paid up members). Mission Control will put calls out for publicity from member on the NASA e-group.

## Mission Control

NASA is a network managed by an elected steering group (Mission Control). Mission Control is made of practicing artists who volunteer their time to attend planning meetings, co-ordinate projects and network on behalf of the organisation and its members.

## Joining NASA

NASA is a membership organisation open to individuals who work professionally as street artists and to companies creating work for the street and other outdoor contexts. NASA is constituted as an unincorporated not-for-profit organisation with an elected management committee (steering group).

New or renewing members can download a membership form from the NASA website.

NASA welcomes new members at any time.

## Membership Fees

Shortly before the fee is due, the NASA Steering Group will send out a reminder email to everyone with an invoice. Annual fees are as follows:

- \* individual / unfunded company membership is £20 and gives 1 person voting rights
- \* funded company membership is £50 and gives 1 person voting rights
- \* anyone in financial difficulties, please contact the Steering Group to discuss as we don't want to lose members

## Membership provides

- \* Access to the e-group / online discussion forum
- \* Access to the members' area of the website (password protected)
- \* Listing on the NASA website with a link through to your own website
- \* Voting rights
- \* Invitations to participate in all NASA events - most events are free to members
- \* Information sharing
- \* A strategic voice which benefits all outdoor artists

## NASA Members

All members are listed on [www.nasauk.org](http://www.nasauk.org). These range from young to experienced companies, from organisations in the Arts Council England's national portfolio (and similar in the other UK nations) to those who have never received any public funding. Our members include small one- person companies to large companies with a full time administration, from companies where the artists also run (or have to run) the administration to those with an administration team that support artists. There are also individual members who do work for a number of companies. Thus there is a range of experiences among our members and the network is supportive, offering help to develop of companies.

## About the NASA e-group / on-line discussion forum

The e-group is lively and sustains itself with relevant and appropriate debate. It is fully inclusive and membership is growing steadily. Sometimes the e-group can seem that it is dominated by a few, though really these are just the vocal ones. It does shift as we are all naturally more vocal about some issues than others. Often someone who has been silent for months will pop up with comments or questions. It is entirely appropriate to ask questions such as 'where can I park my lorry in Warwick?' or 'can anyone help me with risk assessments?' etc as well as launching in with a discussion on the nature of our art and the relationship with audiences, for example.

## NASA Steering Group

The management and development of NASA is undertaken by its elected steering group who meet 4-5 times a year:

- \* Bev Adams (Faceless Company / ISAN Board Member)
- \* Nat Bolonkin (Comic Character Creations)
- \* Stephen Grindle (Dingle Fingle)
- \* Pete Gunson (Pif Paf)
- \* Roger Hartley (Bureau of Silly Ideas)
- \* Jules Howarth (Swamp Circus Trust)
- \* Tony Lidington (Promenade Promotions / Uncle Tacko! of The Pierrotters)
- \* Mark Tillotson (MarkMark Productions)

## CONTACT

General contact:  
E. [missioncontrol@nasauk.org](mailto:missioncontrol@nasauk.org)

Steering group:  
E. [members@nasauk.org](mailto:members@nasauk.org)

UK

# Scottish Street and Circus Arts Network

SSCAN is an informal network of professionals working primarily in the street and circus arts and physical performance sectors including artists, performers, producers, technicians and promoters. SSCAN replaces an older network, Scottish Streetnet that was launched in 2004 primarily for street artists. The network plays a key role in advocating for the street and circus arts sectors in Scotland whilst offering support and advice to its members. SSCAN intends to launch a major website for street and circus arts in Scotland soon.

New members are required to complete a form that provides basic information on their practice. In the first four months of SSCAN's existence, a more extensive form was used in order to provide baseline data for future research in to the physical performance sector. A summary of this data is available on request.

## Members

It currently has over 200 individual members representing most of Scotland's street / circus / physical theatre and outdoor companies (professional and community).

## How to become a member

Membership to the network is free and is done simply by emailing: [sscanetwork-subscribe@yahoogroups.o.uk](mailto:sscanetwork-subscribe@yahoogroups.o.uk)

## CONTACT

currently via Articulation  
until new website is launched:

[contact@articulation-arts.org](mailto:contact@articulation-arts.org)

UK

# Syndicat du cirque de création

Solidarity, creativity, diversity and transmission power values of the circus, form the foundation on which the action of the French Circus Creation Trade Union is based.

While the last forty years, the circus continues to renew its forms, art directors, in their simple statement of belonging to the circus world of creation, have felt the urge to unite around of this art in search of a new recognition.

Thus, to support this movement of unprecedented development activities, business and circus creation, that the Trade Union of New Forms of Circus Arts (SNFAC) was established in 1998. Union renamed Circus Creation Trade Union (SCC in French) since 2004, it has always intended to assist in the implementation and support modes of creation, production and organization, better suited to projects of artistic teams.

Representative artistic circus establishment, the SCC is a union of employers, which envisages the social dialogue beyond the dichotomy employers / employees. It claims, on the contrary, a social economy in which employees, whether permanent or intermittent, are full of actors and companies, the first to contribute to their success.

In 2011, the SCC has more than 50 members.

## What SCC does

- \* Represents the interests of its members, and the profession as a whole, with public authorities and professional bodies
- \* Contributes to the structuring of the professional sector of the circus in France;
- \* Working to improve conditions for the creation and dissemination of circus works;
- \* Educates local communities and cultural leaders to host the circus companies in the cities and territories, closer to the people;
- \* Promotes the formation of a network of trade professionals and initiatives on a national and European level;
- \* Thinks about ways of management and employment adapted to cultural performing arts, so-called «third sector»;
- \* Participating in negotiations on collective agreements in the performing arts and branch agreements in employment and training;
- \* Working on the development of continuing vocational training arrangements, improving teaching conditions of circus artists and better risk management disciplines and techniques;
- \* Working to develop new mechanisms of support and improvement of cultural policies in favour of the circus arts.

## The 2011 board of SCC includes :

- \* Cirque Bang Bang (Martin Palisse) Président
- \* Cirque Plume (Bernard Kudlak ) Vice-Président
- \* ARMO-Jérôme Thomas (Agnès Célérier) Treasurer
- \* Acolytes (Cécile Bellan) Secretary
- \* NoMad (Virginie Parmentier)
- \* Les Choses de Rien (Bernard Saderne)
- \* Spartakus Productions (Luc Molins)
- \* Champ des Toiles (Céline Magnant)

Yannis Jean works as General Delegate since 2008.

## CONTACT

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# Territoires de cirque

Territoires de Cirque is an association that currently includes 30 production and distribution organisations that pay special attention to contemporary circus forms. These members – a large variety of venues including subsidised performance spaces, national performance spaces, places of heritage and production locations dedicated to the circus arts – therefore make up a national network concerning the different aspects of a sector that is rich and exciting, but economically fragile.

Its goal is to create a place for dialogue and professional action that is dedicated to this discipline, as well as to be an active partner and source of proposals for the public, institutional and professional authorities, both nationally and internationally. Since 1998 a few distribution structures have formed an informal group based on the theme of the circus. All of these structures, hosting artists and companies under the form of artistic residencies, were concerned with the issues of creation, production and distribution that are involved in this discipline. Some of these structures came together as part of the management committee for the Year of Circus Arts, a national event organized by the Ministry of Culture in 2001-2002. 11 "circus centers" were then "located" and named. In 2004, they founded the "Territoires de Cirque" association and since then welcome new members. A list of members is available at [www.territoiresdecirque.com](http://www.territoiresdecirque.com). In 2008, the new status of supporting member allowed new structures interested in the circus arts to become part of the association.

In 2010, the national label "PNAC" (national centres of Circus Arts) is attributed to the 11 "circus centers", undertaking them, with the professional network of the territory, to develop professional training, support the production and improve the distribution of circus shows.

Members of Territoires de Cirque regularly meet to exchange on artistic projects and professional issues concerning the circus arts field. They are in particular involved in helping contemporary creation, residencies, distribution, visibility of circus arts in the media and the search for a wider audience. In a few years, and because of its experience and involvement in circus arts development and recognition, Territoires de Cirque has become an identified and solid reference and partner for the public authorities. In 2008, the association committed a report on the circus arts audience, entitled 'Outline of circus arts audience within Territoires de Cirque: acknowledgements and questions', allowing to better know the features of the circus arts audience and the concerns of Territoires de Cirque members about the link to the diverse audiences and its permanent reinvention.

## Beyond its exchanges on artistic projects, Territoires de Cirque is also involved in different work sites:

\* Regarding public relations, a website, was created in October of 2007 in partnership with the cultural platform artishoc. This website includes a group date book, giving some exposure to the association's activities regarding its residencies for creation, production and distribution, as well as talking about events and festivals. With special reports ('A (re)active network', 'When the performing arts call out to the circus', 'Embody circus today!...') carried out by journalists, as well

as public figures, and with points of view on circus creation, this website participates in the production of critical and introspective writing on the circus arts.

\* Regarding support for contemporary creation for circus tent shows and inter-regional distribution, with the example of the "Cirque en [5] regions" project: 5 regions and 5 member locations of "Territoires de Cirque" have created an unprecedented inter-regional means of distribution for creative work that is emblematic of the collectif AOC's circus-tent work from 2009-2010: Circuits, a subsidized performance space in Auch / Midi-Pyrénées – Equinoxe, national performance space in Châteauroux / Centre – Agora, subsidized performance space in Boulazac and regional resource centre / Aquitaine – Le Sirque, circus centre in Nexon / Limousin – La Verrerie in Alès en Cévennes, circus centre / Languedoc-Roussillon.

## The association has organised several professional meetings dedicated to circus arts:

\* National circus meetings in association with ONDA, aiming to initiate generalist venues to circus arts creations and circus arts specificities.

\* Professional meeting during the 60th Festival d'Avignon "Tomorrow, circus, tomorrow... Crossed points of view on languages and issues".

\* Professional meeting during Midi-Pyrénées fait son cirque en Avignon: "Circus arts: which images for the audience?"

\* Professional meetings in 14 regions of France inviting politic authorities and cultural actors to debate about territorial issues on the production and the distribution of the circus performances. This national meetings tour will end by the edition of "Les actes de Cirque en campagne" that will report the most important findings and point out recommendations for the future development of circus. Further informations on [www.territoiresdecirque.com](http://www.territoiresdecirque.com)

Furthermore, members of TDC regularly participate in professional meetings for their expertise and experience in the field of circus arts.

Last but not least, workshops are organised on specific issues for the persons in charge of communication and public relations in the different venues: moments of exchange on habits, experiences, successes and failures. They share information and contacts, and doing so, improve the way they deal with circus arts specificities on their different territories.

## CONTACT

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