

Circostrada Network



STREET ARTS AND CIRCUS: PROFESSIONAL ORGANISATIONS IN EUROPE

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Since 2009, Circostrada Network has been strengthening 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 collaboration, and with this in mind Circostrada Network publishes a yearly English-language directory giving detailed information on these bodies.

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. The professional organisations listed here all work to improve recognition and understanding among policy officers and strategic advisers, and in doing so work towards the development of dedicated policies and support schemes for street arts and circus, advocating for better conditions for cultural workers from these fields.

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Education and Culture DG

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HORS LES MURS HorsLesMurs is the French national information centre for street arts and circus arts. Created in 1993 by the Ministry of Culture and Communication, since 2003, it has been the general secretariat of Circostrada Network, European platform for the street arts and circus dedicated to information, observation and professional exchanges. Representing 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 for street arts and circus has evolved substantially in the last ten years. Federations, trade unions and local networks have been formed in several countries to represent and defend these sectors.

Their activities are essential to promote improved infrastructure 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 its role in gathering and disseminating information, our network also offers places for European professionals to meet and cooperate.

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

Articulation

Articulation was created to provide a cohesive voice for the physical performance sector. The organisation supports the development of the sector through advocacy, strategic planning, facilitating partnerships, and involvement with infrastructural initiatives. It also plays a role in supporting high quality – in the work itself, in health and safety, and in teaching standards.

Articulation has no office or staff, but is supported by a small board made up of key individuals involved in the development of physical performance in Scotland.

Articulation has the following objectives:

- * To advocate for the physical performance sector in Scotland to arts policy-makers, politicians, and development and funding agencies
- * To encourage cooperation and partnership between physical performance organisations and artists
- * To promote Scotland-based artists and companies
- * To support the regular creation of high quality work by Scotland-based practitioners
- * To encourage the professional development of Scotland-based physical performance practitioners
- * To encourage cooperation and facilitate partnerships between the physical performance sector and the wider cultural sector
- * To facilitate the establishment of two or more permanent bases for physical performance in Scotland, one in Glasgow (the Briggait) and one in Edinburgh (Cubed)
- * To facilitate the teaching of physical performance through supporting initiatives that lead to:
 - > A range of academically accredited / professional courses at different levels
 - > High quality tuition and training for the general public for all levels of capability
 - > The creation and implementation of teaching standards
 - > The provision of teacher training
- * To explore the opportunities provided for the Scotland-based physical performance sector by the cultural programmes of the Olympic and Paralympic Games, the Commonwealth Games, and other large national events including Legacy Trust UK, regional and national projects
- * To encourage wider year-round programming of physical performance arts in venues and festivals

Main Activities:

- * Leading on strategic developments for the sector
- * Instigating and developing relationships with policy-makers, arts development agencies, and UK and international organisations working to develop the sector
- * Encouraging partnership between physical performance agencies and companies
- * Providing advocacy
- * Representing the physical performance sector within strategic initiatives

In March 2012, Articulation published "Circus in Scotland: A Blueprint for the Development of the Sector 2012-2017", which provides an overview of the current status of this artform and a list of priorities for its effective development. A wider physical performance strategy is due later in 2012. Reports are available as downloads from the website.

CONTACT

Convenor: Chloë Dear
contact@articulation-arts.org
www.articulation-arts.org
UK

Associació de Professionals de Circ de Catalunya

The Catalan Association of Circus Professionals (APCC), National Circus Prize 2009, represents all the professional fields of Catalan circus (artists, technicians, businessmen, managers, directors, playwrights, scenographers, choreographers, reviewers, historians, teachers, etc).

The APCC's goals are the diffusion of the circus in all its forms, and the establishment of circus as a cultural practice valued at the same level as other performing arts. To achieve this, the APCC works closely with government administrations across the fields of performance, training, creation and production, communication, heritage, and law.

The APCC manages La Central del Circ - Espai de Creació de Barcelona, a two-tent site focused on supporting artistic creation. La Central del Circ is also a space for circus professionals to practice and rehearse, with a regular specialised training program.

Objectives

- * To achieve improvements in circus' professional and cultural fields, as well as in public recognition of the circus community
- * To sustain relationships with official organisations and policy-makers in order to solve the problems and meet the needs of the Catalan circus
- * To oversee the qualitative improvement of the work of Catalan circus professionals and to stimulate their professional development
- * To denounce and address irregularities in working conditions
- * To transmit information on 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

1. Encouraging the professional community
- * Programme of lectures and conferences
 - * Publication of pedagogical information relevant to the community
 - * Programme of training workshops for circus professionals
 - * Advice for circus professionals
 - * Programme of administrative and management support for companies

2. Circus promotion

- * Provision of the main circus website in Catalonia: www.apcc.cat
- * Promotion of Catalan circus in fairs and festivals of circus and performing arts - both on behalf of APCC, which gives an overview of the Catalan circus landscape, and on behalf of the Catalan government under the project CatalanCircus
- * Development of public campaigns and activities to promote the circus and raise awareness: participation in the governmental TV and radio campaign "We are all the Circus" (2008); organisation of events or showcases to facilitate contact between creations and the public; Circus Cabarets in Santa Eulàlia (2011) and in Grec - Barcelona Festival (2012)

3. Cultural policies for development of Catalan circus

The Integral Circus Plan (Cultural and Education Departments of the Catalan Government)

The first Integral Circus Plan (2008-2011) was a political framework designed by the Cultural Department of the Catalan Government to establish policies that would improve the training, creation, promotion, production and international dissemination of Catalan circus. The Plan was the result

of a consensus reached between the government and the circus community, and its implementation has been closely followed by the APCC. Four years after the first Integral Circus Plan, some of the objectives planned have been achieved but some still remain unresolved. That's why it was necessary to start to work on a second Integral Circus Plan (2012-2015) that addresses the sector's new realities, requirements and priorities.

1. To promote and foster research and innovation
2. To promote creation and production
3. To create touring circuits
4. To strengthen the national and international image and diffusion of circus arts
5. To structure and regulate training
6. To support circus facilities and venues
7. To promote professionalisation and specialisation
8. To disseminate and promote circus within civil society
9. To endow the sector with a legal framework
10. To endow the Integral Circus Plan with appropriate funding

General Circus Plan (Ministry of Culture, Spanish Government)

The APCC is participating in the preparation of the new General Circus Plan as it is being assembled by the Spanish government.

Strategic Culture Plan Catalonia 2021 (Cultural Department, Catalan Government)

The APCC is taking part in the preparation of the Strategic Plan Culture Catalonia 2021 being promoted by the Department of Culture.

4. Networks and relationships:

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

Planet Circus is an international platform created in 2011 as a place for professionals to exchange and debate on common topics such as training, support for creation, etc. The APCC is one of the founder members of the Planet Circus alliance, together with En Piste (Canada), the Australian Circus and Physical Theatre Association (ACAPTA, Australia), Polo Circo (Argentina), Cirko Uuden Sirkuksen Keskus - Center for New Circus (Finland), and La Maison du cirque (Belgium).

Services to APCC members

- * Information and support on projects, subsidies, legal matters, taxes, safety, etc.
- * Promotion of the work of its members: www.apcc.cat
- * Specific information on circus: bulletin with information on the community (job offers, calls from festivals, calls for funding applications, current news, education and training opportunities, etc)
- * Training for circus professionals
- * Tools to encourage the professional community

La Central del Circ

La Central del Circ is a place for professional artists and companies to practice, rehearse, create, train and research on circus. 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 supporting the 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 artforms.

Located in Barcelona's Forum Park, La Central del Circ has a 2,800 m² facility with four creation rooms, a rehearsal and training space and a small theatre, as well as offices for circus initiatives and available storage space. La Central del Circ helps circus companies to promote their shows and organises creation residencies in collaboration with other performing arts facilities in Spain and other countries.

European Circus Projects

TRANS-Mission

The transnational circulation of professionals and their work is the foundation of TRANS-Mission, a network focusing on European residencies, performances and professional meetings. The project brings together four partners from Belgium, Catalonia, France and Italy. TRANS-Mission is funded by the European Culture Programme. It will come to an end in November 2012.

Process()s

Process()s is a two-year European project that brings together circus and cultural organisations from Barcelona, Toulouse and Perpignan and connects with Aragon. It aims to improve the creation and dissemination

of contemporary circus by supporting creation projects, by helping circulate short pieces and circus acts, and by encouraging networking between programmers of the Pyrenees-Mediterranean territory.

Circus Next

La Central del Circ is also part of this European platform.

Organisational structure and team

Currently the APCC counts 264 members from 100 companies.

The APCC board is made up of 9 professionals from the community.

The APCC team includes a manager and a communication officer.

The Central del Circ team includes a manager, an artistic director, a project manager, a communication officer, an activities officer, and two technical officers.

CONTACT

Associació de Professionals de Circ de Catalunya (APCC)

Nèlida Falcó – APCC Manager

Eunice Romero – La Central del Circ Manager

La Central del Circ

Parc del Fòrum de Barcelona. Moll de la Vela, 2

08930 Sant Adrià del Besós

08930 Barcelona – Spain

T. +34 93 356 09 31 F. +34 93 356 08 90

www.apcc.cat / www.lacentraldelcirc.cat

Associació Valenciana de Circ

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

Founded as a non-profit organisation by ten artists who wanted to make circus an important part of the cultural life in Valencia, in April 2004 the Circus Association of Valencia opened L'espai de circ, which is considered the first contemporary circus space in the County of Valencia.

The space has more than 400 square metres for professional and amateur training, courses and shows. Today there are nearly two hundred members, students and performers that participate, in various ways, in our activities.

The Circus Association of Valencia has also created and performed 35 editions of its quarterly cabaret, and organises many workshops and regular courses taught by recognised professionals from all over Europe. Among other projects, the Valencian Circus Association is currently focusing on being the first circus school in the Valencian county while developing a Street Theatre Circuit in collaboration with Valencia's City Council.

CONTACT

Associació Valenciana de Circ

Coordinator: César García

Calle Benaguacil nº 5,

46120 Alboraya (Valencia) – Spain

T. +34 63 99 88 292

espaidecirc@gmail.com

www.espaidecirc.com

Bundesverband Theater im Öffentlichen Raum e.V.

The Bundesverband Theater im Öffentlichen Raum e.V. (hereafter: Bundesverband) is a national association for professionals making theatre for public spaces 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 in 2004 and in Detmold in 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 organisers.

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

The Bundesverband concentrates on the special needs of theatre in the public space and was founded as a structure where both artists and organisers could communicate with each other and work together toward similar goals.

A platform

- * Which represents this genre in Germany
- * Which serves as a spokesperson for all matters related to theatre in the public space
- * Which is a connecting link to other professional organisations for theatre and culture in Germany and beyond
- * Which facilitates communication between artists and organisers
- * Which defines and defends the special needs of theatre in the public space
- * Which becomes actively involved in political discussions about theatre, artforms and cultural development
- * Which supports the further development of theatre in the public space by developing training as well as production spaces

Our principal objectives are to obtain recognition as an artform and to thus become part of official cultural life and society in Germany, and to have open access to funding and support and a voice within discussions concerning 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 the festival La Strada Bremen, project manager working in the fine arts) – president
- * Nicole Ruppert (kulturbüro – artistic director of the International Street Theatre Festival Holzminden, working on the production, diffusion and organisation of outdoor 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 with 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 of Theater ANU, artistic director of the festival Gassensensationen) – board member

Activities

- * Discussion
- * Research into 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 the winter
- * 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 to street arts as an artist, manager, producer, promoter, or other professional.

The board of the association decides on membership applications.

The annual fee is:

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

Gabriele Koch:

T. +49 (0)421 70 65 82

g.koch@theater-im-oeffentlichen-raum.de

Nicole Ruppert:

T. +49 (0)5136 87 88 760

n.ruppert@theater-im-oeffentlichen-raum.de

www.theater-im-oeffentlichen-raum.de

Germany

Circus Development Agency

The Circus Development Agency was set up by a group of people with a professional involvement in circus. The board 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 the sharing of skills
- * To provide a forum spanning 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 artform 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 to meet our aims by disseminating information through our website and monthly newsletter, as well as by 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 that accompany it, covering topics such as calls for the standardisation of training, the accreditation of training, and ideas for a youth circus festival. Since this conference the CDA has been consulted by, and has 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 2,500 members across the UK and internationally.

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.

In 2010 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 and to learn from their experience. This initiative involves these experts donating their time to spend one-to-one time with individuals.

The second is a journalist training programme which sees trainee circus critics attending 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, as well as working on ongoing organisational development around our business plan, board membership and structure. The website is the main site for information about circus in the UK.

In 2010 and 2011 we worked on CASCAS, a European project led by four partners, each of whom provide information and advice on the circus and street arts sectors at their national level. The partners are Subtopia (Sweden), Circus Development Agency (UK), MiramirO (Belgium), and the Finnish Circus Information Center (Finland). A booklet outlining the cultural contexts for circus in each country was created (see: www.cascas.org), a series of country tours were organised to offer professionals an overview of circus activity in England, Ireland, Scotland and Wales, and the whole project was documented in a final evaluation book. The project was supported by the Culture programme of the European Commission.

Members of the Board

Vicki Amedume, Chris Barltrop, Lynn Carroll, Angela de Castro, Verena Cornwall (CDA Project Director), Gerry Cottle, Steve Cousins, Michael Day, Tony Hopkins, Brett Jackson, 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.

CONTACT

Chair: Ali Williams

Executive Director: Verena Cornwall

T. +44 (0)794 1480040

circusdevelopmentagency@gmail.com

www.circusarts.org.uk UK

CircusInfo Finland

CircusInfo Finland was founded in 2006 as the national organisation responsible for developing and supporting Finnish circus. Its aims are to gather and distribute circus information, to create and maintain international relationships and contacts in the field, to support the international dissemination of the circus arts, to promote the artistic development as well as the cultural and social status of the art, and to provide cultural officers and decision-makers with up-to-date information about the situation and needs of the circus field, both in Finland and abroad. CircusInfo Finland receives yearly funding from the Ministry of Culture and Education. CircusInfo Finland's target groups are circus professionals, circus audiences, arts officials, the media, and international operators in the field.

Activities

CircusInfo Finland provides services and advice; gathers and documents information about Finnish professional circus; compiles reports to inform political decisions; arranges meetings, seminars and public events featuring circus; and provides information about events. We take part in national and international events and arts fairs to distribute circus information and promote the artform. CircusInfo Finland maintains an online database, "Sirkka", on Finnish circus artists, circus productions and companies in both Finnish and English. CircusInfo compiles statistics and reports related to activity in the circus field to aid political decision-making. It also manages a reference library collecting Finnish and foreign circus literature, promotional material, newspaper clippings, video, etc. Interested audience members and circus professionals, as well as students and researchers, can use the information by making an appointment with the CircusInfo staff.

International affairs

Circus export project

CircusInfo coordinates the circus field's export project as part of the Finnish cultural export strategy. The project has now been working to promote international networking and activity amongst professional circus groups since 2007. The project supports international tours and organises Finnish circus showcase events along with training and study trips for Finnish circus professionals. The cultural export project helps create functional and reliable cooperative networks and operating models in the Nordic countries, Europe and the rest of the world. CircusInfo Finland is an active member in several international networks in the field. The cultural export project has also generated positive results on a national level.

Member organisations

Any registered association or other incorporated society that is active in the circus field may apply for membership of CircusInfo Finland.

CircusInfo Finland's member organisations:

- * Agit-Cirk
- * Esiintyvät taiteilijat ry
- * Circo Aereo
- * Circus Ruska
- * Cirko – Uuden Sirkuksen Keskus
- * Jakobin Sirkus
- * Kallo Collective
- * Monitaideyhdistys Piste
- * Sirkus Supiainen
- * Suomen nuorisosirkusliitto
- * Suomen tanssitaiteilijain liitto
- * Suomen Taikapiiri
- * Taikateatteri 13
- * Uuden jongleerauksen yhdistys
- * WHS

Board 2012 - 2014

Chairman:

Matti Selin (Esiintyvät taiteilijat ry)

Vice chairman:

Samuli Männistö (Sirkus Supiainen), associated member Sirpa Uimonen

Members:

- * Joonas Martikainen (Agit-Cirk), associated member Jenni Lehtinen
- * Anni Puumalainen (Circo Aereo), associated member Maksim Komaro
- * Pasi Nousiainen (Circus Ruska), associated member Kitta Klemettilä
- * Petteri Jakobsson (Jakobin Sirkus), associated member Riikka Töytäri
- * Marja Pulkkinen (Kallo Collective), associated member Sakari Saikkonen
- * Kalle Hakkarainen (WHS), associated member Anne Jämsä
- * Cirko – Uuden sirkuksen keskus

CONTACT

Sirkuksen tiedotuskeskus

Kaasutehtaankatu 1/4
FI-00540 Helsinki - Finland
E-mail: info@sirkusinfo.fi

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

Five key areas of work:

- * Achieving increased state recognition for circus as culture
- * Increasing access to artists by simplifying visa and work permit requirements
- * Facilitating circus movement through standardisation 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 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 Board Members, supported by a Managing Director.

ECA Membership

The ECA membership is open to circus organisations, 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, organised 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 newsletter; alerts about important business issues; the quarterly 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

Regular members are professionals involved in the circus business such as circuses, independent animal trainers, agents, circus festivals, etc. Their headquarters should be in Europe. The yearly contribution for Full Members is 400 euros per organisation or individual.

Associated Member

Circuses and other companies or associations with circus-related interests which are registered outside Europe may become Associated Members. As with the Full Members, the yearly contribution for Associated Members is 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.

Membership of the ECA Advisory Board

Organisations qualified to be members in the ECA may also join the ECA Advisory Board. Members of the Advisory Board strongly support the organisation and take part in the direction of ECA. They have the same rights but not the same obligations as the Executive Board Members. The yearly contribution for Advisory Board Members is 3000 euros.

ECA Donors

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

Joining ECA

Registration forms are available on the ECA website at www.european-circus.info or from the ECA secretariat. 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 receive an ECA username and password for the members section 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 in accordance with applicable law
- * Be in possession of the required permits and certificates for all animals travelling with the circus. Those working with animals, must 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 that includes mem-

bers from Europe, North America, China, Africa and Oceania

- * Excellent working relationships with all relevant departments of the European Commission
- * Recognition as the official circus trade organisation 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 in 2005 of the European Parliament resolution calling for greater support of circuses as part of European culture
- * Establishment of effective information services to keep members up to date on important legal and political developments

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 recognised 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 adhered to 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 athleticism. 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 maximise 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.

CONTACT

ECA Secretariat
Am Kuckhofsweg 15
41542 Dormagen - Germany
T. +49-2133-266 45 80
eca@europeancircus.info, www.europeancircus.info

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

With a head office in the French-speaking Community of Belgium, La FAR is a federation of professional street, circus and fairground arts companies. To unite professional companies La FAR discovers their common needs and characteristics, and promotes and defends their shared goals.

Objectives

* To encourage communication between the members of the federation in a spirit which promotes the sharing of experience and resources.

* To defend our position as careful observers and spokespersons; to form a group for 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

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

* The General Assembly (GA), which consists of all the members of La 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

La FAR actively participates in the life of street, circus and fairground arts. In doing so, La FAR:

* Organises thematic days, symposiums and round-tables on themes that are either proposed by members or set by the AB

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

Our supporting members are organisations, bodies or private individuals interested or involved in this sector and wishing to support La FAR in its missions.

Our honorary members are prominent figures who are likely to contribute an innovative or enlightening point of view and who are willing to support La 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 organised in the Maison de la Bellone in Brussels, where street artists meet. The idea of a federation begins to form.

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

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

2002: La FAR establishes itself in the sector and organises information days on pressing topics 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, Can'Art ceases publication.

2004: La FAR reassesses and repositions itself: it becomes a federation of companies and gives its Administrative Board more power.

2005: La 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 Renc'Arts is held in Ath. There are deep concerns and many questions about the decrease in the number of programmers.

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

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

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

Executive Board

- * Andreas Christou
- * Frédéric Kusiak
- * Sarah Pestana
- * Henry Debay
- * Pascal Lazarus

How to become a member

Every professional company that has 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 instructions on the form.

Please note that supporting members have no right to vote. A subscription of 25 euros is necessary to confirm your membership.

CONTACT

La FAR

70, rue Emile Féron
1060 Brussels – Belgium
T. +32 (0)494 54 28 35
info@la-far.be
www.la-far.be

Fédération française des arts de la rue

The Federation works on the consolidation and development of street arts in three main areas: professional and artistic recognition; the development of fundraising for this field, its companies and structures; and opening up dialogue with all artistic and cultural agents.

Created in 1998, the Federation attempts to guide the evolution of the sector by implementing working groups and joint actions that advance street arts in these three main areas. The two central focuses of the Federation are to work on the structuring of the sector and to lobby on a regional, national and European scale. As a membership organisation where the members are all street arts professionals, the Federation has a constitution that ensures its activities are connected directly to the evolution of the sector and its partners.

Decision processes in the "Fédé"

Twenty administrators are elected every year by 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 is to meet every two months to organise a Federation project that has been discussed and voted on during the general assembly. Every meeting is an opportunity to adjust this project according to current events and the progress of Federation activities. (For example: hiring representatives, organising meetings between regions or meetings with foreign colleagues, participating in workshops on social or legal affairs.)

The role of the board is concentrated on lobbying and meeting with public authorities and national organisations (state and community representatives, labour unions, etc). Besides which, each of the administrators is a spokesperson for the Federation at any meeting organised by the Federation or at the invitation of other organisations.

The general coordination has to ensure that the structure of the Fédé is working (in particular its filing and communication systems) and to keep the members' network constantly active. Their work also consists of updating members with breaking news and information about the evolution of the sector.

The general coordinator implements the decisions taken by the administrators in close relationship with the regional federations. Their mission is to drive the Federation's project to realisation and to ensure the collaboration of skilled professionals – both members and those outside the Federation.

Construction of a common European organisation for the street-arts

During the very first meeting, which took place at Aurillac in August 2008, the professionals there (coming from Germany, Belgium, Bulgaria, France, Great Britain, Greece, Italy, Lithuania, Portugal and Switzerland) agreed on a few aims for working on a European scale:

- * To exchange on both common and varied artistic practices
- * To circulate work more easily around Europe
- * To be as well regarded as the other, more conventional performing arts
- * To develop opportunities for artists to work and play in open spaces
- * To act on the legislation affecting open and public spaces

Now it's time to push this further and to determine which objectives this informal group decides to work on – how, and when. It appears necessary for the practical aims of the Eurofede to lobby for a European cultural policy for street arts. How can professionals (artists, programmers, etc) organise themselves to lobby on a European level without professional structures in their own countries?

Our propositions are:

* To participate in Culture Action Europe's 20th General Assembly on 9th and 10th of November 2012. We are a member of Culture Action Europe. This Europe-wide network is an advocacy and lobbying organisation promoting arts and culture as a keystone of the European project. The aim is to influence European policies for more and better access to culture across the continent and beyond.

* To promote the discussion list eufederation@lefourneau.net in order to: widen and enrich the exchange of information on festivals; discover if those at the August 2008 meeting in Aurillac had discussions in their own countries about the desire for European action; think about fiscal, legal and administrative questions; think about the specificities of street arts, taking into account European cultural policies and the policies of each national government; and circulate general documents on the European Union (to facilitate access to possible subsidies, and to warn about deadlines and application procedures, etc).

* To develop Rue Libre! (Free Street!) on a European scale. Communication can be a central objective for the Eurofede as it works to organise and disseminate information in a form that is universally comprehensible and accessible.

CONTACT

National Federation of Street Arts

Maison des Réseaux Artistiques et Culturels

221 rue de Belleville

5019 Paris - France

T. +33 (0)1 42 03 91 12 / +33 (0)6 33 81 22 93

www.federationartsdelarue.org / www.ruelibre.fr

coordination@federationartsdelarue.org

Federazione Nazionale Arte di Strada (FNAS)

The Federazione Nazionale Arte di Strada (FNAS) is the Italian association for street arts. It exists to gather artists, companies and promoters active in street performance, and at present 83 individual artists, 90 companies, and more than 50 promoters and festival organisers are members of FNAS.

In ten years of activity, FNAS has been able to provide several services to artists: an office for information and financial assistance; an annual national training programme with several workshops open to artists (members as well as non-members); the monitoring of municipalities adopting regulation in favour of free street performance; direct contact with the Ministry of Cultural Activities concerning the release of a new national law in favour of street arts; the annual FNAS publication "Kermesse – Yearbook of Italian Street and Circus Arts", the only official publication for this sector, issued with the support of the Ministry of Cultural Activities; and the website of the Federation (www.fnas.org), which is the quickest and most efficient online tool for contacting the whole of the Italian street arts world.

Within the institutional activities of the Federation, activities are focused on:

- * The annual print Kermesse and the Kermesse online service
- * The National Training Programme for Professional Artists, which takes place every year at the FNAS training centre of 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 the Annual Regional Award "Torototela", promoted by the Region Piemonte in favour of street arts
- * A survey on free street performance sent out nationally
- * A consulting service for local administrations regarding the adoption of new rules/guidelines in favour of street arts
- * Creating new services for artists and companies
- * Since 2010 FNAS is co-organiser of the European project Open Street (www.open-street.eu), which has achieved a membership of over 700 that includes artists, promoters and companies from across Europe

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

The 10th edition of the yearbook "Kermesse", the official reference for the street and circus arts in Italy, follows on from the great success achieved in previous years. The efficient system used to collect information on events and festivals and the increasing willingness of artists to appear in the yearbook allows FNAS to publish a useful tool for artists and promoters that grows more detailed each year: the 10th edition collects nearly 200 events involving street artists.

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

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

From 2007 the Federation made it possible to buy an 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 popularity of the print yearbook seems not to have suffered as its portability means artists can take it everywhere when on tour.

2012 – National Award "Cantieri di Strada"

In 2012 the National Award "Cantieri di Strada", promoted by FNAS, has reached its 8th edition. The set-up is quite simple: in winter all artists (FNAS members or not) can participate by presenting ideas for new productions (i.e. shows that have never been performed) to a jury composed of Italy's most important festival promoters (in 2012 there were 24 from all over the country).

The variety and quality of proposals, the complexity of the issues they tackle, the imagination of the creative solutions – all these things give an impression of the remarkable creative ferment that characterises the street arts field in Italy. Now there is even a category for solo artists, as, with more than 460 pages of ideas and material collected for the competition jury, it seemed a pity to assign a single award.

In 2012 there were two categories (one for individual artists, one for companies). After a first selection, the final winner has time to prepare their show for the summer, and is invited to perform it, with an agreed budget, at a festival organised by the jury promoters. This year 80 artists entered the competition.

Consulting service for local public administrations

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

This is a very important part of the institutional activity of FNAS, considering that up to now Italy has had no specific laws, at a national level, to which local administrators must refer when issuing their own regulations regarding the 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 they consider street arts to be. As a result, local regulations are very different between territories, and it becomes impossible for artists, moving from one city to another, to perform on a free basis (passing the hat) without finding themselves in trouble with local police or facing fines, intimidation, 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 that kept in consideration the needs of artists while also controlling performance activities in the urban context.

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

New services for artists

FNAS has also proposed new services dedicated to the street arts sector and its professionals, such as: web services and the development of the online Kermesse; an online version of a periodic newsletter to be made available to artists and professionals; the launch of a new mailing service as a useful tool for the promotion of shows and the activities of artists and promoters; and a chat service that facilitates direct contacts between artists, promoters, and street arts fans.

Besides its online services, the Federation has agreed a legal service that will provide free legal assistance to members in the case of payment disputes or problems with police concerning unauthorised performance in public space.

CONTACT

Presidence Office:

Via Garibaldi 65 / a
44100 Ferrara - Italy
T. +39 (0)532 243148
presidenza@fnas.org

Headquarter: Borgo Ciser 33 -31010 Fregona (TV) - Italy
T. +39 (0)438 580 986, info@fnas.org

Groupement National des Arts du Cirque (GNAC)

The National Association of Circus Arts (GNAC) is an affirmation of solidarity among circus professionals (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 individuals) in order to work together on the development of the sector.

On 26th October 2010, the Association for the Elaboration of the Support Mechanisms for Circus Arts (APEMSAC) held a general meeting at CIRCa Festival in order to transform their existing association into a long-term structure, establishing GNAC as a permanent body with the objective of strengthening the coordinated representation of the circus arts sector.

Objectives

- * To identify, formalise and prioritise short-term and long-term improvements for the circus arts within the fields of creation, production, distribution, education and professional dialogue
- * To promote the circus arts and improve the recognition they receive from relevant authorities, professionals, administrations, politicians and others, and to ensure, if necessary, coordinated representation
- * To exchange ideas and share the resources, experiences and activities of GNAC's members, as well as to gather the resources that enable GNAC to achieve its aims

The Board

Agnès Célérier, president, representative of the Syndicat du Cirque de Création; Roger Le Roux, 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

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

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 individuals showing significant activity in the circus arts

The membership fee is 60 euros per year. Your membership will be validated by the board of directors after receipt of payment by cheque.

CONTACT

President: Agnès Célérier

Secretary: Alain Taillard
c/o FFEC
13 rue Marceau
93100 Montreuil - France
contact@gnac-cirque.fr
gnac-cirque.fr

Independent Street Arts Network (ISAN)

ISAN is a membership organisation of producers, presenters, promoters and artists from the UK and Ireland working in outdoor arts. ISAN is a strategic organisation that develops the outdoor arts sector through networking, lobbying, information-sharing, training, research, and advocacy support and advice for our members. We are committed to supporting the outdoor arts sector in all its forms and advocating for 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 establish 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, and 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 artform – 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 other organisations that represent street artists, such as NASA.

Board

ISAN is a not-for-profit company limited by guarantee with a Board of ten members, including a Chair and Treasurer who are:

- * Bill Gee (Bill Gee Associates) – Chair
- * Robin Morely (Magnetic Events) – Treasurer
- * Bev Adams (NASA / Faceless Company)
- * Paul Anderson (UK Centre for Carnival Arts)

- * Neil Butler (UZ Arts)
- * Mira Kaushik (Akademi)
- * Maria Oshodi (Extant)
- * Liam Rich (Chelmsford Borough Council)
- * Sian Thomas (Independent)
- * Frank Wilson (Event International)

Staff

ISAN has two members of staff who are:

- * Helen Cadwallader, Director (since January 2012), full-time
- * General Manager, (to be confirmed from July 2012), part-time

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 England awarded a grant to ISAN for 2000-2002. This enabled us to employ a part-time coordinator to develop the organisation and work on its behalf. Our first coordinator 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 ground-breaking projects and advocacy programmes, and have produced guidance and publications which are acclaimed not only in the outdoor arts sector but which reach further, 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 artform to be wholeheartedly 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. 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; and 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 everything 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 artform 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 by 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 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

Helen Cadwallader: Director
54 Chalton Street
London NW1 1HS - UK
T. +44 (0) 20 7388 9767
info@isanuk.org
www.isanuk.org

Initiative für neuen Zirkus e.V.

The Initiative was founded in Cologne in 2011 by a group of ten professionals working in circus arts. It functions thanks to private commitment and is financed through private means. This initiative gathers artists, companies, schools and institutions wishing to represent contemporary circus in Germany.

The objective is to work towards the recognition of this genre as an artform. INZ aims to create a network for artists in Germany, stimulate exchange between members, encourage artistic training, and create a platform in order to facilitate a dialogue between artists and cultural representatives.

Objectives

- * The recognition of contemporary circus as an artform on a cultural politics level
- * Giving the genre a voice – being a contact institution for politicians, researchers and the media
- * Being a network for artists
- * Creating festivals for contemporary circus in Germany
- * Holding round-table discussions
- * Developing a strategy for the creation of circus structures in the German artistic landscape that meet circus' current needs

Partners

- * Atemzug e.V., Cologne
- * Bundesarbeitsgemeinschaft Zirkuspädagogik, Berlin
- * Circus Schatzinsel, Berlin
- * Kaskade - Europäische Jonglierzeitschrift, Wiesbaden
- * Katakomben - Center for Performing Arts, Berlin
- * Ute Classen Kulturmanagement, Aachen
- * ZAK Zirkus und Artistikzentrum, Cologne

CONTACT

Initiative Neuer Zirkus e.V.
c/o Tim Behren
Geleniusstr.1
50931 Köln - Germany
mail@initiative-neuerzirkus.de
www.initiative-neuerzirkus.de

Irish Street Arts, Circus & Spectacle Network

The Irish Street Arts, Circus & Spectacle Network (ISACS) is a collaborative enterprise between professionals from the street arts, circus and spectacle artforms in Ireland. The idea for this network arose from a number of informal conversations held between organisations and individuals from the sector who felt that an umbrella organisation would benefit practitioners.

The core aim of this network is to establish itself as a support and advocacy network for the street arts, circus and spectacle artforms in Ireland.

History and context – how did this network come about?

Five years ago the first meeting of the spectacle, street arts and circus sector was organised by Verena Cornwall through the Arts Council.

Following a discussion regarding the establishment of a network and the considerable need for training within the sector, the Arts Council awarded a Travel & Training grant to ISACS in 2010 to fund workshops and masterclasses in November 2011. These classes were aimed at providing the opportunity for Irish professionals to train and up-skill with internationally renowned practitioners in a variety of disciplines.

An interim voluntary committee with representation across a number of disciplines was established to oversee the workshops and masterclass sessions and to implement them within the available time-frame. This committee was only there to help run the masterclasses: a short-term structure to initiate the ISACS network.

Now we have opportunity to establish a strong member-led network across the sector. The strength of ISACS is in its diversity and the broad range of artforms it represents. It must draw from this strength to secure investment in the sector in Ireland for the future.

Board

- * Chantal McCormick – Chair (Fidget Feet)
- * Lucy Medlycott – Treasurer (Bui Bolg)
- * Ulla Hokkanen – Secretary (Galway Community Circus)
- * Ken Fanning – Member (Tumble Circus)
- * Martin Middleton – Member (Circus Gerbola)
- * Con Horgan – Member (Fanzini Brothers)
- * Eimhin Shortt – Member (Independent)
- * Paul McDonnell – Member (IADT)
- * John Phelan – PRO (Street Theatre Ireland)
- * Vijaya Bateson – Member (Artastic)

CONTACT

Irish Street Arts,
Circus & Spectacle Network
T. +353 (0)87 9887530
info@isacs.ie

Manegen

Manegen is a Swedish national federation for professionals in circus, variety and street performance. Manegen promotes the artforms and supports 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 improving the conditions for these artforms.

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

Focus 2012-2013

Increased professional conditions

- * Establish a high quality daily training for professionals in the Stockholm region
- * Support high quality daily training for professionals in other parts of Sweden
- * Establish an incubator for artists to provide them with reflection and input on new acts and artistic ideas
- * Arrange masterclasses in different disciplines, advanced rigging, etc

Information

- * Sharing job advertisements, inventories of venues, newsletters, research and information regarding the artform, and this year with a special focus on laws and regulations affecting street performers
- * Spreading information externally about the artform, Manegen and its members to journalists, researchers, politicians, international networks and other artforms through the website and through newsletters, seminars, meetings and lobbying.

Stability

- * Intensify the push for a financially more solid and sustainable Manegen in order to better reach the organisation's goals. Manegen is, in spite of the impact and strength of the artforms it represents in Sweden, still quite a young organisation. Manegen was founded in 2008 by several independent operators within circus, variety and street arts who decided to form Manegen to work together and meet the needs of these expanding artforms.

The Board of Manegen

The development of Manegen is undertaken by its elected board. As a group the board members bring experience of: large and small companies, a Bachelor degree in circus, training for children and youth, street performing, variety, national and international networking, financing and sales, artistic development, community work, event organisation, business, and producing and administration – and all within the fields of circus, variety and street performance.

Chair

Linda Beijer

Vice Chair

Viktor Gyllenberg

Board members

Thorsten Andreassen, Kiki Muukkonen, Marie-Andrée Robitaille, Ulf Wahlström, Angela Wand, Viktoria Dahlborg, Martin Östman, Ivar Heckscher, Anna Ljungkvist, Manne af Klintberg and Katarina Rosén.

Manegen is proud to be a member of Circostrada Network.

Membership

- * Individuals/one person 200 SEK/year, one vote
- * Companies with 2-4 employees 1000 SEK/year, one vote
- * Companies with 5-10 employees 2000 SEK/year, one vote
- * Companies with 11-50 employees 5000 SEK/year, one vote
- * Companies with more than 50 employees 10 000 SEK/year, one vote
- * NEW! Students (in relevant high school or university level education) 100 SEK/year, one vote

Send us an email and become a member! info@manegen.org

CONTACT

Manegen

Rotemannavägen 10
145 57 Norsborg - Sweden

Chair: Linda Beijer, linda@manegen.org

T. +46(0)73-557 66 94

www.manegen.org

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.

NASA is an artist-led association and network, founded in 2006. NASA aims to support and develop the professional practice of UK based street artists by:

- * Facilitating information sharing and providing discussion forums and peer support
- * Advocating for the sector and networking with key organisations
- * Engaging in strategy and policy discussions
- * Undertaking research and delivering developmental projects

Membership is open to performers, producers, makers, artists, directors, musicians, emerging artists or students involved in street or outdoor arts of any scale.

Annual Fees:

- * Student £10
- * Individual or Group/Company £20
- * NPO/Funded company £50.

NASA provides a website and an email group for artists to debate work and share ideas and information. www.nasauk.org

NASA Mission Control regularly attends showcases, meetings and strategically important street arts festivals and events in the UK and internationally.

NASA has a small grant from ACE Grants for the Arts in 2012-13 to develop its membership and services and to develop projects.

Membership Benefits

- * Access to the e-group / online discussion forum
- * Listing on the NASA website with a link through to your own website
- * Voting rights
- * Invitations to participate in all NASA events
- * Information sharing
- * A strategic voice which benefits all of us
- * Option to add your promo to the NASA stand at national and international events (small carriage fee applies)

NASA Steering Group/aka Mission Control

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 (In Public/Comic Character Creations)
- * Roger Hartley (Bureau of Silly Ideas)
- * Jules Howarth (NoFit State Circus)
- * Matthew Hunt (Musical Ruth)
- * Tony Lidington (Promenade Promotions / Uncle Tacko! of The Pierrotters)
- * Paschale Straiton (Red Herring)
- * Mark Tillotson (MarkMark Productions)
- * Garth Williams (Safety Catch)

Recent / corrent projects and campaigns

March 2012 – “For the Love of It 12”, a three-day artist-led gathering at the Lanternhouse (an arts centre in England’s Lake District) which brought together 45 UK practitioners to network, debate, and share work, skills and ideas. Delivered in collaboration with Kendal Arts International and The Watershed.

January 2012 – December 2012 – Organisational Development

A twelve-month project to:

- * Refresh and retain membership
- * Deliver two Members events – (“For the Love of It”, above, was one of these)
- * Advocacy and profile-raising including a NASA stand at national and international events
- * Outdoor Arts Facility UK (Oafuk) also known as London Outdoor Arts Facility (LOAF), exploring the feasibility of the development of London-based working spaces for street artists
- * Outdoor Arts Archive, kick starting a street arts archive project
- * Three year business plan 2013-2016

CONTACT

General contact:

E. missioncontrol@nasauk.org

Steering group:

E. 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 that includes 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.

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

Membership

Membership in the network is free and is done simply by emailing: ssca-network-subscribe@yahoogroups.co.uk

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 into the physical performance sector. A summary of this data is available on request.

CONTACT

currently via **Articulation**
until new website is launched:
contact@articulation-arts.org
UK

Sirkunst - Networking organisation for circus arts in Norway

Sirkunst is a national non-profit organisation for everybody who associates themselves with the circus arts field in Norway, serving both professionals and amateurs. It is the largest and oldest organisation of its kind in Norway, built on democratic principles and headed by a board elected from among its members.

Circus in Norway is a young and marginal community, consisting of a few professional companies and a handful of circus schools for young people. The activity is spread geographically over the whole country.

Sirkunst was founded in Oslo in 2007 by professionals who felt the need to join forces to improve conditions for everybody in the circus arts field in Norway.

A Platform...

- * Which represents this genre in Norway
- * Which serves as a spokesperson for all matters related to the circus arts in Norway
- * Which serves as a bridge between the Norwegian art scene within circus and street arts and the European circus and street arts communities
- * Which offers an arena for networking and communication between the members
- * Which offers workshops and builds important competencies
- * Which becomes actively involved in political discussions about circus and its urgent need for facilities, training and skills

Our principal objective is to strengthen the conditions for circus arts in Norway.

Structure

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

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

- * Kirsti Buchanan Ulvestad, Oslo, artistic director of Cirkus KhaOom, www.khaoom.com
- * Camilla Therese Karlsen, Berlin, professional circus artist, Acrobamilla, www.acrobamilla.no
- * Kristoffer Jørgensen, Tromsø, stunt coordinator and fight director, Artic Action, www.articaction.no
- * Darina Civkova, Oslo, professional circus artist, Teater Okolo, www.teaterokolo.com
- * Lea Moxness, Trondheim, circus teacher at Trondheim Cultural School.

Sirkunst's annual meeting is coming up at the International Theatre Festival in Porsgrunn in June 2012, and here a new board will be elected for the next two-year period.

Activities

- * Discussions
- * Research into artists, projects, festivals, shows
- * Establishing "Young Sirkunst" for members in the age group 13-23
- * Offering workshops within the whole circus field, focusing on teaching methods and rigging skills
- * Website
- * Newsletter

How to join?

Sirkunst is a membership organisation open to all individuals, companies and institutions who want to support the goals of the association either through active or supporting membership. To apply, simply send us an email stating your interest and background within the circus field in Norway. At the moment the annual fee for 2012 is 12 / 6 euros for students. At the moment the organisation has approximately 60 members.

CONTACT

Board Leader: Kirsti B. Ulvestad
T. + 47 (0) 92080587, info@sirkunst.no
Board Member: Camilla T. Karlsen
T. +49 (0) 17686330433, info@sirkunst.no

Syndicat du cirque de création

Solidarity, creativity, diversity and transmission, the core values of the circus, form the foundation of the French Circus Creation Trade Union and direct its activities.

As circus has continually reinvented itself over the last forty years, those artists who identify themselves as belonging to the circus world have felt the urge to unite around the art in search of a new recognition.

Thus, to support the growth of circus' development and business and the evolution of circus creation, the Trade Union of New Forms of Circus Arts (SNFAC) was established in 1998. The Union was then renamed The Circus Creation Trade Union (SCC in French) in 2004, but throughout its life has existed to support those modes of creation, production and organisation that are undertaken by artistic teams.

A representative body for the circus arts, the SCC is a union of employers which envisages a social dialogue beyond the dichotomy of employers / employees. It posits, on the contrary, a social economy in which employees, whether permanent or intermittent, contribute to, and benefit from, their own 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, in communication with public authorities and professional bodies
- * Contributes to the structuring of the professional sector of circus in France
- * Works to improve conditions for the creation and dissemination of circus works
- * Educates local communities and cultural leaders to host circus companies in cities and urban territories, closer to the people
- * Promotes the formation of a network of trade professionals and initiatives on a national and European level
- * Thinks about new ways of approaching management and employment adapted to the cultural performing arts, the so-called "third sector"
- * Participates in negotiations for collective agreements in the performing arts and individual agreements in employment and training
- * Works on the development of continuing vocational training, improving teaching conditions for circus artists, and better risk management within the disciplines and techniques of circus
- * Works to develop new mechanisms of support and to improve 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 has worked as General Delegate since 2008.

CONTACT

Yannis Jean: General Delegate
Maison des Réseaux Artistiques et Culturels
221 rue de Belleville
75019 Paris – France
T. +33 (0)6 76 13 33 86
contact@syndicat-scc.org
www.syndicat-scc.org

Territoires de cirque

Territoires de Cirque is an association of currently more than 30 production and distribution organisations that pay special attention to contemporary circus forms. These member organisations – a large variety of venues including subsidised performance spaces, national performance spaces, places of heritage, and production sites dedicated to the circus arts – therefore make up a national network representing 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 to and source of proposals for public, institutional and professional authorities, both nationally and internationally. In 1998 a few distribution structures formed an informal group for those working in circus. All of these structures – hosting artists and companies under the form of artistic residencies – were concerned with the issues surrounding creation, production and distribution raised by this artform. Some of these structures came together as part of the management committee for the Year of Circus Arts, a national event organised by the Ministry of Culture in 2001-2002. Eleven "circus centres" were then "located" and named. In 2004, these founded the "Territoires de Cirque" association. Since then they have welcomed new members. A list of members is available at 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) was applied to the eleven "circus centres", charging them, within the professional network of their territory, to develop professional training, and to support the production and improve the distribution of circus shows.

The members of Territoires de Cirque meet regularly to exchange on artistic projects and professional issues concerning the circus arts field. They are in particular involved in helping contemporary creation, residencies, distribution, the visibility of circus arts in the media, and the search for a wider audience. In a relatively short time, 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 compiled a report on the circus arts' audience, entitled "Outline of circus arts audiences within Territoires de Cirque: acknowledgements and questions", to bring a better understanding of the characteristics of circus' audience and address the concerns of Territoires de Cirque members regarding reaching diverse audiences while supporting circus' evolution.

Beyond its work on artistic projects, Territoires de Cirque also undertakes several other activities:

* Regarding public relations, a website was created in October 2007 in partnership with the cultural platform artishoc. This website includes a calendar that gives some exposure to the association's activities (residencies for creation, productions and distribution), as well as listing 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 and public figures to offer different perspectives on circus creation, the website participates in the production of critical and introspective writing on the circus arts.

* An example of the support Territoires de Cirque provides for contemporary creation for tented circus shows and for interregional distribution is the "Cirque en [5] regions" project. Five regions and five member locations of Territoires de Cirque have created an unprecedented interregional means of distributing creative work between the following sites: Circuits, a subsidised 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 introduce 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?"
- * In 2011, Territoires de Cirque launched a campaign for circus "Cirque en campagne" – 13 Professional meetings in 134 regions of France gathering political authorities and cultural agents to debate the production and distribution of circus performances across territories. This tour of national meetings was documented with the booklet "Cirque en campagne – 10 propositions pour une nouvelle politique du cirque en France", which laid out recommendations for the future development of circus.

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

Last but not least, workshops are organised on specific issues for communication and public relations staff in the different venues: sessions to exchange on practices, experiences, successes and failures. They share information and contacts, and in doing so improve the way they deal with circus arts' specific needs within their different territories.

CONTACT

Les Subsistances

8 bis quai St-Vincent
69001 Lyon - France

Coordinator: Marie Jacolot

T. +33 (0) 4 78 30 37 37

contact@territoiresdecirque.com

www.territoiresdecirque.com