



Street Arts Shared Treasure



2012 - 2014

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Circonnection Street Arts

Introduction

In 2009 the Circonnection network was established up to develop international training exchanges for circus artists. The network is a Leonardo Project funded by the EU's Life Long Learning Programmes. Between 2012 and 2013 Circonnection delivered their second Leonardo project, this time targeting circus artists who working in a Street Arts context.

Circonnection choose Street Arts as a theme as partners felt that the sector is a 'highly improving sector' having 1000s of professionals, delivering art & performance to the streets or any kind of live public setting, often in non-traditional venues. However the training & adult education possibilities for these professionals are very limited, and many have not had any.

Our Street Arts trainings reflected the unique needs of partners and their aim to bring new specialisms to learners. The trainings offered by Circonnection's partners were defined by the local organisation and were open to all partner organisations and their trainees. The combination of different specialisms resulted in a diverse array of trainings and experiences and some progression was also possible as a few of the trainings were linked. Each training also included an element of 'market knowledge' of the host country, giving international business development to the trainees.

This document reflects on two years of activities and exchanges between individuals and organisations involved in the Circonnection Street Arts project. It is a Shared Treasure which not only shows how the partners organisations have delivered the trainings but also explores the international context of the program and the impacts on individuals resulting from participation in this international cultural and educational exchange. It also explores the Circonnection Street Arts as a theme and provides buskers and street artists an insight into working in the various Circonnection locations.

Manifesto

The workshop is part of the Circonnection Network, from the Leonardo Life Long Learning program of the European Community. It is lead by six Circus and Street Arts companies working in partnership, from France, Spain, UK, Ireland and Hungary.

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It's very important for us to let you know that you are the reason for this of our project, it's subject: You as an artist, you as an apprentice, you as an European citizen. Please, take a moment to reflect on the reasons that you are here:

The European Community is giving you the opportunity (through it's funding) to participate in these workshops and for you to get in-touch with students and teachers from other European countries.

You might like to think about the following questions:

Where are all of these people coming from? What are their nationalities? What languages do they speak? What does the European Community do for you? What does it mean to you to be European? Why does the European Community exist?

Please find time, a moment, to share in an informal way these questions with your colleagues. Their answers could be very different from yours. This workshop, like the other workshops of our network, also helps to develop a new European identity, and you are part of this change.



Circonnection Street Arts

Foreword

At the beginning of 2012 we set about the challenge of writing the European Union based project application that would eventually lead to Circonnection 2 - A training programme for professional street artists. Although in 2012, Europe and the wider world was struggling to recover from the global financial crisis, there were still bastions of support for international partnership projects focused towards the development of individuals and organizations. Our small collection of circus and street arts companies from France, Hungary, Ireland, Spain and The United Kingdom were keen to direct some of this support to the Street Arts sector.

How the Circonnection partners created a programme of trainings for street artists for their adult professionals creates the basis for this document, our project's shared treasure. It is not intended to be a concise manual for others to follow, nor is it a conclusive or definitive guide to training street arts, no single document could provide that. Ultimately, every artist, and arts organisation has their own methods of developing and creating art. What makes this sector so vibrant and diverse is that fact that so many methods exist, and that projects such as Circonnection have allowed cross fertilization between artists from 23 countries. We do hope that our shared treasure will provide a reference for the participants of this programme and provide inspiration and tools for future trainings and collaborations. We are confident that in years to come, the artists that have benefited from this programme will continue to plant seeds of inspiration and share their passions with the world via performances, installations, inhabitations and ephemeral bloomings of street art.

We are very grateful to the European Union's Life Long Learning Programme and it's development of the Leonardo Da Vinci partnership scheme.

Steve Cousins

Street Artist + Circus Director

APCCV

Valencia, SPAIN

The Associació de Professionals de Circ de la Comunitat Valenciana (APCCV) was established in 2011 out of a need to create a contemporary circus professional artists association. This non-profit organisation created by ten artists who wished to make circus an important part of the cultural life in Valencia.



Patri Pardo

Since its inception APCCV has presented work at several circus and theatre festivals, created a contemporary circus artist catalogue and begun the formation of a professional company. The organisation regularly organises training events both for professional and non-professional circus workers.

The APCCV represents members of the Valencian Circus sector alongside those in other arts and cultural associations.

Members We have 35 members, including artists, companies and circus professionals from the Comunidad Valenciana, including:

- LA FINESTRA NOU CIRC
- ROI BORRALLAS
- BARAKACIRC
- CIRCOLÍO
- INSOMNIA COMPANY
- TITOLA TEATRE
- SUBCIELO
- CIRC BLAU
- ACIERTO ARTISTAS
- LUCAS LOCUS
- PATRICIA PARDO
- FEDITO CIRCO
- CIRCUS GON
- LA TRÓCOLA
- EL CIRQUITO
- THIS IS INCREDIBLE
- LA RISA FLOJA
- TROMPITXOLS
- LA MAR SALÁ
- ASTRO CIRCO
- A LA LLUNA
- CLOWNDESTINOS
- CANO CANYON
- AIR SHOW



Acierto Artistas



Subcielo



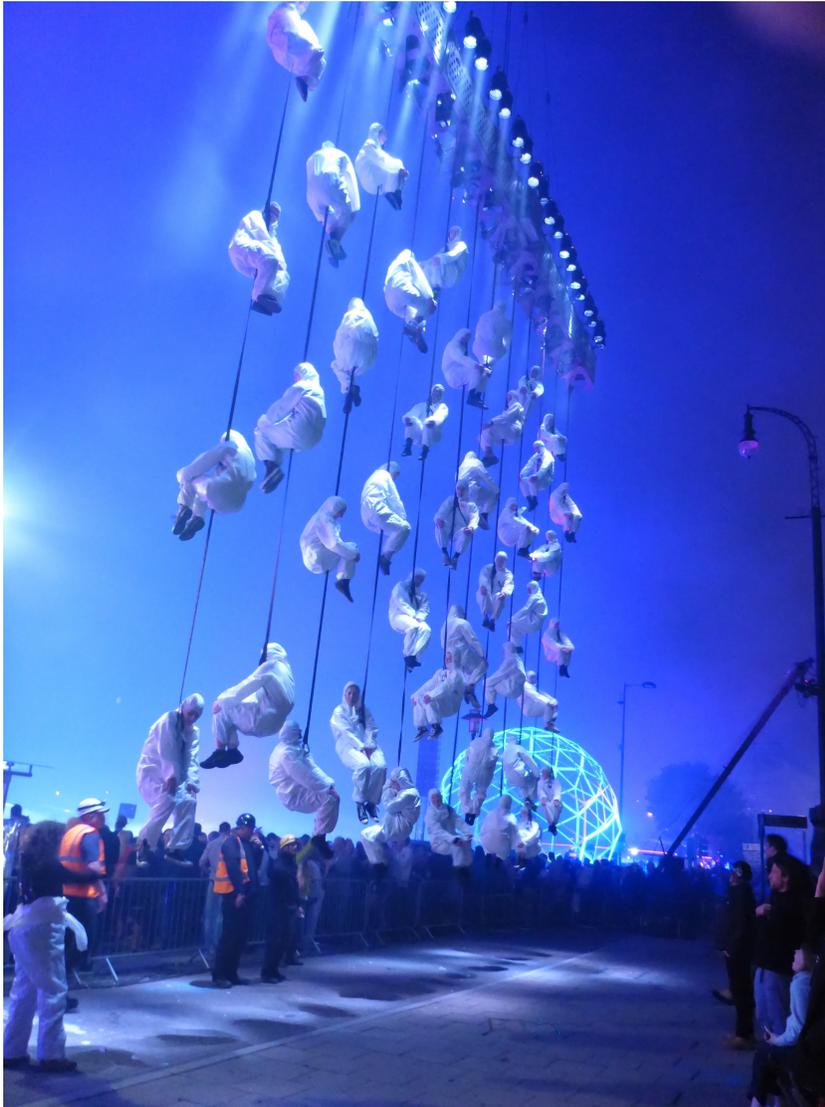
Lucas Locus

CONTACT Cesar García, Administrator info@apccv.org
 APCCV – Associació de Professionals del Circ de la Comunitat Valenciana www.apccv.org



Circus Central

Newcastle, UK



Performing with La Fura del Baus

Circus Central is the North East Circus Development Trust’s training venue in the centre of Newcastle upon Tyne, in the North East of England, UK. As a centre for circus training Circus Central caters for a range of ages and levels including: children’s, youth and community, and professional circus. Our training programmes for adults ranges from beginner and entry levels to advanced masterclasses for circus artists, street artists and teachers. Circus Central is well equipped for a a range of circus disciplines and is able to host professional companies looking for a creative space. The charity seeks to build and widen opportunities for people in the North East of England to develop their circus skills and seeks to support the professional sector with local opportunities as well as ones connecting the North East to the rest of the industry and world.

Helen Averley

Helen’s diverse creative skills have seen her take on roles as varied as jungle expedition artist, portrait painter and muralist to circus aerialist. Having taught and performed circus for 15 years, Helen has been a driving force behind many major projects and circus companies in this time. Her last 5 years includes her current major project the development of a building-based circus hub in Newcastle upon Tyne.



La Bonche Show with youth circus troupe



Circus Central Cabaret for new work



Bespoke outdoor youth aerial show 2014

CONTACT

Helen Averley, Director helen@circuscentral.co.uk
Circus Central www.circuscentral.co.uk



EX VOTO

Marseille, FRANCE

EX VOTO is a Street Art company based in Marseille, France. EX VOTO creates site-specific work in 'non conventional spaces' public spaces. Their theatrical language is grounded in physical and visual theatre, incorporating circus, musical theatre, dance and visual arts. The company is led by Pablo Volo and Manel Pons.



Performing 'The Polyglot Body' on the roof of La Frische



EX VOTO is a co-founder and partner of the CIRCONNECTION Network.

Pablo Volo

German-Italian Pablo Volo comes from a physical theatre, dance and circus background. Passionate about opéra and musical theatre, he directs all the projects of EX VOTO with Manel Pons. Pablo also works as a physical theatre teacher, delivering workshops across Europe. Pablo graduated from FAI AR, an advanced masterclass for Art in Public Space.

Manel Pons

Spanish-Catalan artist, Manel Pons, also studied at the FAI AR. Parallel to his studies in political science in Spain and Italy; he studied theatre at the DAMS in Bologne. As well as working as an actor for many years, he was the director of D'Aigua Theatre company in Barcelona, receiving the ONU Innovation Prize for Social Engagement in his work.



Artistic Direction for Vivaldi in the Sky by EX VOTO

CONTACT
EX VOTO

Pablo Volo, Director volopablo@gmail.com
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Fidget Feet

Donegal, IRELAND



Hang On

Fidget Feet is Ireland’s leading aerial dance theatre company. Originating from Donegal, the company creates spectacular indoor and outdoor productions, working nationally and internationally for both theatres and festivals. Their dynamic productions draw on dance, aerial circus, theatre, music and video art.

Whilst specialising in aerial dance, Fidget Feet also create contemporary circus with both beauty and depth whilst always remaining accessible and entertaining.

Fidget Feet are a new partner for the Circonnection/Street Arts Project.

Chantal McCormick

Fidget Feet Aerial Dance Theatre was founded in 2004 by choreographer Chantal McCormick and musician Jym Daly to create work that is both original and fresh. Chantal has been working for almost 20 years as an aerial dancer and choreographer, mixing her skills in contemporary dance with circus to define aerial dance, a new art form in Ireland and England.

Chantal also organises the Irish Aerial Dance Fest in Letterkenny, Co. Donegal, one of the largest aerial dance festivals in Europe. In 2014, which was the 5th anniversary of the IADF, Fidget Feet hosted 120 participants from 15 countries across three continents. Offering 3 public performance, 55 daily classes and 13 weekend classes with a far greater selection of aerial disciplines. Chantal hopes IADF will continue to grow with the local and national support from Donegal County Council, Arts Council and An Grianan Theatre.



Aerial Research



Catch Me



Selkie Summer Solstice

CONTACT

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Fidget Feet Aerial Dance Theatre

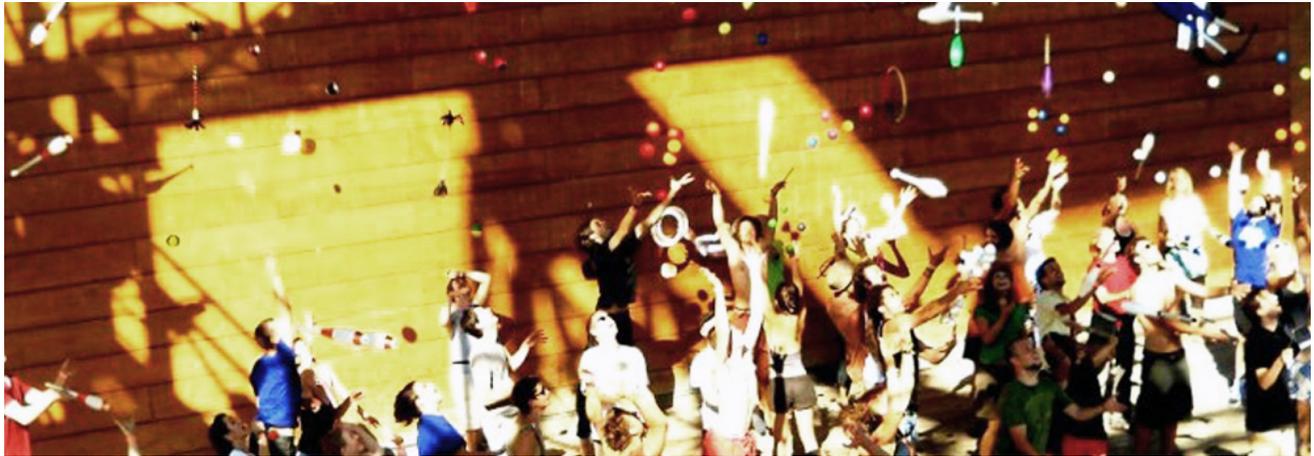
www.facebook.com/fidgetfeet



Hungarian Juggling Association

Budapest, HUNGARY

The Hungarian Juggling Association (Magyar Zsonglőr Egyesület) was founded in 2000 in Budapest to unite and organise the juggling community. This member-based organisation is built on community values and the sharing of skills and the joy of juggling. Its projects focus on social circus activities, research and education, organising and providing it members with development opportunities across the EU. As an institution, emphasis has been placed on building relationships and deepening existing friendships internationally.



Veronika Gallyas

Veronika is president and one of the founders of Hungarian Juggling Association. Since 2003 she gained funding for and coordinated more than 30 EU projects focussing on youth, education and culture involving partners from all over the continent.

Her professional circus agency – CirkuSzínház -was founded to promote circus and new circus events. She organised the International Circus-Theatre Festival in 2006, and later in 2010 the 1st Circus and Street Theatre Festival. The agency manages Hungarian artists and promotes them abroad.

She is a passionate juggler and trained teacher.



Veronika juggling



Variety of activity from HJA including social circus, juggling conventions and performances

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Hungarian Juggling Association www.cirkuszinhaz.hu www.zsonglor.hu



Let's Circus

Newcastle, UK

Let's Circus are a Circus Arts Agency and Artist Development company with a strong focus on developing public performances of outdoor entertainment, street arts and circus. Their aim is to develop the Circus and Street Arts cultures by promoting active participation through performances, workshops and training events. They do this by showcasing professional programmes to public audiences and developing training projects for amateurs, semi-professionals and professional artists. Let's Circus work with all ages to promote physical, personal, social and creative development, by engaging participants with challenging, meaningful experiences based around the development of Street Arts and Circus events in the UK and Internationally.



Rainbow Cascade at Alnwick Garden

"We are the circus that runs away to join you. We want to share circus with the world, and the world through circus."

Steve Cousins

A committed exponent for circus participation, Steve is a driving force behind the community circus scene in the North East of England. His focus is bringing people together to engage in new experiences and to spread the universal language of laughter. Steve has an active career as a street artist, with experience spanning two decades and four continents. His motivation in street arts is to bring people together to engage with new experiences and to spread the universal language of laughter.



Balloonatic, Smile High Club & Potheads out and about in the street for Let's Circus



CONTACT

Steve Cousins, Director steve@letscircus.com
Circus Central www.letscircus.com

AERIAL CREATION WEEK I & II

DATES:

18- 23RD
JUNE 2013 &
16 – 22ND
JUNE 2014

LOCATION:

DONEGAL, IRELAND

TUTORS:

CHARLIE MORRISSEY,
CHANTAL MCCORMICK,
LEE CLAYDEN



"I enjoyed working outside because it makes you change the way you develop ideas. There is already a lot of information for the audience before you even do anything."
Maire, Ireland



"I loved the serendipitous and flexible openness of the universe to influence the creative process"
Chloe, Belgium

**Objective**

Two week-long intensive trainings and creative research into creating outdoor and site-specific aerial work

Participant profile

Aerialists, choreographers and directors who have performed or created work for the outdoors and have a professional street art practice

Schedule

In the first creation week participants spent 3 days exploring different sites; Glenveugh Castle and Garden, An Grianán Theatre in Letterkenny and Ards Friary. Two days of show creation with a small showing on the final day. In the second creation week, all the creation work took place at Ards Friary. Both workshops fell on the final week of Fidget Feet's Irish Aerial Dance Fest.

Tutors

The course was led by Charlie Morrissey who has been making performance in diverse contexts since 1988. His work as a director and choreographer includes small and large-scale site-specific and gallery and theatre based performances. He was accompanied by Circus Rigger Lee Clayden bringing an expertise of the best rigging requirements for different environments. In the second creation week, Fidget Feet's Chantel McCormick joined Charlie as director, bringing nearly 20 years' experience as an aerial dancer and choreographer lending her directing experience to the creation of the work.

Methodology

Both weeks aimed to provide a platform for research into what it takes for the creation of a top quality outdoor show. In the first week, participants were led by Charlie Morrissey to creatively examine three outdoor sites; a Castle/Garden Site, a Beach Site and an Urban Space. Exploring physical, cerebral and emotional response to space, and playing with various aerial equipment in these environments, the group were exposed to various aspects of outdoor creation.

For the performance the artists created the final piece at Ards Friary. Devised by the artists inspired by equipment and space, pieces were honed by Charlie for the final performance. A small audience who gathered on the last day and were taken on a journey encountering aerial, dance, physical theatre and clown performances, incorporating solos, duos and the entire cast.

In the second creation week, the tutor team decided to base the exploration and performance at Ard's Friary because of the variety of spaces the location provided. Participants brought a prepared aerial routine which Charlie, Chantel & Lee worked into the narrative, the story of the Selkies, and mapped onto these onto various sites around the Friary. On the final day an audience of 500 attended the performance as part of the Irish Aerial Dance Fest.

Outcomes

The participants experienced the full devising process, from play and exploration in different sites to perfecting and performing a piece of site specific aerial work. They gained an understanding of creating outdoor work and rigging considerations and best practice.

MENTOR YOUR STREET SHOW

**DATES:**

5 – 11TH
AUGUST 2013

LOCATION:

BUDAPEST, HUNGARY

TUTOR:

LOCO BRUSCA

Objective

The workshop focussed on how to develop ideas, character and a street show as a whole, as well as improving street performing skills and how to collect and keep your audience.

Participant profile

Participants who have a show they have played already a few times and want to hone it, who have a new show they have not yet played or have a strong idea and theoretically ready show, which needs to be finalised

Schedule

Three days working in a studio, incorporating physical training and act development, then three days performing at Sziget Festival with tutor and peer feedback.

Tutor

The workshop was led by Argentinian-born Luis Brusca is an actor and director specialising in street performance. His unique-style derived from diverse skills including butoh, mime, buffoon, unicycle, juggling, balloon-modelling, fire- swallowing and dance, have transformed him into psycho-clown, Loco Brusca. His shows traverse many forms of humour; white, adult, black, intellectual, for children, acid, bizarre, political, provocative, direct and indirect.

Methodology

The daily workshop training began with a physical warm up and exercises with a basis in butoh. The content aimed to give participants an in depth understanding of the concepts of projection, presence, rhythm, body control, group awareness, improvisation, imagination, trust, perception. The sessions then looked at the shows of the participants with feedback from Loco and other participants and suggestions for development. Over three days, participants performed their pieces to audiences at the Sziget Festival as a 40-minute collective show. Each outing was followed up with in-depth feedback and an opportunity to develop and hone the performance the following day.

Outcomes

Participating artists learned the basics of street show creation, character and clown, improvisation and relationship to audience, as well as continued reflection and development of shows through working in the 'street' environment.

"The most important thing I learned in the workshop was about how to inhabit a character; to give it a 'reality' of its own; and, a back story of who they are, but more importantly to try and see the world through the characters eyes not your own.." Natti, UK



"The most surprising thing was the connections I made with other artists from the different countries, sharing training, ideas, skills, some good food. It was just brilliant! Kat, Ireland



"Loco did not tell us how to be, but directed us to find our own inner spark/flash." Bea, Spain

FACING THE ARTIST

DATES:
17 – 21ST
SEPTEMBER 2013
LOCATION:
MARSEILLE, FRANCE
TUTOR:
PABLO VOLO



"I have learned to pay attention to my creative impulses and be completely free to follow them wherever I go" Naimh, UK



"This week reminded me that I have the ability to think laterally as a fine artist and respond to my world." Jane, UK



Objective

To explore performance in public space within the context of 'Préavis de desordre Urbain' Performance Art Festival in Marseille and around the theme of self-portrait

Participant profile

The workshop was open to any kind of artist with a curiosity about working in 'performance'

Schedule

Five days incorporating; training and personal research of performance in public space and exploring the theme of the self-portrait; meeting and sharing knowledge with other artists at the festival; a visit to Frioul Island as part of creative process and exploration and observation and participation in the performances at the festival.

Tutor

The week was led by EX VOTO director Pablo Volo and incorporated his training in physical theatre, dance and circus background. Pablo graduated from FAI AR, an advanced masterclass for Art in Public Space. Pablo was supported by RED PLEXUS (company) and several artists from EX VOTO Collectif.

Methodology

Pablo led the participants on a journey; the most familiar thing, YOURSELF, in the most unfamiliar place, MARSEILLE. He worked on three levels; the festival using it as an opportunity to analyse and discuss 'what is performance' and what is the role of the audience, of time and of space/public space. There was group work and individual work inspired by text, time in nature and the urban environment and photographs. A 10-minute performance, derived from movement and text was directed by Pablo and presented as part of the festival on the last day.

Outcomes

Participants received a diverse experience of Marseille, the festival and performance creation based on Pablo and the working methodology of his company EX VOTO. They developed an understanding through critical analyse of creating performance in public space and using a thematic influence to create work, 'self-portrait'.

"I was limited by my history and my habitual idea of what I do. Now I feel that has changed, by being part of a theatrical piece and by being immersed in the world of performance art, the boundaries I imagined between artistic modalities have mostly dissolved ." Ged, UK

WALL RUNNING VERTICAL DANCE

DATES:
19TH – 24TH
NOVEMBER 2013
LOCATION:
ALICANTE, SPAIN
TUTORS:
PABLO CUELLO, JOCA
VERGO AND AMPARO
PUIG POMARES



"Everything to do with wall running or bungee is new for me, super exciting. Just great." Julia, Spain



"Getting to play on the equipment, getting to train hard core and getting to connect with new and old people." Kat, Ireland



Objective

To explore technical Vertical Aerial Dance, along with the basics of dance floor movements and contemporary. To discover aerial body language from experiencing vertigo, speed and mobility centre gravity and new balances.

Participant profile

The workshop is open to actors, dancers, acrobats and circus people without prior training. Level is beginner / intermediate.

Schedule

20 hours of workshop training to explore a variety of aerial techniques and further exploration in different outdoor wall environments; urban, beach and mountains.

Tutors

The workshop was led by members of APCCV member Subcielo. They included Argentinian-born actor, acrobat and architect, Pablo Cuello, who has been working with and investigating aerial techniques since 1999 and performed internationally with prolific aerial dance companies, including Puja! and Voala. He was joined by the company's co-founder Brazilian Joca Vergo, acrobat, dancer and choreographer. Dancer and acrobat Amparo Puig Pomares was the third company member leading the workshop.

Methodology

There was daily workshop training to gain an insight into the company's practice and technique development. Company members led a warm up: floor exercises, acrobatics and contemporary, theory: knowledge of materials, safety techniques and types of anchors, practical: aerial technical experimentation and expressive possibilities and relaxation. The afternoons and evenings, participants travelled to different outdoor wall environments; a clock tower in Crevillente, the smooth marble beach wall in Alicante and the arid mountains in the Serra de Crevillente. The workshop took place at the same time as the Festival Circ'art in Alicante, so participants also attended circus and street arts performances.

Outcomes

Participating artists learned the basics of technical vertical dance and wall running, including best practice for warm up, posture, contact with the wall, walks, jumping, working in pairs at a distance and working in pairs on a same point and series choreography, as well as rigging, safety techniques and anchors, and experimentation indoors and outside.

"It was nice to be connected to nature, both the work and just being there." Eszter, Hungary

THEATRE IN PICTURES


DATES:

20 – 25TH
JANUARY 2014

LOCATION:

VALENCIA, SPAIN

TUTOR:

JOSÉ PIRIS

Objective

To explore the resources of the creator and actor, the offering of the space, expressive body language of contemporary mime, stage magic clown and the group work of chorus.

Participant profile

Experience in the world of performing arts with practice with some discipline or interpretive work

Schedule

Daily workshop training and devising. Performance in the Kaotic Circus festival in Sot de Chera.

Tutors

The workshop was led by José Piris, the director and founder of The International School of Mime and Theatre of Gesture Nouveau Colombier. Piris works as an actor, director and creator of theatre pieces. His theoretical philosophy drinks from arious masters including Etienne Decroux, Marcel Marceau, Philippe Gaulier and Eric De Bont.

Methodology

The daily workshop training began with a physical warm up and exercises with a basis in corporeal mime. Further work comprised of choreography, chorus and clown, and working on individual and group pieces. Two groups formed two clown families and developed a language of complicité and play. On the final weekend participants were taken to the mountain town of Sot de Chera, where the Valencian Circus Association organised the Kaotik Circus festival as part of the annual bonfire celebrations. Mapping their improvisation onto the streets of the town, the clowns performed a 2 hours promenade piece incorporating music, dance and anarchy.

Outcomes

Participating artists learned the basics of corporeal mime, character, clown, solo and group improvisation and chorus. They gained an understanding devising and the process of planning and performance in an outdoor environment. They also gained an insight into the working practice of José Piris.

"when I was in the tree and square I was completely crazy and it created this energy in the square and I did something for humanity." Goldie, Hungary



"it was nice to watch the individual work of everyone's clown and my own clown, because its very personal." Aurelia, Austria



"the approach to the creative process was spiritual, philosophical, visual, physical and emotional." Katie, UK



SHOW IN A BAG I & II

DATES:
18 – 22ND
FEBRUARY 2014
30 APRIL - 5TH
MAY 2014
LOCATION:
NEWCASTLE
TUTORS:
KAREN BELL
DAFE BULLOCK
PABLO VOLO
STEVE COUSINS



"when I abandoned the character that I was working on, and Karen pushed me my over my small crisis and the character that I became came alive." Nimrod, Hungary



"its difficult to say how I feel, this is emotional and everyday I feel different things. The workshop is good." Laudeli, Spain



Objective

The focus of this training was for participants to be assisted in creating a new, mobile show from the point of inception through to public performances.

Participant profile

Any artist with a desire to create a solo show, and ability to commit to both workshop weeks.

Schedule

Two intense training periods of 5 days, separated by the period of two months.

Tutors

Let's Circus chose experienced tutors with quite different approaches to street arts. Pablo Volo from French partner organisation Ex Voto for his precise eye towards movement, poetry and imagery. Karen Bell from Bell and Bullock for her experience in using theatre and clown exercises in order to draw out character, improvisation skills and audience connection. Dafe Bullock of Bell and Bullock for his performance skills and particular expertise in creating props, equipment and gadgets. Steve Cousins of Let's Circus for his experience as both a busker and internationally traveled solo street artist.

Methodology

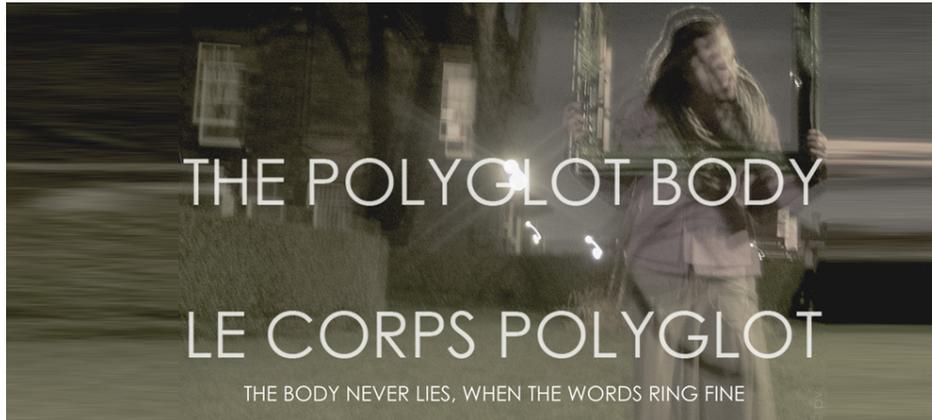
During week one, facilitators lead devising exercises using the starting points of suitcases, character, costume and story. Creative ideas were generated and workshoped through facilitated theatre exercises, role play and games. Each participant worked with 4 specialist mentors, receiving advice, guidance and direction. Participants also gave feedback to the developing ideas for their peers. At the end of week one every participant had a solid idea for development and was set the task of returning to the workshop in 2 months with a plan for their character, material and show structure. Artists remained in touch during the interim period and were given guidance and advice from mentors via social networking, and with Bell and Bullock in person in Newcastle. The objective of week two was very clear - perform your show in a street theatre setting. Format of the second week changed to one-on-one sessions with mentors, combined with daily showings to peers. Every act had the maximum of development and feedback time, in both studio and live performance settings. The final two days of training were based around live performances in a street environment. Here, every act performed once or twice per day and received direct feedback from mentors after their shows.

Outcomes

Each participating artist of workshop two reached their objective of performing a new show in a public, street theatre setting. All artists have gone on to share their works with new audiences across Europe with many getting professional bookings for the new work.

"getting to work with both new and experienced street performers, benefiting from both as a newcomer myself. And I don't feel intimidated, and we're all at different stages. We feel that we have different skills to give.." Naimh, Ireland

THE POLYGLOT BODY

**DATES:**

8 – 12TH
APRIL 2014

LOCATION:

MARSEILLE, FRANCE

TUTOR:

PABLO VOLO

Objective

To explore performance through the use of poetry and multilinguism transposed on the body incorporating choreography, mime and gestural language

Participant profile

The workshop was open to any kind of artist, dancers, circus and actors but also graphic-designers or photographers, or web-creative-all-around artists

Schedule

Five days incorporating a morning training; warm up, corporal mime and gestural techniques, creating work in different spaces around La Friche and Frioul Island and with starting point of poetry, meeting and sharing knowledge with other artists and presenting a piece at the MADE IN FRICHE Festival.

Tutors

The week was led by EX VOTO director Pablo Volo and incorporated his training in physical theatre, dance and circus background. Pablo graduated from FAI AR, an advanced masterclass for Art in Public Space. Pablo was supported artists from EX VOTO Collectif; Marco Barbon, photographer, Rascia Darwish, actor and performer, Sung-ah Sung, mime, performer, Sebastien Boin, chief conductor of the ensemble C Barré ensemble.

Methodology

Pablo led the participants on a physical and cerebral exploration using the theme of 'The Polyglot Body'. There was group work and individual work inspired by text, time in nature and the urban environment and poetry. A 10-minute performance, derived from movement and text was directed by Pablo and presented as part of the MADE IN FRICHE festival on the last day.

Outcomes

Participants received a diverse experience of Marseille, the festival and performance creation based on Pablo and the working methodology of his company EX VOTO. They developed an understanding through critical analyse of creating performance in public space and using a thematic influence to create work, 'self-portrait'.

"Within the workshop we experienced directly that it is possible to bring into performance the totalistic, fragile silence that lies between the lines of great poems"Kisanna, Hungary

"Just like a poem we will leave this course with our own words to describe it and now could also express it through movement and gestures that have clarity and resonance." Karen, UK



FIRE PERFORMANCE TRAINING

DATES:

16 – 21ST

JUNE 2014

LOCATION:

BUDAPEST, HUNGARY

TUTORS:

GÓRA KRISZTIÁN,

RUMI LÁSZLÓ,

HERMANN JUSZTINA



"It was totally amazing, it gave me lots of confidence on stage and taught me how to be creative with a performance. I found it really inspiring." Holly, UK



"a great opportunity for all...from beginners to seasoned professionals, they all achieved something new by the end of the training." Jusstina, Hungary

**Objective**

The workshop aimed to improve the participants' own fire shows, through the guidance of expert mentors and creative exploration of fire; as a spectacular, filled with emotion, character or story, and proper dramaturgy

Participant profile

Participants who have experience and skill with fire and have a show or piece that can be developed

Schedule

Five days working in a studio with mentors to the development of an ensemble fire show

Tutors

The workshop was led by leading Hungarian fire performers, Krisztián Gora – performer with 15 years' experience, inventor and manufacturer of fire equipment with the brand Gora, and Jusstina Hermann – theatre theorist and circus/physical theatre practitioner. With László Rumi with 25 years of experience in street performing will be there to lead performance training, mentor the participants, and pass on their experience.

Methodology

The daily workshop training focussed on building group dynamics with the participants. For act development there was an emphasis on developing a relationship with the audience, theatre skills and ideas for act development derived from improvisation, emotion, physical theatre, rhythm and dance. Mentors then worked with individuals, duos and groups to create or hone existing acts. Participants performed their pieces to as part of the opening gala for the Hungarian Juggling Convention. There was also a discussion on Fire Safety as well as further skills development as delegates of the juggling convention.

Outcomes

Participating artists learned the basics of show creation with a focus on audience, character, rhythm and story. They developed their own pieces, working as solos, duos or in groups and had experience of performing them within the context of a full show including fire safety and skills development.

*"The workshops are over.
The curtain has closed
Our flames flew high
With epic pose
We look back to our first drop
And forward to next show
One by one we fly back
Never really wanting to go."
Anthony, UK*

Making Site-Specific Performance

a brief overview of my approach

by **Charlie Morrissey**



The Palm House...Buried. Photo: Matthew Andrews

The work that I do in site-specific performance really began when I did a project with Bright Red (now Red Earth Environmental Arts) in Stanmer Woods just outside Brighton in 1988, when I was between my theatre and dance training. The project, called The Last Forest, was a theatre piece that that took place all through the woods, with characters that popped up everywhere, and installations – things made of wood, much of it coming from the storm that year, that helped to create the other world that the story we were telling proposed.

" ...the idea that a performance could happen with an audience moving through a landscape seemed like a simple and brilliant idea"

I loved doing it, and it opened my imagination up to a whole load of possibilities for performance that hadn't occurred to me: the idea that a performance could happen with an audience moving through a landscape seemed like a simple and brilliant idea to me – the immersion – the being in the thing that you had come to watch, rather than in the relatively passive and immobile position of a seat in an auditorium. It offered a freedom to the viewer that seemed important, and led to me making a number of site-specific performance over the 20 or so years that followed.

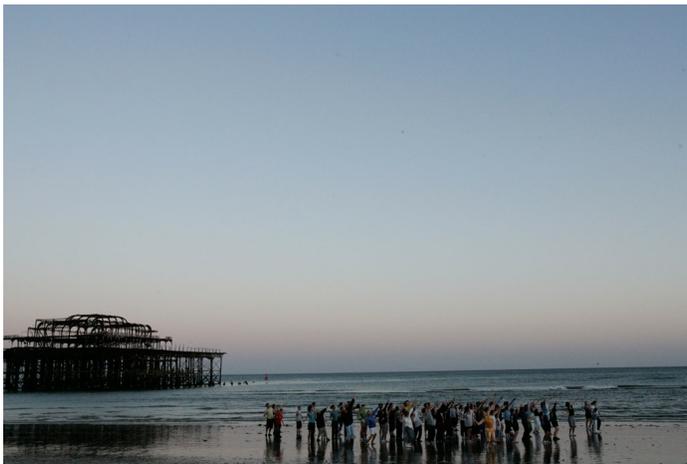
As a performance maker, the possibilities offered by a site are great food for the imagination: there's already so much to go on. I love to go somewhere, to be in a place – to look, to see, to hear and feel it, to look into it, and to imagine what could be there, or what I'd love to see there. To be drawn in by the landscape, or by a building, and to imagine the histories, or the future's of those places; to draw out some of the hidden aspects of a place, and to highlight or celebrate some of the obvious ones.

My approach to making site-specific is also very much project and people specific, and depends on the particulars of the thing I'm working on. In the first place, I like to go to a place empty handed; to arrive somewhere and to see what my first impressions are, and then gradually to immerse myself more deeply in it. Often I will do a lot of research about the history of the place, seek out stories, or news items; references and images to construct a landscape in my imagination. I like something to grow out of this process of immersion, both physically and sensor-ally, in the actual place; and via the research that I'm doing. It's like looking for clues in all of the details, and waiting until something starts



The Palm House...Buried Photo: Matthew Andrews

I like to go to a place empty handed; to arrive somewhere and to see what my first impressions are, and then gradually to immerse myself more deeply in it.



Where the Land Meets the Sea

to appear in amongst it all – a pattern, or something which feels solid and interesting enough to act as a foundation stone for the thing that might be made. If I'm to make something, I'd like to go on a journey with it somewhere that isn't yet known.

In relation to making this recent piece with Fidget Feet, there were already a whole load of givens; the site itself, and the potentials and practical limitations of moving an audience through it; a time limit of one week; a public performance/sharing at the end of it; 20 aerialists with different levels of experience and with a variety of backgrounds and skills; a co-director; a composer; a foundation of a piece that was made a year previously with elements we wanted to preserve and develop; the context of a workshop in which people needed to be given some room to explore; a limited budget and so on. These things are the works' limitations, they create a frame because they are the things that are known, and as such provide a very useful set of foundations and boundaries.

There is a kind of joy and energy in making something quickly. You are forced to grab hold of sometimes the first thing that appears and to make something of it. There is something about this energy of a short time scale can make something fresh and dynamic –especially when you have a group of people who are really up for the challenge – which in this case, we did.

So taking the particulars of this project into account, I was still looking to engage with the site as fully as possible: to imagine what it would be great to see; to engage with the imaginations, skills and experience of the people I was working with; and to draw out the best possible performances from everyone in a positive environment of that combined a good balance of work, play and exploration.

We started with an idea: an outline of a story, but there was still a great deal to discover in the making of it. It became clear that the story was the thing that would give the piece a momentum – the glue, and a kind of forward motion for the performance journey that we had decided to set out on. The story was something that a wide audience could engage with, and that would keep them with the work as they progressed through the journey that we were inviting them on. The story also made it clear what was needed and what wasn't – or what was serving the narrative, and what stalling it. It made the job of editing all the emerging material a lot easier.



The Tree of Light

"I was looking to engage with the site as fully as possible... to engage with the imaginations, skills and experience of the people I was working with and to draw out the best possible performances"

It's always important to me to try to be clear about what needs to be in a particular work, and what doesn't; what holds the attention, and what doesn't; and to attempt to work with a group so that we can all understand why decisions are being made, and how they serve the whole work. Working like this means that everyone is contributing to and co-creating

the piece, so that my job is simply to work with the great ideas that are coming up and point them in the forward direction that the piece is going in. It's a job of encouraging, shaping and editing in discussion with the group of people that I'm working with.



Selkie Summer Solstice

In the case of the performance that we created together for Ards Friary, I think we hit the right notes. It was fresh and energetic; rough and ready in the best possible sense; it engaged the audience very directly; and delivered some great moments of comedy, strangeness, beauty, with some lasting images of people moving in the landscape. It was very human, accessible, and life affirming.

Amparo Puig Pomares

Spain

Age: 35

Dancer, acrobat, aerial performer
Miguel Hernández University of Elche,

Amparo Puig Pomares is a Spanish dancer and acrobat, from Crevillente in Valencia. She studied classical ballet and contemporary dance using it as her approach to aerial techniques including pole dance, fabrics, hoop and vertical dance. She is a teacher and an aerial performer and has trained Spain, Hungary and Ireland.

Amparo visited Ireland on the first Aerial Arts Creation Week organised by Fidget Feet with Subcielo company member Pablo Cuello. They took on a lot of learnings from their experience as participants to plan their Circonnection Wall Running workshop for the APCCV.

"I was happy to have the chance to participate. Through my experience with Circonnection I have gained more experience as a performer and as a trainee. I met a lot of nice people and joined with their time and work.

"In the context of this project to be European citizen helped me feel a part of it and to feel blessed, it also makes working cross-borders much easier."

"Of course it helped me as a participant, to make it easy for our students when we ran the training; I tried to pay attention on their needs and reactions.

"In the context of this project to be European citizen helped me feel a part of it and to feel blessed, it also makes working cross-borders much easier.

"My first impression when I got to Ireland was the GREEN! There were so many different kinds of greens, wuuuuuu! I'd never seen such beautiful nature. Where I come from it's full of cactuses and aloe vera and our mountains are pretty dry and so the green was the strong impression when I got to Ireland."

"It was fun-tastic project and I've kept a lot of nice memories from both workshops."



Flying off the Clock Tower in Crevillente for Wall Running Vertical Dance Workshop

“Try to find yourself”

How to succeed in the steets and in life

interview with Loco Brusca



Mr X

Since 2009 Circonnection, a professional development programme run by circus professionals, has been offering creative exchange, vocational training opportunities and best practice protocols for circus professionals and emerging artists.

In 2013, the Hungarian Juggling Association, presided by Veronika Gallyas, organised a 6-day workshop in Budapest called 'Mentor Your Street Show', a great opportunity for street artists to improve their show, perform at the Sziget Festival and get mentoring from an experienced performer and teacher; Loco Brusca.

“Amazing opportunity to develop a show with a mentor. I was lucky that Loco really understood the character I was working with and had exactly the right skills to help me develop it in the

way I wanted to” said one of the participants at the workshop.

Loco Brusca is an Argentinian actor experienced in street performing. After many years of shows and street performances he has created his own chameleonic style and has become an excellent teacher of these kinds of workshops. Today he is here with us to share his thoughts about Street Art.

"Street Art is any artistic action on the street that makes people stop from their normal life to enjoy what they are looking at the moment.."

What is your definition of Street Art?

In my opinion Street Art is any artistic action on the street that makes people stop from their normal life to enjoy what they are looking at the moment. So, from this point of view many things can be considered Street Art: from a good exposition of graffiti and sculptures, to statues, body painting, dances, circus performances or even street theater.

Street Art implies not only to offer good technique, but also to create an atmosphere and being able to use this surrounding to make people enjoy and, at the same time, send them a message.

How do you design your performances?

My creation process always starts with the idea and, since I come from the street, I try the idea on the there, to check if it will work and after that, I try to develop and adapt it and observe how the audience respond. It is true that some ideas are not best developed on the street so, in these cases, I try to see if they work for a cabaret or theater.

Was Mr X designed to be performed on the streets or the theater?

I don't put limits. I started in the street with the character and then, when I developed the show I realised that it was also possible to do it in the theatre because it would allow me to create a special atmosphere with lights, silence, attention... that is not possible to create on the streets. However, sometimes, if the space is adequate, it is possible to create this atmosphere on the streets as well, but it depends also on the idea. For example, there are characters such a Schizophrenic Man, that I cannot develop easily on the streets because I need more attention from the audience, so in order to be able to do the show on the street it has to be an intimate place.

What is the purpose of your art? Is your art for you or for the public?

I like to entertain the audience, to make them enjoy while I send them a message or a philosophical idea. But for me entertainment is not all about having fun all the time. For example, Mr. X can entertain the audience because it moves the emotions of the people and transmits a deep message, even if it is not that funny sometimes.

What kind of performance is the most attractive for the public?

It depends on the audience, the environment and their expectations. If they are in a festival and they are expecting to see something new, you have to give them something original. It also depends on the ability of the artist to touch the imaginarium of the audience.



Guasavi

My motivation at that time was that I needed money. So I started to go on the streets, did some performances and tried to earn my living out of them. I was not that good at that time but little by little I learned to do more things.

Which clichés do you think are the most used for catching the audience when it comes to street shows?

I use the technique of choosing people from the audience, but I don't use them in the normal way, I use them in my own way. I like to make them play and involve them in the show as if they were another actor. I always say that people should try to do the things that they like in their own way instead of copying from another. Nowadays there are more people willing to finish a show touching the emotions of the audience rather than finishing the show with a high trick.

What was your motivation to start performing on the streets?

My motivation at that time was that I needed money. So I started to go on the streets, did some performances and tried to earn my living out of them. I was not that good at that time but little by little I learned to do more things. Then I started to go to workshops, to see other shows and artists, and then I improved by failing and trying again.

How do you teach ways of having a good connection with the audience?

That is something that I cannot teach because you have to learn it by practice. I can teach the students how to react if something, good or bad, happens on the streets while they are performing. I teach them to open their senses, be themselves and act like a chameleon willing to adapt quickly to any new situation and get the best out of it. I also tell them that it is important to show who you are because sometimes, if you are a character with technical tricks, you cannot improvise.

"Find your motivations inside of you and fight for achieving your goals. The most important point is to be open to learn and to keep trying, even if you fall."

Which performances do you remember the most?

In all my shows something happens because we perform outside, and the streets, for good or bad, they are unpredictable. Once when I was working in Canary Islands there were a group of people who came to see me performing every day and at the end of their holiday, they brought drawings of me doing my show. That feedback made me feel fantastic and encouraged me to keep working on it.

On the other hand, I've had to deal with many strange things that happened on the middle of my shows: from it starting to rain in the best show, to three dogs starting a fight in the middle of the circle, or the police arriving to stop the show.

When you need some energy, what is your motivation to keep going forward?

Now my motivations are going to Mexico to teach new people there, finding new friends to share what I know with and to learn things from them, because everywhere I go I learn things from people. All my motivations are powerful because are always inside of what I do, this may mean a new place, new show, new space, or new people. You always have to find a motivation, even in the most difficult times.

What pieces of advice do you give to your workshop students?

I try to make them express their abilities in an original way. I try to help them develop their own skills in touch with their own world and imagination. I suggest that they find what is inside of them, who they are and what would they like to be as an artist. So, what I try to say more to the students is "try to find yourself". Find your motivations inside of you and fight for achieving your goals. The most important point is to be open to learn and to keep trying, even if you fall.

Article is edited by Irene Náger Martorell



Speerman

An Education from the Street

Is the 'street' the journey or the destination?

by **Steve Cousins**



The Balloonatic

Throughout my career of making art and entertainment, I've shared the challenge of many - how to make a good act and be commercially successful. At many points along the way I've stopped with my peers to debate the question - is street-based work the vehicle to somewhere else, or is it the destination? This is particularly relevant within the busker style street arts setting, but bears relevance across any form of street art.

I've watched many street acts become big in a different field such as cabaret, comedy, TV or motivational speaking, and dozens of friends do very well out of their life on the streets. There are famous names like Eddie Izzard, Robin Williams, Steve Martin and Amanda Palmer

that began as street performers and it's widely referenced that Cirque du Soleil started out as a collective of street artists. Whether it's the famous bunch, or those that still can prefer the prefix of infamy, their heritage is shared.

"There are famous names like Eddie Izzard, Robin Williams, Steve Martin and Amanda Palmer that began as street performers"



Steve Cousins

In personal reflection, as someone who now makes the majority of business from non-performance means, I can see the value of street based, non-booked work. Using skills learned on the streets, many street artists open up opportunities in a new arena. Clearly, working in our dynamic and challenging public environment teaches unique and valuable skills - public engagement, animation, acting, salesmanship, word-craft, dealing with failure, perseverance and countless more. Not only do street skills make a strong show, but they make a strong audience connection, and that is a great attribute for any performer, and can be transferred to many other fields. The street is a great school for development.

Back in the day when I used to do regular runs at the Edinburgh fringe, the question of vehicle vs destination raised heated debate amongst the street artists (who were primarily also buskers). A lot of the big boys (and they typically were male, usually a decade my

senior, and at the same time like me - still boys) were vehement that the street was the destination and that you could only learn the craft by doing your time there. By working the street you could work anywhere, you could adapt your show to suit Covent Garden, Melbourne, Amsterdam or Barcelona. You could be free to take a booking at a festival, but there would never be a dependency to do so. No need for arts funding or courses to sort out your professional or artistic development, as by working the streets you will ultimately be paid for your training and in the end - your act will be honed through experience and a Darwinian necessity. For many there was a clear opinion - working the street is the destination - training comes from doing.

On the other side of the argument were those more aligned with street theatre - usually distinguishable by having a show that includes a costume, a character and a storyline. Many of these acts will not be as successful earning the fee from the hat. But on the flip side they are the kind of act that gets booked, and in luckier parts of the world such as here in Europe, they are the kind of act that can get supported by arts development agencies. These acts are in a direct situation of having the street as their vehicle to other destinations.

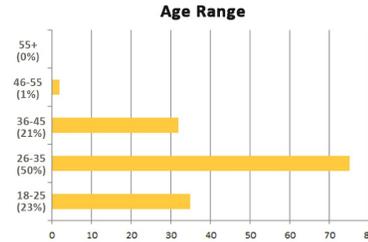
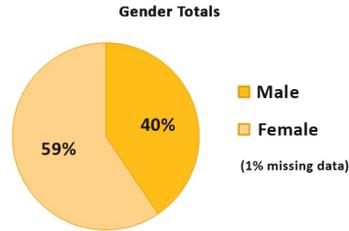
"working in our dynamic and challenging public environment teaches unique and valuable skills - public engagement, animation, acting, salesmanship, word-craft, dealing with failure, perseverance and countless more. "

Another personal observation is the further that street artists move away from regular street work, the harder it is to keep that vital audience connection when doing live shows. If the streets are a vehicle - the vehicle needs regular servicing and frequent laps of the course to keep in racing condition.

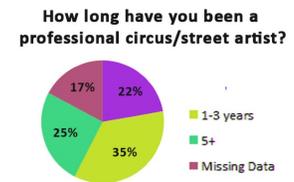
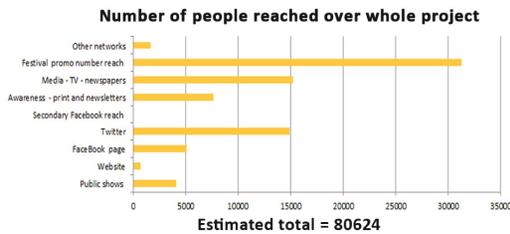
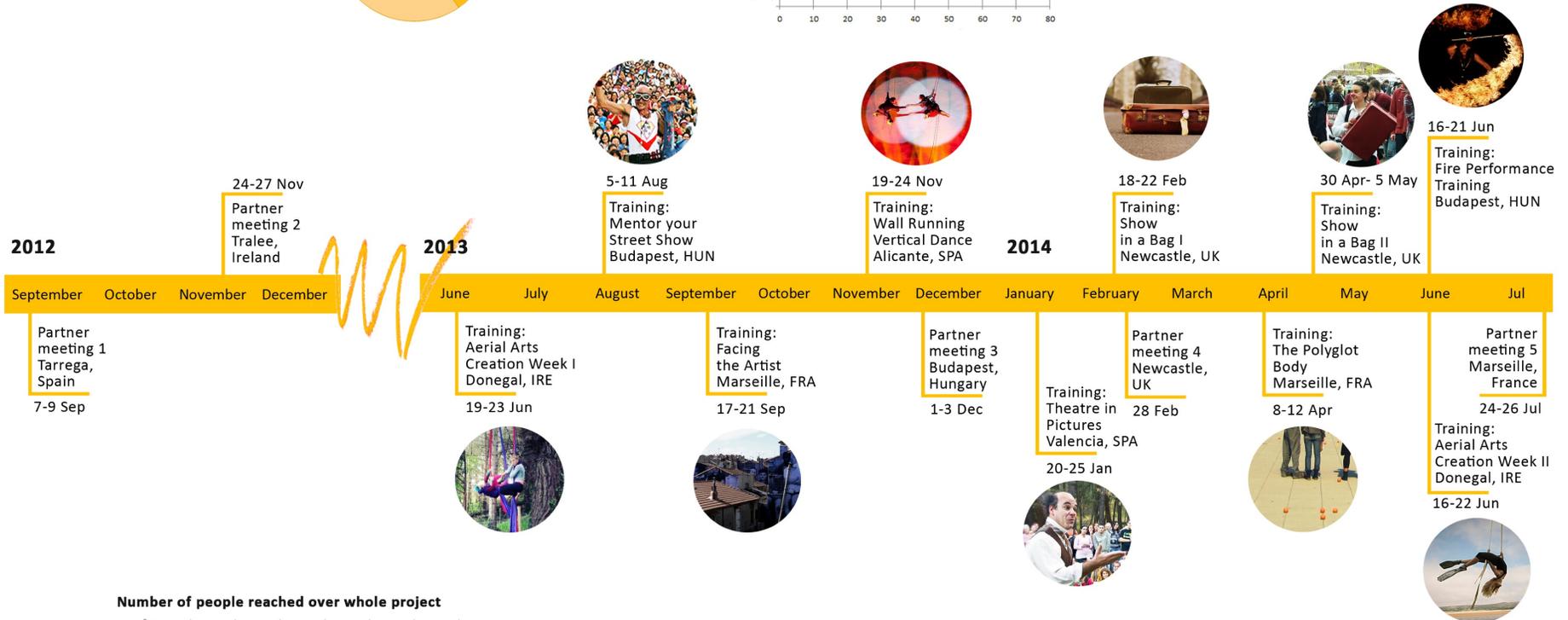
My advice to any young performer who wants to work in live art entertainment is 'take to the streets'. Do it regularly, do it with gusto, do it whenever you can and wherever you are. Do it with a bango or a bongo, a juggling routine or a bag of balloons. Regardless of whether the streets are where you want to end up, or your means of getting there - your street education will give you the skills and show you need to be successful. It will keep you on your toes, keep your act fresh and provide a little bit of adrenalin to equally excite and terrify. You'll learn that you can take your life wherever you want to go and that opportunities come from making them happen. Whichever road you choose, there's always a way there via the streets.

Street Artist & Circus Director, Steve has an active career as a street artist, with experience spanning two decades and four continents.

Circonnection Project Timetable and Statistics



Number of nationalities = 22
 including 9 European - Irish, Spanish, French, British, Hungarian, Italian, Austrian, Belgium, German and 11 residents from non-European Countries



Street Arts Workshop Concepts & Contexts

A French perspective from EX VOTO

by **Pablo Volo**

EX VOTO director, Pablo Volo, talks about the design and methodology for his two workshops looking at creating theatre in public space and multi-linguism and transposing poems onto the body.

Facing the Artist

"The act of 'self-portracting' by using our corporeal language.

Facing the artist was an individual and choral workshop about discovering the possibilities to trace a self-portrait in non-conventional spaces.

The sub-title is "disorder of an urban self-portrait".



Faces of the artists



Working in Cors Julien

How much are we influenced by our urban environment? Is it as much as from our social space?

We create an individual and a choral journey that was remixed together at the end for a public performance presented face to the audience of the performance festival Red Plexus.

From simple gestures to real engaged body languages we discovered how to design in public space a portrait of us, as a group, of us as individuals.

Beginning from the story of our name we signed our research and shared it in an intimate and sensitive way with the audience.

We also discovered the story of self-portrait in modern photography with a seminar directed by the English photographer Michael Grieve and the processes of 'self-fiction' in the cinema presented by the screen-player Jean-François Comminges.

This workshop gave an important input for the participants to begin a personal questioning about how to work with our image and character, how to build up an introspective story.

For EX VOTO this was a great opportunity to investigate the theme of self-portrait not only as a photographic medium but also as a theatrical question.



Kim looks out

The Polyglot Body

*A border-line workshop: translating poems in body language.
 Using five different languages. Six including our body language.
 Discovering the poetic essence of poems.
 Poems we even don't understand because the language is too far from us.
 Poems we think to understand.
 Poems that we carry with us for years and years and that are part of our life.
 Lorca's poem Small Viennese Waltz is the only we shared in all the languages.
 What is the principal question that a great part of poems in all the languages is trying to answer and to understand?*

The physical training, conducted by Pablo Volo, was based on theatrical play, corporeal mime, has been amplified with a musical intervention by Katie Tranter from Newcastle, with vocal training directed by the actress Rascia Darwish.



Image used as a reference for final piece, by Marco Barbon

A photographer, Marco Barbon, presented his work inspired by the Moroccan poet Abdellatif Laâbi.

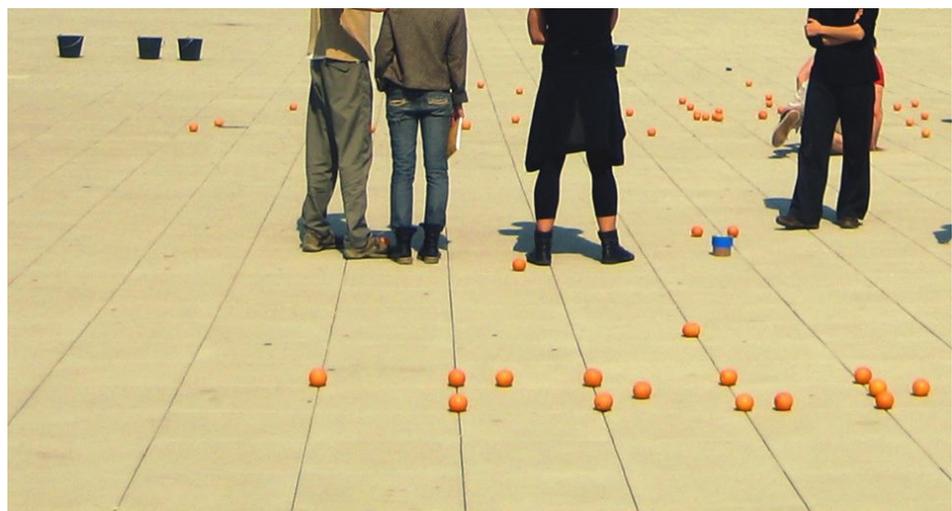
The final presentation redesigned the raw and strong atmosphere of Barbon's photography representing a view from a high space, here on a roof of an old tobacco factory.

The choral presentation was constructed with all the physical, musical and poetic material everyone created, and shared, and an immense field of more than one hundred oranges designed the probable answer to our main question.

Over ten meters, at the end of the performance one word become visible in the oranges; a word in brail, that we can only see but not understand, a word that a blind person can't see, but can understand: A M O U R.

Without poems and a shared poetic language we all present a blind face to the world.

Polyglot Body represents for EX VOTO the deep essence of our European mobility projects, a great opportunity to discover and share our differences, cultural and linguistic knowledge, our shared treasure about European Identity.



Use of the oranges in the final performance

Paul Dewhurst & Dan Brown

UK

Paul, 39

Magician, juggler & entertainer

Dan 27

Fire performer, street artist & prop/set-maker



Barefoot Businessmen developed at 'Show in a Bag I & II'

For many years Paul and Dan have been regular participants within the British community circus movement. As locals to Newcastle upon Tyne, both took active participation with the Circonnection trainings 'Show in a Bag 1 and 2', with the focus of developing a new venture, a duo street show. Between February and May 2014, this show was developed to a point of public showcase. Continual professional development after their mentoring and development opportunities, lead to a 2014 summer season of bookings for the new duo in format's including cabaret, street, festival and private venue.

Thoughts from Paul; "I felt really privileged to have been able to be part of these trainings. The international flavour of both students and teachers gave me a broader picture to what we wanted to create and a unique mixture of perspectives. Working with the international participants made me feel more inclined to work in other parts of Europe, as we realised

that there are so many styles of 'what is performance?', 'what is street theatre?', yet we so often shared a common humour and passion...

"The process was quite intense, and through the two periods of immersion, great developments were made. This structure allowed Dan and I to really develop ideas and material, and having access to the tutors helped at each point. It's been a massive influence on my life since then and has really changed what I'm doing.

'For years I've seen courses and training opportunities available, but never have I come across the opportunity to take part in an intensive training for free, in my home town, that would allow me to set my own objectives – to create a portable, travelling show that packs down into a suitcase. This opportunity fulfilled and exceeded my expectations – everything I wanted from the course, I got. I don't expect I would ever have been able to afford to pay for the true cost of a training like this.'

"This opportunity fulfilled and exceeded my expectations – everything I wanted from the course, I got."

Thoughts from Dan; "It turned Paul and I into a professional act that is now being sold – it hit our target. The training has added onto what I do as a professional and working as a duo has been canny for me, as it helps me pull the finger out and do the important devising, training and development that needs to be done. Plus it added some really useful skills into my solo work, particularly moving me towards clowning and visual theatre rather than making jokes and relying on voice.

"Compared to other professional trainings that I've been part of, this training was more suited towards putting a show together, and more honed towards our personal objectives. The tutors tailored the training to fit our objectives. Although there were differences in styles and opinions with each of the 4 mentors, we got something from each of them, and got to spend more time with those who we felt were more aligned to our style."

Finding the Connections

Tips on Networking and Building Partnerships

interview with Veronika Gallyas



Veronika Gallyas

I am sitting on the floor of a busy gym hall in Budapest with Veronika Gallyas, as around us jugglers throw, spin and catch a variety of equipment. In one corner a version of two-aside volleyball is being played using juggling clubs. It's the Hungarian Juggling Convention and, as one of its main organisers, Veronika wants to meet here in its lively atmosphere. Very much a people-person, many of her circus and street arts projects have begun with discussions, like ours, in the hubbub of a festival or convention.

"Since there were so few jugglers at that time, to complete the paperwork we had about 5 or 6 jugglers and our friends."

Veronika, 37, is a dynamic individual and expert networker; qualities that have seen her career path traverse project manager, festival organiser (Sziget Festival), President and Founder of the Hungarian Juggling Association and director of her own company, Cirkuszínház. Her work since 1998 has been to develop and promote circus arts in Hungary and she is one of the founding partners of the Circonnection network.

With this unique perspective I asked her about the development of the contemporary circus industry in Hungary and the importance networking has played in shaping it.

How did you get involved in this industry?

After my friends came back from Israel in 1996 and had seen guys juggling on the streets there, they started a juggling club in Hungary and I was one of the first participants. We created a juggling association in 1999 so we could be taken more seriously and to build the national network. Since we there were so few jugglers at that time, to complete the paperwork we had about 5 or 6 jugglers and our friends.

We started to do different activities but there wasn't much money in Hungary. In 2002 I found a European fund - Youth in Action program - and after applying we received three funds in that first year. And so we ran those projects in 2003. The grant allowed us to; have money to put on juggling activities in Budapest, travel for a month long project to England and to organise an international conference, an exchange share with 7 countries and to put on the first Hungarian Juggling Convention.

I was fully employed at Sziget at that time, but when we got the fund I quit because I knew I would be travelling a lot.

What is the importance of networking in your work?

I always loved talking to people, to understand them. Many connections start as personal contacts and the nice thing about jugglers is they are usually your friends. This has slightly changed now that we are working with so many people but really most partnerships have grown from friendships.

At the same you have to see that the only way for us in Hungary at that time to access money was to make partnerships, European partners.

How did Circonnection come about?

By the time the first Circonnection came up, I had already developed a relationship with some groups from previous projects and friendships. We had a good relation with Lomi from Valencian Circus Association, so we created the project together and I found this name which I think just perfect for an international cooperation. For partners we invited Scuola di Cirko Vertigo in Torino (we already had three common projects) EX VOTO (through my good friend, Manel Pons), and Let's Circus (through a mutual friend living in the UK).

The project aims were tailored to what we needed at that time; we wanted something that suited the network's artistic needs, to have master-classes to serve new circus artists. It was a successful project; 21 trainings in 2 years, more than 200 active participants plus an extra 200 who received second-hand benefits.

In the second Circonnection project other partners stepped forward to take part, Fidget Feet and Circus Central.



Leonardo Program Partnership with HJA & Valencia Circus Assoc

"I always loved talking to people, to understand them. Many connections start as personal contacts and the nice thing about jugglers is they are usually your friends."

How has networking helped shape the industry in Hungary?

The largest pot of money in Hungary is controlled by Maciva - Hungarian Circus and Variety – they include the Gran Circus in Budapest, the national acrobatics school and training facilities. Its origin goes back to communism when they were acting as an agency that enabled artists to work and travel abroad out of the iron fence. Recently it has been reshaped according to the new situation but has continued to dominate the market and control as much as possible around circus in Hungary.



ENCI Network Training in Cirkus in Beweging, Belgium

We set up the Hungarian Juggling Association because we were the outsiders and we wanted to create a platform for everyone else who wanted to be involved in circus, not just the traditional circus families. Moreover we introduced and evolved the leisure circus industry. Through our European co-operations we have been able to grow, to develop our reputation. So we are taken more seriously now.

"Be curious and talk. Keep in contact with people, see the opportunity and find the links and connections. "

this, to help them to be an active part in the European federation and use these networks. They have now started to participate in European circus life, so this really has opened up

Recently I have been leading a project for the Hungarian Circus School, since I felt they were lacking in European contacts and needed to be updated about new approaches to circus. I am working with them to change

What skills do you need to network?

Be curious and talk. Keep in contact with people, see the opportunity and find the links and connections. You should also want to help each other.

What's the future of networking & the industry in Hungary?

The work now for the HJA is to continue to develop the Hungarian circus community, to grow the competencies of the people and to create lots more networks – lots of people with ideas and connections!

Written by Robyn Hambrook



Social Circus in Turkey

Rascia Darwish

Italy

Age: 35

Physical theatre actress, clown

Galante Garrone Theatre School, Bologne



Rascia is an actress from Italy who trained at Galante Garrone Theatre School in Bologne. Moving to Marseille in November 2013 she met Pablo Volo shortly after at a presentation of his work. The following January she was sent as a participant to Spain for the Circonnection training with José Piris. As an associated artist with EX VOTO she helped Pablo organise his training in April, the Polyglot Body.

“This experience with Circonnection has opened my mind, helped me to find other directions and I rediscovered my clown.”

“Moving to Marseille in beginning it was hard, but meeting people on the Circonnection training; Aurelia, Kissana and Sung-Ah, helped me, because I found people I can ask questions and work with. Especially as they have competencies and skills that I don’t have so it has helped me to develop my practice.

“I found my experience on Circonnection very interesting. It is a way to share different experiences with other artists. It’s been a way to find work, both contacts and creatively and I have also come closer to Pablo’s work. Working with clown in January is something I had done years ago at school and now I find I am coming back to it now while working with Pablo. And for my personal work, I met my clown again, so for my personal research in theatre it was very inspiring.

“It was different to have an internal and an external point of view and I learned a lot helping Pablo with his workshop. It was interesting also to participate from another position and the contact I had with the group was different but I really enjoyed both of them. In both experiences I really liked the relationships I developed with others, they were very open. I’m used to working in theatre, but people in circus have a different attitude, an openness, which I experienced on these projects and have enjoyed. In both experiences, I appreciated the quality of the teaching from Pablo & Piris. They are very competent and they had something important to give.

“This experience with Circonnection has opened my mind, helped me to find other directions and I rediscovered my clown.”



Clown chorus in Sot de Chera as part of Theatre in Pictures workshop

Risk: Performing on the Street

Accepting the elements of Risk

by **Helen Averley**



Working with French 'Compagnie Off' Giraffes as volunteer co-ordinator

I started performing on the streets in Belfast in the mid 1990s, mostly doing booked walkabout performance. Here randomness was often elevated to beyond farce. At times the street took the risk to a place which was particular to your accent, your cultural background, your location, and your audiences's view on all of these things.

When you have a received English accent, are dressed as a pink princess (just because), are on stilts and find yourself walking in a community parade up the Falls Road, not only do you have to run to keep up with the banner "Free the Prisoners of war" transported by a black taxi, you keep your mouth shut and wave politely, while wondering how on earth you got here.

Several such situations were courtesy of my friend and circus partner Jennifer Dempsey. She had a cultural advantage of an American accent and could go anywhere in Northern Ireland with out any trouble at all, such was the romantic view held by both communities of America.

So, Gerry Adams - why is he relevant here, apart from the massive political impact he has had on the streets, the physical and political actions, and the street art in mural form where his face adorn walls across the province? One Day in the mid 1990s two of my novice adult students did one of their first circus outreach gigs in West Belfast with Jennifer. What happened was peculiar to that

There are several things in the media as I write today (Feb 2014) and in my circus life which remind me of the risk one has to take in performing on the street. Gerry Adam's is being interviewed by the PNI about the disappeared and I've listened to a review of the 1998 Omagh Bombings in Radio 4. Meanwhile, on Tynemouth Station 8 new acts, developed in Let's Circus's 'Show in a Bag' Circonnection workshop, are being aired for the first time. And it is also the weekend of the 'Festival of Fools' in Belfast. It highlights for me that performing on the street requires artists to accept an element of risk. The risk of performing on the street however can be more than the expected exposing a new act to an unsuspecting audience, who may or may not like it.

"not only do you have to run to keep up with the banner 'Free the Prisoners of war' transported by a black taxi, you keep your mouth shut and wave politely, while wondering how on earth you got here."



time and that place and they survived working with the children of the community, ending up at one point pinned down by the neck on the bonnet of a car by 14 year olds. In this impressive situation the lads noticed a passing youth whose face was concealed with a full head mask in the recognisable form of Luciano Pavarotti, beard and all. He was asked by one of the kids, "Are you Gerry Adams?" This being their major reference point of a bearded man in 1995. Ironic too that Pavarotti was famed for his voice at the time and Adams was banned from Broadcast on TV and Radio at the time.

"his act was complicated by a rain cloud and then the arrival of a very persistent and amplified street preacher."

Meanwhile in mid 1990's Belfast, I often found it necessary to defend myself from audience attack, especially by small boys in the Markets area who thought that I was trying in some way (by walking on stilts) so show them that I was better than they (taller is better?). "We know you're not that tall", lifting my skirts and trying to trip me. I took to carrying a long stick, with a tennis ball on the end of it to swing round me as a deterrent at such gigs.



'Show in a Bag' debut at Tynemouth Station

The community circus's notion of crossing between communities and of inclusivity was true in Belfast. Many of us had never crossed the so called Peace wall before nor been on these particular streets. Stepping in was possible because we were performers. And for many participants, performers and audience alike circus was one of the first way people encountered each other across the sectarian divide, let alone encountering circus. Street artists across the world are always taking on risks in their performances working outside of conventional stages and structures. They place themselves in the way of unexpected encounters: volunteers and dogs who up stage them; drunks who are offended by them; weather, technical glitches and cultural intersections. Belfast does seem to regularly offer up added layers of the unexpected into this mix, which reminds me of another story.

In 2004, at the Festival of Fools, Fraser Hooper, had one such classic Belfast intersection. A gentle street absurdist, he was mid performance, next to the old Belfast band stand, when his act was complicated by a rain cloud and then the arrival of a very persistent and amplified street preacher. The Preacher, who on seeing Fraser's audience on his "pitch" started to tell them all about their sin, and of the awaiting hell's fire & brimstone. The best moment of absurdity was when the bemused and upstaged street performer became the audience. When he watched the unfolding drama over run his show and heard his audience to join forces to protect him and heckle the street preacher, "go away", they said. Which he finally did, and then in quick succession the rain stopped, the sun came out, and Fraser was able to continue his show. Returning the atmosphere of the street once again to gentle absurdity from it's usual full on farce.

I return now to think of today's performers trying out their new material, gentle acts proposing absurdity and entertainment to unsuspecting people. I hope that the audiences in Tynemouth Station will find pleasure and that the performers at most will only have to deal with mildly disgruntled Traders who might object to the distraction of shoppers, I await a report.

Helen, was born in Edinburgh, was a child in Kenya, a pre-teen in Oxford and teenager in Northern Ireland. She studied Illustration at Kingston and Anthropology of Art at University of East Anglia. She returned to Northern Ireland. After her studies and while a professional illustrator she started circus with Belfast Community Circus aged 28.

Naimh Creely & Jonathan Walsh

Ireland

Naimh, 32
Magazine editor, writer, theatre maker, aerialist, singer
Jonathan, 32
Actor, performer, aerialist, swimming, pilates & fitness instructor, acupuncturist, martial artist

Naimh and Jonathan have attended 'Facing the Artist' in Marseille and 'Show in a Bag I & II' in Newcastle.

"We've been to two Circonnection trainings and we got very different things from each.

"The first one taught us a lot about self-reflection and the legitimacy of being an artist. That being an artist is not a hobby it's not something you do, it's something you must do. Something you are driven to do.

"The second was a lot more practical focussing on the skills of developing a particular type of piece. How to create a show with wide appeal, to gather your audience, to travel with a show. All in a very immediate environment where you interact directly with the audience.



Irish Tourism Board developed at 'Show in a Bag I & II'

"being an artist is not a hobby it's not something you do, it's something you must do. Something you are driven to do."



Naimh at 'Facing the Artist'

"Both trainings taught us something new in terms of skill and how to approach art and entertainment. It also revealed to us skills and abilities we already possessed and how these could be turned to our advantage and make us better and more genuine artists.

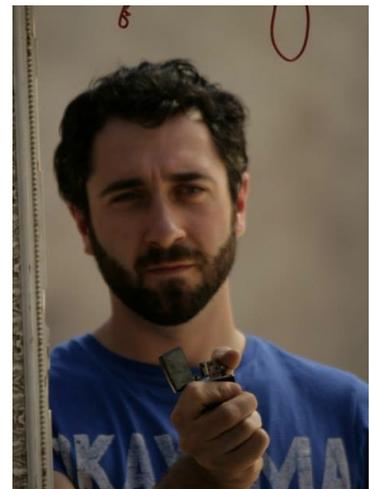
"In our current shows we are seeking a more direct connection and we hope this will help develop our 'conversational' skills with future audiences. We're also looking at some of the more abstract ideas and exploring the more traditional 'artistic' side of our creativity in future projects.

"Since our involvement with Circonnection we have developed our street performance skills and created a full show 'Open Éire Circus', which we have performed in full and in part in festivals over the summer. We have found these skills can be used for many situations and as such we find new avenues of work open to us.

"We found the trainings incredibly interesting, and the more you engaged with the training the more you can get from it. The Mentors were fantastic, so much knowledge and assistance, so friendly and engaging. The Participants all brought their own energy and style to the learnings which was always great to watch and learn from.

"I also feel now that I am part of a network, that anywhere I go in Europe I'll know someone who will be able to give me support, assistance or just good advice.

"We feel Irish, We feel European and we feel we are part of the Circus & Street Arts family."



Jonathan at 'Facing the Artist'

Wings Take Root

The history of Fidget Feet

interview with Chantal McCormick



Remember Her, 2007

It has only been as recent as 2007 that circus arts were recognised by the Arts Council in Ireland and in that year Fidget Feet became the first contemporary aerial circus company to receive annual funding. Now Ireland's foremost Aerial Dance Theatre Company, it has been a long and focussed journey for company director, dancer and choreographer, Chantal McCormick, a story which began ten years earlier in London.

"My first tour of Ireland took place while I was still at London School of Contemporary Dance in 1998. Traolach O' Fionnain, the Donegal Arts Office advised me and supported me to book a 10 venue tour with 7 female dancers. After that experience I thought I would never do it again, managing that many people and venues, trying to do a one day get in with no technical team ...it was very difficult, but I wanted to have my own touring company once I'd finished my studies."

"...it was important for me to go home and bring what I'm learning with circus, dance and street arts."

Chantal McCormick continued to live in London and between 1999 and 2003 she worked with numerous aerial, circus, dance and theatre companies.



Dream Engine, 1998



Wired and Free 2005

Of this time she notes that, “It made me, as an artist, extremely employable.”

She continues, “ I was working and touring the UK and internationally with Boiler house Newcastle Rep, Scarabeus Theatre , Dream Engine , Seven Sisters and Siren crossing to name a few, yet I was also returning to Ireland and touring to Arts Centres with backing from county councils, but using my own money to fund it. I had a dream to be the first Irish Aerial dance Company, so it was very important for me to go home and bring what I am learning with circus, dance and street arts.”

Fidget Feet was officially founded in by Chantal McCormick and musician/media artist Jym Daly in 2004. They received their first commission from Customs House in South Sheilds, Newcastle, and a research grant from London arts council to create a new solo show called ‘I can’t handle me’. Collaborating with Jonathan Campbell mixing aerial with dance and inventing new flying systems. This marked the official beginning of Fidget Feet’s journey in making indoor aerial dance theatre work.



Raw , 2009

The Donegal County Council and Bluestack Festival commissioned Fidget Feet to create their first outdoor aerial show from a crane in 2005. This piece, “Wired and Free” premiered in Ballyshannon in October 2006, marking the official start of Fidget Feet’s outdoor work. It has since performed in throughout Ireland, UK and even Australia.

“The only reason this went ahead was because it was my home and local arts officer Traolach O’ Fionnain trusted me. Aerial dance was still new in Ireland, we were the pioneers and were working with venues and festivals to bring this art form to Irish audiences and make it grow.”

Fidget Feet still tour “Wired and Free” and 10 years on their relationship with the council and festivals also continues.

When Circus became as a recognised Art form and was funded by The Arts Council of Ireland in 2007, Fidget Feet became Ireland’s first contemporary aerial circus company to receive annual funding.



The Elves & The Shoemaker, 2013

With the support of the Arts Council, the company has grown from strength to strength. And with funding from Culture Ireland, Fidget Feet became internationally recognised, when they took “Raw” to Edinburgh Fringe in 2008.

Chantal is keen to give back to Donegal with shows and workshops whenever possible, and in 2010 she started the Irish Aerial Dance Fest. In 2014 there were 120 participants from 15 countries across 3 continents. The IADF offers 3 public performance, 5 daily classes and 13 weekend classes with a far greater selection of aerial disciplines, an upward trajectory that Chantal hopes will continue with the local and national support from Donegal County Council, Arts Council and An Grianan Theatre.

And what does the future hold for Fidget Feet? As the company continues to develop work and tour nationally and abroad, an ever

"We aim for this to develop into a full time aerial Circus course in 5-10 years with the Limerick University."

increasing community of Irish Circus artists are emerging and returning to Ireland. Chantal has played a key role in the recognition of aerial dance and circus as an art form and providing opportunities for training and work and continued development for the sector.

“We received the Guinness Award in 2014 and started work on opening the First Irish Aerial Creation Centre in Limerick. We plan for this to be a home for aerialists to train and make work and a space to teach. We aim for this to develop into a full time aerial Circus course in 5-10years with the Limerick University.

“In 5 years’ time we hope to have the biggest 3-week Aerial Dance Festival in Europe. We’ll continue to make large and small indoor and outdoor shows that push the boundaries of Aerial Dance, touring nationally and internationally. And we’ll continue to work on EU projects, like Circonnection, for training and collaboration”



The Second Coming, 2014

Fidget Feet Aerial Dance Theatre is Ireland’s foremost Aerial Dance Theatre Company and is originally from County Donegal. The Company creates spectacular indoor and outdoor work, specializing in site-specific work for theatres and festivals, making contemporary circus with both beauty and depth whilst remaining accessible and entertaining. Fidget Feet has become renowned internationally as a creative organisation that stretches the boundaries between several arts forms, combining dance with contemporary circus and creating theatre fused with aerial, dance, music and video art.

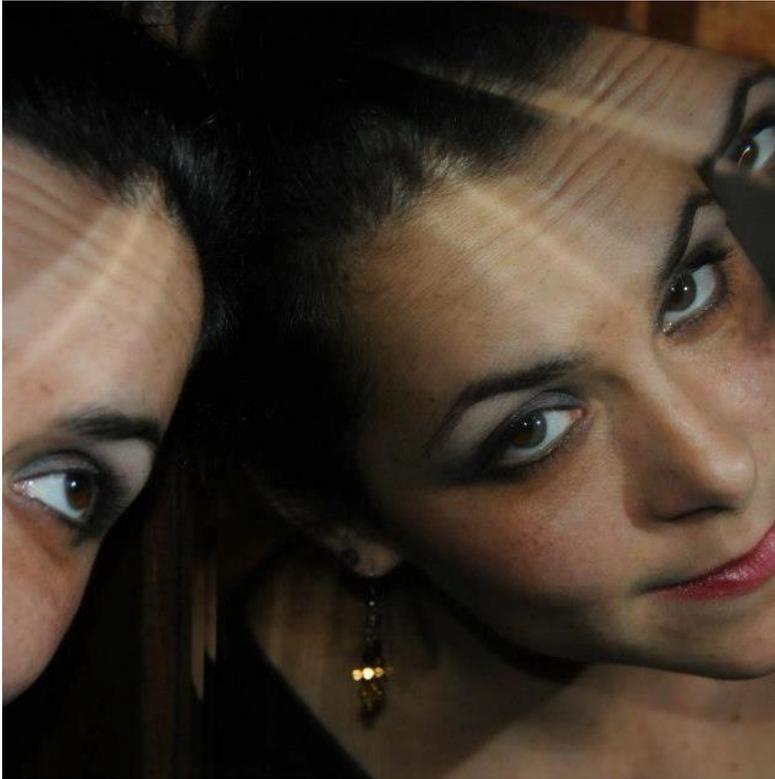
Kisanna Szabó

Hungary

Age: 34

Performer, journalist, poet, director

Various workshops, Degree Drama Pedagogy & Aesthetics



Starting out as a fire dancer and a student of aesthetics at the very end of the last millenia, my interest turned towards physical theatre. Recently I have been preoccupied with poetry performances as the artistic leader of my physical theatre company in Hungary (TérTársulat). No wonder I was very eager to take part in the 'Poetic Body' workshop in Marseille, with the tutition of Pablo Volo (EX VOTO).

The workshop brought me a true revelation that the genre of poetry performance is in fact not dependant on the language of the audience. The main aspect of the creation process is transforming the melody, the rythm, the universal yet completely subjective pictures of the text into performative, visual images and dramaturgy by lifting the essence of the poem above and beyond words. Thus the message – and the essential silence between the lines – can be conveyed to the public without the necessity of being able to understand the original text. It doesn't matter if it's the words or the images ripple on, that heal... take this broken waisted waltz... je

retire ma bouch d'entre tes cuisse... toma este Valtzl have been contemplating the idea of moving to France for a couple of years to better my French and at the same time flow into the world famous contemporary scene – but I didn't have a route that I would have felt comfortable with. Coming to Marseille for the LLP workshop, I have met artists, got to know venues that I can connect to.

"shortly after returning home I woke up one morning with the idea (almost decision) of moving to Marseille"

So, for the above reasons and because of the political situation in Hungary, the serious centralisation and limitation of the cultural scene there, shortly after returning home I woke up one morning with the idea (almost decision) of moving to Marseille for some time. I expect this adventure to widen my professional horizon regarding skills and connections alike, to gain cultural experience, enhance and itinerate my European identity and to go on a sunbed walk above the Azurian depths.



The Polyglot Body workshop in Marseille

Clown?

musings by José Piris

The word 'clown' might make us fearful, annoyed, or feeling ambivalent. Is it because we relate it to a laughing stock? Because we envision a distant figure, like a not-quite-serious martial figure, painted like the Indian warrior...?



"The clown is that being with a pea-brain and the heart of an elephant..."

Recently for some, the clown transformed into an antihero full of generosity, carrying this laughter on his back. The clown has passed from the Great Unknown...to the Desired Failure. Is this because he has a great heart, and society is increasingly lacking in this condition? The clown is that being with a pea-brain and the heart of an elephant.... Chaplin said: "my dignity, my poverty and absurd condition are the plainest motives to be a tramp: the representative of the people, of the world, of this society, a bowler hat mask, a painted moustache and worn out

footwear that is what the world needs to be happier. What it does not need is a dictator with well combed hair without either moustaches or nose".

Am I a clown, or do I only think I am one? What is a clown, or to be a clown? Is it a cardboard figure? Is it colourful? Does it have something to do with birthdays, a dandy man in distress chased by a swarm of hysterical children? Is it the figure appearing in American super-tents of Cirque du Soleil? Or is it an aristocratic figure?





Every century the clown is reborn from his ashes.

The Pagliaccio, the straw man, the grass scarecrow of comedy, burned by the community, dispelling bad omens by the time of year of San Juan, "You should ask our Fellini." Sad underneath the makeup. A tacky porcelain figure? Kitsch? A large advert of the provinces with a giant reddish nose, sharing the bill with the captive lion and the bored elephant.

The clown acquired the Mediterranean name: Pagliaccio...snob is the Clown's surname; Clown you passed in hunger by the side of the wagon, and you wore your shoes until the soles fell off.

Where is your path, your wisdom, your

destination, your innocence? Where is your damn essence? The Clown that sleeps in every human.

Ooh Dionysus! The pressure cooker valve of inhuman humanity. Your misfortune: the clown that dreams he could be human, flesh and blood, a cardboard clown that is shiny and bald, the wind in the fancy weather-vane, without a seat, without a throne... Just the thing that heats your watery soup, you scatter yourself being both the servant and the owner of your own joke.

Time passes and you, the clown is in silence. When you look in the mirror you don't know if you are sane, or crazy. You don't even know if you exist or if you are a drawing or a simple reflection. You fall into your imperfections. You are like a doormat to be downtrodden, to be laughed at. You always give a welcome.

"You are like a doormat to be downtrodden, to be laughed at. You always give a welcome."



Laughter is heard amongst the masses, the soul is filled, and when everyone quietens and they marvel at bears softly entering on tiptoes. You sweat so much, your gaze is lost, like the moon in the desert full of hope - a child jumps high from the eyelash trampoline, flying like a leaf in autumn to the heart of the respectable.

They call you Buffon if you know something, or if you don't have anything to lose, bad, bad, bad!!! They call you eccentric if they leave you as lonely as one o'clock. And you are the one covered in flour, White Face, this moon Pierrot, and this nice and chaotic drunk with the coloured Nose, the king of the stupid.

Let live, and if you want, we will say a toast to Dionysus, and we will end up drunk under the table, they will see us with that red nose, that crazy strawberry, and crazy we will sing without making sense: "The clown makes his way, the way he makes by clowning."

History of Vertical Dance & Wall Running

a South American perspective

Interview with Pablo Cuello of Subcielo

Argentine-born Pablo Cuello and Brazilian Joca Vergo are Subcielo; a vertical dance company based in Alicante, on the Costa Blanca in Spain. They are part of a small, yet growing, sector of aerial dance; as well as one of a number of South American street and circus performance companies to have moved to Europe. Pablo is quick to acknowledge the influence of powerful and brilliant predecessors, whose development of vertical, aerial spectaculars began with political action on the street.



Subcielo in action

“There was a happening,” Pablo recounts of a performance by La Organización Negra in 1988. “Someone abseiled down the wall of an obelisk in Argentina. It was the first time, and it seemed like activism, an “act of defiance”, a statement in their show.”

La Organización Negra had grown out of a group of students from the National Conservatory of Dramatic Arts who attended a theatre festival in Cordoba, Argentina in 1984, with Catalan group La Fura dels Baus. Their early works were street interventions: ‘guerilla theatre’ that

sought to capture the attention of people through simple actions that broke the routine. As their work developed, the group began leaning towards the production of shows. These had the same goal of breaking the passivity of the spectator; with elements of happenings, rebellious attitudes and playful tools.

In 1988, the company began to learn climbing techniques: as well as combining working at height, with intense physical training. Their work started to include elevated structures, choreography, drops, abseiling and zip-line work. The next year they presented the aerial show: “La tirolesa/Obelisco”. This is described by Pablo as a jumping off point for the development of vertical dance.

"Someone abseiled down the wall of an obelisk in Argentina...it seemed like activism, an 'act of defiance', a statement in their show."

Meanwhile in 1986, Intrepida Troupe was revolutionising circus in Brazil.

“Before that it was circus to show tricks and perform,” says Pablo. But here a group of actors and acrobats were investigating techniques: exploring the structures of fabric; elastic and harness work; and, “... using aerial as expressive language to tell something or express emotion.” He credits this as the “... beginnings of aerial dance in Brazil.” The work of Intrepida Troupe continues today, 25 years on, with the same approach of integrating techniques to create a radically contemporary circus language.



Subcielo: Shadows

When the La Organización Negra disbanded in 1993, some of its members started other companies; De la Guarda; Fuerza Bruta; and Ojala and continued to make prolific developments in the art form.

Pablo's first experience of vertical dance was in 1997, when he saw De la Guarda. The company was making a name for themselves internationally with their show Villa Villa. The theatrical troupe soared 40 feet above the audience. Suspended by cables, they swung in the air and occasionally scooped up members of its audience, earning them the subtitle, 'theatre that falls from the sky'.

De la Guarda toured internationally for 8 years, until 2004. Key members went on to form Fuerza Bruta, which premiered in Buenos Aires in 2005, and is still touring internationally today.

Fuerza Bruta's show is an energetic and interactive spectacle that combines aerial acrobatics with live music, and described as a 360 degree experience.

"they swung in the air and occasionally scooped up members of its audience, earning them the subtitle, 'theatre that falls from the sky'."

Pablo first began investigating aerial expressive techniques in 1999. His work brought him in contact with other Argentine aerial companies. In particular Pujal and Voala Project. Pujal unites theatre, circus, live music and vertical sports with architecture and engineering. While Voala Project is an experimental group that claims 'the sky is our stage' in more poetic and visual way.

In 2002 Pablo met Joca Vergo in Porto Alegre, Brazil. Joca was working with fabrics (silks) and Pablo invited him to run a workshop in his home town of Santa Fe, Argentina. The workshop was such a success that people requested more of them. Previously, aerial skills had slowly percolated their way down from Rio, but Joca's workshop provided an injection of knowledge that transformed the city. Pablo says that in Santa Fe today, "in every square there is a fabric hanging. Everybody is doing fabrics and teaching it."

After this success, Pablo and Joca continued to work together. While on a tour of Spain in 2008, with the company Voala Project, they visited Alicante: home of the company's producer. "We could see the possibilities. No-one was doing what we do and we decided to leave our lives to dive into the artistic street scene here," says Pablo.

Visiting Alicante now, it is easy to see the continuing cross-fertilisation of aerial and other circus skills as more companies (including Pujal and Voala Project) make the move from South America to Spain. Pablo and Joca set up Subcielo in 2009, "as the fruit of the creative meeting of professional artists from different backgrounds (actors, dancers, choreographers, architects and sports educators) all with a common goal: TO FLY!"



Investigating techniques with bungee



Subcielo: Tango on the wall

"...as the fruit of the creative meeting of professional artists from different backgrounds all with a common goal: TO FLY!"

Already Subcielo are helping to shape the sector. As Pablo recounts, "We were the first to give workshops of aerial in Alicante. We give classes to children and adults and work in Conservatoria de Professional Danse and in Cigarerras. Now there are about 30 people who are training, 10 of whom are professional."

The company continues to push boundaries with their own exploration of wall running and vertical dance. In its second year, the Festival of Vertical Dance, in Pamplona, programmed Subcielo as one of only three companies. In 2014 they presented a duo wall running piece with Carolina Arias Heer. And their play "Hiato" was nominated as a finalist at the Burgos International Dance Festival in New York.



Subcielo: Duo on Aerial Hoop

As for the future of the Subcielo and vertical dance, Pablo says, "We want to keep working to make aerial recognised, not as a fashion or fad, but to convert it into an expressive language that keeps getting better."

by Robyn Hambrook

Pablo lists the following companies creating interesting work that incorporate aerial and vertical dance: Tol (Belgium), Transe Express (France), Wired (England) and Brenda Angel Aerial Dance Company (Argentina) etc.

STREET ARTS IN FRANCE

OVERVIEW - What is the Street Arts industry like?

Marseille is arguably the most important city for the street arts companies in France and probably is the city with the highest number of resident companies. However, there is still a lot of work to do in terms of audience of development especially in comparison with other places in France.

Marseille does not have a dedicated to street-arts festival, but instead has lots of festivals which regularly include street based performances.

The main location dedicated to street arts in the city is the new Cité des Arts de la Rue, where many companies are resident. The National Theatre Lieux Public, is dedicated to street arts, while the only Masters course dedicated to street arts is the FAI AR. The Friche de la Belle de Mai, the main place for performing arts, and it is open and host to much street arts and other unusual performances in public spaces.

BUSKING (General feeling/situation about busking)

The general feeling in Marseille is “if you don’t call it Busking, it’s fine...”

Historically the so-called ‘busking scene’ has a very bad reputation in Marseille and was not a regular feature of the streets. There is a feeling that buskers are a bit like a poor artists and over the last 10 years there has been no professionalization nor or external support or encouragement of the sector. However since 2012 busking has been developing a little. Audiences seem to accept and enjoy it.

So the scene is more focussed around non-hat shows. Artists need to find how to promote themselves without giving the idea that they are busking. Most buskers/street artists who do perform are generally hired in by the City or agencies to animate events and the audience do not pay.

What are the Laws on Busking - Who manages the Permits. (does this vary for the city and region -)?

Across most of France informal busking is not allowed. Some cities do provide web registration for permits.

In Marseille there is now an official buskers pitch at the Old Port (harbour), set up in 2013 when the city was the European City of Culture. The pitch has restrictions ie do not work after 10pm nor when there is a morning market. Buskers need to get a permit daily from the Town Hall. You need to present an identity card, and may not perform dangerous acts with the audience. Fire is forbidden, but often tolerated.

Remember that French audiences are often not English speaking. Learn a minimum of to integrate into your show.

What are the good places to busk in Marseille?

The main place is the harbour pitch, and the big beaches of Prado and in front of the New Museum.

BOOKINGS - What is the situation if you have an act or show to sell?

If you are planning to come to Marseille it is advised to check on latest busking by-laws and relevant permits required. If your act is independent, contact the Town Hall. Or you may be able to seek advise from Friche de la belle de Mai or the Cité des arts de la rue.

<http://www.lacitedesartsdelarue.net> / <http://www.lafriche.org>

Festivals

There are two major festivals in France: Aurillac and Chalon sùr Saône. Both are very open to buskers, if you subscribe before hand.

Education/Training Organisation :

La Formation avancée et itinérante des arts de la rue – FAI AR, Marseille (PACA)

Private agencies and bookers:

<http://www.harmoniesendirect.com/agence-evenementielle.php?c1=5&langue=fr> / <http://www.talents-productions.fr/>

<http://www.actafabula.fr>

Resources - for travelling artists - this may include travel info - but you do not need to be a travel agent

For all travelling artists it is suggested to ensure that the show is suitable for the intended street art context. Contacting local companies is advised to avoid the risk of arriving and not knowing the kind of audience to expect. They will be happy to help, just contact them by email. It is good to remember that practically all the bigger Street Arts companies started as little busking companies. Larger shows should have at least a year’s lead in before travelling.

The best resource is still the web site of <http://horslesmurs.fr> Any festival hosting you will also be happy to help you out logistical

STREET ARTS IN HUNGARY

OVERVIEW - What is the Street Arts industry like?

Street Art has a great tradition in Hungary, however its contemporary genres have barely popped up. There are generations of families who have been involved in entertaining on the street with stilt parades, puppet shows, comedy performances with live, folk roots music. These incorporate folk traditions that connect to seasonal celebrations and appear mostly in village and town festivities.

The new waves are brought mainly by cultural festivals who book street performances that are novelty to Hungarian public: multidisciplinary shows mixing in circus, dance, music and one-man shows, large scale street spectacles. These performances and their hosting festivals – Sziget, Poszt, Thealter, Kapolcs - pave the path for the contemporary styles to be seen and acknowledged.

The Szárnyas Sárkány Fesztivál, at 22 years, is the oldest event of this type, presenting contemporary performers and groups alongside well-known traditional ones. They also provide a vocational platform for the artists.

A great step towards the establishment of western European style street art in Hungary was the organization of CUF festival - Circus and Street Theatre festival – in 2010 in Pécs, the European Capital of Culture of the year.

Throughout the country there are small initiatives presenting an array of alternative art pieces and fresh creations and on the streets so there are more and more living statues and public space happenings appearing.

BUSKING (General feeling/situation about busking)

In Budapest, the main tourist area of Váci street and Vörösmarty street are vibrant pedestrianised areas of town. There are also contemporary artisan fairs and markets where performers are a welcome colour to the hub. Those who want to busk have to acquire a permit from the City Council, for which depending on the location you might have to pay. Some people venture without a permit, risking an encounter with the police.

In some cities busking is strictly forbidden and comes under the same category as begging. And the Tax Authority is not happy with generated incomes not taxed or covered by an official invoice.

In general, it is not easy to be completely legal in Hungary, it involves lots of permits and documents. The process is also not very clear, it is hard to find an official who can give you the complete information on regulations and legal processes (different bureaucrats may tell you different things)

BOOKINGS - What is the situation if you have an act or show to sell?

The best ways to show work are festivals. The following mainly promote theatre, street theatre or circus, although others, mainly music festivals, might have other performance related venues.

If you want to get a booking have a good portfolio, website and a video of the whole show. In most cases organisers/promoters buy performances they have seen before or which have been recommended to them by a trusted source.

Note that budget is very different in Hungary compared to the western European average.

Festivals

Szárnyas Sárkány Fesztivál www.szarnyas-sarkany.hu , Sziget festival www.szigetfestival.com , Kapolcs – Művészetek völgye www.muveszetekvolgye.hu , Ördögkatlan www.ordogkatlan.hu , Thealter festival www.thealter.hu

Bookers/Agents

There is one international street art agency www.cirkuszinhaz.hu, info@cirkuszinhaz.hu otherwise you can contact festivals directly

You can find online resources about Hungary for visiting Artists; tourinform.hu, varosom.hu, www.est.hu, www.port.hu

Training Organisations and Places

Hungarian Juggling Association facebook group is followed both by traditional and contemporary circus people. The group is a good starting point for any deal. On their website www.zsonglor.hu you can find a map of jugglers in Hungary, including outside of Budapest.

Inspirál - a small training space and big community of performers .. find it on facebook

Budapest Juggling – facebook group for spontaneous gatherings, mainly open air throughout the city

Maciva (Hungarian Circus and Varieté Company) has its own a training space where artists of the National Acrobatic School train and other performers can have permission for permanent 1-2 hours daily training.

High level performers can make a deal with the National Acrobatic School and have an exchange of training hours for giving a workshop to the students of the school. More info: gallyas.veronika@gmail.com

STREET ARTS IN IRELAND

OVERVIEW - What is the Street Arts industry like?

Relatively new to Ireland, it is really only over the last ten years that street arts have really become part of the public consciousness. Resources and companies are really beginning to flourish. Some of the most prominent street arts companies in Ireland would include; Macnas, Spraoi, Luxe, Fidget Feet, Bui Bolg, Lords of Strut, Tumble Circus, Fanzini Brothers.

BUSKING (General feeling/situation about busking)

Within Ireland the majority of busking is musically based, and anything that breaks outside of this tends to generate a lot of interest. Outside of the main urban centres (Galway, Dublin, Cork, Limerick, Waterford) there is not a huge amount of busking in action. When busking in any given area, licenses aside, it is generally a good idea to pick a location that while ensures footfall, does not cause a crowding obstruction. When busking outside local businesses, it is good practise to ask permission from the business owner/manager before setting up.

Laws on busking & who Manages Licenses or Permits

Licenses are available from the local city/town/county councils and must be arranged in advance.

Good Places Known and places to Busk

- Grafton Street, Dublin
- Shop Street, Galway
- Main Street, Letterkenny
- Off Patrick's Street, Cork
- Kilkenny

BOOKINGS - What is the situation if you have an act or show to sell?

For selling Street Arts acts it is best to approach individual festivals in Ireland or talking to the Various Arts Officers within each county. Details below.

Festivals

Galway Arts Festival, Dublin Fringe Festival, Spraoi Waterford, Big House Festival, Cork Midsummer Festival, Electric Picnic, Body and Soul Festival, Ennis Street Arts Festival, Junction Festival Clonmel, Kilkenny Arts Festival, Clifden Arts Festival, Tralee Circus Festival, Rose of Tralee Festival, Earagail Arts Festival

List of Irish Festivals (Focus on Arts festivals for Street Arts)

- Association of Irish Festival Events - <http://www.aoifeonline.com>
- List of Arts Officer - <http://www.irishtheatreonline.com/listing.aspx?mid=6>
- Irish Arts Council – <http://www.artsCouncil.ie>
- Irish Street Arts, Circus & Spectacle Network – <http://www.isacs.ie>
- Irish Theatre Institute - <http://www.irishtheatreinstitute.com/>

Training Organisations & Places

- Irish Aerial Dance Fest – Letterkenny, Co. Donegal
- Cork Circus Space - <http://www.corkcircus.net/>
- Paperdolls - <http://www.paperdollspPerformance.com/category/aerial-classes/>
- Aerial Cirque - <http://www.aerialcirque.org/classes.html>
- Galway Community Circus - <http://www.galwaycommunitycircus.com/>
- Belfast Community Circus - <http://www.belfastcircus.org/>

STREET ARTS IN SPAIN

OVERVIEW - What is the Street Arts industry like?

Street Arts Industry in Spain has a long tradition. In the whole mediterranean coast, because of warm weather and lack of rain, the Street Performance season lasts from March until November. Street performances are usual at touristic places, beaches, main squares, bar terraces...

BUSKING (General feeling/situation about busking)

Audience generally appreciate street performing. They are used to living, and partying, all year around outdoors. Your show will be appreciated anywhere, but the feeling and reaction to busking varies strongly from touristic areas to non touristic areas.

Laws on busking & who Manages Licenses or Permits

Laws on busking in Spain are not general. Each town or city has its own laws and licenses depend on local authorities. If there is no mediation of local authorities, street performing is often not allowed and police may interrupt the performance. Usually, they will not fine you the first time and just tell you the local regulations. Positively, there are more and more locally organized groups of artist that co-work with local authorities to have street performances regularly.

Good Places Known and places to Busk

Any touristic mediterranean town is usually great for street performing from march to november: nice weather most time of year and numerous potential audience. Nevertheless, it is needed to find out about the local laws on licenses, because every year the local authorities tolerance over street performances may change. Some cities are mostly empty in summer and the season is from october to april. That's the case of for example Valencia, that has a regular street show circuit in parks.

BOOKINGS - What is the situation if you have an act or show to sell?

Main opportunities where to sell and act or show in Spain are Festivals and popular festivities. (Spanish towns usually celebrate its patron saint's with several days of Celebrations in summer, where street performances are common.) The festivals season is almost all year around, and there is a long tradition of street theatre festivals for those with long shows. The specialized circus festivals are more likely to book both long shows and acts.

Festivals

Many mayor cities in Spain have Street Theatre festivals (sometimes under the theme of physical theatre, mime or clown festivals) where street-circus has an important presence. Several of those festivals have over 20 years of history, probably the most famous are Tarrega ore Valladolid. In the Valencia region there is a whole bunch of them: FIT Vila-Real, Mostra Pallasos Xirivella, Mim Sueca, Elx al carrer, Sagunt a escena, Mostra Alcoi ... Also there are a few festivals specialised in contemporary circus, like Fira Trapezi (Catalonia), Circarte (Valencia country) or Circada (Andalucía).

Organisations, Training Centers and links:

- o APCCV (Profesional circus artist of the Valencia region) www.apccv.org
- o Circus asociation of Valencia (training center and street circuit) espaidecirc.com
- o Circus asociation of Alicante donyetardit.blogspot.com
- o Circus Asociation of Castellón asociacionmalabaristascastellon.blogspot.com
- o Web directory of circus and street festivals in Spain directorio.festivaldecirco.com
- o Web directory of mayor festivals, of all kind, in Spain www.profestival.net

STREET ARTS IN THE UK

OVERVIEW - What is the Street Arts industry like?

The local street arts scene is surviving and being creative in spite of cut backs in local authority funding and spending. North East festivals with opportunities for street arts include Newcastle Winter Festival, Eat Festival, Bridges Festival, Alnwick Gardens, SIRF, Streets of Durham, Mouth of the Tyne Festival

BUSKING (General feeling/situation about busking)

Audience generally appreciate street performing and it is legal in the UK. Individual councils will have their own guidelines. Contact them to find out about rules and regulations of each place that buskers must observe, such as busking for a limited period of time.

Good Places Known and places to Busk

Places to busk in Newcastle include: Northumberland Street, Greys Monument, Quayside Market and Durham Streets of Festival - durhamstreetsof.co.uk

BOOKINGS - What is the situation if you have an act or show to sell?

For selling Street Arts acts it is best to approach individual festivals

Festivals

Festivals include the Beltane Fire Festival, Winchester Hat Fair, Stockton International Riverside Festival and a list of nationwide festivals here: www.artsfestivals.co.uk/. Kendal Mint Fest, Greenwich and Docklands Festival are Street Arts Showcase Festivals.

Organisations

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

XTRAX supports inspirational outdoor performance running projects, festivals and showcases designed to promote innovative outdoor work from UK and international artists. xtrax.org.uk

Without Walls is a consortium of leading arts organisations and festivals dedicated to the development of the UK's outdoor arts sector. www.withoutwalls.uk.com

A National showcase for new and emerging outdoor arts projects. www.gi20.co.uk

Our Vision is to promote NewcastleGateshead as a world-class place in which to live, learn, work and visit. www.newcastle Gateshead.com/about-us

Conflux develops projects for Scottish-based artists working in the field of Physical Performance (incorporating street arts, physical theatre and circus). www.conflux.co.uk

Training Organisations & Places

In the North East you can train at Circus Central www.circuscentral.co.uk and Dynamix Skate Park www.dynamixskatepark.com/classes/

Nationally there is Circus Space www.circusspace.co.uk/, Circomedia www.circomedia.com/, Skylight Circus Arts skylightcircusarts.com/ and Greentop Circus www.greentop.org/

Street Arts Training

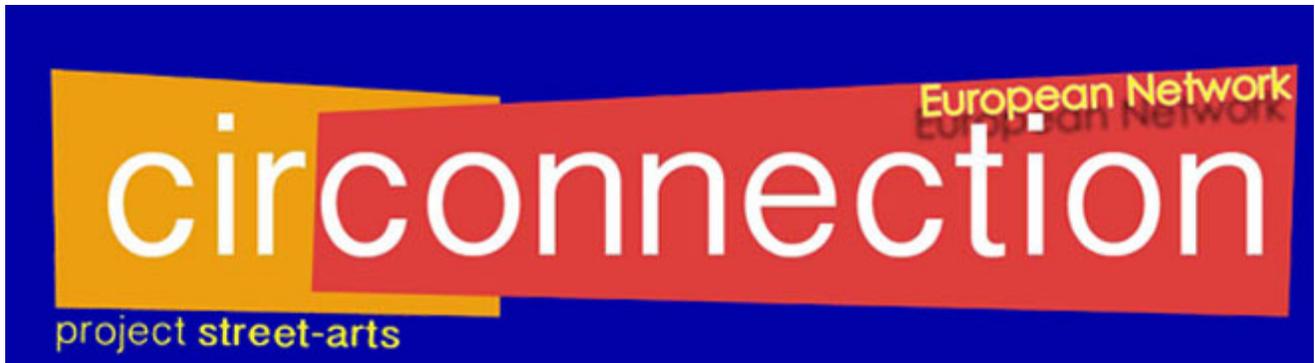
Winchester Street Arts Course

Legal Requirements

Bookers may require artists to supply Risk Assessments.

CRB certificates especially if working in schools or directly with children may also be required.

Public Liability Insurance can be obtained through becoming an Equity Member or First Act Insurance



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