

Strategy and report on circus

Felicity Hall

THE ARTS COUNCIL OF ENGLAND

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The strategy for circus

The Arts Council of England values the artform of circus and its importance within the wider theatre ecology. We recognise that practitioners need greater access to development funds to create work and strengthen infrastructure, networking prospects and professional development opportunities.

The Arts Council also recognises the need to provide sufficient expertise within the funding system to enable the most strategic and effective funding decisions, and to give practitioners the advice and support they require, wherever they are based in England.

The Arts Council aims to advocate widely for the value of circus within contemporary culture as an artform in its own right.

The Arts Council is committed to the need to establish collaborative dialogues with a wide variety of partners in the support of circus, and issues pertinent to it. These range from local authorities to private trusts to government departments.

The Arts Council values the international nature of circus, and welcomes the opportunity this provides to engage generally with international partners.

The Arts Council values the beginning of a relationship with more traditional and commercial promoters and practitioners. We acknowledge the importance of developing this relationship particularly in view of the expertise and knowledge within this sector, and its position within the cultural life of various audiences.

The Arts Council aims to ensure that all decision making processes are clear and transparent, and that the rationale behind requests for information from applicants is clearly explained. This is of importance when dealing with all practitioners, but is particularly important for practitioners unfamiliar with the accountability needs and culture of the funding system.

The Arts Council does not discriminate against the lawful use of animals in performance. However, we are currently seeking advice from the chief veterinary officer with a view to adopting new and clearer guidelines. The Arts Council is also planning to take part in the consultation exercise being undertaken by DEFRA with regard to the possible introduction of a new animal welfare bill which would consolidate current legislation such as the Protection of Animals Act 1911 and the Performing Animals (Regulations) Act 1925.

The Arts Council would welcome firm guidelines on animal welfare issues, which could inform the assessment of projects and the distribution of funds.

Distribution of funds in this sector, as with all artforms, will follow the Art Council key strategic priorities:

- new work, experimentation and risk, and the centrality of the individual artist, creator or maker
- new art forms and collaborative ways of working, often in or with new technology
- diversity and social inclusion with special reference to race, disability and economic class
- children, young people and lifelong learning
- touring and distribution through broadcasting, recording and electronic publishing

Background

In April 2001, the Arts Council restated our commitment to circus as an artform and recognised the need to develop a strategy for its support of this sector. Since 1999, the Arts Council has made funds regularly available for circus under the National Touring Programme and is now articulating a framework for the support of circus. The restructuring of the funding system outlined in *Working together for the arts* also provides an ideal opportunity to address the inconsistent approach to circus as an artform regionally and nationally. This paper aims to provide a coherent strategy for the support of circus to guide the relationship between the sector and the whole funding system.

In October 2000, responsibility for the artforms of circus, street arts and carnival moved from the Arts Council's Collaborative Arts Unit to the drama department. It was the stated intention to integrate circus (and street arts) in the work of the drama department and its approach to the wider theatre ecology. In April 2001, responsibility for street arts and circus was incorporated into the newly created post of non text-based drama officer, at the same time as the director of drama commissioned this report, and its sister report into street arts. A survey by Helen Jermyn was also commissioned into the scale of circus and street arts activity taking place in England, and the relationship of practitioners in both sectors to the funding system.

In preparing this report a total of 146 [TACoE1]practitioners responded to the Jermyn survey and 35 [TACoE2]practitioners and 20 funders were involved in one to one consultation. This report was also asked to consider the expertise needed within the drama department to develop and implement this strategy.

The importance of circus

Circus is a supremely physical and visual artform that exists in its own right; not as an adjunct to theatre or dance. It has a very specific relationship with the gaze of the audience and with the involvement of participants, which means it is one of the most accessible artforms that exist today. Circus offers great potential for participation and collaborative ways of working, and is an artform that arouses interest and respect from practitioners of other artforms.

The audience for circus is significant. A recent pilot study (2001) carried out by Social Survey Division of the Office for National Statistics indicates that over a 12 month period, 18% of respondents had attended circus (without animals), carnival or street arts compared to 22% at a play or drama, 11% at pantomime and 10% at a dance event. The survey also showed that 23% were 16-24 year-olds and 25% were 25-34 year-olds. The survey also shows that there were 'no noticeable class differences in attendance for... circus'.

The Jermyn survey notes that estimating audiences for circus can be problematic. This is due to the number of performances taking place outside at free events. However, where audiences can be estimated, there is a clear

degree of audience appetite for circus. Of the 77 respondents providing estimated figures above zero, a quarter reported reaching audiences of over 100,000, with the mean audience being 156,000 and the median 30,000 over the course of a year, usually taking place within the average 30-week working period.

It is a form becoming increasingly important for younger artists; of respondents to the Jermyn survey, 29% of independent artists had been performing in circus for three years or less, and 23% of responding companies were established no more than three years ago. This suggests a possible correlation with the increase in professional courses which are now being offered by Circomedia (Bristol), The Circus Space (London) and ZACA (touring).

Key Issues

It was clear from the response to the consultations and the survey conducted in 2001 that the Arts Council and Regional Arts Boards need to address the following key issues.

1. The current perceived inaccessibility of the funding system to practitioners.
2. The lack of consistency at regional and national level to recognising the value of the artform.
3. The lack of consistent expertise within the funding system capable of evaluating and developing the artform.
4. The low level of investment in circus, regionally and nationally.
5. The need for advocacy for circus.

Key Recommendations

1. A consistent commitment to circus as an artform at both policy and funding level within the funding system.
2. The provision of appropriate level of genuine expertise at officer and assessor/advisor level within the funding system. Further, in the short term, it is recommended that there is a part time post for circus officer in the drama department at the Arts Council, in order to drive forward the recommendations outlined in this report.
3. Ensuring that new simplified funding schemes address the difficulties experienced by many practitioners in applying for funding.
4. A commitment made to developing an advocacy strategy for circus in partnership with the sector and other partners.
5. Increased investment in circus and prioritising of spending in the following areas: artistic development, infrastructure, advocacy and profile, and distribution.

The context

Definition of circus

The Arts Council's relationship with circus has, until this point, been defined as only being with 'new circus'. This is a term that is broadly taken to mean work that distinguishes itself as not belonging to the traditional circuit, and that does not include animals. However, the ecology of circuses has evolved to such an extent that the binary oppositional definitions of 'traditional' and 'new' are no longer helpful: few traditional (or classic) circuses now have animals, and the term 'contemporary' circus is held to be less reactive and more appropriate. As with all artforms, artistic practice develops, evolves and defies hard definitions as artists move around the whole spectrum of circus.

Funding history

The Arts Council commissioned the Boyd Maunsell report into circus in 1988 but we were not able to carry out the recommendations. It was only in the late 1990s that strategic intervention in the funding of circus as an artform began, particularly with the support of two circus conferences in 1997 and 1998. The last one, ReFract, which was attended by practitioners from all parts of the circus community, led to the creation of the Circus Arts Forum (CAF), hosted by Total Theatre Network. CAF was funded initially on a one-year project basis in 2000, to provide a forum and to act as an advocate for all parts of the circus community. The support for CAF was represented in the post of multidisciplinary officer. This was a new post, and the first to include circus specifically within its portfolio. There had been no funds previously ring-fenced for circus at the Arts Council until the advent of the National Touring Programme (NTP) in 1999. There was an initial allocation of £400,000 within the Collaborative Arts Unit in 1999–2000, which was shared between circus, street arts and carnival. At the same time the Circus, Carnival and Street Arts Advisory Group (CCSAG) was set up to provide specialist advice, particularly in relation to the NTP.

With the move of circus, carnival and street arts to the drama portfolio in 2001, an allocation of £825,000 from NTP over two years was agreed for these artforms. Since November 1999, the Arts Council has supported five circus projects to a total of £323,550.

There are no national revenue or fixed term funded circus artists or companies. The Circus Arts Forum (CAF), hosted by Total Theatre Network, received £20,000 in 2000–1 and £20,300 in 2001–2 and exists to promote circus in all its forms, to advocate and represent circus and to provide a forum for all parts of the circus community. Total Theatre Network, the member organisation for visual and physical performance practitioners has been funded since 1999 and received £33,000 in 2000–1 from the drama department of the Arts Council.

Between 1995 and March 2000, under the Arts Council's lottery-funded Capital Programme, £521,705 was awarded to 10 circus projects.

At RAB level, the Circus Space in London, and Skylight in Rochdale are the only circus organisations in the country to receive fixed term or revenue funding. In 2000-1, £72,380 was given to directly to circus organisations or specific programmes of circus activity by RAB project funding. Some circus benefits indirectly from the core funding by Regional Arts Boards of certain festivals such as Winchester Hat Fair, Brighton Festival and Greenwich and Docklands Festival, among others.

No research has been carried out into the amount of support provided by local authorities but this report is aware of significant support in certain areas.

According to respondents to the Jermyn survey, 7% of income came from public sources (including local authorities) as against 69% earned fees, and 20% box office. This shows a disproportionate level of public support. Coupled with respondents' lack of confidence in the funding system, it indicates that the funding system has generally failed to exploit the opportunities that circus offers in terms of artistic development and access to the arts for audiences.

However, arising from the results of the consultation for this report, and the findings of the Jermyn survey, from 2002–3 flexible funds will be applied to the sector for the first time.

Relationship between the funding system and the circus sector

The Jermyn survey conducted in 2001 focused on practitioners' relationships with funders at national and regional level. The overwhelming finding of the survey was that this relationship was not good. Participants in the survey detailed a variety of problems ranging from an inability to identify which officers they should talk to, to lack of clarity as to which funds they might be eligible for. Of the respondents, 72% had made enquiries to the Arts Council or Regional Arts Boards about funding opportunities. Of these, 21% were either dissatisfied or very dissatisfied with the handling of the enquiry, and 47% were dissatisfied or very dissatisfied with the range of schemes offered. Only 44% of respondents had gone on to make an application, with 60% finding the process difficult or very difficult.

The lack of access to funding is a source of great frustration; either because of lack of appropriate amounts of dedicated funding, or insufficient information given about available and appropriate funds. This lack often manifests itself when practitioners make initial inquiries about possible funding, and are not able to reach the appropriate officer, or find that there is no appropriate officer.

Additional frustrations include the non-eligibility of individual circus artists for certain funds. This is a problem for individual artists within all artforms but often the perception is that the criteria specifically exclude circus artists. This, plus the lack of administrative resources generally within the sector, has led to a situation where circus artists feel that making applications is a waste of time.

With notable exceptions there is little knowledge or experience of the specific problems and opportunities involved with circus within the funding system at

national or regional level. This means the decision making process for funding is particularly difficult for officers as well as practitioners.

Linked to this is a lack of consistency at regional and national level to the value placed on the artform. Different regions have different priorities for circus. There is no consistency at regional level with regard to responsibility for the artform. Some regions have dedicated officers whose portfolio includes circus; these may be combined arts officers, drama officers or dance officers. Other regions include circus by default under performing arts. London Arts has very recently created a specific circus officer post and has already appointed someone to the post. This is currently the only dedicated officer in the funding system.

The state of circus as an artform

Internationally circus is flourishing; Canada, Russia, China, France, Belgium and now Australia have national circus schools, which provide high quality artists for state or independent companies. Other countries such as Portugal, Sweden and Belgium have independent schools.

Cirque du Soleil, which had notable investment from the Quebec government in 1985, now has seven shows across four continents and employs 2000 people including 500 performers.

In Europe, France offers an inspiring model with its Year of Circus for 2001-2 led by the Minister of Culture, which has made FF17.7 million available to circus of all types. The Year of Circus formally acknowledges that the touring nature of circus is a cultural strength, and regional and local governments have been required to make formal commitments to the support of circus. In addition the Year of Circus includes a formal commitment to advocacy and education.

Much as the opportunity to emulate the French would be welcomed, there is an important cultural contextual difference. This is primarily the public perception of circus in England. In spite of the fact that circus was invented in this country, it has never been seen as occupying the same place in the hierarchy of art as other artforms, by either audiences or the cultural establishment. [TACoE3]Historically, circus has been seen as entertainment rather than art in England. This polarisation ignores the fact that all the artforms are capable of supplying any one of the elements that make up the entertainment/art spectrum. No one artform, least of all circus, is intrinsically at one extreme of the spectrum than another. In consulting for this report the reasons offered for this perception of circus as 'entertainment' or 'not art' included: the perceived class based nature of circus; animal rights issues; cultural distrust of nomadic lifestyles; lack of artistic quality and integrity; the emphasis on commercial income.

Whatever the reasons, the lack of primacy for circus within the cultural life of England manifests itself in a number of tangible ways.

- **Audience preconceptions about the form and its quality**
Circus to many means the circus of their childhood, which means they are unaware of ways in which the artform has changed. It also allows them to assume that it is an artform for children. Circus also means to some the poor quality work they have come across at music festivals, and in some street work.
- **Lack of knowledge within the programming sector**
Programmers often share the preconceptions of audiences and also fear the technical and licensing implications of presenting circus. However, it should be noted that generally foreign circus meets less of this resistance from English promoters. It would seem that being called cirque or circo, rather than circus, leads to an unfounded assumption by programmers and audiences that the work will be of a higher level of quality.
- **Inconsistency of understanding and knowledge in certain levels of local authorities**
Some local authority departments do fail to provide understanding when dealing with circus^[TACoE4], and tented touring circuses, who in particular suffer from lack of appropriate provision at performance grounds for which they pay hire fees. This lack can often be at odds with the knowledge and support demonstrated by local authority cultural officers.
- **The availability of work abroad**
The difficulty in finding places to perform and work in England often encourages performers to work overseas. Circus is an international artform, and its cultural importance in places such as France, Germany and Spain often means that British based performers gain a large proportion of their income touring overseas. A large number of those who received the Jermyn survey responded after the questionnaire deadline because they were working out of the country at the time.
- **Lack of information for children and young people**
There is a lack of information about how children and young people engage with circus as participants and audiences for use by the funding system, as well as the children and their parents. Finding out where the nearest juggling workshop is for your eight-year-old is difficult.

There is a National Association of Youth Circus which has produced a code of practice but the organisation, and the sector generally, are under-resourced. This means that an important opportunity to develop this vibrant area that cuts across issues of social inclusion, young people, artistic development and audience development is being missed by the funding system.

- **Lack of experimentation and artistic development together with too many low quality presentations**

Many of those consulted during the survey felt there were a number of elements contributing to this situation. Together, they created one of the most important issues facing the sector: a complacency about standards and quality showed by some young professional artists combined with a serious lack of experienced directors with artistic flair and proficiency in theatrical presentation. As an example of this, many people felt that Cirque du Soleil's proposed settlement in London (if it were to happen) would be very good for English circus. Cirque du Soleil's permanent presence in London would provide a higher standard for both artists and trainers to measure themselves against, instead of the current one that is often marked by being defensive, introspective and unambitious.

Allied to this is the part that corporate and commercial work plays within the sector. Work of this type provides a vital income stream for many artists. However, the very nature of corporate work, although often technically demanding, does not place emphasis on artistic development. It generally requires tried and tested product. The ideal balance would occur when an artist could use corporate work to subsidise more experimental or artistically risky work. Unfortunately this is an extremely difficult balance to attain particularly in terms of time and resources available to artists. It also raises the issues of sustainability within the sector, and the need for adequate access to suitable training space.

- **Limited professional development training opportunities**

Circus has historically not been seen as a valid area for professional training. According to the Jermyn survey, over half (57%) of respondents felt they did not have adequate access to professional development through training/education opportunities. In fact, inadequate access to training/education appeared to be particularly acute amongst independent artists where only 12% felt they had adequate access to this form of support.

At present there is one degree level course on circus offered by the Circus Space in London in conjunction with the Central School of Speech and Drama, the foundation course at Circomedia in Bristol, and the Zippo's Circus Arts course in touring Circus^[TACoE5]. Circomedia is also developing a BTEC course. The Circus Space has recently started a Professional Development Initiative in London which includes access to practice time, and commissioning opportunities through the Jerwood Foundation, and performance opportunities for those commissions in the Circus Space Festival.

However, these are the only opportunities for professional development in England to date, particularly since the contemporary part of the sector has failed to exploit the opportunity to collaborate in training with more traditional and older companies. There have been some one-off professional development projects, most notably Circ.Elation. However, these have attracted only limited project funding.

An additional problem is that there are no formal qualifications for trainers at any level in circus, although the National Association for Youth Circus (NAYC) has developed a code of practice for youth trainers.

Further, the sector has not started to formally acknowledge the issue of retraining which will become more of an issue as graduates from existing professional courses get older and wish to retrain. The work done by the dance sector, both contemporary and ballet, could provide a useful model in this area.

- **Lack of space**

There is now a chronic lack of affordable spaces that fulfil the physical requirements of circus. This is not merely an issue of creating work but also of physical training. Even if no new work is being created, circus artists, like dancers, need continually to practice and develop their physical skills. As many of the suitable spaces tend to run courses, professional performers often have to fit their training around course timetables. Alternatively, they train in spaces with inadequate resources such as poor heating and lighting or limited height.

- **Lack of administrative resources and organisational infrastructure**

According to the Jermyn survey, and observed evidence, circus is characterised by high levels of casual and freelance employment. Over a third of companies responding to the survey employ no permanent staff at all, and just 47% employ between one and four permanent staff (at maximum staffing). Employment is also characterised by the seasonal nature of most types of circus work, particularly that performed outside in tents or at festivals. Winter offers little opportunity for earned income apart from through corporate work.

Lack of sustained earned income throughout the year means that few companies are able to afford administrative support except at busy points of the year. This means that if they wish to use the winter for planning and fundraising for their own artistic development, they are unlikely to be able to afford administrative support. They will, therefore, be working outside the sector, which means their own time is limited for creative and administrative tasks. The summer is the busiest season, which means they will not have the time to do any fundraising, and that they must a) earn enough to pay for administration and b) employ someone who is sufficiently knowledgeable about their work, the sector and fundraising opportunities. The lack of such individuals in this sector is marked.

The fragility of many companies' infrastructure is further born out by the survey's finding [TACoE6] that four in 10 companies (39%) indicated that they had no formal company structures. As Jermyn points out, this has 'implications in terms of the requirements the funding system places on potential applicants; by requesting companies meet certain levels of "establishment" a significant proportion of companies are excluded from applying'.

A number of respondents felt that formal organisation of their companies was another task for which they had neither the time nor the expertise for. Only 7% of respondents are members of Independent Theatre Council (ITC), which means that the support in this area offered by that organisation is not being taken up by the sector generally. It is not clear whether it is simply not known about, or whether practitioners do not feel the ITC is appropriate for them.

- **Cultural diversity**

Cultural diversity is rarely acknowledged as an issue in this sector. However, anecdotal evidence suggests that there is a perceived lack of access, particularly in contemporary circus, for performers and audiences from culturally diverse backgrounds. The situation is not dissimilar to that within mainstream theatre.

Looking Forward

In spite of the above, those consulted for the report often felt that there were now a number of reasons, other than the increased interest by the Art's Council, to feel optimistic about circus:

- The potential of circus as a driver for inclusion, access and regeneration is increasingly being acknowledged, particularly by local authorities such as Bristol and Rochdale among others.
- The increased demand for circus from participants over the last 10 years can be deduced from various factors. These include the development of the work carried out by Circomedia, Skylight, and Greentop Circus for young participants; the professional courses developed by The Circus Space and Circomedia. In Northern Ireland, Belfast Community Circus aim to embed circus within the mainstream with their particular fusion of professional and community work.
- The increased interest from audiences is exemplified by Cirque du Soleil's visits to England, the success of the Generating Company's Storm, increasing audiences for tented circus and the popularity of the Dome Show in contrast to the rest of the Millennium Dome.
- The continuing interest in circus from practitioners from other artforms, as illustrated by the Royal National Theatre's decision to co-produce the Birds with Mamaloucos for the Lyttleton.

It should be noted that since this report was started the international political context has changed rapidly. At this stage it is unclear how circus in particular may be affected. However, it should be acknowledged that circus is as vulnerable as the other performing arts in terms of touring, private sponsorship and development.

Recommendations

The advent of the restructured funding system as outlined in *Working together for the arts* is a great opportunity for the funding system to address the concerns raised in this report.

1. The new system must adopt a consistent articulated, commitment to recognising circus as an art form at both policy and delivery level. The new organisation will need to consider the most effective ways to nurture practice at every level, and to develop relationships with the sector nationally and regionally.
2. The new funding system should ensure that there is genuine expertise in the field of circus, which is accessible to practitioners wherever they are based to mentor and advise colleagues around the country as well as practitioners. The tendency to combine the responsibility for circus and street arts in the same portfolio should be avoided where possible. A commitment must be made to accord each sector the respect it deserves as an individual artform. Additionally expertise in the sector must be represented at advisory and assessor level.
3. The funding system, in partnership with the sector and through the Circus Arts Forum (CAF), needs to ensure that the difficulty in applying for funding experienced by 60% of the Jermyn respondents is addressed in new and existing schemes.
4. A commitment is made to develop an advocacy strategy for circus in partnership with the sector and other partners. This will aim to raise the profile of the sector and to address needs identified in the Circus Arts Forum Advocacy document (due at the end 2001).
5. The National Association of Youth Circus is included in the current developmental work being done by the policy directorate and the drama department to establish partnerships with DfES and DCMS.

Further, it is recommended in the short term within the existing Arts Council, that the drama department reinstate a part-time post for circus in order to drive forward the recommendations outlined in this report and its sister report on street arts.

The Arts Council should continue to increase investment in circus and prioritise the areas as detailed in the following pages.

Priorities for the Arts Council of England

1. Artistic development

2. Infrastructure

3. Advocacy and profile

4. Distribution and audience development

1. Artistic Development

The enabling of artistic development and risk at national and regional levels through:

- Strategic interventions that have a clear legacy and benefits to artists.
- The encouragement of economic stability for a greater diversity of artists.
- Support of collaboration between circus and other artforms, primarily theatre, in the first instance, to develop directorial skills.
- The use of Arts Capital Programme for the development of rehearsal and professional training spaces.
- The dissemination of information about, and full inclusion of, circus practitioners within Arts Council Individual Artist initiatives, including the International Fellowships Scheme.

2. Infrastructure

To assist in the development of a stable infrastructure by:

- Addressing the identified lack of administrative expertise and resources within the sector through strategic interventions. Initially, to be through the creation and development of an administration support agency (cf Artsadmin Artists Advisory Service). This would provide basic level enquiry and information service, plus support for nominated companies/artists through dedicated project management for a fixed period of time.
- Ensuring the inclusion of the sector within the Arts Council's Continuing Professional Development Initiative, and the Professional Development for Theatre Technicians work being carried out as part of the Theatre Review. Further, that the Arts Council looks at ways of addressing the issue of retraining for more experienced artists, pace the dance sector and older dancers.

- Contribute to a clear Arts Council policy on youth groups with particular reference to the National Association for Youth Circus, with a view to identifying areas of support, possibly in partnership with CAF with regard to information provision.
- Ensuring that officers within the funding system have access to up to date information about the circus infrastructure, in order to enable them to provide realistic advice and support.
- Ensuring that practitioners are aware of non artform specific membership organisations such as ITC, which can provide legal and business information, thereby enabling them to take advantage of all possible opportunities available to them

3. Advocacy and profile

To act as an advocate for the sector and to assist in the raising of its profile by:

- Continued support (two-year) for the Circus Arts Forum in its service provided to contemporary and traditional practitioners, and its provision of networking, information and advocacy opportunities.
- Providing funds for a cross sector circus conference (cf Street Arts Conference) in 2002. This is to provide a forum for artists and relevant promoters, local authorities and funders to look at current issues and identify actions. The conference will also establish a dialogue with key media writers and academics, in order to start to address issues of media disinterest.
- Reviewing the composition and remit of the Carnival, Circus and Street Arts Advisory Group, in order to strengthen the Arts Council's commitment to dialogue with the widest possible range of circus practitioners.
- Ensuring that there is appropriate representation on the drama panel, in order to provide a level of advocacy and expertise for the sector within the work of the panel.
- Ensuring that there is sufficient assessor knowledge of all types of circus available to the whole funding system to complement expertise held at officer level.
- Ensuring that colleagues across the funding system are fully briefed as to the potential of circus in addressing policy initiatives, particularly in the areas of social inclusion and education, as well as encouraging the inclusion of circus in dialogue with government departments such as the DCMS and DfES.

- To develop dialogue with other funding agencies, eg Esmee Fairbairn, Calouste Gulbenkian, the Jerwood Foundation and Barings, with a commitment to identifying mutually appropriate opportunities for collaboration.
- To encourage dialogue and partnerships with local authorities in respect of cultural, licensing and environmental agendas.
- Clear information given to artists and companies about funding criteria, funding opportunities and feedback on unsuccessful applications wherever possible.
- Ensuring that circus is included in all cross artform initiatives addressing Cultural Diversity.

4. Distribution and Audience Development

To encourage the distribution of quality work by:

- Retaining the ringfenced NTP allocation (with street arts and circus) within the drama portfolio with continued use of the specialist advisory group, and enabling tours of quality work with appropriate levels of marketing and audience development.
- To publicise the recent announcement on cross border touring to the sector and so ensure distribution across England, Scotland, Northern Ireland and Wales by artists from all four countries.
- Addressing the issue of promoter development through:
 - a practical seminar for the middle and large-scale promoters about the specific issues relating to presenting circus, whether tented or in venues
 - addressing issues of licensing, rigging and available product
 - the involvement of industry bodies such as TMA in promoter development initiatives
 - the strategic addressing of the issues raised in the CAF Advocacy document (due late 2002)
 - the strategic use of the National Promoters Development Fund
- Providing access to presenting theatre networks for circus practitioners
- Working with the audience development department to address the lack of information and data about circus audiences. This is to be achieved through box office data analysis of funded work, augmented

by the production of case study examples of good practice in marketing. This will help the sector to gain a clearer understanding of a specific audience profile.

List of people consulted

Practitioners

Roger	Robinson	Acrobat Productions
Drew	Hewitt	Albany Collective & CAST
Angus	Bryan	Bristol City Council
Chenine	Bhathena	CB Productions
Verena	Cornwall	Chair, Circus Arts Forum
Helen	Crocker	Circomedia & CAST
Dorothy Max	Prior	Circus Arts Forum
Jackie	Welbourne	Circus Maniacs &CAST
Billy	Alwen	Cirque Bijou & CAST
Julian	Bracey	Cirque Bijou & CAST
Mel	Wilds	Continental Drifts
Chris	Tofu	Continental Drifts
Gerry	Cottle	Gerry Cottle's Circus
Di	Robson	D.R.E.A.M
Iain	Reid	Dean of Arts Ed School (formerly Director of Combined Arts, Arts Council of England)
Stewart	McGill	Dream Factory/Playbox
Sean	Gandini	Gandini Juggling Project
Charlie	Hull	Grip Circus Theatre/ Cambridge Community Circus
Ellie	Gabbay	Independent
Chris	Barltrop	Independent
Lucy	Morgan	Independent practitioner
Mike	Wright	Independent practitioner and trainer & CAST
Steve	Ward	Independent practitioner and trainer, Chair of NAYC
Pippa	Jones	Kingswood Foundation
Robert	Robson	Lowry Arts Centre
Mat	Churchill	Mamaloucos
Steve	Ward	National Association of Youth Circus
Deborah	Pope	No Ordinary Angels
Carol	Gandey	Philip Gandey Entertainments
Jim	Riley	Skylight Circus Arts
Teo	Greenstreet	The Circus Space
Charlie	Holland	The Circus Space
Paul	Cockle	The Generating company
Annabel	Arndt	Total Theatre Network
Martin	Burton	Director of Zippo's Circus/ACA

Funders

Susie	Leighton	Arts Council Dance Officer
David	Micklem	Arts Council Drama Department
Kate	Laird	Arts Council Drama Department
Nicola	Thorold	Arts Council Drama Department
Nikki	Crane	Arts Council Social and Economic Context Team
Elizabeth	Adlington	Arts Council Touring Department
Karen	Dust	Arts Council Research Officer
Phil	Cave	Arts Council Audience Development
Malcolm	Allen	Arts Council Capital Services

Peter	Jenkinson	Arts Council Creative Partnerships
Hassima	Khan	Arts Council Education Officer
Anthony	Owen Hicks	Arts Council of Wales
Ritchie	Turner	Arts Council of Wales
Sally	Cowling	British Council, Head of Performing Arts
Salette	Gresset	East of England Arts Dance Development Officer
Shreela	Ghosh	Esmee Fairbairn Programme Director
Paula	Brown	London Arts Combined Arts Principal Officer
Ian	Tabbron	North West Arts Drama Officer
Nick	Chapman	North West Arts Interdisciplinary Arts and Festivals Officer
Maureen	Jordon	North West Arts Touring Officer
Mark	Monument	Northern Arts Performing Arts Officer
Mark	Mulqueen	Northern Arts Performing Arts Officer
Jim	Tuff	SAC Combined Arts
Paul	Ackerley	South East Arts Combined Arts Officer
Hilary	Garnham	South West Arts Head of Performing Arts
Stephanie	Edmonds	West Midlands Arts Combined Arts Officer
Mark	Vibrans	West Midlands Arts Assistant Officer (Combined Arts)

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Useful websites

Hors Les Murs

<http://www.horslesmurs.asso.fr/>

Skylight Circus, also National Association of Youth Circus (NAYC)

<http://www.skylight-circus-arts.org.uk/skypage1.html>

The Circus Space

<http://www.thecircusspace.co.uk/pages/frames.htm>

En Piste, umbrella organisation for Circus professionals in Canada

www.enpiste.qc.ca

National Institute for Circus Arts in Australia

<http://www.nica.swin.edu.au/>

Circus Arts Forum

<http://www.circusarts.org.uk/>

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