

OPEN OUT ARTS
PROJECT OBJECTIVES AND CASE STUDIES

OBJECTIVE 1 - TO DELIVER A VOCATIONAL TRAINING PROGRAMME WHICH WILL ENABLE PRACTITIONERS TO:

A) INCREASE THEIR EMPLOYABILITY AND ENTREPRENEURISM, SUPPORTING COMMERCIALY SUCCESSFUL WORK AND ARTISTIC EXCELLENCE

CASE STUDY 1 – BUI BOLG

Bui Bolg were invited to deliver a workshop in construction techniques of how to build giant props and art works using carnival style materials. This workshop was delivered to a group of local people based in Great Yarmouth. The results were instantaneous with all parties involved benefitting directly. The participants learned about new techniques and new materials, the host Sea Change received an art work of such high quality that it was deemed suitable for displaying in St Georges Park during their festival and Bui Bolg discovered that they have the know-how to deliver programmes such as these outside of Ireland. This knowledge has allowed Bui Bolg the possibility to present a more inclusive approach to bringing their work to festivals and events beyond Ireland. Being able to present high quality art works with community involvement is a win win for any festival organiser who frequently struggle to incorporate new ways of growing their audience while at the same time maintaining high quality work. This dual function has given Bui Bolg an advantage over many of their competitors allowing festival programmers and promoters the opportunity to kill two birds with one stone. Sea Change Arts were keen to support Bui Bolg as an example of artistic excellence.

Through showcasing their work at the Out There Festival, Sea Change Arts have supported Bui Bolg in securing further employment with other companies, such as the Peterborough Arts Festival and Holt Festival, and in becoming a key company involved in the international ZEPA 2 network, promoting outdoor arts across the UK and France. As a commercially successful company in Ireland, Sea Change Arts were keen to support Bui Bolg to develop their work outside of their own country.

Bui Bolg hadn't worked previously with any of the Leonardo partners. Through the Leonardo project, Bui Bolg has developed strong personal connections with 2 of the Leonardo partners - SeaChange Arts and Le Fourneau. This new relationship has matured and Bui Bolg have now been selected as one of the ZEPA 2 companies who will be commissioned to develop new work on behalf of an EU network for street arts organizations. This network is a continuation of a pre-existing partnership called ZEPA.

ZEPA (Zone Européene de Projets Artistiques) was a collaborative network of UK and French street arts organizations, who received funding for an INTERREG IVA cross channel partnership project of artistic exchange, events, commissioned work, professional development and community engagement from 2008 – 2012. A new set of partners have developed proposals for ZEPA 2, a two year programme of work that seeks to deepen the impact of the partnership by focusing on community engagement, collaboration with Universities and new touring models such as Le Fête Française – an innovative new touring model combining Anglo-French street artists performing at outdoor events at various UK/FR Festivals. The bid was submitted in autumn 2012 and in April 2013, was approved. Delivery is scheduled from June 2013 to December 2014. Other partners include Le Fourneau (French National Centre for Street Arts Brest), Le Hangar Fabrique Des Arts De La Rue

(French National Centre for Street Arts, Amiens), Atelier 231(French National Centre for Street Arts, Sotteville-Les-Rouens), Culture Commune (French National Centre for Street Arts, Loos-En-Gohelle), Peterborough vivacity and University of Winchester (supported by street arts event – The Hat Fair). ZEPA 2 is the largest partnership of its kind and is a major significance to the development of outdoor arts in the UK. SeaChange Arts is the lead UK partner for ZEPA 2

Bui Bolg will be commissioned to develop signage and site installations by ZEPA 2 partners to decorate the touring event - La Fête Franglaise. This event is bespoke to ZEPA 2 and will involve presenting UK and French street arts companies in each UK partner's festival and creating an event within an event – a distinct Anglo-French zone within each festival which combines street arts, Anglo-French signage, marketing and installations which conjure up a European flavor and identity. Le Fête Franglaise has been confirmed at the following ZEPA partner festivals:

Winchester Hat Fair (the 5 to 7 July 2013), Peterborough Festival (7 to 8 September 2013) and Out There International Circus and Street Arts Festival (14 to 15 September 2013).

SeaChange Arts are also developing a touring network of second tier partners in Norfolk and further afield who will present a variety of street arts companies and Bui Bolg installations as part of La Fête Franglaise on tour. For some of these partners and audiences it will be the first time they have engaged with street arts companies. Touring Festivals include:

The Holt Festival on the 21 July 2013, Thetford in Breckland on the 20 July and Gorleston Clifftop Festival in Great Yarmouth on the 27/28th July 2013.

At a ZEPA 2 planning meeting both SeaChange Arts and Le Fourneau nominated Bui Bolg to all the other ZEPA 2 partners to take them forward as a ZEPA 2 company; expressing to the other partners the strengths, skills and artistic qualities of the company. For Bui Bolg this initial partnership and personal connection with other sectoral partners through Leonardo has now resulted in further employment, meeting new EU partners through the network and the opportunity for Bui Bolg's work to be showcased across France and the UK; working with festival partners often for the first time. This ZEPA 2 network will help increase Bui Bolg's international profile, secure future employment and commissioning through exposing the company to an EU market – a direct result of the Leonardo programme.

B) DEVELOP SKILLS NEEDED TO ACCESS WIDER MARKETS FOR THEIR WORK AND DIVERSIFY THEIR PRACTICE

CASE STUDY 2 – KATE MUNRO

Kate is a visual artist who has lived and worked in the Norfolk area for nearly 6 years. Sea Change Arts have worked with Kate extensively during this period – she has delivered community workshops and participation projects with young people, local schools, older people and international, visiting artists. She enjoys working outdoors developing environmental arts and site specific work as well as being a talented metal and textile artist.

Kate was one of the local artists who worked alongside Bui Bolg to fabricate and design an Outdoor commission – The Washing Line for the Out There International Festival of Circus and Street Arts and 2012. This commission was one of the activities that took place as part of the Leonardo project. Inspired by Bui Bolg's way of working, which includes not only making but also performance, Kate applied for funding from the Arts Council's Grants for the Arts Escalator Outdoor Arts Programme to work in partnership with local street artists The Insect Circus to commission a working Carousel

which will tour the UK festival's circuit and abroad. SeaChange Arts works with Arts Council England East on their *Escalator* Outdoor Arts professional development programme to select artists, support development and creation of work, and provide showcase opportunities for work through their own events and network of UK and EU partners.

Through The Carousel commission and working with lead artists The Insect Circus; this enabled Kate to expand her mechanical expertise and ultimately allowed her to make work for festivals and outdoor events which previously has been limited by lack of technical / mechanical knowledge and lack of space/ storage. Previously, Kate's work was for the outdoors and this commission expanded the possibilities, making something that can tour festivals rather than being static and site specific in nature. Kate worked in collaboration with two other local artists and lead artists The Insect Circus.

Kate will be supported by SeaChange Arts to identify touring opportunities for The Carousel in the East as well as helping to broker relationships with national and international producers and festivals through their established international networks

Within the East of England, it is recognized that there is a relative lack of outdoor arts companies; what is strong is the quality and amount of makers and visual artists based there. Through the Leonardo programme and follow up projects such as The Carousel, Sea Change Arts want to encourage artistic makers to work together as collectives to develop large scale works for the outdoors. This approach is practiced in France and other European countries where groups of individual makers come together to collaborate on large scale work, and Sea Change want to move makers and visual artists in their region towards developing a more collective approach, and then directly link these artists to festival producers in the sector regionally, nationally and internationally.

The Insect Circus have also been informally mentoring Kate Munro in developing work for an outdoor context including sharing ideas on performance skills and animating the carousel once it has been completed. The Insect Circus and Kate have been working closely on the costumes and sharing skills between them; both artists being specialists in working in textiles. Kate feels this has been a great experience for her to be working with such established artists in the outdoor and festival realm and learning more about that way of working. Kate has found it very interesting to see how the mechanics and technical issues of making a working carousel have been overcome, and the specific health and safety requirements needed e.g. ADIPS. It has been a new experience for Kate to be working remotely with the other partners, but Insect Circus have been keeping all artists updated on each other's' progress regularly.

The Carousel was completed and ready for its first premier in September 2013 and is a direct result of Kate working with Leonardo artists and partners, and then experimenting and furthering her practice into a new area i.e. outdoor arts and performance.

CASE STUDY 3 – CLOSE ACT i-PUPPETS

As part of the Leonardo project, Close Act delivered a training workshop on i-Puppets for fellow project partners Bui Bolg. There were several motives for the development of the i-Puppets-act. The idea for i-Puppets has to do with the roots of one of the company director's upbringing; puppetry and puppet theatre. Being a part of the Open Out Arts-project, Close Act were able to host a mobility in the Netherlands, and felt that the ideal location for this would be at a festival where knowledge and skills can meet and share with each other. As a co-programmer for Performance Arts for Festival Mundial 2012 it would give Close Act simultaneously the opportunity to perform the new i-puppets act as a try-out, and work with partner-artistic company Bui Bolg. The result for Close Act was a fantastic experience of exchanging knowledge, skills and ideas while working with other artists than

their own. Bui Bolg became guest-performers and rehearsed with Close Act; after being trained by Close Act's artists, which was a brilliant opportunity for their performers to develop their own teaching and leading skills, the act came to life at the festival and a concept was born. Close Act found that by inviting someone else to be part of their act, they received in return a great deal of empathy and respect, and most of all involvement of a whole community. The process was fun and it brought people together sharing what they have learned. Not only were Close Act able to try out their new show concept, they have also developed a successful model of training that they can re-use in future, giving them a more diverse range of services to offer as a company.

C) GAIN ACCESS TO EMPLOYMENT IN THE EUROPEAN MARKET

CASE STUDY 4 – CLOSE ACT ENTERING NEW MARKETS

Being part of the Open Out Arts-project introduced Close Act to Le Fourneau and Michele Bosseur. Through this new relationship, also through connections with Joe Mackintosh at Sea Change Arts, Close Act were able to gain access to the UK and France employment markets, resulting in performances combined with workshops.

Through their Leonardo mobilities, Close Act have run projects for Le Fourneau in Brest and Carhaix in France, and for Sea Change Arts in Great Yarmouth.

Taking part in the partnership resulted in further employment opportunities in these markets outside of the project. These included a performance in Norwich for the Olympic Torch Relay, a performance in Peterborough and London, both also related to the Olympics, and a performance combined with a professional workshop in Hastings for the Cultural Olympiad.

By sharing information and knowledge Close Act have obtained some insight in the specific cultural markets of both France and the UK, giving them increased confidence to pursue other employment opportunities in these markets in future. They have also made valuable links with key sectoral partners in these countries, who they will continue to work after the project has ended. Close Act reported that they had been struggling to break into the outdoor arts market in France and the UK on their own, and being part of this Leonardo project has enabled them to do this through the support of the partnership.

CASE STUDY 5 – DIZZY O DARE

Through this Leonardo partnership, Dizzy O Dare, a street theatre company from the UK, were able to gain their first employment in France and The Netherlands.

'Tilburg was a great opportunity to meet and see a range of European artists, we saw a variety of work and made connections with artists that we would then come across at other festivals. The work we saw showed a real polarity of themes and styles which we are not so exposed to in the UK, ranging from bizarre and abstract to the macabre - in the UK we seem more obsessed with making work of quality than experimenting and as a result we do not see such variances in what is produced, but I am aware of the differences in funding and number of artists and am glad that there are attempts being made to bridge this gap such as this Leonardo Project. This experience has had a definite impact on our future work - our latest piece 'The Wonderful World of Mr E' took influences gained from our trip to Tilburg to help us create a more imaginative and explorative piece - we received a lovely comment from a producer at a recent festival who expressed in passing that our build for this project was so strange and beautiful she assumed it was by a European company.

During our time at Tilburg we talked a lot to other artists both UK based and from mainland Europe about performing elsewhere in Europe and more specifically in Holland. We got very excited about the idea of performing elsewhere and took notes on other festivals we might approach. While we have not approached these festivals yet the performance at Festival Mundial gave us essential experience and confidence in both our show and ourselves as performers. Mainland Europe seems so hard to enter as a performer and we only ever get to see the best of their work in the UK so we get a warped sense of other countries' expectations, but through this visit we realised that they are as interested in what we are doing and are happy to take risk. We also discovered that while UK companies have a very different style, as long as the content is of quality it will do well in Europe.

As a result of performing at Festival Mundial we were invited to perform at Festival Les Eclectiques in Carvin as part of the ZEPA partnership. It was thanks to the confidence gained at Tilburg that we embraced this opportunity and also decided to fully translate the show into French. This seemed like the perfect push to take on such a task and is something that will hopefully serve us well in our future excursions abroad.'

OBJECTIVE 2 - DEVELOP BETTER PRACTICE FOR ORGANISATIONS DELIVERING VET AND PROFESSIONAL DEVELOPMENT FOR OUTDOOR ARTS AND ESTABLISH 'HALLMARKS OF EXCELLENCE'

CASE STUDY 6 – SHARING BEST PRACTICE

One of the best ways to share and develop better practice in any context is to witness examples of best practice in action. Through the mobility visits, the partners and participants of this Leonardo project have been given many opportunities to experience this, and to use what they have seen and learnt to influence their own working. These opportunities included:

Masterclass for local artists and community groups in Great Yarmouth in large-scale fabrication, led by Bui Bolg

2 artists from Bui Bolg led a week-long masterclass for local artists at The Drill House in Great Yarmouth. Bui Bolg are sector leaders in creative fabrication, and the production of large scale work and installations for outdoor events. Sea Change Arts invited the company to come and work with artists from Great Yarmouth in order for them to pass on some of their skills, knowledge and unique ways of working. Together the group worked on a new large scale installation commissioned especially for the Out There Festival. The local artist benefited by learning new skills, and from taking part in the entire creation process, from the design concepts to the final product. Sea Change Arts wanted the local artists to be involved in the whole process as it was a key example of best practice in action. During their residency, Bui Bolg also ran workshops for young people and members of the local community to take part in the making process. Bui Bolg are experts in running creative activity in community contexts, and this was another opportunity for both the local artists and Sea Change Arts staff to witness an example of best practice.

Masterclass in 'I-puppets' run by Close Act Theatre for artists from Bui Bolg

Close Act Theatre are one of the outdoor arts sector's leading companies in large-scale puppetry, costume and performance. Close Act are not only a performance company, but they also act as trainers to their staff, members of the community, and other creative practitioners, organizations and training bodies. The company invited staff from Bui Bolg to take part in a training workshop for one of their new acts, to allow for the exchange of knowledge and skills on the design and performance of puppets (an area of specialism for both companies). The workshop not only allowed both companies to see examples of best practice in each other's work, but also gave the staff from

Bui Bolg the chance to experience how Close Act operate as trainers of others. In training Bui Bolg, Close Act were able to try-out another model of informal Vocation Training which they will be able to continue to use in their future work.

'We have benefitted enormously by seeing how their company is structured and coordinated and by spending time with Tonny, Hesther and all the team. From the way their living quarters and workshop are all together, to the way they treat their staff as family, to the storage of their costumes and props, to the way they farm out all the big construction projects, to the way they structure their performances.' Member of Bui Bolg on their experience working with Close Act

Seeing examples of best practice at cultural events

Through the mobility visits, a large number of creative practitioners were able to see examples of high quality work at various outdoor arts festivals and events. This not only gave performance artists and companies the chance to see and be inspired by the work of others, but also allowed administrative and organizational practitioners the opportunity to see how other large European events are managed and run. Many of the participants reported feeling inspired and motivated by what they had seen at these events, and identified ways in which they could use these experiences to influence their own work in future. Events that received participants on visits included The Out There International Festival of Street Arts and Circus (2011 and 2012), Festival Mundial (2012), St Patrick's Day Parade Dublin (2012), Tonnerres De Brest (2012), Le Charrues Dans La Rue (2012), and Les Rias Du Pays De Quimperlé (2012). Participants in these visits included emerging artists, established artists, students, festival programmers, local council officers and staff of cultural organizations. As well as attending as visitors, several individual artists and companies were able to perform at these events. Project partners both sent companies to other events and hosted companies at their own that they felt would be good examples of high artistic quality and best practice from their particular field and culture.

'I feel very proud that Theatre Bristol were able to give this group of students, artists and producers access to a really unique experience of outdoor performance.....it was a delight to see them so inspired by such high quality work.' Project partner speaking about a mobility visit to Les Rias Du Pays De Quimperlé

Visit to Le Fourneau (National Centre for Street Arts in Brest, France)

As part of this Leonardo project, a group of emerging artists and street theatre students from Bristol visited Le Fourneau during one of their events, Les Rias Du Pays De Quimperlé 2012. As part of the visit, director Michele Bosseur spoke to the group about how the role of the organisation, its policy for artistic residencies, their strategy for the development of artistic projects in rural areas, and the way that they organize events. As one of the driving forces behind the promotion and development of street arts in France, Le Fourneau are a key example of best practice not just in Europe but the world-wide Outdoor Arts sector, and Michele Bossuer was able to give the participants invaluable insight into the way these organizations operate, both in their day-to-day practice and in organising cultural events.

'I was really impressed by the exceptionally smooth-running of the festival's very complex logistics, its really strong marketing campaign, the quality of the shows and the way the artists were looked after. It was an example of how a community can both facilitate and benefit from an innovative performance event.' Project participant speaking about the visit.

**OBJECTIVE 3 - ESTABLISH EUROPEAN NETWORKS OF CO-OPERATION IN VET FOR OUTDOOR ARTS AND THE POTENTIAL FOR NEW TYPES OF CO-OPERATION TO DEVELOP NEW MARKETS FOR WORK
EG NEW TOURING MODELS**

CASE STUDY 7 – THE ZEPA 2 NETWORK

SeaChange Arts have been working with Leonardo partner -Le Fourneau on establishing an ongoing EU network of co-operation for outdoor arts; addressing new models of touring, joint commissioning and training/professional development for emerging street artists. This network is a continuation of a pre-existing partnership called ZEPA.

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Through this partnership, SeaChange Arts is leading on a new touring model - La Fête Française. This event is bespoke to ZEPA 2 and will involve presenting UK and French street arts companies in each UK partner's festival and creating an event within an event – a distinct Anglo-French zone within each festival which combines street arts, Anglo-French signage, marketing and installations which conjure up a European flavor and identity. Le Fête Française has been confirmed at the following ZEPA partner festivals:

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SeaChange Arts are also developing a touring network of second tier partners in Norfolk and further afield who will present a variety of street arts companies as part of La Fête Française on tour. For some of these partners and audiences it will be the first time they have engaged with street arts companies. Touring Festivals include:

The Holt Festival on the 21 July 2013, Thetford in Breckland on the 20 July and Gorleston Clifftop Festival in Great Yarmouth on the 27/28th July 2013.

Le Fourneau will be supporting SeaChange Arts in selecting French outdoor arts companies to come and perform in Le Fête Française. In 2014 there will be further opportunities to tour UK companies who are part of Le Fête Française to the French partner's street arts festivals who are part of the ZEPA 2 partnership – including Le Fourneau.

This unique touring model has been developed by two of the Leonardo partners and ZEPA 2 will further the participation in EU networks and co-operative way of working by fostering joint

programming and collaborate approaches to touring etc for both SeaChange Arts and Le Fourneau even after the Leonardo programme has finished.

CASE STUDY 8 – THE ISACS NETWORK

Bui Bolg were so pleased to have been invited to take part in this European project between SeaChange Arts, Le Fourneau, Close Act and Theatre Bristol. It really has exemplified how through networking, relationships can be formed and established, leading to a whole host of benefits for artists and emerging organisations. The support, commitment and loyalty that has been shown through this partnership to one another has been phenomenal and has helped Bui Bolg grow and reach into new markets and new countries which would have previously been inaccessible to us. It has given us an understanding of the importance of working as a team and striving towards a common goal for the good of all and how that only then can you reach up a little bit higher with everyone helping each other.

This team effort inspired Bui Bolg to call on all the Street Art, Circus and Spectacle artists within Ireland to come together and form a network for our sector. This has now been established and already has almost 40 members just from within Ireland. It is called the Irish Street Arts, Circus and Spectacle network (ISACS). ISACS main aim is to advocate on behalf of the whole sector, to increase recognition, raise awareness and develop the art forms through training, information sharing and opportunities. Verena Cornwall, Liz Pugh, Yohann Floch and Joe Mackintosh (international connections formed through the Leonardo Project) were instrumental in assisting ISACS in their initial set up, offering advice and guidance at every step along the way. They have also attended some of our events and were present for our members to meet with to share their experiences and knowledge.

CASE STUDY 8 – PROGRAMMING STREET ARTS WITHIN A MUSIC FESTIVAL

While looking at the challenges currently affecting the outdoor arts sector, the Leonardo partnership identified the need to widen the market by developing new models for touring work. One of these models included programming outdoor arts within the context of other pre-existing festivals, such as multi-arts events of music festivals. Since 2010, Le Fourneau have been involved with programming street arts at a music festival in France (La Vieilles Charrues) and through the Leonardo project invited both Close Act and Bui Bolg to the event to share experience on how to develop this idea.

The experiment conducted by the team of Vieilles Charrues and Le Fourneau since the creation in of "Le Verger, jardin de curiosité" in 2010 (a space of 3000 m² dedicated to street arts as part of the music festival,) has improved playing conditions of outdoor artists at the event, as well as the viewing conditions for the public. In the "Verger, jardin de curiosité", companies are looked after by the professional team of Le Fourneau, which ensures better preparation of technical requirements, an implementation of optimal performances, and the setup of the best viewing conditions for the public. A monumental gate, designed and built by the renowned artist and sculptor Gérard Burattini and scenography inside the space, allows festival-goers to enter into a different world, which is redesigned each year. Previously, festival, visitors chose to attend the event to see the music, and so came across any other cultural activity taking place there by accident. Today, festival-goers come to the Vieilles Charrues Festival with the main purpose of seeing the outdoor arts shows programmed by Le Fourneau.

Exchanges and discussions between teams from Les Vieilles charrues, Le Fourneau and Close Act helped identify the elements essential to the effective programming of street art shows within a music event. The presence of Bui Bolg in the "Verger, jardin de curiosité" of the Vieilles Charrues

Festival allowed the creation of a bespoke set design, made up of large scale installations including giant deckchairs and over-sized flowers. Bui Bolg worked with 10 volunteers and two technicians from Le Fourneau and trained them in how to set up scenography designed for public spaces, including which items to set in which locations to keep traffic flow, and how to arrange decor to generate maximum impact. In working together to develop effective models of programming street arts into other events, and sharing best practice between practitioners to ensure that the work programmed is of the highest quality and shown off to its full potential, it has been proven that outdoor arts can greatly complement and bring additional interest to events of other genres, widening the opportunities to present outdoor arts and therefore the market as a whole.

OBJECTIVE 4 - SHARING EXPERIENCE BETWEEN ARTISTS/PROMOTERS AND ESTABLISHED ARTISTS/EMERGING ARTISTS

CASE STUDY 9 –FESTIVAL LES RIAS

At the end of August 2012, 9 learners and 1 teacher from Theatre Bristol visited Festival Les Rias in France, which is run by Le Fourneau, one of the project partners.

The cohort from Theatre Bristol included:

- 5 street theatre students from Circomedia, School of Contemporary Circus and Physical Performance (Catherine Boot, Mary Maw, Lucy Spielberg, Truan Jay Mathias, Alexander Turner).
Sarah Peterkin, experienced director and promoter for the Rural Touring Service and Co-Director of Take Art Theatre at Take Art, a pioneering arts charity, serving the towns, villages and rural communities of Somerset.
Holly Stoppit, Director of Ramshacklicious and experienced freelance director facilitator in circus and outdoor arts.
- Becky Ilsley and Alice Ellerby, co-founders of emerging circus theatre company, Jilted Pig.
- Carrie Rhys-Davies, Artist Support Producer at Theatre Bristol.

In addition to seeing 9 performances during the visit, the learners were able to exchange experience and information through peer support and networking within the visiting group, with learners from Circomedia in particular able to benefit through the professional knowledge and critical approaches to the Festival of other members of the party.

This was built upon during an informal seminar session with Caroline Raffin and Michele Bosseur from Le Fourneau, who were able to put the festival into context in terms of the funding situation in France, how such a festival comes into being, how work is selected for programming, etc. This also allowed Holly Stoppit, on behalf of Ramshacklicious, to exchange information with Le Fourneau on her company's current artistic developments. This initial meeting eventually led to a further mobility through the Leonardo project for the entire Ramshacklicious artistic team in 2013 to Le Fourneau to develop their new outdoor production 'Grime'.

Through Le Fourneau's hospitality in allowing the group to dine with the artists and festival team, further relationships were built, particularly with Pete Sweet and Wet Picnic, who exchanged information with the entire group on touring Internationally and European street arts networks (such as ZEPA) in a friendly and informal manner. It was inspiring for the emerging artists within the group to spend time with professional artists whose development was only a few years ahead of their own, therefore raising ambition and confidence in the learners.

The experiences of the Festival were consolidated upon by Carrie Rhys Davies, who led an informal feedback and evaluation session at the airport, before the group returned to the UK.

CASE STUDY 10 – CLOSE ACT AT VIEILLES CHARRUES

As part of the Leonardo project, Close Act attended the Vieilles Charrues Festival in France, where they ran a performance workshop for some of the event management team of the festival. Close Act selected a group of performers based on their knowledge of leading a workshop, and their communication and leadership skills, and took this group to the festival to run a workshop for the festival staff in performance with flags. After taking part in the workshops, the staff then performed with Close Act at the event.

In bringing together a group of performers with administrative and management staff, the workshop provided an unique opportunity to combine two groups with very different skills in order for them to gain an insight into the perspectives of others that work in different parts of the industry. In getting to know each other through the workshops and sharing experiences, the two groups were able to develop a better understanding and appreciation of the others work, and can use these new insights in order to help them develop their relationships with other practitioners in future.

OBJECTIVE 5 - Identify key emerging issues affecting the marketplace for outdoor arts practitioners and establish vocational training approaches to address these

CASE STUDY 11 – CHALLENGES OF THE ECONOMIC CONTEXT

One of the key issues identified as affecting the Outdoor Arts sector is the current challenging economic climate, and the need to widen the market beyond pure Outdoor Arts events. In response to this, Sea Change Arts have been looking at programming outdoor arts into established festivals of other genres, such as multi-arts or music events. Sea Change Arts were approached by Vivacity Culture and Leisure Trust to manage a street arts programme as part of their pre-existing festival. The Peterborough Arts Festival had been running for a number of years as a multi-arts event, featuring a programme of contemporary and classical music, theatre, literature and community participation. Sea Change Arts were brought in to programme and deliver a small-scale street arts programme, and over the last 2 years they have developed this in conjunction with Vivacity into a large-scale finale weekend featuring a large number of outdoor arts companies including Leonardo project partners Close Act and Bui Bolg. In developing the outdoor arts aspect of the event, Sea Change have assisted a large number of companies in gaining employment in the UK, and in some cases for the first time. As a result of the success of the programme, Vivacity Culture and Leisure now programme outdoor arts into other events in their year-round programme, including creative engagement activities with the local community. Vivacity also programmed Close Act Theatre to perform in the high-profile Olympic Torch Relay event in Peterborough as part of the London 2012 Olympic celebrations.

CASE STUDY 12 – BUI BOLG AND CHALLENGES OF THE ECONOMIC CONTEXT

Bui Bolg have really felt the force of the economic recession in recent times, with severe cuts passed to the Arts Council of Ireland impacting directly on to the artists. Bui Bolg was one of the many organisations which felt the brunt of those cuts. Currently the entire Street Arts, Circus and Spectacle Sector in Ireland receive just 1% of the total Arts Council budget which in 2012 was €63.2 million. Despite the fact that the audience reach of these art forms is to at least 50% of the population. The Arts Council has sustained a reduction of 30% since 2008 in total.

This not alone impacts directly on to the artists but also to the many festivals and events which seek funding to enable them to programme many of the artistic events which they deliver. This then affects the artist third hand as they expect to receive employment through many of these festivals which subsequently are left without sufficient resources to deliver the programme they may have envisaged.

These circumstances have left Bui Bolg with no option but to seek out commercially viable work within the corporate sector, making props etc for photocalls, delivering corporate entertainment for functions and providing dressing for corporate events. These tasks while they can improve cashflow in the short term, do little to develop the companies' reputation as artists in the long term, thereby branding the company with a label which is not necessarily one they have been striving for. They also have identified the importance of searching out and working with European partners through programmes such as this one as a means for tapping into broader markets and widening the net from the confines of Ireland.

The Leonardo partnership recognised that the current economic challenges of the sector meant that in order to survive, practitioners need to look at widening the market that they operate in. This can be done in a number of ways, including diversifying the services that they can offer and through creating meaningful relationships with others in the industry leading to future work and opportunities outside of their own territory. The project provided a number of opportunities for participants to achieve this, through masterclasses where they could learn new skills and ways of working, to giving artistic companies access to new markets and new partners for the first time. Many of the skills learnt and relationships built through the project can be developed in future, making the benefits to the participants ongoing in the long-term. A number of successful training models have been trialled by companies through the project (artists working as trainers for example) and these models can be re-used by others in the future.

OBJECTIVE 6 – DEVELOPING PROMOTIONAL SKILLS AND THE USE OF TECHNOLOGY

CASE STUDY 13 – SEMINAR IN SOCIAL MEDIA BY THEATRE BRISTOL

Theatre Bristol sent an open invitation to South West based artists working within outdoor arts to attend a seminar about the use of social media in their work.

The seminar was also attended by International artists who had been brought to Bristol with Le Fourneau, and Laurie Miller-Zutshi from Sea Change Arts.

Theatre Bristol invited representatives from 3 different local companies to speak, who are seen as being at the forefront of integrating social media in their work. These were MAYK, Desperate Men, and the Wardrobe Ensemble. Of these, 1 company WAS specific to the outdoor arts sector (Desperate Men). Feedback at the end of the session revealed that learners would have found it more useful if all the speakers had been related to outdoor arts.

Speakers gave their own opinions and frameworks for the use of Social Media, with Desperate Men providing a case study of how they set up 'Outside Online', a 3 hour live forum for outdoor artists using Facebook. This opened up the subject of better communication between companies involved in Outdoor Arts, particularly during the winter months when there is less performance work. There were opportunities for questions from artists in attendance regarding more specific areas of interest. The event was hosted by Simon Day, Artists Support Producer at Theatre Bristol.

Kate Hazel, director of Winchester Hat Fair, also hosted a session for the group looking at booking and promoting work in Europe, which included information about ways for artists to successfully promote themselves.