



Street Performance and Spectacle

the arts
council
is chomhairle
ealaíon

Policy and Strategy Implementation Plan

Our vision is for an Ireland where the creative practices of Street Performance & Spectacle are valued, respected and nurtured, enabling all citizens of Ireland to partake in meaningful, transformative experiences that inspire the curation of renewed narratives of place and home, while building visionary futures for their communities.



Austin Grubb with Alchemy Arts in *The Collector*, Spraoi International Street Arts Festival, Waterford City, 2020
Photographer: Patrick Browne

This policy was developed using a range of methods, including a consultative approach that actively engaged with the Street Performance & Spectacle (SP&S) sector nationally and internationally.

The process included:

- Desk research
 - Audience data analysis
 - Historical investment review
 - Comparison of international policy
- Written Submissions
- Sector survey
- Sector focus groups
- Stakeholder and specialist interviews (National and International)

Additionally, this policy is founded on the knowledge that Street Performance & Spectacle embodies multi-disciplinary artistic practice and is intertwined with several of the Arts Council's strategic priority areas.

As such, internal consultations identifying shared organisational priorities were held with Arts Department teams and Strategic Development Department teams including:

Arts Centres

Arts Participation

Children and Young People's Arts

Circus

Climate Action & Digital

Dance

Equality, Diversity and Inclusion

Festivals

International Arts

Local, Place and Public Art

Paying the Artist

Theatre

Touring

Spatial

Visual Arts



Gulliver, Macnas, Dollymount Strand, Dublin, 1988
Photographer Jack McManus

This Street Performance & Spectacle Policy aligns with Making Great Art Work - Arts Council Strategy (2016–2025), the Arts Council's 10-year strategy for the arts in Ireland.

The Street Performance & Spectacle sector in Ireland is made up of individual artists, production companies, resource organisations and festivals. These groups are dedicated to creating accessible, engaging, and meaningful arts experiences for the Irish public.

Street Performance & Spectacle has some of the highest audience attendance figures year on year, as detailed in the annual Arts Insight survey 2023.¹ This work is often presented within communities in collaboration with Local Authorities and as part of regional festival programmes.



The Diceman, (Tom McGinty), Mona McGinty, 1986 - Dublin City
Photographer: Derek Speirs

“[McGinty's gift was] to mesmerise his audience... to lure them out of their busy selves and to take them away into that land of perfect stillness where marvellous dreams are as normal as Bewley's sticky buns”.

Brendan Kennelly

¹ https://www.artscouncil.ie/uploadedFiles/Main_Site/Content/About_Us/Making_Great_Art_Work-Three-Year_Plan_2023-2025.pdf

Street Performance & Spectacle practice creates opportunities for collective celebration and memory making. These activities are a chance for communities to curate their own stories and build visionary futures. Street Performance & Spectacle offer audiences and participants a unique chance for place making, to redefine the narrative of home and to nurture a sense of belonging. They offer an accessible space that enables shared experience, togetherness and the passing of the torch from generation to generation.

Additionally, these practice areas can bring people together to tackle shared community challenges, and provide a platform where issues are probed and localised problems explored.

From an Arts Council policy and strategy perspective, Street Performance & Spectacle previously sat alongside Circus in recognition of common crossovers between the two practice areas. However, considering the phenomenal growth in Circus practice in Ireland in recent years, and the growth of professional practice in Street Performance & Spectacle, there is now a clear need for dedicated policies for each area.

Reflections on international historical approaches also demonstrate the massive potential that strategic investment into the Street Performance & Spectacle artform development holds. It can generate opportunities for meaningful engagement with the arts that are accessible to wide and diverse audiences.



An Streoillín | The Seven Sisters, LUXE, Cairde Arts Festival, Coney Island, Sligo, 2023
Photographer: Emilija Jefremova

To date, the Arts Council has referred to these artforms as “Street Arts” and “Spectacle”.

A recommendation of this policy is to reframe the naming to “Street Performance & Spectacle”.

The renaming serves to better elevate and advocate for the Street Performance & Spectacle artform and practice and support its continued professionalisation and recognition. This renaming will also help reduce confusion with the established “Street Art” practice area (i.e. mural art, graffiti) which has considerable value for Irish audiences in its own right and plays a significant role in Irish life and Public Arts.²

Definitions³

Street Performance refers to live, outdoor performance typically in a street, public space, or site responsive context, usually presented free of cost. It can include circus, spectacle, theatre, magic, comedy, puppetry or dance. Street Performance can take the form of a walkabout act, a circle show, or a pop-up intervention that engages audiences unexpectedly as they go about their daily lives.

Spectacle refers to high-impact performance, typically occurring in an outdoor setting in a festival or parade context, often involving floats, pageants, large scale structures, puppetry, processional performance, and themed group ensembles that integrate costume, dance, theatre, and music through a theme.

² It is recognised that individuals, production companies and resource organisations practicing in Ireland use the terms Street Arts, Spectacle, Street Theatre and Street Performance interchangeably to describe their work. These will continue to be recognised as part of the Street Performance & Spectacle sector whichever term they choose to use.

³ The above definitions were agreed by sector practitioners through a focused survey with over 80% of respondent agreement. They are designed to support a shared understanding of the practice areas of Street Performance and Spectacle though it is understood that artists or companies practice may deviate from these definitions.

Street Performance & Spectacle practice is fundamentally multidisciplinary in nature and overlaps with many other Arts Council artform areas.

Relevant policy priorities and objectives from other artforms are integrated into this policy. Knowledge and resources developed during the creation of this policy will be shared within the Arts Council to achieve our common organisational goals as laid out in Making Great Art Work and complimentary strategic policies.

Artistic quality assessment expertise will be shared through secondary assessments across artforms where there are clear multidisciplinary elements in proposed Street Performance & Spectacle activities under assessment.

Arts Participation

As outlined further in 5.1, there are many shared priorities and opportunities for development between Street Performance & Spectacle and Arts Participation. For example, enhanced levels of public participation by diverse communities and opportunities for co-creation.

Priority should be given to ensuring a thorough understanding, and alignment with, the context and priorities of the Arts Participation practice area as we seek to support increased engagement in Street Performance & Spectacle practice.

Children and Young People's Arts

The Arts Council holds a vision for an Ireland where children and young people's right to take part in the arts is respected and realised where they are living, growing and learning. The arts should have a meaningful and transformative impact on their lives. This policy embraces that vision, particularly considering key synergies such as:

- Participation in the arts
- Creation/ co-creation but also as audiences
- Young people's right to the arts

Circus

While Street Performance & Spectacle has been separated from Circus from a policy perspective, there are still considerable crossovers between the two practice areas.

Street Performance often contains elements of Circus, particularly traditional busking circle show presentations. Spectacle also regularly integrates stilting, acrobatics, physical theatre, aerial dance, and fire manipulation into processional presentations.

Dance

Often presented in a street or outdoor context, there is a clear shared artistic expression that crosses between Street Performance & Spectacle and Dance.

Additionally, the integration of choreography in Spectacle ensemble work and processional work is common.

Festivals

Festivals play a core role in the Street Performance & Spectacle ecosystem by providing platforms for the presentation of work to regional audiences across the country.

There are clear shared priorities in the areas of public engagement and capacity development.

Partnering on initiatives to develop these areas will be explored alongside increased festival residency opportunities to support the creation of new Street Performance & Spectacle work.

Theatre

Many Street Performance artists and organisations identify their work as Street Theatre due to the narrative arcs and characters often contained within their practice.

Street Performance & Spectacle practice also commonly integrates dramaturgy into the creative process.

It is important to ensure that these collaborations are substantial in their nature to support high-quality presentations for audiences.

Visual Arts

It is recognised that many Spectacle makers may come from a visual arts background. Cross-artform expertise and knowledge sharing should be encouraged when assessing applications that demonstrate this.

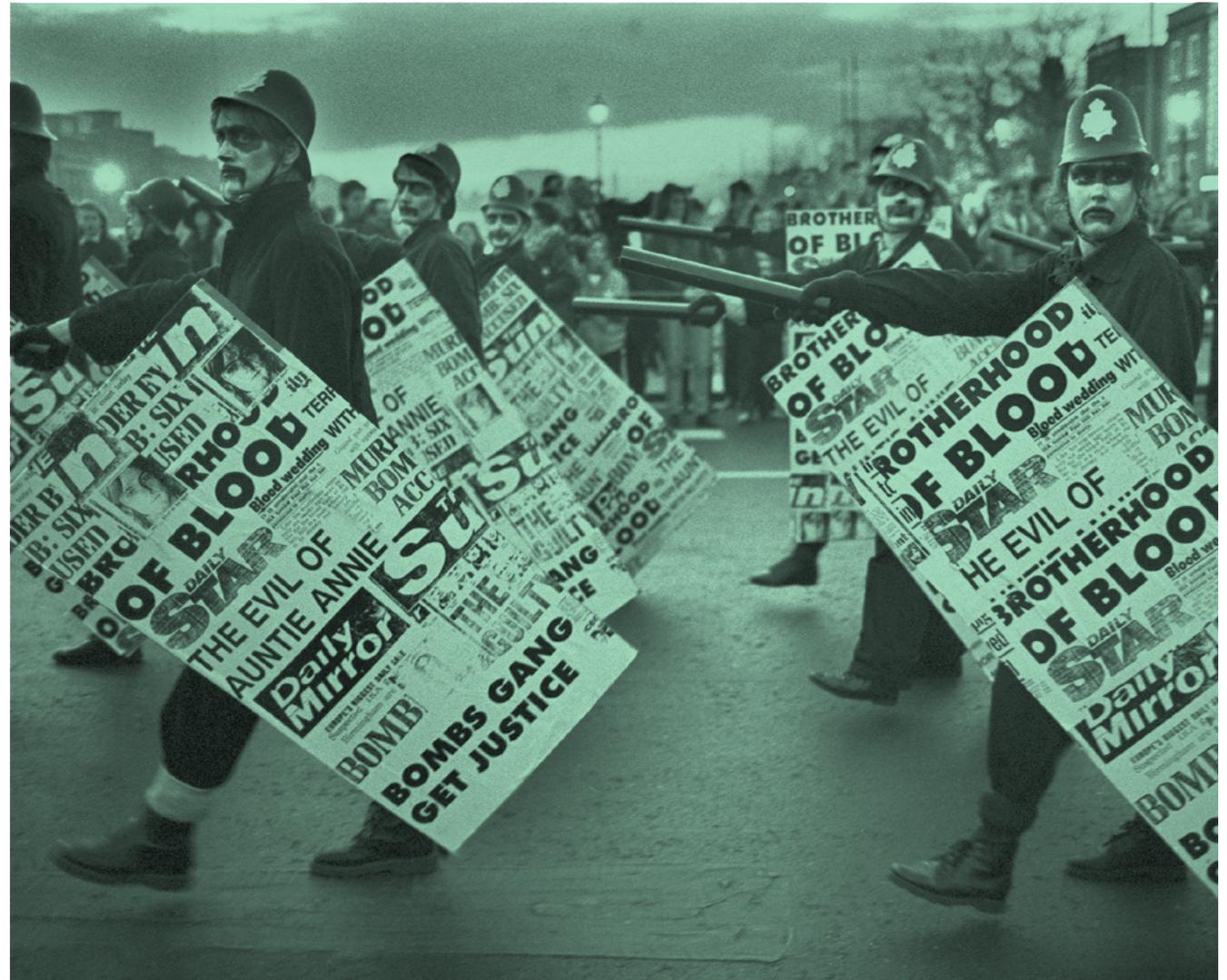
There is a need to explore progression pathways for Spectacle makers to support sustainable career paths and the seeding of new makers for the sector.

4. Policy Statement

Street Performance & Spectacle is a multidisciplinary performative practice that is widely engaged with by diverse audiences, participants, and artists across Ireland.

This Street Performance & Spectacle Policy, the first of its kind in Ireland, seeks to recognise the distinctive value and importance inherent within these artforms. It also aims to further demonstrate the potential for meaningful, high-quality engagement with the arts that these artforms offers to the breadth of Irish society.

This policy aims to guide the growth and professionalisation of this emerging sector, within the overarching framework provided by the Arts Council's Making Great Art Work (MGAW) strategy.



The Parade of Innocence, O'Connell Bridge, Dublin City, 1989
Photographer: Derek Speirs

5. Scope of Policy

This Street Performance & Spectacle Policy is informed by the Arts Council's ten-year strategy Making Great Art Work.

It builds on all five pillars of that strategy with particular emphasis on Public Engagement, The Artist, Spatial and Demographic Planning, and Developing Capacity.



Venous Returns, Kate Finegan, The National Museum, Dublin City
Photographer: Laura Sheeran

Public engagement within Street Performance & Spectacle can be split into two distinct areas:

- Audience engagement through the presentation of performative work across Ireland
- Audience engagement through participation in community-based activities across Ireland



To the Water & The Wild, Spraoi International Street Arts Festival, Waterford City, 2014
Photographer: Eadaoin Murphy

Audience Engagement

Findings from The National Arts Engagement Survey for the last number of years show Street Performance & Spectacle to consistently have some of the highest audience engagement figures of all Arts Council-funded activities.⁴

Additionally, initial sample analysis indicates that non-ticketed Street Performance & Spectacle draws a uniquely diverse audience demographic with strong gender diversity and socio-economic representation. However, as current data sets are limited, there is much to learn from deeper analysis, and exploring this further is a key priority for this policy.

Furthermore, while audience attendance are high, participation in these art forms does not rank as high in the findings. A priority focus on increased participation in Street Arts & Spectacle practice holds immense potential for enriching engagement with the arts in communities across Ireland.



⁴ <https://www.artscouncil.ie/Arts-in-Ireland/Strategic-development/Arts-Insight---The-National-Arts-Engagement-Survey/>

Baba Yaga, Macnas, Bram Stoker Festival, Dublin City
Photographer Allen Keily

Public Engagement and Arts Participation

The Arts Council recognises several crossovers between the Street Performance & Spectacle and Arts Participation artform areas. In particular, both strive to ensure that there are equitable opportunities and adequate resources in place to allow every person living in Ireland to exercise the right to create, enjoy, and participate in the arts. engagement with the arts in communities across Ireland.

The nature of Street Performance & Spectacle lends itself to ease of access for public engagement. Occurring in public environments and typically free, Street Performance & Spectacle naturally engages cross sections of communities, creating significant potential for public participation.

This aligns with Arts Participation priorities to create opportunities for increased engagement in the arts by communities, promote good practice in audience development and public engagement, and to champion and encourage amateur and voluntary practices.



Lifeline, Galway Community Circus, Claddagh Basin, Galway City, 2022
Photographer: Darrach Photography

Public Engagement and Arts Participation (Continued)

An additional area of crossover lies within spectrums of co-creation. This includes methodologies of engagement that create opportunities for communities to engage with an artistic proposition. Enhanced participation involves supporting opportunities for communities and artists to actively develop projects from conception to execution.

Another potential crossover exists in relation to connection with priority context areas such as Arts & Health, Arts and Older People, Arts and Disability and Cultural Diversity and the Arts. This could be through a relationship with artists and communities and/or themes linked to these areas of focus.

This policy prioritises the cross-pollination of Street Performance & Spectacle and Arts Participation practice. It aims to ensure that Arts Participation artform policy priorities and objectives are integrated, alongside the sharing of knowledge and resources to achieve The Arts Council's goals as laid out in Making Great Art Work and complimentary strategic policies.



Strange Creatures, Inishowen Carnival Group, Letterkenny Town Park, Donegal, 2023
Photographer: Donna El Assaad

At the core of Street Performance and Spectacle work lies the artists and practitioners who are inspired to create entertaining and engaging work for audiences. The Arts Council recognises the artistic value of Street Performance & Spectacle practice and the rights of artists to receive a living wage and have a sustainable lifelong career.

Pay has been identified through consultation as a core area of priority for Street Performance & Spectacle sector. This policy holds a shared commitment to the values outlined in the Arts Council's Paying the Artist Policy.⁵

The Arts Council values all artists: we value the work that artists create and the way that they contribute to the cultural life of the nation, and how they represent it internationally. This value must be better reflected in how we pay artists across all sectors, including artists and professional practitioners in the Street Performance & Spectacle sector.

An artist's ability to sustain a viable career within their chosen discipline is an essential feature of a healthy arts ecology. This policy encourages engagement with subsidiary artistic work opportunities (e.g., Creative Schools Creative Associate opportunities⁶).

The development of sustainable careers for young and emerging practitioners is also a priority of this policy. This includes mapping formal education pathways and encouraging sector engagement with existing funding programmes supporting this (e.g., Young People and Children's Arts Bursary Award).

Availability of funding through individual artist support awards (such as Bursary and Agility Awards) will also need to remain an equal priority alongside Project Award funding.



Aisling Ní Cheallaigh and Ronan Brady in *Sub Rosa*,
Carlow Arts Festival, Carlow
Photographer: Allen Kiely

⁵ <https://www.artscouncil.ie/about/artists-pay-policy/>

⁶ <https://www.artscouncil.ie/creative-associate-opportunities/>

Place, Space & People⁷, the Arts Council's spatial policy, states:

'We believe this policy is essentially about the people we serve and the places they live in, work in, engage with, and come together as communities in, to enjoy fulfilling creative growth and development.'

The two important key components of the Place, Space & People policy are:

- an increased emphasis on using a people and place-centred approach
- an effort to ensure greater socio-spatial equity in our supports and development work

Both of these acknowledge that different places need different approaches and interventions that respond to the specific needs of those places.

While Street Performance & Spectacle work most often occurs in cities and large towns, it has a unique capacity to move from place to place and to be designed in a site-specific way. It additionally often involves a local democratic approach, including communities in the artistic

processes of creating narratives that are inspired by their places of home.

There is a particular capacity to realise key objectives of The Art's Council's spatial policy within Street Performance & Spectacle, ensuring an equitable geographic and socio-economic reach while engaging new communities.

This policy prioritises touring activities and including spatial criteria in our funding programme assessments, to ensure that places and communities that have not traditionally been reached can benefit from new opportunities to engage in high-quality Street Performance & Spectacle.

⁷ https://www.artscouncil.ie/Arts-in-Ireland/Local,-Place-and-Public-Art/Place,-Space-_-People/



Tom Cambell's Ballheads, National Circus Festival of Ireland 2015 – Tralee, Co. Kerry
Photographer: Paul Woods Perrylane

Giant Grandmother, Royal De LUXE, Limerick City of Culture, 2014
Photographer: Dolf Patijn



To continue supporting the growth and professionalisation of Street Performance & Spectacle practice, it is vital to develop a robust and resilient sector with good governance and standards of professional practice.

Shared cross-artform priorities indicate a common need for improved training and resource sharing in the areas of business management, governance, and production capacity for the sector. These areas will remain a development focus through a cross-artform collaborative approach.

An area of priority for the Street Performance & Spectacle sector is the need to support the evolution of sector specific producers with capacity and experience to support the sector's vision for producing high-quality, engaging work for audiences across Ireland.

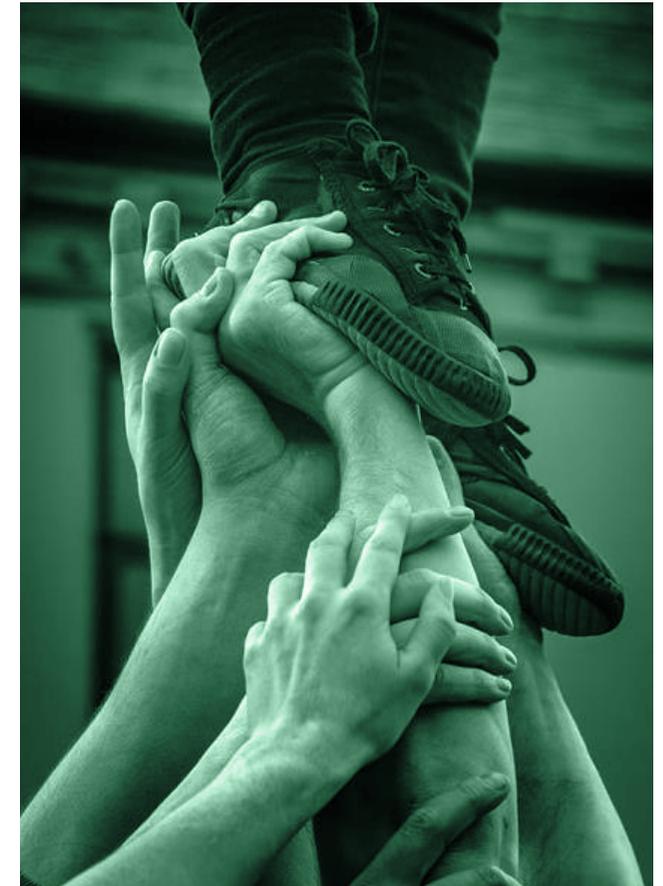
This policy recognises Local Authorities are pivotal stakeholders in the presentation of SP&S work. Facilitating regular knowledge and creative idea sharing with these stakeholders will have a profound impact on audiences and participants. Continued and increased

engagement with local authorities around the potential for Street Performance & Spectacle presentation and participation in regional areas is encouraged.

Arts Centres are also recognised as having untapped potential for the Street Performance & Spectacle sector. Initiatives raising awareness of the potential impact of this work on audiences, and the role that Arts Centres can play will support developing capacity in the sector.

Additionally, supporting increased festival residency opportunities for seeding new work will ensure new work is reaching Irish audiences.

Further challenges identified include a lack new makers entering the Spectacle sector as well as a noticeable lack of new Street Performance productions for programming.



Seeds, Siolta Circus, National Circus Festival of Ireland, Tralee, Co. Kerry, 2018
Photographer: Josh Roxby

Equality, Diversity, and Inclusion

The Arts Council's Equality, Diversity, and Inclusion Policy states that we firmly believe that every person living in Ireland has the right to create, engage with, enjoy, and participate in the arts. They have this right regardless of their gender, sexual orientation, civil or family status, religion, age, disability, race or ethnicity, membership of the Traveller community, or socioeconomic status. Our EDI Policy and subsequent Implementation Plan aim to remove barriers that exclude artists, practitioners, and audiences from engaging with the arts.⁸

Street Performance & Spectacle draws diverse audiences. Being generally presented outdoors and in public spaces means that SP&S activities are well-placed to be highly inclusive and accessible. In addition, SP&S practice lends itself to multidisciplinary collaboration, which brings in a diverse range of artistic practices

However, there are opportunities to increase participation in Street Performance & Spectacle for both artists and audiences. For example, public spaces are not always physically accessible, and large crowds can pose obstacles for those with sensory difficulties. It is also vital that SP&S programming recognises the variety of cultures and customs practiced in Ireland so that events are welcoming to the breadth of Irish audiences.

It is a priority of this policy to advocate for, and support, artists and practitioners of all demographics to engage with, and have sustainable careers, in the Street Performance and Spectacle sector.

This policy incorporates the key principles and actions of our EDI plan and will strive to understand and address the specific barriers encountered by artists, practitioners, and audiences in Street Performance & Spectacle.

Environmental

For decades, the Street Performance & Spectacle sector has integrated environmental themes and sustainable practices into their work through initiatives such as upcycling and reusing of materials.

This policy aligns with the Arts Council's Climate Action Policy priorities and Implementation Plan⁹ and notes that now more than ever, the sharing of materials, sharing of methods of production, and focus on sustainable touring are a priority, particularly as we seek to increase Street Performance & Spectacle touring activities.

⁸ <https://www.artscouncil.ie/Equality-Diversity-Inclusion/>

⁹ <https://www.artscouncil.ie/Arts-in-Ireland/Climate-action>

International Arts

The arts thrive on the cross-fertilisation of ideas, connections, and collaborations that extend across national borders. There is potential to strengthen the position of Irish Street Performance & Spectacle on the international stage through presentation of works in an international context. This can be through residencies, being active in European Networks, and accessing European funding opportunities.

Improving and strengthening the online presence of Irish companies and encouraging companies to develop a strong strategic international position also holds potential. There is considerable value to be gained from encouraging and stimulating a greater awareness of ideas, opportunities and resources available to both artists and organisations beyond national borders to develop relationships and build capacity in the sector.

Facilitation of healthy cross-border relationships with Northern Irish artists and organisations is another area of focus for this policy.



Banjaxed, Belfast based Tumble Circus, Cavan Arts Festival, 2022
Photographer: Cavan Arts Festival

In addition to ongoing monitoring, evaluation, and reviews of individual schemes and initiatives, an interim review of this Street Performance & Spectacle Policy will be carried out commencing mid-2025.

The Implementation Plan will be subject to review and additional actions will be added as required. It will be monitored by an internal working group. Progress will be reviewed at board meetings of The Arts Council on a regular basis.

The Arts Council will report on the progress of this policy and strategy in its annual report as well as in any other evaluations or reviews of corporate strategies.



LifeLine, Galway Community Circus, Claddagh Basin, Galway City, 2022
Photographer: Emilija Jefremova

This plan outlines how we will strategically implement our policy for Street Performance & Spectacle.

It aligns with the Arts Council's Making Great Art Work: Three-Year Plan 2023-2025.¹⁰



Danse Macabre, Macnas Halloween Parade, Galway City, 2019
Photographer: Julia Dunin

¹⁰ https://www.artscouncil.ie/uploadedFiles/Main_Site/Content/About_Us/Making_Great_Art_Work-Three-Year_Plan_2023-2025.pdf



The Flying Train Trail, Fidget Feet, Spraoi
International Street Arts Festival,
Kilmacthomas Viaduct, Waterford, 2021
Photographer: Waterford in Your Pocket

71 The Artist

What we will continue to do	What we will do next	What will we have achieved?
<p>Advocate for and support fair pay and conditions for artists and practitioners of all demographics who work in the area of SP&S, in line with our Equality, Diversity and Inclusion and Paying the Artist policies.</p> <p>Strategically support emerging and established artists to develop their practice and explore pathways to support artists to have sustainable careers, and to be fairly paid for their work.</p> <p>Prioritise residency and artist development activities that support individual artist development and the creation of new work.</p> <p>Support and empower artists to engage with funding programmes and reporting.</p>	<p>Mapping and exploration of progression pathways and formal education offerings for emerging Spectacle artists, directors and producers.</p> <p>Encouragement of young emerging SP&S artists to engage with Young People and Children's Arts support programmes, Bursary and Agility Award.</p> <p>Encouragement of SP&S practitioners to engage with Creative Schools as Creative Associates to develop employment opportunities and bring SP&S participation to more young people across Ireland.</p> <p>Improve funding programmes to appropriately support the needs of Street Performance & Spectacle artists and companies.</p> <p>Advance our support in the evolving and dynamic area of digital arts production and engagement.</p>	<p>OPPORTUNITIES Artists, regardless of their gender, sexual orientation, civil or family status, religion, race, disability, membership of the Traveller community or socio-economic background, will gain more opportunities to develop their skills and careers.</p> <p>CONDITIONS Artists will have better pay and working conditions in safe places and spaces to make and present their work.</p> <p>RECOGNITION Artists and the role of the arts in Irish life will be better understood and valued by policymakers and the public through our advocacy and communications.</p>

Dragon by Planete Vapuer- Galway International Arts Festival
Photographer: Andrew Downes



7.2 Public Engagement

What we will continue to do	What we will do next	What will we have achieved?
<p>Invest in and support artists, arts organisations and local authorities to reach more people.</p> <p>Have a multidisciplinary perspective to SP&S presentation and participation and collaborate with internal artform teams within in Arts Council.</p> <p>Support SP&S artists, practitioners to estimate and map audience engagement.</p>	<p>Explore and define approach to increase participatory engagement with Spectacle in line with Arts Participation and Young People and Children’s Arts artform priorities.</p> <p>Review and improve audience mapping and tracking tools ensuring suitability for SP&S sector.</p> <p>In line with our Digital Arts policy, we will support artists and arts organisations to use digital technology to help more people to engage with the SP&S art practice.</p>	<p>GROWTH A measurable increase in public engagement and awareness of the arts.</p> <p>REACH More people to be engaged in the arts for the first time through targeted programmes.</p> <p>SUPPORT More advice available in the arts sector to promote and develop good practices in audience development and public engagement.</p> <p>VALUE Increased investment and recognition in the value of work of, by and for children and young people.</p>

7.3 Investment Strategy



Dragon by Hannes Jung, National Circus
Festival of Ireland, Tralee, Co. Kerry, 2019
Photographer: Paul Woods

What we will continue to do	What we will do next	What will we have achieved?
<p>Invest in gathering and analysing audience data to further understand the volume and demographics of Street Performance & Spectacle audiences.</p> <p>Use our research and measurement expertise to identify, commission, understand and communicate new learnings and impacts.</p> <p>Streamline and simplify our funding programmes, language and reporting processes and procedures to improve accessibility to our services for the SP&S sector.</p>	<p>Develop an audience data-led investment strategy for Street Performance & Spectacle.</p> <p>Prioritisation of funding supports for residences, internships and mentor-supported projects through established organisations and festivals to elevate and nurture emerging talent and seed new performance work.</p> <p>Update new funding schemes and guidelines to ensure we are achieving our policy's priorities in supporting work of excellence through easier application, assessment and decision-making processes.</p>	<p>ACCESSIBILITY Applicants will find it easier to apply for funding and report on their work.</p> <p>WELCOMING New accessible premises for all who interact with the Arts Council.</p> <p>FLEXIBILITY Improved flexibility in how we invest in the arts and public engagement in the arts.</p> <p>ACKNOWLEDGEMENT Published data and narratives that show the unique value of investment in the arts.</p>

Prometheus, Dublin Circus Project, Trinity College, Dublin City, 2015
Photographer Léo Pinheiro



7.4 Spatial and Demographic Planning

What we will continue to do	What we will do next	What will we have achieved?
<p>Work with organisations, Local Authorities, Arts Centres and regional stakeholders to support SP&S artists and companies across the country.</p> <p>Support the delivery of accessible, high-quality SP&S offerings to Irish audiences across Ireland in line with the Making Great Art Work and People, Place and Space strategies and policies.</p>	<p>Local Authority relationship development:</p> <ul style="list-style-type: none"> • Introduction of annual Local Authority Street Performance & Spectacle seminar. • Advocate for appropriate training and creation facilities and performance locations to be made available, and developed, in regional areas. • Support programmed work to be advertised and promoted appropriately to reach suitable audiences. • Enablement of SP&S performances through provision of appropriate licenses and civic support (e.g. street closures). <p>Prioritisation of projects demonstrating alignment with People, Place and Space policy and covering the depth and breadth of the country, including sustainable touring activities.</p> <p>Share our knowledge and expertise in spatial and demographic data with our partners.</p>	<p>EQUITY Spatial distribution of our funding across the country will be fair and equitable.</p> <p>KNOWLEDGE An accessible national resource for spatial and demographic expertise in the arts will be developed.</p> <p>COLLABORATION Stronger relationships will exist with our public sector partners in governance, strategy and implementation.</p> <p>SPACES Better infrastructural places for artists will be developed in partnership with the government, local government and stakeholders.</p>

7.5 Developing Capacity



A Snail's Tale by Dunn Create, Spraoi International Street Arts Festival, Waterford City
Photographer: Michael Duggan

What we will continue to do	What we will do next	What will we have achieved?
<p>Advocate for and elevate the SP&S artform and it's continued professionalisation and recognition.</p> <p>Ensure the sustainable development and professionalisation of a robust and resilient sector with excellent business management, governance and professional practices.</p> <p>Support the development of producer capacity within the SP&S sector by prioritising it in our funding programmes.</p> <p>Encourage international partnerships, co-creation and knowledge sharing through our funding programmes and in partnership with the International Arts team.</p>	<p>Rename and consolidate “Street Arts” and “Spectacle” artforms to “Street Performance & Spectacle”. This will reduce confusion with the established “Street Art” practice area (i.e. mural art, graffiti) which itself has considerable value for Irish audiences and plays a significant role in Irish life and Public Arts.</p> <p>Engage with regional Arts Centres to raise awareness of SP&S practice in Ireland and potential for collaboration between Arts Centres and SP&S artists and organisations, including participation activities.</p> <p>Support the needs and concerns of artists, arts practice and organisations to work together to meet government climate targets through our Climate Action and Environment policy.</p> <p>Work with others to increase our understanding of how to address future challenges and opportunities in climate, digital and demographic contexts.</p>	<p>EASE Easier application processes for funding and reporting.</p> <p>CONFIDENCE Arts sector confidence in its capacity to adapt and renew.</p> <p>RESPONSIVENESS Timely and strategic solutions to external change and opportunities in support of the arts sector.</p> <p>AWARENESS Greater visibility for the arts and a better understanding of its distinctive value and importance.</p> <p>RELATIONSHIPS Reinforced partnerships and alliances between the arts and wider society.</p>

Vijaya Bateson - *Artastic*

Mandy Blinco - *LUXE*

Aoife Carey - *Twisted Lane*

Mark Carey - *Twisted Lane*

Niamh Colbert - *Spraoi*

Guillaume Cousson - *Rogu/Riuchi*

Miriam Dunne - *Producer*

Ken Fanning - *Tumble Circus*

Patrick Fox - *Chief Executive*

Kath Gorman - *Promenade*

Mark Hill - *LUXE*

T.V. Honan - *Spraoi*

Con Horgan - *Fanzini Productions*

Catherine Ireton - *Independant Contributor*

Noeline Kavanagh - *Independent Artistic Director for Spectacle, Theatre and Film*

Angus MacKechnie - *Director Outdoor Arts UK*

Kim McCafferty - *Cavan Arts Festival*

Elaine McCague - *Looseysmokes*

Chantal McCormick - *Fidget Feet*

Anna McGowan - *Deputy CEO St. Patrick's Festival*

Lucy Medlycott - *Director, Irish Street Arts, Circus and Spectacle Network*

Colm O'Grady - *Director Ouch Productions*

Gavin O'Connor - *Arts Development Officer and Designated Safeguarding Officer at The Arts Council of Northern Ireland*

Kevin O'Neill - *Inishowen Carnival Group*

Johnny Phelan - *Street Theatre Ireland*

Stéphane Segreto-Aguilar - *Head of International Development Circostrada Network*

Tina Serger - *Tumble Circus*

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Cover Image
Strange Fruit - Galway International Arts Festival
Photographer: Joe O'Shaughnessy



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