



The street arts publics in Europe

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Study commissioned by
EUNETSTAR



The survey

The nine festivals brought together in the Eunetstar network commissioned a survey that permitted them to become more familiar with the characteristics of their audiences from the socio-demographic viewpoint and that of cultural practices, as well as their attitude towards street shows.

Under the scientific aegis of Jean-Michel Guy, a research engineer at the Studies and Prospectives Department of the Ministry of Culture and Communication (Paris), who wrote the questionnaire and protocol, the survey was conducted during the summer of 2004. Floriane Gaber was in charge of general co-ordination. Sirom designed and created the software for data entry and processing the data collected; In Numeri established the simple tabulations and typologies.

Information collection was done through face-to-face interviews, between the interviewer and the person questioned. The total number of interviews desired was 1,000 people per festival (at the least 800 if, for economic or feasibility reasons, it was impossible to collect 1,000). The sample type had to be as random as possible, the interviewers not "choosing" people to query, but the interviewees had to be 15 years or older. The length of each interview was not to exceed 10 minutes.

The number of interviewers per "site" was calculated, at each festival, based on the hypothesis that the interview began 30 minutes before each show, just when the spectators were settling in. If the spectators did not arrive very early, it was possible to multiply the number of interviewers in order to conduct more interviews, 10 minutes before the start of the show. The interviewers could wear a "sign" (badge, armband) or a distinctive garment. This identifying sign, could be accompanied by an announcement in the programme.

After meticulous examination of the festival programmes, major show "categories" were determined, combining various criteria in order to make seven

harmonised "survey points", and a standard number of interviews to be conducted on each point, emerge.

Suggestions were subsequently made to each organiser: the reception area/ticket office of the festival; the busiest street (pedestrian traffic); a large format (hypothesis: audience capacity over 1,000, evening performance, free, "major show"); a format with admission charged (or with reservations): large audience capacity, evening performance, "event" show; a small format free of charge, daytime performance, "general public" without grandstand, comic or circus, for about 200 people; a small format free of charge, daytime performance without grandstand, less "general public" than the preceding format (for example, dance or experimental theatre); an atypical format (strolling or unusual forms).

The questionnaire consisted of four groups of questions: on the person's socio-demographic identifiers, on the person's festival-going habits (sociability, intensity of frequentation), on the person's types of outings and on his or her perception of the festival.

Each festival could add questions, increase the number of interviewers, multiple the survey points, etc. provided that it respected the common questionnaire in its totality and did not bias the survey.

In the end, 150 interviewers were mobilised, supervised by members of the festival teams or by teachers in marketing, sociology or cultural management; and 8,182 questionnaires were filled out.

The Stockton and Galway festivals preferred to conduct a survey more like those that, the preceding years, had been carried out by local marketing institutes. The common questions were therefore limited in number, but the usable results were integrated into the other data to the greatest degree possible.

The full results will be able to be consulted soon on the www.eunetstar.org site

A young public with a high level of education

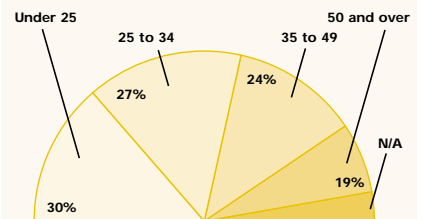
The people queried at the nine festivals in the Eunetstar network are for the most part women and over half of them are under 35.

Whereas the over-representation of women is especially the case in Oerol, Poznan, Galway and Cognac, the strong presence of young people is the rule almost everywhere, but a few festivals stand out. Poznan, Ljubljana and Sibiu make up the “young front” of festivals. A specific analysis will be devoted to these three festivals (cf. box: “In the East: young, educated and cultivated”). Among the others, Oerol has a marked under-representation of people under 25 years of age, while those 35 to 49 are over-represented, as is also the case in Namur and Cognac.

We therefore have, from this viewpoint, a divide between the countries of “old Western Europe” and those of the East, where the festival presenting street shows attracts, to a much greater degree than elsewhere, populations that are overwhelmingly young. In the other cases, excepting the over-representation of publics under 35 years of age, all the age categories are present, in proportions lower, however, than the national averages for those 50 and over. Perhaps, we must look at the influence of the physical conditions under which street shows are generally presented. The public is, most of the time, standing, in any weather; waits can be long if

the show concerned is at a fixed location, and if the shows are itinerant, following them may sometimes be complicated, tiring and unpredictable. The oldest populations may sometimes be wary and think that they do not have the required athletic abilities or endurance.

BREAKDOWN BY AGE



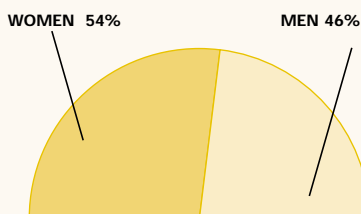
57% of the people queried were under 35 years of age, with the following breakdown: 30% under 25, 27% from 25 to 34, 24% from 35 to 49 and 15% 50 years and older. [If we introduce the usable data from Stockton and Galway, we obtain 55% of all women and 56% under 35.] On the “young front,” Poznan has 86% under 35, including 63% under 25; Ljubljana, 74% under 35; and Sibiu, 62% under 35. In comparison, in Oerol, only 8% of the people queried were under 25, compared to a national average of 14%, but 34% of the people were 35 to 49 compared to a national average of 28%. This age bracket is also over-represented in Namur (31% compared to 27%) and Cognac (31% compared to 26%).

Local single people

The heavy representation of young people may explain the presence of many single people (nearly half) among the interviewees, which induces a certain type (in terms of sociability, in particular) and a high frequency of outings.

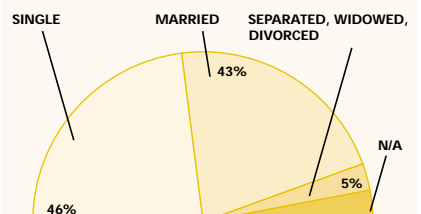
But here too, compared to the average of the responses obtained, we find the divide between “more single people” in

BREAKDOWN BY GENDER



The over-representation of women, in general, vis-à-vis the national averages, and especially true in Oerol (61% at the festival against 51% for the Netherlands), in Poznan (63% against 53%), in Galway (58% against 50.5%), and in Cognac (56% against 51%) whereas Stockton and Sibiu are characterised by the over-representation of men (61% and 56% against a national average of 49% and 47%, respectively).

MARITAL STATUS



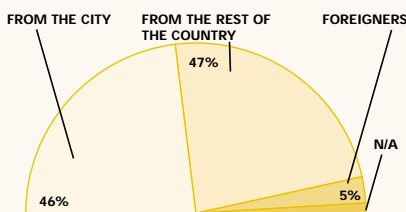
48% of the people queried stated they were single, 43% married or cohabiting, 5% said they were separated, widowed or divorced. At Poznan, it is not surprising, given the age pyramid at the festival, that 74% of the people queried were single, only 22% married and none separated, divorced or widowed.

Poznan and Ljubljana and “more married people” in Cognac, Ghent and Oerol.

Concerning the origin of the people queried, here too, Sibiu, Ljubljana and Poznan stand out, with heavy proportions of people who come from the city where the festival is held. Inversely, Ghent and Cognac are the festivals that attract the most people “from outside”, consequently successfully spreading their cultural influence. Lastly, and we must unquestionably see in this the influence of the festival's geographic location, Oerol has almost no local people attending the festival, Terschelling being an island with very few inhabitants during the year and which is only reachable by boat.

The presence of foreigners among the people queried also reflects the particular status of the various festivals: heavy representation in Galway, a seaside city that attracts tourists, and a festival resolutely turned towards international programming; the same is true in Sibiu, a festival with an extremely cosmopolitan programme; and to a lesser degree in Ghent, where the street festival fits into the more general context of the Ghent Fêtes, which present many concerts featuring an international programme. The other festivals, on the contrary, focus on a regional, or even national influence.

GEOGRAPHIC ORIGIN



45% of the people queried come from the city where the festival is held, 48% from the country [46% if we take into account Stockton and Galway] and 5% [or 7%] are foreigners.

Sibiu, Ljubljana and Poznan stand out: 69%, 67% and 64% respectively of the people queried come from the city. Conversely, Ghent and Cognac attract the largest number of people from outside, with only 28% and 37% respectively from the city itself.

The presence of foreign publics is also divided differently. The proportion is 24% in Galway, 13% in Sibiu and 7% in Ghent.

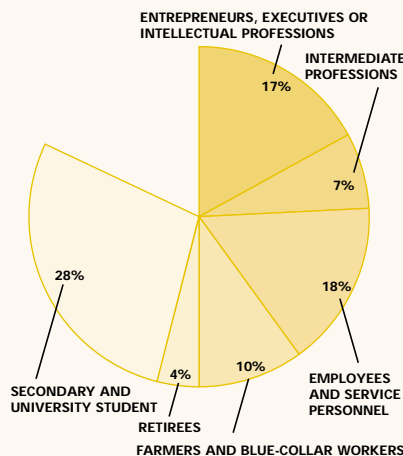
Upper socio-professional categories

The fact that over a quarter of the interviewees are secondary or university-level students corresponds to the

over-representation of young people. But we cannot help but observe the presence at European festivals of all the socio-professional categories including a non-negligible proportion of farmers, blue-collar workers and retirees, generally not very inclined towards cultural outings as studies on cultural practices have shown..

Once again, Sibiu, Poznan and Ljubljana are distinguished from the other festivals by an over-representation of upper socio-professional categories (cf. box), but Cognac is also a separate case, with a high proportion of retirees and the presence of entrepreneurs. Namur, on the other hand, stands out because of its high number of employees and intermediate professions.

PROFESSIONS



17% of the people queried are entrepreneurs, executives or have an intellectual profession, 7% have an intermediate profession, 18% are employees or service personnel, 10% are farmers or blue-collar workers, 4% are retired and 28% are secondary or university-level students, the others being inactive or not wishing to respond. Standing out from the rest, the Cognac public includes 10% retirees and 16% entrepreneurs (the latter comprising 24% of the active population of the people queried whereas the national average is 18%). At Namur, it is the over-representation of employees and intermediate professions (40% whereas the national average is 18%) that is noteworthy. But perhaps the question here is one of a too general interpretation of the socio-professional category indicated?

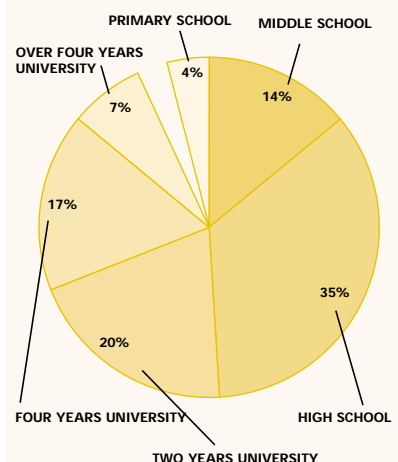
An above-average level of higher education

We find, among the people queried, a level of education clearly higher than the averages of the European Union of 25 countries (available for 2003). These figures, however, must be handled very carefully because it is not that simple to harmonise the levels stated.

Nevertheless, the strong presence of

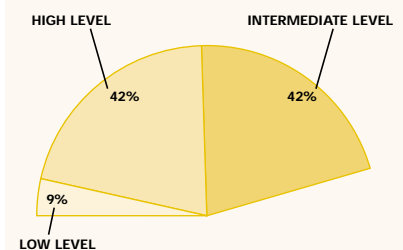
young people (secondary or university-level students) and the upper socio-professional categories may easily explain this over-representation of the high level of education. Oerol, Sibiu and Namur are good illustrations of this with a majority of the people having a high level of education, while Ljubljana, Poznan and Ghent present more people with an intermediate level. The presence of many secondary and university-level students may explain the percentages for the first two festivals; the number of people stating that they have an intermediate profession or that they are employees undoubtedly sheds light on the situation in Ghent.

EDUCATION LEVEL (BY DIPLOMA LEVEL)



4% of the people queried have a primary school level, 49% a secondary school level (14% middle school, 35% high school), 20% have two years of university, 17% four years of university and 7% more than four years.

EDUCATION LEVEL (BY CATEGORY)



9% have a low level of education, 42% an intermediate level and 42% a high level, whereas the European Union averages (25 countries, available for 2003) are 30% low level, 44% intermediate, 20% high. Oerol, Sibiu, Namur present 66%, 57% and 56% respectively of the people queried having a high level of education; Ljubljana, Poznan and Ghent, 63%, 62% and 53% respectively of the people queried having an intermediate level of education.

A more cultivated public than the average

When we look at the average frequency of outings of the people queried, by category of activity, two facts become clear: certain types of outings are exceptional, or even almost absent over the preceding 12 months; on the other hand, another series of outings is at least as regular as occasional, or even more than occasional.

The frequentation of cultural structures is, we know, relatively low in European populations, with minor variations, of course, according to the type of outing. But on the whole, the people queried on their practices (by national institutions or Eurostat, for example) state, for more than half of them, that they did not frequent cultural facilities or events during the preceding 12 months. If this is also true for the publics of the Eunetstar network interviewed concerning variety shows, operas, circuses, classical musical, jazz and dance, their frequentation is clearly higher than the rest of the population.

In certain artistic areas such as cinema, visits to historic monuments, jazz, museums and exhibitions, the difference

between the proportions is more obvious, the people queried frequenting them and practising them clearer more often than the European average. But it is in theatre that the difference is greatest: nearly three quarters of those queried said that they went to the theatre during the past year, whereas this is the case only for one out of five Europeans!

Theatre-lovers, heavy consumers of other cultural practices

Going to the cinema and theatre is characterised by a very heavy consumption in general. We also notice that the people queried in Sibiu have a strong love for dance, in Poznan for opera, in Cognac for the circus (which corresponds fairly well to the offering of Avant-Scène, the festival's organising structure and a state-supported street and circus arts theatre).

On the other hand, in Namur (which nonetheless has a Royal Opera), 90% of the people queried stated that they had not gone there during the past year and only 8% said that they attended an opera, whereas the national average is 9%; The number of people who stated, in Cognac, that they had not gone to the theatre or a museum and had not visited a historic monument during the past year is also fairly high; this proportion is lower than the national average but (much) higher than at the other festivals. But this may perhaps be explained by the greater number of people than at the other festivals who are 50 or older, and of retirees, more inclined towards leisure activities at home.

The relatively low importance of rock concerts in the cultural practices of the people queried, apart from in Sibiu, Poznan and Ljubljana, where the proportion is clearly higher and the spectators are younger than elsewhere, is explained by the low scores in Cognac, Namur and Oerol.

But once again, the publics of Poznan, Sibiu and Ljubljana distinguish themselves from those at other festivals by their over-consumption of certain cultural practices. At these three festivals, less than half the people queried stated that they had not gone out, during the preceding 12 months, to see a dance performance, rock, jazz or classical music concert, or exhibitions whereas this is the case for the majority of people queried at the other festivals (apart

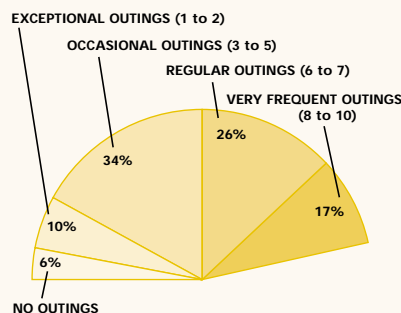
from Oerol for exhibitions, but the festival has a visual dimension that is considerably more developed than elsewhere). The people queried at these three festivals have a clearly higher frequentation than those at the other festivals of cinema, theatre, rock and jazz concerts, exhibitions and museums, as well as classical music and visits to historic monuments.

Frequent and varied outings

As can well be imagined, the Sibiu public goes out the most frequently, followed by that of Poznan, with that of Ljubljana right behind it. More surprising is the number of people having stated, in Cognac, that they did not go out at all during the year past. The rather "advanced" age and social status of the public may partially explain this figure, which remains however below the national average (22% compared to 24%). The Namur public is also an example because of its low score: at the festival, the public goes out as a family (cf. below), which indicates a type of sociability little inclined towards outings.

It is nonetheless true that the types of outings undertaken by the people queried at the nine festivals are fairly varied and that an analysis by "class" (i.e., by a group of people presenting the same characteristics) makes a rather high proportion of "classics," otherwise called "multi-cultures," emerge, in that they take real advantage of the entire gamut of the cultural offering that is proposed to them, without however favouring one kind over another.

FREQUENCIES OF OUTINGS DURING THE PAST YEAR



Among the people queried, 6% stated that they did not go out at all during the preceding 12 months, 10% had exceptional outings (1 to 2 types), 34% occasional outings (3 to 5 types), 26% of the people had regular cultural outings (6 to 7 types) and 17% were very frequent goers (8 to 10 types).

33% of the people queried in Sibiu stated they had regular outings. In Poznan, 26% had very frequent outings and 36% regular outings. 28% had regular outings in Ljubljana. In Namur, on the other hand, 17% of those queried had exceptional outings and 45% occasional outings.

OUTINGS DURING THE PRECEDING 12 MONTHS

82% of the people queried stated that they had gone to the cinema during the preceding 12 months, whereas the European average (25 countries) is 40%; 73% stated that they had visited historic monuments whereas the average is 31%. For rock concerts, the figure is 57% against an average of 45%; for jazz, 8% against an average of 9.8%; for museums and exhibitions, 33% as opposed to 26%. For the theatre, attendance is higher still: 73% of the people queried stated they had seen a play during the past year whereas the average for Europeans is only 18%!
On the other hand, 76% of the people queried stated that they had not gone to a variety show,

74% to the opera, 68% to the circus, 62% to see a classical music concert, 60% to a jazz concert, 54% to a dance performance. Which remains a lower proportion than the rest of the national and European populations.

66% of the interviewees said they go regularly to the cinema, and 45% for the theatre. 88% and 78% of the people queried in Poznan and Ljubljana respectively went to the cinema often; 75% went to the theatre frequently in Sibiu.

45% of the people queried in Sibiu said they had seen a dance performance at least three times during the preceding 12 months; 10% Cognac said

they went regularly to the circus. Only 30% of the people queried in Poznan said they had not gone to the opera in the preceding 12 months and 51% had gone once or twice, which is the case for 28% in Ljubljana.

On the other hand 59%, 50% and 55% of the people queried in Cognac stated that they had not gone to the theatre or a museum or visited a historic monument, respectively, during the past year. Moreover, Cognac, Namur and Oerol presented the lowest scores in rock concert attendance, with only 29%, 40% and 48% respectively of the people that stated they had gone to one during the preceding 12 months.

		GHENT BELGIUM		OEROL NETHERLAND		NAMUR BELGIUM		COGNAC FRANCE		POZNAN POLAND		SIBIU ROMANIA		LJUBLJANA SLOVENIA		AVERAGE 7 COUNTRIES	EUROPE 25
SPORTS	0	73%	64%	78%	59%	66%	64%	71%	74%	58%	23%	47%	31%	46%	28%	63%	76%
	1 to 2	14%	28%	13%	39%	20%	28%	13%	25%	29%		31%	28%	28%	21%	21%	23%
	3 and +	12%		8%		12%		14%		11%		21%	16%	25%	40%	15%	
DANCE	0	57%	85%	61%	84%	74%	85%	69%	89%	48%	9%	32%	22%	39%	38%	54%	93%
	1 à 2	26%	7%	27%	13%	21%	7%	19%	8%	36%		45%	4%	22%	21%	27%	6%
	3 and +	15%		11%		4%		10%		15%				45%		17%	
CIRCUS	0	75%		79%		70%		69%		69%		56%		58%		68%	
	1 à 2	21%		17%		26%		19%		29%		35%		38%		26%	
	3 et +	2%		2%		2%		10%		1%		8%		4%		4%	
VARIETY SHOWS	0	72%	73% *	65%	68% *	59%	73% *	73%	78% *	92%		82%		89%		76%	
	1 to 2	18%	15% **	27%	31% **	31%	15% **	16%	20% **	7%	21%	11%	15%	7%	36%	17%	
	3 and +	8%	15% °	7%	6% °	9%	15% °	10%	3% °	22%	6%	32%	3%	27%	6%		20%
OPERA	0	82%		83%		90%		87%		30%		83%		64%		74%	
	1 to 2	13%		13%	7%	7%	9%	8%	6%	51%	14%	10%	6%	28%	6%	19%	9%
	3 and +	3%	9%	3%		1%		3%		17%		5%		7%		6%	
ROCK	0	42%		51%		59%		69%		21%		30%		17%		41%	
	1 to 2	33%	59%	25%	46%	26%	59%	16%	45%	45%	43%	30%	29%	38%	38%	30%	37%
	3 and +	23%		23%		14%		13%		32%		39%		43%		27%	
JAZZ	0	76%		77%		77%		66%		42%		37%		44%		60%	
	1 to 2	16%	15%	15%	10%	16%	15%	20%	12%	36%	3%	32%	6%	29%	8%	23%	5%
	3 and +	6%		7%		6%		12%		21%		29%		26%		15%	
CLASSICAL MUSIC	0	71%		68%		81%		81%		43%		43%		47%		62%	
	1 to 2	17%	22%	20%	29%	13%	22%	11%	22%	41%	23%	29%	13%	32%	23%	23%	18%
	3 and +	10%		11%		5%		7%		15%		26%		19%		13%	
THEATRE	0	38%	76%	25%	66%	40%	76%	59%	85%	3%		6%		10%		26%	81%
	1 to 2	29%	15%	26%	32%	30%	15%	18%	11%	35%	18%	18%	9%	40%	29%	28%	17%
	3 and +	31%		48%		30%		21%		61%		75%		48%		45%	
CINEMA	0	21%	51%	23%	50%	16%	51%	38%	48%	11%	39%	6%		3%		15%	70%
	1 to 2	13%	42%	19%	48%	16%	42%	14%	50%	8%		25%	14%	17%	46%	16%	29%
	3 and +	62%		57%		67%		46%		88%		67%		78%		66%	
EXHIBITIONS	0	52%		37%		52%		61%		8%		34%		22%		38%	
	1 to 2	26%		31%		29%		19%		38%		36%		39%		31%	
	3 and +	20%	°°	29%	°°	18%	°°	18%	°°	53%	°°	29%	°°	38%	°°	29%	°°
MUSEUMS	0	34%	77%	22%	67%	33%	77%	50%	76%	2%		9%		8%		23%	81%
	1 to 2	28%	16%	37%	31%	36%	16%	24%	21%	49%	21%	52%	10%	56%	72%	40%	18%
	3 and +	26%		40%		11%		26%		48%		38%		36%		32%	
HISTORIC MONUMENTS	0	47%	67%	22%	53%	18%	67%	55%	64%	3%		17%		15%		25%	74%
	1 to 2	23%	27%	37%	45%	56%	27%	18%	35%	23%	32%	44%	15%	43%	41%	35%	25%
	3 and +	27%		40%		22%		26%		72%		35%		41%		38%	

* (at concert) ** (concert) ° (easy listening) °° (Museums and exhibitions)

CULTURAL PRACTICES DURING THE PRECEDING 12 MONTHS: EUROBAROMÈTRE 2003
PRATIQUES CULTURELLES EN FRANCE EN 1997: SURVEY BY OLIVIER DONNAT

Loyal and assiduous publics

It is in Ghent and Oerol that the public is the most loyal to the festival, to which it returns year after year. On the other hand, the publics of Galway, Ljubljana and Cognac change the most often, the last two events attracting new publics, but in which they know how to create loyalty.

On average, one third of the people queried at the nine festivals say they are "regulars of the festival" where they were interviewed, but the results vary rather considerably from one event to the other. More fickle than elsewhere, the Galway public has a low number of "regulars", undoubtedly because of tourism; whereas in Oerol where, let us recall, the spectator must take a boat trip specially arranged for the occasion, nearly half the people queried consider themselves "regulars." With their young publics, whose interest tends to wander, the festivals in Ljubljana, Sibiu and Poznan only have a low proportion of "regulars", closely followed by Namur, which is relatively surprising given the family composition of the public, perhaps more attracted (cf. below) by the "party" atmosphere of the event than by the festival as such?

56% of the people queried went to the festival with friends, 20% with their spouse, 15% alone, 11% with their children and 9% as a family.

In Poznan, 73% of the people were present with one or more friends; 65% at Sibiu and Oerol, but only 44% in Namur and 38% in Cognac – 32% and 30% respectively of the interviewees at these last two festivals had outings as a family and with their children, whereas the other festivals present, on this last point, much lower scores: 3% in Oerol and Poznan, 4% in Sibiu, 7% in Ghent.

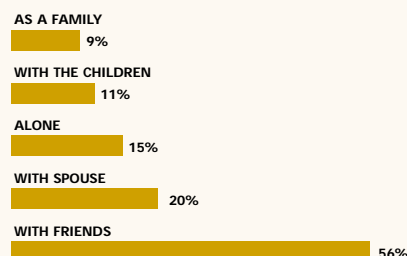
Outings among friends

The high proportion of an amicable sociability (presence at the festival with one or more friends) stated by the people queried at the festivals is to be connected with the young age of the publics queried, which goes together with a strong culture of going out. We have here the typical profile of people who have free time and whose relative freedom, combined with a high level of education, permits them to take full advantage of the cultural offering and varied outings. This is obviously true in Poznan and Sibiu where this profile is particularly present, but in Oerol as well, where the female population seems to enjoy going out "with girlfriends." Below the average of outings "with friends," the Cognac and Namur festivals are also those where outings with children and as a family are highest, whereas elsewhere, the presence of children is not, by a wide margin, as well represented. We may see in this the influence of the type of programming,

the physical conditions under which the public sees the show, even the times when the shows are presented, or perhaps local cultural habits.

If we cross the different data brought up since the beginning of this presentation, the majority of the people queried present the characteristics of the young public, with a high level of education, more cultivated than the average, taking full advantage of the cultural offering, having a strong culture of going out, a sociability that is more of the amicable type, alongside another type of public for whom the accumulation of outings barely functions or not at all, whether this public is kept at home because of age, habits or family obligations. However, we find these same people, who barely frequent traditional cultural structures or not at all, at street show festivals that, moreover, know how to create loyalty in their spectators.

SOCIABILITY AT THE FESTIVAL: WITH WHOM DID THEY GO?



FESTIVAL ATTENDANCE	GAND	OEROL	NAMUR	COGNAC	POZNAN	SIBIU	LIUBLJANA	AVERAGE OF 7 COUNTRIES	STOCKTON	GALWAY	AVERAGE
Festival attendance											
Already came to the festival	77%	70%	58%	33%	64%	59%	31%	56%	70%	30%	58%
Present in 2003	64%	52%	46%	48%	49%	50%	57%	52%		30%	50%
Present in 2002	59%	50%	41%	48%	44%	41%	42%	46%		23%	44%
Says is a regular of the festival	42%	48%	32%	41%	30%	24%	23%	34%		18%	32%
Shows seen											
Saw more than 4 shows in 2003	23%	35%	19%	25%	26%	27%	17%	25%			
Opinion on the festival											
Too few interesting things at the festival	7%	4%	17%	10%	13%	11%					
Too many interesting things at the festival	22%	41%	20%	37%	43%	51%					
Spectator's activity											
Saw shows	65%	65%	46%	60%	64%	75%	51%	61%		85%	64%
Intends to see shows	23%	28%	36%	32%	28%	18%	32%	28%		91%	36%
Information on the shows											
Heard the shows talked about	52%	46%	25%	30%	51%	55%	22%	40%		94%	47%
Through the programme	28%	35%	7%	18%	13%	25%	9%	19%		12%	18%
Through word-of-mouth	14%	8%	6%	8%	18%	19%	5%	11%		64%	18%
Through the press	8%	3%	11%	5%	18%	10%	6%	9%		24%	11%
Knowledge of the genre											
Has seen street shows in the preceding 12 months	66%	55%	45%	60%	47%	57%	63%	56%			
Has attended other street festivals	50%	17%	50%	60%	55%	73%	51%	51%		52%	51%

Demanding publics

One quarter of the people queried stated that they had seen, during the session of the festival preceding the survey more than four shows. This relatively low percentage is surprising given that street shows are generally rather short and are characterised by the fact that they allow "authorised zapping", which the spectators do not moreover deprive themselves of (cf. below). But, in addition, over one third of the people queried stated that there "were too many interesting things to see" at the festival they were visiting. This may be the explanation, with minor variations depending on local situations.

It was especially at Oerol that the public stated it had seen the most shows; unquestionably the efforts made to reach the festival and the show venues (taking the shuttle boat, biking in the sand, etc.) encouraged the spectators to maximise their trip by seeing a large number of shows. But we may also attribute the appetite they demonstrated in seeing many shows to their high level of education and cultural practices.

Surprisingly, it is in Namur and Ljubljana that we find the smallest number of "heavy consumers". In the former, it is surprising as most of the programming is comprised of small formats, "side-shows" and other projects that may be seen in the street; but perhaps it is the "party" phenomenon that attracts the public more than the shows themselves? At Ljubljana, we can better understand this relatively low score given that the public here changes considerably from one festival to the other (less than one third of the people queried were at the preceding festival, which the question of consumption concerns).

It is also perhaps in the opinion that the people queried gave on the programming that a certain kind of answer may be found. It is, in fact, in Namur where the highest rate is found of people who state "that there aren't enough interesting things to see at this festival" whereas in Oerol, the public is far from sharing this opinion. In point of fact, the Dutch festival offers a rather varied range of artistic offerings, even if the dominant tone is based on "in-situ" creations. In Namur, where the level of education is fairly high but outings are for the most part occasional, perhaps

the public has a bit of trouble with the "fairground" offering whereas it seems to parsimoniously choose the shows it attends during the year and that it especially frequents (even slightly above the average of the other publics) the cinema?

As for the festivals, those whose programming is very abundant receive the highest proportion of mixed opinions: "there are too many interesting things to see" is ambiguous because it may be interpreted as a positive appreciation on the part of the spectators but at the same time as frustration at not being able to see everything. In this area, the three leading festivals are Sibiu, Poznan and Oerol.

Publics of connoisseurs

The majority of the people queried had seen shows when the survey was conducted and one third stated they intended to see shows. We are really, here, for the most part, in the presence of spectators, interviewed mostly at the venues where the performances were held, and not simple onlookers, who happened to be, by chance, at the place where the survey was being conducted (even if some of them may have been queried, notably on the "busiest streets" of the cities concerned).

It is in Ljubljana and Namur that we find the highest number of these onlookers. It is in Ljubljana that we find the lowest rate of people who had been to the festival the previous year and in Namur, we have a rather low rate of people stating that they are "regulars at the festival," resulting in a fairly comprehensible change in public from one festival to the next, and a fairly logical presence of people in the street during the festival period, but not necessarily there to see the shows. This leads to an essential distinction between a "public," simply there, and "spectators," who are unquestionably the majority of the people queried.

Surprisingly, we find a relatively low rate of "choice with full knowledge" as, if we believe the statements of the people queried, 60% of them did not know what they were going to see, either they came across shows "by chance" going down another street, or they did not take the trouble of getting information on the shows they were going to attend. These are two different positions. In the former, this may be characteristic of knowledgeable spectators as well as onlookers. In the latter, it is more a case of "wandering passivity", which comes more under the heading of entertainment than cultural consumption properly speaking (cf. below). The relatively low rate of programme consultation (less than 20% of the people queried used it) is not, and it is surprising, really offset by word-of-mouth or the press. We are therefore, here, in the presence of a majority of people

who do not get information on the shows they are going to see, but let themselves be carried along haphazardly, or at least be surprised by the offering available to them, which is a type of approach to shows that is fairly characteristic of street arts.

Because if we refer to the major composition of the population studied (young, single, going out with friends, having a high level of education and a high rate of cultural practice), we may interpret this “wandering passivity” as something these young cultivated intellectuals use for a leisure activity, an entertainment, rather than for “serious” works, inducing another relationship (of choice, of reservation, of behaviour – cf. below), which they habitually attend. But we might also say that it is the very context of the festival, with its abundant offering and its urban, rural or island space filled with artistic offerings, that causes such attitudes.

Aficionados

More than half the people queried stated that they had seen, apart from the festivals where they were interviewed, a street show during the previous 12 months, and said that had already attended other street festivals. Such results are surprising: the people queried seem on the whole to be aficionados of this type of offering. However, what they mean by this appellation must be understood. Just as in certain festivals, In and Off are sometimes confused, likewise forms called “entertaining,” are often presented alongside more elaborate artistic offerings. So, during the year, did the people queried have the occasion to see the former or also the latter? The survey conducted at the Eunetstar festivals in 2004 does not make it possible to define this, because given the short time allocated to each questionnaire (10 minutes) and the already large number of subjects taken up (socio-demographic data, cultural practices, attitude towards the festival and street arts), it was impossible to also broach the qualitative aspect. The data collected in this framework nonetheless make it possible to draw a quantitative portrait of the European publics, based on which surveys may be carried out, at a later date, concerning more qualitative subjects such as the definitions of street arts – identified genre? – the reactions of spectators to the artis-

tic offerings, etc.

The fact remains however, given that the majority of the people queried have a high level of cultural practices, that this “appetite” really reveals an integration of street arts into the “consumed” cultural palette. But the breakdown into “classes”, i.e., into groups of people having the same characteristics and behaviours, makes it possible to determine, within these aficionados, that some of them do not have the majority profile. On the contrary, nearly half only had a few or practically no cultural practices during the year, and they therefore almost only attended street shows and festivals. They are far from being the majority but they comprise, within the “non public” (that are called “festive” or “opportunistic”), a subgroup of people who love street arts, that they identify as a practice as such. Another striking fact: it is in Ghent and Ljubljana that we find the most people who stated they had attended a street festival during the preceding 12 months, which shows that attendance of the festival (three quarters of the people had already been to Ghent, as compared to less than one third to Ljubljana) is not necessarily an indication of knowledge of the sector. On the other hand, if more than half of the people in Oerol had seen shows during the year, a low proportion said they had attended other street festivals. The genre as such (or any form of show thus identified) is therefore not linked, in this case, to the “festival” period.

In short, the image of a “public-population” that discovers and stops to see the show and has to be conquered at any cost must be revisited, in any case in the framework of the festivals studied, where it may be said that the majority of the people have references on the subject that come from shows seen in previous years or during the preceding 12 months, in the same location or in another festival. This is rather reassuring for the artists as well as the programmers who may, in light of these results, feel reassured that the publics are demanding and that they have a capacity to accept, with a knowledgeable view, the most diverse offerings.

To sum up

If we add up the “classes” by cultural habits at the different festivals, we obtain in Ghent 58% of those queried having cultural practices, 21% of whom are street aficionados, and 42% who do not have strong cultural practices; in Oerol: 57%, of whom 19%, and 43%; in Namur: 72%, of whom 25%, and 28%; in Cognac: 71%, of whom 31%, and 29% (not having strong cultural practices but 25% of whom are street aficionados); in Poznan: 80%, of whom 37%, and 20%; lastly in Ljubljana: 64%, of whom 25%, and 36%. Sibiu is a somewhat particular case as 93% of the people queried have cultural practices (more or less frequent) whereas 7% have (almost) none, but none of them consider themselves street show enthusiasts, either they are discovering them for the first time, or they clearly prefer “seeing shows in a theatre.” The Sibiu festival presents, it is true, mostly shows in theatres, and the street in Romania is still a (symbolic) space that remains to be reconquered after the (recent) years of dictatorship.

The street, the “party”, authorised zapping

A final series of questions concerned the opinions the people queried voiced vis-à-vis street shows. There were no great surprises here because the survey carried out at the Vivacité festival in Sotteville-les-Rouen a few years ago already brought out several of these main points.

The great majority of the people queried said they particularly like the “party atmosphere” of street festivals, stating that they “adore street shows,” “love being able to go where you want” and liked the fact that the event is free. A minority stressed the fact of “not being comfortably settled in the street,” but over half said they preferred to not see a show in a theatre.

We read above that most of the interviewees do not take an active approach in the choice of shows they are going to see. Even if they are a large majority of the spectators and even if they know street arts well, they have a different approach from that which people may have vis-à-vis more traditional cultural offerings, requiring reservations and attendance until the end of the performance. Here, they are more in a “party” atmosphere with the behaviours that go with it.

The fact that people who have little or no outing culture are found here may be explained by the party atmosphere that festivals create, and which induces a conviviality that encompasses both friends and family, as an exceptional moment, a break from daily life, where everyone can be and take part in one way or another, by attending one or more shows, or simply by being present. We know that it is increasingly difficult for an elaborate artistic offering to do without official authorisations in order to be produced in cities. In addition, most of the productions are presented primarily in the framework of festivals and events. The other, lighter, forms may be able to avoid this context and that is undoubtedly what partially explains the large number of people who stated that they had seen street shows during the past year. It is never-

theless true that, for the people queried, it is the general atmosphere of the festival, associated with the idea of a party, that prevails.

From there to how this opinion “rubs off”, in a certain way, on the following assertion: “I adore street shows”, the step is not a difficult one to take. Because what does “to adore” mean in reality? Is the “street show” defined, distinguished as a genre as such? (This survey, primarily quantitative, does not permit “street show” to be defined.) Among the people who answered in this way, there are, unquestionably, heavy cultural consumers just as there are “opportunists”, street aficionados with practically no other cultural practice. Some of them say that they adore this type of show, being able to compare it with other productions (in very diverse genres, as we have seen) that they have the habit of attending frequently; whereas others might tend more towards a positive and exclusive appreciation, for lack of terms of comparison. In short, the former integrate street arts into the practices they like, whereas the others might say they adore street arts for lack of any other references.

One of the elements that adds a nuance to this viewpoint is the very particular appreciation of “authorised zapping” by two thirds of the people queried (which is a sizeable proportion, let us not forget), mostly very cultivated people. These seem therefore to notably like, as being an integral part of the offering and the genre, the fact of being able to leave when they wish to, an individualised type of consumption that is closer to that of leisure activities than of traditional culture (in any case, of plays, dance recitals, circuses and concerts in institutional venues). As for the others, who barely or not at all practice traditional culture, this exceptional freedom, and the symbolic link that it permits to be created with the artistic offering, leads them to attend street festivals and shows much more than any other cultural activities.

The question of free admission

The proportion of shows that are free or charge admission varies according to the festival (cf. the chart “The nine festivals of the Eunetstar network”), just like, moreover, the proportion of shows

presented in open or closed spaces, with a ticket office or not.

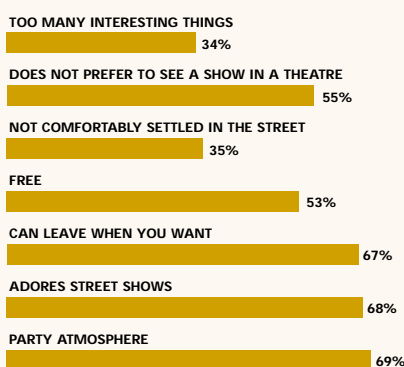
If Cognac is a notable exception, with all its shows free, on the opposite end is Galway, which charges admission for 80% of its offerings. However, the proportion of people queried at these two festivals and who stated that they liked the fact that shows are free is not very different. National cultural habits have a great deal to do with it: in France, street shows are for the most part traditionally free, which public subsidies make possible. In Ireland, on the other hand, it is thanks to sponsoring, as the festival states, that a relatively low price policy can be implemented, but only a small part of the programming can be proposed without a ticket office, in order to maintain financial balance and have certain audience capacities respected.

However, as Jean-Michel Guy stresses, the question of not charging admission has a connection to the current disputes about downloading from the Internet, which is readily engaged in by young people (who make up the majority of the people queried). On average, however, only a small minority said that free admission to street shows is important to them, either because the festival where they were queried does not practice it, or that the fact of paying an admission is part of their cultural habits and/or their resources permit them to not pay attention to this type of criterion (cf. the large proportion of upper socio-professional categories).

Lastly, the low rate of people who said they are “often badly settled in at street shows” (one third) really proves that the context in which the artistic offering is presented is an integral part of the spectator’s approach and position. He is “partying”, can leave when he likes (when the show stops interesting him or when he has had enough of the – more or less poor – viewing conditions). And he does not find the precarious viewing conditions important: the majority stated that they prefer to not see shows in a theatre. This may be a question, of course, of aesthetic criteria, but the quantitative rather than qualitative nature of the survey does not permit this to be defined. It may be thought that it is more an opinion connected to the type of behaviour vis-à-vis the productions presented in a theatre (reservations, arriving on time, attendance until the end of the show, serious

and concentrated attitude, etc.), whereas the street offers a completely opposite latitude of freedom. But it would be illusory to use a “street/theatre” divide as, we have seen, the majority of the people at street festivals frequent theatres and institutional venues. They simply integrate street arts into their usual practices, accepting, for the occasion, the conditions and behaviours linked to the genre. We can like and frequent theatres and “burst out” in the street, even if the opposite rarely seems to be the case.

OPINION ON THE FESTIVAL



In Namur, 17% of the people found “that there are not enough interesting things to see at this festival,” whereas the average in the festivals was 10%, and only 4% in Oerol. 51% of the people queried in Sibiu, 43% in Poznan and 41% in Oerol said that “there are too many interesting things to see” at the festival, while the average of the people queried who expressed this opinion was 34%.

The street: a “young culture”?

Olivier Donnat maintained, in his 1997 edition of *Pratiques culturelles des Français*: “The street public has the same characteristics as theatre spectators.” In light of the results of this survey, we may answer: yes, but not quite. We find, for the street, aficionados who have, for the most part, cultural practices (exceptional, occasional, even more frequently); people who have practically no other cultural outings; and lastly, a cultivated public that is not interested in street shows in particular but integrates them into the varied cultural offering of which it takes maximum advantage.

Art or entertainment?

Olivier Donnat also stressed that technological changes have increased the permeability of the line between culture and leisure, between the world of art and entertainment. “Leisure time is mostly experienced as a time of relaxation, pleasure and conviviality,” he wrote. Street shows are exactly at these crossroads: both a cultural production and distraction, entertainment, and the number of people who said that the party atmosphere that the festivals create is important to them is enough to prove it; likewise that the high proportion of people who go out with friends, even as a family (conviviality at home transferred to the public space during the “outing”).

While being part of the category of activities (cultural) that leads people to go out, the street, however, makes it possible to develop a symbolic link that is different from the one that is connected to cultural facilities. The party dimension is one element of it, but also the “authorised zapping” heavily favoured by the people queried, which certainly has a link with the fact that the people queried are mostly young.

The survey on the cultural practices of the French having come out in several editions since the 1970s, the “musical boom” observed at the beginning and often presented as a phenomenon of the “young culture,” was requalified in

1997. Donnat observed that, in fact, at this period, it was a question of a long-lasting phenomenon because there is nostalgia and the illusion of youth in listening to the music from “those days.” Will the same be true for the street? If we observe today a high proportion of those under 35 among the spectators queried, may we nevertheless describe the street show as “young culture”? And will these “young people” of today still be street spectators tomorrow, as has been the case for rock music, and as the strong presence (over 40%) of people 35 and over at the festivals studied seems to indicate? To be continued...

What remains true, as Donnat emphasised, is that the phenomena specific to “young culture” (music, audio-visual, etc.) have permanently transformed the relationships to art and culture, bringing in its wake an evolution in tastes and behaviours in other areas. As proof, the “zapping culture” (which has its similarities to the “click culture” or the remote control), obvious in the street where most people appreciate “being able to leave when you want,” but also “the importance acquired by sound and image [which] modifies the ability to have the imagination function using words alone,” according to Donnat. And in street shows, subject most of the time to the inadvertent hazards of sound outdoors, little room is left for the text, shifting the emphasis to an expression based more on images. This feature may, in part, explain the success of street shows with so many people.

“Elite for everyone?”

It is nonetheless the case that the studies on publics (regardless of the type) generally show the highest attendance rate among those with the most diplomas, executives, the intellectual professions and, as Donnat stressed, whatever the cultural policy implemented and despite societal, economic and technological evolutions, no significant reduction in the gaps between the social milieus has been observed for decades. This is apparently also true for the street, with certain minor differences, however. “The arrival of a new mode of access to art or culture helps diversify the profile of the publics concerned, at least at the margin, but does not radically transform it,” Olivier Donnat wrote in 1997. He moreover emphasised that the trend towards greater frequentation of cultural facilities refers more to the swelling of the most familiar popu-

lation categories rather than a true broadening of publics.

As for the people queried at the nine Eunetstar festivals, we notice that the consequences are not that negligible. The majority of the people queried certainly have a culture of going out, and if some of them are enthusiasts of street shows, others on the contrary integrate them without distinction into their already strong cultural practices, but there are also classes of people that we call "opportunists" or "without outings" for whom the accumulation of practices does not function and who, if they are not particularly attentive to the shows that take place in front of them, are still to be found in the street, in the framework of a festival where they will undoubtedly see several artistic offerings, more or less intentionally and more or less in full, but where they will be in contact with the cultural offering, some of them going as far as returning several times in the same event.

"Another type" of public, more "entertainment" than "culture," or simply the development of this "margin," fully welcomed here and identified through this survey? Only comparison with other surveys of the same type (when they exist) will make it possible to verify the relevance of this hypothesis. As for the festival organisers, they have no doubts about it because they know how much street spectacles succeed in reconciling the artistic and social dimensions of cultural development.

Sources

The following documents were consulted to establish the comparisons between the results obtained at the nine festivals of the Eunetstar network and the national and European populations.

- National ratio/gender: www.cia.gov/cia/publications/factbook/geos/.html
- Breakdown by age: Eurostat: "Composition de la population / Statistiques de la population 2004"
- Education level (low/intermediate/high): Eurostat: "Population par niveau le plus élevé d'éducation ou de formation atteint" (2004)
- Profession: Eurostat: "Emploi par sexe, tranche d'âge et profession" (2004)
- Cultural practices during the preceding 12 months: Eurobaromètre 2003
- Pratiques culturelles en France en 1997: enquête signée Olivier Donnat
- Stockton data: "SIRF 2004 telephone survey Report of findings" par Rocket Science
- Galway data: enquête menée par Orla Higgins, marketing consultant

In the East: young, educated and cultivated

What is surprising is that the East-West divide appeared during the analysis of the results!

Everything in Sibiu, Poznan and Ljubljana seems more marked than elsewhere, even if the averages at the other festivals are, on the whole, the same as at these three...

In brief, their publics are younger, are comprised of more single people and secondary and university-level students than at the other festivals, but we also find more senior executives or people in the professions.

Why be surprised, since the rate of cultural practices in these three countries are themselves also higher than the average? The typical profile – young, single, student or having a high level of education – is really present and provides every opportunity for the cultural offering to be broadly exploited by these publics who are masters of their own time and leisure activities and are eager for knowledge and discoveries. Even if the cinema, theatre and rock music are their favourites, it is the whole cultural spectrum that is practised, including jazz, exhibitions and museums, classical music and historic monuments. The street, in this context, is simply part of the gamut proposed at the end of the school year in these university cities where students and their elders are easily recognised, sometimes right in the middle of their exam period, but present all the same.

Sibiu and Poznan, it is true, are not 100% "street festivals." The cultural offering in theatres is extremely abundant and it is not surprising that these heavy show consumers are often there, with friends of course and naturally more than at the other festivals.

In this context, there are relatively few "festival regulars", even if the people queried are almost entirely from the city itself. Once their studies are finished, the students go home, or the high school students are busy with exams, once they enter the university. We would be, here, in the presence of a "consumption for the moment" rather than the creation of loyalty.

Moreover, the percentage of people who stated, at these three festivals, that they "adore street shows," lower than elsewhere even if it remains sizeable, may be explained by the fact that the street is assimilated into the cultural offering, without necessarily constituting an especially defined genre. But all of them remain fans of authorised zapping and the party atmosphere that the festival creates (excepting Poznan, where the performance venues are either theatres, or too spread out in the city for the city to really feel the effects).

That these three cities, real university towns, had chosen to develop a "street" section within programming sometimes devoted to international theatre (Sibiu), or even unconventional theatre (Poznan) or to a specially dedicated festival (Ljubljana) is certainly not a chance occurrence. We may see here, among others, an effect of identification of street arts with the "young culture" (cf. below).

Poznan, Sibiu, Ljubljana

In Poznan, 86% of the people interviewed were under 35; 74% of them single (age undoubtedly explaining their marital status); 64% were high school and university-level students. Among the people queried, we find 18% are upper management or exercise a profession (same score in Sibiu), but not a single farmer or retiree was queried.

73% of the people interviewed in Poznan came with friends, 65% in Sibiu and 53% in Ljubljana, which also had the highest score of people who came alone, 25%.

23% of the people said they were regulars of the festival in Ljubljana, 24% in Sibiu.

Lastly, 63% of the people queried in Poznan said they "adore street shows," 68% in Sibiu, 73% in Ljubljana.

Nine European festivals

Internationaal StraatTheater Festival in Ghent (Belgium – Flemish community)

The festival is distinguished by the presence of major outdoor theatre productions presented by international professional troupes, selected for their opening towards new horizons vis-à-vis conventional theatre. There is no Off programming in Ghent, but there are visual installations.
www.istf.be

Terschellings Oerol (Netherlands)

The Oerol festival is held on the island of Terschelling and is devoted to in-situ theatre. About 40 venues are involved: barns, granaries, attics transformed into small intimate theatres. The island serves as a podium, a stage set and a source of inspiration for theatre artists, musicians and interior and exterior visual artists, as well as for productions that range from small to large scale.
www.oerol.nl

Namur en mai (Belgium – French community)

Namur en mai is a festival of fairground arts that combines the tradition of the travelling theatre with that of fairground art both graphically and scenographically. The organisers describe it as

a concept that is “unique in the world” and where many “world premières” are presented, some of them co-produced by the festival’s supporting structure, Les Arts forains (“Fairground Arts”).
www.artsforains.com

Coup de chauffe à Cognac (France)

Coup de chauffe is an annual festival devoted to street arts and other intersecting forms. Its objective is to permit as many people as possible to have access to street arts by not charging admission and by using public spaces. The festival is supported by a cultural establishment, Avant-Scène Cognac, a state-supported theatre for street and circus arts and a street arts production centre.
www.coupdechauffe.com

Malta in Poznan (Poland)

The international festival of the Malta theatre is defined as “the largest theatre festival in this part of Europe,” presenting “unconventional” theatre. The event is held in streets, parks, squares, courtyards, exhibition halls, abandoned factories and land around the artificial lake Malta, where most of the major outdoor shows are presented.
www.malta-festival.pl

Sibiu International Theatre Festival (Romania)

The Sibiu festival is the largest arts festival in Romania. It presents a great number of artists and international projects, as well as seminars and encounters with a view to “bringing Occidental culture to the East.”
www.sibfest.ro

Ana Desetnica in Ljubljana (Slovenia)

The Ana Desetnica street theatre festival puts the cities and villages of Slovenia in contact with each other and takes part in the programming of the Lent Festival in Maribor. Its main objective is to present humorous, open, communicative and accessible street shows. The organisers’ aim is to make the city lively, playful and different.
www.anamonro.org

Stockton International Riverside Festival (U.K.)

The Stockton festival is one of the most cosmopolitan in the U.K. Although there are about 20 street festivals in Great Britain today, Stockton has proved to be the most innovative and develops the involvement of local populations in the Carnival of Communities and the Fringe festival of music, which are held during the same period.
www.sirf.co.uk

Galway Arts Festival (Ireland)

The Galway Arts Festival defines itself as an international festival of plastic and theatre arts, bringing together music, street shows, literature, comedy, children’s shows, visual arts and theatre. It has a young, amicable, energetic image and is considered the most important summer festival in Ireland, combining innovation and a playful spirit.
www.galwayartsfestival.ie

The nine festivals of the Eunetstar network

NAME OF THE FESTIVAL	CITY	COUNTRY	DATE OF CREATION	SESSION IN 2004	NUMBER OF SPECTATORS	NUMBER OF DAYS	MONTH	NUMBER OF VENUES INVOLVED IN 2004	NUMBER OF ARTISTIC PROPOSALS IN 2004	SHOWS WITH ADMISSION CHARGED
Internationaal StraatTheater Festival	Ghent	Belgium	1989	10th	67,000	5	July	13	24	25%
Terschellings Oerol	Terschelling	Netherlands	1982	23th	40,000	10	June	+ 70	+ 100	50%
Namur en mai	Namur	Belgique	1996	9th	180,000	4	May	21	48	30%
Coup de chauffe	Cognac	France	1995	10th	45,000	2 à 3	September	20	32	0%
Malta	Poznan	Poland	1991	14th	150,000	5	July	22	80	35%
Sibiu International Theatre Festival	Sibiu	Romania	1994	11th	550,000	10	May-June	27	74	15%
Ana Desetnica	Ljubljana	Slovenia	1998	8th	25,000	4	July	16	56	0%
Stockton International Riverside Festival	Stockton	U.K.	1988	17th	200,000	5	July	8	23	15%
Galway Arts Festival	Galway	Ireland	1978	22th	115,000	15	July	26	85	80%

Information extracted from the communication documents issued by the festivals

EUNETSTAR

European Network Street Arts

Eunetstar is a European network for producing, diffusing and promoting the various forms of street arts, created by nine artistic directors of international festivals in eight countries, programming street-, site-specific- and open-air theatre.

Convinced of the potential within street arts and aware of the actual limits of its development, these nine festival directors decided to join forces in a European network to give talented new artists fresh possibilities to develop their ideas.

To achieve this goal, Eunetstar produces and co-produces talented artists and suitable work that can be diffused throughout the network and via the contacts every member has in his or her own country.

The network also supports the art-form through promotional activities: the creation of a website, producing DVD's, books and other documents about street arts and it enhances the reputation and recognition of street arts through scientific audience research and the development of a mentoring method.



Internationaal
Straattheaterfestival,
Gent (B)



Namur-en-Mai,
le Festival International
des Arts Forains, Namur (B)



Stockton International
Riverside Festival,
Stockton-on-Tees (UK)



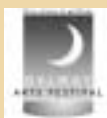
Oerol Festival,
Terschelling (NL)



Coup de Chauffe,
L'Avant Scène Cognac,
Cognac (FR)



Miedzynarodowy
Festival Teatralny
Malta, Poznan (PL)



Galway Arts Festival,
Galway (IRL)



Ana Desetnica,
Ljubljana & Lent Festival,
Maribor (SLO)



Sibiu International
Theatre Festival,
Sibiu (RO)

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WEBSITES

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 Namur en Mai www.artsforains.com
 Stockton International Riverside Festival www.sirf.co.uk
 Oerol Festival www.oerol.nl
 Coup de Chauffe www.coupdechauffe.com
 Miedzynarodowy Festival Teatralny Malta www.festival-malta.pl
 Galway Arts Festival www.galwayartsfestival.com
 Ana Desetnica, Ljubljana & Lent Festival www.anadesetnica.org
 Sibiu International Theatre Festival www.sibfest.ro

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