



**CIRCUS
CITY**

HANDSTAND ARTS CIO

JOIN OUR BOARD

Are you passionate about live performance, festivals, city wide programming and place based work?

Do you have skills and knowledge in improving access in the arts?

Do you want to increase the knowledge and understanding of Deaf culture within the Circus sector?

If your answer is yes to any of the questions above, read on to find out how you could play a leading part in the future of Handstand Arts, whilst developing new skills, experience, and local and international networks.

INTRODUCTION



Handstand Arts is a charitable incorporated organisation based in Bristol. We work locally, nationally and internationally to present and support contemporary circus and bring diverse audiences and artists together in powerful experiences of awe, joy, and challenge.

Originating from our flagship festival Circus City, which began in 2015, we established as a Charity in 2019 and have since developed our programme to include free outdoor performances, place based programmes, workshops and artist development opportunities, year round. Our international biennial festival Circus City is the jewel in our crown and will return in 2025, delivering 30+ circus performances in venues across the city over three weeks in October.

Since 2019, we have reached 9,000+ beneficiaries, across 158 performances, activities & events. Each festival year we employ around 80 freelancers and 26 volunteers and work with 60 artists made up of emerging local talent (35%), national (40%) and international companies (25%) bringing unique experiences to the people of Bristol and beyond.

Our goal for 2024-29 is to evolve our year-round programme ensuring that it is sustainable, integrated into the community, and celebrates Bristol as a city of circus accessible to everyone. To do this we are working across four strands:

- **Circus City Festival:** How do we celebrate and grow our local, national and international reputation as the leading UK international festival of contemporary circus?
- **Circus Routes:** What does our creative and responsive programme outside of the festival look like? How can it link with our ambitions for artform and sector development?
- **New Authors:** How can we support the next generation of circus authors, producers and performers to create, evolve & take risks with their work?
- **Network Development:** How can we build a stronger, more collaborative sector nationally and internationally, improving mobility, exchange and touring opportunities?



Left to right: Upswing Seasons; Ockham's Razor, PUBLIC; Circomedia, Volt.
Credits: Simon Abel, Lisa Whiting Photography, Paul Blakemore

“Since its inception Circus City has become an established, and highly valued part of Bristol’s Cultural scene, and is uniquely placed to reach across different communities in the city”.

Jo Plimmer, Senior Arts Officer Bristol City Council.

“I’d recommend it to anyone. Theatre that overcomes language and borders. Wherever and whoever you are, you will find awe, joy and curiosity here”

Audience Feedback

“Circus City immersed me in a world where ideas (sometimes crazy ones) took flight and went in directions I could have never guessed. I’ve realised how different we all are and how important it is to protect ideas because you never know how amazing these might become”

Volunteer feedback

“The best thing was being given the opportunity to do our show in Bristol and feel supported by our local community. It was a privilege to be part of such a great festival and a dream come true to perform to a sold out audience in a venue that means a lot [to] us”

Artist Feedback

It’s a really big technical show. The support of the festival has meant that we have the time and the space to play and perfect and finish it”.

Artist Feedback, Ockham’s Razor, 2023



Laura Murphy A Spectacle of Herself, Circus City Programme launch 2023. 📷 Mark Robson, Lisa Whiting Photography.

You can read more about our work on our website

WWW.BRISTOLCIRCUSCITY.COM

OUR TEAM



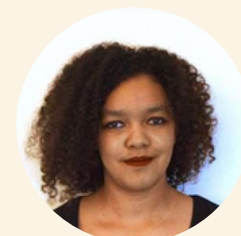
KATE WEBB - CHAIR OF TRUSTEES

Kate is currently Head of Creative Programme at Creative Youth Network. Previously Kate set up Circomedia's outreach programme (2001). She also ran the BTEC National Diploma qualification and taught on the FDA, MA and Teacher Training Course. She has worked as a freelance director and producer with Cirque Bijou, Extraordinary Bodies, Tumbellina International and Bristol's Circus 250 celebrations (2018). Strategic work includes development for Circomedia (2018-2021), Circus Change Up and talent development for Extraordinary Bodies. She trained at Trinity Laban and Circomedia.



AMY NICHOLL - TRUSTEE

Amy Nicholls is a freelance Circus Producer, Fundraiser and Director. She is the Co-Director of female-led circus; Lavrak and new disabled-led circus; Make Space, the Programme Manager for Scarabeus Aerial Theatre and Fundraiser for Levantes Dance Theatre. She is passionate about access in the arts and built an artist development residency programme at Flying Fantastic, supporting the creation of new accessible work. Amy joined the Handstand Arts Board in 2023.



SASCHA GOSLIN - TRUSTEE

Sascha Goslin is a freelance producer and founder of the Norfolk Black & POC Creatives Network. Passionate about physical theatre and politics, she focuses on circus, outdoor and accessible shows, believing that performance has the power to change people, perspectives and hopefully, the world.



TABITHA MOYLE - TRUSTEE

Tabitha Moyle is an experienced finance manager for charitable organisations and the creative arts, providing financial support to the Board. Passionate about circus, art, music and live performance, she is very happy to be part of the Handstand team.



NICOLE A'COURT-STUART - ARTISTIC DIRECTOR

Nicole has 11 years experience as a creative producer in the circus sector, including five years with Handstand Arts as Circus City producer and key roles developing and touring circus internationally with Extraordinary Bodies and Laura Murphy. Her Queer and neurodivergent position, coupled with her training as an RD1st coach, has led her to place accessibility, care, and representation at the core of her practice. As Artistic Director she is keen to develop the accessibility of our events and to deepen our relationships with the artists we programme and commission. Motivated by Circus research, she is passionate about the role our work can play in the continual questioning and development of what circus is and can be, and what it can offer to audiences.



RHIANNON JONES - EXECUTIVE DIRECTOR

Rhiannon joined HSA in 2023. She brings over 20 years' experience working in the arts and cultural sector from traditional theatres to combined arts and community venues including Trinity Centre, Bristol, where she led the artistic programme for 8 years. Her passion is to work with and for organisations that put artists and communities at the centre of what they do, empower people to think differently about their own creativity and lead their own cultural expression. Rhiannon completed the Clore Social – Experienced Leaders Programme (2022 – 23) and holds an MA in Arts Policy and Management. She is also currently Strategic Lead at Misfits Theatre Company.

TRUSTEE INFO

Handstand Arts is at an exciting point in its journey. Our flagship project Circus City, will celebrate its 10 year anniversary in 2025, our new national commissioning partnership New Authors is underway and we currently lead a collaborative International Circus Exchange funded by Four Nations. We are setting our sights on what the next 10 years might look like.

We are looking to recruit up to 4 new trustees to our board to provide strategic insight, increase the breadth of knowledge and experience represented. We are looking for people who can shape, develop & advocate for our future work.

WHAT TO EXPECT:

- Board meetings are 90 minutes, held quarterly online and diarised by agreement.
- Trustees will be invited to attend Board away days and given opportunity to attend training events.
- Trustees will also have the opportunity to attend Handstand Arts programme including Circus City festival events.



Circus City  Joe Clarke Photography

TRUSTEE RESPONSIBILITIES:

You can read more about the responsibilities and value of being a trustee on the Charity Commission's website [here](#)

Trustee positions are voluntary and therefore you will not be paid for your time, however any expenses incurred within your Trustee duties will be covered such as travel expenses to in person meetings.

WHAT WE ARE LOOKING FOR:

If you are excited about becoming a Trustee for Handstand Arts, we would love to hear from you. You do not need to have previous experience of being a Trustee.

We are particularly interested in hearing from people with skills and/or experience in the following areas:

- **City Festivals**
- **Community Engagement**
- **Strategic awareness of the cultural sector in UK and/or Europe**
- **Marketing and PR**
- **Accessibility, lived experience of disability**
- **Financial management**
- **Implementing best practice for anti-racist practices & health & wellbeing**

APPLY

Please send a **CV along with a cover letter/video** setting out the skills, experience and/or professional networks you could bring to the role, in addition to the reasons you would like to become a Handstand Arts CIO board member to:

:katewebb@bristolcircuscity.com subject line: **Board Recruitment**

Your cover letter can be: 1 page A4 font size 10 or a 3 minute video or audio file. If submitting video we can only accept a link, so please host on Drive, YouTube, Vimeo or similar. Audio files must be mp3.

The deadline for receipt of applications is 12 midday 20th August 2024. We will let you know by 26th August whether or not we are inviting you to interview. Interviews will be on zoom and organised according to your availability.

ACCESS & INCLUSION

We are committed to making our recruitment and working practices as inclusive as possible. Please send through an access rider or let us know your requirements for interview. Contact nicole@bristolcircuscity.com if you have any questions about access or if you would like to arrange a discussion about the role before applying.

We are especially keen to hear from applicants from communities who are less represented in the cultural workforce and who face systemic barriers to the arts, including Global Majority*, Disabled, non-binary and trans people and those from low income or working class backgrounds. **We guarantee to interview any Disabled or Global Majority applicant. If you feel this applies to you please mention in your cover letter that you are eligible for a guaranteed interview.** You do not have to provide any personal details.

*We use the collective term Global Majority to refer to groups that currently make up approximately eighty per cent (80%) of the world's population, 'including people who are Black, Asian, Brown, dual-heritage, indigenous to the global south, and or have been racialised as 'ethnic minorities'. - Rosemary Campbell-Stephens



Cliff jumping for beginners by Holly Stoppit & Friends 📷 Joe Clarke