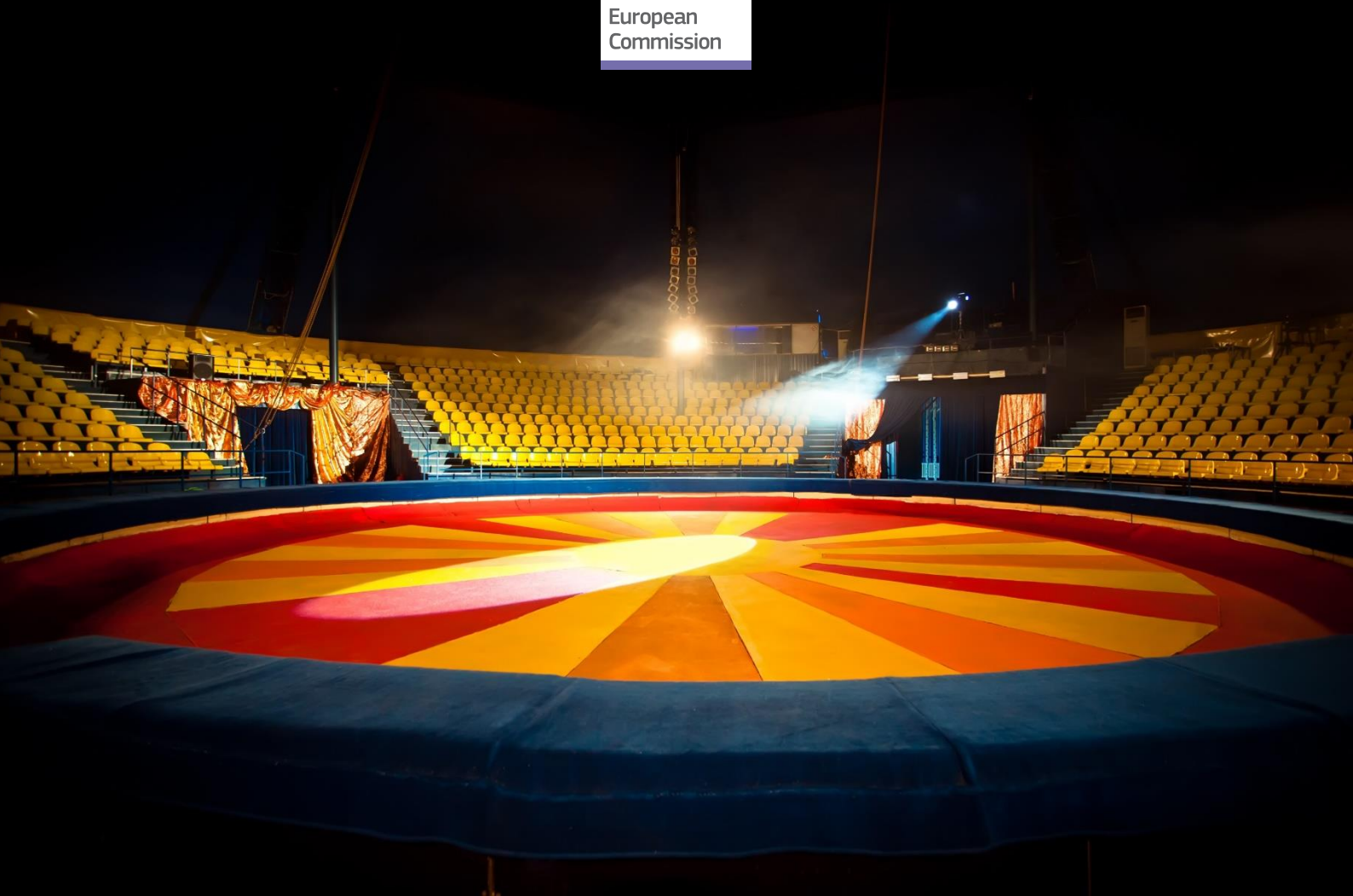




European  
Commission



# The situation of circus in the EU Member States

*Study report*

**EUROPEAN COMMISSION**

Directorate-General for Education, Youth, Sport and Culture  
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# **The situation of circus in the EU Member States**

## ***Study report***

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Luxembourg: Publications Office of the European Union, 2020



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Print ISBN 978-92-76-03654-8

doi: 10.2766/814487

NC-04-19-414-EN-C

PDF ISBN 978-92-76-03653-1

doi: 10.2766/540507

NC-04-19-414-EN-N

*Printed by the Publications Office of the European Union in Luxembourg*

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## **Abstract**

This report presents a study on the circus sector in the European Union. The study is intended to be a legacy of the European Year of Cultural Heritage 2018 and follows up on the first inventory study on the sector commissioned by the European Parliament in 2003.

The study focusses on collecting, creating and presenting quantitative and qualitative information to report on the current situation of the sector in the European Union. Based on descriptive analyses, an analysis is provided and recommendations have been developed related to the socio-economic profile of the sector, the educational situation of children whose parents work in the sector, its innovative potential and the (potential) usage and improvements of EU-funding provisions for the sector.

As is the case for a number of cultural and creative sectors, data on the sector is severely lacking. Therefore several data collection methods were used, including literature review, surveys, focus groups, on-line surveys among circus companies and professionals, and expert interviews, to provide the most accurate picture of the sector. To get a good understanding of the sector, where relevant a distinction is made between the so called traditional/classical circus companies and the contemporary circus companies circus types.

## Executive summary

### Introduction

#### *Policy context*

Based on the Treaty on the Functioning of the European Union and the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the European Union (EU) contributes to safeguarding and promoting European cultural and linguistic diversity and to strengthening the cultural and creative sector of which the circus sector is part of. In addition, mobility of artists and cultural professionals within the EU delivers an important contribution to achieving the Europe 2020 Strategy objectives. In May 2018, the European Commission published its Communication on 'A New European Agenda for Culture' where it proposes more direct action in relation to the mobility of artists and culture professionals, particularly to encourage the mobility of professionals in the cultural and creative sectors and remove obstacles to their mobility. As announced in the New European Agenda for Culture, and symmetrically to the mobility scheme for artists and culture professionals, this action aims to facilitate cross-border circulation of performing arts performances (theatre plays, dance productions, circus, and street art etc., excluding music). In 2003, the European Parliament commissioned a first inventory study on the circus sector and in 2005, the European Parliament introduced specific measures to ensure that the circus sector is recognised as forming part of European culture and urged all Member States to do the same. This study is intended to be a legacy of the European Year of Cultural Heritage 2018, following up on the 2003 study, and is published in a context where the performing arts are being given significant attention by the European Commission within the 2020 annual work programme for the implementation of Creative Europe through future actions in two fields: the theatre sector and circulation of artworks in performing arts.

#### *The circus sector*

Circus in its present form has existed for around 250 years and over time the sector has undergone tremendous developments. During the last 50 years, the sector has developed more and more as an art form and has faced competition from cinema, television, amusement parks and other forms of entertainment, as well as contending with the evolving legislation on human and animal rights. In the beginning of the seventies, a more artistic approach to circus performances emerged (New circus or Nouveau Cirque) and professional circus schools were set up, training artists not necessarily coming from circus families. In 1972 L'École Nationale Fratellini (FR) was created, followed by l'École des arts du cirque, future CNAC (FR), followed by many schools in Europe such as Circus Space (UK) in 1990 and l'ESAC (BE) in 2003. The structuration of the educational path from the leisure practice to the vocational, higher education and even a PhD occurred in the last 20 years. Major developments in pedagogy, transmission of skills, creativity and savoir-être took place in schools but also as a result of the continuous training of teachers organised by the 2 federations FEDEC and EYCO. These developments led to a new genre: the contemporary circus (the terminology was invented in the 1990's) that incorporated other arts, such as theatre, dance, visual arts, music and new technologies that combined traditional circus arts with a dramaturgy, a specific theme or clear storyline, an orchestral soundtrack, elaborate costumes and lighting and scenography. Next to tents, circuses started operating in halls, theatres and own premises, and the engagement of passionate pioneers (artists or circus managers) and the political recognition have given rise to the circus art centres (in France to Pôles Nationaux du Cirque (PNC)). More recent developments include an increase in the number of recognised vocational

and higher education training and continuous education, and free standing courses, creation-venues and festivals.

### ***Focus of the study***

The **focus of the study** is on collecting, creating and presenting quantitative and qualitative information to report on the current situation of the circus sector in the European Union, differentiated by circus type where relevant and available. Based on descriptive analyses, an accurate analysis is given on the **socio-economic profile** of the sector, the **educational situation of children** whose parents work in the sector, its **innovative potential** and the (potential) usage and improvements of **EU-funding provisions** for the sector.

The results are based on literature review and desk research, interviews with experts and national public bodies, focus groups and two online surveys among circus companies and professionals, respectively.

This study defines circus as a performance of act(s) or original shows and performances taking place in tents, theatres, open spaces or any other suitable location and using primarily one or more of the recognised circus disciplines, either in combination with other arts disciplines or not and either presented as acts on its own, or as acts performed in relation to each other or as an original show and performance. To get a good understanding of the sector, where relevant a distinction is made between the so called **traditional/classical circus companies** and the **contemporary circus companies**.

Historically, the core of a **traditional/classical circus company** involves an itinerant family passing the art of one or several disciplines from generation to generation. Shows are most often presented in a touring tented format, featuring act after act, generally including among others acts with domestic and/or wild animals. The acts are usually predetermined, leaving little room for improvisation. There are very large internationally operating circus companies and also a very large number of often family owned circus companies. **Contemporary circus** is often narrative focused in its presentation, has an artistic approach to performances and its shows are likely to be devised by the ensemble, often utilising the artists as authors of the piece or performers. Contemporary circus companies often perform in theatres, community centres and festivals (indoors or outdoors) and generally encompass multi-genre productions that overlap with other performing arts disciplines such as theatre, dance, visual arts, music and new technologies.

## **Main findings**

### ***Socioeconomic profile of the sector***

#### ***Number of companies and employment***

Based on various sources, it is estimated that around **1,600 to 2,100 circus companies** are currently registered in the EU. The distribution between Member States varies a lot ranging from 0 in Cyprus, Luxembourg and Malta to 350 companies in Germany and 500 companies in France. The majority of companies are registered in France, Germany, Spain, Italy and Belgium. According to national sources, an estimated **11,000 to 15,000 people** are employed by the circus sector within the EU. As such, circus professionals form a relatively small share of the 8.7 million people working in cultural employment across the EU.



The analysis shows that since the previous study of the European Parliament in 2003 there has generally been a **growth** in both the number of circus companies registered and the number of professionals working in the sector. Experts' opinions indicate that this growth most probably mainly refers to contemporary circus companies while the number of traditional ones is declining. Regarding the number of paid workers, the number appears to be stable in traditional/classical circus companies and growing in the contemporary ones.

### ***Turnover and number of spectators***

In 2018, **around one fifth of the circus companies had a turnover of more than 500,000 euros of which three quarter of more than 1 million euros. Around one third of the companies are very small with a turnover of less than 30,000 euros.** Turnover and spectator volume are closely interlinked. Overall, one out of three companies in 2018 had more than 30,000 spectators while one out of ten indicated that they had less than 1,000 spectators. These data show that overall contemporary companies are relatively much smaller, which can be explained by the characteristics of the two types of companies. Traditional/classical companies in general have a larger turnover and number of spectators since they perform almost the whole year and need these higher turnovers given the fixed costs they have to cover. For 2019, around 43% of the companies (a majority of traditional/classical ones) expect a **growth** in turnover compared to 2018, and around half of all those surveyed expect an increase in their spectator volume. The traditional circuses seem to have more positive expectations compared with contemporary ones although this is contrary to the opinions of the expert panel that state there is an expected decline.

### ***Characteristics of the workforce***

**Artistic professionals** (creators, performers, artistic directors, directors, choreographers and musicians) make up the biggest share of employees in both circus types, although it is relatively higher among those working in contemporary circus. The share of **other professionals** (Administrator, Coordinator, Producer, Circus owner, Agent, Technician, Educator for travelling children, Rigger, Crew etc.) is highest among traditional/classical circus professionals. It is also common for circus professionals to take up various types of work in- and outside of the circus sector in order to earn a sufficient income.

The survey confirms that traditional/classical circus companies hire relatively more employees on a **full-time or part-time contract** basis than contemporary ones. Given the characteristics of the work, and confirmed in the study, **self-employment** is very common and is becoming more common in the circus sector, especially within contemporary circus. This finding is similar to the situation in other cultural and creative sectors.

The **average age of circus professionals is 39 years old**, with a majority aged between 30 and 59 years old. Workers (which includes artistic professionals, trainers and other professionals) in traditional/classical circus tend to be relatively older, but also start at a much younger age. Traditional/classical circuses are mostly established companies having more years of existence than contemporary circuses, also often employing the same artists throughout their professional path. Compared to traditional circuses, contemporary circuses have a younger workforce since they are most of the time graduates from professional schools or young self-taught artists, aged 24-28 at the beginning of their professional careers. Workers in contemporary circus are also more likely to follow a different career path, with professional career development and reskilling or training for new occupations after a career as a circus

artist. Workers primarily working in contemporary circus, have higher education levels, with **around three quarters having at least a higher education degree**. In traditional/classical circus secondary general education is the most common educational level. Having only primary or lower level schooling is almost only found in the traditional/classical circus. Traditional circus workers more often grow up in the circus, learn circus skills at a young age and stay in the circus to perform. Consequently, this makes it more difficult for them to drop out of the sector at a later age, although the possibility to develop careers in the traditional circus also exists, such as moving into a more managerial role in the family run business (e.g. from artist to manager, etc.).

### ***The educational situation of children with parents working the sector***

#### ***Share of children travelling with their parents or guardians***

Access to **education for children** living in the circus is considered important by those working in the sector. Survey results indicate that more than one third (38%) of circus companies have workers that bring along their school age children on tour. This result is confirmed by the survey among professionals.

#### ***Bringing children on tour is more common in the traditional/classical circus.***

In these circuses, the circus is not only the workplace but also the family's home. They are on tour almost the whole year round and children are often born into the business. Workers performing in contemporary circus more often enter the sector at a later age after following a formal circus education and training. In addition, the type of touring differs, with contemporary circus artists performing in a number of different venues or festivals but it is less common that the company is touring with its own tent, trucks and caravans. Contemporary circus female artists and professionals are entering their professional career in their mid to late twenties and have their biggest development of their careers from their thirties and forties. Therefore, they are more likely to hold off on having children until later in their careers (if at all). Women in the sector can have difficulties reconciling the demands of an artistic career with those of family life and it can be challenging to continue their career after giving birth, which is not the case for their male colleagues. Their situation is closer to the situation of performing artists in other disciplines, such as dancers, musicians and actors.

#### ***Provision of compulsory education by the sector***

Around a quarter of the companies surveyed state that the parents or guardians themselves provide education to their own children on tour, and around one third state that the company provides some kind of educational opportunities through working with local education providers, a national agency or remote education providers, providing a teacher and/or creating a school on tour with more than one teacher. Relatively more contemporary companies indicate that they arrange education according to their schedule with their partners, family or babysitters in order to have their children staying at home going to the regular primary schools.

#### ***Type of education used***

Some professionals consulted in the case studies indicate that they must enrol their children in regular 'static' schools while others make use of a variety of options, such as home-schooling, distance learning, or local schools combined with guest schools or distance learning. **Travelling schools and distance/e-learning seen are the most sufficient options, with guest schools considered the least sufficient.** Guest schools are attended by children temporarily and ideally, using educational material and/or documentation of their educational level and progress provided by their local school. In the opinion of the surveyed professionals, travelling schools and distance/e-

learning make it easier for parents to combine work and travel, offers more continuity and flexibility, and it is easier for children to concentrate on a learning programme. Frequently moving between guest schools is not seen as an ideal solution, as children lack consistency in their education and social environment, with this option also being a burden on parents in locating and registering their children in different schools on a regular basis.

### ***Governmental support***

In some EU Member States access to education for children touring with their parents is well organised and enables parents or guardians to ensure that their children achieve the necessary qualifications. In other countries, the opposite is true, with national support agencies for travelling children closing down due to lack of funding. Only a few EU Member States provide **specific governmental support** (Germany, Greece, Portugal, France, Spain and The Netherlands).

### ***Innovative potential of the sector***

Innovation and reinvention has been a major contributor to the success of the circus over time. One of major innovations relates to the structuration, the education, the professionalisation and the recognition process in the sector. **Circus arts have become part of the regular education system** and opportunities for lifelong learning have been developed. Two major networks of schools exist: the FEDEC for the vocational and higher education schools and EYCO for the leisure circus schools. Circus related professions are now, for example, included in the European Skills, Competences, Qualifications and Occupations catalogue. A 3<sup>rd</sup> of EU Member States has recognised circus as an art form eligible for national funds. However, not every EU Member State gives "recognition" the same political will and/or investment, and many countries often recognise the circus arts sector within the field of "performing arts", which makes it difficult even for the cultural officers working at national levels and in charge of circus arts to figure out how much money they are giving to the sector. Professionals gather in networks such as Circostrada or national syndicates which advocate for the recognition and the diversity of the venues and artistic proposals and programming.

**Technical and technological innovations are taking place within the circus sector** in a number of different ways. Different circus disciplines, for example, are developing with regards to aesthetic and technical skills adopted in order to keep audiences intrigued with their performances.

The importance of **understanding audience demands through conducting audience research** is visible in the sector. Additionally, several innovations to expand audience volumes are identified. Circuses are branching out and expanding their touring options beyond traditional locations in order to attract new types of audiences through the promotional activities and existing customer base of these venues and festivals. Social media are used to increase the online visibility in order to promote shows and attract audiences. **Traditional/classical circuses are adapting to audience demands** by incorporating narratives or themes in their show, in addition to including high-tech equipment, combining traditional and contemporary circus elements, cooperating with theatre professionals and involving the audience by means of humour. They are incorporating more and more of the successful elements of contemporary circus, but are still keeping their traditional style and staying true to their heritage.

**Traditional/classical circus companies indicate they have much to learn from contemporary circus companies**, including fundraising, collaboration with theatres, use of modern style publicity, networking skills and keeping track of the company's central facts and figures, all giving way to aspire collaboration and exchanges to take place. The contemporary circus companies indicate they value the skills on the disciplines one can find in traditional/classical circus companies and some of them build bridges and collaboration in order to foster transmission of skills.

The circus sector is also using **innovative methods to document its (relatively young) history and heritage**. Although circus is an ephemeral art without a repertoire, making it difficult to document, there are now numerous websites and physical locations gathering information and resources from the past and conducting research on circus arts. There is also substantial evidence that circus has developed beyond mere entertainment into an art form that is used as **a tool for teaching social skills and life skills, overcoming trauma, stimulating social cohesion and integration, as well as supporting the development of creative skills**.

### *Usage and improvements of EU-funding provisions for the sector*

Although circus professionals and organisations are benefiting from some EU funding programmes, it is apparent that circus organisations in Europe are currently not taking full advantage of the funding opportunities that are available through these programmes.

The sector participates in **Creative Europe**, the European Commission's framework programme specifically directed at supporting the cultural and creative sectors, but the budget utilised by the circus sector is relatively limited. The majority of the projects relating to circus funded under **Erasmus+** are not specifically aimed at either traditional or contemporary circus or circus in general, and are instead using circus art as a tool or vehicle for addressing social issues, for leisure and learning circus skills. Although this does not necessarily support future or upcoming professionals in their involvement in performing circus shows, these projects do promote the value of circus in regards to promoting the circus arts. A few projects were identified under **Interreg**. This small number can be explained by the fact that the connection between the aims of this funding scheme are not obviously and clearly linked to or directed at cultural and creative sectors as a whole, let alone at the circus sector within these overarching sectors.

Germany, France, Spain, Belgium and Italy make use of EU funding possibilities much more than organisations from other EU Member States, but this is not surprising given the size of the sector in these countries and as well the share those countries have regarding the total of the projects selected every year.

The study shows that there is a need by the organisations for cooperation at the European level, and that that more needs to be done to encourage the participation of circus organisations in European funding programmes. More promotion of and information on the options available is required, as the circus sector is severely lacking knowledge on these options, and more visibility would improve the number of applications for funding under the programmes. It should be noted though that not all circus organisations would be interested or expected to apply for European funding.

This study also identified several **barriers** that limit participation of organisations of the sector. Next to the lack of knowledge, the level of administrative work related to submitting applications is considered too complicated and burdensome in particular for

smaller companies. There is a lack of opportunities for micro-funding for projects with a higher co-financing rate from the EU (e.g. 70%-80%) and the required language skills is also considered burden for smaller organisations.

## Policy recommendations

Based on the results of the study, the following recommendations have been developed by the authors in collaboration with sectoral experts that have been consulted in the context of the study. Overall it is recommended that all Member States officially **recognise circus as an art form in itself and part of the performing arts**, as this is believed to make way for the development of policies in support of the circus sector. In addition, European and national stakeholders should keep the **large diversity of the sector** in consideration. The characteristics of traditional/classical circus companies and the contemporary ones are partly the same also very different, leading to different challenges for and needs of these companies. The European Commission should also **engage with national and European sectoral organisations through structured dialogue**.

### Socio-economic situation of the circus sector

- The European Commission, Member States and national and European representatives involved in policy making should consider the **size of companies** in their policy making given the very large number of very small companies active in the sector which have less resources and different needs.
- Given the cross border challenges and internal market aspects that affect those working in the sector, Member States working with support from the European Commission should support work **across the borders**: reduce the barriers (such as complex social contributions systems, VAT related issues, double taxation and visa), to make the sector benefit more from the internal market.
- In order to be able to **understand more about the socio-economic situation sector**, the following specific recommendations can be made:
  - Member States and European and National sectoral organisations should develop **improved data to observe the sector**: data are scarce which hampers insight on and monitoring of the sector.
  - The European Commission should consider carrying out a study on the **impact of the increase in self-employment in the sector**. Self-employment is very common and is becoming more common, which has both positive and negative impacts on the sector and society. This study should consider the entire cultural and creative sectors given the issues attached to this topic are the same for artists and professionals in other sectors.

### Access to compulsory education of children accompanying travelling circus

Education is a competence of Member States, and the role of the European Union is limited to carrying out actions to support, coordinate or supplement the actions of the Member States. With this in mind, the following recommendations are made:

- The European Commission should look into the possibility of setting up a **forum to exchange information and best practices** where national and international governments, and other stakeholders can exchange information, cooperate and exchange best practices. Given the extent of this issue for those working in the traditional/classical circus, it is important that this forum brings together representatives from both types of circus.
- Given the cross-border nature of the issues associated with this subject, Member States, with support from the European Commission, should provide financial

support for **custom-made solutions and piloting** so that the best options for education can be used.

- Within the **EURYDICE network, exchange information on the provision** of compulsory education for itinerant children in close cooperation with ENTE to provide more information from Member States.
- In order to be able to **understand more about the situation regarding the access to compulsory education for children travelling in the circus**, the following specific recommendations can be made:
  - Member States should **collect better data** on the number of children concerned, as exact data are needed to assess the scale of the issues and create awareness.
  - The European Commission should carry out a **study on the school education of children from travelling communities**.

#### **Innovative potential of the circus sector**

- European and national sectoral organisations, with the support from the European Commission and Member States, should stimulate **cooperation between contemporary and traditional/classical circus** to exchange knowledge and experience.
- National and European sectoral organisations should support and encourage traditional/classical circus in undertaking **audience research** in order to improve their shows and optimise their potential audience volume.
- Member States, with support of the European Commission, should stimulate the use of the opportunities the **digital revolution** has for the sector to improve their performances, their competitive positions but also to reach old and new audiences.

#### **EU funding provisions**

- The European Commission, working closely with national and European sectoral organisations, should improve **awareness on EU funding opportunities** among the sector.
- The European Commission should **continue its efforts to simplify** application procedures and arrange support in the **preparatory phase** of applications.
- The European Commission should consider the possibility of introducing a **special strand for smaller scale projects and review the financial capacity checks for smaller organisations in order to make them eligible for pre-financing without a bank or third guarantee**.
- The European Commission should consider the option of funding more projects directed **at research and residence, creation, rehearsing and training in the new Creative Europe programme (2021-2027)**.



## List of Abbreviations

EU abbreviation	Member State	EU abbreviation	Member State
AT	Austria	IE	Ireland
BE	Belgium	IT	Italy
BG	Bulgaria	LT	Lithuania
CY	Cyprus	LU	Luxembourg
CZ	Czech Republic	LV	Latvia
DE	Germany	MT	Malta
DK	Denmark	NL	Netherlands
EE	Estonia	PL	Poland
EL	Greece	PT	Portugal
ES	Spain	RO	Romania
FI	Finland	SE	Sweden
FR	France	SI	Slovenia
HR	Croatia	SK	Slovakia
HU	Hungary	UK	United Kingdom

- ACP** Association of Circus Proprietors of Great Britain  
**ADESTE+** Audience Developer: Skills and Training in Europe  
**AFUK** The Academy of Untamed Creativity, Denmark  
**CARP** Circus Arts Research Platform, Belgium  
**CASA** Circus Arts and Street Arts Circus  
**CCS GF** Cultural and Creative Sectors Guarantee Facility  
**CFSS** Circus and Fairground Support Service, Ireland  
**CIDEAD** Center for Innovation and Development of Distance Education, Spain  
**CIP** CNAC Professional Integration Unit, France  
**CNAC** Centre National des Arts du Cirque, France  
**CNED** Centre National d'Enseignement à Distance, France  
**CPD** Continuing Professional Development,  
**DES** Department of Education and Skills, Ireland  
**DOCH** School of Dance and Circus Stockholm, Sweden  
**EACEA** Education Audiovisual and Cultural Executive Agency, Belgium  
**EC** European Commission  
**ECA** European Circus Association, The Netherlands  
**ENACR** École Nationale des Arts du Cirque, France  
**ENTE** European Network for Traveller Education, Germany  
**EPSJ** Casa-Escuela Santiago Uno, Spain  
**ERDF** European Regional Development Fund  
**ESAC** École Supérieure des Arts du Cirque, Belgium  
**ESCO** European Skills, Competences, Qualifications and Occupations  
**ESPAD** Educación Secundaria para Personas Adultas a Distancia, Spain  
**EU** European Union  
**EYCO** European Youth Circus Organisation, France  
**FEDEC** European Federation of Professional Circus Schools, Belgium  
**FMC** Fédération Mondiale du Cirque, Monaco  
**IETM** International Network for Contemporary Performing Arts,  
**KIT** Københavns Internationale Teater, Denmark  
**LKCA** Landelijk Kennisinstituut Cultuureducatie en Amateurkunst, The Netherlands  
**LOVT** Landelijk Oudercontact voor de Trekkende Beroepsbevolking, The Netherlands  
**NATT+** National Association of Teachers of Travellers + Other Professionals, The United Kingdom  
**UvA** University of Amsterdam, The Netherlands  
**VCA** Verona Circus Academy, Italy  
**VNCO** Vereniging Nederlandse Circus Ondernemingen, The Netherlands





# 1 Introduction

## 1.1 Context of the study

### *Policy background of the study*

In accordance with Article 167 of the Treaty on the Functioning of the European Union and the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the European Union (EU) contributes to safeguarding and promoting European cultural and linguistic diversity and to strengthening the cultural and creative sector. Furthermore, with regard to the Charter of Fundamental Rights of the European Union, these sectors are viewed as important contributors to the fight against all forms of discrimination and are an important platform for freedom of expression. In its conclusions on mobility information services for artists and other culture professionals, the Council of Ministers of the European Union (EU) confirmed the importance of the mobility of artists and cultural professionals within the EU for achieving its objectives within the Europe 2020 Strategy. In May 2018, the European Commission published its Communication on 'A New European Agenda for Culture' where it proposes more direct action in relation to the mobility of artists and culture professionals, particularly to encourage the mobility of professionals in the cultural and creative sectors and remove obstacles to their mobility. As announced in the New European Agenda for Culture, and symmetrically to the mobility scheme for artists and culture professionals, this action aims to facilitate cross-border circulation of performing arts performances (theatre plays, dance productions, circus, and street art etc. excluding music). This calls for the provision of comprehensive and accurate information to those seeking to be mobile within the EU. Following the conclusions of the European Summit in December 2017, the European Council called on Member States, the Council and the European Commission to take the opportunity provided by the European Year of Cultural Heritage to increase awareness of the social and economic importance of culture and cultural heritage, to encourage more people to discover and engage with Europe's cultural heritage, and to reinforce a sense of belonging to a common European space.

Not long after the first inventory study on the circus sector commissioned by the European Parliament and published in 2003, the European Parliament's resolution of 13<sup>th</sup> of October 2005 called "on the Commission to introduce specific measures to ensure that the circus is recognised as forming part of European culture" and urged "the Member States who have not already done so to recognise the circus as forming part of Europe's culture". However, as with other art forms, the situation differs per Member State, with some recognising circus as a cultural activity, some even having circus listed in their National Inventory of Intangible Cultural Heritage, while other EU Member States view circus as a business activity.

This study is intended to be a legacy of the European Year of Cultural Heritage 2018, following up on the 2003 study, and is published in a context where the performing arts are being given significant attention by the European Commission within the 2020 annual work programme for the implementation of Creative Europe through future actions in two fields: the theatre sector and circulation of artworks in performing arts. This study stems from the will of the European Commission to execute a sectorial study, the Commissioners commitment to the circus sector and the necessity of up-to-date information in order to support policy making. The focus of the study is on providing a socioeconomic profile of the sector, its innovative potential, the

educational situation of children whose parents work in the sector and the (potential) usage and improvements of EU-funding provisions for the sector.

### ***Short history of the circus sector***

Circus in its present form was created around 250 years ago. Philip Astley codified the elements of modern circus in 1768, such as presenting a variety of acts including horseback riders, tightrope walkers, jumpers, acrobats, jugglers and clowns in a circle, showing several numbers one after the other accompanied using brass music. In the years following, numerous people imitated this example and circuses sprang up all over Europe. Since then, the sector has undergone tremendous developments.

The early 20<sup>th</sup> century in Europe brought with it not just the circus tent but also 'technical' innovations such as sawdust, and tents with several rings, together with new, different kinds of circus performances, such as dressage and acts featuring exotic animals as well as acrobatics as a programme item in its own right. During the 20<sup>th</sup> century, the circus encountered many difficulties in Europe because the two World Wars dispersed many circus companies. Despite a comeback in the 1950's, the circus sector now faces competition from cinema, television, amusement parks and other forms of entertainment (Committee on Culture and Education, 2005) as well as contending with changing attitudes toward human and animal rights (Loring, 2007).

Following this, around 1970 a more artistic approach to circus performances emerged generally labelled as 'New circus', 'Nouveau Cirque' and in the 1990's, the contemporary circus. This new form supplemented the circus sector made up of two centuries of traditional circus marked as families forming dynasties and alliances and breaking down its principle of transmission within these clans and dynasties.

During this same period the first two circus schools were set up in Western Europe (Jacob, 2008). This new genre incorporated other arts, such as drama, theatre and dance and combined traditional circus arts with an orchestral soundtrack, elaborate costumes and lighting and a specific theme or clear storyline (Loring, 2007).

The circus sector has thus evolved in different directions creating many different varieties. For example, there are circuses operating in their own premises, in tents or in halls and theatres, there are large circuses with international stars and very small ones, which are contested by individual families. In addition, there are circuses with many, little or even no animals (European Circus Association, 2018). Other recent developments include an increase in the number of recognised training and courses, as well as significant infrastructural developments, increase in the number of creation-venues and (competitive) festivals (Herman, to be published), shifting performances in big tops to theatrical venues (Kreusch, 2018) and an increase in recognition of circus as being an art form. The pace of these developments taking place differs largely across Europe making the sector far from homogeneous (Dumont, 2018).

### ***Focus of the study***

This study relates to the circus sector and primarily focuses on companies active in creating and presenting circus shows made by the company and its employees. Taking the most used and central elements of the definitions handled in different EU Member States within the different sources consulted, this study **defines circus as a performance of act(s) taking place in tents, theatres, open spaces or any other suitable location and using primarily one or more of the recognised**

**circus acts or disciplines<sup>1</sup>, either in combination with other arts disciplines or not and either presented as acts on its own or as acts performed in relation to each other.**

Apart from this general definition of circus, the sector can at least theoretically be divided into a minimum of two types, namely traditional/classical circus and contemporary circus. No formal universally accepted definition of both types exist, nor is there universal agreement on the central elements differentiating one from the other. Based on the sources consulted in this study, the following general differentiation can be made:

- Historically, the core of a **traditional/classical circus company** involves an itinerant family passing the subtle art of one or several disciplines from generation to generation. Shows are most often presented in a touring tented format, featuring act after act, generally including among others acts with domestic and/or wild animals. The acts are usually predetermined, leaving little room for improvisation. It is common for artists not part of the core family to present their act(s) during a "season" for one company, then move to the next contract with a different company presenting in the new location the same act(s).
- **Contemporary circus** is often narrative focused in its presentation, has an artistic approach to performances and its shows are likely to be devised by the ensemble, often utilising the artists as authors of the piece or performers (in French known as interprètes). Contemporary circus companies often perform in theatres and outdoors and generally encompass multi-genre productions that overlap with other performing arts disciplines such as drama, theatre, dance and music. It generally has moved away from the circus being a family business and using animals as part of its shows.

The study does not entirely exclude other parts of the sector such as circus schools or universities, creation centres, festivals and venues or what is known as social circus. These were actively targeted in the data collection where relevant. The only active exclusion within this study are those practicing circus at an amateur level and youth or social circus students, along with those studying at professional circus schools, as a separate piece of research is being undertaken in tandem by European Federation of Professional Circus Schools (FEDEC).

## 1.2 Study objectives and methodological approach

### *Study objectives*

The overall objective of this study is to deliver data and analysis on the social and economic situation of the circus sector in Europe. It follows up on the **inventory** undertaken in 2003 (European Parliament, 2003).

The focus of the study is on collecting and presenting creating quantitative and qualitative information to report on the current situation of the circus sector in Europe, where relevant and available differentiated by circus type. Based on **descriptive analyses**, the report seeks to provide:

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<sup>1</sup>These can include (but are not limited to) Acrobatics/acrobalance and other human physical skills with or without using apparatus such as springboard or parallel bars, Equilibratics (e.g. balancing skills using apparatus such as stilts, tightropes, cycles), Object manipulation (e.g. juggling with hands or feet, plate twirling, diabolo), Aerial skills using apparatus (e.g. trapeze, cloud swing, cordelisse, tisseau), Clowning and physical comedy, Animal skills and presentations (in collaboration with a human performer e.g. bare-back horse rider or presented by a trainer: anything from budgies to lions) and Specialist acts such as Ringmaster, Magical Illusion and Western Skills (Hall, 2002).

- data on the **socio-economic situation** and an overall picture of the circus sector in the European Union;
- information on the **access to compulsory education for children** living in travelling circus companies in the European Union;
- an analysis of the **innovative potential** of the circus sector;
- a quantitative and qualitative assessment of the **EU-funding provisions** for the circus sector in the European Union.

### **Methodological approach**

Official facts and figures concerning the sector are scarce both at Member State level and at EU-level. Therefore, this study combines various strategies, multiple resources and several research methodologies which highly feed into each other in order to meet the study's objectives.

The sources consulted and research methodologies adopted included **consultation of reports and literature** and **conducting desk research**, as well as gathering input by means of **data requests** sent out to EU Member State Ministries, statistical offices, circus experts and national circus associations or organisations. As was the case in the previous study conducted in 2003, it should be noted that the sources concern different time frames, vary in the level of information provided (i.e. performing arts as a whole, certain parts of the country or only subsectors of circus), differ in methodologies used to collect data, and/or use different definitions (i.e. circus company or circus employee). Additionally, an **analysis of the EU-funding databases** was undertaken to signpost circus (related) projects. Apart from this secondary data collection, quantitative and qualitative primary data was collected by means of **overarching online surveys** conducted among individual professionals and organisations active in the sector, supplemented by two **specific surveys** relating to EU funding on the one hand and access opportunities to compulsory education of circus children on the other. Furthermore, **focus groups** and **case studies** have been conducted. Finally, **data and views requests** were sent out to Creative Europe Desks and Arts Councils. The report is based on the data gathered by these research activities and supplemented with views from experts to explain or point out counterintuitive results. Where possible the results are presented for traditional/classical circus companies and contemporary circus companies separately. The respondents that participated in the online survey may not be representative of the sector, and expert input has shown that this can possibly be because many of those working in smaller traditional/classical circuses do not have access to the internet, so that there is less responsiveness to the survey. A detailed description of the methodological approach is provided in Annex 8.1.

Given the above, numerous parties have made crucial contributions to this study, among which an **Expert Panel** consisting of representatives from Circostrada, CircusNext, the European Association for Circus (ECA), the European Network for Traveller Education (ENTE), the European Federation of Professional Circus Schools (FEDEC) and the Fédération Mondiale du Cirque. The authors of this report are grateful to all parties for their contributions to the project. Despite the adoption of an intricate combination of methodologies, with contact being made with organisations and stakeholders central to the circus sector, the estimations made in this study as well as the results presented should be read as providing an indication and the closest possible picture of the current situation of circus in Europe knowing that further research would be required.

### **1.3 Structure of the report**

This report is structured within six main chapters. The following chapter, outlines the socio-economic situation and an overall picture of the circus sector in the European Union.

Chapter 3, focusses on the access to compulsory education for children living in travelling circus companies in the European Union. While chapter 4 presents an analysis of the innovative potential of the circus sector.

Chapter 5 provides a quantitative and qualitative assessment of the EU-funding provisions for the circus sector in the European Union.

Finally, chapter 6 draws together the findings and reflections in conclusions and chapter 7 provides recommendations.

Chapter 8 includes the annexes. Annex 8.1 is the methodological approach. Annex 8.2 presents additional results from the surveys. Annex 8.3 gives an overview of options to access compulsory education for circus children at Member State level. In Annex 8.4, cases studies are presented that illustrate the innovative potential of the sector. Finally Annex 8.5 provides detailed figures on EU funding for the sector. Chapter 9 includes the references.

## 2 Socio-economic situation of the circus sector

### Key findings:

- The estimated number of circus companies registered in the EU in 2018 is around 1,600 to 2,100.
- Around 11,000 to 15,000 (mostly artistic/creative) professionals are working in the sector.
- Since 2003, the number of companies and the number of professionals working in the sector had increased in the Member States that were part of the EU at that time.
- The number of registered circus companies varies across EU Member States (ranging from 0 in Cyprus, Luxembourg and Malta to 350 in Germany and 500 in France).
- The same country differences hold for the number of professionals active in the sector and the spectator volume.
- Traditional/classical circus companies are larger than contemporary circus companies in terms of staff employed (permanent and freelance staff).
- In addition, traditional/classical circus companies hire relatively more employees on a full-time or part-time contract basis than on a freelance basis compared to contemporary ones.
- Around one third of companies indicate that their number of paid workers had increased between 2017 and 2018.
- One quarter of companies expect an increase in the number of paid workers in 2019.
- The increase in number of paid workers in 2017-2018 and the expected increase in 2019 is higher among contemporary than among traditional/classical circus companies.
- In 2018, one third (38%) of circus companies had a turnover of between € 101,000 and € 500,000 and another third (38%) had € 50,000 euro or less.
- Around 43% of the companies, especially traditional/classical circus companies, expect a growth in turnover in 2019 as compared to 2018.
- In 2018, one third (35%) of the companies reached between 1,000 and 10,000 spectators.
- Overall, traditional/classical circus companies reach more spectators than contemporary ones.
- Around half of the companies, and especially the traditional/classical circus ones, expect their spectator volume to increase in 2019.
- Many circus professionals started paid work in the sector at a young age, and remain working in the sector for a long time.
- Many circus professionals work on multiple contracts and around half of them earn at least part of their income outside of the circus sector.
- Given the characteristics of the work, self-employment is very common in the circus sector, especially within contemporary circus companies.

## 2.1 Introduction

This section focuses on providing an overall picture of the circus sector and its socio-economic situation. First, it will present the structure of the sector in terms of the number and type of circus companies registered in the EU Member States, and the size and characteristics of the workforce. This is followed by providing insight into employment in the sector and the characteristics of the professionals involved. The last section focuses on the expected development in turnover and spectator volumes.

## 2.2 Number of companies and main activities

### *Number of circus companies*

Based on various sources it is estimated that around **1,600 to 2,100 circus companies** currently are registered in the EU. As Table 1 shows, the number of companies differs a lot by Member State, ranging from 0 in Cyprus, Luxembourg and Malta to 350 companies in Germany and 500 companies in France. Next to the differences between countries/regions in terms of population and geographical size, country differences can be explained by history, the status of the circus along with the level of governmental financial and other support. France, for example, has well-established, formal trajectories for education for artists, healthy funding opportunities and social support systems (Jacob, 2008; Funk, 2018).

The 2003 study by the European Parliament concluded that at that time there were around 800 circus companies active in Austria, Belgium, Denmark, Finland, France, Germany, Ireland, Italy, the Netherlands, Portugal, Spain, Sweden and the United Kingdom together, with the highest number of companies originating from Germany. In the current study a comparable approach is adopted. That is, within the EU Member States that were taken into account in both studies, the current study found evidence for 1,500 to 2,000 companies compared to 800 companies in 2003. According to experts, this **increase** is mostly due to the rise of contemporary circus companies, although this development differs by country.

According to the data and expert opinions, the sector includes large companies with 50 or more employees as well as a high number of small companies. Following the results of the 'survey individual professionals', the circus sector is composed of many professionals working on the basis of self-employment (see also section 2.4). As such, the market is composed of a **wide variety in the legal forms of companies and company sizes**.



Table 1 Number of circus companies in EU Member States, development over time

EU Member State	Number of circus companies found in 2003 (European Parliament, 2003)	Number of circus companies, based on most recent data	EU Member State	Number of circus companies found in 2003 (European Parliament, 2003)	Number of circus companies, based on most recent data
AT	11	33-82*	IE	4 (based on information from 2002)	28*-92
BE	7	108-216	IT	150	126-151
BG	n.i.**	2	LV	n.i.	1
CZ	n.i.	21-38*	LT	n.i.	5
DE	300	350-543	NL	13 (based on information from 2001)	20-40
DK	20 (based on information from 2002)	12-27*	PL	n.i.	17
EE	n.i.	1-3	PT	Minimum 2	50
EL	n.i.	2	RO	n.i.	4
ES	20-30 (based on information from 2001)	166*	SE	20	40-60
FI	3	36-40	SI	n.i.	4
FR	200	500*	SK	n.i.	1
HR	n.i.	14	UK	25	50
HU	n.i.	15			
<b>Total number of circus companies found in 2003 (European Parliament, 2003)</b>	<b>775-785</b>		<b>Total number of circus companies, based on most recent data</b>	<b>1,606-2,121</b>	

\*Note: Figure on AU includes 33 circus only companies and 49 multidisciplinary companies combining street arts and circus; Figure on CZ 21 contemporary circus companies and 17 multidisciplinary companies combining street arts and circus; Figure on DK includes 6 traditional/classical circuses, 5-15 contemporary circus companies and 1 comical circus; Figure on ES includes 45 circus only companies in Andalusia, 97 circus only companies in Catalonia, 5 multidisciplinary companies combining street arts and circus in Andalusia and 19 of such companies in Catalonia; Figure on FR includes only contemporary circus; Figures on IE include both United Kingdom and Ireland together.

\*\*Note: n.i: not included

Source: Panteia, from literature review, desk research and data requests. Data sources available in Annex 8.2

The few resources that make an explicit **differentiation between contemporary and traditional/classical circus** do not provide sufficient evidence to give an indication of the relative share of both types of circuses in the overall total. The survey conducted among organisations in this study shows that a larger proportion of organisations participated from a perspective of contemporary circus (23%) than from a perspective of traditional/classical circus (18%).<sup>2</sup> However, this might be a result of the survey selection and not necessarily of the specificities of the overall sector.

<sup>2</sup>The remaining respondents indicated completing the survey from the perspective of a circus school or university (19%), a festival (11%), a venue (6%), a circus project or consortium (4%), a circus centre (3%) or another type of organisation (17%).



### ***Activities of circus companies***

Almost all (98%) of the contemporary circus companies surveyed and 85% of traditional/classical circus companies state they **primarily create and/or present work made by the company** (see Annex 8.2.3). This may indicate that traditional/classical circus companies more often deviate from the original core activity of circus companies, which is presenting circus shows made by the company. However, further analysis shows that this is not the case as it mainly concerns presenting work made by others or a combination of both. This result is in line with literature stating that traditional/classical circuses are often augmented by temporarily contracted (international) artists which differ each tour depending on the repertoire in their show (Casca, 2011). A significant proportion of companies (62%) take up **training and teaching** by programming circus workshops and classes. As found in literature, circus companies often **work in a multifunctional pattern**. The survey results show that this is more apparent among contemporary (64%) circus companies than among traditional/classical ones (49%). According to experts, this can be explained by contemporary circus companies usually being non-profit organisations that are dedicated not only to touring/creating shows, but also to engaging with citizens and territories by means of workshops, training, mediation or other activities. Another reason is that they often receive public funding, which can include requirements to carry out this type of work, whereas receiving such public funding seems to be non-existent among traditional/classical circus companies. In general, experts state that circus companies work in a multifunctional pattern to survive, considering how fragile the sector is.

## **2.3 Size and characteristics of the workforce**

### ***Number of circus professionals***

An estimated **11,000 to 15,000 people are employed** by the circus sector within the EU (see Table 2). As such, circus professionals form a relatively small share of the 8.7 million people working in cultural employment across the EU (Eurostat, 2018). Despite the limitations of the data, this gives a good illustration of the size of the workforce and its distribution among the EU Member States. The highest number of circus professionals are registered in France, Italy and Germany, which closely corresponds with these Member States having the largest number of circus companies.

The study undertaken in 2003 by the European Parliament concluded that at that time there were between 5,500 and 7,500 circus professionals active in Belgium, Denmark, France, Italy, Luxembourg, the Netherlands and Spain. In the current study, evidence was found of between 6,300 and 8,800 circus professionals active in these seven Member States. Again, this indicates an increase in the number of professionals active in the sector.

Table 2 Number of circus professionals in EU Member States, comparison over time

EU Member States	Number of circus professionals found in 2003 (European Parliament, 2003)	Number of circus professionals, based on most recent data	EU Member States	Number of circus professionals found in 2003 (European Parliament, 2003)	Number of circus professionals, based on most recent data
BE	74	230	IE	n.i.	1,600*
CZ	n.i.**	120	IT	922* (based on information from 1999)	3,000
DE	n.i.	1,091-2,230	LV	n.i.	21
DK	250*	329	LT	n.i.	12
ES	n.i.	62*	NL	n.i.	150-200
FI	n.i.	426	PT	n.i.	50
FR	3,000-5,000	2,500-5,000	SI	n.i.	23*
HU	n.i.	300	SE	n.i.	350
HR	n.i.	58	UK	n.i.	500*
<b>Total Number of circus professionals found in 2003 (European Parliament, 2003)</b>	<b>5,515-7,515</b>		<b>Total number of circus professionals, based on most recent data</b>	<b>10,853-14,486</b>	

\*Note: Figure on DK includes circus artists and variety artists; Figure on Spain includes Catalonia only; Figure on IE includes both United Kingdom and Ireland; Figure on IT includes those known by ENPALS (National Social Insurance and Welfare Authority for Performing Artists) as acrobats, clowns, animal tamer and variety artist and excludes technical staff; Figure on SI is based on the record provided by the Ministry of Culture which includes the number of self-employed individuals in the cultural sector and those ascribing as performer which among others includes those performing as circus artists but also as stuntmen, illusionists and narrators; Figure on UK is based on the number of circus professionals the Association of Circus Proprietors for GB & Circus Development Network accounts for.

\*\*Note: n.i.: not included

Source: Panteia, from literature review, desk research and data requests. Data sources available in Annex 8.2.

### Distribution of occupation types

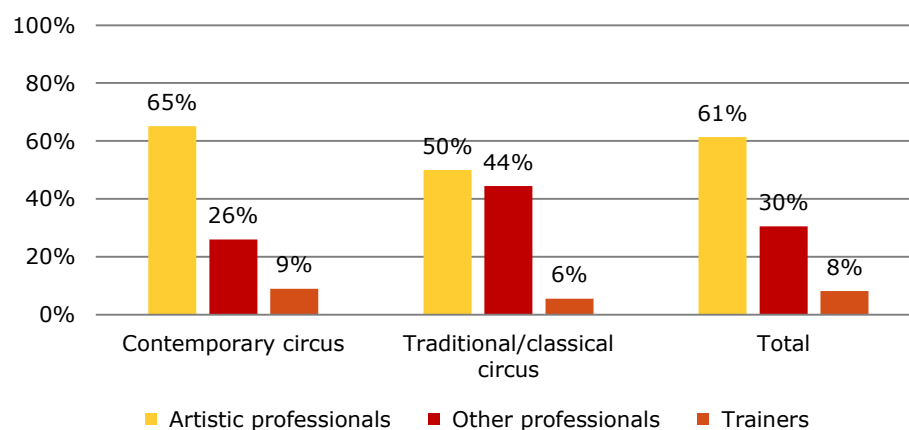
Very limited information is available differentiating the number of artists from the number of professionals working in other relevant occupations since figures are difficult to measure accurately. **Most artists cannot be defined by one particular category** (Casa, 2015b) and generally work in various occupations and various parts of the circus sector (Jacob, 2008; Virolainen, 2011; Korfitzen & Vincentzen, 2013; Funk, 2018; Stefanova, 2018). The results of the 'survey individual professionals' show that most respondents primarily work in the contemporary circus sector (75%). However, according to expert views, this points at an underrepresentation of the traditional/classical circus.

The survey results show that in both circus types **the share of artistic professionals is highest**<sup>3</sup>, and in line with the characteristics of these types of circus

<sup>3</sup>This distribution is based on self-assessment of respondents following a list of occupations which were grouped upon analysis grouped in 'artistic professions' (artist/creator, artist/performer, artistic directors, choreographer, director, dramaturg and musician), 'other professions' (administrator, producer, circus

companies, it is higher in contemporary circus professionals (65%) than in traditional/classical circus professionals (50%)(see Figure 1). Simultaneously, the share of **other professionals is much higher among those primarily working in traditional/classical circus** (44%) than among those in contemporary circus (26%). This could indicate an underrepresentation of artistic professionals in traditional/classical circus, which may also partially explain the underrepresentation of traditional/classical circus mentioned above. However, a more plausible explanation would be a different structuring of work in traditional/classical circus, where family members and employees more often play multiple roles and where at a certain age or level of experience, being involved in training the next generation is common. Furthermore, in traditional circuses about half of the workforce is needed to move the show from town to town, whereas contemporary circus companies more often use existing venues to present their shows, therefore requiring fewer technical staff to support the shows. This is, however, not to say that taking up multiple roles is not occurring within contemporary circus companies. In smaller, newly initiated companies, circus professionals taking up various roles next to artistic professions does occur (Cordier, 2007). Only six to nine percent of the workers consider themselves trainers. This small share could be explained by the fact that this includes just one occupation, compared to the other overarching categories.

Figure 1 Distribution of occupations, by type of circus (% of responses)(n, total = 443; n, contemporary circus = 335; n, traditional/classical circus = 108)



Note: Artistic professionals: creators, performers, artistic directors, directors, choreographers and musicians  
 Other professionals: Administrator, Coordinator, Producer, Circus owner, Agent, Academic, Technician, Educator for travelling children, Marketer, Consultant, Rigger, Crew, Groom, Funder, Finance, Catering, Payroll, Publicist, Other.

Source: Panteia, from survey individual professionals

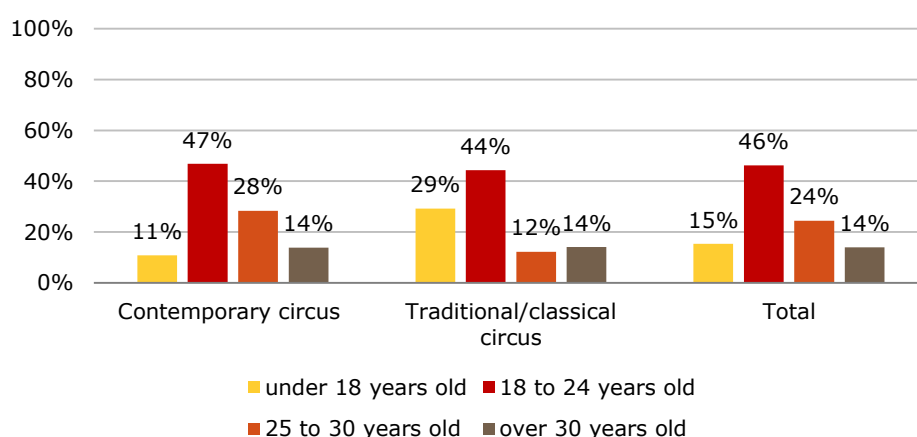
owner, agent, academic, technician, educator for travelling children, marketer, consultant, rigger, crew, groom, funder, financier, caterer, those in administrative functions such as payroll, publicist or any other role non-artistic role) and 'trainers'.

## Age and years of experience of circus professionals

### Working under the age of 18

Around 16% of the organisations indicate having employees under the age of 18 and this is more the case among traditional/classical circus companies (28%) than among contemporary circus companies (5%). This difference is in line with the findings from the 'survey individual professionals' where it was found that having their first paid job before the age of 18 was far more prevalent among those primarily working in traditional/classical circus (29%) than among those in contemporary circus (11%). These results are plausible given the many family businesses that operate within the traditional/classical circus where working in the company from a young age occurs much more often than in contemporary circus. Professionals in artistic occupations and trainers start earlier than those working in other occupations (see Figure 2). According to experts, the former can be explained by comparing artists with professional athletes where gaining sufficient skills requires starting with training, and in most cases also performing, at a young age.

Figure 2 Age of respondents when they started their first paid professional circus work, by type of circus (% of respondents) (n, total = 437; n, contemporary circus = 331; n, traditional/classical circus = 106)



Note: Artistic professionals: creators, performers, artistic directors, directors, choreographers and musicians  
Other professionals: Administrator, Coordinator, Producer, Circus owner, Agent, Academic, Technician, Educator for travelling children, Marketer, Consultant, Rigger, Crew, Groom, Funder, Finance, Catering, Payroll, Publicist, Other.  
Source: Panteia, from survey individual professionals

### Age and years of experience of circus professionals

The average age of circus professionals is 39 years old, and a majority (close to 80%) is aged between 30 and 59 years old. In the traditional/classical circus, the average age is higher (44) than among contemporary circus professionals (37), corresponding with a larger proportion of professionals in the 45-59 years group in the former. Those primarily working in traditional/classical circus also start much younger than their contemporary counterparts. Traditional/classical circuses have been around longer, and consequently they have an older work force. Contemporary circus is younger discipline, and therefore, it is logical that it has younger workers.

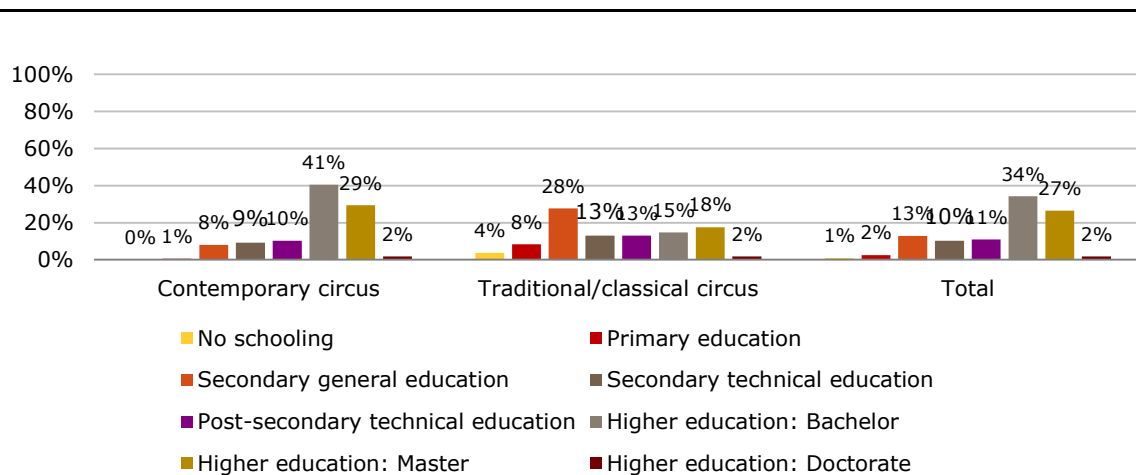
Combining findings on age, the starting age in the sector and years of experience, it is clear that working in the sector is generally not a temporary thing. This holds for both

circus types. Where this might have been expected in the traditional/classical circus with a large number family businesses, it is also no different in contemporary circus.

### **Educational level of circus professionals**

Of those primarily working in contemporary circus, a majority has at least a **higher education degree** (taking bachelor, master and doctorate together) (see Figure 3).<sup>4</sup> This is much lower in traditional/classical circus, where secondary general education is the most common educational level. Primary schooling or lower level are almost only found in the traditional/classical circus. According to experts, this is because in traditional/classical circus companies, even though this situation seems to be changing, training is primarily taking place within the circus company itself by means of intergenerational transmission and not by means of institutionalised education. Chapter 3 provides more information on access to schooling and education for children growing up in travelling circus companies.

Figure 3 Percentage of respondents with the following educational level, by type of circus (% of responses) (n, total = 441; n, contemporary circus = 333; n, traditional/classical circus = 108)



Note: Technical education includes also professional and vocational education; Master degree includes also postgraduate degrees.

Source: Panteia, from survey individual professionals

Those active as **other professionals**<sup>5</sup> are particularly likely to hold a higher educational degree, with 43% having a Master's title (see Annex 8.2.6). Further analysis shows that the educational level is negatively related to the number of years of experience in the sector: the longer one is active in the industry, the lower the educational level.

<sup>4</sup> Respondents were asked about the highest level of formal education they completed without specifically referring to whether the education was related to circus arts or not.

<sup>5</sup> Other professionals include those professionals working as Administrator, Coordinator, Producer, Circus owner, Agent, Academic, Technician, Educator for travelling children, Marketer, Consultant, Rigger, Crew, Groom, Funder, Finance, Catering, Payroll, Publicist or in any other occupation.

## 2.4 Current and likely future employment in the circus sector and its specificities

### *Number and type of employees in circus companies*

On average organisations in the circus sector primarily involved in creating/presenting circus work made by the company employ **11 full-time employees, 9 part-time employees and 13 freelancers**. As table 4 shows, traditional/classical circus companies are on average larger in terms of employment than contemporary ones. These differences in general size can be explained due to traditional/classical circuses being generally more established than contemporary circuses in terms of having a longer history, a higher number of performances and larger turnover figures.

The average size of the companies in the current study shows to be larger than indicated by previous studies.<sup>6</sup> This can be explained by the fact that survey takes into account type of circus professionals, namely both artists and other type of professionals and both professionals employed by a company and those being hired as a self-employed professional.

Table 3 Average numbers of employees in 2018 by type of contract, profession and type of circus, resulting from asking respondents to indicate how many full-time, part-time and freelance employees they had differentiated by artist/performer, trainer and other staff (n, total = 107; n, contemporary circus = 56; n, traditional/classical circus = 34)

Type of circus	Profession	Average number of full-time employees	Average number of part-time employees	Average number of freelance employees
Contemporary Circus companies	Artists/performers	1	5	8
	Trainers	0	0	1
	Other staff	1	3	2
	<b>Total staff</b>	<b>2</b>	<b>8</b>	<b>11</b>
Traditional/classical circus	Artists/performers	10	6	9
	Trainers	2	2	2
	Other staff	11	6	4
	<b>Total staff</b>	<b>23</b>	<b>14</b>	<b>16</b>
Total	Artists/performers	5	5	9
	Trainers	1	1	2
	Other staff	5	4	3
	<b>Total staff</b>	<b>11</b>	<b>9</b>	<b>13</b>

Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or a universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others.

Outliers with over 110 employees are excluded from the analysis.

Source: Panteia, from survey organisations

<sup>6</sup>Circus companies in Austria are generally made up of four to six employees (Mayr, 2014) and in Belgium of two to five employees (Circuscentrum, 2018). In France, 96% of the circus companies work with less than ten and 66.5% with less than five contracted individuals (Generalitat de Catalunya, Departament de Cultura, 2014). In Spain 60% of the companies are composed of fewer than three artists (Associació de Professionals de Circ de Catalunya, 2016) and in Italy this holds for around 70% of the companies (Vimercati, 2018). In the Balkan region, most of the organisations employ only one person fulltime and one person half-time and some organisations are run by voluntary worker(s) only (Cirkorama, 2018). Among 47 circus companies throughout Europe 66% employ between 1 and 5 permanent workers, whereas 68% hire between 6 to 60 freelance workers (Tucker, 2011).

### ***Developments in employment***

Around half (56%) of the organisations indicated the number of persons employed remained the same from **2017 to 2018**, while one third (37%) hired more paid workers in 2018. This indicates a **stable situation with positive developments**. The increase was higher among contemporary circus companies (46% and 24%, respectively).

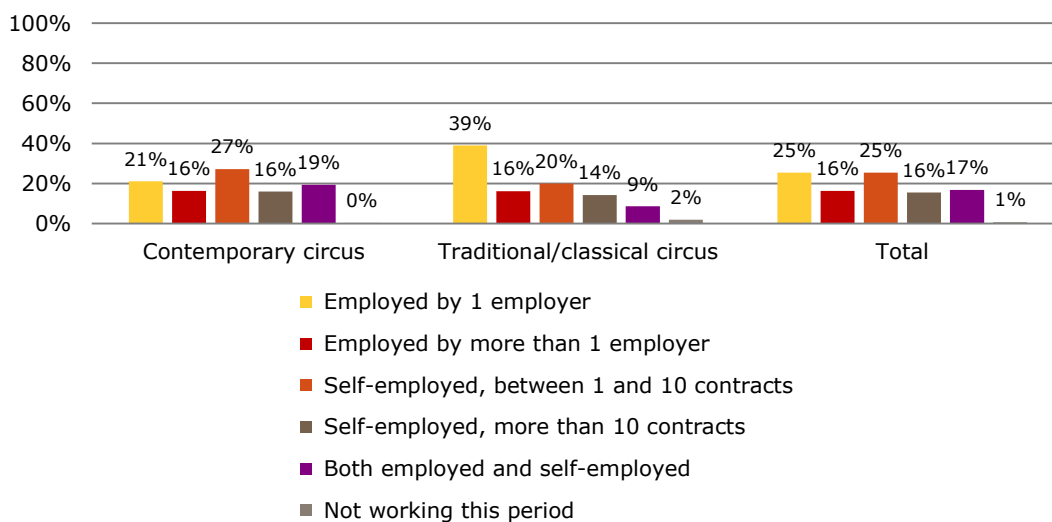
Around two third of companies state that they do not expect to hire more persons in **2019** than in 2018 and these shares are approximately the same for both types of enterprises. Around one fourth of the companies expect an increase and this share is **higher among contemporary circus companies** (25% and 17%, respectively). According to experts, these differences are related to the debate surrounding the use of animals in circus performances, which especially **affects** traditional/classical circus companies, in addition to contemporary circus shows attracting larger audiences due to its dramatic presentation and diverse aesthetics.

### ***Employment status of circus professionals***

Work in the cultural and creative sectors is often flexible in nature. The EU Labour Force Survey shows that in 2017, self-employed workers are over-represented, accounting for 33% of all cultural workers compared to 15% in regards to self-employed workers observed in total. This is no different in the circus sector. Being hired on the basis of specific bookings and professionals working in a **self-employed position** is a common occurrence in both types of circus companies. In total, 41% of professionals active in the sector consider themselves self-employed. An additional 17% are working in a combination of being employed and working in a self-employed position. Around 25% of professionals that are self-employed worked on 10 or more contracts in 2018, and 16% worked on between 1 and 10 contracts. Self-employment is less prevalent in the traditional/classical circus (34% compared with 43% in contemporary circus. However, in the traditional/classical circus, this number is also expected to increase in the future due to flexibility of the job market, and tax/social security issues which are advantageous for employers. This finding is similar to the situation in other cultural and creative sectors.

In general, **employment** arrangements in the circus sector are atypical, with the actual activity rarely fulfilling the classical definition of employment, namely a workweek consisting of 8 hours a day for 5 days. Furthermore, it is generally non-standard, varied and (Herman, to be published) characterised by (international) mobility (Parker, 2011; Dumont, 2017; Kreusch, 2018). Around 25% of workers are employed by one employer, whereas 16% are employed by more employers.

Figure 4 Employment status throughout 2018, by type of circus (% of respondents) (n, total = 437; n, contemporary circus = 332; n, traditional/classical circus = 105)



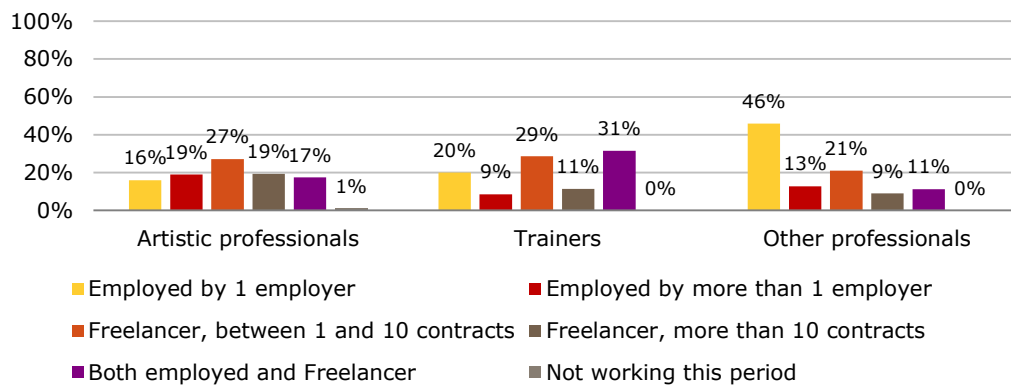
Source: Panteia, from survey individual professionals

These results are based on self-assessment, which implies that 'employer' could certainly in the **traditional/classical circus** include unusual forms of employment, such as being employed in a (partially) owned company. Furthermore, although the survey results indicate otherwise, experts state that being hired on an event/booking basis and professionals working in a self-employed position is also very common among those primarily working in traditional/classical circus companies. Looking at occupations separately (see Figure 5), many artistic professionals and trainers were self-employed in 2018 (46% and 40%). Especially among trainers, an additional large share (31%) is both self-employed and employed.

A substantial share of other professionals' were employed by one employer (46%). This is in contrast with those in artistic professions (16%) and trainers (20%) (see Annex 8.2.12). This can, at least for those who work contract-based performing an act as part of a show, be explained by changing content of shows and is connected to the need to change artists based on skill-sets and primary discipline. In contrast, other positions are not so related to the actual content of the shows and are therefore more fixed, with these professionals more often employed by the circus company. Furthermore, these positions could be filled outside of itinerant circus companies and instead be connected to venues and other type of sedentary organisations.



Figure 5 Respondents' employment status throughout 2018 by their professional, by occupation type (% of responses) (n, total = 437; n, artistic professionals = 269; n, trainers = 35; n, other professionals = 133)



Note: Artistic professionals: creators, performers, artistic directors, directors, choreographers and musicians  
 Other professionals: Administrator, Coordinator, Producer, Circus owner, Agent, Academic, Technician, Educator for travelling children, Marketer, Consultant, Rigger, Crew, Groom, Funder, Finance, Catering, Payroll, Publicist, Other.

Source: Panteia, from survey individual professionals

The results of the survey among organisations confirm that circus companies provide full-time and part-time employment contracts and/or freelance contracts. In line with results from the survey among professionals, traditional/classical circus companies make more use of full-time employment contracts and other professionals are more often hired in a full-time position compared with contemporary circus companies.

These findings are in line with literature on employment in the circus sector which shows that self-employment is very common. The Miroir-3 study (Herman, to be published) shows that in the EU circus sector, a large proportion of young professionals<sup>7</sup> (39%) work as freelancers, compared to 15% who work in a part-time permanent position and 13% who work in a full-time permanent position. Comparable findings have been found in Denmark (Korfitzen & Vincentzen, 2013) and the other Scandinavian countries (Virolainen, 2011; Åstrand, 2010), Ireland (Irish Arts Council, 2010), United Kingdom (Cornwall, 2010), and the Balkan region<sup>8</sup> (Cirkorama, 2018).

Working as **self-employed puts circus professionals in a precarious situation** since they do not receive employer-provided benefits such as health insurance, vacation pay, or pension contributions. Additionally, paid sick time and vacation time are non-existent, and professional liability insurance is generally costly. In addition, there is a lack of job security and stable income. The precariousness of working in the circus sector goes beyond being related to working in a position of self-employment. This is because the physical, artistic and physiological challenges are high (Funk, 2018) with risks of injuries and excessive overtraining (Dumont, 2018). The precarious nature of work is also due to the segmentation of the sector, the multiplication of juridical forms for employers and employment conditions, flexible working hours, and the difference between legal regimes and practices in each country, as labour law largely remains a member state competence in the EU

<sup>7</sup> This entails young professionals who have graduated from a professional circus school within the network of FEDEC, the European Federation of Professional Circus Schools. Within this study no differentiation was made between contemporary and traditional/classical circus.

<sup>8</sup> The study covered the following countries of Southeast Europe: Albania, Bosnia & Herzegovina, Bulgaria, Croatia, Greece, Kosovo, Macedonia, Monte Negro, Romania, Serbia, and Slovenia.

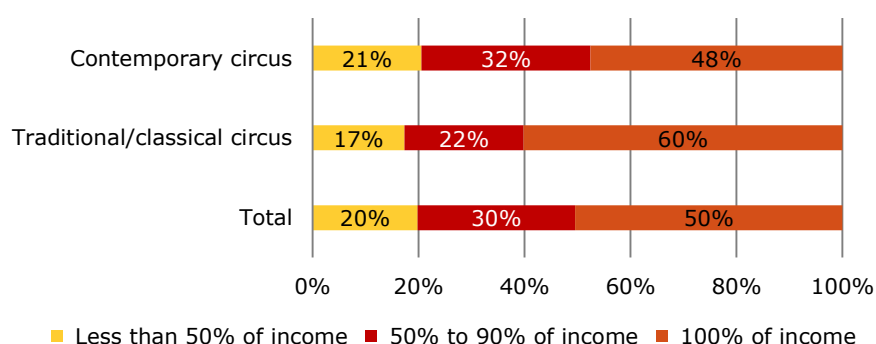
(Herman, to be published). The latter is relevant since international mobility is at the heart of the sector (Parker, 2011; Dumont, 2017; Kreusch, 2018) and is required in order to have sufficient performing opportunities to be able to sufficiently earn a living (Virolainen, 2011; Gorman, 2014). The above is in essence no different from other subsectors of the cultural and creative sectors. However, it can be said that the physical risks connected to working in the circus are higher since risk-taking is one of the core features of circus performances (Dumont, 2016).

### **Other activities of circus professionals**

Following the above, the majority of circus professionals (58%) worked in multiple organisations and under multiple contracts. In addition, a large majority (80%) of those self-assessing as artist/creator or artist/performer combine their artistic work with providing training, teaching, and/or doing outreach work. This combination was also found to be apparent among circus companies. Artists working in outreach activities, working in both touring and stationary circuses, or being hired as an individual or as a troop to perform at institutions, cultural centres, for parties or for conferences were found to be very common combinations before (Korfitzen & Vincentzen, 2013). In fact, previous studies have found circus professionals working in various positions at the same time (Korfitzen & Vincentzen, 2013), being part of multiple projects run by different organizations (Casa, 2015), and having jobs with greatly varying status and nature from month to month (Circusinfo Finland, 2019) due to contract work (Jacob, 2008; Bossone, 2018, Funk, 2018).

As can be seen in Figure 6, the survey results show that in general, half of circus professionals indicate that 100% of their income comes from working in the circus industry, with 60% of those primarily working in traditional/classical circus stating this is the case. This could be related to the finding that those primarily working in traditional/classical circus mostly do so by being employed by an employer. This is a more secure employment status than working in a position of self-employment with potentially a lesser need to deviate from the sector. Overall, the survey shows that on average, circus professionals earn 77% of their total income from working in the circus industry. This figure does not significantly differ between the sub-sectors of circus.

Figure 6 Share of income coming from working in the circus industry throughout 2018, by type of circus (% of responses) (n, total = 424; n, contemporary circus = 326; n, traditional/classical circus = 98)



Note: Artistic professionals: creators, performers, artistic directors, directors, choreographers and musicians  
Other professionals: Administrator, Coordinator, Producer, Circus owner, Agent, Academic, Technician, Educator for travelling children, Marketer, Consultant, Rigger, Crew, Groom, Funder, Finance, Catering, Payroll, Publicist, Other.  
Source: Panteia, from survey individual professionals

This is in line with several studies indicating that earning a sufficient living by just working in the circus sector is a challenge which may therefore result in career diversification (Tucker, 2011; Korfitzen & Vincentzen, 2013; Ruokytö-Jonsson, 2017; Bossone, 2018). An examination of financial turnover of 47 circus companies throughout Europe set against the number of personnel listed within these companies shows that many must earn way below what they would need to live. As such, it is believed that they must either work for several different groups, have other jobs in or outside of the sector themselves or come from households with another earner (Tucker, 2011). Indeed, experts indicate that nowadays most artists cannot survive only working in circus companies, which means being involved in creation and touring of shows. Professionals in traditional/classical circus are said to be hired for a season at maximum and have to find other work in between. Besides circus companies, there are many other opportunities for circus professionals to perform, e.g. in variety shows, in hotels, gala events or on cruise ships, which are all needed for them to generate a sufficient income.

### ***Unemployment among circus professionals***

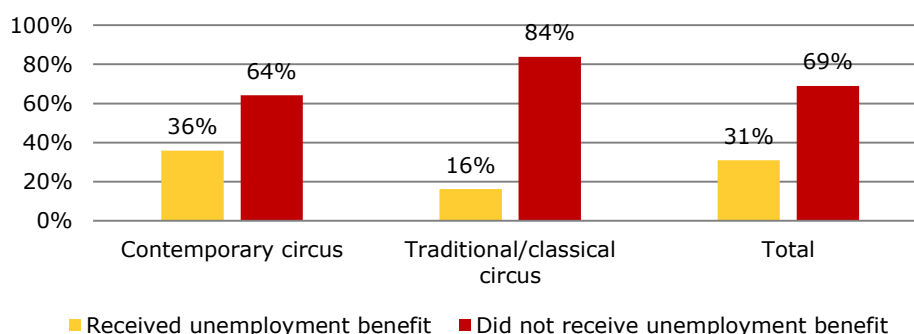
Around one third (31%) of the professionals who worked throughout 2018 in some capacity (employed or self-employed) in the circus industry indicated that they received **unemployment benefit** at any point of time in 2018 (see Figure 7). The share is most prominent in contemporary circus (36%). Apart from the fact that relatively more professionals in the tradition/classical circus have a permanent contract, this can also be a result of the differences in education levels and the familiarity with the legal and regulatory framework and the related administrative procedures. According to the experts, another possible reason is the different timeframes for creating and touring shows among the circus types.

The results found are partly influenced by the unemployment benefit regimes existing in the Member States. In France or Belgium, for example, the 'Intermittents du Spectacle' and the 'Statut d'artiste' allow artists to be paid for all the personal work, preparation and other actions inherent to his/her profession. These include research, new creation and residencies being part of the work that are very rarely paid or only by means of covering expenses. Since periods of creation, practice and performing presentations are usually non-paid, this more or less equals being unemployed. In these instances unemployment is usually short term, occurring several times during the year (Korfitzen & Vincentzen, 2013).

Specific schemes such as those in France and Belgium or general unemployment benefit schemes, may not always be available for circus professionals. No evidence has been found of similar schemes in other EU Member States. As a contrary example, in the Balkan region, the artistic status of circus is not recognised or approved by the state (Cirkorama, 2018) and according to Cirkorama, in Croatia working in circus is not recognised as a profession. Experts indicate the same is true for many other EU Member States where apart from no recognition of the profession, circus itself is not recognised as an art form or at least there is a grey area in the recognition process. This forms a barrier for circus professionals being eligible for unemployment benefits.

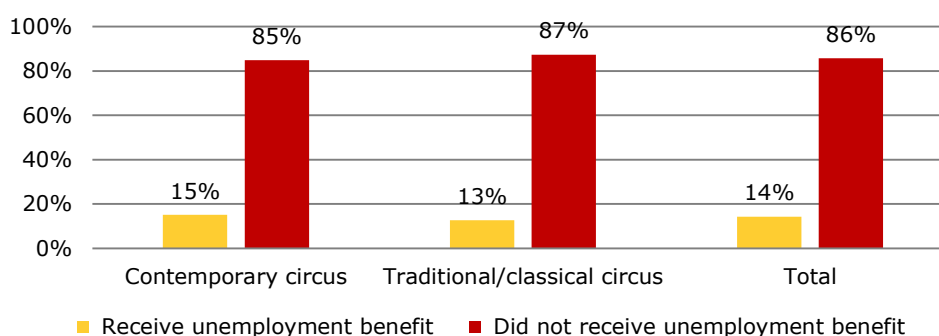
When excluding the respondents residing in France and Belgium, the share of respondents receiving unemployment benefit at any point of time in 2018 drops to 14% (see Figure 8). Furthermore, the difference between contemporary and traditional/classical circus disappears.

Figure 7 Receiving unemployment benefit in 2018, by type of circus (% of responses) (n, total = 300; n, contemporary circus = 226; n, traditional/classical circus = 74)



Note: Artistic professionals: creators, performers, artistic directors, directors, choreographers and musicians  
Other professionals: Administrator, Coordinator, Producer, Circus owner, Agent, Academic, Technician, Educator for travelling children, Marketer, Consultant, Rigger, Crew, Groom, Funder, Finance, Catering, Payroll, Publicist, Other.  
Source: Panteia, from survey individual professionals

Figure 8 Receiving unemployment benefit in 2018 excluding respondents residing in France and Belgium, by type of circus (% of responses) (n, total = 217; n, contemporary circus = 146; n, traditional/classical circus = 71)



Note: Artistic professionals: creators, performers, artistic directors, directors, choreographers and musicians  
Other professionals: Administrator, Coordinator, Producer, Circus owner, Agent, Academic, Technician, Educator for travelling children, Marketer, Consultant, Rigger, Crew, Groom, Funder, Finance, Catering, Payroll, Publicist, Other.  
Source: Panteia, from survey individual professionals

Although receiving unemployment benefits is not entirely the same as being unemployed, it does stand out that at least 14% of the circus professionals receive such benefits, whereas the overall unemployment rate across the total workforce in the EU Member States is just 6.4% (Eurostat, 2019). Current study's findings are in line with the results found for Denmark where 22% of the circus professionals were at some point during 2011 registered as (partly) unemployed. Data on other countries are not found.

The earlier statement that unemployment in the circus sector is usually short term, occurring several times during the year (Korfitzen & Vincentzen, 2013) is not supported by the current study. On average those receiving unemployment benefit do so for the duration of eight months and 39% do so for the duration of 12 months. This group is, however, again mostly composed of respondents residing in France and Belgium. The existence of specific unemployment benefit schemes in these EU Member States explains this difference. When disregarding these respondents, the share of

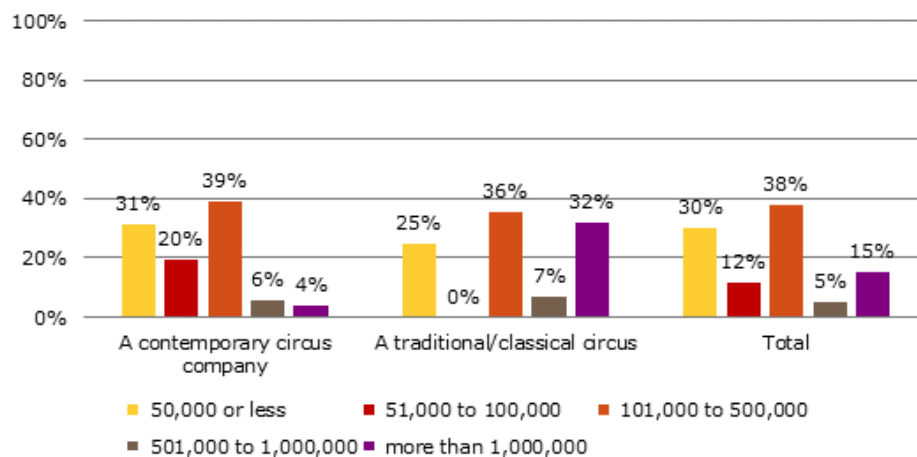
respondents receiving benefits for 12 months drops to just 6% (see Annex 8.2.13) and the average duration of receiving unemployment benefit is five months. With on average five months versus three months, the duration is higher among those primarily working in contemporary circus than those working in traditional/classical circus.

## 2.5 Current and likely future turnover of circus companies

The survey among organisations provides insight regarding the turnover of circus companies primarily creating/presenting circus work made by their company (see figure 9). Around one third (38%) of these organisations indicate that in 2018 their company had a turnover of between € 101,000 and € 500,000. Another third (38%) had a turnover or € 50,000 or less. As previously described, the circus sector is characterised by a large variety in circus companies, especially the traditional/classical ones, ranging from small companies with no more than 100 seats in their tent to big international shows seating 3.000 spectators and corresponding diversity in turnover figures. This is confirmed in the current study where the turnover was found to range from zero to € 2 million.

The results indicate that traditional/classical circus companies generally have a higher turnover than contemporary ones. Traditional/classical also require higher turnovers since their expenses are higher on average. They more often perform in their own tents, whereas contemporary companies do so more often in existing venues and, at least partially, make use of the equipment at hand.

Figure 9 Annual turnover of respondents' organisations primarily creating/presenting work made by the company in 2018, in euro and by type of circus (% of responses) (n, total = 93; n, contemporary circus = 51; n, traditional/classical circus = 28)



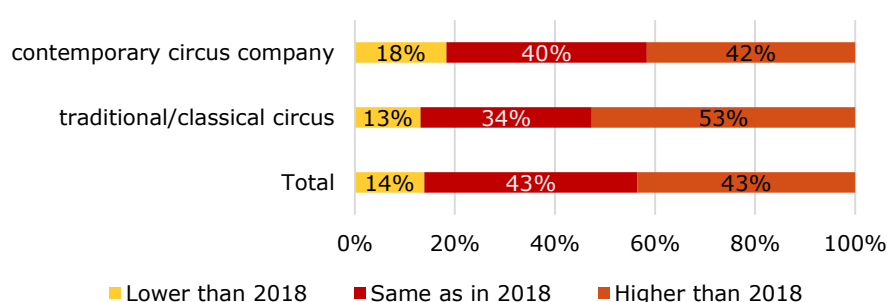
Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or a universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others.

Source: Panteia, from survey organisations

Around 43% of organisations that primarily creates/presents work made by the company expect an **increase in turnover from 2018 to 2019** (see figure 15), and the traditional ones are slightly more positive (53% and 42%, respectively) (see Figure 10). This is in line with the finding that 92% of traditional/classical circus companies have created new pieces of work in 2018, compared to 56% of contemporary circus companies (see Annex 8.2.3). That is, investments made in

creation may have taken up available time for performing in 2018, and a logical rationale could be that once new pieces of work are put into place, they will perform more often and therefore their turnover figures will increase. It can also be explained by the very hot and long summer of 2018 impacting the spectator figures of especially traditional/classical circus companies, considering they mostly perform in tents. As illustrated in the next section, the expectations on turnover figures for 2019 coincides with a larger proportion of traditional/classical circus companies to expect to reach higher numbers of spectators in 2019 compared to 2018 than is the case among contemporary circus companies.

Figure 10 Expectations of respondents for the annual turnover in 2019, by type of circus (% of responses) (n, total = 115; n, contemporary circus = 60; n, traditional/classical circus = 38)



Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others.

Source: Panteia, from survey organisations

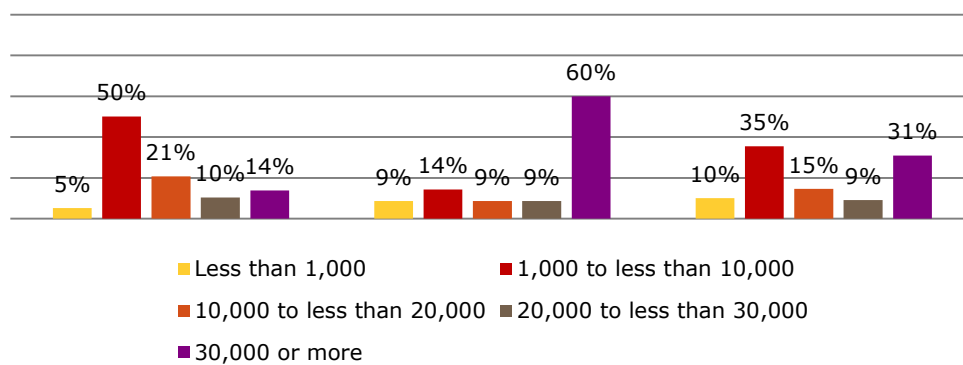
## 2.6 Current and likely future number of spectators of circus shows

Among organisations primarily creating/presenting work made by the company, one third (35%) indicates having reached between 1,000 and 10,000 spectators and another third (31%) over 30,000 spectators in 2018 (see Figure 11). Coinciding with the diversity in turnover figures, the figures on spectator volumes are widespread and range from zero to 500,000. This again highlights the diversity in the sector, which includes, especially among traditional/classical circus companies, circus companies with a capacity of around 1,500 spectators per show easily reaching 300,000 or more spectators per year and small family circuses only having a few thousand spectators per year. Some information is available at Member State level, with the Danish Statistical Office reporting 135,178 spectators to 'new circus' in 2015-2016, Finland reporting 390,915 spectators in 2017 (Circusinfo Finland, 2019), the Italian Arts Council reporting 798,000 spectators in 2018, the Lithuanian Arts Council reporting 28,607 spectators in 2018 among 12 projects funded by the Arts Council, the Netherlands reporting 1.5 million spectators (Stichting Circuscultuur, VNCO, Circomundo, & LKCA. (2016) and the Swedish Arts Council reporting 225,910 spectators in 2016 (Swedish Arts Council, 2017).

Half (50%) of contemporary circus companies report having reached between 1,000 and 10,000 spectators, while in the case of traditional circus companies, 60% indicate to have reached 30,000 or more spectators (Figure 11). As such, it seems that traditional circus attract higher volumes of spectators than contemporary circuses. According to experts, this can be explained due to traditional/classical circus

companies performing more frequently in big tops and contemporary circus in theatres, with the former generally having larger capacity. In addition, very few Member States provide subsidies to traditional/classical circus companies, resulting in these companies having to perform almost year round, sometimes giving 500 or more performances a year in order to survive. This explanation is supported by the survey, which shows that traditional/classical circus companies take up around 9.000 performances versus a total of around 4.000 performances taking up by contemporary circus companies.

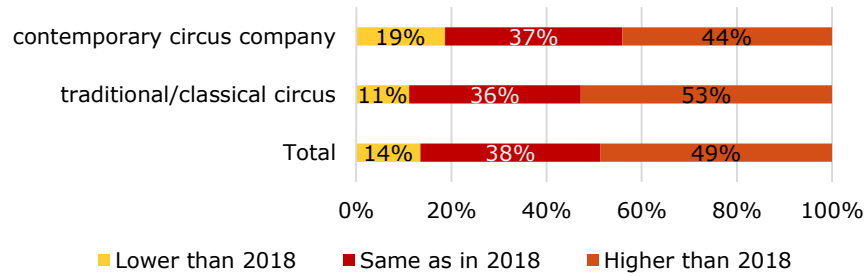
Figure 11 Total number of spectators reached by circus companies creating/presenting their own circus work in 2018 (% of responses) (n, total = 110; n, contemporary circus = 58; n, traditional/classical circus = 35)



Source: Panteia, from survey organisations

When asked about expectations concerning reaching spectators in 2019, almost half of the respondents creating/presenting their own circus work (49%) expect to attract higher volumes in 2019 than they did in 2018. In comparison, 38% expect their spectator volume to remain the same and 14% expect to reach lower levels of spectator volume in 2019 than they did in 2018. In particular, traditional/classical circuses expect to have an increased volume of spectators in 2019 (53%). At the same time, only 11% expect to have lower numbers of visitors in 2019 compared to 2018, whereas 19% of contemporary circus companies expect this to be the case (Figure 12). As such, traditional/classical circuses seem to be more optimistic about the number of spectators they will reach in 2019 compared to contemporary circus companies. This coincides with the results concerning turnover and can be explained in the same way.

Figure 12 Expectations regarding spectator volumes in 2019 compared to 2018, by type of circus (% of responses) (n, total = 111; n, contemporary circus = 59; n, traditional/classical circus = 36)



*Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or a universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others.*

*Source: Panteia, from survey organisations*



### 3 Access to compulsory education for children accompanying circus companies on tour

#### Key findings:

- There is a lack of data on the number of school age children accompanying their parents or guardians whilst touring with circus companies.
- Around 38% of circus companies surveyed indicate their workers bring along their school age children on tour.
- Around 35% of those surveyed primarily working in contemporary circus and 40% of those primarily working in traditional/classical circus bring their children on tour.
- In Germany, Greece, Portugal, France, Spain and The Netherlands there is some form of specific governmental support in place for itinerant children in general and/or specifically circus children.
- Children accompanying their parents or guardians on tour can access formal education through a number of means, depending on the country of residence.
- Some circus families consider that there is no other option than to enrol their children in regular 'static' schools, whereas others mostly make use of home-schooling, distance learning, or local schools combined with guest schools or distance learning.
- Access opportunities to travelling schools and distance/e-learning are viewed as most sufficient, with guest schools seen as the least sufficient.
- The sector itself indicates that there is a need for improvement in regards to the provision of education for the children of circus professionals.

#### 3.1 Introduction

This section focuses on access to compulsory education for children whose parents or guardians work in travelling circus. First, it provides insight in what compulsory education entails as well as why access to it is challenging for circus children. Next, it provides input with which the size of the issue can be quantified. This is followed by an overview of specific support schemes and alternative options for education in place for this group of children in the EU Member States. Finally, this section will look at how the sector itself deals with and views this topic, along with suggested improvements.

#### 3.2 Compulsory education and its challenges for the circus sector

**Compulsory education** requires children to attend education at a certain age for a certain specified time period, both varying across EU Member States. Based on EACEA (2017), the median of the minimum age children are required to attend compulsory education is six years and the maximum age is 16 years. The duration of this period among Member States ranges between 9 and 13 years. The youngest age in which children are obliged to attend school is 3 (Hungary), while the oldest age is 7 (Estonia and Sweden). In addition, the youngest age in which children are no longer required to attend compulsory education is 15 (Croatia, Cyprus, the Czech Republic, Greece and Slovenia), while the oldest age is 19 (Germany).

The schooling system connected to compulsory education is primarily aimed to meet the needs of the static population. Although there are circus companies that stay in one place, in general most circuses go on tour to perform their show(s), either inside

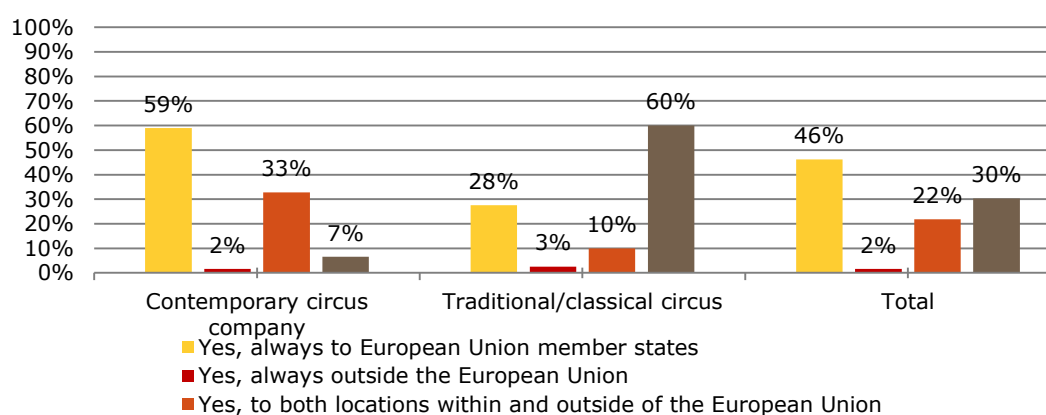
or outside their country of registration. Looking at the results from the survey conducted among circus organisations, 70% of circus companies tour outside of their country of registration.

### 3.2.1 Touring internationally

Touring within EU Member States is most prominent (46%), but touring both locations within and outside of the EU Member States is also common (22%) (see Figure 13). Touring internationally is far more prominent among contemporary circus companies (93% do so) than among traditional/classical circus companies (40%). Where the touring season used to mainly take place from February/March to November, in 2009 it was already becoming more common to also perform during the winter. The Christmas period became a particularly ideal time to perform (Sequeira, 2009). This trend has continued and with that, having a permanent place for the winter during which children can join their local school becomes less prevalent. According to experts, in general the necessity for circus companies to tour has increased due to the decrease in local public funding dedicated to artistic creation, leading to a multiplication of production partners on both national and European levels. Furthermore, the competition with other forms of entertainment such as (3D-)film and on-demand television has increased.

Since compulsory education mainly takes place in one and the same location, itinerant families and their children find difficulties in taking full advantage of the education system. Pupils and students failing and/or dropping out of the formal education system as a consequence of their families' occupation is common. As families need to tour as part of the working week, coupled with the lack of a consistent solution on an EU level, this appears to considerably limit pupils' and students' structured participation in classroom teaching and in their peers' networks (Gobbo, 2017). It should, however, be noted that access to education is not only problematic when circus companies tour internationally. This is especially true within the geographically large countries (i.e. Sweden or France), or in countries where education is organised decentralised (i.e. Germany). And although it can be imagined that for relatively smaller countries, access to education may be less of a challenge because distances to schools are relatively easy reached even whilst touring within the country, this is in practice not the case. This is underlined by educational options provided in a relatively small country such as the Netherlands.

Figure 13 Percentage of organisations' tours to location outside of the country of registration in 2018 (n, total = 119; n, contemporary circus = 61; n, traditional/classical circus = 40)



*Note: Concerns organisations that primarily created/presented circus work made by the company.  
Source: Panteia, from survey organisations*

### 3.2.2 Challenges in accessing education while touring

The general go-to strategy for circus families seems to entail children attending a local school outside of the touring season and moving from guest school to guest school depending on the touring schedule. Guest schools should be interpreted in combination with so-called local, home or base schools. The latter entails the school located in the home town of the circus families which children attend outside of the touring activities while staying at home. This is supplemented by attending schools located in places visited while being on tour. These are called guest schools as the children attend these only temporarily and ideally, using educational material and/or documentation of their educational level and progress provided by their local school. In this situation, children attend and change schools on a weekly or bi-weekly basis for the whole duration of their compulsory schooling which impacts their learning paths (Gobbo, 2017). This situation is challenging in two ways. Firstly, there is the challenge of gaining access to education in general and to guest schools, especially since periods in which circuses stay in one place becomes shorter. Secondly, once access is gained, the challenge remains ensuring sufficient quality of the education provided. Central to these challenges is that the education generally takes a form of interrupted learning, with discontinuity in schools, teachers, classmates and curriculum. This central challenge of interrupted learning is underlined by challenges with regards to:

- **Motivation and responsibility to learn:** Education on the move requires a high level of sense of responsibility in the midst of pressuring work commitments among parents or guardians and a noisy and distracting environment challenging to work on school assignments with sufficient concentration (Sequeira, 2009). As explained by experts, itinerant children need to have highly disciplined attitude, which differentiates them from children attending general formal education which is much more structured and far less individually oriented.
- **School schedules:** Connected to compulsory education, the number of hours children need to spend in education in each level is regulated with time-tables and holidays generally being strictly set. If children do not meet these hours, they do not meet the requirement for compulsory education with measures to tackle this to follow. This does not necessarily coincide with the characteristics of the circus travelling season (Sequeira, 2009).
- **Availability of suitable schools:** Meeting attendance rates to comply with compulsory education is especially difficult with higher ages, as not all towns or villages the touring circus visits offer or have available the type of high school the child is originally enrolled (Gobbo, 2017).
- **Curricular contents:** Changing schools generally also entails changing curricular contents as not every school uses the same study material. The teaching methods may differ as well as the order in which subjects and content is made available to the pupils. It is almost impossible to correspond the child and their previous knowledge from other schools to the schools' content of the current period. Although dossier can be set up to keep track of the child's progress, this cannot completely form a solution for discontinuity in curricular contents (Sequeira, 2009). This coincides with results from the case studies (see Annex 8.4) that finding a guest school that can provide adequate education fitting the level and curriculum of the individual child is a challenge.
- **Human references:** When visiting guest schools, itinerant children are confronted with changing teachers and classmates and the need to establish new relations over and over again (Sequeira, 2009). This is especially a

worrisome challenge if itinerant children are left with the perception of being considered, and treated, apart from the rest of the school population (Gobbo, 2017). This is supported by the interviews conducted in the current study where respondents highlight integration in new schools as an obstacle.

- **Teachers' ability to work with itinerant pupils:** The basic knowledge of most teachers does not include curricular or pedagogic strategies that are distinctive for working with itinerant pupils (Sequeira, 2009). Generally education professionals know little about the occupation of circus employees and their mobile life, and are therefore not sufficiently prepared to work with these pupils (Gobbo, 2017).

When it comes to circus children whose parents or guardians tour internationally, an additional challenge is that of the language used in school not necessarily matching the language(s) the child is skilled in. Children whose parents or guardians primarily work in contemporary circuses are more often affected since it is more common for these companies to tour internationally (46% do) than it is for traditional/classical circus companies (22% do).

Following the above, it can be concluded that although the common system of local schools in combination with guest schools does provide children with access to education, the provision offered still results in missing out on a lot of education in comparison to children who live in one permanent location.

### 3.3 Number of (school age) circus children

#### 3.3.1 *National level figures on school age children living in travelling circus companies*

For a number of EU Member States, information is available about the number of school age children living in travelling circus companies:

- In 2009, **Belgium** counted 800 children living in both the circus sector and children in the travelling funfair sector together (Raadgevende Interparlementaire Beneluxraad, 2009).
- According to the **Estonian** Ministry of Education & Research, there are zero children living in travelling circus companies, because Estonian circus companies registered in the country are not travelling abroad in combination with the relatively small geographical size of the country.
- According to Circus Finlandia there are currently 3 to 4 circuses in **Finland** which are accompanied by 5 to 6 children on tour
- In 2016 in **Germany**, 935 children are enrolled in two of its mobile schools aimed at children of occupational travellers, including children whose parents or guardians work in the circus sector (Sekretariat der ständigen Konferenz der Kultusminister der Länder in der Bundesrepublik Deutschland, 2016). According to Schule für Circus Kinder, a current estimate of 1,000 to 2,000 German children are living in travelling circus companies.
- According to the Greek Ministry of Education, in 2018-2019, 113 children are using the travellers' tuition card in **Greece**, with which they can easily change schools when they travel with their parents or guardians. There is no indication as to how many of the 113 children are those living in travelling circus companies, although the number will not be significant as evidence was found that there are only two circus companies registered in Greece.
- In **Hungary**, the number of Hungarian children whose parents or guardians work in the circus industry is currently estimated to be between 30 and 50.

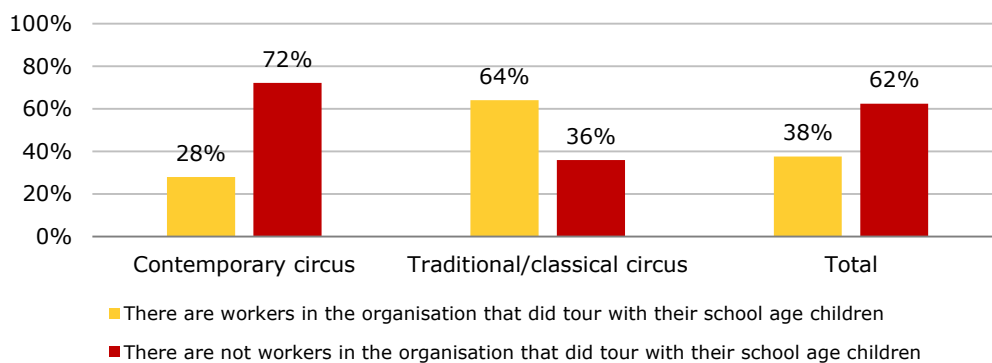
Around 20 to 30 of these children are estimated to actually live in travelling circus companies.<sup>9</sup>

- In **Lithuania** at the time of writing, there are 5 circus companies that are accompanied by children during their travels. In total, there are 8 circus children between the ages of 6-18 years of which 4 are following primary or secondary education whilst living in these travelling circus companies.<sup>10</sup>
- In 2009, **Luxembourg** had an estimated number of 50 children living in travelling circus companies and travelling funfairs together (Raadgevende Interparlementaire Beneluxraad, 2009).
- In the 2018 school year in **The Netherlands**, 223 children from circus or travelling funfairs employees were enrolled in 'de Rijdende School', the mobile school for primary education. All 25 circus children in the Netherlands are connected to the Rijdende School.<sup>11</sup>

### 3.3.2 Overview of school age children living in travelling circus companies

The results of the survey conducted among organisations primarily involved in creating or presenting work made by the company show that 38% indicate that at least one of their workers took along their school age children on tour (see Figure 14). This is especially the case among traditional/classical circus companies (64%) compared to contemporary circus companies (28%). This is in line with results from the survey among individual professionals showing that 36% of those having a school age child said that their child went on tour with them in 2018. This share is slightly higher among those primarily working in traditional/classical circus (40%) than it is among those primarily working in contemporary circus (35%). The higher share of traditional/classical circus companies and professionals being accompanied on tour by (their) school age children can be explained by traditional/classical circus more often running as a family business, where companies are composed of the whole family and where the circus is not only the workplace but the family's home at the same time. In addition, traditional/classical circus companies are often required to tour almost year round to be able to make the turnover needed.

Figure 14 Percentage of organisations reporting whether in 2018 they had workers who were accompanied by their school age children (n, total = 117; n, contemporary circus = 61; n, traditional/classical circus = 39).



Note: Concerns organisations that primarily created/presented circus work made by the company.  
Source: Panteia, from survey organisations

<sup>9</sup> Based on information provided by ACIVA Nonprofit, February 2019.

<sup>10</sup> Based on information provided by the national statistical office of Lithuania, March 2019.

<sup>11</sup> [http://www.sliekers-ict.nl/cms/content/org12/pag918/files/Bestuursverslag 2018 definitief.pdf](http://www.sliekers-ict.nl/cms/content/org12/pag918/files/Bestuursverslag%202018%20definitief.pdf)

Of the 118 organisations who responded to the survey, 45 circus companies indicated that they employed workers that were accompanied by their school age children on tour in 2018. This amounted to a total of 245 children, mostly in the age group of 4 to 11 years of age (see Table 4). Overall, the number of children accompanying tours of traditional/classical circus is higher than that of contemporary circus.

Table 4 Number of school-age children that toured with their parents in respondents' organisation in 2018 (n, total = 118; n, contemporary circus = 60; traditional/classical circus = 47)

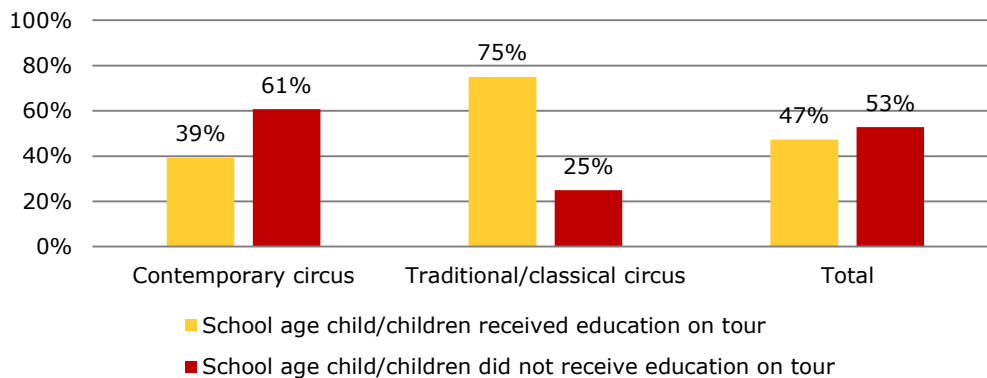
	Total		Contemporary circus		Traditional/classical circus		Other	
	Count	%	Count	%	Count	%	Count	%
<b>children aged 0-4 years old</b>	60	24%	18	30%	38	63%	4	7%
<b>children aged 4-11 years old</b>	119	49%	24	20%	88	74%	7	6%
<b>children aged 12-16 years old</b>	43	18%	9	21%	34	79%	0	0%
<b>youth aged 17-18 years old</b>	23	9%	2	9%	17	74%	4	17%
<b>Total</b>	245	100%	53	22%	177	72%	15	6%

*Note: Concerns organisations that primarily created/presented circus work made by the company. Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or universities, creation centres, festivals and venues (include theatres, arts centres, community centres) and others, while 'other' includes circus projects or consortiums, circus schools or universities, creation centres, festivals and venues (include theatres, arts centres, community centres) and others only.*

*Source: Panteia, from survey organisations*

Finally, 36 respondents of the survey among professionals reported whether their school age child received education while they accompanied their parents or guardians on tour with the circus, with almost half (49%) indicating that they do (see Figure 15). Those stating their child did not receive education whilst accompanying tours indicated that the tours took place during school holidays or were short-term, lasting only a few days. By type of circus, not receiving education while accompanying circus tours is more apparent among children whose parents or guardians primarily work in contemporary circus companies (61%) than in traditional/classical circus companies (25%). This could be explained by the study's finding that traditional/classical circuses more often refrain from touring internationally which at least partly diminishes the challenge of accessing education.

Figure 15 Percentage of respondents with school age child/children reporting whether their school age children received education on tour in 2018 (n, total = 36; n, contemporary circus = 28; n = traditional/classical circus = 8)



Source: Panteia, from survey individual professionals

### 3.4 Alternative compulsory education opportunities provided within EU Member States

EU Member States differ in whether alternative options to access compulsory education are organised for travelling children, among which are children living in travelling circus companies. In some countries, access to education for these children is well organised and enables parents or guardians to ensure that their children achieve the necessary qualifications. In other countries, the opposite is true, with even national support agencies for travelling children closing down due to lack of funding. Some EU Member States provide specific governmental support while others do not provide support at all. In general the following options have been found to exist in order to assure the education of itinerant children:

- Touring children are enrolled in a **local school** situated in their hometown or the location they stay outside of the touring activities. This is **combined with attending guest schools** while being on tour and generally supported with some form of documentation of their progress and activities undertaken in the different guest schools they attend. **Alternatively, it is supported by distance learning** provided by the local school or home-schooling provided by the parents or guardians.
- **Home-schooling** entails education provided by parents or guardians for their own child(ren). Home-schooling is legal in 18, entirely prohibited in 4 and conditionally permitted in 2 EU Member States. In the countries where it is allowed, it is however generally restricted by conditions needing to be met in order for it to be approved as an alternative to enrolment in formal education.<sup>12</sup>

<sup>12</sup> Home-schooling is allowed in Austria, Belgium, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Hungary, Ireland, Italy, Latvia, Luxembourg, Poland, Portugal, Slovakia, Slovenia and the United Kingdom. It is prohibited in the case of Bulgaria, Croatia, Germany and Lithuania. In Sweden it is in essence prohibited, but under exceptional circumstances it is allowed. In the Netherlands, home-schooling is not an officially approved method to fulfil compulsory education, however under certain conditions, circus children are exempted to be enrolled at school between March and October, but must join lessons of the Rijdschool, online or in mobile schools. In Malta home education is currently in the process of being legalised. In Romania it is neither prohibited nor recognised and in Spain there is legal precedent stating that while it may not be illegal, it could, under certain circumstances considered to be illicit. Retrieved from <https://hslda.org/content/hs/international/>



- In some countries possibilities are available for **distance/itinerant education**, such as Portugal and France. This entails education in which pupils are not physically present at school and instead use primarily online technologies such as interaction tools and online educational materials. Sometimes it also takes the form of blended learning which entails the former being combined with traditional place-based classroom methods.
- **Mobile schools** are schools without a permanent location travelling with circus companies using minibuses, caravans or other forms of mobile classrooms. These schools work in conjunction with the pattern of the touring schedules of the circus companies whose children are enrolled in the mobile school. They generally however, also offer distance learning opportunities if the touring schedule requires it.
- An individual touring circus company can also be **accompanied by a teacher(s)**. This can be either a private teacher paid for by the circus company itself or a teacher assigned by and paid by the government.
- Children are enrolled in **boarding schools**. It should, however, be noted that according to experts this option is rarely used within the circus sector, partly because of the general high tuition prices.

Table 5 shows which of these methods are in place in individual Member States. Detailed information is provided in Annex 8.3. Given that boarding schools are said to be rarely used by the circus sector, this option is not taken into account. Only Germany, Greece, Portugal, France, Spain and The Netherlands offer some form of specific governmental support system for itinerant children. Furthermore, **home-schooling** is the educational provision method which is mostly available in case of itineracy. This is, however, a method which is not easily executed by parents or guardians as there are high requirements set in order for it to be approved. Moreover, it requires specific competences from parents and guardians which may be especially challenging for those primarily working in traditional/classical circus given their general lower levels of education. In addition, experts indicate that as circuses are working on their survival and existence every day, it is challenging to find good solutions and sufficient time for the education of their children while touring. This is especially the case given intricate procedures and bureaucracy as well as language difficulties in case of international touring.

Regarding the availability of governmental support systems for school age circus children or itinerant children in general, the results from the survey on education, as well as the case studies (see Annex 8.4) show that not all respondents are familiar with whether such systems are in place in their country. Those that are familiar with such a service generally state that it includes a governmental support service or a not-for-profit non-governmental service.



Table 5 Overview of educational provision methods in place in individual EU Member States, differentiated by whether specific governmental support is provided.

	Includes specific government support	Does not include specific governmental support
<b>Local schools in combination with guest schools</b>	Germany, Greece, Portugal	Austria, Ireland, United Kingdom
<b>Local school in combination with distance learning or home-schooling</b>		Belgium, Czech Republic, Hungary, Italy
<b>Home-schooling</b>		Austria, Denmark, Estonia, Finland, Hungary, Italy, Latvia
<b>Distance/itinerant education</b>	France, Portugal, Spain	Latvia
<b>Mobile schools</b>	Germany, The Netherlands	
<b>Teachers within circus</b>	Spain	Hungary
<b>Other</b>		Bulgaria

Note: In Croatia, Poland and Sweden no alternative options for compulsory education are found to be in place. For Cyprus, Luxembourg, Lithuania, Malta, Romania, Slovenia and Slovakia no information was found.

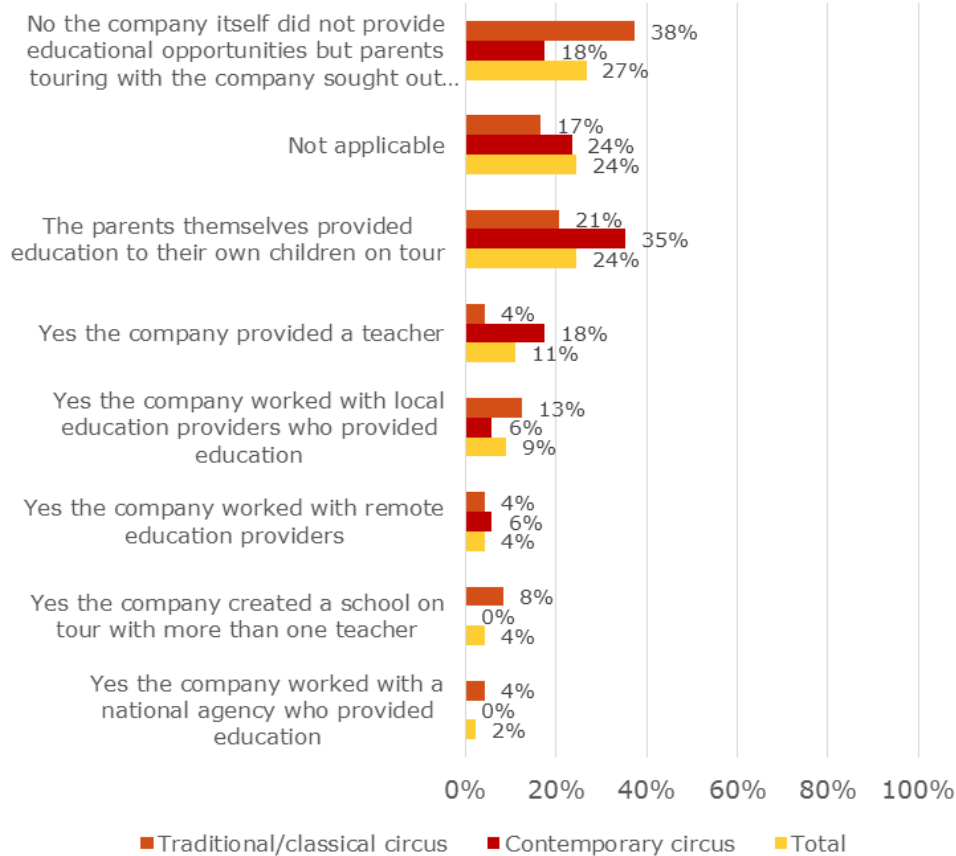
Source: Panteia, from literature review, desk research and data requests

### 3.5 Education on tour from the view of the circus sector

The survey on education conducted among circus organisations shows that the majority considers it (highly) **important that circus children attend primary and secondary education**. Asked about their view on school age children accompanying their parents or guardians while being on tour with a circus, respondents mostly consider it a positive thing. This is because in this way the family can stay together, which is highly valued. Furthermore, the children learn from and are prepared for adult and working life as well as gaining important life lessons from their intercultural experiences. However, they do highlight the importance of ensuring continuous education, providing sufficiently stable living circumstances all the while being itinerant and making sure the children can also enjoy an ordinary life. This is especially important considering opening up all future occupations and ambitions of the children, within and outside of the circus sector.

Around 27% of the companies stating that their tours are accompanied by their workers school aged children indicate that the **company does not provide any educational opportunities**, and instead parents or guardians sought out their own educational provision. Approximately a quarter state that the parents or guardians themselves provide education to their own children on tour. On the other hand, 30% of respondents state that the company provides some kind of educational opportunities to children on tour, including working with local education providers, a national agency or remote education providers, providing a teacher and/or creating a school on tour with more than one teacher (see Figure 16). Keeping in mind the small sample size, looking at the circus types separately, one third of traditional/classical circus companies indicate they do not provide educational opportunities for their workers' children versus one fifth among contemporary circus companies. When asked in the survey on education whether the company is responsible to ensure that their workers' children can attend education, irrespective of the circus type, half indicate a neutral position or feel this is not the responsibility of the company.

Figure 16 Percentage of respondents in survey among circus organisations stating whether their organisation provided educational opportunities for children on tour with the company in 2018 (multiple answers possible) (n, total = 45; n, contemporary circus = 17; n, traditional/classical circus = 24)



*Note: Concerns organisations that primarily created/presented circus work made by the company.  
Source: Panteia, from survey organisations*

Coinciding with the results among circus organisations, the survey on education among professionals shows that the majority views attending primary but especially secondary education as (highly) important for circus children. Comparing traditional/classical circus and contemporary circus, this is slightly more apparent among the latter. This could suggest a stronger assumption or opinion among traditional/classical circus that circus life in itself is a form of education learning circus children practical skills, self-confidence and self-reliance which is viewed as more valuable than formal education.

From the survey and the case studies, it becomes clear that some parents or guardians believe they have no other option than enrolling their children in regular **'static' schools**. In these cases the families have to rely heavily on relatives, for example, who can look after their children while the professional is travelling. In addition, they and/or their children need to travel large distances themselves to accommodate the schooling of their children. In both cases this is felt as a heavy burden as it results in families living separate lives and forces large gaps between parents and siblings. Those who indicate usage of alternative education options mention distance learning, home-schooling, local school supported by distance learning or attending guest schools whilst on tour. No difference was found between

those professionals primarily working in either contemporary or traditional/classical circus.

There is no obvious consensus on the access opportunities to alternatives to 'static' formal education. However, this is not surprising as these differ from country to country and respondents participating in the survey on education are residents of a variety of EU Member States. In general and irrespective of circus type, access opportunities are viewed most sufficient when it comes to travelling schools and e-learning or distance learning. Those primarily working in traditional/classical circus view access opportunities to both home-schooling and circus-owned mobile schools as not sufficient, whereas those primarily working in contemporary circus instead view these as highly sufficient. It is not clear how this difference can be explained. Access opportunities to guest schools is, irrespective of the circus type, viewed as least sufficient.

When it comes to whether the individual alternative education opportunities sufficiently educate circus children, most respondents take in a neutral position. The European Network for Traveller Education (ENTE) indicates that educational methods are mostly used in combination to optimise the educational opportunities. Travelling schools in combination with e-learning, especially among professionals primarily working in traditional/classical circus, are viewed as the form which most sufficiently educates its students. By contrast, home-schooling is viewed as the least promising option when it comes to providing sufficient education to circus children.

### 3.6 Suggested improvements highlighted by the circus sector

Following the results of the survey on education and the case studies, both those working in traditional/classical and contemporary circus companies believe improvements could be made in the access opportunities to education and the potential methods for educating children accompanying travelling circus companies on tour. These suggested improvements are presented below.

First of all, some respondents feel that government institutions do not understand their way of life, and therefore approach the situation with a "one size fits all" mentality which is inadequate and unsuitable. Instead of trying to fit their children into the school system for the sedentary population, the focus should be on how to accommodate their itinerant way of life. As a respondent from Germany claims: *"If education is considered as a right, then children living a travelling existence due to their parents' occupation should have sufficient access to this right just like any other child. Instead of a "one size fits all" mentality, a **mentality of customisation should be adopted**, where the focus is on ensuring every individual itinerant child has sufficient access to education adjusted to its specific situation."*

Of major importance is the **availability of clear, easy accessible and integral information** on the possibilities for circus children to attend education. Or else, there should at least be **national organisations** in place which can support circus and other itinerant families by providing assistance in finding the best suitable solution to ensure the children can sufficiently attend formal education. The United Kingdom's recently ceased NATT+ (National Association of Teachers of Travellers + other professionals) could serve as an example for the above. As previously stated, the starting point should be customisation where the different paths and methods available for circus children should be integrated to optimise usage. The existence of such an organization should be made well-known to the sector as to initiate any necessary assistance at an early stage. Given the international character of the circus

sector, it is crucial that a **network exists of individual national support organisations collaborating across borders.**

As 70% of circus companies tour outside of their national borders, there should be mechanisms beyond national level to ensure circus children's access to education. This would therefore entail **cooperation between the various EU Member States.** These mechanisms should be effective regardless of the Member State the children happen to be in. Some respondents make this requirement more explicit by noting that the regulations on the ages in which children are allowed to accompany their parents or guardians on tour should be made universal throughout all EU Member States. Furthermore, they indicate that it should be made easier to participate in exams not only in the home country but also in collaboration with schools in other EU countries in order for children to be able to remain with their families throughout the travelling season. One respondent does, however, stress the importance of providing a location familiar to the child where it feels at ease when making such tests as to not negatively influence its performance. This can be safeguarded by offering the child the opportunity to attend this school's classes before participating in exams.

When it comes to specific methods in which education can be offered, several respondents place high value in the **development of mobile schools** which travel along and follow the circus children in a combination of physical classes and online education facilities. The currently existing models in The Netherlands ('Rijdende School') and Germany ('Schule für Cirkuskinder'), with the former having a predicate of excellence, are viewed as good examples eligible to be incorporated more broadly across and within the EU Member States. Moreover, these schools as well other schools that have proven their success (such as the Verona Circus Academy) should be supported to help expand their services.

**Distance learning** by means of online learning facilities is viewed as a promising and valuable solution for circus children. In this way, children have access to education regardless of their changing location and the duration of their stay. However, the results from the survey on education and the case studies do indicate a necessity to improve these methods, both in terms of the quality of the technological systems, the online curriculum and the teachers and schools involved. Furthermore, several respondents highlight the importance of **incorporating (more) interaction** with and guidance by a teacher and believe investments should be made in providing systematic student-teacher online connection which should at least consist of video calling. The system adopted by the German 'Schule für Cirkuskinder' could serve as an example as the school includes 3 days in which a teacher is available online for the duration of 3 hours. During this time students can contact him/her to ask specific questions or general assistance. The Rijdende School also offers a sophisticated platform for distance-learning.

In order to give way for a more customised solution for individual circus children, make way for the expansion of mobile schools and improved distance learning, it is believed that the **status of blended learning should be improved** to be a widely accepted means of formal education. For this, the EU charter the 'Modernisation of education in the EU' (European Parliament, 2018) is viewed as an essential first step ahead as it 'stresses the opportunities that digitalisation and the establishment of common educational platforms offer for modern education, especially in terms of distance learning, distance education, and blended learning, which should allow more flexibility in education by tailoring it more closely to learners' individual living situations'.

It is also believed it should be possible, if the size of the circus company and the number of school age children permits it, to **connect a teacher to the circus company** who visits the circus at minimum every week to teach or travels along with the company throughout its tour. When EU Member States approve this option, this should be at least partly **financially supported by the government**. It is believed to be not just if the circus company or the parents or guardians of the child have to carry the financial costs in full. The system adopted in Spain could serve as an example.

In case the method of local schools in combination with guest schools is adopted, it is stressed that **both schools should be trained to have a better understanding of the itinerant life** in order for children to be better accepted during the time they attend these schools. Given the estimated relative small numbers of itinerant children and following the results of the desk research on this method, a more feasible option would be to assign specific schools as local and guest schools. Furthermore, it is important to **invest in methods to minimise the challenges of interrupted learning** which may be connected to this form of education. The system adopted in Germany with its 'area teachers' may serve as an example and its pilot with digital diaries taking place in school year 2019-2020 is worth keeping track of.

In all of the above, **special attention should be given to ensuring access to secondary education**. Access opportunities to secondary education are experienced as being limited or at least insufficient, which generally entails children ceasing to accompany their parents or guardians on tour once they reach the age they are expected to attend secondary education. This is more prominent than during the primary education where alternatives are, at least in comparison, more readily available.

## 4 Innovative potential of the circus sector

### Key findings:

- Circus arts have become part of the regular education system and opportunities for lifelong learning have developed.
- New means of becoming a circus professional have developed, as well as innovations in supporting upcoming circus professionals in securing their position in the labour market.
- Initiatives to support the mobility opportunities of circus students and professional artists have become available.
- Technical and technological innovations are taking place with regards to circus disciplines, apparatus, risk prevention, education and visual/digital media.
- In the production of circus shows, companies collaborate with professionals from other fields, including theatre, music and dance.
- Undertaking audience research is more common among those working in contemporary circuses than it is among those working in traditional/classical circuses.
- Innovations related to expanding audience volumes take place in the realm of touring, promotional activities and in integrating audiences in circus.
- Circus has evolved in its ability to document its history and dissemination activities as well as circus culture becoming part of the list of intangible heritage within three EU Member States.
- Circus is being used as a tool for teaching social skills and life-skills, overcoming trauma, stimulating social cohesion and integration, as well as supporting the development of creative skills.
- Traditional/classical circus companies are adapting to audience demands through incorporating narratives or themes in their shows, including high-tech equipment, combining traditional and contemporary circus elements, cooperating with theatre professionals and involving the audience by means of humour.
- Around half of circus organisations indicate having experience in working on a collaborative project involving contemporary and traditional/classical circus.
- Half of individual professionals surveyed have experience in working in a collaborative project involving both circus types.
- Traditional/classical circus companies indicate they can learn from contemporary circus companies regarding fundraising, collaboration with theatres, use of modern style publicity, networking skills and keeping track of the company's central facts and figures.

### 4.1 Introduction

Throughout the history of circus, those working in the sector have demonstrated that innovation and reinvention underpins its success, including recent developments such as the creation of professional circus schools and of FEDEC (the federation of professional circus schools), the introduction of pan-European support programmes for artists (such as CircusNext), the harmonisation of regulations relevant to the circus sector, the development of Europe wide advocacy associations for various types of circuses (such as FMC, ECA, Circostrada and Caravan), the set-up of circus art centres

for creation and the establishment of circus trade unions and artistic cooperatives. This section focuses on the current innovations in the circus sector. The term innovation is defined by two elements, namely the criteria of novelty and the teleological criteria. The first entails innovation being a new idea in relation to something that was already established and existent. In essence it involves doing something different than before which could concern a technical or scientific novelty, a new approach or process or an organisational change. The second element is a teleological criterion, which is the notion that the above can only be regarded as innovative if it brings economic and societal benefits (European Union, 2018). Following the above, this section presents a number of recent and current developments and innovations taking place in the sector. These are illustrated by examples from case studies undertaken in this study (see Annex 8.4).

## 4.2 Education and professionalisation of the art form

From the 1980's onwards evolutions have taken place in a number of EU Member States with regards to the position of circus in education as curricula and degrees (including Master and PhD-level) were developed and **became part of the regular and official educational system**. These included schools that provide training and research such as Centre National des Art du Cirque (CNAC) in France, École Supérieure des Arts du Cirque (ESAC) in Belgium and the School of Dance and Circus (DOCH) in Sweden, with the latter giving way to applying for a PhD in artistic research in 'Performative and Mediated Practices' (DOCH, 2019).

These schools aim for their students to continuously develop the art form through new means, and to reach for innovation through **gaining circus technical and artistic skills as well as critical reflection and research skills**. For example, DOCH's objective is for students to gain knowledge about the many forms of expressions of circus and link it to the field of contemporary art in order to contribute to an expansion of circus as an art form. In many instances these schools not only provide initial education, but also **continuous education to graduates and those already working as professionals** in the field. This includes CNAC, who since 2013 has considerably extended its 'Lifelong Learning' programme, among which a certificate in circus dramaturgy, and DOCH who offers further education and training for professional artists and trainers. Apart from the more institutionalised options for further education provided by professional circus schools, numerous opportunities exist for recent graduates as well as established professionals to continue their training. Examples of these are found in the case studies conducted in the current study, among which 'CircusNext', '[Circus] Work Ahead!' and 'De Mar a Mar'.

All of the above contributes to the circus sector evolving and securing its position in the performing arts sector. Following the results of the Miroir-3 study, the level of training of FEDEC member schools is viewed positively and is believed to have improved or at least maintained its quality (Herman, to be published). FEDEC plays an important role in uniting the European professional circus schools in a network of exchange, and is recognised by the European Commission for its ground breaking work in terms of initial and continuing training, artistic creation and definition of professions. With the Miroir-studies, efforts have been made to **gain insight into the skills required for circus graduates to integrate smoothly into the professional circus world of Europe and beyond**, both from the perspective of professional circus schools, young circus professionals and circus employees (Jacob, 2008; Herman, to be published).



While in 2010 there was little structure and **recognition in the profession of circus teacher**, the SAVOIR research project provided insight in the key competencies of circus teachers throughout the European professional circus schools connected in FEDEC and a profile of the profession of teachers. It also gave way to the development of a series of continuing professional development (CPD) modules (FEDEC, 2010). This work has continued in the INTENTS project which is aimed at planning and designing federal and state diplomas for circus instructors and continuing training programmes for youth and leisure circus teachers organised through the European Youth Circus Organisation (EYCO).<sup>13</sup> Among others, this has contributed to the French institutions ENACR, CNAC and Académie Fratellini jointly organising the implementation and delivery of **a circus teacher state-registered diploma** issued by the Ministry of Culture and Communication. Through the peer-to-peer-exchange in the INTENTS and the REFLECT project, both of which are run by FEDEC, the pedagogy and teaching in the circus arts has innovated towards a “transversal” and less discipline-oriented education and training. This is important as the sector is developing more and more towards interdisciplinary, rather than multidisciplinary shows.

Apart from evolutions in education, innovations in professionalisation have taken place with regards to the position of circus in the labour market as various professions (i.e. dramaturgs, circus directors) have been recognised as occupations in a number of EU Member States. An important development in this respect is circus professions being included in ESCO. ESCO, the European Skills, Competences, Qualifications and Occupations, is the European multilingual classification of Skills, Competences, Qualifications and Occupations offering a “common language” on occupations and skills that can be used by different stakeholders on employment and education and training topics. Within the **ESCO catalogue circus-related occupations have been included**, such as circus artist, circus arts teacher, street performer, rigger and tent installer. This inclusion is important considering that circus artist or other circus-related occupations are not a recognised profession throughout all of the EU Member States. In this respect, the Circus+ project (funded through Erasmus+) is relevant as it sought to **define and map different possible professions in the field of youth and social circus pedagogy** by means such as carrying out market research to improve employment prospects for youth and social circus instructors.

### 4.3 Integration in the labour market

Historically, working in circus involved itinerant families passing the subtle art of one or several disciplines from generation to generation. Circus companies were set up as dynasties where a large share of those working in the sector were doing so because of being born into a circus family. Although this is still occurring in some traditional/classical circus companies, it is diminishing, partly due to the continuous development of professional circus schools and contemporary circus companies breaking with this tradition. As such, **new routes have come up for becoming a circus professional as well as innovations taking place in supporting upcoming circus professionals** in finding their way and securing their position in the labour market.

Apart from **further education and training options** for emerging artists discussed earlier, professional circus schools offer **programmes to support their graduates in successfully entering the labour market**. Académie Fratellini offers an educational programme combining group teaching and personalised technical learning alternating periods of training (60%) and work placement (40%). Throughout its three

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<sup>13</sup> For more information refer to <http://www.fedec.eu/en/articles/129-intents-project>



year course, students become initiated into the profession by performing within the Académie's shows and events or in a wide variety of projects (circus, theatre, dance and opera) led by the Academy's arts partner teams. Each students' project is examined in terms of its educational advantage to the apprentice(s) concerned. These apprentices can then be sent to work with an arts partner team for anything between a few days to several weeks, depending on the nature of the project. In this way, apprentices can become involved in projects covering all artistic disciplines and perform as a group or individually in performing arts shows in France and abroad.

Another example of professional circus schools supporting the integration of its students in the labour market is CNAC's Professional Integration Unit (CIP). This was developed to optimise the students' integration into a professional working environment. It implements CNAC's group graduation show which is created and performed in front of the general public, professionals as well as critics and mimics the students' professional future. Apart from this, it supports its students to participate in collaborations, tutorials and partnerships with professionals, and artistic and cultural establishments.

Also outside of the education system there are examples of innovative initiatives with respect to supporting emerging artists, **including exchange programmes, residency opportunities as well as talent scouting and support systems**. Circus Next's 'PLaTFORM' is a good example of this. It includes around 30 partners conducting artistic selections twice a year to identify and support emerging creators of singularity and excellence, and to offer a support program for creation and touring across Europe. The artists, selected as Laureates, receive financial support to assist with show development, residential support from partner organisations, work-in-progress presentations, mentoring and administrative producing assistance and increasing visibility on the European circus scene. Another example is 'CircusNext+', an artistic and leadership programme coordinated by Circusnext/Jeunes Talents Cirque Europe. It aims at supporting emerging creators of contemporary circus in all aspects of their creation path as artistic directors and as project leaders. Lastly, the 'Circus Incubator' project aims to help young and emerging artists in combining artistic research and entrepreneurship which they could capitalise on in their future careers. To achieve this, two incubator sessions were held, and an online platform is created for exchange, monitoring and the creation of a learning pack.

#### 4.4 Supporting mobility

Since (inter)national touring lies at the heart of the circus sector, mobility is a fundamental aspect of the circus arts. Indeed, for those working in the performing arts, including circus, very short mobility, i.e. 3 to 15 days, is a reality. As such, it is considered important to **implement mobility within the education of circus professionals in order to prepare them for the work in the sector** (On the Move, 2019). However, mobility in education remains a highly complex phenomenon, due in particular to the extreme diversity of training systems and the specific characteristics of the circus sector throughout Europe. In this respect FEDEC's project ESCALES analysed the different forms of mobility available and its importance in circus arts training programmes of circus schools, as well as the impact of mobility on the acquisition of skills and on the employability of students. It also developed tools to facilitate student mobility by setting up a mobility platform including tools to disseminate mobility opportunities and share information on European mobility

programmes, creating a Mobility Charter, a Mobility Agreement, a Mobility Passport and a Creative Journal.<sup>14</sup>

Following the results of On the Move (2019), those working in the performing arts sector, including the circus sector, show a clear need for research/study trips to get to know a scene/or a context, forge first contacts, renew one's network, get to discover new venues, and get to know potential coproduction and/or project partners. The Creative Europe programme of the European Union will be conducting **trials on how to best facilitate cross-border mobility** for artists through the 'i-Portunus' project, with this type of mobility becoming a permanent Action under the Creative Europe programme for 2021-2027. This is crucial for the circus sector, as not only does it provide support for international mobility of artists through its Calls for Application and insight in results of this support provided, but also because it gathers other mobility opportunities, innovative initiatives and reports on mobility.<sup>15</sup>

Other examples of innovations fuelling circus artists' mobility are found in the 'De Mar a Mar' project. 40 local operators worked together to improve orientation, training and support for circus artists, especially emerging artists, by creating connections to other professionals, including established or renowned artistic teams and programmers giving artists opportunities abroad. Next, 'Circus Incubator' explored a new international laboratory model to help raise awareness of the importance of international experience. Another example is 'CASA', which involved a series of activities aimed at highlighting work opportunities, helping practitioners to access international markets and make new connections by developing their knowledge on different cultural contexts and artistic environments along with diversifying approaches and work methods. Lastly, 'Pass' is an example of innovation in the field of mobility as it aimed to promote fluid cultural exchange between France and the United Kingdom by supporting the creation of new circus projects involving artists from both EU Member States resulting from its cross-border residencies and co-production agreements.

#### 4.5 Technical and technological innovations

Similar to other parts of the cultural and creative sectors, creativity and developing new pieces of performance lies at the heart of circus. The many different circus disciplines are constantly in development with regards to aesthetic and technical skills adopted in order to keep audiences intrigued with their performances. **New disciplines are developing and innovations are taking place in the apparatus used in the sector**, including improving currently used apparatus, inventing new apparatus specifically for the circus or adapting and incorporating existing materials in circus performances which are originally not specifically aimed for circus. The research of CNAC's student Quintin Claude on the development of a rotating double tightrope is a specific example of an existing circus-specific apparatus being re-invented.

Apart from developments in the use of apparatus, innovations are taking place regarding **risk prevention and ensuring the safety of circus professionals**. This includes evolutions in rigging, which for example diminishes the need for a safety net, as well as for example the textiles used in apparatus and clothing of circus professionals or students, which have been adapted to the specific disciplines and their inherent risks.

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<sup>14</sup> For more information refer to <http://www.fedec.eu/en/articles/151-escales>

<sup>15</sup> For more information refer to <https://www.i-portunus.eu/>

**Technological innovations also take place in connection to education.** The research to create a movement transcription tool specifically aimed at circus techniques and circus arts following the Benesh notation dictionary is an example of such innovations. It aims to create a system in which movements of performers and objects can be written down as a tool for teaching and choreography creation and adoption.<sup>16</sup> Another technological innovation used in teaching is the use of GoPro's attached to student's bodies or apparatus, which is used to film their movements and to be able to analyse and learn from it.<sup>17</sup>

Lastly, innovations also take place **within circus performances.** The case study 'Circus re:searched' involved research on the **incorporation of visual arts and digital media** in circus performances and 'Toqqortut' incorporating pyrotechnics and innovative air rigs in its show. Another example is the German traditional/classical circus company Circus Roncalli, which incorporates **life-size holograms** of animals in its show 'Storyteller', replacing real-life elephants and horses. The Spanish show 'Circlassica' by the González brothers (Productores de Sonrisas) includes **technological stage mapping.** Another example is the development of 'magie nouvelle', which uses intricate technical inventions in staging techniques in creating narratives of unreal realities. Although this movement originates from magic and not from circus, there is a relationship between the two as following the initiators of the 'magie nouvelle' movement, CNAC (National Centre of Circus Arts) in France offers a training programme in 'magie nouvelle'. Magie nouvelle reinvents the medium of magic, using it as a language of creation and as an artistic medium to explore other themes. The magical acts are incorporated into a narrative directed at transforming reality into unreal and unbelievable visions provoking the audience's emotions.<sup>18</sup>

#### 4.6 Production of circus shows

In the production of circus shows, circus companies **collaborate more frequently with professionals from other fields, in and outside of the cultural and creative sectors.** The case study on Zippos Circus' 'Cirque Berserk!', for example, shows that its artists come from traditional circus backgrounds, but the creative director, choreographer, lightning designer, sound designer, costume designer and other technical people come from the world of theatre. Circus Krone worked together with a music composer to create an original musical score for its show 'Mandana'. The European project 'Mixdoor' involved circus artists as well as professionals from the visual arts, set design and technical backgrounds in a collaboration to create a performance provoking new perspectives of public space. Apart from the above results from the case studies, desk research provides an example of the French circus company Plume, who closely collaborates with a theatre for its set design tests and research as well as with musicians for musical composition and the direction of its shows. Another example is that of Collectif AOC in which circus artists, musicians, dancers and actors forming a collective group and combining its disciplines in developing productions filled with circus, theatre, acrobatics, dance and street art. Lastly, Circus Roncalli worked together with a poet in its creation of recalling archetypes of old circus.

<sup>16</sup> For more information refer to [https://www.cnac.fr/article/1563\\_Benesh-Circus-Notation](https://www.cnac.fr/article/1563_Benesh-Circus-Notation)

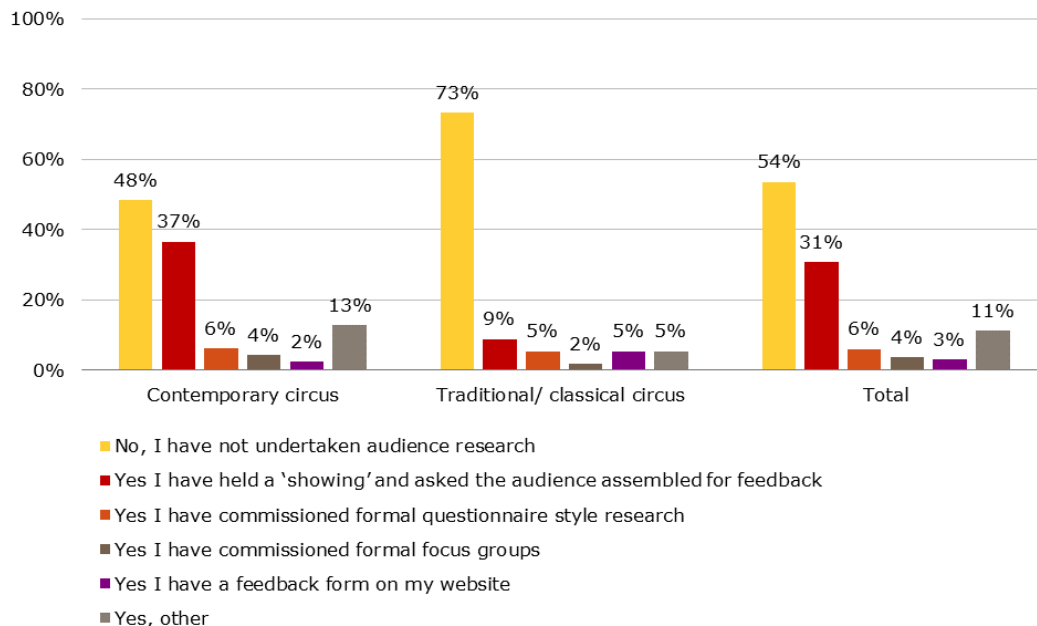
<sup>17</sup> For more information refer to [https://www.cnac.fr/article/1409\\_Research-Programmes](https://www.cnac.fr/article/1409_Research-Programmes)

<sup>18</sup> For more information refer to <https://circustalk.com/news/magie-nouvelle-the-new-language-of-magic-a-conversation-with-raphael-navarro-valentine-losseau-and-etienne-saglio>

## 4.7 Audience research

An important instrument to gain insight in (changing) audience demands is undertaking audience research. The survey shows that in general around half of the respondents undertake some form of **audience research to determine what the public thinks about their work** (see Figure 17). Looking more closely, it is much more common in contemporary circus companies than among traditional/classical circus companies. Almost half of the former do undertake some form of audience research, ranging from online feedback forms, focus groups, but mostly other forms or by means of a 'showing' and directly asking for feedback. In traditional/classical circus audience research is less utilised. This is a missed opportunity considering that doing so can provide valuable input on what the audience expected, how their expectations have been met and what can be done to improve matters in order for the potential audience volume of a circus company and its show(s) to be optimised.

Figure 17 Percentage of respondents stated whether they have undertaken any audience research to determine what the public thinks about their work (% of respondents), multiple answers possible (n, total = 267; n, contemporary circus = 211; m, traditional/classical circus = 56)



Source: Panteia, from survey individual professionals

## 4.8 Audience development

Several innovations are taking place within the circus sector to expand its audience volumes. This includes activities regarding touring, promotional activities as well as initiatives to integrate and involve audiences in circus.

Circus companies **expand their touring options by creating shows that are fit for other locations and occasions**, including renowned theatre halls and widely known festivals. As such, they are able to attract new types of audiences by making use of the promotional activities and existing customer base of these venues and festivals and being part of an all-day leisure activity. The case study on Zippos Circus illustrates that with its show 'Cirque Berserk!' the company created a performance fit for theatres, which opened up alternative touring locations. Furthermore, the show was part of 'Hyde Park Winter Wonderland', a large Christmas event in London which

features an ice show, workshops, a comedy club, a karaoke bar and rollercoasters. The same type of innovation was found to take place in the circus company Plume, with its shows being featured in festivals which are not specifically circus-oriented, namely 'Nuits de Fourvière Festival' and 'Printemps de Comédiens Festival'. The former is a festival with theatre, music, dance and film and the latter mainly includes theatre performances.

Circus companies originally promoted their shows by putting up posters and going around the location they set up their tents to perform their show. This was mainly the case for traditional/classical circus companies. Although this is still occurring, innovations are taking place with circus companies **using social media and expanding their online visibility** in order to promote their shows and attract audiences. The case study on Pauwels Circus from Belgium illustrates how it utilised **modern marketing techniques** including social media in the promotion of its show 'TikTak Adventures' in a quest to bring in (new) audiences. The same is done by the French-based company Plume with its improved website dedicated to enhancing its online presence. The project 'Casa' specifically aimed to equip professionals from contemporary circus and outdoor creation sectors with marketing skills by means of communication and marketing workshops, in addition to audience and market development trips. Comparable to 'Casa', 'ADESTE+' followed by 'Quinta Parete' aimed to increase key skills in audience development for contemporary circus professionals with regards to deepening their knowledge of their audience, diversifying their audience and working on the social relevance of their activities, promoting new forms of participation and creating strategic partnerships. This was achieved through an audience development training course in which each participant structured an audience development plan customised to their own company to represent the strategic framework for the development of their relationship with the public.

There are also innovations taking place directed at making circus more visible to potential audiences. This includes 'Mixdoor', which performed outside using architectural buildings, creating a promenade of performances leading audience through the city and enticing them into the theatre. Another example is 'Café De Las ArtesTeatro', a creation, production, diffusion, training and research centre, which started its season by **programming in open space to reach out to other types of audiences and have greater visibility** as a way to attract new audiences for their shows featured throughout the season. The same was done in '[Circus] Work Ahead!' where decentralised localised programmes expanded touring opportunities and visibility of circus into new territories.

The **audience participation** hub in the 'Vertical Dance Forum' focused on how circus shows can integrate its audience in new ways. In the 'Pass'-project and 'Café De Las ArtesTeatro', activities of this kind take place by means of implementing workshops open to the public as additional activities to the circus shows.

## 4.9 Heritage and conservation

The circus sector has evolved in its ability to **document its history** with numerous websites and physical locations gathering information and resources from the past. This includes CNAC creating an anthology website about circus and the origins of circus disciplines and the 'Circus Arts Research Platform' (CARP) gathering research on circus arts. The latter also includes a mapping of **archives, museums, libraries**, private collections and research centres dedicated to circus existing throughout the EU Member States and beyond. Circo e dintorni's 'Open Circus' includes **dissemination activities** such as the 'Moira La Regina' exhibition dedicated to Moira Orfei, one of the

most iconic characters of the Italian circus, by bringing together photos, posters and paintings. And especially the celebration of 250 years of circus has given way to the creation of exhibitions and archives, with for example the exhibition 'Circus! The show of shows' in the United Kingdom, the exhibition '250 years Circus – 250 meters Circus Art' in Hungary and the launch of a dedicated website featuring the highlights from the circus collections of the Special Collections of the University of Amsterdam (UvA).

Other developments concern three EU Member States having included **circus culture in the National Inventory of the UNESCO Convention of the Safeguarding of the Intangible Cultural Heritage**. The first EU Member State to do so was the Netherlands in 2013, which was followed by Hungary in 2016 and Finland in 2018. The UNESCO Convention was adopted in 2003 and included an inventory of intangible cultural heritage at national and international level which requires protection to be preserved for the future.

#### 4.10 Circus as a tool not a means

Apart from circus and circus shows directed at offering entertainment within the performing arts sector, circus has developed a new function, namely that of '**social circus**' or '**pedagogy circus**'. This entails circus arts being used as a tool for teaching social skills and life skills, overcoming trauma, stimulating social cohesion and integration, as well as supporting the development of creative skills.

Examples of these include hospital clowning, which turns the **circus performance into a therapeutic and restorative experience improving the health care environment** through humour, interactive play and social/educational theatre. It provides psychosocial support for their audience, helps empower vulnerable groups and fights stereotypes against people with disabilities. 'Wires Crossed' is a project set up in reaction to the hidden crisis in youth mental health and is directed at bringing together disadvantaged youth and young refugees, celebrating diversity and highlighting the importance of physical and mental well-being. Another example is 'Clowns sans frontières', a humanitarian NGO operating all over the world by implementing clowns to create laughter as a means to **provide moral and emotional support** to victims of humanitarian crises or those in precarious circumstances.

The 'Actores de nuestro futuro' project was a youth exchange project that used circus as a tool for **social inclusion and labour market integration for young people**. It entailed circus and other professionals giving workshops in juggling, magic and interpretation, balancing, percussion, singing, dancing, capoeira, breakdance and falconry, with the aim of encouraging young people's initiative, creativity, teamwork, responsibility and commitment. The project 'Circus as a way of life' feeds into the same topic, as it is directed at supporting marginalised and underprivileged young people, in particular Roma, through social, educational and professional integration using social circus and street theatre. In this project, young people experienced new ways of life through workshops and public performances at street festivals, with the belief that enabling young people to learn and explore their individual skills and possibilities motivates them to pursue active lives in society. A project aimed at stimulating social cohesion across country borders as well as support struggling youth is 'JR Circus'. This involved 264 young European artists aged 16-22 from Italy, the United Kingdom and Romania creating a new circus show adapting Shakespeare's Romeo and Juliet into a new theatre-circus show called The Rose and the Thorn. It transformed the original story into an acrobatic struggle between love, hate, intercultural dialogue and EU integration. The JR Circus project held workshops in Italy, the United Kingdom, Romania and the Netherlands to unite the actors across



borders and overcome cultural barriers. The artists had the opportunity to show their talent to new audiences and launch their careers, which for some meant going from performing in the street to performing in an international festival.

#### **4.11 Traditional/classical circus companies adapting to 21<sup>st</sup> century audience demands**

Following the results of the case studies, traditional/classical circus is historically seen as entertainment for the family and this continues to be the case, whereas contemporary circus has widened its audience to a more arts-centred orientation. However, the expectations of this audience have changed over time. Traditional/classical circus companies experience their audiences expecting higher production value in the show itself, including high quality comedy, original costumes, good live music and high-end lighting and other technology. The current audience are also said to demand shows that are not too lengthy and do not involve breaks.

Furthermore, traditional/classical circus companies experience their audiences to expect, in keeping with the circus tradition, seeing animals in the circus shows. According to experts this can be a challenge for traditional/classical circus companies<sup>19</sup>, given the rising debates on the potential adoption of (further) restrictions on the use of animals in circus shows or (partially) banning it altogether. As this falls within the competence of EU Member States, differences occur from country to country. Not only when it comes to whether or not there are restrictions in place or what the content of the restrictions is, but also regarding the inclusion of which specific (wild and/or domestic) animals restrictions relate to. In general, complying with potential requirements is a challenge for travelling traditional/classical circus companies performing in multiple EU Member States, but it is especially challenging since according to experts it is hard to keep track of up to date information and thus knowing which regulations the company need to take into account. Furthermore, the results from the survey show that some companies have experience with audience members expecting to see animals in their shows, despite a ban of (certain) animals being in place, and being disappointed when they are not included.

Apart from these elements directly related to the content of the show, the case studies indicate that nowadays it is also that circus shows take place in warm and comfortable big top tents with all the necessary facilities at hand, including for example clean toilets with baby changing facilities, comfortable individual seating and user-friendly ticket offices. In fact, everything they would expect from a theatre or cinema auditorium.

As was stated before, the majority of traditional/classical circuses companies do not undertake audience research. This of course does not necessarily mean these companies are not undertaking activities to meet current audience demands. In fact, this study has selected examples of traditional/classical circus companies taking up specific activities in the realm of meeting 21<sup>st</sup> century audience demands. Overall, the examples gathered through the case studies indicate traditional/classical circus companies incorporate the following elements in their work in order to meet current audience demands<sup>20</sup>, namely:

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<sup>19</sup>This especially concerns traditional/classical circus companies include animals in their shows much more often than contemporary circus companies do.

<sup>20</sup>This does not mean that all elements listed have been found to be part of all individual case studies.

- The show includes a coherent and compelling **narrative** or has at least some story line or is set up according to a **theme**. It includes build-up characters directed at connecting the show's elements and circus acts together as an alternative to stand alone showcasing of artists and circus disciplines. One of such themes is the circus itself known as 'metacircus', with shows created around its history and collective memory of iconic components.
- Everything, from the use of music, stage setting, costumes and the circus acts itself, is thought through from **a big picture approach to the show**; creating an elegant atmosphere where every part fits together. This involves a high standard of production in the development of the show, with close contact between the separate design departments, a dynamic less prominent in traditional circus.
- In some cases a **well-known storyline** is used in order for the circus to appeal to a larger variety of audience members who are otherwise less likely to visit a circus show, but do so because of being attracted by the story being told.
- Modern sound, light and visual effects, with **high-tech equipment** is used. This technology is directed at building an interconnected and interlinked experience for the audience to further evoke their interest, attention, and admiration.
- The core of old-style traditional/classical circus is blended with new contemporary circus styles, including blending of artists from both circus types. This entails **combining the best of the old and the new in the world of circus**: the beauty of traditional circus is fused with modern styled acts of entertainment including stunt action, acts with animals executed in a respectful and animal-friendly way or alternatively the use of holograms of (wild) animals.
- Circus companies cooperate with other type of organisations, including collaborating with organisations and professionals outside of the circus genre. This primarily involves **cooperating with theatre professionals** and involving a creative director, choreographer, lighting designer, sound designer and costume designer from this field.
- **Involving the audience** during the show and aiming to have concrete interaction with them through the show's central characters and the use of humour as the main ingredient in this effort. This interaction is aimed at creating an intimate setting where the audience is more connected with the show instead of being involved as bystanders.

#### 4.12 Collaborative projects and exchange of practice across circus types

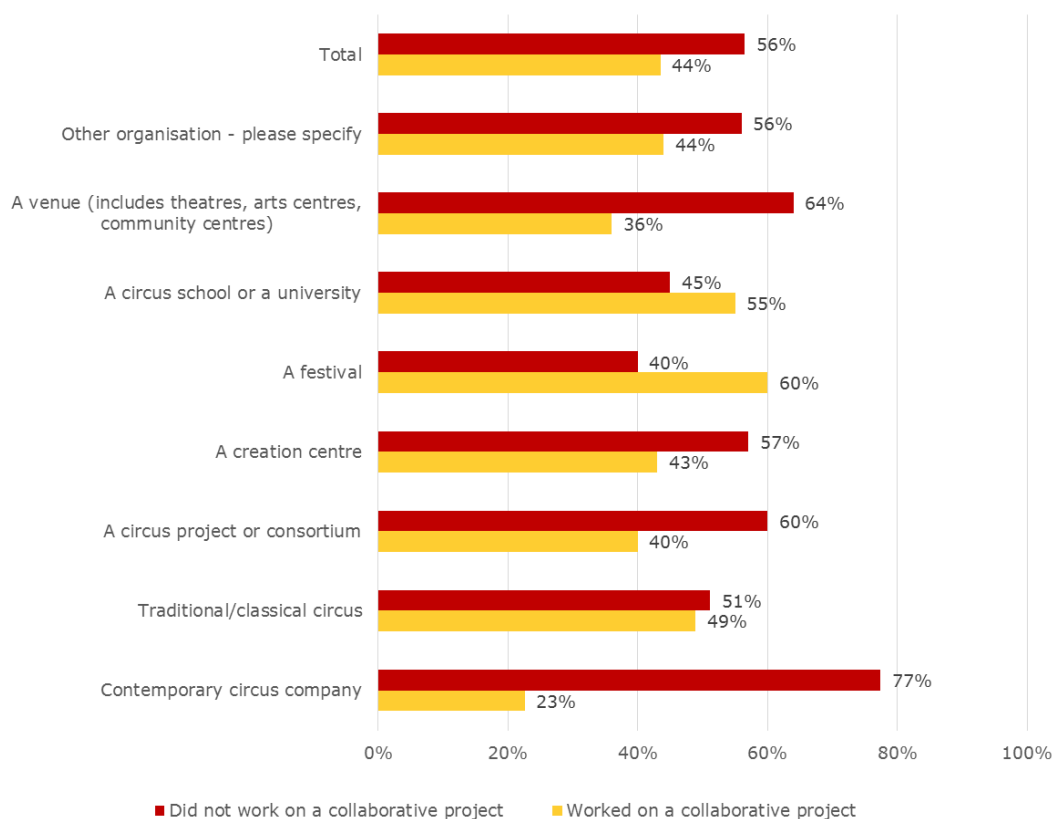
It is rare to see circus festivals or conferences that include both circus types and which encourage learning and exchange between the two. However, behind the scenes there is said to be constant exchange either in the form of explicit collaborative projects or in more loose forms of collaborations in the realm of exchanging practices. These include **contemporary schools hiring instructors with experience in traditional circus, students and professional performers alike straddling the two subsectors or artistic projects explicitly mixing artists from both circus types**. It also entails traditional/classical and contemporary oriented young artists and judges being involved in the **presentation and judging of new work in festivals**, such as the Festival Mondial du Cirque de Demain, and the exchange of practice by means of archives directed at preserving older disciplines, online tutorials and biographies. At the same time it is worth noting that whether or not a divide exists between the two, how strict this division is and how firmly it is maintained differs across those involved



in the sector. According to experts, some circus professionals even view the division as arbitrary and artificial, whereas others view it as completely separate spheres.

Through the course of 2018, around 44% of organisations indicated that they have worked in collaborative projects involving both circus types. This included all circus organisations surveyed, so both organisations primary involved in creating/presenting circus work made by the company or made by others as well as organisations primarily involved in training, and all types of circus organisations. Looking at the types of circus organisations separately, it turns out to be far more common among traditional/classical circus companies than it is among contemporary circus companies (49%, and 23% respectively) (see Figure 18). Taking into account the other types of circus organisations involved in the study, contemporary circus companies are also the organisations least involved in collaborative projects. Festival organisations (60%) and circus school or universities (55%) were most likely to work in collaborative projects that involved both traditional/classical circus and contemporary circus.

Figure 18 Percentage of organisations stating whether they worked on a collaborative project that involved traditional/classical and contemporary circus in 2018, by type of circus (% of responses) (n, total = 262; n, contemporary circus = 62; n, traditional/classical circus = 45)

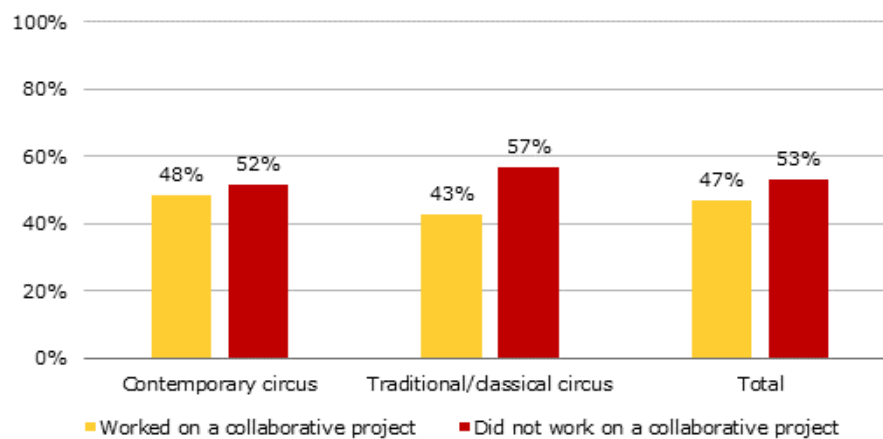


Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others.

Source: Panteia, from survey organisations

Taking the perspective of individual professionals, around 47% of professionals have worked on such a project, with a small difference based on circus type (see figure 19). Although results differ compared to the previous table, this can be explained by those working in contemporary circus often doing so from a freelance position and being hired to work on shows in both circus types. By contrast, those primarily working in traditional/classical circus primarily do so by being employed by one or more employers. Following this it is logical that the figures on working on a collaborative project among traditional/classical circus professionals and traditional/classical companies are comparable to one another, whereas for contemporary circus the figures deviate.

Figure 19 Percentage of professionals stating whether they worked on a collaborative project that involved traditional/classical and contemporary circus in 2018, by type of circus, % of responses (n, total = 438; n, contemporary circus = 331; n, traditional/classical circus = 107)



Source: Panteia, from survey individual professionals

Apart from exchange of practices already in place, the focus group participants primarily working in traditional/classical circus indicate that there are **important lessons traditional/classical circus companies can learn from contemporary circus**. This includes traditional/classical circus companies learning from contemporary circus companies in their ability to successfully **apply for and raise funds** as well as their ability to hire an employee whose primary focus is on this specific topic. Furthermore, they are aware of and eager to learn from contemporary circuses regarding **setting up collaborations with theatres** and having their shows booked by theatres. In this way contemporary circuses are not only believed to attract a new type of audience, namely theatre audiences, but are also believed to be able to make important use the theatre's **promotion activities**. **Additionally, the way contemporary circuses generally use modern** style publicity, including social media, and their ability to make a strong network for themselves is of interest to those primarily working in traditional/classical circus. Lastly, contemporary circus companies are believed to have developed better skills and strategies to **keep track of their company's facts and figures**, for example, regarding the number of spectators reached by its shows. Those working in traditional/classical circus are keen to know how they can take this up in order for them to get a better picture of their company.

## 5 (EU-)Funding provisions for the circus sector

### Key findings:

- The majority of organisations (81%) have not applied for EU funding and have no general experience with it (64%). This does not differ by circus type.
- Applying for national, regional and local funding is more common among contemporary circus companies than among traditional/classical circus companies, with it almost being absent in the latter.
- Within the Creative Europe programme (2014-2020), 16 projects relate to the circus sector, amounting to € 5.7 million.
- Within the Erasmus+ programme (2014-2020), 381 projects relating to circus were funded amounting to a total of € 15 million.
- From 2007 onwards, 5 projects were funded within Interreg, amounting to a total of € 4.7 million.
- Organisations from Germany, France, Spain, Belgium and Italy make use of EU funding possibilities much more than organisations from other EU Member States.
- Projects supported by EU funding mostly involve projects in which circus is used as a tool for social issues, rather than being focused on circus as an art form in itself. The projects that are in this realm, mostly involve contemporary circus of circus in general. Traditional circus is generally absent in EU funded projects.

### 5.1 Introduction

This section focuses on the funding provisions available for and used by the circus sector in Europe. Firstly, the results of the survey are presented regarding the extent circus organisations apply for funding. Secondly, an overview of circus related projects funded through the EU funding programmes is provided. Finally, suggestions are proposed by the sector itself relating to improvements that could be made in order to enable better usage of the funding programmes by the circus sector.

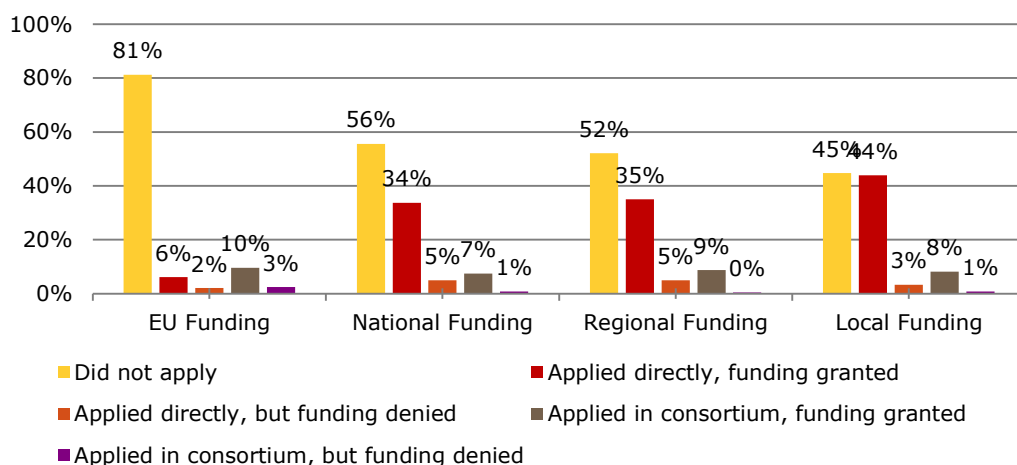
### 5.2 Funding opportunities from the perspective of the circus sector

The survey conducted in the current study among circus organisations provides input on the share of companies having (successfully) applied for EU, national, regional and/or local funding. This shows (see figure 26) that applying for funding, especially when it comes to EU funding (19%), is not very common. When companies did, it mostly involved applying in a consortium, which can be explained by the fact that this mostly is a prerequisite in EU funding programmes.

More than half of the respondents stated that they did not apply for national and regional funding sources in 2018 (56% and 52%), whereas 45% stated they did not apply for local funding. Around 44% of respondents had experience with a granted application when applying as an individual company (applying directly) and 8% when applying as a consortium. Although the latter is comparable with national and regional funding, respondents have less experience with direct funding applications being approved compared to local funding; 34 to 35% of the respondents have experience with their direct applications for funding with national and regional provisions being approved. The results also show that except for EU funding, for all funding types

experience with applying as an individual company is more common than applying in a consortium.

Figure 20 Percentage of organisations that applied for funding from the following sources in 2018, by way of application and success (% of responses, multiple answers possible) (n, EU funding = 240; n, national funding = 243; n, regional funding = 240; n, local funding = 244)

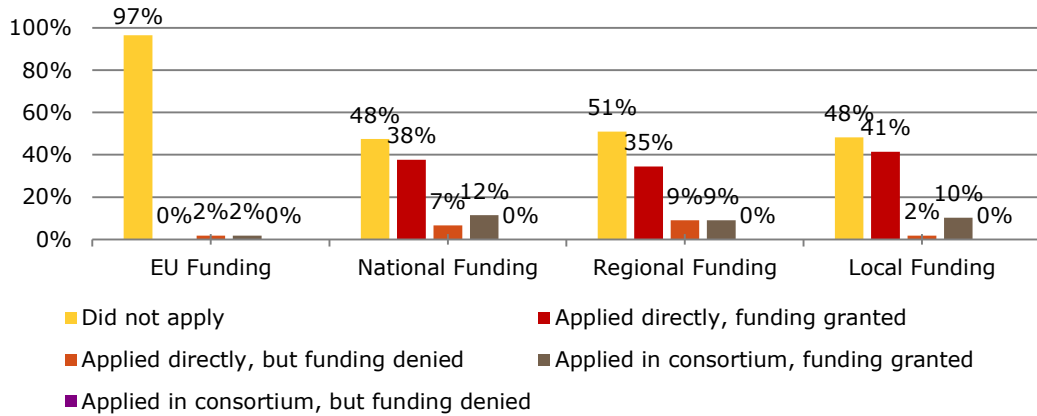


Note: This includes organisations completing the survey from a perspective of a contemporary circus company, a traditional/classical circus company as well as those completing the survey from a perspective of a venue, a festival, a circus school or university, a creation centre, a circus project or consortium or another perspective.

Source: Panteia, from survey organisations

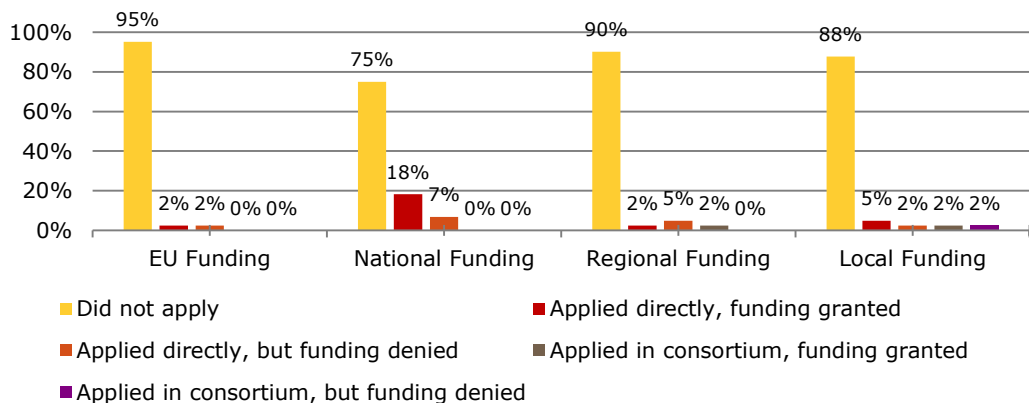
By type of circus, responses from contemporary circus companies are generally in line with the results found among the total sample. The only exception concerns having applied for EU funding, which is less common among contemporary circus companies (3% state their company has applied for EU funding) compared to the total sample. By contrast, the results from traditional/classical circuses differ from the overall survey results in all respects. That is, a large majority stated that they did not apply for any of the funding sources in 2018. This shows that performing companies, either contemporary or traditional/classical circus companies, applied to EU funding less often than venues, festivals, circus school or universities, creation centres, circus projects or consortiums or those completing the survey from another perspective.

Figure 21 Percentage of contemporary circus companies that applied for funding from the following sources in 2018, by the way of application and success (% of responses, multiple answers possible) (n, EU funding = 57; n, national funding = 61; n, regional funding = 55; n, local funding = 58)



Source: Panteia, from survey organisations

Figure 22 Percentage of traditional/classical circus that applied for funding from the following sources in 2018, by the way of application and success (% of responses, multiple answers possible) (n, EU funding = 42; n, national funding = 44; n, regional funding = 41; n, local funding = 41)



Source: Panteia, from survey organisations

### 5.3 EU funded projects related to the circus sector

At EU-level, several programmes are currently in place which have funded circus (related) projects<sup>21</sup>, namely Creative Europe<sup>22</sup>, ERASMUS+<sup>23</sup> and Interreg<sup>24</sup>. No examples were found of funds being granted to circus (related) applications in Cosme, Horizon 2020 or the 7<sup>th</sup> Framework programme. The sections below provide detailed information on each of these programmes separately, followed by an overarching analyses.

<sup>21</sup> The database search took place in November 2018, therefore all projects being granted from December 2019 onwards have not been taken into consideration.

<sup>22</sup> For more information refer to [https://ec.europa.eu/programmes/creative-europe/about\\_en](https://ec.europa.eu/programmes/creative-europe/about_en)

<sup>23</sup> For more information refer to [https://ec.europa.eu/programmes/erasmus-plus/about\\_en](https://ec.europa.eu/programmes/erasmus-plus/about_en)

<sup>24</sup> For more information refer to [https://ec.europa.eu/regional\\_policy/en/policy/cooperation/european-territorial/?cookies=disabled](https://ec.europa.eu/regional_policy/en/policy/cooperation/european-territorial/?cookies=disabled)

### 5.3.1 Creative Europe (2014-2020)

Creative Europe is the European Commission's framework programme specifically directed at supporting the cultural and creative sectors, which aims to enable the sectors to reach their economic potential, contribute to sustainable growth and jobs, and providing access to new international opportunities, markets, and audiences. Since the circus sector is part of the cultural and creative sectors and the aims the programme focuses on are among the challenges of the circus sector, the Creative Europe programme is highly relevant for the circus sector.

Within the **Creative Europe programme**, 16 projects relate to the circus sector, amounting to € 5.7 million when considering the timeframe 2014-2018. The total budget for Creative Europe was set at € 1.5 billion, with the Culture sub-programme (where circus projects are funded) accounting for 31% of the overall Creative Europe programme budget (€ 465 million). Between 2014 and 2018, a total € 264.7 million has been used from the overall budget, of which 2.2% relates to the circus sector.

Most of the projects granted were **cooperation projects**<sup>25</sup> (9 projects) amounting to a total grant amount of € 3.5 million, followed by projects in the field of **networks**<sup>26</sup> (5 projects), with a total grant amount of around € 900,000. In addition, 2 **platform**<sup>27</sup> projects were funded. The latter involved Circostrada, which was funded for 5 successive years and coordinated by a French organisation. The project with the highest fund granted was CARAVAN NEXT, a cooperation project coordinated by an organisation from Denmark and including organisations from Poland, the Netherlands, Italy, Denmark, Greece, Czech Republic, France, Slovenia, Spain and Slovakia. The grant amount with which this project was funded was close to € 2 million. For detailed information refer to Annex 8.5.1 and 8.5.4.

Except for the JR circus project, which involved both partners from contemporary and traditional/classical circus, all projects funded by Creative Europe relate to the field of contemporary circus. This conclusion is derived from the projects description and the organisations involved. The amount granted to this specific project was close to € 200,000 which is much lower than the average amount (around € 355,000) granted to projects related to circus.

Overall, the projects involved organisations based in 22 individual countries of which 21 are EU Member States. No organisations registered in Bulgaria, Cyprus, Estonia, Luxembourg, Latvia, Malta and Portugal were involved in in coordinating or participating in any of the projects funded by Creative Europe. Organisations involved as coordinators mostly are circus oriented organisations. Looking at the coordinating organisations, these mostly reside in France (9 projects), followed by organisations from Belgium (2 projects). The other projects are coordinated by organisations from Austria, Denmark, Hungary, Italy and the United Kingdom, all coordinating one

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<sup>25</sup>Cross-border projects between cultural and creative organisations within the EU and beyond aiming to improve access to European culture and creative works and to promote innovation and creativity.

<sup>26</sup>Funding European networks that carry out activities to (a) strengthen the cultural and creative sectors by providing their workforce with specific skills and experience, (b) enable the cultural and creative workforce to cooperate internationally and expand their careers and influence in Europe and beyond, and (c) strengthening cultural and creative organisations as well as international networking that can create new professional opportunities.

<sup>27</sup>Financial support to European platforms for cultural operators promoting emerging artists and stimulating a truly European programming of cultural and artistic work by means of activities such as fostering the mobility and visibility of creators and artists, stimulating a genuine Europe-wide programming and contributing to audience development.

project. Taking together the grant amounts per country of origin, the highest grant sum went to coordinating organisations originating from France, namely € 2.2 million.

### 5.3.2 Erasmus+ (2014-2018)

Erasmus+ is a funding scheme to support activities in the field of education, training, youth and sport. It is mainly aimed at individuals (students, apprentices, adult learners, volunteers, professors and teachers) offering mobility opportunities or a volunteering period abroad. This makes Erasmus+ a relevant funding scheme for the circus sector as international mobility is at its heart and preparing and supporting its professionals in developing related skills is essential. It also offers organisations opportunities to collaborate in project partnerships in the fields of academic and vocational training, schools and adult learning. Given that formal education in circus arts is fairly new in a number of EU Member States, funding opportunities in Erasmus+ seem to be highly relevant for the circus sector.

Reviewing the on-line database of projects funded within the Erasmus+ programme shows that within this programme, 381 projects relating to circus were funded amounting to a total of € 15 million. For detailed information refer to Annex 8.5.2 and 7.5.5. Given that the overall budget in Erasmus+ amounts to 14,774 billion under Heading 1 and of €1,680 billion under Heading 4, the share of circus projects in the total budget for the Erasmus+ programme is too small to report on.

The list of 381 grant aided projects was analysed on the basis of the 17 action types within Erasmus+. Following the importance of mobility in the circus sector, it mostly concerns projects (295) in the Action type '**youth mobility**' and correspondingly with the highest amount of funds granted (€ 7.5 million). However, taking a closer look at these projects, they are not specifically aimed at traditional, contemporary circus or circus in general, and do not support future or upcoming professionals in their involvement in performing circus shows. Rather it involves projects in which circus art is used as a **tool or vehicle for addressing social issues**, such as justice, equal opportunities and social inclusion, and not as a purpose in its own. Commonly it is integrated in youth work to support its activities directed at at-risk or marginalized youth and stimulating their (social) skills. Only 10 projects specifically aim at circus art as a purpose in its own, whereas the projects in which circus arts was used as a vehicle included around 200 projects. For the remaining projects it was not possible to specify a joint aim or field as these are very diverse in its content and topics, its activities, objectives and project partners.

The relationship between circus and youth work is also apparent in the action type with the second highest number of projects and grant amount, namely '**Strategic partnerships for youth**' (€ 1.7 million for 17 projects). Again, this mostly involves projects in which circus arts are used as a vehicle to reach non-circus related issues.

The same is true for the action type closing the top 3, namely '**Strategic Partnerships for adult education**' (€ 1.1 million for a total of 5 projects). However, in this case the projects support professionals in developing skills to use circus arts as a vehicle for social issues. The other projects are in the field of circus as a performing art, and aim to secure the position of contemporary circus and its professionals and companies in developing essential skills such as international collaboration and entrepreneurship.



Given the situation of formal education in the field of circus arts, it is interesting to see that only 20 out of around 400 projects are part of the action types directed at formal education, such as vocational education, adult education and higher education. This seems to be a missed opportunity for the circus sector.

Irrespective of the separate action types, it is clear that circus (related) projects granted within the Erasmus+ programme mostly do not involve circus as a form of art in its own. This is only the case for around 30 projects. Most projects (around 250) involve circus arts being used as a tool or vehicle instead of a means. This is not surprising given a number of the specific issues the programme aims to tackle, namely reducing unemployment among young people, encouraging young people to take part in European democracy and reducing school leaving. However, experts in the sector have expressed positive views of the value of these projects.

The 385 approved grants related to circus involved organisations from a total of 28 EU and 19 non-EU Member States. Organisations taking up the role of coordinator as well as receiving the highest total grant amount mostly originated from Germany (85 projects, € 4.1 million), France (59 projects, € 3.4 million), Spain (50 projects, close to € 1 million) and Belgium (41 projects, € 1 million). This is much higher than the average number of 14 projects coordinated per originating EU Member State. On the other hand, organisations residing in Greece, Malta, The Netherlands (one project each), Latvia, Croatia (2 projects each), Slovakia, Estonia and Austria (3 projects each) coordinated less than 3 projects each. Corresponding to the type and content of the projects as well as the general aim of Erasmus+, these organisations do not necessarily concern circus (oriented) organisations.

### **5.3.3 Interreg (2007-2018)**

The overarching aim of Interreg is to promote a harmonious economic, social and territorial development of the European Union as a whole and provides a framework for the implementation of joint actions and policy exchanges between national, regional and local actors from different Member States. Given the general need for circus companies to work across borders, this funding scheme is in theory relevant for the circus sector. From 2007 until 2018, only 5 circus (related) projects were funded, amounting to a total of € 4.7 million (see Annex 8.5.3 and 8.5.6). Three projects were funded in the period 2007-2013 and two taking place in both periods, namely from 2011-2014 and from 2008-2014. Based on the total budget for Interreg during this period (€ 18.8 billion), the share that has been provided to the circus sector is 0.025%. It should, however, be noted that this does not correct for the budget available for 2019 and 2020 and it is not possible to know whether such projects will be funded in 2020. The rather small share of circus (related) projects is not surprising as the connection between the aims of Interreg are not obviously linked to or directed at cultural and creative sectors as a whole, let alone at the circus sector as part of it.

Apart from the 'Channel circus' project (cooperation and networking project), and 'Les Effrontières' (project type not specified), all projects involved cooperation projects, amounting to a grant of € 4 million. The highest fund was granted to a French led project called 'Pass'. The lowest fund amount was granted to the French led 'Channel circus arts alliance' project.

The 5 projects which are supported within the Interreg funding scheme include 3 projects focusing on contemporary circus with 2 aiming at street and circus arts and



as such being considered part of contemporary circus. The remaining 2 projects concern circus in general instead of either contemporary or traditional circus.

The circus related projects within Interreg involved organisations originating from 3 EU Member States, namely Belgium (coordinating 3 projects), France (coordinating 2 projects) and the United Kingdom (participating in 2 projects). Logically, taking together the grant amounts per country of origin, the highest grant sum went to coordinating organisations originating from Belgium as well, which amounted to € 2.6 million. The leading organisations concern circus organisations (coordinators of 2 projects), but also cultural institutions (coordinators of 3 projects).

#### **5.3.4 Grant overview**

Taking all of the funding programmes together, a total of € 25.5 million was granted to the circus sector in the period of 2014 to 2018 (2007-2018 in the case of Interreg). In total, 402 circus related projects were funded, with most (381 projects) being funded through the Erasmus+ programme. The highest amount of funding took place in Erasmus+, amounting to €15 million. This is followed by Creative Europe, with €5.7 million being funded, and Interreg with € 4.7 million being funded. This order can be explained by the general budgets available in these programmes, as Erasmus+ has the highest budget, followed by Creative Europe and Interreg. Compared to the overall budget available under those EU funding programmes, the share granted to circus projects is very small (see Annex 8.5.7).

Organisations involved as coordinators or participants in Erasmus+ funded circus (related) projects cover all EU Member States. However, organisations registered in Bulgaria, Cyprus, Estonia, Luxembourg, Latvia, Malta and Portugal were not involved in projects funded by Creative Europe, and circus (related) projects funded within Interreg only included organisations registered in Belgium, France and the United Kingdom. In the case of Creative Europe this could partly be explained by the absence or limited number of circus companies in these Member States. Organisations from Germany and France coordinated the most projects, namely 85 and 70 projects respectively. Following these are organisations from Spain (50 projects) and Belgium (46 projects). When it comes to general involvement, either as coordinator or participant, it again mostly entails organisations from Germany (252 projects), Spain (151 projects), France (131 projects) and Belgium (93 projects), but also Italian organisations are well represented (131 projects). Looking at participating partners alone, the top three countries of origin for organisations is composed of Germany (167 projects), Spain (151 projects) and France (131 projects). For detailed information refer to Annex 8.5.4, 8.5.5 and 8.5.6.

The above findings are logical given the distribution of circus companies throughout Europe and the situation of the sector in the individual Member States. However, it does point to missed opportunities for organisations from countries apart from these 'usual suspects', as the circus sector in these countries could benefit from coordinating or participating in projects funded by the EC as well and perhaps even more so than the ones who already are involved in a large number of these projects. Furthermore, analysis shows that the share of circus (oriented) organisations involved as coordinators of EU funded projects within Erasmus+ and Interreg is relatively low.

Regarding the focus on type of circus involved in or aimed at within the EU funded projects, analysis shows that most EU funded projects do not aim at supporting circus as an art form in itself. An exception to this are the Creative Europe Programme funded projects, as these do involve supporting circus as an art form. This logically follows from the focus of this programme being on the cultural sector, whereas this is

not the case in the other funding schemes in which circus (related) projects were funded. When it comes to the other funding schemes, these more often involve projects in which circus is included as a tool to reach other social goals such as equality, social inclusion or justice or lifelong learning. Only in a limited number of projects funded in these funding schemes the aim is directed at circus as an art form. In these instances it primarily involves contemporary circus or circus in general. That is not specifying whether it involves contemporary or traditional circus. Only in a few occasions projects specifically involve traditional circus. The same holds for the Creative Europe programme; these too mostly involve contemporary circus. One could say that the using circus as a tool does not benefit the circus sector involved in performing circus shows. However, this is believed to be too narrow-minded as in these instances the general public is made aware of the discipline and may become intrigued by it to become more involved in it, either as a spectator or as a professional.

#### 5.4 Suggested improvements from the view of the circus sector

Both respondents to the survey among individual professionals and among organisations were asked about their experience with EU funding. As previously mentioned, **the majority stated that they do not have any experience with EU funds**. For those that had some experience with EU funding there were positive and negative responses. Concerning the positive responses, most respondents stated that funding programmes were quite helpful for their cases and it was worth the effort of applying. On the other hand, a lot of respondents underlined a negative experience with EU funds, especially regarding the application procedure. This was the case for both individual professionals and organisations. Cultural contact points were also requested to provide input on ways in which the circus sector could be better supported in the framework of the existing funding options under Creative Europe and other EU funding schemes, with information also gathered from focus groups in regards to these questions and the survey on EU funding. Additionally, several relevant stakeholders have collaborated on developing position papers on the current Creative Europe programme (IETM, 2017; IETM, 2018). All of the above input is summarised in the following section.

There are strong views on the **amount of administrative work** that is required in submitting a proposal. As a consequence, those who are interested to apply invest a lot of time, effort and money, as in some cases organisations need to hire external partners to carry out this complicated administrative work. Creative professionals in general often do not have sufficient time to complete applications themselves, and the low success rate of only 15.83% applications being approved can often be off putting (European Parliament, 2015). This fact, in combination with lack of information, discourages participation in the procedure. This is even more dominant among small circus organisations as they cannot afford the cost of applying (both in terms of time and money) compared to big organisations. In fact, a lot of respondents underlined that they feel that EU funding programmes target mostly big organisations or modern circus. Applying is also more difficult for organisations that operate in remote areas without access to the necessary support.

Under Creative Europe, networks and larger scale cooperation project applications demand a **considerable amount of financial and personal resources**, which make this type of applications more suitable for somewhat larger organisations when applying as project leader. However, this does not discount the possibility for small circus organisations to be partners in larger scale projects and members in platforms and networks (Circostrada for example). It has been suggested that there could be

more targeted support measures for the circus sector and lighter administration. Another significant addition suggested would be some form of support for the preparatory phase of a project, which could also be a financial incentive. It was also suggested to look into the possibility to facilitate the access to the grants and the application procedure by establishing a two-stage application process, and introducing a special strand for smaller organisations. A further suggestion that would be helpful for small circus organisations (and for other small cultural organisations) would be to lower the requirements for self-financing which is currently set at 40% of the total budget for smaller scale projects and 50% of the total budget for larger scale projects.

Some respondents reflected on the **lack of versatility of the funding options** that are available. In particular, some respondents noted that it was difficult to find a fund that met their needs, and that there should be more micro-funding for projects. The guidelines and evaluation criteria need to be more flexible and less narrow, which will provide a certain space for experimentation and spontaneity, which are crucial for the arts. This last point is something that has been suggested by respondents and also through a review of the literature that is available from sectoral stakeholders in response to the evaluation of the current Creative Europe Programme. It is noted that the funds available do not target creation to a significant extent, but mainly address the administrative teams. There should be more support for the creative process in the successor programme, and it must aim to support international cooperation in the field of conception, artistic creation, production and exchange (IETM, 2017) by means of exchange of performances, trainee-educational seminars as well as research projects with partners from both the circus field as well as other sectors. Thus, the programme must take into account such specific features of artistic undertakings as risk-taking, experimentation and freedom. It should consider the processual character of art projects instead of pursuing the just-in-time perspective and respect the intrinsic nature of art practices.

It has been suggested to make it easier to apply for **travel and mobility grants** for circus artists. In the IETM Position Paper on the mid-term evaluation of Creative Europe, it was suggested to provide more support for the mobility of artistic productions through the introduction of a European Touring Grant. This would be a quick and flexible instrument for supporting mobility of artistic productions within Europe. The suggested measure would support presenters when they invite artistic productions with reasonable fees which will, in turn, subsidise better payment for artists and enable the growth of the social status of artists across Europe. Special touring grants for the mobility of art works within Europe and beyond would enable showing how the circulation of art works contributes greatly to the sustainability and extension of art projects' life-spans, and enhances the promotion of the European arts' richness to the diverse and large audiences across the continent and beyond. This could be relevant and useful for the circus sector given the importance of touring and the promotion of a distinct European art form across borders.

Additionally, one of the things that was apparent from the responses from the survey was that there was a lack of response in relation to the **Cultural and Creative Sector Guarantee Facility**.<sup>28</sup> In the context of limited access to finance for the cultural and creative sectors, the Creative Europe programme earmarked €121 million to a financial mechanism acting as insurance to financial intermediaries offering financing to cultural and creative sector initiatives. In addition, financial intermediaries are provided training to better understand the needs of cultural and creative sector

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<sup>28</sup> For more information refer to [https://ec.europa.eu/programmes/creative-europe/cross-sector/guarantee-facility\\_en](https://ec.europa.eu/programmes/creative-europe/cross-sector/guarantee-facility_en)

projects, with a view to increasing their engagement with the sectors. Cultural and creative sector companies must contact the financial intermediaries selected for each country in order to apply for the scheme. The guarantee scheme is managed by the European Investment Fund (part of the European Investment Bank Group), on behalf of the European Commission, and aims at strengthening cultural and creative sectors companies' financial capacity and competitiveness. The Guarantee Facility is currently offered by 10 banks in 7 countries (Belgium, Czech Republic, Spain, France, Italy, Romania and Poland). From the responses received, it is apparent that more access and exposure to this mechanism is required within the circus sector. It is available to small and medium-sized enterprises or small public enterprises in the cultural and creative sectors that are involved in projects or activities based on cultural values and/or artistic and other creative expressions, either market or non-market-oriented, including the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management. Better understanding of this option should be highlighted within the circus sector as a route to potentially fund projects.

## 6 Conclusions

The purpose of this study is to understand more about the current situation of the circus sector in the European Union. Within the study, four distinct topics are considered: the socio-economic situation of the circus sector; access to compulsory education for circus children; the innovative potential of the sector; and how the circus sector utilises EU-Funding provisions. This descriptive study has utilised several sources, including literature review and desk research, surveys, focus groups and expert interviews. It is important to point out that in many cases, data is severely lacking, which tends to be the case for a number of cultural and creative sectors. Therefore, all these methods have been utilised in order to provide the most accurate picture of the sector that is possible given the data limitations.

Throughout the study, a distinction between traditional/classical circus and contemporary circus has been made. Circus can be considered as one art form, and this is a difficult distinction to make in some instances, as professionals can work in both types of circus and over time traditional circus is incorporating many elements of contemporary circus. Expert views differ on this distinction between two types of circus, so it is the case that the lines between the two are not so clear. However, in order to give a meaningful description of the situation in the circus sector, it is necessary to make this distinction within the assessment.

The following section outlines the major conclusions and findings of the study. This has been provided on a chapter by chapter basis for the ease of the reader.

### Socio-economic situation of the circus sector

#### Characteristics of enterprises

Based on various sources, it is estimated that around **1,600 to 2,100 circus companies** currently are registered in the EU. Since 2003 there has been **a growth** in both the **number of circus companies registered and the number of professionals working in the sector**. Focussing only on the EU Member States that were included in the 2003 study, the study shows 1,500 to 2,000 companies registered in these countries compared to 800. Expert input has shown that contemporary circus companies are mostly responsible for this growth, with the likely case being a decline in the number of traditional circus companies in this period, due to the increasing legislation and regulation for the sector, competition with other media (audio-visual media, musicals etc.) and importantly, audience reaction and legislation in some Member States regarding the use of animals. Animals were considered one of the key factors which made traditional circus attractive in the past, however, changing views within society regarding animal welfare have had an impact on the sector. The growing popularity of contemporary circus as well as the professionalisation of the sector were given as explanation for the growth in this sector. Contemporary circus also appears to have easier access to and receives relatively more public funding and other support, which is less the case for traditional circus.

The information gathered has also shown that the circus sector is characterised by a **large variety in the number of registered circus companies across EU Member States and a large variety across companies in terms of number of persons employed**, highlighting the diversity of the sector across Europe. The number of companies per Member State for example ranges from no circus companies in Cyprus,

Luxembourg and Malta to 350 in Germany and 500 in France. A distinction between traditional/classical or contemporary circuses per Member State is not available.

In 2018, around one third of performing circus companies had a turnover of between € 101,000 and € 500,000 and another third had € 50,000 or less. According to experts, this figure based on the survey indicates that the number of contemporary circuses participating might be slightly overrepresented. However, an encouraging finding of this study is that almost half of the companies, especially traditional/classical circus companies, expect a **growth in turnover in 2019 in comparison to 2018**.

Also positive is the fact that around half of the companies surveyed, especially those is traditional/classical circus, expect their **spectator volume to increase in 2019**, and this can be explained to some extent by the expected growth in turnover (more spectator volume means more turnover). The survey indicates that around one third of the companies reached between 1,000 and 10,000 spectators in 2018. Turnover and number of spectators are generally higher among traditional/classical circuses than among contemporary circuses, which can be explained by the fact that traditional/classical circuses tend to work and have to work all year around to cover their fixed costs and because they tend to perform in larger venues (tents with larger capacities). The survey and expert input has shown that the turnover of larger traditional circuses can be over € 1,000,000 and up to € 5,000,000. Traditional circuses have larger audiences than their contemporary counterparts, however, the number as seen from historical perspective is generally decreasing.

Experts indicate that this positive growth in relation to turnover and spectator volume is also most likely to be related to the contemporary circus sector, and can be linked to more professionalisation in the sector, and new innovative methods that are being employed by circus companies which are appealing to modern audiences. Contemporary circuses tend to be smaller than their traditional/classical counterparts and often work in venues catered for smaller audiences.

### **Employment**

Regarding type of employment, the survey indicates that traditional/classical circus companies hire relatively more employees on a **full-time or part-time contract basis than on a freelance basis**. This can be explained by the fact that traditional circus operates all year round, and it is more common for contemporary circus to hire employees on a per event/show basis. Given the characteristics of the work, and confirmed in the study, **self-employment** is very common and becoming more common in the sector, especially within contemporary circuses. In the traditional/classical circuses, this number is also expected to increase in the future due to flexibility of the job market, and tax/social security issues which are advantageous for employers. This finding is similar to the situation in other cultural and creative sectors.

Working in the circus can also be a precarious situation, as workers do not always have access to social security benefits, and due to the potentially dangerous nature of the work this can be problematic. It should also be noted that those working in contemporary circus often work in other jobs outside the sector in order to make ends meet. In 2018, the percentage of professionals (excluding France and Belgium) receiving **unemployment benefit** in any point of time in 2018 was around 14%. This share is the same for contemporary and traditional/classical circus.



It can be seen as positive, and reflecting the growth of the sector, that around one third of companies indicated during this study that their **number of paid workers had increased** between 2017 and 2018, with a quarter indicating that they expect this number to increase in 2019. However, expert views state that this mostly relates to the contemporary circus, due to the growth in this sector. The number of paid workers seems to be stable in traditional/classical circus companies.

The survey shows that the **average age of circus professionals is 39 years old**, with a majority aged between 30 and 59 years old. This includes 'artistic professions' (artist/creator, artist/performer, artistic directors, choreographer, director, dramaturg and musician), 'other professions' (administrator, producer, circus owner, agent, academic, technician, educator for travelling children, marketer, consultant, rigger, crew, groom, funder, financier, caterer, those in administrative functions such as payroll, publicist or any other role non-artistic role) and 'trainers'. Those primarily working in traditional/classical circus tend to be older on average than those primarily working in contemporary circus, but also start much younger than their contemporary counterparts. Traditional/classical circuses have been around longer, and consequently they have an older work force. Contemporary circus is a younger discipline, and therefore it is logical that it has younger workers.

Combining findings on current age, the starting age in the sector and the number of years respondents have to date worked in the circus sector, it becomes clear that working in the sector is generally not a temporary thing. This applies to both circus types, although it is more likely to be the case in the traditional/classical circus based on the culture of the sector. Professionals in contemporary circuses are more likely to follow a different career path, with more professionals holding higher education qualifications. Traditional circus professionals tend to be more isolated from higher education and are therefore less likely to follow traditional career pathways. This means that it becomes more difficult with age to drop out of the sector, although the possibility to move into management exists.

In conclusion, for a reliable analysis of the socio-economic situation of the circus sector more data is needed, however this study shows that socio-economic situation in general seems stable but often offers precarious or atypical working conditions. In addition, the results illustrate that the sector consist of a variety of companies with a different characteristics in terms of size and employment created. Due to the strong competition on the entertainment market, the sector needs to adapt and have the necessary knowledge and support to be able to do so.

### **Access to compulsory education**

Access to education for children living in the circus is considered important by those working in the sector, and the research shows that lack of access to education tends to affect the traditional/classical circus more than contemporary. The study has shown that there is a severe **lack of data relating to the number of school age children accompanying their parents or guardians whilst touring with circus companies**, and the national data that is available often also includes itinerant children (such as occupational travellers, funfairs etc.) not from the circus sector in their figures. The survey among circus companies indicates that just **over a third of circus companies** have employees that bring along their school age children on tour.

Bringing children on tour is **more common in the traditional/classical circus**, as these are more often run as a family business, where companies are composed of the whole family and where the circus is not only the workplace but the family's home at



the same time since the circus is often required to tour almost year round to be able to make the turnover needed. In addition, children in the traditional/classical circus are often born into the business, whereas it is most likely the case that professionals chose to enter the contemporary circus as an artist following circus education and training. This means that the children of contemporary circus professionals will not necessarily follow the same path.

Some contemporary circus professionals tour as much as traditional/classical circus professionals, but the type of touring differs, with contemporary performers performing in a number of different places but not necessarily touring with the whole company in caravans. Contemporary circus professionals tend to be more career orientated, and this group consists of younger artists who have studied at circus school. Therefore, they start their careers later, and they are more likely to hold off on having children until later in their careers, which is particularly a challenge for women working in the sector. In traditional/classical circus, the company is touring with its own tent, trucks and caravans, whereas contemporary circus professionals are more likely to have a permanent home base where the children live and receive can receive education. This is closer to the situation of performing artists in other disciplines, such as dancers, musicians and actors.

**Children accompanying their parents or guardians on tour can access formal education through a number of means.** Some circus families consider that the only option is to enrol their children in regular 'static' schools as access to education on tour is not available to them in many Member States, but others make use of a variety of options, such as home-schooling, distance learning, or local schools combined with guest schools or distance learning. Travelling schools and distance/e-learning are easier to combine with travelling and work as they offer more continuity and flexibility, and it is easier for children to concentrate on a learning programme. Frequently moving between guest schools is not an ideal solution, as children lack consistency in their education and social environment, with this option also being a burden on parents in locating and registering their children in different schools. A combination is considered an effective solution, for example, having regular schooling when off tour combined with travelling schools/e-learning when away. Despite this, there are issues surrounding distance learning relating to lack of internet access, which mostly affects those working in traditional circus.

Only a few EU Member States provide **specific governmental support** for itinerant children in general and/or specifically circus children. EU Member States also differ in whether alternative options to access compulsory education are organised for travelling children. In some countries, access to education for these children is well organised and enables parents or guardians to ensure that their children achieve the necessary qualifications. In other countries, the opposite is true, with national support agencies for travelling children closing down due to lack of funding. According to experts, some government support is necessary, otherwise this limits the opportunity for parents to travel with their children when on tour.

The **sector undertakes a variety of activities to ensure that educational opportunities for circus children are provided.** Around a quarter of the companies surveyed state that the parents or guardians themselves provide education to their own children on tour, and one third state that the company provides some kind of educational opportunities, including working with local education providers, a national agency or remote education providers, providing a teacher and/or creating a school on tour with more than one teacher. Keeping in mind the small sample size, around 60% of traditional/classical circus companies indicate that they provide educational

opportunities for their workers' children compared to around 80% of contemporary circus companies.

The sector itself indicates that there is a **need for improvement in regards to the provision of education for the children of circus professionals**, and that more data is needed in relation to this issue. The current schooling system is primarily aimed to meet the needs of the static population, and itinerant families find difficulties in taking full advantage of the education system. The majority of professionals considers it (highly) important that circus children attend primary and secondary education, whilst also acknowledging that children being on tour is a positive thing as it keeps families together, and provides opportunities to learn circus and other skills. Creating stable living circumstances for children and allowing them to access education is considered important in providing opportunities for children to develop future careers both within and outside of the circus sector.

In conclusion, the access to compulsory education for children in travelling circuses is complex and needs to be addressed at Member State level given the competence of the EU on this subject. However, there are some promising best practice examples where Member States could learn from each other.

### **Innovative potential of the sector**

Innovation and reinvention has been a major contributor to the success of the circus over time. Current developments and innovations taking place in the sector stand as evidence of the continuation of the practice.

One of major innovations is related to developments in education and professionalisation in the sector. **Circus arts have become part of the regular education system** and opportunities for lifelong learning have been developed. For example, this can be seen through the recognition of circus teachers through a state-registered diploma and circus-related professions being included in the European Skills, Competences, Qualifications and Occupations catalogue. Additionally, **new routes are available to entering the circus profession as well as innovations taking place by professional circus schools in securing the position of graduates and new professionals in the labour market**. Outside of the education system there are examples of innovative initiatives taking place in relation to supporting emerging artists, including exchange programmes, residency opportunities as well as talent scouting and support systems. Initiatives to support the mobility opportunities of circus students and professional artists have become available, and it is recognised that it is crucial to implement mobility within the education of circus professionals in order to prepare them for the work in the sector.

**Technical and technological innovations are taking place within the circus sector** in a number of different ways, as evidenced by this study. There is evidence of different circus disciplines that are developing with regards to aesthetic and technical skills adopted in order to keep audiences intrigued with their performances. Circuses are also incorporating visual arts and digital media into their performances, using innovative technology to deliver interesting performances for their audiences. There is also evidence of technical innovations in relation to risk prevention and education methods.

Evidence of several **innovations to expand audience volumes** have been identified, which includes activities regarding touring, promotional activities as well as initiatives to integrate and involve audiences in circus. Circuses are branching out and

expanding their touring option beyond traditional locations in order to attract new types of audiences through the promotional activities and existing customer base of these venues and festivals. Innovations are also taking place with circus companies using social media and expanding their online visibility in order to promote their shows and attract audiences. Additionally, the importance of **understanding audience demands through conducting audience research** is visible in the sector.

Audience expectations to traditional/classical circus have evolved and audiences are demanding high production quality shows which include comedy, original costumes, good live music and high-end technological features. There is evidence of **traditional/classical circus companies adapting to audience demands** by incorporating more and more of the successful elements of contemporary circus, but are still keeping their traditional style and staying true to their heritage. Experts note that this has been a hallmark of the traditional/classical circus throughout its history, as it has always been required to adapt to audience expectations, as their only income comes from ticket sales. This differs from contemporary circus, which is more often (partly) supported by public money. In the last few years, traditional/classical circuses have been trying to find new ways to attract family audiences, which is in part due to the use of animals in the circus is being considered as unacceptable by public opinion and prohibited by legislation.

Almost half of the circus organisations surveyed indicates that they have experience in working on a collaborative project involving contemporary and traditional/classical circus, and around half of professionals indicate to have experience in these collaborative projects. However, expert opinion on this matter is contrary to this, as it is stated that **collaboration** between companies/organisations in traditional/classical and contemporary circus is not common due in part to the vast differences between the two worlds. Professionals working in both is more of an exception than the rule. Traditional/classical circus indicates that they have much to learn from contemporary circus, including fundraising, collaboration with theatres, use of modern style publicity, networking skills and keeping track of the company's central facts and figures. Experts also consider better cooperation a must for the future. Festivals are already somewhat contributing to this, as they provide a forum for traditional/classical and contemporary circuses and professionals to meet, engage in international exchange, share ideas and collaborate. This should be supported more in order to bridge the gap.

The circus sector is also using **innovative methods to document its history and heritage**, with numerous websites and physical locations gathering information and resources from the past and conducting research on circus arts. Special exhibitions and archives are helping to preserve and disseminate the history of the circus, and this has also been strengthened by the inclusion of circus culture in the National Inventory of the UNESCO Convention of the Safeguarding of the Intangible Cultural Heritage by three EU Member States.

There is also substantial evidence that circus has developed beyond mere entertainment into an art form that is used as **a tool for teaching social skills and life skills, overcoming trauma, stimulating social cohesion and integration, as well as supporting the development of creative skills**.

In conclusion, the circus is continuing to innovate and reinvent itself to ensure that it remains relevant to modern audiences. The recent and current developments and innovations taking place in the circus sector stand as evidence of the sector trying to remain relevant to the public and offer high quality entertainment for audiences. Traditional circus and contemporary circus are still seen as two separate worlds that

still can learn a lot from in each other and therefore more cooperation is seen a must for the future.

### **EU-Funding provisions**

Circus professionals and organisations are benefiting from EU funding programmes. Within the relevant funding programmes (Creative Europe, Erasmus+ and Interreg), there are projects that are related to the circus sector. Within **Creative Europe**, the European Commission's programme specifically directed at supporting the cultural and creative sectors, relatively very little budget is been utilised by the circus sector. Therefore, it is clear that more needs to be done to encourage the participation of circus organisations in the programme. From 2014 until 2018, Creative Europe funded 16 projects relating to the circus sector, amounting to € 5.7 million.

**Erasmus+** combines all the EU's current schemes for education, training, youth and sport. The programme supported 381 projects relating to circus amounting to a total of € 15 million from 2014 until 2018. The share of circus projects in the total budget for the programme is too small to report on. The majority of the projects relating to circus are not specifically aimed at either traditional or contemporary circus or circus in general, and therefore do not necessarily support future or upcoming professionals in their involvement in performing circus shows, and are instead using circus art as a tool or vehicle for addressing social issues. This does however show the value of circus in regards to promoting the circus arts among young people, as well as highlighting issues such as social inclusion and health and wellbeing. Nevertheless, it is often the case that traditional/classical circuses are unable to participate in this program due to travelling commitments.

**Interreg** aims to promote the harmonious economic, social and territorial development of the Union as a whole and provides a framework for the implementation of joint actions and policy exchanges between national, regional and local actors from different Member States. Since 2007, only 5 projects are circus (related), amounting to a total of € 4.7 million. Three projects were funded in the 2007-2013 period and two were taking place in both periods, namely from 2011-2014 and from 2008-2014. Based on the total budget for Interreg during this period (€ 18.8 billion), the share that has been provided to the circus sector is only 0.025%. This small share of circus (related) projects is not surprising as the connection between the aims of this funding scheme are not obviously and clearly linked to or directed at cultural and creative sectors as a whole, let alone at the circus sector within these overarching sectors.

However, it is apparent that **circus organisations in Europe are currently not taking full advantage of the funding opportunities that are available through EU funding programmes**. This does not differ by circus type. Although it is not expected that all circus organisations would be interested or expected to apply for European funding, analysis shows that it is clear that more needs to be done to encourage the participation of circus organisations in European funding programmes. Experts indicate that more promotion of the available options is required, as the circus sector is severely lacking knowledge on these options, and more visibility would improve the number of applications for funding under the programmes. There should be a role for European level circus organisations in disseminating information about the opportunities to its members, which requires knowledge from these organisations as to what is available and possible.

**Several barriers** exist that limit participation of organisations in the funding programmes. In particular, the level of administrative work that is required in submitting a proposal application is seen as a burden, particularly for smaller organisations. According to the experts, applicants need to invest a lot of time, effort and money when applying, and the low success rate of applications can discourage in a great level the participation in the programmes. Lack of necessary language skills are also seen as a problem to be able to collaborate in international projects. The current procedures are considered more suitable for somewhat larger organisations when applying as project leader, although this does not discount the possibility for small circus organisations to be partners in larger scale projects and members in platforms and networks.

A **more versatile range of funding options is suggested to be beneficial**, particularly ones that involve micro-funding for projects. The guidelines and evaluation criteria need to be more flexible and less narrow, which will provide a certain space for experimentation and spontaneity, which are crucial for the arts. Easier procedures for circus artists to apply-for travel and mobility grants is also considered to be beneficial. Additionally, it was suggested that **more support should be provided for the preparatory phase of a project**, which could also be a financial incentive, or through introducing a special strand for smaller organisations. Lowering the requirements for self-financing is also seen to be beneficial. On top of this there is often a general lack of interest by organisations in becoming involved in European funding programmes, as potential applicants often believe that the amount of work is too large and there are not enough human resources to carry this out.

Finally, there appears to be **a lack of knowledge in the sector in relation to the Cultural and Creative Sectors Guarantee Facility (CCS GF) mechanism**. This programme would also benefit from further expansion beyond the current limited scope (10 banks in 7 Member States). Additionally, the circus sector should **explore additional EU funding opportunities**, for example, under Horizon Europe. This programme looks to develop solutions to societal challenges through innovation, and although smaller organisations do not necessarily apply themselves for these grants, there are a number of companies or specialised organisations who can assist in the development of proposals and locating partner enterprises. There might also be a potential role for the European Enterprise Network, which provides support for small and medium-sized enterprises (SMEs) with international and innovative ambitions.

In conclusion, although the circus sector is making use of available EU funding mechanisms to some extent, more can be done to encourage participation and support for the sector. In particular, greater awareness of the Creative Europe programme should be promoted, and participation should be stimulated leading into the next Creative Europe programme 2021-2027.

## 7 Recommendations

Based on the results of the study, the following recommendations have been developed by the authors in collaboration with sectoral experts that have been consulted in the context of the study. These recommendations are presented along the topics discussed in the report, and are directed at the European Commission, Member States or the sector itself.

### General recommendations

#### **Member States should officially recognise circus as an art form**

It is recommended that all Member States officially recognise circus as an art form in itself and as part of the performing arts, and as such be considered eligible for grant-aid and other support. This will encourage individual EU Member States to develop policies in support of the circus sector.

#### **The European Commission, Member States and other policy stakeholders should consider the variation of the sector in policy making**

European and national authorities, and other policy stakeholders should keep the large diversity of the sector in consideration in developing policies directly or indirectly affecting the sector. The characteristics of traditional/classical and contemporary companies are partly the same, but on the other hand they are also very different. As illustrated in this study these two types of companies work in different markets, meet different challenges and have different needs. These differences should be addressed in the policy making process.

#### **The European Commission should engage with national and European sectoral organisations in structured dialogue**

Taking inspiration from what the European Commission has done in relation to the music sector, the Commission should engage with key national and European stakeholders through structured dialogue. This will allow for the development of European level dialogue to address the challenges facing the sector and to develop means to further support the sector in the coming years.

### Socio-economic situation of the circus sector

#### **The European Commission, Member States and national and European representatives involved in policy making should consider the size of companies and the related characteristics in policy making**

The size of companies and the related characteristics should get attention at all policy levels. Data shows that the average size of circus companies in terms of employment and turnover differ a lot. In the sector, a number of very large circus companies are active, but also a very large number of very small companies. Given their size, these smaller enterprises have less time, (specialised) human resources, and financial means. Therefore, these enterprises (in particular the tradition/classical circuses) have more issues dealing with the developments in the sector and staying competitive to survive.

#### **Given the cross border challenges and internal market aspects that affect those working in the sector, Member States working with support from the European Commission should support work across the borders of the EU**



The European Commission, in close cooperation with Member States, should ensure that the circus sector can benefit fully from the advantages that the internal market provides and safeguard the mobility opportunities for professionals and companies across the borders of EU Member States. Cross-border work is still hampered by complex social contributions systems, VAT related issues, double taxation and visa, but also on a number of other issues.

In order to be able to **understand more about the socio-economic situation of the sector**, the following specific recommendations can be made:

**Member States and European and national sectoral organisations should develop improved data to observe the sector**

The study results clearly shows a need for better and more accurate up-to-date data on the role of the sector in the European Union. Data are scarce, often based on ad hoc studies, non-comparable between countries and through time, and not distinguishing traditional and contemporary circus. Member States, particularly those with a large circus sector, in close cooperation with the national and European sector representatives, should be stimulated to align data collection. Given the relatively small size of the sector, investments should be made in supporting in-country key stakeholders to have sufficient capacity, competence and resources to monitor the sector in close cooperation with the national statistical offices.

**The European Commission should consider carrying out a study on the impact of the increase of self-employment in the sector**

More insight should be provided on the impact of self-employment for the sector and for society. Given the characteristics of the work, self-employment is very common and is becoming more common in the circus sector, especially within contemporary circus, but also more and more in the traditional/classical circus. This development has advantages and disadvantages for the companies and for the professionals, but also for society. Therefore, issues surrounding the topic (such as social security, taxation, precariousness of employment) should be studied in more depth. Given that this issue affects more than just the circus sector, it would therefore be a part of a broader study on self-employment in the cultural and creative sectors.

**Access to compulsory education**

Education is a competence of Member States, and the role of the European Union is limited to carrying out actions to support, coordinate or supplement the actions of the Member States. With this in mind, the following recommendations are made:

**The European Commission should develop a forum to exchange information and best practices**

Given the international touring schemes of the sector, there should be better cooperation between Member States, ensuring the mechanisms to ensure compulsory education are effective regardless of the Member State the children happen to be in. Therefore, a forum should be developed where national and international governments and other stakeholders can share information, cooperate and exchange best practices. Given the extent of this issue for those working in the traditional circus, it is important that the forum brings together representatives from both types of circus.



**Given the cross border nature of the issues associated education, Member States, with support from the European Commission, should provide financial support for custom-made solutions and piloting**

Circus professionals make use of a variety of options, such as home-schooling, distance learning, or local schools combined with guest schools or distance learning, with travelling schools and distance/e-learning seen are the most sufficient options. In light of education being a fundamental right to every EU citizen, it is recommended that the Member States look into the possibility of providing financial support to these methods used by circus families to ensure their children's access to formal education. This should follow from refraining from a "one size fits all" mentality and instead the adoption of a mentality focusing on providing customised solutions in order to fit the needs of the itinerant way of life.

**Within the EURYDICE network, exchange information on the provision of education for travelling circus children**

The EURYDICE network should act as a place of exchange on the provision of education for travelling circus children. Having a dedicated forum within this network that can provide information on the various legal frameworks in the Member States would be a useful solution. This network should work with ENTE, which would then also contribute to the additional dissemination of this information to those working in the sector. This way, both the sector and the parents have a dedicated contact point to receive information.

In order to be able to **understand more about the situation regarding the access to compulsory education for children travelling in the circus**, the following specific recommendations can be made:

**Member States should collect better data on the number of children accompanying travelling circus companies on tour**

The lack of data makes it impossible to give a figure on the number of children accompanying travelling circus companies on tour for the EU as a whole. In order to know the full scale of the issue of education for circus children and create awareness on the issues among national policy makers, Member States (particularly those with a large circus sector) should be encouraged to collect better data on this topic.

**The European Commission should carry out a study on the school education of children from travelling communities**

In order to raise awareness on this issue and to stimulate Member States to take measures to address the situation, the European Commission should carry out a study on the school education of children from travelling communities. This would be in line with the recommendations of the European Parliament, from the 2006 resolution on new challenges for the circus as part of European culture.

**Innovative potential of the circus sector**

**European and national sectoral organisations, with support from the European Commission and Member States, should stimulate cooperation between contemporary and traditional/classical circus**

Sectoral organisations working in both the traditional/classical circus and contemporary circus should work together to support cooperation between the two circus types. Additionally, the European Union and Member States with a large circus sector should explicitly support projects in which both types of circus work together to enrich their knowledge and experience. In this way the next generation can be inspired on the merits of both types of circus fostering future collaboration between

the two. A possible solution would be to set up more networks and events involving both contemporary and traditional/classical circus, and in particular, harnessing the potential of festivals in this regard.

**National and European sectoral organisations should support traditional/classical circus in undertaking audience research**

Traditional/classical circus companies, particularly smaller ones, should be supported and encouraged by sectoral organisations in knowing the advantages of undertaking audience research and gaining skills to organise, execute and learn from such research in order to improve their shows and optimise their potential audience volume. This could be done by stimulating exchange of practice with contemporary circus or other subsectors of the cultural and creative industries.

**Member States, with support of the European Commission, should stimulate the sector to take advantage of the opportunities brought by the digital revolution**

Despite the fact that new digital media outlets and platforms are in competition with the circus, the digital revolution has the potential to offer more opportunities for the sector in a number of ways. New digital platforms and media can offer innovative developments to performances, and can also provide new possibilities for the circuses to reach out to audiences and promote their activities. The study shows that contemporary circuses are currently more likely to utilise digital media and technologies, so extra effort should be made to encourage traditional/classical circuses to harness the potential. The circus sector should be informed of and encouraged to take advantage of national and EU funding opportunities (such as through Creative Europe and Erasmus+) related to digitisation in order to help secure the place of circus for the future.

**EU funding provisions**

**The European Commission, working closely with national and European sectoral organisations, should improve awareness on EU funding opportunities among the sector**

The circus sector should be made more aware of the EU funding opportunities available to it, with particular focus given to improving the awareness of traditional/classical circus companies. The results of the study show that many working in the sector are unaware of the opportunities available. Improving awareness will be best achieved through communication channels that are known to and trusted by the sector, such as respected European sectoral organisations. It is important that the European Commission engages in structured dialogue with key existing sectoral stakeholders and provides more information as to the funding opportunities that are available for the circus sector so that this can be disseminated to member organisations. Information can also be disseminated through national level contact points advising on EU funding, such as Creative Europe desks.

**The European Commission should continue its efforts to simplify the application procedures and arrange support in the preparatory phase of projects**

The European Commission should continue its efforts to simplify the process of applying for funding as well as the administrative processes once an application is approved. In case of the latter, it is important to make clear from the start of the application process what these entail. Although application procedures have been simplified in recent years, the sector is still under the impression that applying for funding is a long and complicated procedure. More information should be provided by

both the Commission and respected European sectoral organisations on the possible support that is available through national contact points during the preparatory phase of a project. This would help in making EU funding available for the circus sector as a whole and encourage participation of smaller organisations, particularly those working in the traditional/classical circus. This support could entail a financial incentive or through establishing a two-stage application process.

**The European Commission should consider the possibility of introducing a special funding strand for smaller scale projects and review the financial capacity checks for smaller organisations in order to make them eligible for pre-financing without a bank or third guarantee**

To facilitate smaller organisations and meet their needs, the European Commission should consider introducing a special funding strand for smaller scale projects. Auditing and self- or co-financing requirements should be further simplified and the Commission should keep abreast of potential administrative burdens for potential participants. The evaluation criteria should also provide room for experimentation, which is crucial to the arts.

**The European Commission should consider the option of funding projects directed at research, residence, creation, rehearsing and training in the new Creative Europe programme (2012-2027)**

Linked to the previous recommendation, and within the context of the upcoming Creative Europe programme 2021-2027, the European Commission should specifically fund projects aimed at research, residence, creation, rehearsing and training as part of supporting the development and innovations made within the sector. Consultation with experts and those working in the sector has shown that funding mostly entails projects with clear goals and a clear end-product or feasible and measurable impact, whereas the sector could highly benefit from support provided to be able to experiment as this is central in the creative process. Since this situation appears to be not only apparent in the circus sector alone, but in the creative and cultural sector as a whole, it should be noted that activities in this realm could be taken up jointly.

**The European Commission, with support from the European Investment Fund (EIF) and selected intermediaries, should make the Cultural and Creative Sector Guarantee Facility known to sector**

Given the lack of awareness of the existence of the Cultural and Creative Sector Guarantee Facility and the possibilities for the circus sector to benefit from this option, it is recommended to highlight this scheme within the circus sector through European and national representatives. Through structured dialogue with the sector, the possibilities should be explained, and the European Investment Fund and Financial intermediaries should be involved in order improve understanding of this option as a route to potentially fund projects.

## 8 Annexes

### 8.1 Methodological annex

#### 8.1.1 Support activities

The execution of the study was supported by the following activities.

- An **Expert Panel** was installed comprising of Europe-wide organisations, having their membership in the majority of countries in Europe and beyond, ensuring that representation was achieved from both the traditional/classical and contemporary circus and a large diversity of organisations' types<sup>29</sup>. The Expert Panel was consulted on key components of and decisions to be taken in the course of the study and interviewed to contextualise the study's results and provide input for the report;
- **Explorative interviews** were undertaken to support the study design and delivery and were aimed at obtaining a view on availability of data, relevant policy documents and literature as well as collecting potential examples for the case studies to be undertaken;
- In order to publicise the study, gather respondents to participate in the surveys and organise and host focus groups and case studies, a number of **events were visited** where individuals and organisations active in the sector gather. These included Fira Tarrega (ES), Circa 31<sup>st</sup> Festival of Contemporary Circus (FR), Circostrada EU Network Meeting (FR) and 43<sup>rd</sup> Monte-Carlo International Circus Festival (MC).

#### 8.1.2 Secondary and primary data collection

The following research activities were conducted to collect secondary and primary quantitative and qualitative data.

- **Reports and literature sources** were gathered and **desk research** was conducted by visiting the websites of Europe's central circus organisations, academic platforms as well as in-country circus associations. Furthermore,

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<sup>29</sup> As such the Expert Panel consisted of:

- Circostrada, The European Network for Street Arts and Contemporary Circus – Consisting of over 120 members from 35 countries of which 20 are EU Member States (Spain, Slovenia, France, Lithuania, Portugal, Italy, Germany, United Kingdom, Belgium, Finland, The Netherlands, Slovakia, Czech Republic, Estonia, Hungary, Ireland, Poland, Denmark, Latvia, Greece);
- CircusNext, The European Platform for Circus emerging artists – With 22 Platform Members from 15 countries of which 14 are EU Member States (Belgium, Hungary, Czech Republic, Finland, France, Germany, Italy, The Netherlands, Portugal, Finland, Sweden, United Kingdom, Ireland, Poland);
- The European Association for Circus (ECA) – Representing more than 130 circuses, festivals, trainers and artists members from 28 countries, of which 16 are EU Member States (United Kingdom, Sweden, Spain, Romania, The Netherlands, Lithuania, Latvia, Italy, Ireland, Hungary, Germany, France, Finland, Denmark, Bulgaria, Belgium);
- The European Network for Traveller Education (ENTE) – Consisting of 7 Country Service Points in 5 EU Member States (Netherlands, Denmark, Germany, Hungary, Finland);
- FEDEC, The European Federation of Professional Circus Schools – Consisting of 62 members from 22 countries around the globe of which 14 are EU Member States (Finland, Sweden, Denmark, Germany, Czech Republic, United Kingdom, Belgium, The Netherlands, France, Italy, Spain, Portugal, Hungary, Poland).
- The Fédération Mondiale du Cirque, The worldwide circus organisation for promoting and preserving Circus Arts – Composed of eight international organisation around the globe, including ECA which represents 16 EU Member States (United Kingdom, Sweden, Spain, Romania, The Netherlands, Lithuania, Latvia, Italy, Ireland, Hungary, Germany, France, Finland, Denmark, Bulgaria, Belgium);

throughout all the study's activities, requests were made with contacts to share relevant in-country or pan-European studies or information. The sources gathered have been analysed to determine the most recent and most reliable information with regards to the study objectives, mainly focusing on the socio-economic situation of the sector and the access to compulsory education for circus children. The strategy applied was to gather and review input from individual EU Member States and from there, compile an overall picture of the situation in the circus sector within the EU as a whole.

- In order to gather in-country information to supplement results from the reports, literature and desk research review, **data requests** were sent out to Ministries of the European Union's Member States involved in culture, employment and/or work permits and Ministries involved with education, as well as national statistical offices of all EU Member States, all permanent representatives to the European Union and freedom of information organisations within each EU Member State. Among countries where both the literature review, desk research and aforementioned requests, did not provide sufficient information, additional requests were sent to circus companies and/or organisations found within the study's desk research or signposted by aforementioned parties and/or Circostrada. Requests were sent out by means of a short questionnaire by e-mail supported with a letter of recommendation. In case of Ministries, this was followed up by written letters. Again, the input from individual EU Member States was used to compile an overall picture.

- With regards to European funding options, an **analysis of EU-funding databases** was undertaken of potential relevant funding schemes, namely Creative Europe, Erasmus+, Interreg, Cosme, Horizon2020 and the 7<sup>th</sup> Framework Programme. The databases were reviewed by either a line by line analysis of individual projects funded (in case of Creative Europe) or using the search engine of the databases to determine the number of funded projects within the field of circus. This took place in November 2018, therefore all projects being granted from December 2018 onwards have not been taken into consideration.

In all cases, that is Erasmus+, Creative Europe and Interreg, the overall amount granted to the circus sector was calculated by adding up the grant amounts per project. This was then compared with the overall budget of each funding programme to come to the share of circus (related) projects among these programmes.

- Regarding EU-funding provisions, **data and views requests regarding EU-funding** were sent to the relevant Creative Europe Desks (Cultural Contact Points). Requests were sent out by means of a short questionnaire by e-mail, which was supported with a letter of recommendation and followed up by written letters.
- The main primary source to gather information concerning current characteristics and central figures of the workforce, working conditions and companies in the circus sector, the use of and views on European funding provisions, the collaboration between traditional/classical and contemporary circus companies and on children living in travelling circus companies concerned the execution of two **overarching online surveys**, one aimed at **individual professionals** and one aimed at circus **organisations**. The surveys were made available in English (the baseline survey), German, French, Italian and Spanish. Since no universal definitions of traditional/classical circus or contemporary circus exists, respondents participating in the study have been

asked to self-select whether they primarily work within or with either types without providing a definition.

An elaborate marketing strategy was adopted to gather responses, including the Expert Panel sharing the invitation among their constituencies, using Social Media, the direct approach of potential respondents during the events visited throughout the study, and contacting those working on a professional basis in the industry found through scanning relevant websites. These activities resulted in a response rate of 505 completed surveys by individual professionals and 274 completed surveys by organisations. It should be noted that the surveys included a limited number of questions for which providing an answer was required before moving on to the next question, resulting in varying response rates per survey item. The survey results were analysed using SPSS software, providing overall descriptive statistics as well as comparisons between contemporary and traditional/classical circus. In case of the survey among individual professionals, artistic professionals, trainers and other professionals were compared.

- Additionally, two **specific online surveys** were conducted, one aimed to gather in-depth information and views on the access to **EU-funding** for circus projects and innovative potential, and another which aimed to gather in-depth information and views on access opportunities to compulsory **education** of circus children. The respondents to the overarching online surveys that indicated a willingness to participate in further research activities on the above topics were contacted to additionally participate in these surveys. This resulted in 10 responses (out of 170 individual professionals and 113 organisations indicating a willingness to participate) to the survey on EU funding. The survey focusing on education resulted in 24 individual professionals (out of 72 indicating a willingness to participate) and 24 organisations (out of 39 respondents indicating a willingness to participate) completing the survey.

The data collected in the survey concerning Creative Europe was analysed to find evidence on how the circus sector could be better supported in the framework of existing funding options, on how the funding frameworks could be adopted to meet the needs of the sector, on the existence of exchange of practice between contemporary and traditional/classical circus and lastly on ideas for innovative projects that could be developed into a Creative Europe funded pilot scheme. The results of the survey on the educational situation were analysed on the basis of the differentiation between contemporary and traditional/classical circus, but also on an overall basis by presenting a picture of how in general the education of children living in travelling circus companies is dealt with, what obstacles are faced and where respondent's felt there was room for improvement.

- During two European circus events 2 **focus groups**, one including 9 participants working in contemporary circus and one including 5 participants working in traditional/classical circus, were carried out on the topic of EU-funding provisions and exchange of practice between contemporary and traditional/classical circus. The discussions were analysed on the existence of common themes and views and contrasts alike, both within the separate focus groups as well as by comparing both focus groups.
- With regards to the innovative potential of the sector, several **case studies** were carried out, including 4 best practices in audience development, 4 examples of how traditional, family-run circuses are adapting to 21<sup>st</sup> century audience demands and 4 European initiatives created to assist local authorities and circuses to work together that have been created with European funds and were analysed regarding their innovative potential. Another 7 case studies were carried out concerning the access opportunities to compulsory education



for circus children. These were conducted among organisations and individual professionals having school age children. The results provide a picture on how circus professionals themselves are dealing with assuring their children have sufficient access to education, which obstacles they face and needs for improvement.

Table 6 Overview of research methodologies adopted in the study

<b>Research method</b>	<b>Research objective</b>	<i>Socio-economic situation</i>	<i>Innovative potential</i>	<i>EU-funding provisions</i>	<i>Access to compulsory education of circus children</i>
<i>Literature review and desk research</i>		X	X	X	X
<i>Data requests</i>		X			X
<i>Analysis of EU-funding databases</i>				X	
<i>Data and views requests regarding EU-funding</i>				X	
<i>Overarching online survey: individual professionals</i>		X	X	X	X
<i>Overarching online survey: organisations</i>		X	X	X	X
<i>Specific online survey: EU-funding</i>			X	X	
<i>Specific online survey: Education</i>					X
<i>Focus groups</i>			X	X	
<i>Case studies</i>			X		X

### 8.1.3 Limitations to the study

Although an intricate combination of methodologies was adopted in this study, with contact being made with numerous organisations and stakeholders central to the circus sector, there is the possibility that crucial information such as relevant facts and figures relating to the sector, examples and good practices as well as EU-funded circus (related) projects were missed.

Additionally, considering that there is insufficient evidence on the total target population and its specificities, it was not possible to create a statistically random sample for the surveys conducted. For the same reason, it is virtually impossible to quantify biases in the current study and to make firm statements about the representativeness of the survey samples. This is because since the Miroir 2 study published in 2009, no survey directed at circus artists throughout the EU Member States has been conducted (Herman, to be published).

According to experts, the share of companies and individual professionals indicating to primarily work in traditional/classical circus companies within the sample, shows an underrepresentation of the total population. Furthermore, given the estimations on the number of workers and the number of companies within the separate EU Member States following evidence found in literature, desk research and data requests, the geographical distribution of respondents to both the survey directed at individual respondents as well as circus organisations shows an underrepresentation in at least part of the EU. Also, estimates of the share of men in the circus sector have been consistently 60 to 70% (Herman, to be published), whereas in the current sample among those primarily working in contemporary circus consists mostly of women, thus



indicating there is an overrepresentation of women in the sample. The Expert Panel has also indicated that the results related to traditional/classical circus (both regarding individual professionals and organisations) indicate that the survey sample mostly consists of respondents working at or representing the large traditional/classical circuses, and that smaller circuses are underrepresented.

Although the choice of languages the survey that was offered in was considered sufficient by the Expert Panel, it can still be expected that those with better language skills or for whom the questionnaire was available in their mother tongue are more likely to respond. Likewise, it could potentially influence their understanding of the survey questions. Furthermore, the use of an online survey rather than face-to-face research methods in itself may hamper some professionals and organisations active in the sector to respond. However, no statements can be made regarding the actual influence the above had on the sample characteristics or the survey results.

Despite the above limitations, the estimations made in this study as well as the results presented should be read as providing an indication as to the closest possible picture of the situation of circus in Europe, knowing that further research would be required in order to get the full picture.

## 8.2 Tables and figures

### 8.2.1 Number of circus companies in EU Member States, comparison over time

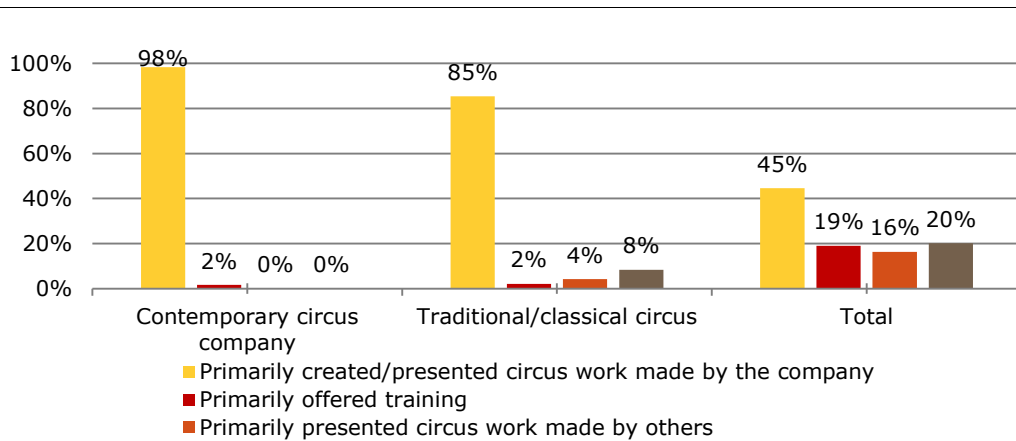
EU Member State	Number of circus companies found in 2003 (European Parliament, 2003)	Number of circus companies, based on most recent data	Source (most recent data)
AT	11	33-82*	KreativKultur, May 2019
BE	7	108-216	Vlaams centrum voor circuskunsten VZW (2017)
BG	n.i.**	2	Members list of European Circus Association, retrieved on 29 <sup>th</sup> of April 2019 via <a href="https://www.europeancircus.eu/members-list">https://www.europeancircus.eu/members-list</a>
CZ	n.i.	21-38*	Cirqueon, May 2019
DE	300	350-543	Generalitat de Catalunya, Departement de Cultura (2014); Federal Ministry for Economic Affairs and Energy (2014)
DK	20 (based on information from 2002)	12-27*	Dansk Artist Forbund, May 2019
EE	n.i.	1-3	EPICIRQ, showcase for Baltic professional circus ( <a href="http://www.epicirq.com">www.epicirq.com</a> ), signposted by ARTCENA, June 2019
EL	n.i.	2	Cirkorama (2018)
ES	20-30 (based on information from 2001)	166*	Generalitat de Catalunya, Departement de Cultura (2014)
FI	3	36-40	Circusinfo Finland (2019)
FR	200	500*	ARTCENA, July 2019
HR	n.i.	14	Cirkorama (2018)
HU	n.i.	15	Capital Circus of Budapest, 2019
IE	4 (based on information from 2002)	28*-92	Cascas (2011)
IT	150	126-151	Progetto quanta Parete & Censimento Circo Italia (2017)
LV	n.i.	1	Baltic Nordic circus (n.d.)
LT	n.i.	5	Circus Association Lithuania, 2019
NL	13 (based on information from 2001)	20-40	Stichting Circus cultuur, VNCO, Circomundo& LKCA. (2016)
PL	n.i.	17	Ministry of Culture and National Heritage, Department of Art and Culture Education, 2019
PT	Minimum 2	50	Bússola (2018)
RO	n.i.	4	Cirkorama (2018)
SE	20	40-60	Swedish Arts Council (2017b)
SI	n.i.	4	Cirkorama (2018)
SK	n.i.	1	Based on finding Slovakian circus 'Circus Karlson', retrieved from <a href="http://www.cirkuskarlson.sk/sk1.html">http://www.cirkuskarlson.sk/sk1.html</a>
UK	25	50	Cascas (2011)
<b>Total number of circus professionals found in 2003</b>	<b>775-785</b>	<b>Total number of circus companies, based on most recent data</b>	<b>1,606-2,121</b>

### 8.2.2 *Number of circus professionals in EU Member States, comparison over time*

EU Member States	Number of circus professionals found in 2003 (European Parliament, 2003)	Number of circus professionals, based on most recent data	Source (most recent data)
BE	74	230	Vlaams centrum voor circuskunsten VZW (2017)
CZ	n.i.**	120	Czech circuses listed on www.cirkusy.eu and their websites
DE	n.i.	1,091-2,230	Generalitat de Catalunya, Departement de Cultura (2014); Federal Ministry for Economic Affairs and Energy (2014)
DK	250*	329	Korfitzen&Vincentzen (2013)
ES	n.i.	62*	Generalitat de Catalunya, Departement de Cultura (2014)
FI	n.i.	426	CircusInfo Finland (2019)
FR	3,000-5,000	2,500-5,000	Circostrada, July 2019 assuming 500 circus companies exist composed of 5-10 artists
HU	n.i.	300	Capital Circus of Budapest, 22 <sup>nd</sup> of February 2019
HR	n.i.	58	Cirkorama, June 2019
IE	n.i.	1,600*	Cascas (2011)
IT	922* (based on information from 1999)	3,000	Progetto quanta Parete & Censimento Circo Italia (2017)
LV	n.i.	21	Office of Citizenship and Migration Affairs, Ministry of Interior of the Republic of Latvia, February 2019
LT	n.i.	12	Lithuanian statistical office, April 2019
NL	n.i.	150-200	CircusNL, May 2019
PT	n.i.	50	Bússola (2018)
SI	n.i.	23*	Ministry of Culture, May 2019
SE	n.i.	350	Swedish Arts Council (2017a)
UK	n.i.	500*	Association of Circus Proprietors for GB & Circus Development Network, May 2019
<b>Total number of circus professionals found in 2003</b>	<b>5,515-7,515</b>	<b>Total number of circus professionals, based on most recent data</b>	<b>10,853-14,486</b>

### 8.2.3 Primary activity of circus companies

Figure 23 Primary activity of the organisations in 2018 (% of responses) (n, total = 269; n, contemporary circus = 62; n, traditional/classical circus = 48)

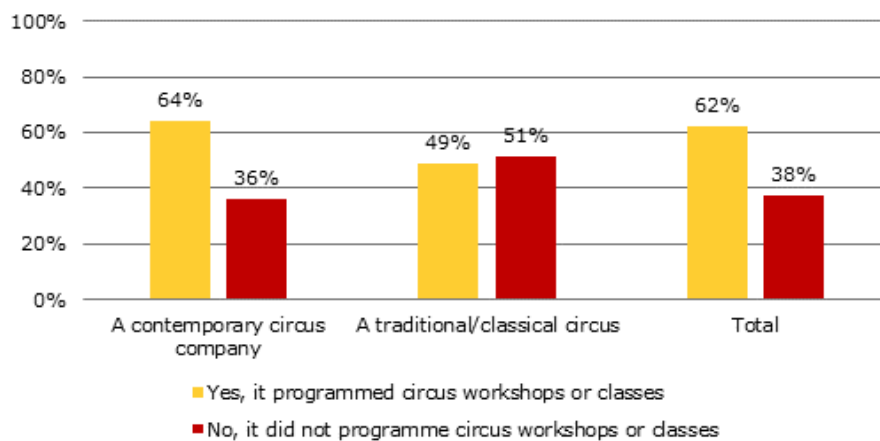


Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others.

Source: Panteia, from survey organisations

### 8.2.4 Companies programming workshops or classes

Figure 24 Percentage of companies reporting whether they programmed circus workshops or classes in 2018, by circus type (n, total = 157; n, contemporary circus = 61; n, traditional/classical circus = 39)

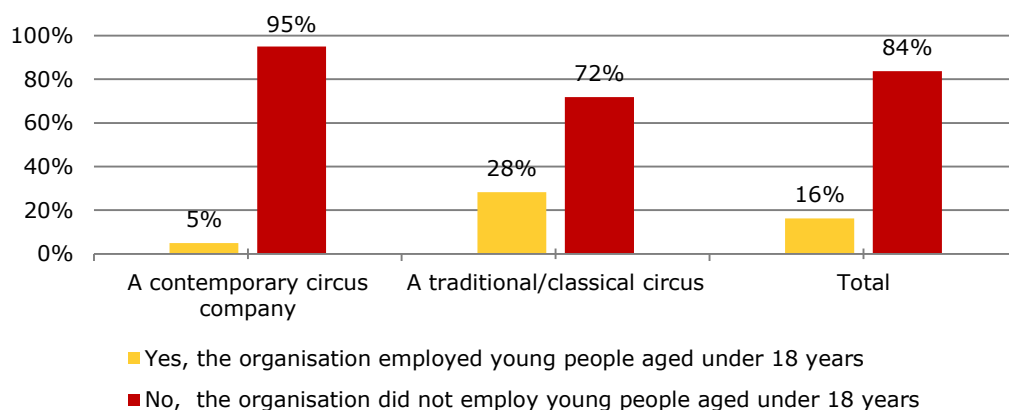


Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others

Source: Panteia, from survey organisations

### 8.2.5 Percentage of circus companies that employed or contracted the services of people aged under 18 years in 2018

Figure 25 Percentage of circus companies that employed or contracted the services of people aged under 18 years in 2018 (n, total = 117; n, contemporary circus = 57; n, traditional/classical circus = 34)

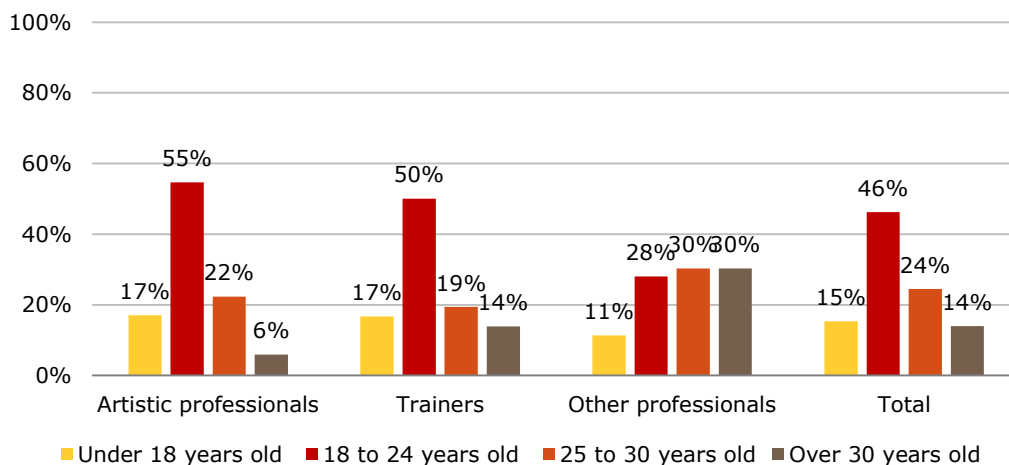


Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others.

Source: Panteia, from survey organisations

### 8.2.6 Age of first paid job in the circus sector, by occupation type

Figure 26 Age of respondents when they started their first paid circus work, by profession (% of responses) (n, total = 437; n, artistic professionals = 269; n, trainers = 36; n, other professionals = 132)

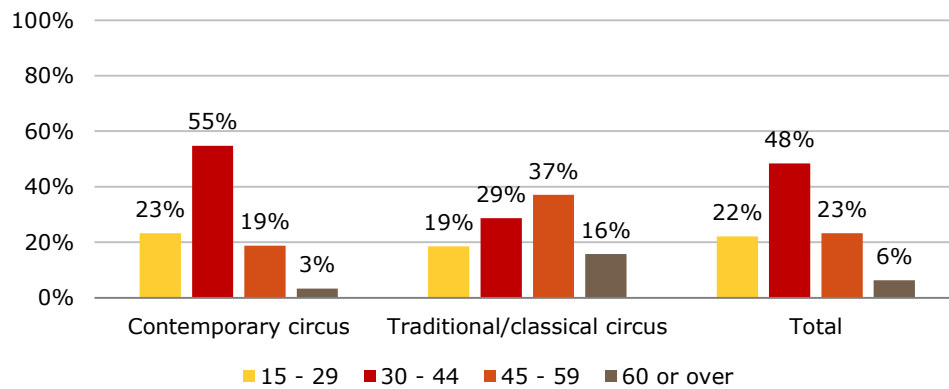


Note: Artistic professionals: creators, performers, artistic directors, directors, choreographers and musicians  
Other professionals: Administrator, Coordinator, Producer, Circus owner, Agent, Academic, Technician, Educator for travelling children, Marketer, Consultant, Rigger, Crew, Groom, Funder, Finance, Catering, Payroll, Publicist, Other.

Source: Panteia, from survey individual professionals

### 8.2.7 Share of respondents' age

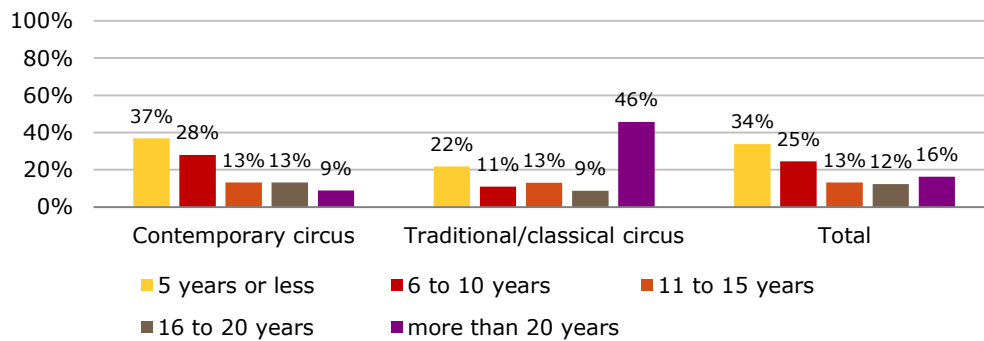
Figure 27 Share of respondents' age (n, total= 444; n, contemporary circus = 336; n, traditional/classical circus = 108)



Note: Artistic professionals: creators, performers, artistic directors, directors, choreographers and musicians  
 Other professionals: Administrator, Coordinator, Producer, Circus owner, Agent, Academic, Technician, Educator for travelling children, Marketer, Consultant, Rigger, Crew, Groom, Funder, Finance, Catering, Payroll, Publicist, Other.  
 Source: Panteia, from survey individual professionals

### 8.2.8 Number of years that artistic professionals have been working professionally in circus, by type of circus

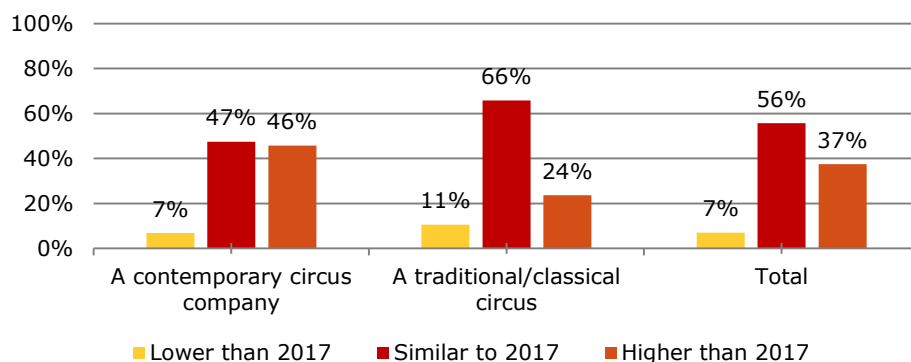
Figure 28 Number of years that artistic professionals have been working professionally in circus, by type of circus (% of responses) (n, total = 228; n, contemporary circus = 182; n, traditional/classical circus = 46)



Note: Artistic professionals: creators, performers, artistic directors, directors, choreographers and musicians  
 Source: Panteia, from survey individual professionals

### 8.2.9 Number of paid workers in respondents' organization in 2018 compared to 2017

Figure 29 Number of paid workers in respondents' organization in 2018 compared to 2017 (% of responses) (n, total = 115; n, contemporary circus = 59; n, traditional/classical circus = 38)

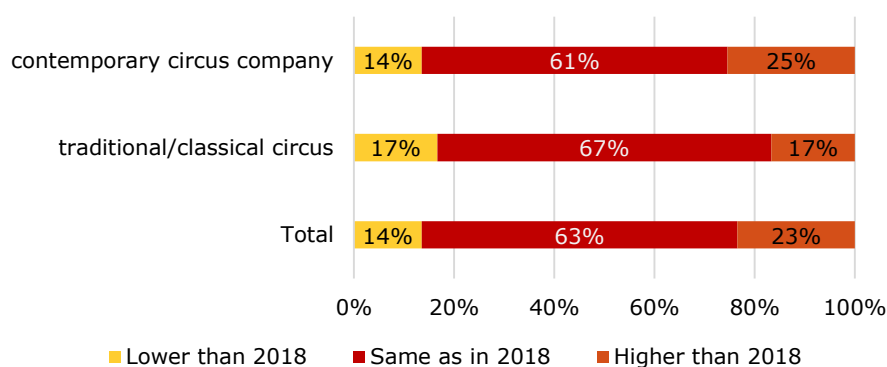


Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others.

Source: Panteia, from survey organisations

### 8.2.10 Expectations of respondents for the number of paid workers in their organisation in 2019, by type of circus

Figure 30 Expectations of respondents for the number of paid workers in their organisation in 2019, by type of circus (% of responses) (n, total = 111; n, contemporary circus = 59; n, traditional/classical circus = 36)



Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or a universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others.

Source: Panteia, from survey organisations



### 8.2.11 Percentage of circus organisations having at least one staff member, by type of contract, profession and type of circus

Table 7 Percentage of circus organisations having at least one staff member, by type of contract, profession and type of circus (taken from survey conducted among circus organisations) (n, total =115; n, contemporary circus = 59; n, traditional/classical circus = 38)

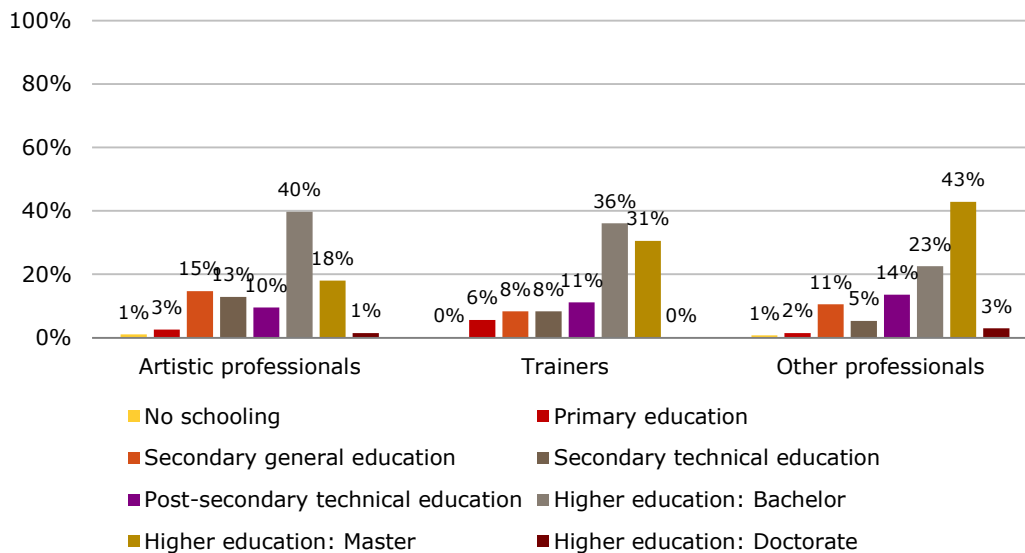
	Type of employees	Contemporary circus company	Traditional circus company	Total
Artists/performers	Full-time	31%	<b>50%</b>	42%
	Part-time	53%	42%	46%
	Freelance	<b>61%</b>	<b>50%</b>	<b>59%</b>
Trainers	Full-time	7%	<b>34%</b>	22%
	Part-time	7%	21%	17%
	Freelance	<b>17%</b>	25%	<b>25%</b>
Other professionals	Full-time	37%	<b>66%</b>	<b>49%</b>
	Part-time	<b>46%</b>	39%	42%
	Freelance	36%	29%	33%

Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others.

Source: Panteia, from survey organisations

### 8.2.12 Educational background by occupation type

Figure 31 Percentage of artistic professionals, trainers and other professionals having the following educational level (n, total = 441; n, artistic professionals = 272; n, trainers = 36; n, other professionals = 133)



Note: Technical education includes also professional and vocational education; Master degree includes also postgraduate degrees.

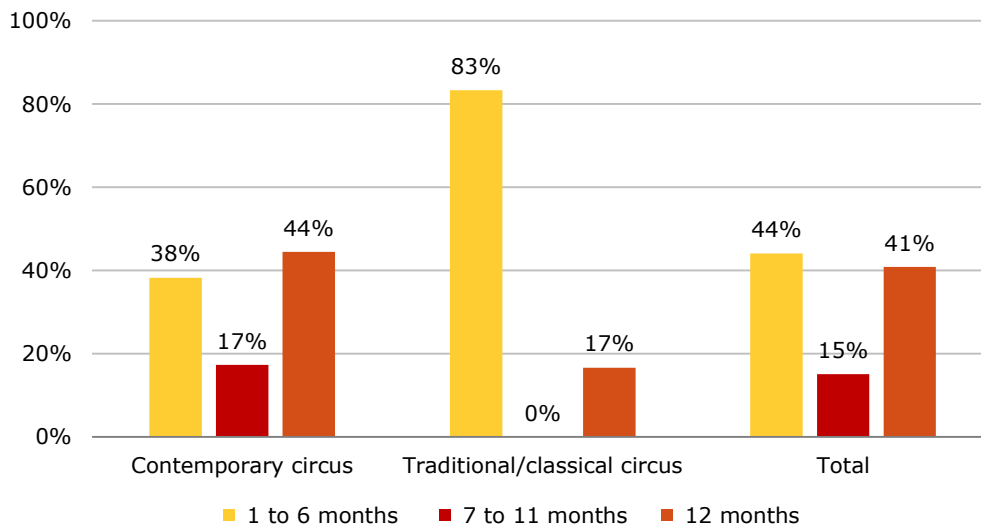
Artistic professionals: creators, performers, artistic directors, directors, choreographers and musicians

Other professionals: Administrator, Coordinator, Producer, Circus owner, Agent, Academic, Technician, Educator for travelling children, Marketer, Consultant, Rigger, Crew, Groom, Funder, Finance, Catering, Payroll, Publicist, Other.

Source: Panteia, from survey individual professionals

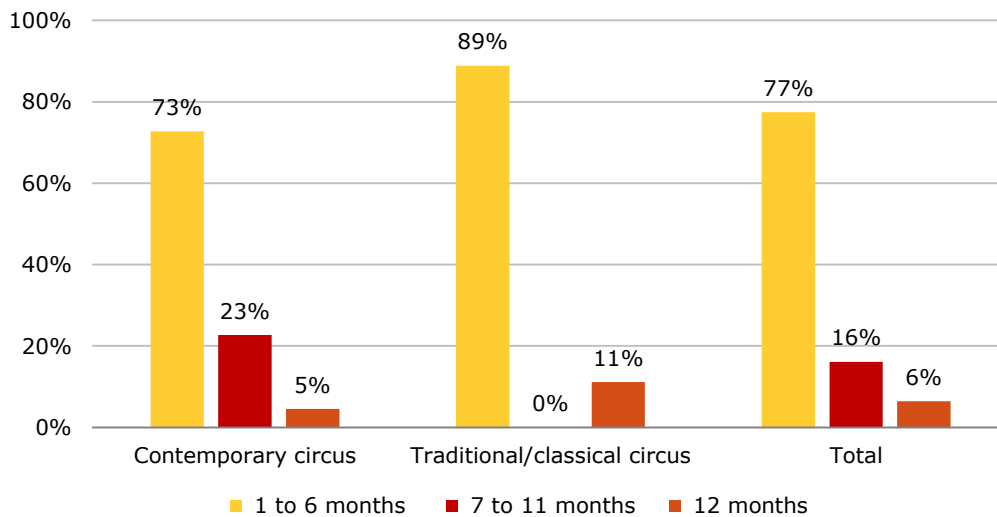
### 8.2.13 Number of months receiving unemployment benefits

Figure 32 Number of months that respondents received unemployment benefits in 2018, by type of circus (% of responses) (n, total = 93; n, contemporary circus = 81; n, traditional/classical circus = 12)



Source: Panteia, from survey individual professionals

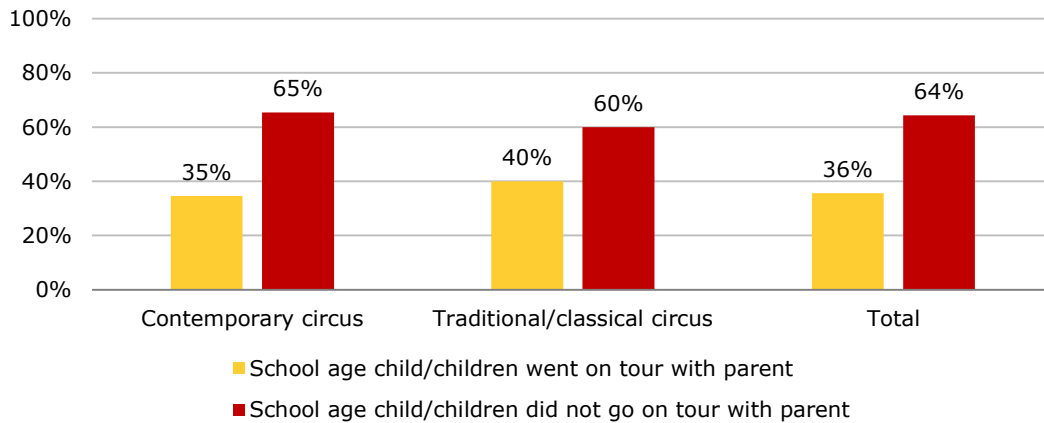
Figure 33 Number of months that respondents received unemployment benefits in 2018, by type of circus, excluding respondents residing in France or Belgium (% of responses) (n, total = 31; n, contemporary circus = 22; n, traditional/classical circus = 9)



Source: Panteia, from survey individual professionals

### 8.2.14 Percentage of respondents with school age child/children reporting whether their child/children went on tour with them in 2018

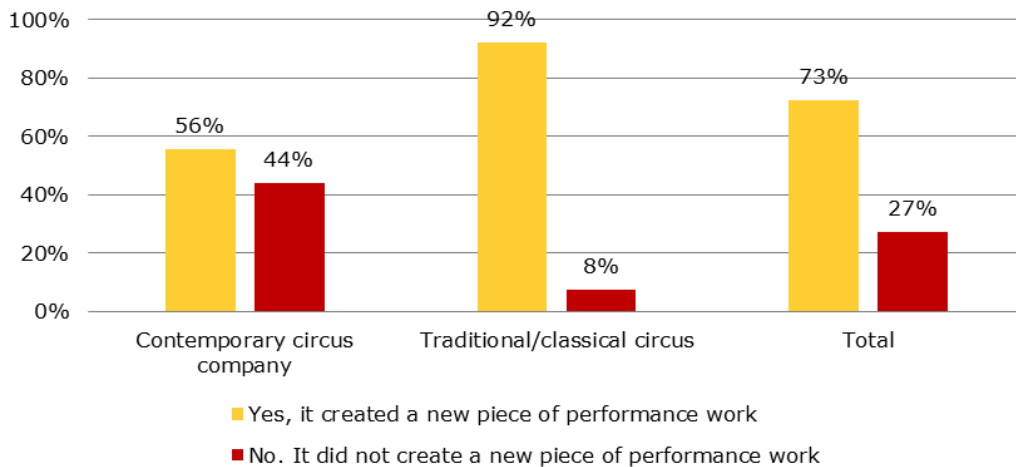
Figure 34 Percentage of respondents with school age child/children reporting whether their child/children went on tour with them in 2018 (n, total = 101; n, contemporary circus = 81; n, traditional/classical circus = 20)



Source: Panteia, from survey individual professionals

### 8.2.15 Creating new piece of performance

Figure 35 Percentage of respondents stating whether their organisation create a new piece of performance work in 2018 (% of responses) (n, total = 117; n, contemporary circus = 61; n, traditional/classical circus = 39)

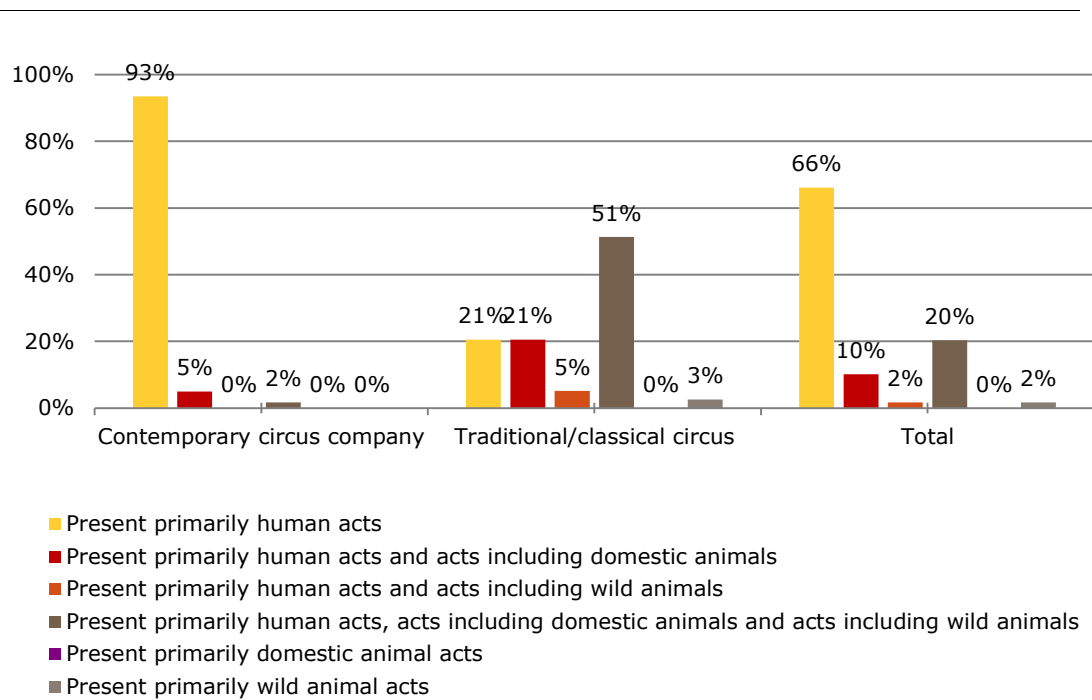


Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others.

Source: Panteia, from survey organisations

## 8.2.16 Types of acts, by circus type

Figure 36 Type of acts the respondents' organisation presented in 2018 (% of responses, N=118)



Note: Total includes contemporary circus companies, traditional/classical circus as well as circus projects or consortiums, circus schools or universities, creation centres, festivals venues (include theatres, arts centres, community centres) and others.

### **8.3 Overview of EU Member States alternative compulsory education options<sup>30</sup>**

#### **8.3.1 Austria**

Apart from the option of home-schooling, private (boarding) schools or guest schools, there is no specific governmental support for these children (Population Europe Resource Finder & Archive, 2014a). Home-schooling is not easily arranged because the conditions are quite difficult to meet for circus families (Rechtsinformationssystem des Bundes, 2019). Also, there seems to be no support system in helping parents or guardians find or be enrolled in guest schools or meeting the demands for home-schooling (ENTE, 2018).

#### **8.3.2 Belgium**

For children up to 6 years old, there is a state-funded mobile pre-school (Vlaams Ministerie van Onderwijs en Vorming, n.d.). Children from the age of six, whose parents or guardians do not have a permanent residence, are allowed to move into one of the five acknowledged boarding schools to comply with compulsory education (Vlaams Parlement, 2012). Otherwise these children have to visit the school at the place of residence. However, with the approval of school directors, children are – in truly exceptional circumstances – allowed to be absent to accompany their parents or guardians during the travelling season. This is only allowed if the school provides distance learning and if the school and parents or guardians are in regular contact (Vlaams Ministerie van Onderwijs en Vorming, 2002).

#### **8.3.3 Bulgaria**

According to the Bulgarian Ministry of Education and Science, the educational system in the Republic of Bulgaria offers school education, which takes place in different forms of education and every citizen exercises his right to education according to his preferences and possibilities. There are no specific support initiatives for children living in travelling circus companies.

#### **8.3.4 Croatia**

According to the Croatian Ministry of Science and Education, in Croatia, children living in travelling circus companies are required to be enrolled in the general education system just like every other child. There are no special arrangements for these children.

#### **8.3.5 The Czech Republic**

Based on information provided by the Czech Ministry of Education, Youth and Sports, in primary education children are enrolled in local schools in which they participate in exams. If they pass exams and if all conditions are met, they are allowed to be home-schooled. If they do not pass, they have to stay and attend the local school instead. However, there is no support system to accomplish this, whilst the conditions for home-schooling are quite strict. For example, the home-school teacher needs to have a university degree if (s)he wishes to teach a pupil who is in the second stage of primary education. Unfortunately, having a university degree is not a common feature amongst those working within traditional/classical circus companies in particular.

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<sup>30</sup> No information was found for Cyprus, Luxembourg, Lithuania, Malta, Romania, Slovenia and Slovakia.

### **8.3.6**      **Denmark**

The following information is based on input provided by the Danish Ministry of Education. Education is compulsory for all children between the ages of six and sixteen. As long as certain standards are met, children may receive their education in a publicly provided school, a private school, or at home. The act places no restrictions on the structure or specific content of home-schooling, but states that home-schooling must be equal to what is generally required in the public school. Each municipality is responsible for ensuring that all of the children living within its borders meet the educational requirements. As such, parents or guardians must notify their local municipality in writing if they want to home-school their children. This notification must contain information about which children will be taught, where the teaching will take place as well as who will be teaching (Population Europe Resource Finder & Archive, 2014b). A way the municipality can ensure that the teaching taking place is equal to what is usually required in the Danish schools is by testing the pupil annually in various subjects. If the local municipality finds that the teaching has not lived up to the expectations, they must notify the parents or guardians that a new test will be held which can ultimately lead to the student being obliged to be enrolled into a public school if the education still appears to be inadequate (Ramboll, 2018).

### **8.3.7**      **Estonia**

In Estonia students acquiring basic education may be taught by way of home education at the request of a parent. Upon application, the parent organises and funds the part of the studies pursued outside the school (RiigiTeataja, n.d.). There is no information about specific requirements for home-schooling. According to the Estonian Ministry of Education and Research, there is no special support for children living in travelling circus companies available, because there are no travelling circus companies registered in Estonia and there are no children in these situations enrolled in an Estonian school.

### **8.3.8**      **Finland**

According to information available with ENTE, in Finland, there are no special school offers for children and adolescents whose parents or guardians travel professionally (ENTE, 2018). There is a possibility for children to be home-schooled, but according to the Finnish Ministry of Education and Culture the number of home-schooled children is very low. Regulations for home-schooling are not mentioned.

### **8.3.9**      **France**

In France 30.000 pupils that are travelling regularly, among which children whose parents or guardians work in the circus sector, have access to education through the Center National d'Enseignement a distance (CNED). The lessons are taught with Learning Packages from the CNED which pupils work on from home, often in combination with visiting a nearby school of their visiting location (ENTE, 2018).

### **8.3.10**     **Germany**

Education policies and regulations are within the sovereignty of its 16 federal states. Compulsory education in Germany involves regular attendance and participation in lessons and other compulsory school event. Students, parents or guardians, schools, and training companies are all responsible for ensuring compliance with the obligations on compulsory schooling and training. If necessary, attendance may be enforced through various measures, including sanctions like penalty fees for parents or guardians (Population Europe Resource Finder & Archive, 2015a). In two Bundesländer

there are mobile schools that work with digital learning platforms. In the other Bundesländer, it is worked with local schools and guest schools with some schools specifically being assigned as fulfilling the role of guest schools. In addition, local schools provide educational plans for when children are away to take up with area teachers active in all Bundesländer. This is supported by a diary for the children which keeps their credentials and records their progress. Its use is binding in all Bundesländer and according to experts a pilot will start in the schoolyear 2019-2020 regarding the implementation of a digital diary. It is an important tool to support the school attendance of traveling children and is created by the primary school and the travelling children in the rule on school enrolment, the relevant school authorities or handed to the field teachers. It serves the exchange of information between primary school, base school and area teachers as well as the parents or guardians, and accompanies the child throughout the school period. The school diary documents the starting situation at departure, the content of the lesson and the learning level of the child. It contains a school attendance calendar as well as individual learning plans for the individual child. It is accompanied with a guideline for teachers and schools to sensitize them for the special situation and educational interests of children of professional travellers. The area teachers are available to support, guide and provide counselling to occupational travellers, by preparing the originating school, collection and development of teaching materials including innovations (distance learning, e-learning), homework assistance in connection with the originating school, supporting contacts between players, supporting handover of children to guest schools, assessing progress reports and school diaries during travelling season (BERiD, 2016; Sekretariat der ständigen Konferenz der Kultusminister der Länder in der Bundesrepublik Deutschland, 2016).

### **8.3.11** *Greece*

Based on information provided by the Greek Ministry of Education, Research and Religious Affairs, there is a traveller tuition card for children who belong to families of travellers in general and therefore do not have a permanent residence. In Greece, children need to attend the school of their district, which is not possible for children without a permanent residence. Children can change schools easier, including during the school year, with a traveller tuition card (Ministry of Education, Research and Religious Affairs, 2013; Ministry of Education, Research and Religious Affairs, 2017).

### **8.3.12** *Hungary*

Children living in travelling circus companies are usually home-schooled by their parents or guardians. They only have to take a compulsory exam twice a year at a local school. Other options are paying a teacher to accompany the circus company on tour or at distance education supported by their local school. For secondary education, the methods are at this moment under expansion, but according to our contact from the national circus most used methods are home-schooling, digital learning and circus-owned mobile classroom. Boarding schools are also available, but these are not popular. The above information is based on information provided by the Hungarian National Circus Company Maciva and Hungarian Circus Arts School BIAK.

### **8.3.13** *Ireland*

Based on the information provided by the Circus & Fairground Support Service (CFSS), it is concluded that in Ireland pupils of circus and fairground families attend local schools outside of the travelling season and visit guest schools during the travelling season while being away from their local schools. CFSS was an educational support service for primary school pupils of circus and fairground families operating through



the Network of Education Centres. Teachers were nominated by the Education Centre to be available, after school hours, to go out to the site of a circus or fairground present in the area, to provide tuition to those children not being able to attend their local school. It was funded by DES (Department of Education and Skills), but DES decided to cease the operation in 2015 (Drumcondra Education Centre, 2015).

#### **8.3.14**     *Italy*

From the information known to ENTE, an agreement was reached by the Ministries in 2016 stating that each child should be enrolled in a school and that it be looked after online by migrant workers and teachers from the school. The child is then tested locally in the school to see whether it progressed sufficiently (ENTE, 2018). It is however stated by Gobbo (2017) that Italian travelling (circus) families are not supported by educational provisions that can ensure their children's effective learning, on the one hand, and teachers' informed and efficacious teaching on the other hand. Where religious boarding schools used to be an option, these are no longer available. Home-schooling is also an option. According to the Italian legislation (cfr. DL 297/1994, art. 111, and DL 76/2005, art.1, par. 4), parents or guardians who choose this particular educational opportunity commit themselves to provide for the instruction of minors up to completion of compulsory education and to warrant for the students' participation and for their engagement in education. Children must take a qualifying examination to access the next school grade. There are no nation-wide support systems in play for this education option, apart from some example projects (Gobbo, 2017).

#### **8.3.15**     *Latvia*

In Latvia, it is possible to acquire education in four forms, namely full time, extramural (including distance education), self-education and home-schooling (Population Europe Resource Finder & Archive, 2015b). This makes it possible for children living in travelling circus companies to comply with compulsory education. However, according to the Latvian Ministry of Education and Science there are no special regulations concerning these children.

#### **8.3.16**     *The Netherlands*

Parents or guardians are exempt from the obligation to ensure that a minor is enrolled as a pupil of a school, if and as long as they lead a migratory life as a fairground operator or circus employee during the months of March through October and the minor travels with them. The exemption does not apply if the distance between the place where the minor is staying and the location of a mobile school for children of fairground operators or circus employees, which is accessible to the minor, is less than 5 kilometres, measured along the shortest sufficiently safe road (Rijksoverheid, 2002). The mobile school 'Rijdende School' offers a wide range of educational opportunities generally offered in combination. These include on-line education, which children can follow at home, or being accompanied by a teacher from the mobile school to visit guest schools nearby the circus location. Lastly, the circus can be accompanied by a mini-school or teacher bus which entails a school on wheels equipped with the same facilities as a primary school in a permanent location. In the winter, when the circus companies generally do not tour, the mobile school closely collaborates with the main nearby school the children attend by then. Dutch children who are staying outside of the Netherlands also have access to the digital educational programmes from the mobile school (Stichting De Rijdende School, n.d.). From secondary level, the adolescents have to start at regular secondary schools or they can attend a boarding school for occupational travellers which are financially supported by the Dutch

government. According to Landelijk Oudercontact voor de Trekkende beroepsbevolking (LOVT), these schools are however primarily attended by children from bargees and rarely by circus children.

### **8.3.17** *Poland*

In Poland, there are no special school offers for traveling children. In individual cases online lessons are offered by the primary school (ENTE, 2018).

### **8.3.18** *Portugal*

In Portugal there are two options in relation to educating children who accompany circus companies on tour. Children can receive education by distance learning in an online platform (Direcao-Geral Da Educacao, n.d., a) or children can attend both local and guest schools with the support of an online platform provided by the Ministry. On this platform, teachers are able to track the progress of the pupil by uploading information about the student, their education path from one school to the other and updating information regarding the learning progress (Direcao-Geral Da Educacao, n.d., b).

### **8.3.19** *Spain*

The Spanish Ministry of Education provided the following information on education of children living in travelling circus companies. By the Royal Decree 1174/1983, of April 27, the first agreement was signed between the Ministry of Education and the Spanish Association of Circus Entrepreneurs for the start-up of the Itinerant Classroom Program, regarding the schooling of the children of the employees of the circuses. Article 47 of the Order EDU/849/2010, of March 18 1983 stipulates that the aforementioned Ministry may develop actions for the educational attention of students where schooling is compulsory that cannot attend regularly educational centres because of travelling permanently through Spanish territory during the school period. The educational stages to which this is directed are pre-primary, primary and secondary education as well as secondary education for adults at a distance (ESPAD) and high school.

By means of, among others, these laws, the Ministry of Education and Vocational Training guarantees and facilitates the access and delivery of education to all students of traveling circuses. The procedure of educational provision is different depending on the number of students registered in each circus. If there is a minimum of three students enrolled, the Ministry is committed to the appointment of the teaching staff as well as to pay an amount (€ 3,000) per classroom for the cost of purchasing the caravans for traveling classes and housing of the teacher, or the operation, conservation, repair and improvement of resources and teaching materials. When the number is smaller, the teaching is remote. In any case, access to education is guaranteed as well as access to internet, the digital platform and the materials.

The quality control is carried out through the teacher responsible for the teaching and the tutor of the group. Also, during the school year, three ordinary and one extraordinary evaluations are carried out. These evaluations are face-to-face, depending on the location where the circus acts. The CICEAD (Center for Innovation and Development of Distance Education) designs and sends the tests to the different consulates or Education Councils of the Spanish embassies in the different countries where the circus plans its performances. Later, the CIDEAD teachers value the evaluation tests and record the corresponding notes. Student-teacher communication is very fluid during the entire learning process. The platform provided by CIDEAD

allows knowing the student's activity in terms of user access frequency as well as academic performance, by also offering the provision of repository of activities.

### **8.3.20 Sweden**

Information on the situation in Sweden is scarce. According to ENTE there are no special school offers for children and adolescents, whose parents or guardians travel professionally (ENTE, 2018).

### **8.3.21 The United Kingdom**

Historically speaking, families working within the travelling circus would often access education by registering with a local school where children would attend as much as possible until the family went on tour. Once on the road, families would be able to get their children into guest schools on a regular basis by approaching schools directly or contacting their local Traveller Education Services. Furthermore, the children were often given distance learning packs and laptops (DFE E-Lamp Mobility project) to keep them focused whilst on the road. However, many of the Traveller Education Services have been disbanded or changed beyond recognition which makes increasingly difficult for these children to be admitted in guest schools. In addition, outreach support for these families and children is almost non-existent, having a local teacher visiting the fairs to mark work, give feedback and set more work is an extremely rare sight, indeed if it happens at all (NATT+ and ACP, 2016). Central government has not been supportive of Local Authority Traveller Education Services, and according to Herefordshire County Council, not all local authorities have a designated teacher to do outreach work and to monitor or support education.

## **8.4 Case studies on innovative potential**

### **8.4.1 Compagnie Retourament - Vertical Dance Forum - France**

**Budget:** €128,926 - Creative Europe/ Culture/ Cooperation projects

**Website:** <https://verticaldanceforum.com> **Project partners:** Associazione Culturale Il Posto (Italy) Umjetnicka Organizacija Histeria Nova (Croatia) Fidget Feet Aerial Dance Company (Ireland) Gravity & Levity (England) Vertical Dance Kate Lawrence (Wales) Aeriosa (Canada)

Retourament is a pioneer in vertical dance and combines various types of art in a given territory, resulting in the creation of a unique piece. The project **Vertical Dance Forum** is the first network of dance artists from all around Europe. The project has four main aims – (1) disseminating professional knowledge through peer-to-peer exchange and intercultural dialogue, (2) facilitating international mobility of artists and projects to strengthen bonds and building capacity between Europe and the rest of the world, (3) support networking amongst professionals and support experimentation with new collaborative processes, and (4) communicate with and train new audiences within and outside Europe. Within this project there are four innovative activities hubs – Research Lab, Coaching/Consulting, Interactivity and Audience Participation and Promotion Hub. The research lab is tasked with engaging with other people and in other disciplines – for example, technology and accessibility for deaf and disabled artists. The coaching/consulting centre promotes vertical dance across borders and also supports emerging artists. The interactivity and audience participation hub focuses on the new ways in which artistic proposals integrate the public. Lastly, the promotion hub raises awareness of vertical dance amongst the general public, researchers, students, etc.

**Innovative potential:** International networking and collaboration. New methodologies for safety, training and creativity. International mobility of artists and cultural exchange. Increased access and diversity of audiences and for new trainees.

#### **8.4.2 Circus Krone -Mandana – Germany**

**Website:** [www.circus-krone.com](http://www.circus-krone.com)

Circus Krone, “the biggest circus in the world” is based in Germany. The circus was founded in 1905 by Carl Krone and is one of the few in Western Europe to occupy a venue – the Circus Krone Building in Munich. The Building is the headquarters and main winter venue for Circus Krone and has a seating capacity of 3,000 spectators. The circus also tours in a tent which also has 3,000 seats. Since its creation the circus offered performances featuring animals, including lions, Asian and African elephants, a hippopotamus, a rhinoceros, horses, monkeys, pigs, porcupines, goats, zebras and parrots.

The 2019 show **Mandana**, combines ensemble pieces coupled with individual circus acts and various different animals. A number of the acts had received awards at Monte Carlo, Budapest and Moscow Circus Festivals. The performance is encapsulating not only historic traditional circus and positive treatment of animals, but also a cohesive modern aesthetic. The project engages traditional circus within a narrative which presented the new view of traditional circus’ capacity to deliver a high level of modern theatre production values.

**Innovative potential:** Adaptation of traditional circus to the demands of 21st Century. Innovation within the art form of traditional circus. Reaching new audiences. Advancing creative potential within traditional circus. Presenting a positive image of the experience of animals in circus.

#### **8.4.3 Zippos Circus - Circus Berserk! – United Kingdom**

**Website:** <http://www.zippos.co.uk>

Zippos Circus started as a touring clown troupe in 1976 and was established as a touring tented show in 1986. The owner is not from a circus family. The circus tours with a 1000-seater tent in England and Scotland, with an extensive period of presentations in London parks. Having started as an all human circus with physical theatre roots, the circus expanded in 1995 to present horses and other domestic animals in a traditional circus format and is now one of the leading UK traditional circus shows. The Academy of Circus Arts (founded 1992) was the world’s first touring circus academy and the first professional circus school in England to offer a qualification in circus, leading later to other institutions developing degree courses.

In order to widen their audience based, the circus created the spin-off show titled **Cirque Berserk!** The shows tour independently from the circus in leading theatres in the UK and Europe. Interestingly, the Cirque Berserk theatre audience consists of 37% of people who have never been to a theatre before, so the company is bringing people into the theatre who “wouldn’t otherwise have come. The performance combines contemporary circus with daredevil stuntmen. Cirque Beserk now also performs within arts festivals including the Edinburgh Fringe. The experience that the company gained from Cirque Berserk has been fed back into the development of Zippos Circus.

**Innovation potential:** Traditional circus adapting to 21st Century challenges. Creating new audiences for theatres. Creating new touring models for traditional circus.

#### **8.4.4 *Ecole de Cirque de Bruxelles - Circus+ - Belgium***

**Erasmus+ Cooperation for Innovation and the Exchange of Good Practice**  
**€248,726**

**Website:** <https://www.caravancircusnetwork.eu>

**Partners:** Caravan Circus Network (Belgium) Galway Community Circus (Ireland) Le Plus Petit Cirque du Monde (France) Sorin Sirkus (Finland) Cirkus Cirkör (Sweden) Belfast Community Circus School (UK) Haute École Léonard de Vinci (Belgium) University of Limerick (Ireland) University of Tampere (Finland).

Caravan, established in 2008, is an international youth and social circus network of 30 members from 23 countries. The network aims to use circus arts for the creation of positive personal, community and social change, develops innovative pedagogical approaches, promotes, through international co-operation, sustainable development of social circus organisations, maximises opportunities and pathways for those engaged to connect across Europe.

Caravan provides the members the opportunities such as participation in youth and social circus on a global level, involvement in collaborations with international circus schools, free social circus training and becoming a partner in Circus Trans. **Circus+** (Sept 2014 to Aug 2016) was a response to youth and social circus pedagogy sectors not being clearly defined and sought to map different possible professions within the sector, and increase formal opportunities of long-term post-secondary school training. Market research on employment prospects for youth and social circus instructors who have completed a training programme showed that currently the majority of people are working within the field of performing arts and then in the field of training/teaching. The most commonly required and needed competences are technical and more precisely – pedagogical competences. There is a need for the creation of training programmes for circus trainers/teachers at level 6 and a job profile of the youth and social circus teachers for levels 4 & 6. The framework of competences now guides a three-year reflection process into the creation of a university curriculum and the evaluation of students.

**Innovation potential:** A European initiative created to assist local authorities and circuses to work together. Progress and development of pedagogy and employment opportunities. Enablement of local initiatives to benefit from international training and resources.

#### **8.4.5 *CircusNext (Jeunes Talents Cirque Europe) – PlaTFoRM – France***

**Budget:** €1,249,243 - **Creative Europe/Culture/Grant Platforms**

**Website:** [www.circusnext.eu/circusnext](http://www.circusnext.eu/circusnext)

**Project partners:** Centro Cultural Vila Flor (PT) Circus Futures (UK & ROI) Circuscentrun (BE) Cirko (FI) Cirkorama (Croatia) Cirkusfera (Serbia) Cirqueon (CZ) Espace Catastrophe (BE) Festival Circolo (NL) Festival Perspectives (DE) Kulturzentrum Tollhaus Karlsruhe (DE) La Brèche (France) La Cascade (FR) La Grainerie (FR) Latitude 50 (BE) Lithuanian dance information centre (LT) Room 100 (HR) Sarabanda (IT) Stamp Festival (DE) Subtopia (SE) Teatro da Didascália (PT) Workshops of Culture in Lublin (PL)

The concept for CircusNext was adapted from a programme providing support to circus artists – Jeunes Talents Cirque, and was created as part of the year of the Circus Arts in France. CircusNext’s PLaTFoRM has about 30 partners from various countries and also some creation centres established at a local level. During the period of November 2017-October 2021 European artistic selections will be conducted twice with the goal of identifying and supporting emerging creators of singularity and excellence, and offering a support program for creation and touring across Europe. The selected artists receive financial support for show development, residential support, work-in-progress presentations, mentoring and administrative producing assistance, and increasing visibility on the European circus scene. Other characteristics of CircusNext’s PLaTFoRM are that audience development initiatives are constantly undertaken in order to reach out to non-typical audiences for circus.

**Innovation potential:** European initiative created to assist local authorities and circuses in working together. Nurturing excellence and innovation in creation of contemporary circus. Developing audiences and centres at a local level. Investing in circus careers.

#### **8.4.6** *Københavns Internationale Theater – Denmark*

##### **The Culture Program of the European Union 2007-2013 Cooperation measures**

**Website:** [www.circusworkahead.eu](http://www.circusworkahead.eu)

**Project partners:** Circa Pôle National des Arts du Cirque (France), Les Halles de Schaerbeek (Belgium) Cirqueon (Czech Republic).

Københavns Internationale Theater (KIT) has produced more than 50 international festivals, workshops and seminars, presenting more than 1500 artists, ensembles and companies over the past 35 years. KIT is also the organisation behind the artistic platform for the development of a creative city – Metropolis. The objective is to break the established notions of the art and in particular the image of performing arts. [Circus] Work Ahead! aims to develop its activities at the meeting point between training and distribution networks, for the benefit of young circus artists. The four partners wanted to set up performances outside their walls and urban centres to capture the effects which the programme has on viewers and their relationship to the circus. [Circus] Work Ahead! Focused on four main areas: professional integration, distribution and support of artists struggling to become professionals, expanding touring into new territories for circus through decentralised localised programmes, and developing data and data analysis of public engagement in contemporary circus.

**Innovation potential:** Example of best practice in audience development. Support of emerging artists. Analysis and understanding of audiences for contemporary circus.

#### **8.4.7** *Circo e Dintorni Associazione Culturale – JR Circus – Italy*

**Budget:** €195,216 of €325,360 - **Creative Europe/Culture/Cooperation projects**

**Website:** [www.circoedintorni.it/teatro/JR\\_Circus/JR\\_Circus.html](http://www.circoedintorni.it/teatro/JR_Circus/JR_Circus.html)

**Project partner:** Seachange Arts (UK), European Circus Association (Germany), Academia d’Arte Circense (Italy), Fundata Parada (Romania)

Circo e Dintorni is a cultural organisation that produces circus theatre shows which have been performed all around the world. The company merges tradition and innovation in circus and creates events in major theatres and festivals with social circus emphasis or in circus schools and universities. The artistic director, Alessandro Serena, comes from a traditional circus family and is one of the first contributors to



the development of new circus in Italy. JR Circus involved young European artists creating a new circus show which adapts Shakespeare's Romeo and Juliet into a new theatre-circus show called The Rose and the Thorn. The project transformed the classical Romeo and Juliet into an acrobatic struggle between love, hate, intercultural dialogue and EU integration. The JR Circus project held workshops in Italy, the United Kingdom, Romania and the Netherlands to unite actors and develop the show. Later, The Rose and the Thorn was performed in several countries which gave artists the opportunity to show their talent to new audiences and peers, and to launch their careers. Some artists went from performing in the street to performing in an international festival.

**Innovation potential:** Traditional circus adapting to audience demands of the 21<sup>st</sup> century. Intercultural exchange. Nurturing young artists. Social circus currency. Training opportunity on the fundamental values of human rights, equality and justice for the European youth population.

#### **8.4.8 Pauwels Circus – TikTak Circus Adventures – Belgium**

Pauwels is a circus family perpetuating the tented traditional style for two hundred years, including both human and animal acts. TikTak Adventures involved the devising of a new piece – a creative concept that presents the beauty of traditional circus fused with modern styled acts of entertainment. The aim was to combine the classical circus with the new, wrapped around the main character TikTak and telling an interactive story. The show was designed to create a more intimate setting where the audience is more connected with it all instead of the audience being just bystanders. Contrary to the traditional show format of two and a half hour performance, TikTak Adventures ran for 90 minutes. The circus utilized modern marketing techniques such as social media in order to draw in new audiences.

**Innovation potential:** Audience development. Traditional family run circuses adapting to 21<sup>st</sup> century challenges.

#### **8.4.9 La Grainerie – De Mar a Mar – France**

**Budget:** €1 293 753,50 - Europe/ Culture/ Cooperation Project co-financed up to 65% by the European Regional Development Fund (ERDF) through the Interreg VA Spain-France-Andorra Program (POCTEFA 2014-2020)

**Website:** <https://demaramarblog.wordpress.com>

**Project partners:** Ax Animation (FR) Ayuntamiento de Bilbao (ES) Ayuntamiento de Huesca (ES) Communauté d'Agglomérations du Pays Basque (ES) Réseau en Scène Languedoc-Roussillon (FR) Scène de Pays Baxe Nafarroa Communauté de communes Garazi Baigorri (FR) Université Toulouse II Jean Jaurès (FR) Ville de Toulouse - Le Lido (FR) Associació Dels Professionals Del Circ - La Central Del Circ (ES) Associació De CircRogelioRivel (ES) Belén Álvarez. Distribución y Gestión de Espectáculos S.L.U (ES) Consorci Transversal Xarxa d'Activitats Culturals (ES) Communauté de communes Errobi (FR)

La Grainerie is located near Toulouse, on an 11,500 m<sup>2</sup> area with a building/'factory' of 3,200 m<sup>2</sup> devoted to strengthening the circus sector and assisting its artists and itinerants. Resources are made available for the circus community: providing spaces dedicated to training, creation, distribution, production, storage and offices. De Mar a Mar Pyrénées de Cirques was a project managed by 14 contemporary circus organisations working between Spain, France and Andorra - seeking to build on work completed as part of the Pyrénées de Cirque and Circque o ! – Pyrénées de Cirque projects. More than 40 local operators worked together to improve orientation,



training and support for circus artists, especially emerging ones. The operators were involved in creating connections between professionals, including established or renowned artistic teams and programmers in the cross-border region, etc. This project had an international focus, giving artists opportunities abroad. It aimed to support 600 mobility projects and 80 cross-border social inclusion initiatives.

**Innovation potential:** European initiatives created to assist local authorities and circuses to work together. Cross-border collation. Developing emerging artists.

#### **8.4.10**      *KreativKulture – Circus re:searched – Austria*

**Website:** <https://www.kreativkultur.org/circus-researched>

**Project partners:** Berlin Circus Festival (Germany) Cirqu’Aarau (Switzerland)

Kreativ Kultur is a Vienna based non-profit organisation involved with the production of shows and festivals, professional development, advocacy, (inter)national networking and skills transfer in the field of contemporary circus and performing arts. It provides mentoring relating to creation and administration, consultancy for artists, journalists, researchers, policy makers, and curating cultural events and conferences. Circus re:searched was a cooperation project which created residencies for artists of the German speaking region who responded to open calls. The project aimed to enhance the visibility of contemporary circus in the area and to strengthen local circus communities. Selected artists had the opportunity to participate in residences, performance events, feedback sessions and ‘watch & talk’ formats in all three countries.

**Innovation potential:** International and cross-border collaboration. Strengthening circus profession in German speaking regions. Creative and critical initiatives.

#### **8.4.11**      *La Grainerie – Circus Incubator – France*

**Budget:** €130,764,98 - **Erasmus+ Cooperation for innovation and the exchange of good practices**

**Website:** <https://circusincubator.wordpress.com/project/>

**Project partners:** CircusInfo Finland (Finland) Cirko (Finland) Subtopia (Sweden) La Central del Circ (Spain) La TOHU (Canada) Luni Produções (Brazil)

The primary organisation, La Grainerie is described in De Mar a Mar - another project that it coordinated. Of the partners for this project: CircusInfo provides information on professional circus and supports the development of Finnish circus art. Cirko is a centre for New Circus in Finland showcasing Finnish artists and conducting the Nordic region’s largest annual festival of contemporary circus. Subtopia is a creative cluster in Sweden whose main focus is on contemporary circus, film production and urban art but work with a diversity of other art forms. La Central del Circ in Barcelona supports the circus arts and artistic projects in the areas of training, creation, management, production and dissemination, and promoting links between local, national and international networks. La TOHU is a place for dissemination, creation, experimentation and convergence of culture, environment, community involvement and sustainable development through culture. Luni Produções is an audiovisual production company in Brazil which also produces cultural events such as The Circus Festival of Brazil. Circus Incubator explored a new international laboratory model for projects involving young circus artists. It aimed to help circus artists develop an integrated approach combining artistic research and entrepreneurship. The objectives of the project were to raise awareness amongst young circus artists of the importance of gaining international experience and carrying out artistic research.

**Innovation potential:** Good practice in audience development. Supporting young people and nurturing talent and careers in circus. International and cross-border collaboration. Creative and critical initiatives.

#### **8.4.12** *Miramiro – Circus Arts and Street Arts Circuits (CASA) – Belgium*

**Budget:** €240,288,47 - Creative Europe/Cooperation project

**Website:** <https://www.casa-circuits.eu/>

**Project partners:** Sirkusinfo Finland (Finland) FiraTàrrega (Spain) Upplevbotkyrka AB/Subtopia (Sweden) Zahradao.p.s./Cirqueon (Czech Republic)

Miramiro, festival for circus, theatre, dance, performance in Ghent, aspires to support new ideas and creation. Miramiro also encourages partnerships in the sector, including in an international framework, continuously aiming to push the limits. CASA was a European support programme designed to equip creative professionals from contemporary circus and outdoor creation sectors to work and cooperate across borders. The main objectives of the programme were to open up work opportunities, help professionals in accessing different international markets and further expanding their connections. All of these objectives were achieved by developing and expanding their knowledge in relation to cultural contexts and different artistic environments and therefore, enhancing their intercultural skills. CASA included 3 main activities – communication and marketing workshops, audience and market development trips, and multimedia market guides.

**Innovation potential:** Good practices in audience development. European initiatives enabling local authorities and circuses to work together. Supporting young people and nurturing talent and careers in circus. International and cross-border collaboration.

#### **8.4.13** *La Brèche – PASS - France*

**Budget:** €2,097,273 - Cross-border cooperation programme INTERREG IV

**Website:** <http://www.labreche.fr/un-lieu-dedie-a-la-creation/reseaux-professionnels/>

**Project partners:** Activate Performing Arts (UK) Cirque Jules-Verne (France) Conseil Général de la Manche (France) Farnham Maltings (UK) Lighthouse – Poole’s Centre for the Arts (UK) La Renaissance (France) Sea Change Arts (UK)

La Brèche hosts thirty companies in residence every year through three residency programs: creative residencies, writing residencies for artists from other artistic disciplines and related to circus (choreographers, video artists, visual artists, and playwrights), writing residencies for academics, researchers, journalists, authors with a paper and/or digital edition on contemporary circus. PASS-Circus Channel was a European project involving 8 organisations in which the partners developed the circus arts with a focus on production, touring and training. The project linked North Western France to Southern England and created opportunities for real collaboration in producing, programming and supporting contemporary circus companies and built networks for exchanges, touring and training. It supported the creation of new circus projects involving artists from both countries in order to generate wider exposure and familiarise audiences with new circus arts. The aim of the project was to promote fluid cultural exchange, greater visibility and European mobility for those involved.

**Innovation potential:** Good practice in audience development. Supporting young people and nurturing talent and careers in circus. International and cross-border collaboration. Creative and critical initiatives.

#### **8.4.14**      ***Circus Arts/Burnt Out Punks – TOQQORTUT – Sweden***

**Budget:** €58,170 - **Creative Europe/Culture (2007-2013)/Cooperation measures**

**Website:** <http://www.burntoutpunks.com>

**Project partners:** Greenland National Theatre (Greenland) The Academy for Untamed Creativity – AFUK (Denmark) Salpaus Further Education (Finland) AtempoCirc (Spain) Vesturport Theatre (Iceland) Grenlandfriteater (Norway)

Nalle P Laanela is the founder of Circus Arts and the fire/circus group Burnt Out Punks in Sweden. Circus Arts created the Circus Effects Network – a group of organisations working with rigging and pyrotechnics for circus and stage. Conceived as a large project of the Circus Effects Network, TOQQORTUT was a large-scale specific performance shown in 2014 in Greenland in which Greenlandic storytelling tradition and mark work met pyrotechnics, innovative air rigs, ice, fire, clown and circus. Leading up to the performances, the project incorporated workshops on rigging, pyrotechnics, circus and the use of fire in performance. The themes were Inuit history, present and mythology, conflicts between modernity and tradition, between nature and technology, and the effects of global warming effects. The project sought to also work with different tourism associations so international guests would be inspired to visit the region. The project wanted to contribute to changing that image and thus to help break the isolation that the collaborators in Greenland experience.

**Innovation potential:** Good practice in audience development. Social inclusion initiative. Environmental themes. International and cross-border collaboration. Supporting and cultural development and tourism in Greenland.

#### **8.4.15**      ***EPSJ Casa – Escuela Santiago Uno Actores de Nuestro Futuro - Spain***

**Budget:** €16,608 - **Erasmus+, Learning mobility of individuals**

**Website:** [www.caseescuelasantiagouno.es](http://www.caseescuelasantiagouno.es)

**Project partners:** Il tappet di Iqbal – ONLUS (Italy)

EPSJ is an education initiative with staff and volunteers for disadvantaged children in Salamanca. The street arts and circus school element aims to compensate disadvantaged young people by increasing their resources and professional skills so that, despite the difficult reality they have had in life, they can improve their employment opportunities and social integration actively by participating in a project. The project Uno Actores de Nuestro Futuro was a youth exchange between two organisations using circus as a tool for social inclusion and working in their respective places in Spain and in Italy with youth who face social and labour integration problems. The objective was the recognition of circus as a tool of informal learning to facilitate the participation and social integration of young people with fewer opportunities. Young Italians from Naples and young Spanish volunteers, tutored or supervised by former Social Services of Castilla y Leon, took part in the exchange. Circus professionals gave workshops in juggling, magic and interpretation, balances, percussion, singing, dancing, capoeira, break dance and falconry, in order to encourage young people's initiative, creativity, teamwork, responsibility and commitment.

**Innovation potential:** Social inclusion initiative/social circus. Supporting young people and nurturing talent and careers in circus. Supporting disadvantaged children. International and cross-border collaboration.

#### **8.4.16 Galway Community Circus Ltd – Wires Crossed – Balancing Act for Europe - Ireland**

**Budget:** €65,520 - Erasmus+/ **Cooperation for innovation and the exchange of good practices/ Strategic partnerships for youth**

**Website:** <http://www.galwaycommunitycircus.com/>

**Project partners:** Cabuwazi (Germany) École de cirque de Bruxelles (Belgium)

Galway Community Circus is the flagship for youth and social circus education in Ireland, advancing education and promoting social inclusion for young people through circus arts. Wires Crossed was a project which reacted to the hidden crisis on youth mental health in Europe by training youth circus trainers in funambulism (tight-wire walking with a balancing pole). The project enlarged to become a community gathering where 400 people of all ages, cultures and backgrounds from all around Europe crossed the River Corrib on tight-wires to celebrate diversity and highlight the importance of physical and mental well-being. Throughout the course of the project, 12 youth circus tutors learnt how to teach funambulism to young people and 12 youth participants took part in a youth exchange. The project helped establish a methodology for teaching funambulism to young people which will be disseminated to members of the International Youth and Social Circus Network CARAVAN.

**Innovation potential:** Good practice in audience development. European initiatives enabling local authorities and circuses to work together. Social inclusion initiative/social circus. Supporting young people and nurturing talent and careers in circus. International and cross-border collaboration. Innovation towards physical and mental health and well-being awareness.

#### **8.4.17 Melting Pro – Quinta Parete – Italy**

**Creative Europe funding/Culture/Cooperation projects**

**Budget:** Funded by the Italian Ministry of Cultural Heritage and Activities (MIBACT)/ADESTE+ received €1,154,723,32

**Website:** <http://meltingpro.org>

**Project partners:** Associazione Giocolieri e Dintorni (Italy)

Melting Pro is a knowledge partner for ADESTE+ with two aspects: Laboratory for Culture and Learning Melting Pro, which are both active in the field of arts and culture with the aim of promoting innovative projects and supporting professionals in their development. Melting Pro establishes a dialogue and cooperates with different organisations in order to develop effective and innovative solutions to the typical issues in the sector: opportunities and change. The organisation's research on cultural management focuses on the analysis and definition of sustainable models for the actors involved in the sector, through the identification of key competences for art professionals and the development of new strategies for participation. The goal of the Quinta Parete project was the dissemination of contemporary circus arts in Italy and the training of a professional profile linked to audience development. The project researched and analysed the training needs of the project partners in order to structure an audience development training course and further on, developed key skills in such audience development for contemporary circus professionals.

**Innovation potential:** Best practice in audience development and cultural management.

#### **8.4.18 Magyar Zsonglor Egyesulet – Mixdoor - Hungary**

**Budget:** €200,000 - **Creative Europe/Culture/Cooperation**

**Website:** [www.mixdoor.org](http://www.mixdoor.org)

**Project partners:** Compagnie 9.81 (France) Torunska Agenda Kulturna (Poland) Motus Terrae (Greece) Hrvatski Institutzapokret i ples (Croatia)

The Hungarian Juggling Association is involved in various activities both at national and international level. At a national level it has developed four main missions: 1) providing networking opportunities, 2) disseminating news to the community, 3) INspirational Circus Space (core space for practice, artistic work, training, etc.), 4) organising and coordinating meetings and events. At the international level, the Association has carried out or was a co-organiser of more than 60 projects. Besides these main activities, The Hungarian Juggling Association also runs a collective focusing on research of teaching methods and runs a social circus, collective. New Forms of Mixdoor Performing Arts Practices is a European multidisciplinary initiative which includes workshops and a performance. The project spread over 23 months and included 8 performances in different partner countries. The spectacle aimed to provoke new perspectives of public space and entice audiences into the theatre, by creating a universal show staged on architecture in different cities throughout Europe.

**Innovation potential:** Good practice in audience development and cultural management. Increased access and diversity of audiences and for new trainees. Support of emerging artists. International mobility of artists and cultural exchange.

#### **8.4.19 Inbox Association – Circus As a Way of Life - Serbia**

**Budget:** €65,900 - **Creative Europe/Culture/Cooperation measures**

**Website:** <https://www.ulicnisviraci.com/en/inbox-association/>

**Project partners:** CapilloTractée ComPagnie (France), ΘΕΑΤΡΟ ΔΡΟΜΟΥ HELIX (Greece), City tourist association Varaždin (Croatia), Art Kontakt (Albania), NVO Geto (Serbia)

The Inbox Art Association is an independent, non-partisan and non-governmental civil society association founded in 2006 in Novi Sad. The Association promotes and develops culture and arts in its local community, fosters international dialogue and participates in the contemporary art scene through co-operation with similar associations, institutions and individuals on local, national and international level. One of the main projects of the Inbox Art Association, The Street Musicians' Festival, gathers artists from all over the world – musicians, circus troupes, conceptual artists, theatrical companies, acrobats, etc. The Circus as a Way of Life project provided new opportunities to people in the Balkan region that already have some circus experience. The project also supports marginalised and underprivileged young people through social, educational and professional integration using social circus and street theatre. The project brought together young people and organisations from Serbia, Croatia, Bosnia, Kosovo and Albania dedicated to exchanging experiences and starting a new narrative of tolerance and humanity in the region.

**Innovation potential:** Increased access and diversity of audiences and for new trainees. Developing circus professionals in the region. Supporting young people and nurturing talent and careers in circus. Progress and development of pedagogy and employment opportunities. Enablement of local initiatives to benefit from international training and resources. Intercultural exchange. Social circus initiative. Social inclusion initiative.

#### **8.4.20      *Circotrada Network – The Circus Charter - France***

**Creative Europe (The European Commission has been supporting the network since 2007)**

**Website:** <https://www.artcena.fr/artcena/charte=droit-de-cite>

**Project partners:** ARTCENA (France) On the Move, Culture Action Europe, IETM

Circostrada is the European Network for Circus and Street Arts, created in 2003 to further the development, empowerment and recognition of these fields both at European and international level through capacity building and advocacy. The focus of Circostrada is on boosting professional exchange and innovation, gathering information and resources, fostering continuous training and knowledge sharing. ARTCENA is the new French National Centre for Circus Arts, Street Arts and Theatre which coordinates Circostrada. The European Circus Charter was designed as both an advocacy tool and a methodology in response to "FRESH CRICUS" (a 2008 seminar) and the recommendations of the workshop "Circulation of Big Tops in Europe and Regulations". The main aims of the Charter are to promote circus arts in public spaces across Europe, by suggesting better hosting conditions for circuses and good practices to which signatories (circuses, local governments, etc.) could commit, and recognition of circus as an art form and part of each European country's culture.

**Innovation potential:** European initiatives created to assist local authorities and circuses to work together. International collaboration into better practice. Empowerment of Circus's cultural currency throughout Europe.

## 8.5 More details on 'EU Funding'

### 8.5.1 Creative Europe, circus (related) projects granted, by project

Table 8 Overview of circus (related) projects granted within the Creative Europe programme, by project

Action Type	Project Title	Funding years	Success Story?	Type of circus	Country of origin project partners (coordinator in bold)	EU funding in euros
Cooperation projects	JR Circus	2014-2016	Yes	Traditional	<b>IT</b> , UK, NL, RO	€ 195,216.00
Cooperation projects	New Forms in Mixdoor Performing Arts Practices	2014-2016	No	Contemporary	<b>HU</b> , FR, PL, EL, HR	€ 200,000.00
Cooperation projects	The Faces Behind the Nose - Promoting Hospital Clowning as a Recognized Genre of Performing Arts	2014-2016	No	Contemporary	<b>AT</b> , SK, BE, HU, HR, SI, DE, LT, CZ	€ 536,368.25
Cooperation projects	CARAVAN NEXT - Feed the Future: Art moving cities	2015-2019	No	Contemporary	<b>DK</b> , PL, NL, IT, DE, EL, CZ, FR, SI, ES, SK	€ 1,996,471.00
Cooperation projects	Circus Arts and Street Arts Circuit	2015-2017	No	Contemporary	<b>BE</b> , SE, FI, ES, CZ	€ 140,188.47
Cooperation projects	SOURCE	2016-2018	No	Contemporary	<b>BE</b> , HU, IT, FR	€ 200,000.00
Cooperation projects	Vertical Dance Forum	2017-2019	No	Contemporary	<b>FR</b> , IT, HR, IE, UK	€ 128,926.00
Cooperation projects	Circus250: Diverse, Real, Physical	2017-2018	No	Contemporary	<b>UK</b> , FR, IE, SE	€ 200,000.00
Networks	CIRCOSTRADA NETWORK European Hub for circus and outdoor arts	2014-2015	No	Contemporary	<b>FR</b>	€ 118,905.00
Networks	CIRCOSTRADA NETWORK European Hub for circus and outdoor arts	2015-2016	No	Contemporary	<b>FR</b>	€ 130,757.00
Networks	CIRCOSTRADA NETWORK European Hub for circus and outdoor arts	2016-2017	No	Contemporary	<b>FR</b>	€ 164,553.00
Networks	CIRCOSTRADA • European Network for Circus Arts and Street Arts	2017-2018	No	Contemporary	<b>FR</b>	€ 241,700.00



Action Type	Project Title	Funding years	Success Story?	Type of circus	Country of origin project partners (coordinator in bold)	EU funding in euros
Networks	CIRCOSTRADA • European Network for Circus Arts and Street Arts	2018-2019	No	Contemporary	<b>FR</b>	€ 250,000.00
Platforms	CircusNext PLaTFoRM	2017-2018	No	Contemporary	<b>FR</b>	€ 500,000.00
Platforms	CircusNext PLaTFoRM	2018-2019	No	Contemporary	<b>FR</b>	€ 500,000.00
Cooperation projects	Autopistes	2014-2015	No	Contemporary	<b>FR, SE, ES, CA</b>	

Source: Panteia, from desk research EU funding

## 8.5.2 Erasmus+, circus (related) projects granted, by action type

Table 9 Overview of circus (related) projects granted within the Erasmus+ programme, grouped by action type

Action type	Type of circus						No of projects	No of good practices	Country of origin project partners	EU funding in euros
	Circus in general	Social, pedagogical or youth circus	Contemporary circus	Traditional circus	Explicit combination of trad. and cont. circus	Other/ unable to specify				
Adult education staff mobility	2	2	0	0	1	0	5	0	HU, DE, LU, IE, UK, FR, IS, PT, ES, CZ, NL	€ 271,582.00
Capacity Building for youth in ACP countries, Latin America and Asia	0	4	1	0	0	0	5	0	UK, FR, DE, SE, KR, ZA, AU, TR, BG, MX, IN, ES, IT	€ 716,161.02
Higher education student and staff mobility	2	0	0	0	0	0	2	0	ES	€ 37,617.00
Higher education student and staff mobility between Programme and Partner Countries	0	0	1	0	0	0	1	0	IT	€ 291,334.00
Higher education student and staff mobility within programme countries	3	1	0	0	0	0	4	0	ES, SE	€ 45,523.00
School education staff mobility	0	2	0	0	0	0	2	0	AT, PL, UK	€ 16,429.00
School Exchange Partnerships		2	0	0	0	3	5	0	DE, CZ, HR, PL, ES, IT, FR, ES, LT, UK, EL, TR, MK, CY	€ 517,505.00
Strategic European Voluntary Service	0	1	0	0	0	0	1	0	IE	€ 86,568.00
Strategic Partnerships addressing more than one field	0	1	0	0	0	0	1	0	BE, FI, IE, FR, UK, SE	€ 232,241.70
Strategic Partnerships for adult education	0	2	2	0	0	1	5	0	BE, HU, NL, LT, CZ, ES, IT, SK, FR, DE, EL, SE, RO	€ 1,129,442.00
Strategic Partnerships for school education	0	1	0	0	0	1	2	1	FR, TR, RO, BE	€ 139,485.00
Strategic Partnerships for Schools Only	1	5	1	0	0	0	7	0	IT, FR, ES, UK, PT, RO, DE, TR, PT, EL, PL, HU	€ 848,932.00

Action type	Type of circus						No of projects	No of good practices	Country of origin project partners	EU funding in euros
	Circus in general	Social, pedagogical or youth circus	Contemporary circus	Traditional circus	Explicit combination of trad. and cont. circus	Other/ unable to specify				
Strategic Partnerships for vocational education and training	1	2	1	0	0	0	4	2	HU, ES, BE, EL, CZ, UK, DE, FR, ES, IT, FI, PT, SE, NL, DK	€ 813,891.99
Strategic Partnerships for youth	0	13	0	0	0	4	18	3	ES, EL, HU, IE, CZ, FI, DE, BE, SE, FR, RO, TR, HU, NO, DK, EE, SI, NL, PL, IT, LV, LT, AF	€ 1,486,401.75
VET learner and staff mobility	3	1	0	0	0	1	6	1	HU, FI, UK, FR, TR, ES, BE, DE, LU, DK	€ 283,877.00
Volunteering Projects	0	9	0	1	0	10	20	0	DE, RO, EL, TR, FR, DK, FI, UK, PL, AT, ES, IT, RU, UA, HU, CZ, BE, SI, LU, IS, CY, PT, HR, MA	€ 649,664.79
Youth mobility	0	195	5	5	0	90	297	39	AL, DZ, AR, AM, BY, BE, BA, BG, CY, DE, EG, FR, GE, IN, HU, IE, IL, IT, JO, HR, LV, LT, LU, MK, MT, MA, MD, ME, NG, NL, NO, UA, AT, PL, PT, RO, RU, RS, SI, SK, ER, CZ, TN, TR, UK, IS, SE	€ 7,480,282.24
<b>Total number per circus type</b>	<b>12</b>	<b>241</b>	<b>11</b>	<b>6</b>	<b>1</b>	<b>110</b>				

Source: Panteia, from desk research EU funding

### 8.5.3 Interreg, circus (related) projects granted, by project

Table 10 Overview of circus (related) projects granted within the Interreg programme, by project

Action Type	Project Title	Funding years	Type of circus	Country of origin project partners (coordinator in bold)	EU Grant
Cooperation projects	Brulais	2009-2013	Contemporary	<b>BE</b> , FR	€ 495,675.92
Cooperation and networking	Channel circus arts alliance	2009-2010	Circus in general	<b>FR</b> , UK	€ 45,594.00
Cooperation projects	Pass	2011-2014	Contemporary	<b>FR</b> , UK	€ 2,097,273.00
Cooperation projects	Le Plot	2008-2014	Circus in general	<b>BE</b> , FR	€ 1,417,848.00
Not specified	Les Effronteries	2007-2011	Contemporary	<b>BE</b> , FR	€ 687,000.00

Source: Panteia, from desk research EU funding

### 8.5.4 Creative Europe, circus (related) projects granted, by EU Member State

Table 11 Overview of circus (related) projects granted within the Creative Europe programme, by EU Member State

	Number of project involved in as coordinator	Number of projects involved in as participant	Number of projects involved in as either coordinator or participant	Sum coordinated projects, total grant
<b>AT</b>	1	0	1	€ 536,368.25
<b>BE</b>	2	1	3	€ 340,188.47
<b>BG</b>	0	0	0	€ 0
<b>CY</b>	0	0	0	€ 0
<b>CZ</b>	0	3	3	€ 0
<b>DE</b>	0	2	2	€ 0
<b>DK</b>	1	0	1	€ 1,996,471.00
<b>EE</b>	0	0	0	€ 0
<b>EL</b>	0	2	2	€ 0
<b>ES</b>	0	3	3	€ 0
<b>FI</b>	0	1	1	€ 0
<b>FR</b>	9	4	13	€ 2,230,841.00
<b>HR</b>	0	3	3	€ 0
<b>HU</b>	1	2	3	€ 200,000.00
<b>IE</b>	0	2	2	€ 0
<b>IT</b>	1	3	4	€ 195,216.00
<b>LT</b>	0	1	1	€ 0,00
<b>LU</b>	0	0	0	€ 0,00
<b>LV</b>	0	0	0	€ 0
<b>MT</b>	0	0	0	€ 0
<b>NL</b>	0	2	2	€ 0
<b>PL</b>	0	2	2	€ 0
<b>PT</b>	0	0	0	€ 0
<b>RO</b>	0	1	1	€ 0
<b>SE</b>	0	3	3	€ 0
<b>SI</b>	0	2	2	€ 0
<b>SK</b>	0	2	2	€ 0
<b>UK</b>	1	2	3	€ 200,000.00

Source: Panteia, analysis of results from desk research EU funding

### 8.5.5 Erasmus+, circus (related) projects granted, by EU Member State

Table 12 Overview of circus (related) projects granted within the Erasmus+ programme, by EU Member State

Country of origin involved organisations	Number of projects involved in as coordinator	Number of projects involved in as participant	Number of projects involved in as either coordinator or participant	Sum grant amount projects involved in as coordinator
AT	3	24	27	€ 50,697
BE	41	92	133	€ 1,070,549
BG	0	22	22	€ 0
CY	0	3	3	€ 0
CZ	8	44	52	€ 160,773
DE	85	165	250	€ 4,164,846
DK	8	40	48	€ 285,187
EE	3	19	22	€ 117,206
EL	1	35	36	€ 22,160
ES	50	148	198	€ 932,849
FI	13	60	73	€ 659,489
FR	59	124	183	€ 3,408,513
HR	2	17	19	€ 10,929
HU	10	47	57	€ 590,896
IE	14	35	49	€ 552,110
IT	12	128	140	€ 736,210
LT	6	13	19	€ 127,998
LU	2	20	22	€ 50,875
LV	1	2	3	€ 8,426
MT	1	25	26	€ 69,390
NL	2	6	8	€ 103,301
PL	16	86	102	€ 441,366
PT	3	36	39	€ 77,461
RO	3	47	50	€ 25,764
SE	7	25	32	€ 354,205
SI	13	42	55	€ 206,614
SK	3	15	18	€ 28,695
UK	15	73	88	€ 790,429

Source: Panteia, analysis of results from desk research EU funding

### 8.5.6 Interreg, circus (related) projects granted, by EU Member State

Table 13 Overview of circus (related) projects granted within the Interreg programme, by EU Member State

Country of origin involved organisations	Number of projects involved in as coordinator	Number of projects involved in as either coordinator or participant	Sum grant amount projects involved in as coordinator
BE*	3	3	€ 2,600,523.92
FR*	2	5	€ 2,142,867.00
UK*	0	2	€ 0

Source: Panteia, analysis of results from desk research EU funding

### 8.5.7 Overview EU funding, comparing programmes

Table 14 Overview of circus (related) projects granted within different EU funding programmes, by programme

	nr projects funded	Total nr of countries involved	Total nr EU-MS	Total budget programme (mln)	Total amount of funding circus related projects	Share of circus related projects	Average funding per project
<b>Creative Europe</b>	16	22	21	€ 1,460	€ 5,699,084.72	0,390348	€ 356,192,80
<b>Erasmus +</b>	381	47	28	€ 16,454,000	€ 15,046,937.49	0,000093	€ 39,493,27
<b>Interreg</b>	5	3	3	€ 10,100	€ 4,743,390.92	0,046964	€ 948,678,18
<b>TOTAL</b>	<b>402</b>				<b>€ 25,489,413.13</b>		

Source: Panteia, analysis of results from desk research EU funding

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