

*A support scheme
for emerging creators of contemporary circus in Europe*



EVALUATION REPORT 2013-2014

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Culture

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Introduction and Methodology

CircusNext 2013-2014 took place between mid-August 2013 and December 2014.

The laureates are six emergent circus artists; they represent the European circus of tomorrow. CircusNext 2013-2014 gathered artists, experts of the circus field, directors of festivals and of venues and raised new questions on the aesthetics, politics and techniques of circus. The whole operation experienced and explored different means and ways of making, creating, producing and programming circus in Europe today.

- ***“Discover - Accompany – Support”***

The project aims at qualifying a creation process, renewing production methods, strengthening European cooperation, and encouraging the evolution of national cultural policies. Arisen from the observation that emerging artists and companies encountered real difficulties in their creative process, CircusNext wishes to discover and nurture these new creators and to foster new ways of working within the field of circus arts. Considered as one of the main support schemes for emerging authors and creators in this field, CircusNext asserts its objective of accompaniment and support to artistic creation and promotion.

- ***Methodology of the evaluation report 2013-2014***

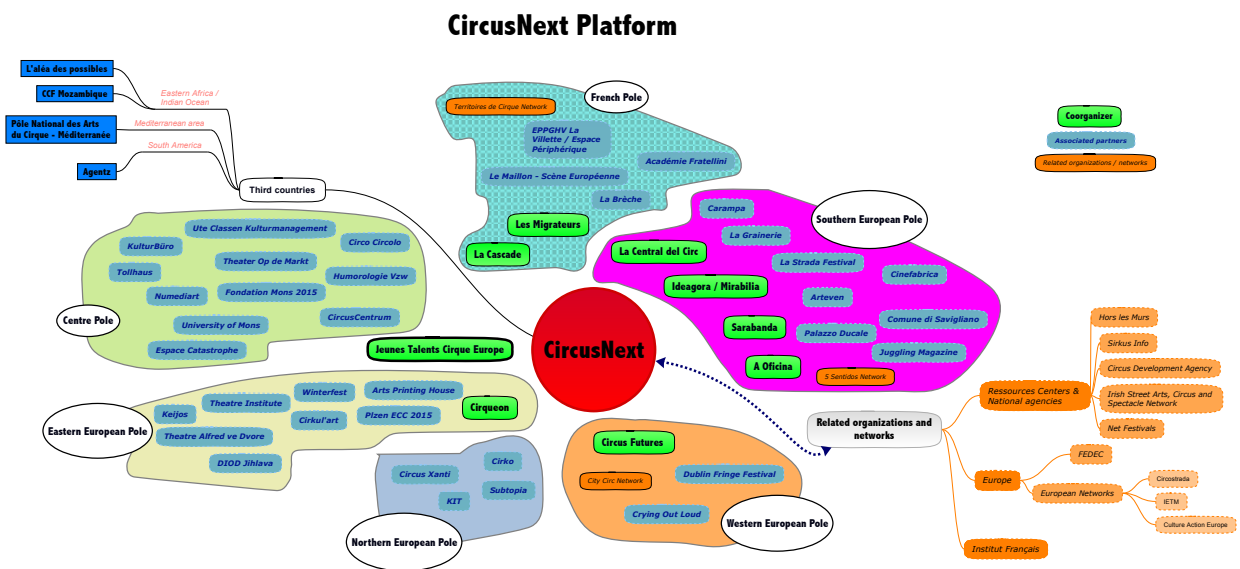
This evaluation report focuses on the 2013-2014 CircusNext operation. Starting from the call for projects in August 2013 and ending with the public presentations of the laureates artists in Paris, in December 2014. It covers the different phases of the CircusNext operation: call for projects, selection process, support phase of the laureate projects and public presentations.

This evaluation report is based on the observation of the key moments of the process: meetings with the co-organizers, jury members, and selection week in Neerpelt, labs, residencies and public presentations. Semi-directive interviews have been made with all the laureate artists during the public presentation in Paris, and some of them were also interviewed during the support phase (residencies). A precise evaluation of the whole process was strictly explored with each artist. Moreover, we had the opportunity to interview some of the shortlisted artists, some co-organizers and/or members of the jury. Over all, spending time with the JTCE team, the artists and the people involved in CircusNext facilitated the observation process by being involved in a lot of collective discussions and being able to observe interesting interactions within the groups. Qualitative research has been preferred to work on the different points of views of those involved in CircusNext. Finally we collected some data throughout questionnaires addressed to the applicant artists but also to the audience attending some presentations during the support phase or during the final opening in Paris. We also worked on data collected by the JTCE team on the artists: artistic profiles, descriptions of the projects, places and lengths of the residencies, phases of the projects, future plans, etc. Different evaluation reports have been made after each key-moment of the process and after each important meeting in order to follow a common thread throughout the 2013-2014 support scheme.

1. General Presentation

In order to build bridges between artists, professionals*, audiences, institutions and European cultural operators, **9 organizations** have gathered together to offer an innovative scheme of identification, support, and promotion for emerging circus creators at European level. They will be supported by a large European platform representing about **15 countries** and **40 associated partners**. After a few years of cooperation, CircusNext platform members are targeting a common goal: **the emergence and promotion of a lasting and striking European contemporary circus**.

Networking is the heart of CircusNext. The European members of CircusNext platform implement the activity program by hosting part of the activities (residencies, selection week, public presentations, laboratories, etc.) and finance together the creation grants offered to laureates. They offer the artists the opportunity to meet performing arts professionals. This networking process is essential to the development of the creation projects and their viability.



The CircusNext platform: 6 poles (French Pole, Southern Europe Pole, Western Europe Pole, Northern Europe Pole, Eastern Europe Pole and Centre Pole) and collaboration with third countries.

* The word "professionals" is here used to indicate cultural operators involved in CircusNext.

1.1 JTCE team

Coordinator of the project: **Jeunes Talents Cirque Europe (France)**

The JTCE team coordinates the whole CircusNext operation in collaboration with the co-organizers. It provides the link between artists and professionals and monitors the projects, administers and organizes the main steps of the operation: selection week, public presentations in Paris, etc. The JTCE team regularly communicates on the CircusNext project and on the artists involved.

JTCE team

Cécile Prôvot, director

Thomas Renaud, Chloé Bensimon-Liatard, production

Maud Thomas, communication

Élisabeth Baudin, Elena Korshunova, administration

1.2 Co-organizers and associated partners

Cultural structures involved in CircusNext (festivals, organizations, places, various cultural operators) are run by people committed in the promotion of circus, and particularly contemporary circus, since a very long time. Their knowledge of the field is essential to build a network between professionals and artists, to host companies and to discuss on the projects. The aesthetics of contemporary circus are very different from one country to another and this type of cooperation is sometimes difficult. CircusNext platform partners welcome information sessions, residencies or public presentations and work in close relationship with the artists and with the JTCE team in order to offer the best working conditions to everyone.

1.2.1 Co-organizers

Co-organizers are the heart of the project. They support financially CircusNext, contribute to the main discussions and decisions and follow the artists on long-term goals.

CO-ORGANIZERS

La Cascade, Maison des Arts du Clown et du Cirque, France

La Central del Circ, Spain

Centro Cultural Vila Flor, Portugal

Circus Futures, United Kingdom

Criqeon, Czech Republic

Associazione cultural deAgorà/Festival Mirabilia, Italy

Les Migrateurs, Pôle national des arts du cirque Alsace, France

To work effectively the co-organizers meet regularly in the various countries: **Paris, France**, September 2013 (hosted by Jeunes Talents Cirque Europe), **Bourg-Saint-Andéol, France**, December 2013 (hosted by La Cascade), **Dublin, Ireland**, March 2014 (hosted by Circus Future), **Guimaraes, Portugal**, July 2014 (hosted by Centro Cultural Vila Flor, **Genoa, Italy**, November 2014 (hosted by Sarabanda).

Meetings with local artists and cultural operators preceded all the reunions in 2014 and led to a better understanding of the cultural context of each of the co-organizers and of the artists in their countries. Together, the co-organizers also discuss important issues such as: how to improve the residency conditions, how long should a residency last, how to create encounters between the audience and the artists, how to present a *work in progress*, how could artists move from a short length show (20 minutes) to a complete show (1 hour or more), etc. ?

These meetings contribute **to a better understanding of contemporary circus in Europe** (festivals, workshops, residencies, productions and tours) and **encourage the creation of new models of cooperation**, using CircusNext as a starting point. Collective work being one of the pillars of the circus, renewing with **collective ways of acting and thinking**, on an European scale, opens up very interesting perspectives.

The role of the co-organizers is also fundamental **to accompany and support** the artists. According to Roberto Margro (director of *La Central del Circ*, Barcelona, Spain) the co-organizers follow the shortlisted and the laureate artists on long-term goals. **The CircusNext platform tries to establish privileged relationships with the artists and to follow them even after the support phase.**

The co-organizers also **promote artistic research** in the field of circus ; they strive to achieve a better understanding of contemporary aesthetics, for the audience and for the professionals in the area of performing arts.

1.2.2 Associated partners

Associated partners accompany CircusNext. They welcome the artists and follow the projects. Their actions are important to build and promote a circus network in the European territory and ensure the presence of CircusNext in many countries.

ASSOCIATED PARTNERS

Académie Fratellini, France
Théâtre de l'Agora, scène nationale d'Evry et d'Essone, France
La Brèche, Pôle national des arts du cirque de Basse-Normandie, France
CIRCa- Pôle national des arts du cirque, Auch, France
Circomedia, United Kingdom
Circuscentrum, Belgium
Cirko, Center for new circus, Finland
Cicus Cirkör, Sweden
Centre national des arts du cirque, France
Dublin Fringe, Ireland
Espace Catastrophe, Belgium
Espace Périphérique, France
Établissement Public du Parc de la Grande Halle de la Villette, France
La Ferme du Buisson, scène nationale de Marne-la-Vallée, France
La Grainerie, Fabrique des arts du cirque et de l'itinérance, France
L'Hippodrome de Douai, France
Humorologie, Belgium
Ladislav Sutnar's Faculty of Design and Art – University of West Bohemia, Czech Republic
SeaChange Arts, United Kingdom
Subtopia, Sweden
Theater opt de Markt/ Dommelhof Belgium
Théâtre de la Cité internationale, France
Festival Trapezi, Spain
Videoporto Genova, Italy

Major events of the circus field are appropriate for gathering most of the CircusNext platform (co-organizers and partners) and to discuss important issues.

In 2013-2014, the CircusNext platform met in different places:

- **Festival Hautes Tension**, Paris, France (La Villette), April 26, 2013,
- **Festival CiRCa, Auch**, France, October 23, 2013,
- **Festival Hautes Tension**, Paris, France (La Villette), April 11, 2014,
- **Mirabilia Festival**, Fossano, Italy, June 19, 2014,
- **Festival CiRCa, Auch**, France, October 22, 2014,
- **Le Carreau du Temple**, Paris, France, in parallel to the public presentations at Théâtre de la Cité internationale, December 19, 2014,
- **Festival Hautes Tension**, Paris, France (La Villette), April 9, 2015.

During these highlights, many European artists and cultural operators have the opportunity to debate. CircusNext is one of the few programs in Europe to enable such gatherings. Therefore a **European network** is formed and its participants are **learning how to work together**.

For Julie Descamps, jury members and representing Circuscentrum in Belgium (*associated partners and co-organizer with JTCE and Theater op de markt of the selection week in Neerpelt*), being an associated partner in the CircusNext platform is very fruitful. Seeing how the others work, identifying what the partners share, **understanding how they deal with different cultural, economical and artistic contexts is very important to improve the circus professional network**.

Most of the associated partners host residencies and/or public presentations. They can take over the co-organizers and they play a very significant role in the artists' careers, as many shortlisted or laureate companies of CircusNext 2013-2014 will premiere in one of those structures. A wide and active network is the foundation of CircusNext to promote multiculturalism and an interdisciplinarity art. By moving to different countries, professionals and artists are invited to shift physically and symbolically, to take a fresh look on contemporary circus, to change their habits. Associated partners are essential in this process.

1.3 The Jury

The jury is composed of artistic personalities: experts from the circus field, festival and venues directors and experienced artists. They participate in all the steps of the selection process and they try to give feedbacks to the artists on their work.

The 15-jury members come from 12 different countries.

4 external experts, 1 representative from each co-organizer of CircusNext 2013-2017 and **3 representatives** from the CircusNext associated partners form the jury.

THE JURY

Antonia Kuzmani (co-president), Cie Room# 100, Croatia (*expert*)

Maaïke Van Langen (co-president), Circusstad, The Netherlands (*expert*)

Jean-Michel Guy, Ministère de la Culture et de la Communication, France (*expert*)

Jani Nuutinen, Circo Aero / Cirko, Finland (*expert*)

Verena Cornwall, Circus Futures, United Kingdom (*co-organizer*)

Fabrizio Gavosto, Festival Mirabilia, Italy (*co-organizer*)

Jean-Charles Hermann, Les Migrateurs, France (*co-organizer*)

Roberto Magro, La Central del Circ, Spain (*co-organizer*)

Sarkà Marsikova, Cirqueon, Czech Republic (*co-organizer*)

Claire Peysson, La Cascade, France (*co-organizer*)

Rui Torrinha, Centro Cultural Vila Flor, Portugal (*co-organizer*)

Boris Vecchio, Festival Circumnavigando/ La Central del Circ, Italy & Spain (*co-organizer*)

Julie Descamps, Circuscentrum, Belgium (*associated partner*)

Emma Hannon, Dublin Fringe, Ireland (*associated partner*)

Kiki Muukkonen, Subtopia, Sweden (*associated partner*)

The jury members have a quite common view **of the definition of contemporary circus** even though a lot of discussions come across their different meetings. Their role, when examining the applications and judging the projects on stage, is **to identify a potential, a profound research in terms of topics, disciplines and practice**, carried out by the artist. Even though the process may appear fairly subjective, especially since the expertise of the jury members are very diverse based on what circus is like in their country, some consensus exists in the choice of projects.

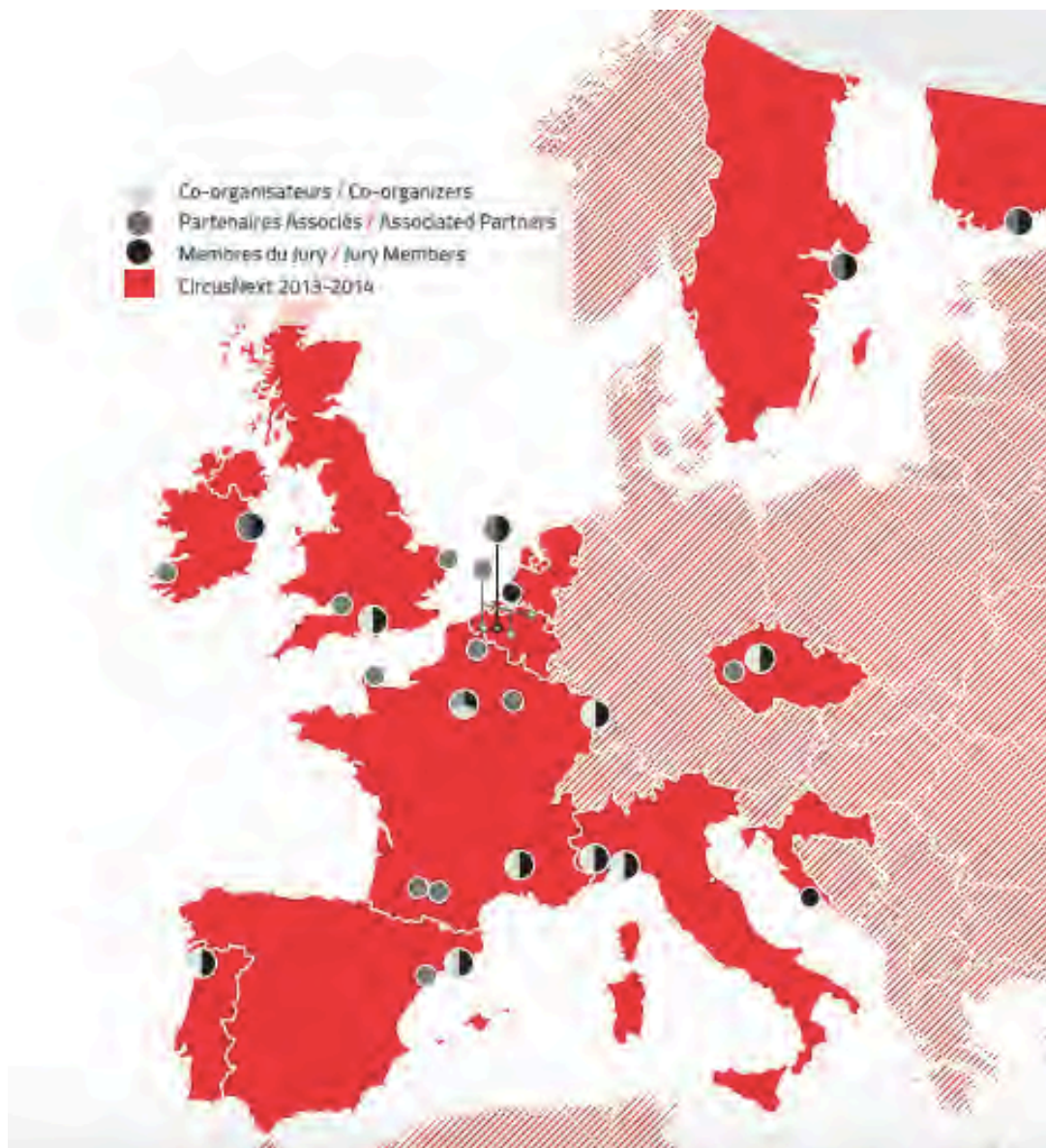
The jury members are looking for **innovation**, a difficult but very interesting concept.

"We are looking for something creative and innovative, new kinds of using a circus skill, good technical skills and, of course, the reliability of the project" explains the co-president of the jury. For others, the jury can also take **artistic risks** and foster the emergence of some demanding projects that can sometimes scare professionals. Giving them the CircusNext label help them face those difficulties. This year, the choice of the jury corroborates this idea. One of the shows involved a horse; several solos were presented as well as a show using new technologies (*video mapping*), forms crossing circus and dance, or technical innovations in the field of juggling, for example.

As a JTCE laureate artist (2010), jury member and co-president for the 2013-2014 edition, Antonia Kuzmani knows CircusNext very well. Coming from Croatia, a country where contemporary circus is not developed at all, she learned a lot from CircusNext. *"To be part of the jury is a great experience", she explains, "reading the dossiers and discussing with the other jury members is a way to receive a kind of education. It is interesting to see how professionals talk about the performances, what they are looking for..."* Being in the middle of CircusNext is being in the place **where the circus of tomorrow is being built**. *"We do not seek performances that are bound to sell immediately. It's important to look for authors, **creators that can change the circus, now and in ten years!**"* adds a jury member.

- o From the **point of view of the artists**, the jury is helpful and gives important feedbacks even though the artists would like to have more discussions with the jury members.
- o From the **point of view of the jury members**, being part of the jury is a real professional opportunity and a privileged place to encourage the novelty of projects and to defend contemporary circus.

Co-organizers, associated partners and jury members come from across Europe:



The jury of CircusNext, co-organizers, and associated partners reflect the diversity of contemporary circus on a European level

1.4 The Reading Committee

The reading committee helps the jury and gives its own evaluation of the projects during the first phase of the selection process. During the pre-selection and selection phases, Jury and Reading Committee members discuss and comment on the applications. The Reading Committee members' input is a supporting element for the Jury debates and might be used to give some summarized feedbacks to applicants.

Artists, teachers, cultural operators, the members of the Reading Committee come from across Europe, Each member is invited to give his/her feedbacks on 5 different projects, They have an active participation on the on-line forum and they dialogue with the jury in order to help thinking on the projects. They are often for their expertise in a specific field or because they know an artist and can explain his or her project. The selection based on written applications is the **first connecting point between artists and professionals**, as jury members and readers will read every application.

The members of the Reading Committee help the jury to make their choice but they cannot vote.

The Reading Committee 2013-2014

Alessandro Serena Circoedintorni Italy
Alexandre Fray Cie Un Loup pour l'Homme France
Bernard Fleury Le Maillon France
Claude Véron Jeunes Talents Cirque Europe Belgium
Claudio Stellato Claudio Stellato Company Belgium
Claudius Bensch Claudius Bensch Germany
Constantina Georgiou Among the ants Cyprus
Cyril Thomas CNAC France
Daniel Gulko Cie Cahin Caha France
Fatou Traoré 1x2x3/Studio Grez Belgium
Frederico Corona Arteven Italy
Gérard Fasoli CNAC France
Gert Nulens Dommelhof- Theater Op de Markt Belgium
Giacomo Scalisi Giacomo Scalisi Portugal
Gilles Defacque Le Prato France
Hélène Langlois Fête du Chapiteau bleu, Tremblay-en-France France
Isak Lindberg Cie Vu Sweden
Javier Jimenez Carampa Spain
João Paulo dos Santos Cie O Ultimo Momento Portugal
Joe Mackintosh Sea Change Arts UK
John Ellingsworth Sideshow Magazine UK
Jordi Gaspar Festival Trapezi Spain
Jean Pierre Marcos Cirque Jules Verne France
Julien Vittecoq Cridacompany France
Juliette Beaume La Central del Circ Spain
Laure Houben Fondation Mons 2015 Belgium

Yveline Rapeau La Brèche France
Marie-Laurence Sakael PACT - Dispositif Lido/Grainerie France
Marta Morico Teatro Stabile delle Marche Italy
Martine Linaer Dommelhof - Theater Op de Markt Belgium
Olle Strandberg Cirkus Cirkör Sweden
Orit Nevo ON-Contemporary Circus Creation Center and Coaching Israel
P. Dahlmann & S. Frasca My Laïka France
Raffaella Benanti EPPGHV - La Villette France
Raquel Nicoletti Armazém 13 Portugal
Roger Le Roux Cirque Théâtre d'Elbeuf France
Roman Müller Cie Tr'Espace / Roman Muller Swiss
Sébastien Roux Hostellerie de Pontempeyrat France
Serge Borrás La Grainerie France
Sophie Morin Espace Périphérique France
Spiros Paterakis Contraho Theatro Greece

Stefan Sing Cie Stefan Sing Germany
Stéphane Bou Maison des jonglages France
Sverre Waage Cirkus Xanti Norway
Sylvie Cadenat EPPGHV La Villette France
Thierry Dutoit Numediart / Université de Mons Belgium
Tim Roberts Circus Space UK
Ute Classen Ute Classen Management Germany
Valérie Fratellini Académie Fratellini France
Virginie Lavenant Aléa des possibles Madagascar
Wendy Moonen Circo Circolo The Netherlands

1.5 The artists

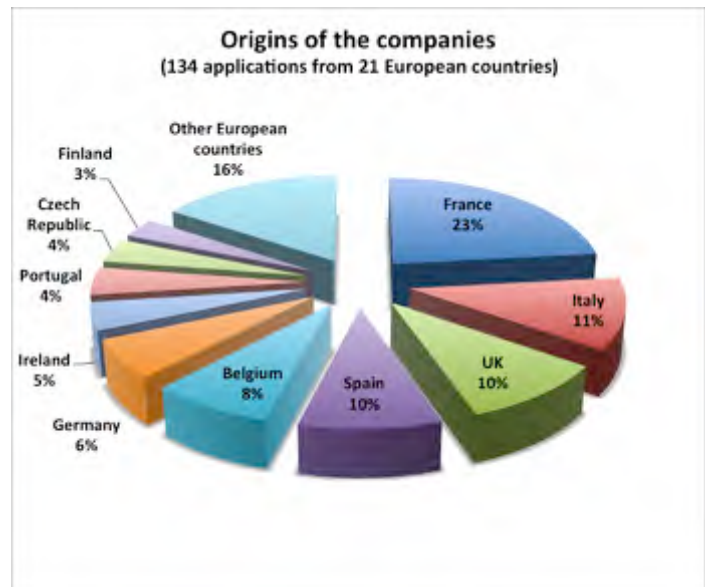
255 artists from 30 different nationalities s applied to CircusNext in 2013-2014.

15 projects were shortlisted (32 artists from 12 different countries), and 7 projects were laureates (9 artists from 6 different countries). This year, the projects selected were mainly solos or duos on stage, but implied many and various artistic collaborations.

1.5.1 Profiles

▪ European companies

If we look at the companies, we notice **134 applications coming from 21 European countries**. When interviewing the artists, we understand that the circus context is very different from a country to another, reliant on the access to schools, the possibility to meet producers and managers, the opportunity to find residencies in dedicated places, etc. However, a lot of artists wish to travel around Europe, to discover new places and to learn new ways to make circus in different cultural contexts. They were also happy to meet artists from other countries during the selection week in Neerpelt or the public presentations in Paris. Although they occasionally meet at festivals, this opportunity is one of the strengths of CircusNext and should develop in the future.



CircusNext applicants come from all across Europe, even from countries where contemporary circus is not yet developed. Thanks to a solid European network, CircusNext can identify more isolated artists.

▪ Schools

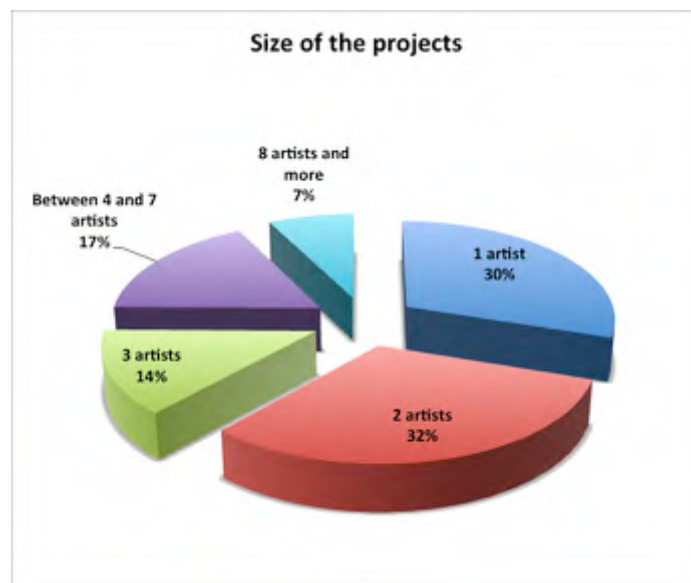
A lot of the applicant artists come from major European or international graduate circus school (ESAC in Brussels, Belgium, DOCH, Stockholm, Sweden, CNAC, Châlons-en-Champagne, France, Académie Fratellini France, but also École nationale du cirque de Montréal...). Among the laureates, 50 % of the artists have studied in one (or more) of these schools and 50 % have studied in another vocational school (Le Lido in France, the National Center for Circus Arts in the United-Kingdom, ACAPA in The Netherlands). However, as there are only a few circus schools in Europe, can self-taught artists (less than 10 % of the applicants) attend programs like CircusNext ? How could CircusNext reach them and inform them ? This is also one of the missions developed by CircusNext in 2013-2014.



Schools are partners of the CircusNext network and they contribute to the dissemination of information on the program. Each year, several information sessions are held in the main European circus schools.

▪ Profiles & Motivations

In general, the applicants come from very different circus disciplines (acrobatics, juggling and aerial techniques representing the most important part of the projects). However **a large range of circus disciplines are represented** (trapeze, rope, silk, handstands, clown, magic, contortion, tight-wire, Chinese pole, horses...), and, above all, a lot of contemporary artistic techniques are also explored in the shows (video mapping, music, acting, light design...) showing that the European circus is not standardized and that CircusNext welcomes **all forms of contemporary circus** and is opened to innovative authors. The size of the projects also varies but only 17 % of the projects involve 4 to 7 artists *versus* 62 % of solos and duos. Even if few artists are on stage, shortlisted and laureate companies have implemented collaborations with many artists (video artists, musicians, writers, light designers) showing the artistic dynamism of contemporary circus.



The preponderance of small forms (1 or 2 artists) reflects the current aesthetics of the performing arts.

Among the laureates, two artists had already applied in a previous edition. One participated in a Lab after applying and not being selected. This shows that CircusNext can follow the artists and try to help them improve their dossier for a new application. It also shows that applying to CircusNext represents **the key to success** for a lot of young European artists and could be a very important stage in their professional lives. Therefore the motivations for applying to CircusNext are varied but are frequently expressed: **the visibility offered by the program, the professional network, the opportunity to work (to be programmed) in France, and having time and space to create in good conditions.**

1.5.2 CircusNext: a true opportunity

▪ *A key moment in a starting career*

During the Selection week and the final presentation in Paris (Théâtre de la Cité internationale), the artists are given the chance to experience a situation where they have to talk about their project and they can present in front of a crowd of professionals, in good conditions (a lot of them have been, before their selection, dealing with very basic technical conditions). All seem very anxious but excited to be there, and aware of the opportunity. For a lot of them, applying to CircusNext corresponds to a turning point in their career, as they move from being a performer to become an author and stage director. They acknowledge the whole process and particularly the two events in Neerpelt and in Paris that are big steps for them, whatever the results are in the end, whatever follows: **to step up as an author is a key moment in their careers as artists, no matter how old they are.**

▪ *Being in the light*

The positive image and the notoriety of CircusNext appear clearly through the interviews with the artists. As pointed out, the Selection week and the Paris presentations are the best places to discover new talents for the festivals and venues directors. The artists are aware of it and, as the laureate Darragh McLoughlin stated it: *"CircusNext can put you in the light."* The issue of being in the light is pointed out by all the artists who are conscious of the high difficulty of getting noticed in a very competitive field. How do you make a difference ? Most directors are overwhelmed with emails and artistic dossiers sent by hundreds of artists and companies. For Nacho Flores, CircusNext gives time and the opportunity to reinforce the project: *"At the beginning of the project, I was alone, then the project grew, with other people, it is CircusNext that allowed me to find and be able to pay collaborators".*

CircusNext, since it benefits from such a positive image, is definitely a trusted and valued program in terms of selection. This is partly the consequence of the previous laureates' profiles who went through the CircusNext program and who are not only successful but also greatly recognized by the artistic community. The candidates attending CircusNext 2013-2014 have great expectations regarding the outcomes of their selection because they have the feeling that they are walking in the steps of companies such as Race Horse, Ivan Mosjoukine or Un Loup pour l'homme ; companies with strong artistic standards that went through CircusNext themselves.

*"CircusNext creates possibilities
and generates interest."
(Alexander Vantournhout, laureate)*

*"CircusNext helps, gives credibility and motivation."
(Netty Radvanyi, laureate)*

2. Overview of the 2013-2014 Edition

Calendar

PHASES	DATES
Call for projects	August-October 2013
Reading time for the jury	October 22 – December 15, 2013
Pre-selection jury meeting in Paris	January 15-17, 2014
Pre-selection residencies	January-April 2014
Selection Week in Neerpelt	April 21-26, 2014
Support Phase	May-December, 2014
Public presentations in Paris	December 19-21, 2014

2.1 Call for projects

2.1.1 Application process

The application form is an online application only.

- o The "call for projects" is published throughout Europe. Applying artists are required to have completed their education and to be involved in a creation project, which must be either their first or second professional show. The application deadline was set for October 18, 2013.
- o In the meantime, information sessions are organized in many different places, festivals or circus schools, led by the JTCE team or by the CircusNext co-organizers. In 2013, **14 information sessions** took place in Belgium, Croatia, Czech Republic, France, Italy, Portugal, Spain, and the United Kingdom.

2.2 Selection process

The 4 main criteria during the selection process are: the singularity of proposals, the coherence and relevance of the projects, the quality on stage and the ability to carry out the project. During the selection process, an important question is raised: **What would be the common definition of an « emerging » artist on a European level**, when the situation of circus is so different from one country to another regarding training, production, cultural policies, etc. ?

The members of the reading committee must review and evaluate a minimum of 5 dossiers, according to the 4 criteria, randomly assigned by JTCE. The jury members must each read a third of the dossiers, except the 4 external "experts" who have to read, at least, the two-thirds of the applications.

The **dialogue** between jury members is very important and time is kept for these exchanges either upstream of the process (reading the online dossiers with the reading committee), or during the meetings and the selection week.

EVALUATION OF THE SELECTION PROCESS

- The artists are overall satisfied of the selection process. The criteria are fairly clear, especially regarding innovation and emergence.
- Writing the dossier helps to clarify the aims, to question oneself on a project and to be "honest" with one's artistic approach.

The jury members have met on January 15, 16 and 17 2014, in Paris (in La Villette) to preselect 15 promising projects.

2.2.1 Shortlisted artists

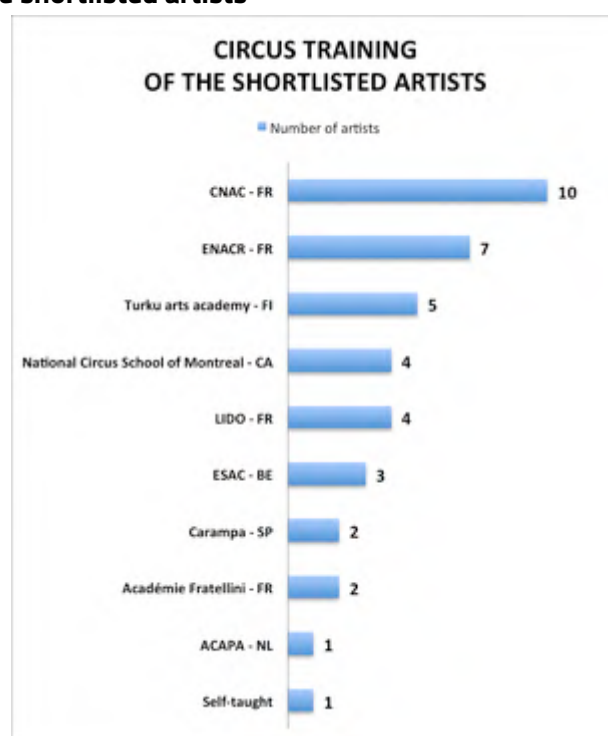
SHORTLISTED ARTISTS

Thomas Saulgrain, France & **Alma Buholzer**, Canada
Laura Colin & Coraline Léger, France
Fanny Alvarez, Sarah Cosset, Océane Pelpel, Fanny Sintès, France
Romano Dautanac, Croatia
Illona Jänti, Finland
Loïc Faure, France
Salla Hakanpää, Susanna Keski-Khotamäki, Netta Lepistö, Reija Tapaninen, Maarit Utriainen, Finland
Veronica Riedlbauchova, Czech Republic
Noam Wise, Israel & **Aude Martos**, France
Julia Christ, Germany
Marion Collé, France
Nacho Flores, Spain
Darragh McLoughlin, Ireland
Netty Radvanyi & Johan Bichot, France
Alexander Vantournhout, Belgium

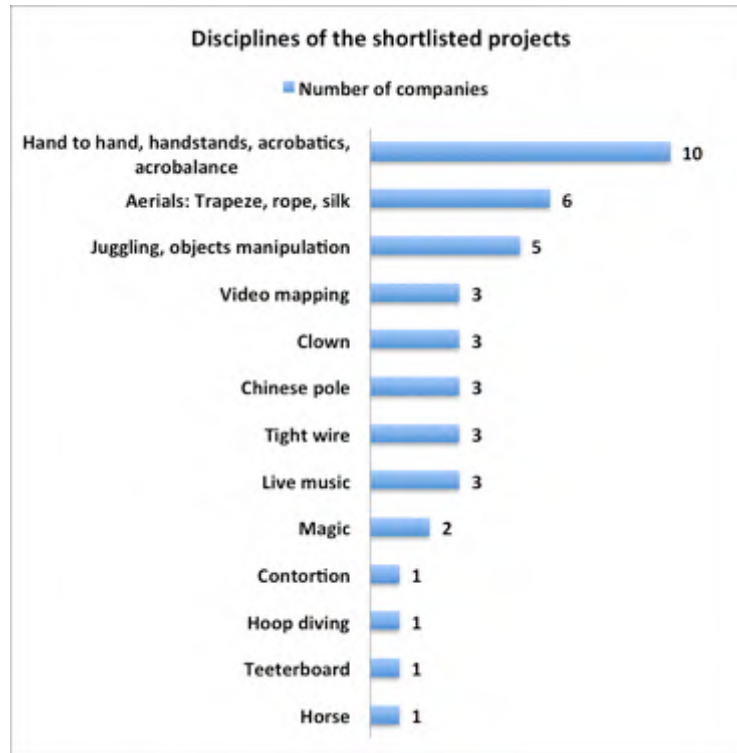
Origins and circus training of the shortlisted artists



Artists mainly come from countries where a higher education in circus training exists. However, we notice more and more candidates are coming from countries where contemporary circus is not that developed and has little recognition.



Disciplines of the shortlisted projects



The variety of disciplines represented among the 15 shortlisted companies shows that CircusNext attracts artists with very different profiles. No aesthetic dominates and even if acrobatics make up 30% of the disciplines, practices such as contortion, magic or dressage are also present.

The four major disciplines of circus - acrobatics, object manipulation, dressage and burlesque - are all present in the 2013-2014 edition.

⇒ **All the short-listed artists benefited from one pre-selection residency organized by CircusNext.**

In 2013-2014, the pre-selection residencies took place in Belgium, Czech Republic, Finland, France, Italy, United-Kingdom, Portugal, Spain and Sweden (approx. 30 weeks of residency in 9 different countries). The residencies lasted between 1 and 3 weeks.

This period is really important for all artists in order to prepare the selection week and start, for most of them, to build the sample they will show in Neerpelt. Thanks to the European network and the CircusNext platform, most of the artists had the opportunity to have, at least, one other residency during the pre-selection phase.

*"In the beginning when filling up the application form I felt that the questions were a real intellectual challenge for me. Instead of going directly to physical work I had to really think over my project."
(Julia Christ, laureate)*

2.2.2 The Selection Week in Neerpelt

The protocol of the Selection week was well prepared and strictly followed. The schedule set by the JTCE team is very important since it offers the artists, the jury members and the festivals and venues directors to participate in an event in which every one has a specific role. For the artists, there is a lot at stake and the conditions of the Selection week in Dommelhof are clearly considered as particularly good and appropriate for them. **The artists present a 20-minute piece on stage**, that is a work in progress and certainly not, at this point, an extract or an overview of the final piece. **They also have a 30-minute interview** with the jury members taking place right after their on-stage presentation. **The combination of these two steps is very fruitful. It clearly prepares the artists to their professional career, since they will very often have to present and defend their work with words, not only on stage.**

⇒ **27 people from 7 countries (diffusion and creation places, production companies, festivals, cultural institutions) attended the selection week in Neerpelt, coming from Belgium, France, Germany, the Netherlands, Spain, Sweden and the United-Kingdom,**

▪ *Scouting for new talents*

During the Selection week in Neerpelt, the Dommelhof location is certainly a key. Meals are taken on the location and there is a foyer, where artists, jury members and festivals and venues directors meet and talk, during breaks and in the evenings, allowing informal talks, as well as more formal discussions. There are **a lot of interactions among the CircusNext community** gathered during these five days and it was obviously a great opportunity for the young artists to meet festivals and venues directors. Several of them, who where not jury members, explain that, despite the fact that it is quite a strong commitment to be five days away from the office to come to the Selection week, it is, for them, **a great opportunity to scout for new talents**, to get an overview of the future of circus and of the tendencies in terms of creation and innovation.

▪ *Targeting artists' needs*

The Selection week in Neerpelt is also a great opportunity to hear the emerging artists talk about their needs. Since CircusNext wants to explore new models of producing and touring circus to contribute to the sustainability of the sector, these needs pointed by the artists are of great interest. With no surprise, the artists are looking for production money and for residencies, meaning time and space with good technical equipment, especially to work on sound and lights, lacking at this stage of the work-in-progress and that are key elements in a circus production. **They are also in a great need of advice and support in terms of production skills, touring (especially on a European level, which is what they are aiming at) and technical skills.** Last, but not least, **most of the artists express a strong need for mentoring and feedbacks.** This could sound contradictory to the fact that they are stepping up as authors, but it shows that they are mature enough to be aware of their youth in terms of writing and artistic development and that they are looking for mentors to guide them through their project. They clearly are in a learning

THE SELECTION WEEK

- An intense week of work, exchanges and discovery of original artistic processes,
- An opportunity to show one's work and to meet a lot of professionals, other artists and circus experts from all over Europe and have feedbacks on a creation process,
- An important turn in a beginning career, a way to learn how to present and defend a project.

*"We need feedbacks now, while we're in the creation process, when we are still searching. Once the performance is created, feedbacks are certainly interesting but it's often too late to make major changes."
(Sala Hakanpaa from Zero Gravity Company, shortlisted)*

2.2.3 Laureates

LAUREATES

Julia Christ (association W), Germany, *Coin de l'âme - Soulcorner*

Marion Collé (Cie MarionKa/Porte 27), France, *Autour du domaine*

Nacho Flores, Spain, *Tesseract*

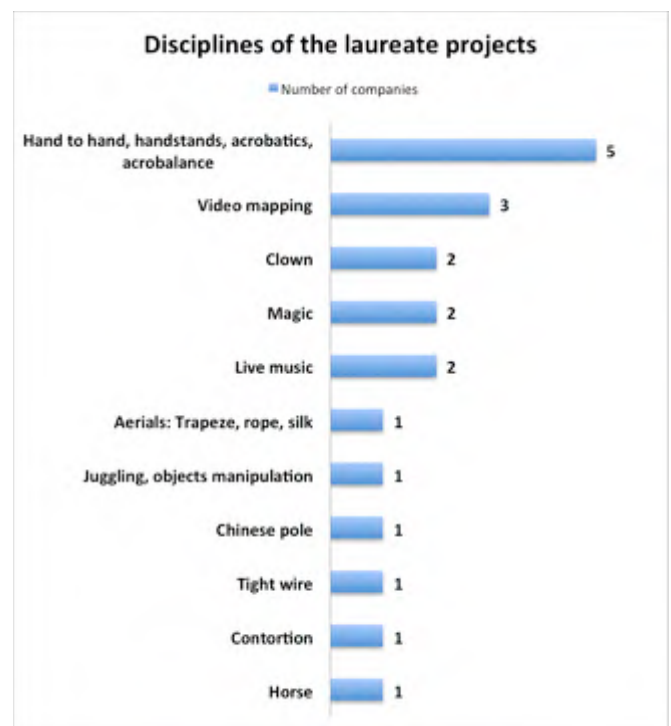
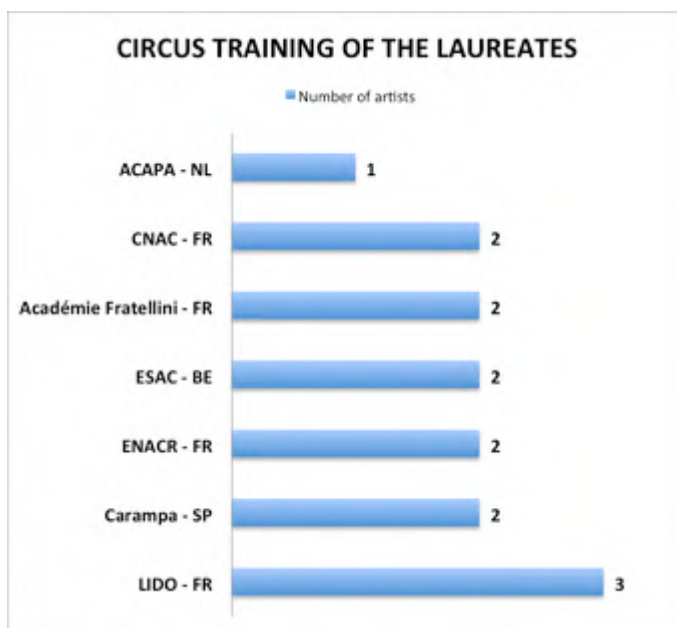
Darragh McLoughlin (Squarehead Productions), Ireland, *Fragments of a Mind*

Nettt Radvanyi & Johan Bichot (Cie Z Machine), France, *BRUT – Le Presque rien*

Alexander Vantournhout (Not Standing vzw), Belgium, *ANECKXANDER*

Aude Martos & Noam Wise (Kévin Company), France, *Kévin*

Nationalities, disciplines, and circus training of the laureates



As for the shortlisted companies, we observe that the laureates come from various disciplines, countries and circus trainings. Moreover a lot of the shows presented in Neerpelt revealed a lot of interdisciplinary approaches and innovations within the circus techniques.

PROJECTS

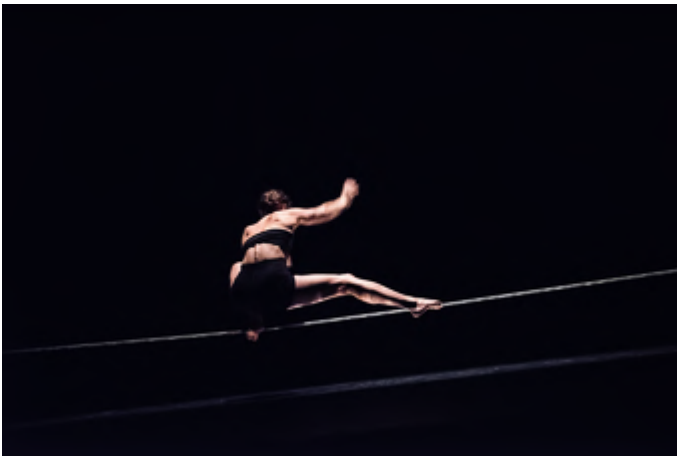
Julia Christ, *Coin de l'âme-Soulcorner*

Handstand, magic, object manipulation, contemporary dance

"Boxing is not limited to aggression ; it is also strangely beautiful, emotionally captivating and absolutely physical. A transcription on stage through the prism of a woman."

1 artist on stage

⇒ Release: Spring 2015



Marion Collé, *Autour du domaine*

Tight wire, video, visual art

"An invitation to watch over the horizon, to cross the land and search the light. Circus piece tight wires, about the feeling of balance and the writing of a poetic space."

2 artists on stage

⇒ Release: October 2015

Nacho Flores, *Tesseract*

Balance, acting, live music, video mapping

"Balancing on wooden cubes, a man creates ephemeral sculptures, fighting gravity and Newton's theory: a surreal universe where the most ordinary actions can turn into a real challenge."

2 artists on stage

⇒ Release: October 2015



Darragh McLoughlin, *Fragments of a Mind*
Juggling

“A man – both somewhere and nowhere at the same time. Upon repeatedly confronting himself and his own sanity, he fights to find some sort of proof of his own existence.”

1 artist on stage

⇒ Release: June 2015



Alexander Vantournhout, *ANECKXANDER*
Extended mobility, magic, handstands, contortion, acrobatics, and dance.

“Engaging in seemingly purposeless actions with seemingly random objects, a tragic human being comes to life.”

1 artist on stage

⇒ Release: June 2015

Netty Radvanyi & Johan Bichot, *BRUT-Le Presque rien*

Dance-acrobatics, horse, autonomous Chinese pole, skates (roller)

“In an empty space, reminiscent of a western, a horse, a woman, a man, a musician run their errands, together but nonetheless alone. The time goes by and everything get mixed.”

3 artists & 1 horse on stage

⇒ Release: 2016



Aude Martos & Noam Wise, *Kévin*

Washington trapeze, vertical rope, dance, acrobatics, human manipulation and clown work

2 artists on stage

⇒ The company decided to stop its creation and leave the CircusNext program in September 2014. A creative process has its complexity and the role of CircusNext is to provide the best for artists even if they decide not to continue their creation work.

2.3 Support Phase

The support phase of the 7 laureate companies took place from June to December 2014 and includes a grant, residencies and a personalized support (mentoring).

The laureates are from different backgrounds but they all have an **original artistic approach**. For them, CircusNext is an opportunity for artistic and professional development and all were able to work on their project, to develop it, to constitute a permanent team and to benefit from outside eyes during the support phase.

2.3.1 Grants

Grants offered to the laureates by CircusNext often allowed them to organize the residencies in good conditions (especially to pay the artists and the technicians) and to purchase equipment for the show. The artists are generally satisfied with the operation and aware of what the label CircusNext can bring.

The European dimension is seen **as an opportunity to tour their work in other countries** and to learn about the European circus geography (several artists had residencies in several different countries). The artists appreciate the time and space offered by CircusNext. It allows them to be in a research process and enhances the process of writing a show, it helps thinking the central idea of authorship ; these are the values CircusNext stands up for.

2.3.2 Mentoring

Mentorship is one of the parts of the CircusNext program.

During the support phase it is proposed to the artists to invite a "mentor", supported by CircusNext partners, for a few days. This "mentor" can be an outside eye, a choreographer, a light designer or video designer, etc. Those "mentors" are contacted by the artists themselves or by the platform partners, in an open dialogue trying to adapt the best to the project.

For 2013-2014, the "outside eyes" were the following:

ARTISTS	MENTORS
Julia Christ	Michel Cerda, <i>author and stage director</i>
Marion Collé	Valérie Lamielle, <i>choreographer</i>
Nacho Flores	Daniel Fornaguera, <i>video mapping designer</i>
Darragh McLoughlin	Kirsti Ulvestad, Michel Cerda, <i>dramaturg</i> , Guillaume Martinet, <i>circus artist (laureate of Jeunes Talents Cirque Europe 2009-2010)</i>
Netty Radvanyi & Johan Bichot	Sylvain Decure, <i>circus artists and stage director</i> , Christophe Huysman, <i>author and stage director</i>
Alexander Vantournhout	Bauke Lievens, <i>author and stage director</i>

For some of the artists this mentoring was essential to develop the project. Nacho Flores, for example, explains how working with a video designer improved the technical aspects of his show and led to a true artistic collaboration. Marion Collé sees the creation process as a collaborative space and the mentoring program allowed her to establish specific working times with her collaborators. For Netty Radvanyi and Johan Bichot, the presence of two well-known artists and circus authors alongside them, led them to have a more accurate idea of what writing a circus show meant and to assert their artistic identity.

2.3.3 Residencies

According to the availability and technical constraints of each artistic team, CircusNext tries to ensure at least one month of residency by company. One of the aims of these residencies is **to encourage mobility**, to meet **other cultural contexts**, a new audience and expand their co-producers / distributors network.

During the 2013-2014 operation many artists were able to organize other residencies by themselves which will help them to continue working with different partners even after the CircusNext support phase. The CircusNext platform is of course a great help to find and implement the residencies.

The artists benefited from **4 to 6 weeks of residency** between June and December 2014.

ARTISTS	RESIDENCIES
Julia Christ	Subtopia, <i>Sweden</i> La Brèche, <i>France</i> JTCE / Espace Périphérique, <i>France</i>
Marion Collé	La Brèche, <i>France</i> Cirqueon, <i>Czech Republic</i> Humorologie / Budascoop, <i>Belgium</i>
Nacho Flores	JTCE / Espace Périphérique, <i>France</i> IdeAgorà, <i>Italy</i>
Darragh McLoughlin	La Cascade, <i>France</i> La Grainerie, <i>France</i> Sarabanda, <i>Italy</i> Cirko, <i>Finland</i>
Netty Radvanyi & Johan Bichot	La Ferme du Buisson / JTCE, <i>France</i> Studio Virecourt / Les JTCE, <i>France</i>
Alexander Vantournhout	Les Migrateurs, <i>France</i> Subtopia, <i>Sweden</i>

In general, the artists have **a good overall satisfaction** of the logistics, technical and accommodation conditions provided by the hosting structures. Some of them were able to meet with some professionals and/or to present their work at the end of the residency.

The residencies helped them to prepare the final public presentation in Paris as well as to develop new parts of their projects in order to prepare the future.

Significant professional relationships are forged during these residencies and the artists hope that those collaborations will continue over the long term and will accompany the creation of their project.

"During CircusNext, a residency is an active support without imposing things. The principle of an artistic residency is to find a balance between the structure, and the demands of the artists, it is a dialogue. It is important that the artists present their work-in-progress; it creates a link with the audience. A public presentation allows the audience to witness a moment of a creation process, to engage in a dialogue with the artist about his or her work."

(Jean-Charles Hermann, Les Migrateurs, France)

2.4 Public Presentations

During the support phase, the artists have many opportunities to present their work. The end of the support phase is marked by the public presentation in Paris.

2.4.1 Public presentations during the support scheme

Public presentations of “works-in-progress” can be organized during the support phase. Either they take place at the end of a residency, or the CircusNext partners host them (especially during festivals). The idea is to show an excerpt of the work and to present the artist. The audience is sometimes asked to complete a questionnaire in order to help understand how contemporary circus is perceived.

The audience generally doesn't know CircusNext ; those public presentations are also a way to promote the project. CircusNext highlights these presentations because they are important for the artists, as well as for the partners and the audience that will get to know the most contemporary approaches of the European circus.

For the 2013-2014 operation, all the laureates had at least two public presentations during the support phase (in Italy, France, the United Kingdom, Belgium...). As they explain, those presentations help them to improve their technique, precise things, meet different people. However, it also a difficult experience because the artist are still creating and present a show that is not yet finished.

2.4.2 The public presentation in Paris, Théâtre de la Cité internationale December 19-21, 2014

The most important public presentation of the program takes place in Paris, at Théâtre de la Cité internationale, in front of spectators and many European circus professionals. The program is precisely established and strictly followed by everyone. The three days are very intense and are a climax for both the artists and the JTCE team that is very invested during this period. This final presentation has many goals:

- Helping **encounters** between the artists and the co-producers that will accompany them,
- Giving the audience the opportunity to see the **diversity of contemporary circus** writings,
- Promoting the **link between all the artistic teams**.

This year, for the first time, CircusNext organized **a pitch session** between the laureates and the European cultural operators and artists. The authors briefly presented their projects in English and in French, and explained their needs. The purpose of this operation was to facilitate the dialogue between artists and potential co-producers in a dedicated space.

⇒ **Approximately 50 people attended the pitch session at Théâtre de la Cité internationale and had the opportunity to hear the artists and ask them questions.**

- ***The presentations: a challenge***

Each artist present approximately **30 minutes** of his/her work twice. They all had time before the presentation to set up and rehearse during the week, following a precise schedule. Their needs in terms of technical and hosting conditions are heard and satisfied to present their work in the best possible conditions.

The presentations went well and are very different: some artists present the beginning of their show, others some various excerpts. The artists have a good overall satisfaction of the public presentation in Paris. For them, this event is **a completion but also a challenge**.

- **The audience: discovering the circus of tomorrow**

Two programs were presented, two times each, on Friday, Saturday and/or Sunday. In general, the audience is satisfied by the presentations even though one of the artists was injured and had to present something different from what was expected.

Around 900 unique visitors attended one or more shows and more than 2600 tickets were sold.

The ages are varied (1/4 of the audience between 25 and 35 years old, 1/4 of the audience between 45 and 55 years old) and most of them come with their family to the theater (50%) and live in Paris (85%). Even though most of them are used to see circus, **70% were coming to CircusNext presentations for the first time.** Moreover 90% of the audience was not aware that the artists presented works in progress or only excerpts of their works but they were very positively surprised.

THE PUBLIC PRESENTATION IN PARIS

- A way to close the CircusNext operation,
- The opportunity to meet, within a few days, with a lot of European circus artists and European circus professionals and/or experts,
 - An event to promote new circus writings in front of a diverse audience.

⇒ To promote the access of a wide audience to artistic diversity, CircusNext asserts the **plurality of this European circus**, as an art open to other artistic disciplines, looking towards Europe and beyond, asking for creativity and innovative creations.

The artistic excellence of CircusNext is designed to appeal a wide but demanding audience.

⇒ One of the goals of CircusNext is to **educate new audiences** and to invite them to understand **what is a creation process in contemporary circus.**

⇒ The audience is aware that they are watching works-in-progress and their point of view on the shows they have seen at Théâtre de la Cité internationale is very interesting.

The public presentations in Paris are also a unique opportunity to discover many different artistic projects in the same evening, to appreciate the diversity of European circus and to support emergent artists.

3. The Importance of a European Network

CircusNext in Europe: artists, residencies, labs, co-organizers and partners



A network of professionals across Europe with a solid experience and much collaboration related to all the performing arts. The network allows active partnerships with shared responsibilities and the development of the partners' actions in favor of circus.

*"I literally fell in love with the CircusNext project when I understood that we were going to support young artists in their maturation process. This kind of support is extremely important but it barely exists."
(Fabrizio Gavosto, Festival Mirabilia, Italy, co-organizer and jury member)*

3.1 Different artists, different countries, how to define contemporary circus ?

How can CircusNext reach out to emerging artists throughout Europe ? How can CircusNext play a part in regions where circus is under-developed ? These questions are a true concern to the co-organizers and partners, especially since everyone is fully aware of an on-going domination of France in the circus sector, due to the level of development there and the political recognition of contemporary circus as an art form. The members are trying to deal with this issue in a very pro-active way and to promote a real European network.

3.1.1 Different cultural contexts and various aesthetics: An inventory of the European circus ?

What is circus today ? This is obviously quite a wide question but **the strength of CircusNext is to reveal the state of contemporary circus in Europe.** The selection reflects the diversity of aesthetics, practices, and disciplines. A close attention is paid to risky and challenging pieces, but also to pieces that are more accessible. The jury members are aware of their responsibility since the circus community considers the laureates of CircusNext as indicators of the artistic evolution and state of circus production today in Europe.

CircusNext is a unique place dedicated to thorough discussions about what is contemporary circus, its own dramaturgy, the dialogue between the circus disciplines and the themes the artists want to tackle, what creative process the artists are going through, how they write and develop their artistic vision, etc. All these discussions have a pedagogical quality since they **shape strong foundations for the European circus sector, to support its development and its sustainability in the future.**

For artists from European countries where circus is not developed and who have no real experience as circus artists abroad, CircusNext can be **"a lifetime change"**. The program gives huge opportunities, financial help, and above all, the opportunity to present one's work and ensure the future of a show. The different residencies and labs are also very important to understand the cultural contexts in the European countries where CircusNext is present. All the artists emphasize the richness of having residencies outside their own countries. For the co-organizers, welcoming international artists is also a way to open up new horizons for mutual understanding of the circus language.

The role of CircusNext is to support and help emerging artists. The CircusNext platform is dedicated to identifying what are the artists' needs to develop their artistic vision, to be able to tour, have residencies and live from their art practice.

3.1.2 What is an emerging author in a European perspective ?

Another question raised by CircusNext is how to define an emerging author in a European perspective. As the word «author» is understood by everyone in the literature or the theatre world –the author being different from the stage director, even though it is sometimes the same person– **the use of the word «author» in the circus sector remains complicated.** The jury members seem to have a common view of the definition when trying to identify a potential, a profound research in terms of topics, disciplines, practice carried out by the artist. The process appears fairly subjective, especially since the expertise of the jury members are very diverse, based on what circus is like in their country. Something can look very innovative to someone and not at all to someone else. **This leads to very interesting and challenging discussions between jury members regarding what innovation is.**

For the artists, having time for **artistic research** is rare and precious. It challenges them to pursue a very specific way of making shows. Julia Christ, the eldest laureate of CircusNext 2013-2014, explains that: *"Having been laureate and having followed the more than one-year path of CircusNext I have experienced a deep and intense form of artistic advancement through a long physically and mentally challenging phase of creative research."*

The artists, the jury members and all the partners defend and enhance a specific circus language and helps the artists to become authors, as Darragh McLoughlin wishes: *“How can my name be associated to a creator rather than just a good juggler ?”* Circus artists can rely on the models developed by dance and circus in Europe, but they must invent their own schemes ; CircusNext is also there to help them achieve this goal. By giving time for research, discussions and presentations, the program gradually builds a common definition of contemporary circus at European level.

3.1.3 Professionalization in a European Context

A lot of artists **claim that CircusNext helped them to develop several skills and participated in their professionalization.**

First of all, the artists have **a better understanding of European issues** and a more **acute knowledge of the circus network in Europe** (festival and performance venues, schools, etc.).

Furthermore, CircusNext is also an opportunity **to learn how to pursue a creation process, to write and present** a project, **to schedule** residencies and rehearsals and **to budget** a show. A shortlisted company, Zero Gravity, explains that CircusNext helps *“to be able to communicate internationally with residency partners, for example”* and The Bekrell, another shortlisted group, underlines that CircusNext helped them *“to point that it was really important to formulate regularly what we are looking for throughout our creation in order to outline what we want to work and stress for the show.”*

The deadlines imposed by CircusNext (presentation of a 20-minute work in progress in Neerpelt, a presentation of a 20-30-minute work-in-progress in Paris 8 months later, and several public presentations) shapes **a step-by-step creation process** that is very helpful for these young artists. The role of JTCE and of all the partners is therefore to support them during this process, to answer their questions so that CircusNext not only help them to develop an innovative artistic project, but also means a chance to lead a company towards **professionalization.**

Finally, professionalization not only applies to the artists but more generally to all the technical and administrative staffs working on a project, as the producer of Squarehead Productions explains: *“We learned so much by doing, and got a better understanding of the (French) sector, enlarged our network and gained a lot of security when it comes to administration.”*

3.2 Labs, intercultural and creative encounters

Labs gather for ten days 10 to 15 artists from various countries, all involved in an artistic creation project. Artists are not invited as representatives of a company but as individuals. Half of them come from the hosting country, the other half are artists picked out of the CircusNext selection process: they are not laureates, but all of them participated either in the selection on application files or the selection week. Participants are chosen on artistic criteria (originality of their project, coherence, relevance) ; the whole group has to be well balanced in terms of represented disciplines, global experience, origins, and personalities. All selected artists have drawn the attention of the jury who believes a reflection phase is necessary for these artists.

- **Renowned facilitators**

Labs are supervised by artistic personalities: directors, choreographers, experienced artists, academics... Those facilitators play a mentoring role without imposing any direction to the artists' work. They might also enlighten the artists with their own experience – careers, specialties – through open talks or occasional workshops.

- **An experimental approach**

The working method during the lab is based on a free and collective work on each artistic project. The artists successively present their projects to the group, which then explores a number of approaches every day. These proposals enable each artist to refine his/her project and to experiment new directions. Labs are a free artistic exploration time: no specific results are required. When not getting in the way of the artistic research, public presentations and debates might be held on an occasional basis.

- **Labs with « third »countries**

Some of the labs can be an opportunity to establish links with a country from another continent, willing to contribute to the development of circus arts on its territory. Artists are either Europeans or natives of the partnering country/continent.

Within the European cooperation process started by JTCE, the Labs play an important role in making the voices of emerging artists heard by cultural partners in order to develop new models of cooperation.

3.2.1 The 2013-2014 Labs

“Labs are a free artistic exploration time: no specific results are required” “I would had never gone that far if not helped by eight other people.” “Everybody is pushing you”, “I didn’t expect to go there during the Lab, so it’s very good”.
(Participants of the LabMed)

In 2013-2014, two labs were organized: a Mediterranean Lab in France and a Lab in Portugal.

LAB MED

La Seyne-Sur-Mer, France, September 1-13, 2014

Co-organized and co-hosted by Jeunes Talents Cirque Europe Pôle national des arts du cirque Méditerranée.

Mentors

Claudio Stellato, Italy, circus artist

Ben Fury, Marocco / Belgium, dancer and choreographer

Participants

Stevie Boyd, Ireland / Italy

Andrea Catiglia, Italy

Marie-Hélène Chapon, France

Yogi Dekel, Israel

Stefano di Renzo, Italy

Hicham Elmourani, Marocco

Badreddine Haoutar, Marocco

Yorgos Serafeimidis, Greece

Aaron Tobias, Israel/France

This two-week workshop was organized by JTCE and co-organizers or associated partners from the Southern European Pole (France, Italy, Spain) and from third countries from the South Mediterranean area (Morocco, Tunisia and Israel).

During two weeks the nine artists work together on each specific project/theme. Each day, one of them presents his project and what he wants to investigate during the Lab in order to work with the others. Everybody commits in the work of others and is supposed to learn very quickly the different frameworks and approaches of a specific creation process.

▪ ***The importance of the Lab Med for future European cooperation with third countries***

During the Lab Med, the variety of cultural backgrounds was quite perceptible, depending the specific situation of each country (schools or not, access to residencies, circus network or not, etc.). However a real artistic exchange did occur. In this context the Lab plays an essential role in the Mediterranean area as it could lead to the creation of a European network in the field of contemporary circus. Three important perspectives were raised:

- ⇒ Contribute to a better understanding and knowing of contemporary circus in the Mediterranean area (festivals, workshops, shows touring),
- ⇒ Encouraging and creating new models of cooperation, using this Lab as a starting point,
- ⇒ The need to renew collective experiences ("a Mediterranean circus" or "cabaret", as suggested by Michel Almon, director of the Pôle national des arts du cirque, La Seyne-sur-Mer, France)

Is there a real Mediterranean identity, not only in terms of cultural policies but also **for** the artists ? It seemed that the artists would put forward their artistic identity rather than their cultural identity, despite the fact that the co-organizers were willing to cooperate in the future and promote a "Mediterranean" circus. During the Lab Med, artists from Morocco and artists from Israel were willing to create a company for "Peace in the middle-east", as they said. They insisted on the importance of the Lab in the deconstruction of stereotypes and the path it opened for sharing artistic desires beyond political conflicts.

CircusNext could provide a support for these projects but it is the responsibility of the partners to carry on and to strive towards new goals. The opportunity participate in an euro-Mediterranean cooperation circus project in the future is very important for the artists from countries where circus is less developed.

LAB PORTUGAL

Guimarães, Portugal, September 29 – October 10, 2014
Co-organized by JTCE and hosted by Centro Cultural Vila Flor

Mentors

Jean-Michel Guy, France, *researcher*

João Paulo dos Santos, Portugal, *circus artist, JTCE laureate 2011*

Participants

Didac Gilabert, Spain

Marta Kuczynska, Portugal

Coraline Léger, France

Hugo Mega, Portugal

Teresa Noronha Feio, Portugal

Dulce Pessanha Penha-Lopes, Portugal

Teresa Santos, Portugal

Tania Simili, Switzerland

This Lab was an opportunity for many Portuguese circus artists living abroad to see how circus arts were developing in their own country. Their point of view about circus in Portugal changed a lot: before the Lab, they all had prejudices that have been broken down during these 2 weeks. Moreover some Portuguese artists didn't know each other and the relationships with the hosting organization were also very important as they could be working together in the future: the Lab was a very productive encounter for them.

- **Discovering circus in another country and building an ongoing cooperation**

Visits and encounters with Portuguese institutions were a very interesting part of the Lab. The non-Portuguese artists found very positive to have been in contact with Portuguese people in order to have a better knowledge about the context in Portugal. It is very important for both Portuguese and other artists to know the big places for circus arts in Porto. Visiting the stages helped them to have a clear idea of the technical possibilities in these places.

For some of the artists not having the chance to have residencies, a Lab gives them the energy to develop their work and most of them are very productive. Even though they are aware of the difficulty to bring a group together, some of the artists evoke the idea of making a 2nd Lab with the same participants several months later in order to see the evolution of the projects. **This Lab will lead to a future European cooperation in the field of circus arts.**

Globally, the Lab has been a very rich experience for all the artists. The Lab helps the artists of a country, here Portugal, to know each other's and to work together ; the Lab allows them to overcome their loneliness as contemporary circus artists.

LABS

- An artistic reflection about the **creation process** and the **diverse aesthetics of circus arts**,
- Physical training with a choreographic approach fitting the different techniques and artistic disciplines, exchanges among participating artists on their creation works and processes, through the presentation of each artistic project,
- A major contribution to **a better understanding and knowing of contemporary circus at a European level.**

3.2.2 How to write a circus show? How to learn? A specific way of learning with others and searching for oneself

The main difficulty of the laboratory lies in combining an individual approach and a group. All the participants underline the unusual methodology of the laboratory and the difficulties to set it up, *"We need a few days to accept it"*, explains one of the facilitators. Indeed, it is never a question of becoming a "director, neither for the participants, nor for the artists, but to understand one's artistic project and principles and help him or her to move on. This seems to be the most difficult part to deal with. For the artist showing his/her work, it's unusual to have so many "outside eyes". The facilitators describe experience as a way to: *"wonder ceaselessly about what I want to do/show"*. In a way, they push the artist to go beyond their "comfort zone".

Knowledge acquired during the Labs are very helpful: aesthetic notions presented by Jean-Michel Guy during the Portuguese Lab with *Le Nuancier du Cirque (Circus Spectrum)*, information about administration and production, are very useful for artists. According to the participants, it is very valuable to have feedbacks from the inside, which are not necessarily from the artistic side.

Exchanges with participants and mentors, the importance of having different points of view, the awareness that very different projects have similar issues that are interesting to discuss, the feedbacks about their work, the opportunity to bring new questions in their projects are the main points made by the artists. During a Lab, they can acquire new knowledge in terms of creation methodology and discover the different contexts of the circus sector in each country.

For the facilitators, the Lab is a place to teach the different methodologies or ways of "working" on a creation process. In a way, the Labs are the continuation of the CircusNext selection process and act as a major stage in the construction of an artistic research. **The Labs help to understand and precise some of the requirements of CircusNext.**

"A Lab is meeting people with very different routes and stories in circus. Someone who arrives in the Lab is not the same person at the beginning and at the end of Lab. A Lab disrupts the way we work, depending where we come from, it is the confrontation (in a good way) with other people from other European countries or abroad."
(Claudia Stellato & Ben Fury, mentors of the LabMed)

3.3 Touring and producing Circus: how to implement a support on an European level

3.3.1 Hosting artistic teams in the area of circus

Co-organizers and associated partners of the CircusNext project seek to understand the companies' queries during residencies and public presentations. As the organizers of the selection week in Neerpelt pointed out, it is important that places welcoming circus artists specialize and gradually improve their technical and hosting conditions. For example, few places can accommodate a circus tent in Europe: developing European expertise in the field would open up new possibilities for artists.

Working together also helps to think about these questions. Artists appreciate the hosting conditions in Neerpelt, particularly because the technical teams, accustomed to work with circus artists, knew and understood their needs. **Establishing good practices in hosting circus companies at a European level seems to be an issue on which the partners want to discuss and work.**

Many specialized circus structures are involved in the program (schools, rehearsal places, performance venues), all have a different knowledge ; CircusNext is an opportunity to rethink these issues. All partners and, beyond, all places programming circus and/or performing arts, can benefit from this unique expertise in Europe.

Hosting artistic teams requires technical and artistic expertise but the role of the co-organizers and of the associated partners of CircusNext is also to accompany those teams as much as possible. In general, the selection week is an ideal time for **meeting people and build future partnerships**. Several artists relate how this event was a very important step in their journey through professionalization, even if they were not finally selected. For Circus Fœtus, shortlisted company, *"Three members of the jury got involved in the project with coproduction. One of them is programming the Première of the show in March. Another one will program it during June. (...) The fact that we took part in the selection week made communication with professionals easier."* It is quite the same for Zero Gravity, another shortlisted company: *"The selection week was a great event to meet the professionals (artists, programmers and other people). (...) Thanks to the selection week we have more international contacts than we did before it!"*

3.3.2 Communication and valorization

One of the methods established by JTCE to support artists at European level is of course an active and accurate communication, **using digital technologies and social networks**. All the artists appreciate the communication media and are aware that information promoted by CircusNext is read and heard in all Europe. The newsletter, Facebook, the CircusNext website, presentations booklets highlight the uniqueness of each artistic approach and JTCE announces performances of all shows, shortlisted and laureates artists. Loïc Faure, shortlisted artist from Belgium, explains that the *"The documents sent by CircusNext are read by professionals, it is a kind of label that values the shows"*; there is therefore a real recognition of the quality of the CircusNext companies (shortlisted and laureates). **Monitoring 2013-2014 artists thus continues after the end of the program**, thanks to these communication tools.

Besides the usual communication tools, for the final presentation in Paris, JTCE offers **a booklet** to the audience and the programmers, explaining in French and English, all the projects, presenting the companies, technical and artistic teams and detailing technical needs.

Finally, CircusNext artists are encouraged to talk about the project, especially during the information sessions. Antonia Kuzmanic, former laureate and member of the jury, insists on the importance of talking directly about CircusNext to the artists in countries where circus is less present. **Some of the 2013-2014 laureates participated in information sessions to promote CircusNext in different European countries.**

3.3.3 Building and deepening European cooperation schemes

CircusNext is a European cooperation project and several jury members, co-organizers and associated partners underline how much that aspect of the project mattered to them – as much as its artistic and cultural core, supporting emerging circus authors. As Claire Peysson, director of la Cascade, one of the co-organizers, expressed it, **the cooperation deepens as the jury members, being co-organizer or partner, get to know one another better and everyone's specific situation.** She mentioned that there had been a clear improvement in understanding the others' points of view as the knowing of the circus landscape of each country grew during the discussions. Claire Peysson explained that she took a tour of Ireland, hosted by Verena Cornwall, head of Circus Futures operating in the UK and in Ireland, before a co-organizers meeting in Dublin. During that tour, not only did she discover a lot about Ireland and its artistic and cultural background, but she also acquired a sharp and very personal understanding of that partner involved in CircusNext.

⇒ **The discussions within the CircusNext platform work as a democratic arena** where everyone expresses his or her opinion contributing to the shaping of a community of cooperation in the circus arts.

ESTABLISHING EUROPEAN COOPERATION in the Circus Arts

- A European network to develop for the circus arts,
- The possibility to identify emergent circus artists in all countries,
- Inventing schemes of production and creation in the circus arts at a European level,
 - Openness to other artistic and cultural practices,
 - Gathering new spectators, educating new audiences.

" Being in another country, can be very inspiring, you see other needs, other envies, you can be inspired by what is around you. I have met a lot of artists in different countries, it is like a family.

People of CircusNext care about you !"

(Julia Christ, Germany, laureate)

"The European dimension of the project was clearly a real motivation. The idea of going elsewhere, being welcome and working in other countries such as the Czech Republic, where we would have never been without CircusNext."

(Marion Collé, France, laureate)

Conclusion

⇒ In an artistic area where technique and specialization are important, the strength of the CircusNext is to gather artists not only with different cultural backgrounds, but also different artistic profiles. **Therefore, CircusNext could be a starting point for future considerations on an innovative and original model for collective work in contemporary circus and defining a contemporary circus language.**

⇒ CircusNext works as a key step in the emerging process after training. As a lot of countries suffer from a lack of vocational training, **how can it be as helpful for artists who don't have access to training programs or a school?** Therefore, it is very important to pursue **the cooperation with countries where circus schools are less developed.** The necessity to learn how **to create and construct a project** is frequently mentioned and could lead to the idea of a **European-wide "nomadic school" of contemporary circus.**

⇒ Cultural cooperation is **a key point in the development of circus arts in Europe.** CircusNext may encourage the establishment of specific cooperation schemes in the circus arts and incite to the development of best practices in the sector.

⇒ **Laureates of CircusNext 2013-2014 have received a support allowing them to complete their creation and program a premiere in 2015 or early 2016.** All ensure that the program was essential in their starting career. Moreover, thanks to CircusNext, they can now see their art in a **European perspective.**

⇒ Relationships established in 2013-2014 should be consolidated in 2015-2016. Co-organizers and associated partners throughout Europe will continue **to think about long-term issues for CircusNext and circus arts in Europe.** All of them underline how CircusNext is important for their own practice as festivals or cultural venues directors. Artistic talks, deliberations within the jury, confrontations of expertise benefit to the artists as well as to the professionals of the circus arts.

⇒ For the 2015-2016 edition, **the jury** has been partially renewed and now includes several artists. The whole **selection process** has been improved to encourage exchanges between the jury members and the artists and to allow a better support of the artists during and after CircusNext.

⇒ Targeting **new audiences** and educating to creation processes in the field of contemporary circus is still ones of the major goals of CircusNext.

Appendix

- 1. Artists: presentation of each project**
- 2. Co-organizers: presentation of structures**
- 3. Théâtre de la Cité Internationale, December 2014: program**
- 4. The 2013-2014 full calendar**

Appendix

1. Artists: presentation of each project

CircusNext

2013-2014

7 laureates projects presentation



7 laureates projects

Alexander VANTOURNHOUT - Not Standing vzw - “Aneckxander” (BE)

Marion COLLE - MarionKa / Porte 27 - “Autour du domaine” (FR)

Nacho FLORES - “Tesseract” (ES)

Julia CHRIST - “Soul corner / Coin de l’âme” (DE)

Johan BICHOT, Netty RADVANYI - Ouroborus / Z Machine - “BRUT – Le Presque rien” (FR)

Noam WISE, Aude MARTOS - Kévin Company - “Kévin” (FR)

Darragh MCLOUGHLIN - Squarehead Productions - “Fragments of a Mind” (IE)

Aneckxander

Not Standing vzw / Alexander Vantournhout

Author: Alexander Vantournhout

Nationality/Country of residence: Belgium

Disciplines: extended mobility, magic, handstands, contortion, acrobatics, dance

Technical needs:

Stage: width 8m, depth 8m, height 4-5m, dance floor

Temperature: high

Artists on stage: 1

Outside eyes: Bauke Lievens, Anneleen Keppens

Looking for: Diffusion manager, communication manager, residencies

Foreseen creation date: Spring 2015

Contact: info@alexandervantournhout.be - www.alexandervantournhout.be

Tel: +32 494 876 854



© Bart Grietens

Project presentation:

A stage. Alexander/Aneckxander wanders, repeating the absurd rules of his self-imposed loneliness. Acrobatics are executed naked and physical disproportions are being revealed. Engaging in seemingly purposeless actions with seemingly random objects, a tragic human being comes to life.

Partners and residencies (2013-14 season):

Humorologie, Kortrijk-Marke (BE)

Centro Cultural Vila Flor, Guimarães (PT)

Workspace Brussels (BE)

WP Zimmer, Antwerpen (BE)

CC de Warande, Turnhout (BE)

Circuscentrum (BE)

Vooruit, Gent (BE)

Autour du domaine

MarionKa / Porte 27

Author: Marion Collé

Nationality/Country of residence: France

Disciplines: Tight wire, video, visual art

Technical needs:

4 hanging points for 2 tight wires
Different points to hang ropes
1 mixing desk, 12 inputs minimum
2 active Dis
A video projector

Artists on stage: Marion Collé, Chloé Moura

Artistic collaboration: Alexis Auffray (sound), Véronique Caye (video), Marie Lamarche (visual artist), Valérie Lamielle (dancer), Sylvie Méliis (light), Chloé Moura (tight wire)

Partners and residencies (2013-14 season): Manège de Reims (FR), Théâtre de la Madeleine (Troyes, FR), Ferme de Bel Ebat (Guyancourt, FR), Centre National des Arts du Cirque (Châlons-en-Champagne, FR)

Looking for: Stage manager, production and diffusion manager, rehearsal places, residencies, co-producers

Foreseen creation date: October 2015

Contact: compagnie.marionka@gmail.com - www.marionka.com

Tel: +33 (0)6 63 64 58 14



© V. Caye

Project presentation:

Autour du domaine

Circus piece for tight wires and quanta about the feeling of balance and the writing of a poetic space.

The idea of this show is to stroll with de Guillevic's poetry and to make the audience live a sensitive and intimate experience. The tight wire – minimal space –, is the space of the “domaine”, place of definition, of telling and of agility, where every dance, every journey falls within the landscape, to realise it.

An invitation to watch over the horizon, to cross the area and to search the light.

Tesseract

Nacho Flores

Authors: Nacho Flores, Sandro Angius

Nationality: Spanish, Italian **Country of residence:** France

Disciplines: Balance, acting, live music, video mapping

Technical needs: Stage size: width 9m, depth 9m, height 5m

Artists on stage: 2

Artistic advisor: Christian Coumin

Partners and residencies (2013-14 season):

Toulous'up 2013

Harri Xurri (FR)

Chemins de creation 2013 (La Grainerie, FR)

Antic Teatre (Barcelona, ES)

CIRCa (Auch. FR)

La Grainerie (Toulouse, FR)

La Central del Circ (Barcelona, ES)

Cirk Eole (Metz, FR)

Ax Animations (Ax les Thermes, FR)

Looking for: Co-producers, work and research residencies, residency for light design, administrative assistant

Foreseen creation date: Spring 2015

Contact: nach56@hotmail.com **Tel:** +33 (0)6 67 77 77 64

Production and Administration:

Thérèses & Thérèses (Toulouse, FR) - thereset@lesthereses.com



Project presentation:

After 10 years of work on the tight wire, Nacho Flores turns fully towards balancing on wooden cubes, a new technique devised by Nacho after three years of intensive research. A circus technique hitherto unknown, that makes us enjoy its visual quality, while maintaining the audience in maximum tension with the impossible balancing. The show takes us into a world where both the objects and the actor have to constantly fight with gravity. A real attack on Newton. If Newton had seen the show it would have taken him 10 more years to arrive at his theory (unless a cube would have fallen on his head). Tesseract gives a sense to the purest meaning of circus arts: to transform the ordinary into the extraordinary.

The viewer can relate to the character's each and every action, because his actions reveal the problems of anybody's everyday life. A humanist character that invites us to share his surreal world where the simplest action can be an obvious challenge. The character, shrouded in loneliness, makes new friends, human constructions made of cubes and half made dreams. Madness and tenderness by the hand of an anachronistic builder.

In the universe of Tesseract ephemeral sculptures are created, like the Tibetan mandala creating the scenery in the architecture of instant. Nothing is held for a long time, the cubes are transformed offering us myriad ways, creating characters, situations, or even a staircase that leads to the afterlife.

Soul Corner

Julia Christ

Nationality/Country of residence: Germany

Disciplines: Handstand, magic, object manipulation, contemporary dance

Technical needs: Black box (Stage size: width 7m, depth 7m, height 5m), black dance mat

Artists on stage: 1

Outside eye: Michel Cerda (dramaturgy)

Partners and residencies (2013-14 season):
Katakomben (Berlin, DE), Espace Catastrophe (Brussels, BE),
Sirque – Pole cirque de Nexon (Nexon, FR)

Looking for: Consultant in magic and light designer

Foreseen creation date: Spring 2015

Contact: info@julia-christ.com - www.julia-christ.com

Tel: +49 176 60 87 43 30

This project is housed by Association W/Jean-Baptiste André

Diffusion-production: Geneviève Clavelin
genevieve.association.w@gmail.com - +33 (0)6 09 22 13 41

Administration-production: Muriel Pierre
muriel.association.w@gmail.com - +33 (0)6 99 54 67 99



© Hansjörg Milting

Project presenta

“In 2013 I decided to create my first own solo and was drawn by the subject of boxing. This may be explained by the fact that during my childhood, I was a big fan of Muhammad Ali. He was my hero, my idol. Not only was he a great athlete, but he too used his medium, boxing, to represent fights extending far beyond the ring. I believe “the boxing match is the very image... of mankind’s collective aggression; its on-going historical madness.” However, I find boxing not only aggressive, it is also strangely beautiful, emotionally absorbing and utterly physical. In my project I hope to express these contrasting impressions and transpose their poetry into a new medium. Last year, I discovered the book called “On Boxing” by Joyce Carol Oates. A woman approaching the same subject as a writer, with the same desire that I feel towards boxing. When I was 20, I trained as a boxer and was an enthusiastic, but lone female participant. The workout, the discipline and the ambiance, still fascinate me today. The presence of women in boxing was rare, but that did not bother me, it rather spurred me to go the distance. I did not consider the violence of the sport, but rather the precision, the strategy and the concentrated driving movement always played the larger part for me. For many it is both a fascinating and abhorrent sport. Boxing is an image of the “fight for survival”, said Rocky Marciano, former world middleweight champion. Have you ever seen a flower, pressed out on the wayside between two stones? That is willpower! “There is nothing fundamentally playful about it; nothing that seems to belong to daylight, to pleasure. At its moments of greatest intensity it seems to contain so complete and powerful an image of life – life’s beauty, vulnerability, despair, incalculable and often self-destructive courage. Boxing is life, and hardly a mere game.”

BRUT – Le presque rien

RAW – The almost nothing (working title)

Ouroborus (provisory name) / Z Machine

Authors: Johan Bichot, Netty Radvanyi

Nationality/Country of residence: France

Disciplines: Dance-acrobatics, horse, autonomous Chinese pole, skates (roller)

Technical needs: Stage size: width 12m, depth 15m, height 6m, with frontal audience, 1 rigging point for a rope, 1 autonomous Chinese pole, 1 video projector, 1-2m³ of sawdust.
Technician: 1 (stage and sound + light)

Artists on stage: 2 + a horse + 1 musician (Frank Williams)

Outside eye: Bruno Dizien and Margot Joncheray
© Emma Mouton

Partners and residencies (2013-14 season): Cirque Jules Vernes (Amiens, FR), Le Moulin de Pierre (Valérie Fratellini), Orléans National Choreographic Centre, FR (directed by Josef Nadj), La Brèche (Cherbourg, FR)

Looking for: Help in the scenography building, light and video creator, production manager, residencies and co-productions

Foreseen creation date: Autumn 2015

Contacts: www.nettyrad.com

Johan Bichot johanbichot@wanadoo.fr +33 (0)6 74 88 65 73

Netty Radvanyi netty.radvanyi@gmail.com +33 (0)6 69 08 69 54



Project presentation:

In an uncluttered space, a horse, a woman and two men go about their business.

She walks determined to do something.

He is dancing, climbing and rocking.

It is likely that the time slides on them and on us.

And yet, it does not prevent them from keeping on going.

They confused everything, but so what.

Kévin

Kévin Company

Authors: Aude Martos, Noam Wise

Nationalities: French and Israeli

Country of residence: France

Disciplines: Washington trapeze, vertical rope, dance, acrobatics, human manipulation and clown work

Technical needs:

Stage size: width 7m, depth 7m, height 8m

Washington trapeze: two rigging points (8m), SWL min 600 kg, 4 anchoring points at floor level, SWL min 300 kg

Aerial rope: one rigging point (8m), SWL min 600 kg

Sound: PA system with a microphone input and auxiliary

Artists on stage: 2

Partners and residencies (2013-14 season): Centre des Arts du Cirque Le Lido, City of Toulouse, Midi-Pyrénées region, La Grainerie (Toulouse, FR), Espace Périphérique (Paris, FR), La Ferme Riu Ferrer (Arles sur Tech, FR), Festival Mirabilia (Italy, IT)

Looking for: Artistic and administrative support, regard exterior - artistic collaborator, light designer, stage technician, circus equipment, residencies, co-producers, pre-purchases

Foreseen creation date: Spring 2015



© Ben Hopper

Project presentation:

We will call it Kevin, this space between us, We will call it Kevin this dance that we dance, the love that is yet unknown, Kevin is not more free than you or me, he does only what he wants. Kevin is a space where dying is not more than climbing up a rope, Kevin is the language that we build, the reality that we invent. It is their "us". Kevin shouts, cries and conducts under the condition of sharing, he is about what we call relation , communication, craziness, liberty, honesty. but foremost he is about you and me and what we go through every day. He uses Aerial rope, Washington trapeze, a certain sense of movement and acrobatics, live music, some words and even phrases.

"Paul: Chery? Ask me what I'm doing..

Chery: Qu'est ce que tu fais Paul?

Paul: I'm crying."

Extract from Kevin

An abstract universe, playful, colorful and simple. "Paul" and "Chery"; impulsive beings who are all capable, a bit clumsy perhaps. they find authenticity through a wild lack of reason, between childish naivety and violent authority, constantly pushing their boundaries; on the conquest of each step. With Kevin, we open a door, we provoke a moment where it is vital to let our monster talk. This place which the norm sees as hostile, which lives hidden in our guts, because the norms of politeness and the reasonable keeps its watch.

"Paul invites Chary to visit himself, Chery finds make believe guns - that hurt only if you believe".

Fragments of a mind

Squarehead Productions

Author: Darragh McLoughlin

Nationality/Country of residence: Ireland

Disciplines: Juggling

Technical needs: Stage size: width 10m, depth 10m, height 6m with a frontal audience, between 8 and 10 profile spots, 2 chairs, small table, music box, switch (hanging from ceiling)

Artists on stage: 1

Outside eyes:

Fatou Traoré (choreographer)

Kirsti Ulvestad (dramaturge)

John-Paul Zaccarini (circoanalysis)

Partners and residencies (2013-14 season):

Conflux's Pitch (Edinburgh, UK), KreativKultur AiR-Programme (Vienna, AT), Maison des Jonglages (Paris, FR), De Kunstmaan (Tilburg, NL), Circus Space (London, UK), Cirko (Helsinki, FI), Cirkör LAB (Norsborg, SE), Theater op de Markt (Dommelhof, BE), Espace Catastrophe (Brussels, BE), The Drill House (Great Yarmouth, UK)

Looking for: Lighting technician, music engineer, filmmaker, residencies, co-producers

Foreseen creation date: Spring 2015

Contact: contact@darraghmcloughlin.com **Tel:** +43 67 63 13 47 93

www.squareheadproductions.com



Project presentation:

"Deep into that darkness peering, long I stood there, wondering, fearing, doubting, dreaming dreams no mortal ever dared to dream before." (Edgar Allan Poe)

We do not know who he is, or how he came there. The lone character journeys between three rooms endlessly, cycle after cycle, each ending only to begin again where he started. Each room with its own function, although lacking any clear purpose: "The Room with the Switch", "The Room with Her Song", and "The Room with the Typewriter". His only company is himself, some round inanimate objects and his obsession with a haunted voice that comes out of a music box. He searches futilely for answers in the darkness surrounding him only to find a place called Nowhere containing nothing, and nobody. Not much seems to change in this place, except over time the man begins to change and with that so does his relationship to this place he finds himself in. Upon repeatedly confronting himself and his own sanity he falls deeper and deeper into darkness as he fights to find some sort of proof of his own existence.

Appendix

2. Co-organizers: presentation of structures

Associazione Culturale IdeAgorà

IdeAgorà is the cultural association which, in 2007, created Mirabilia International Circus & Performing Arts Festival. Focusing on multidisciplinary innovative creation, residence and support to national and international artists, IdeAgorà fought for 8 years in order to change the concept of residency adopted in Italy. In 2015 it became supported by the Ministero of Culture and the Regione Piemonte as artistic residency for circus with the project Terre di Circo.

IdeAgorà is involved as co-organizer or leader in many european projects, such as Percours Croisés, Transmission, Cicollaborative Tools, CircusNext, Circostrada, and Mirabilia Festival has been recognized in 2012 by the European Commission as "European Cultural Festival" for circus arts.

Associazione culturale Sarabanda

Founded in 1996 in Genoa, Sarabanda is a cultural association working at the national and international level for socio-cultural development of the Italian territory through research in the multidisciplinary field of theater, contemporary circus and urban performance. Engaged in the field of training and development of young talents, it helps to discover new languages and unconventional spaces. It supports, produces and promotes companies during festivals and events, as a platform dedicated to the contemporary scene facilitating encounters between artists, audiences and operators.

Centro Cultural Vila Flor - A Oficina

The Vila Flor Cultural Centre (CCVF) is a respected and distinguished establishment on the Portuguese national cultural scene. Located in the city centre of one of Portugal's UNESCO World Heritage cities (Guimarães), CCVF is a true mark of excellence in a place where culture is lived out fully and where it is on offer to a broad range of audiences. CCVF was conceived to give greater shape and life to cultural initiatives sponsored by the city, and also as a driving force behind the decentralization of culture, putting Guimarães on the map of "destinations for culture" in Portugal with the relevant fact of being awarded European Capital of Culture in 2012. Its cultural mission encompasses all arts and instigates artistic creation.

Circus Futures

Circus Futures is working to deliver a series of events to engage UK professionals in the debate around the making of quality contemporary circus performances and to support the development of artists. Circus Futures is funded by Arts Council England.

Cirqueon

In 2008, Cirqueon - Centre for Contemporary Circus became the umbrella organisation for contemporary circus in the Czech Republic. Its primary activities aim at supporting and developing contemporary circus in the Czech Republic and disseminating information about current events. Cirqueon is an institution covering education, support of professional artists, production and advocacy, and, thanks to its many contacts abroad and to international cooperation, it is able to bring to the Czech Republic essential information on circus education, cultural policy, management, international creative projects, and more. Cirqueon is a member of Circostrada network, FACE, FEDEC, and Caravan Network.

La Cascade, Pôle National des Arts du Cirque

Created in April 2008, la Cascade is one of the twelve French National Poles of Circus Arts and the only one in Rhône-Alpes region. Its objectives are creation support, education and distribution. La Cascade support the different steps of artistic creation: from the training to the research, from the writing to the creation of the show. La Cascade offers various public highlights during the year in its venues or outside (Alba-la-Romaine festival). La Cascade organizes training programs for professionals and amateurs, pupils or students of professional artistic schools. La Cascade hosts Les Nouveaux Nez & Cie company's office and a cluster of young entrepreneurs working with distribution of shows.

La Central del Circ


La Central del Circ's main objective is to support circus creation, providing to professional artists resources for training and creation, encouraging the development of circus arts in Catalonia, generating synergies with other arts and promoting local, national and international networking. It offers an open training space of 650 m², 5 venues for circus residencies and a professional educational program focused on tools to enrich work methodologies and creative proposals. Besides, La Central del Circ supports artistic projects in the fields of creation, management, production and dissemination, through a wide residency program designed to support creation as well as research.

Les Migrateurs

Les Migrateurs were born in 2003 with the will to create a project based on a territory, based not only on a programming but also on the issues of residencies, creation support and professional networking for artists and pieces from the circus arts field. In 2009, after an itinerancy period with partnerships with cultural operators from Alsace region, Les Migrateurs set up in HautePierre theatre in Strasbourg. Since 2016, Les Migrateurs lead an artistic and cultural project with residencies, distribution of shows and artistic and cultural projects for audiences.

Appendix

3. Théâtre de la Cité Internationale December 2014: program



CircusNext
2013 . 2014

Une nouvelle génération d'auteurs de cirque en Europe
A new generation of circus authors in Europe

EDITO



Cécile Provôt

Directrice/Director **Jeunes Talents Cirque Europe**

Si le cirque

reste un art populaire, les **notions d'auteur** et de **cirque contemporain** ne sont pas encore reconnues partout en **Europe** : les difficultés de création pour les auteurs émergents sont nombreuses malgré leur extraordinaire **créativité**, la pluralité de leurs **écritures** et la **mobilité** des artistes circassiens.

Les partenaires de la plateforme européenne **CircusNext** tentent de soutenir ces auteurs, de les accompagner dans leurs premiers projets de spectacle, de leur offrir les meilleures **conditions de création** sur un territoire qui leur est un terrain de jeu naturel : l'Europe.

Nous souhaitons permettre à ces artistes d'offrir leur vision du monde au plus grand nombre, de favoriser **l'accès à l'excellence artistique** face à une culture de masse homogénéisée et, enfin, d'aller à la rencontre de leurs **publics** partout en Europe.

Nous nous réjouissons d'avance de voir tous ces auteurs faire éclore leur spectacle et tracer leur sillon dans cette terre si fertile qu'est le cirque de création.

Circus remains

a popular art form but the **notions of "authors"** and of **contemporary circus** are not yet recognized everywhere in **Europe**: the emerging authors still face numerous difficulties in their creation processes despite their extraordinary **creativity**, the **plurality** of their creations and their great **mobility**.

The partners of **CircusNext** European platform try and support these authors in their first shows projects, offering them the best **creation conditions** on a territory that is a natural playground to them: Europe.

We wish to provide these artists with the possibility to offer their visions of the world to the largest possible number, to favor **access to artistic excellence** vs. a homogenized mass culture, and, finally, to meet with their **audiences** across Europe.

We are looking forward to seeing their shows blossom and these authors thrive in this fertile earth that is creation circus.

PLATEFORME CIRCUSNEXT PLATFORM

1 coordinateur / coordinator • **8** co-organiseurs / co-organizers

134 candidatures de / applications of **21** pays / countries

+400 artistes de / artists of **31** nationalités / nationalities

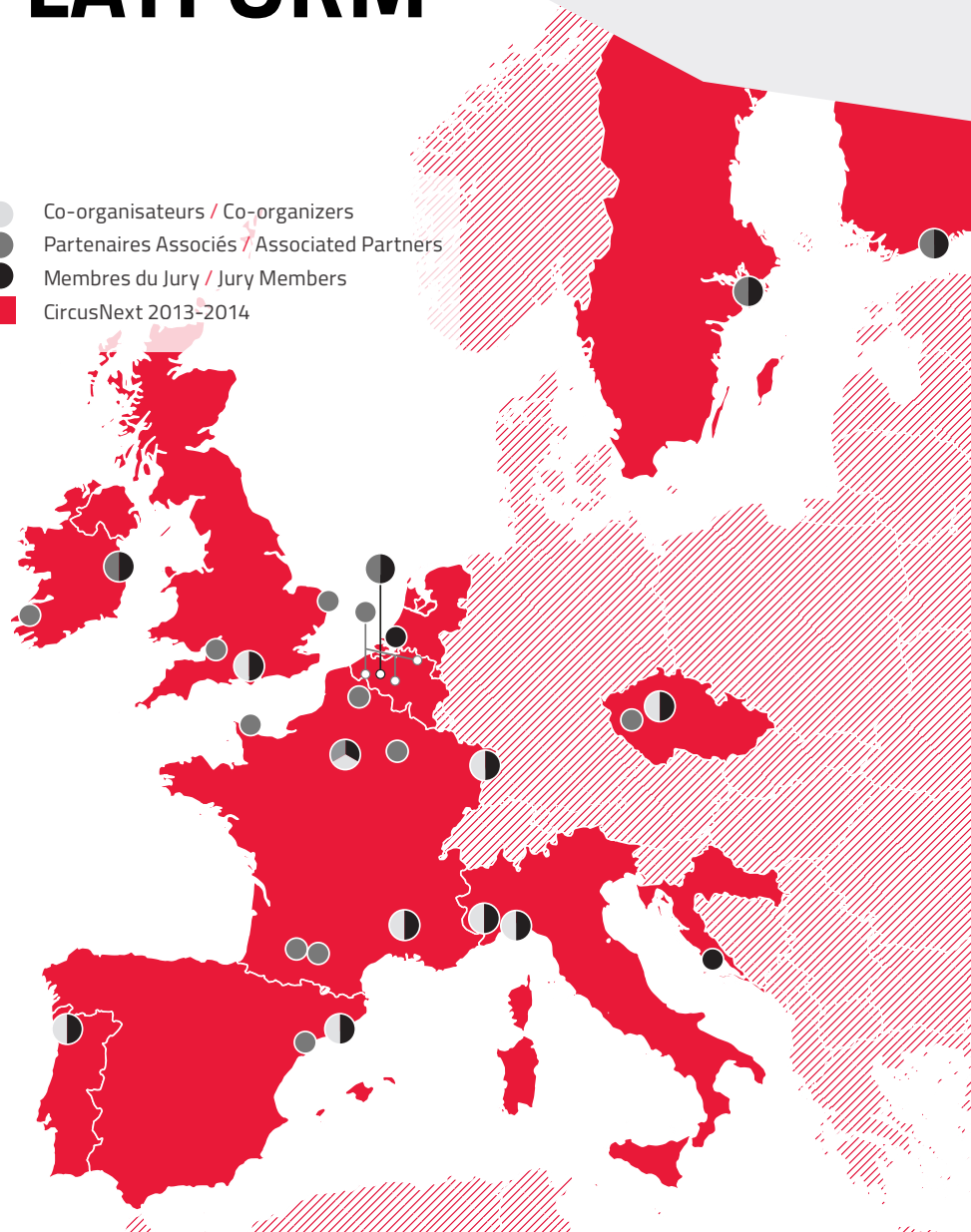
15 projets présélectionnés / shortlisted projects

6 projets lauréats / laureate projects

37 résidences artistiques dans / artistic residencies in **9** pays / countries

2 Labs • **17** participants

- Co-organiseurs / Co-organizers
- Partenaires Associés / Associated Partners
- Membres du Jury / Jury Members
- CircusNext 2013-2014



- Nationalités des artistes candidats et soutenus / Nationalities of applicants and supported artists
- ◊ Résidences / Residencies
- ▲ Labs
- AR Candidats de nationalités extra-européennes / Applicants of extra-European nationalities

AR	CO
BR	IL
CA	MA
CL	MIX
CN	US



PROCESSUS CIRCUSNEXT PROCESS

FR/ *Un projet de coopération européenne dédié aux auteurs émergents dans le secteur des arts du cirque.*

L'opération CircusNext 2013-2014 marque le lancement d'un projet de grande envergure, CircusNext **2013-2017**. Mené à l'échelle internationale en partenariat avec plus d'une quarantaine de structures culturelles issues d'Europe et au-delà, il consiste en la mise en place de deux opérations de **repérage** et d'**accompagnement** d'auteurs de cirque émergents, l'organisation d'une **saison européenne des arts du cirque** en 2016-2017,

la réalisation d'une **plateforme audiovisuelle** sur les processus de création des auteurs de cirque et un travail de **réflexion globale** sur le secteur du cirque contemporain européen.

Notre objectif est de favoriser les conditions de développement de la pluralité des écritures contemporaines présentes en Europe et d'établir des **relations durables** entre les artistes, les professionnels et le public afin qu'ils développent leurs parcours d'auteurs et partagent avec **le plus grand nombre** leurs regards sur le monde contemporain.

EN/ *A cooperation project dedicated to emerging authors in the field of circus arts.*

CircusNext 2013-2014 scheme is the starting point of a bigger project, CircusNext **2013-2017**.

Carried out at an international scale in partnership with more than forty cultural organisations based in Europe and beyond, this project is made up of two **identification** and **support** schemes for emerging circus authors, a **European season of circus arts** in 2016-2017, an

audio-visual platform about creation processes in circus arts, and a global **reflective work** about European contemporary circus.

We aim at developing the right conditions for the development of contemporary creations plurality in Europe, establishing **sustainable relationships** between artists, cultural professionals and audiences so that circus authors can thrive and offer their views on the contemporary world to **the largest audience**.



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Tapaninen, Maarit Utriainen (FI)**
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"Toisin Sanoen – In Other Words"
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LABS MED

La Seyne-sur-Mer (FR)

En partenariat avec / In partnership
with Pôle National des Arts
du Cirque Méditerranée

Mentors

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En partenariat avec / In partnership
with Centro Cultural Vila Flor

Mentors

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association W / Jean-Baptiste André
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Musique / Music Guilhem Lacroux
Scénographie / Scenography Elisabeth Christ
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FR/ La boxe ne se réduit pas à l'agressivité ; elle est aussi étrangement belle, émotionnellement captivante et absolument physique. Une transcription artistique par le regard d'une femme.

Boîte noire 8x8m, H 6m
Son : console numérique 12 sorties, micro voix
Régies son et lumière installées en salle
Machine à fumée, vidéoprojecteur

EN/ Boxing is not limited to aggression; it is also strangely beautiful, emotionally captivating and absolutely physical. A transcription on stage through the prism of a woman.

Black box 8x8m, 6m H
Sound: digital mixer 12 outputs, voice mike
Sound and light desks within the room
Fog generator, videoprojector

SOUTIENS / SUPPORT Espace Périphérique (Ville de Paris - Parc de la Villette, FR) & JTCE, Théâtre de l'Agora, Scène nationale (Evry-Essonnes, FR), Katakomben (Berlin, DE), Espace Catastrophe - Centre International de Création des Arts du Cirque (Bruxelles, BE), La Brèche - Pôle national des arts du cirque de Basse-Normandie (Cherbourg-Octeville, FR), Le Sirque - Pôle national des arts du cirque (Nexon, FR), Subtopia (Stockholm, SE), Jeunes Talents Cirque Europe (Paris, FR)
Projet hébergé par / Project hosted by association W / Jean-Baptiste André

MARION COLLE

Compagnie MarionKa / Porte 27
Autour du domaine

Sur une proposition de / A proposal by Marion Collé
Interprétation / Performance Marion Collé, Chloé Moura
Création son / Sound creation Alexis Auffray
Scénographie lumière / Light scenography Sylvie Mélis
Création vidéo / Video creation Véronique Caye
Accompagnement chorégraphique /
Choreographic support Valérie Lamielle
Régie générale / Technical coordination Pierre Staigre
Avec la complicité de / With the help of Marie Lamarche, Suzanne Sebö, Vasil Tasevski

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FR/ Une invitation à surveiller l'horizon, à parcourir l'étendue et à scruter la lumière. Pièce de cirque pour fils de fer, sur la sensation d'équilibre et l'écriture d'un espace poétique.

Boîte noire avec noir complet, tapis de danse noir. Accroches : 2 fils de fer
Son : système multidiffusion avec console (12 sorties min.), régie installée en salle
2 vidéoprojecteurs (> 5000 lumens)

EN/ An invitation to watch over the horizon, to cross the land and search the light. Circus piece for tight wires, about the feeling of balance and the writing of a poetic space.

Black box with complete darkness, black dance floor. Rigging points: 2 tight wires
Multidiffusion sound system with desk (12 outputs min) within the room
2 videoprojectors (> 5000 lumens)

SOUTIENS / SUPPORT Théâtre de la Madeleine (Troyes, FR), La Brèche - Pôle national des arts du cirque de Basse-Normandie (Cherbourg-Octeville, FR), La Ferme de Bel Ebat (Guyancourt, FR), Centre National des Arts du Cirque (Châlons-en-Champagne, FR), Le Manège de Reims Scène Nationale (Reims, FR), Cirqueon (Prague, CZ), Humorologie & Budascoop (Kortrijk, BE), Festival Mirabilia (Fossano, IT), Jeunes Talents Cirque Europe (Paris, FR)
Compagnie associée au Théâtre de la Madeleine et soutenue par l'ORCCA - Région Champagne-Ardenne. / Associated company to Théâtre de la Madeleine and supported by ORCCA - Champagne-Ardenne Region

NACHO FLORES

Tesseract

Interprétation / Performance Nacho Flores
Musique live et régie générale /
Live music and technical coordination Sandro Angius
Technique plateau / Stage management Ayelén Cantini
Conseil artistique Studio-PACT / Artistic advice Studio-PACT
Christian Coumin
Création animation mapping / Video mapping creation
Daniel Fornaguera



Nacho Flores

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Production Les Thérèses - Thérèse Toustou

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FR/ Un équilibriste sur cubes de bois, sculpteur de formes éphémères, combat la gravité et la théorie de Newton : un univers surréaliste où la plus ordinaire des actions se transforme en véritable défi.

Boîte noire avec noir complet 9x8m min.,
H 5m min.

Son : système de diffusion, 2 DI

EN/ Balancing on wooden cubes, a man creates ephemeral sculptures, fighting gravity and Newton's theory: a surreal universe where the most ordinary actions can turn into a real challenge.

Black box with complete darkness, 9x8m min,
5m H min

Sound: broadcasting system, 2 DI

SOUTIENS / SUPPORT Bourse Toulous'up 2013 (Ville de Toulouse, FR), Mix'Arts Myrys (Toulouse, FR), Lacaze aux sottises (Salies-de-Béarn, FR), L'Usine (Tournefeuille, FR), SMAD - Cap'Découverte (Le Garric, FR), Transversales & Cirque en Lorraine (Verdun, FR), Harri Xurri (FR), Chemins de création 2013-2014 (Pyrénées de cirque), Antic Teatre (Barcelona, ES), CIRCa (Auch, FR), La Grainerie (Toulouse, FR), Espace Périphérique (Ville de Paris - Parc de la Villette, FR) & JTCE, Associazione culturale IdeAgorà (Fossano, IT), La Central del Circ (Barcelona, ES), Cirk Eole (Metz, FR), Ax Animations (Ax-les-Thermes, FR), Jeunes Talents Cirque Europe (Paris, FR) ■ Accompagnement / Mentoring Studio-PACT (Pépinière des Arts du Cirque Toulousaine), dispositif mutualisé Lido-Grainerie

DARRAGH McLOUGHLIN

Squarehead Productions Fragments of a Mind

Interprétation / Performance Darragh McLoughlin
Technique plateau, son et lumière /
Stage, sound and light management Claude Mathia
Conseils artistiques / Artistic advice Guillaume Martinet, Kirsti Ulvestad, Fatou Traoré



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FR/ Un homme - à la fois quelque part et nulle part. Constamment confronté à lui-même et à sa propre santé mentale, il est à la recherche d'une sorte de preuve de sa propre existence.

Boîte noire avec insonorisation et noir complets, 8x8m min., H 6m min.

Consoles lumière et son / système de diffusion
3 points d'accroches pour objets légers

EN/ A man - both somewhere and nowhere at the same time. Upon repeatedly confronting himself and his own sanity, he fights to find some sort of proof of his own existence.

Soundproof black box with complete darkness,
8x8m min, 6m H min

Light and sound desks with sound system
3 rigging points for light objects

SOUTIENS / SUPPORT Circus Project Award, administered by the Arts Council of Ireland, KreativKultur - KK AiR-Programme (Vienna, AT), Maison des Jonglages & Centre Culturel Jean Houdremont (La Courneuve, FR), Circus Space - Lab:Time (London, UK), Cirko - Center for New Circus (Helsinki, FI), Cirkus Cirkör - Cirkör LAB - Laboratory for Artistic Brilliance (Norsborg, SE), Theater op de Markt - Dommelhof (Neerpelt, BE), Espace Catastrophe - Centre International de Création des Arts du Cirque (Bruxelles, BE), Circus Factory (Cork, IE), SeaChange Arts - The Drill House (Great Yarmouth, UK), Associazione Sarabanda - Circumnavigando Festival (Genoa, IT), Espace Périphérique (Ville de Paris - Parc de la Villette, FR), La Grainerie, fabrique des arts du cirque et de l'itinerance (Balma, FR), La Cascade, Maison des Arts du Clown et du Cirque (Bourg-Saint-Andéol, FR), Jeunes Talents Cirque Europe (Paris, FR)

NETTY RADVANYI & JOHAN BICHOT

Cie Z Machine
BRUT – Le presque rien

Interprétation / Performance Netty Radvanyi, Johan Bichot
Regards extérieurs / Outside eyes Sylvain Decure, Christophe Huysman
Musique / Music Frank Williams
Création lumière / Light creation Thomas Costerg
Régie lumière / Light management Anne Roudiy
Vidéo / Video Pierre Mazingarbe

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FR/ Dans un espace vide qui rappelle vaguement un western, un cheval, une femme, un homme et un musicien vaquent à leurs affaires, ensemble et pourtant seuls. Le temps glisse sur eux et tout se mélange.

Boîte noire 10x10m min., H 7m
Accueil d'un cheval
Vidéoprojecteur mobile, 2 micros avec pieds
Son : système de diffusion de son, 4 retours
Divers points d'accroches

EN/ In an empty space, reminiscent of a western, a horse, a woman, a man and a musician run their errands, together but nonetheless alone. The time goes by and everything get mixed.

Black box 10x10m min, 7m H
Horse hosting
Mobile videoprojector, 2 mikes with stands
Sound: soundsystem, 4 monitors
Several rigging points

SOUTIENS / SUPPORT Centre Chorégraphique National d'Orléans (FR), La Brèche - Pôle national des arts du cirque de Basse-Normandie (Cherbourg-Octeville, FR), Les Migrateurs - Pôle National des Arts du Cirque Alsace - en préfiguration (Strasbourg, FR), Théâtre de la Cité internationale (Paris, FR), Les Studios de Virecourt (Benassay, FR), La Ferme du Buisson (Noisiel, FR), Jeunes Talents Cirque Europe (Paris, FR)

ALEXANDER VANTOURNHOUT

Not Standing vzw
ANECKXANDER

Interprétation / Performance Alexander Vantournhout
Co-création / Co-creation Bauke Lievens
Technique / Technical Management Tim Oelbrandt
Costumes Nefeli Myrtidi, Anne Vereecke
Regards extérieurs / Outside eyes Gerald Kurdian, Anneleen Keppens, Lore Missine, Geert Belpaeme, Lili M.

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FR/ À travers des actions sans but apparent avec des objets apparemment quelconques, se dessine le portrait tragique d'un être humain.

8x8m, H 5m min.
Sol dur (béton ou parquet)

EN/ Engaging in seemingly purposeless actions with seemingly random objects, a tragic human being comes to life.

8x8m, 5m H min
Hard floor (concrete or wood)

SOUTIENS / SUPPORT Vooruit (Gent, BE), Circuscentrum (Gent, BE), CC De Warande (Turnhout, BE), Humorologie (Kortrijk-Marke, BE), Centro Cultural Vila Flor (Guimarães PT), Les Migrateurs - Pôle National des Arts du Cirque Alsace - en préfiguration (Strasbourg, FR), Subtopia (Stockholm, SE), De Spil (Roeselare, BE), La Brèche - Pôle national des arts du cirque de Basse-Normandie (Cherbourg-Octeville, FR), Les Subsistances (Lyon, FR), Jeunes Talents Cirque Europe (Paris, FR) ■ Avec l'aide de / With the help of West-Vlaamse provincie, Vlaamse provincie, Humorologie. ■ Co-création dans le cadre du projet de recherche de Bauke Lievens *Between being and imagining: towards a methodology for artistic research in contemporary circus*, financé par le fonds de recherche de KASK School of Arts, Gent (BE). / Co-creation as part of the research project by Bauke Lievens *Between being and imagining: towards a methodology for artistic research in contemporary circus*, financed by the research fund of KASK School of Arts, Gent (BE).

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Jeunes Talents Cirque Europe (FR)

Coorganisateur / Co-organizers

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du Clown et du Cirque (FR)

La Central del Circ (ES)

Centro Cultural Vila Flor (PT)

Circus Futures (UK)

Cirqueon (CZ)

Associazione culturale IdeAgorà (IT)

Les Migrateurs - Pôle national des arts du
cirque Alsace - en préfiguration (FR)

Associazione culturale Sarabanda (IT)

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Circomedia (UK)

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La Grainerie - Fabrique des arts du cirque
et de l'itinérance (FR)

L'Hippodrome de Douai (FR)

Humorologie (BE)

Ladislav Sutnar's Faculty of Design
and Art - University of West Bohemia (CZ)

SeaChange Arts (UK)

Subtopia (SE)

Theater op de Markt (BE)

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Tralee circus festival (IE)

Festival Trapezi (ES)

Videoporto Genova (IT)

SOUTIENS JEUNES TALENTS CIRQUE EUROPE SUPPORTS



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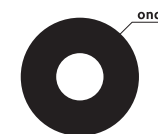
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Membres du jury / Jury members

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EUROPE**



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Appendix

4. The 2013-2014 full calendar

CircusNext 2013-2014 Calendar

	2013							2014												
	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	
Co-organizers Meetings				FR			FR			IE				PT				IT		
Call for projects	Aug. 21 > Oct. 18																			
Info Sessions for artists																				
JTCE		16&27		13, 20, 26	3															
La Cascade				14																
Les Migrateurs				27																
La Central del Circ																				
IdeAgora	22																			
CCVF				24																
Circus Futures			13																	
Cirqueon				17																
Sarabanda		12																		
Pre-selections						Reading Time		Meeting												
Pre-selection Residencies								Jan. 15 > Apr. 20												
Selections										21-26										
Residencies for laureates														May 1 > Dec. 12						
Public Presentations																			19-21	
Labs																Med	PT			

A support scheme
for emerging creators of contemporary circus in Europe

CircusNext

2013-2017

A project conceived and piloted by

Jeunes Talents Cirque Europe

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