



GOOD PRACTICE MANUAL

Festival of emerging circus

PANCARTA project

PANCARTA

Pandemic Answers Needed:
Circus, Arts and
Resources toward Adversity



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1. INTRODUCTION

PANCARTA was conceived during the COVID-19 pandemic to address the impact it had on the opportunities of young people and youth workers in the performing arts, especially in circus. The existing digital gap in Europe was recognized, and there was a need to better understand how to involve young people with inclusive methodologies. Performing arts is a tool that can facilitate acceptance of others and social inclusion, as it is a universal language that can connect people across differences. Circus is particularly suitable for this purpose, as it puts everyone on the same level and teaches crucial skills in a sector strongly affected by the crisis, such as tolerance, acceptance of personal limits, cooperation, perseverance, and resilience. The methodologies developed in this project would be beneficial for the cultural and artistic sector in general, by allowing young people and youth workers to cooperate together for the common goal of expression and creation, for the development and inclusion of the community. With a positive impact on the motivation and hope of a better future for the young people involved in the process.



The young people who were finishing their artistic studies or had just completed their training at this historic moment found themselves in a particularly difficult time to start their professional careers. PANCARTA aimed to be an opportunity for participants to acquire tools to shape and give visibility to their artistic works, as well as those of other young people who, like them, were starting out as emerging artists.

The participating organizations are The Freak Cabaret Circus (SP) as project coordinators, and the European circus schools CARAMPA (SP), CRAC Lomme Lille (FR), and INAC (PT). The organizations have appointed two leaders from each entity to provide the necessary tools to create shows and organize an online circus festival.

The project's goal is to work on the idea of learning to "create" in times of pandemic and to showcase the work of emerging artists on a platform created by and for emerging artists. The creative process has changed a lot during this crisis period, and we are increasingly forced to digitize our process. The objective was to provide participants with tools to help them create artistic pieces and a platform to showcase them.

The project's objectives are:

To provide young animators with tools to support artistic and cultural creation, in order to help young people overcome current challenges and ensure their training to create in times of pandemic.

To promote the participation and creativity of young people in civil society, making them protagonists and organizers of cultural and artistic events.

To enhance the self-expression of young people with fewer opportunities through the exchange, application, and consolidation of good practices developed and adjusted by youth workers from the artistic sector.

To provide a space for peer interaction, with new technologies, expanding and deepening the ways and tools for marginalized young people to be part of artistic events, within the restriction of the pandemic and possible future emergency.

To improve the hope, solidarity, EU citizenship, commitment, and skills of young people with fewer opportunities and youth workers in the artistic sector through training in online event creation and management.

To promote knowledge of the EU's response to COVID for various sectors, mainly the EU Youth Strategy, Erasmus+, the EU Solidarity Corps, and the relevant EU platform to contribute to social adaptation.



During the two years of the project, young people have had the support of online masterclasses and tutoring. Throughout the project, they have received support from partners in organizing creation laboratories, in-person workshops, and circus events.

As the main intellectual results of the project, an online festival of emerging circus, <https://feemcircusfestival.com/>, has been created, whose content has been created and selected by the young participants of the project, including shows and interviews with emerging artists aimed at showcasing their work. Additionally, a manual of best practices has been developed that outlines the steps taken to launch the festival, highlighting our strengths and weaknesses that need to be reinforced or changed.

This project has been made possible thanks to the co-funding of Erasmus+, which through the KA2 line for cooperation for innovation and exchange of good practices for small-scale partnerships, we were able to carry it out.

The results are visible, which is why we consider it a success thanks to the effort of the associations that make it up and the work and commitment of the young people who have led it.



FE.EM is an online festival of emerging circus created by young people from the three participating countries: France, Portugal and Spain. It is the result of the PANCARTA project co-financed by Erasmus+. In this manual you will find the working structure we followed for the creation of FE.EM, as well as the practices we learned during the process.

Our goal is to share our experience. During the first training we provided to the young people, focused on creation, we laid the foundations of the festival. One of the outcomes of the project was the creation of such a festival, but the youth were free to choose the format, what they wanted to show and the target audience.

The first thing we did was a SWOT, to analyze our strengths, weaknesses, opportunities and threats focused on the world of the circus artist/student during the pandemic. This was an important starting point to set the basis for the festival.

2.1. BASIS OF THE FESTIVAL: CODE OF ETHICS, NAME, CORPORATE IMAGE

Code of Ethics

In the creation of the mission and values of the Festival, a code of ethics was discussed and created by the working group according to the following values and taking into account the current cultural and social panorama, with the aim of uniting the efforts of the team. The following areas were then outlined, as points to be respected in all decisions inherent to the project:

- Perspective and gender equality
- Feminism
- Care and environmental impact
- Antifascism

Objectives and Target Group

All members of the group being emerging artists, it was decided that the target group would essentially be emerging artists and circus companies.

This would define the objective of the project, to give visibility to new artists emerging in the contemporary circus scene, generating spaces for discussion, sharing and learning about the role of the contemporary circus artist in a society in constant and exponential change.

It then became easier to standardize and find common ground in the working group, artists involved and target audience of the Festival.

Name and Corporate Image

Once the group had established the festival's code of ethics and defined its target audience, they proceeded to choose a suitable name for the event. Several options were proposed that revolved around the idea of an "emerging circus festival," and a poll was conducted in the WhatsApp group. The most voted option was FE.EM Festival, an online emerging circus festival that refers to both the term "emerging" and the word "festival."

Once the name was decided, the person responsible for the design of the corporate image was commissioned. This person created several proposals for logos and corporate image using tools such as CANVA, which were evaluated and voted on by the group. The final image was dominated by purple and pink colours, which are highly significant in the feminist movement.





2.2. TEAM

For the selection of the work team, the partners were left free to choose their leaders, since the situation of each school is different, as well as their schedules of activities. Each organization had to choose two leaders, young people between 18 and 30 years old, with circus training and involved with the schools, these leaders would have the team they chose at each stage of the project and they would train them with the tools they were acquiring in the different trainings.

The project has 6 people who have been chosen by the partner schools of the project, for Le CRAC, two students in artistic training, Carampa two students and INAC two artists who have graduated.

During the process of the project, we realized that in order to keep the motivation and work of the participants active, the most successful selection was that of CRAC Lomme, who chose two students in their first artistic training, this ensured two things, that they were going to be linked to the project as part of their training for the two years of duration and that they also had the support of their own team, the class, a total of 14 people.

For the INAC and CARAMPA participants, as they were already graduates of the schools, as the project progressed, their own commitments made their work more difficult, and the INAC and CARAMPA collaborators adapted throughout the process, depending on the needs of the moment.

23 companies participated in the festival, divided into 6 interviews and 17 shows. About 72 people participated in the festival, in addition to the working groups and their support teams.

2.2.1. TEAM ROLES / WORK ORGANIZATION

At the beginning of the project, working groups were created for different tasks:

- Creation of social networks
- Creation of means of interpersonal communication (email)
- Name of the festival
- Selection and contact with artists and companies
- Organizing interviews
- Others.

The working groups have been set up in order to account for the different tasks:

- Coordination /Direction

It is a task for the whole group. From the first moment, the bases were established to work the project as a collective, without a personalized direction, not even in those responsible for the different schools or for the general coordination of the project.

The next 5 different tasks were distributed according to the appetite and skills of the participants in an attempt to even out the workload. The groups formed for each task consisted of a maximum of 2 to 3 people.

- Festival scheduling

This task was of primary importance, the backbone of the Festival project, so we decided that all three schools had to be represented, one person from each school.

- Communication

Communication has to be the main axis to transmit and make our work known, creating expectations and trying to increase the interest in our festival. The two people in charge of this task are writing enthusiasts with enough imagination to create content even before we have it.

- Website and social networks

Nowadays social networks are essential to make known any project and the website will be the support of our whole adventure, so we chose two people with skill and habit in publishing content on social networks and with some agility to imagine a website that will be the final container of the project.

- Interviews

This section of the festival required special attention as we needed to achieve sufficient technical quality to add the interviews to the program and make them interesting enough to encourage viewing.

- Design

The design was from the beginning the biggest challenge of the project. None of the participants had enough design knowledge that the job required, so we opted to form a group of four people who could draft or establish the basis of the logo and corporate image. Finally the project decided to entrust the work to a young emerging professional who was the one who gave the whole project its final shape.

- Manual good practices

It was also decided that this task, fundamental for the completion of the project, would be a collective work and that the help and support of the coordinators of each school and the general coordination of the project would be requested.

PREPRODUCCIÓN	PRODUCCIÓN	POSTPRODUCCIÓN
DESIGN / IMAGE / NAME	PROGRAMMING FESTIVAL SHOWS EMERGING CIAS. TALK-WORKSHOP INTERVIEWS	WEB
INTERVIEWS DESIGN	WEB	COMMUNICATION
TALK-WORKSHOP DESIGN	COMMUNICATION	COORDINATION
WEB DESIGN	COORDINATION	
COMMUNICATION		
COORDINATION		
GOOD PRACTICES MANUAL	GOOD PRACTICES MANUAL	GOOD PRACTICES MANUAL



2.2.2. CALENDAR OF ACTIVITIES

A calendar was then created, with execution dates, in order to anticipate all tasks:

- A meeting with the coordinator of each group after each training session.
- Creation of logo and design of the festival.
- Selection of emerging companies and artists.
- Content creation, interviews, workshops, conversations and debates.
- Finalization of the shows of each participating school.
- Intermediate on-line meetings to control activities.

May-September	5 September	5 November	5 January	1-2-3 Feb 2023
NAME		ALL FINISHED		
LOGO-IMAGE		SHOWS	ALL EDITED	
EMERGING CIAS	DISSEMINATION	SCHOOLS PROGRAMMING		FESTIVAL
LTTA 2-3		FESTIVAL		
CONTENTS		TALKS		
INTERVIEWS		INTERVIEWS		GOOD PRACTICES MANUAL

2.3. TOOLS: RESOURCES, PLATFORMS, NETWORKS

To carry out the online festival, we needed a platform to support it. During our first training with the young participants, we outlined both the platform and the resources we were going to use, all while keeping the budget to a minimum. Our main idea was for the participants to be responsible for finding the necessary resources to launch the website, with the understanding that we would provide support for any problems that may arise.

We planned to use WordPress and tried to have the young participants design the website with the content they had selected and generated. Therefore, we purchased a domain and hosting on WordPress.com.

The domain is <https://feemcircusfestival.com/>

During the last training of the project, we worked on launching the festival, completing the artistic design and programming, and had a training session on WordPress. However, limitations in the WordPress.com platform were encountered, and the WordPress training was not sufficient for the level of complexity required.

Looking back, it is clear that more resources and a specific workshop for webpage creation should have been dedicated. Despite this, a successful online festival was launched thanks to the collaboration and constant support of all participants and the organizing team.

The festival's content had to be hosted on free platforms such as YouTube and Vimeo. Due to limited capacity on the free access accounts, the young participants devised a system whereby they used the two aforementioned platforms, as well as the links to the content of the participating artists.

In this way, the young people were able to optimize the limited capacity of the free access accounts and ensure that all the festival content was available to the general public. In addition, the use of links to the content of participating artists allowed the festival organizers to effectively promote and disseminate the work of participants in an accessible way.



For the creation of the content, in this case the interviews, a style guide was established for the recordings, which each company recorded and edited. This style guide for the interview recordings included elements such as the duration of each interview and a format for the recordings. Each company responsible for recording and editing the interviews carefully followed this style guide to ensure that all interviews had a uniform quality and met festival standards. Additionally, clear guidelines were provided on the topics and questions to be addressed in each interview to ensure that festival themes were adequately covered.

Once the interviews were recorded and edited, festival participants were assigned to transcribe the content into English. It was jointly decided that English would be the primary language to reach a wider audience. However, interviewers were given the freedom to conduct the interviews in their native language, typically French or Spanish, and were translated into English afterwards with the help of translators such as Deepl or Google. This task required great attention to detail and effective writing skills in English to ensure that the transcription was accurate and understandable.

Once the transcriptions were completed, they were used to add English subtitles to the interviews, allowing English-speaking audiences to enjoy the content in a more accessible way. This process was crucial to ensure that festival content was accessible to a global audience and to allow for the participation of artists and participants from around the world.

Summary of the tools used:

Collaboration tools: Google Workspace, which includes tools like Google Forms, Google Docs, and Google Sheets, as well as Google email for maintaining smooth communication with participants. And Google Drive for storing and sharing important files with them.

Meetings and workshops: Zoom for conducting online meetings and workshops with participants, ensuring that the meeting or workshop links are sent with sufficient notice.

Website: WordPress is an excellent option. This platform is easy to use and allows you to create a professional-looking website in no time.

Social media: Instagram and Facebook for promoting work and keeping participants updated.

Graphic design: Canva is an excellent graphic design tool for creating graphics, social media posts, presentations, and more.

Translation: Tools like DeepL and Google Translate for translating important materials for participants. Always reviewing translations before sending to avoid translation errors.

Videos: For the production of videos, each artist searched for their own tools for execution, which can vary depending on their budget and specific needs. Some may use high-quality cameras and professional video editing software, while others may use their mobile phones and simpler video editing applications. In the case of interviews, it is common for interviewees to record with their own mobile phones for convenience and accessibility.

The production of videos of shows is usually more complex, as multiple cameras are needed to capture different angles and perspectives of the show, as well as video and sound editing software to ensure that the final result has professional quality.

In summary, the choice of tools and programs for video production depends on the budget and specific needs of each project.

2.4. SELECTION OF ARTISTS

The moment of truth has arrived.

Our Festival has a name, it has dates, it has a website, it has a style, it has a mission, it has a target audience, it has an “artistic direction” that has decided that the Festival should be for emerging artists for both ideological and budgetary reasons.

How to make an online Festival without money?

The whole process needs dedication and voluntary work, but this chapter needs, in addition to voluntary work, a lot of love and a lot of dedication.

As mentioned above, after the first face-to-face meeting in Lomme, many interesting proposals emerged: presenting our shows and those of emerging companies, generating interviews with emerging circus companies, broadcasting workshops, talks and debates on topics such as gender violence in circus, racism in circus, how to write a good dossier, guide class on school circus, how to prepare auditions, master classes...

However, many of them did not make progress by the planned dates because of the work involved and the difficulties in producing materials of sufficient quality, so in the end only the proposals that arrived at the second physical meeting in Valladolid were included in the festival. These were:

- Creation of a website as a festival database.

- Show or audiovisual creation of each school,

- Shows by emerging artists or companies

- Interviews with emerging circus companies

OPEN CALL

We have clear some of the shows that we are going to show in the Festival: the ones related to the three participating schools, but the Festival can't stop there, we need more material to complete the programme and make it as attractive as possible.

We invited some companies to present their shows. But when we started the communication, we received requests for participation from new people and we decided to make an open call (OPEN CALL) for participation to give visibility to even more emerging artists.

The OPEN CALL was mainly advertised on social networks but also spread through the different circus schools and networks in the different countries involved (France, Portugal and Spain).

COPYRIGHT

One of the issues we were most concerned about when uploading audiovisual material to video platforms (YouTube and Vimeo) was the question of the copyright of the different music of the selected companies. We decided that only those companies that have the musical rights in their own name or that use royalty-free music should participate in the Festival programme.

This decision reduced our possibilities, as we had to discard some companies that we liked, but leaving them out avoided future problems with the platforms or, simply, that the video would not be available at the time of the Festival's premiere.

PERFORMANCES

Finally, the shows or audiovisual pieces selected were:

PROCESSO (S), by Guadalupe Cornejo

MALABAR, by Juan Martínez

L'AUBE, by Andrea González
SISYPHUS, by Jannick Lüthi
HELLO, SKY, by Anton Birkholz
THAT DANCE MY FINGERS DO WHEN I'M THINKING by Callum Donald
WWNFMNZAANA, by Ivo Nicolau
SAIL THE NIGHT, by Sofia Galliano
A TOOPE ! by Peto a Peto
YOURNEY TO ROTTERDAM, by Sirio Fernandez Rubio
PAPILLON, by Zhao Ting Kuan
TELEMANOID, by Marceau Dujardin

Un envelope Quotidien - CRAC - premiere
Substrate - Carampa + Inac (Circle)
No Elbows on the Table - INAC
Triptych of Absences - CARAMPA
Euphoric - CRECE 2022

Almost all of the shows were single artist works. Some of them were treated as a recording of an act, and others were made as if they were small films with a script and a cinematographic approach.

INTERVIEWS

The interviews are presented in their original language, so we have interviews in French and Spanish. They do not have the same format (some are recorded vertically and others horizontally) and have varying lengths. Despite these drawbacks, the interviews show the drive and determination of companies and young artists recently graduated from different schools who have a clear, original project with prospects for the future.

The interviews carried out were:

Cie Alea Jacta Est,

Cie C'est Ca

Cie Soiftotale

Cie Trip de la Noria

Malabrigo Company

Embora Company



2.5. PROGRAMMING

In order to give a festival format, it was decided to distribute the programme by days, in three days, one day per school.

The final structure of the festival was as follows:

SHOWS FROM THE SCHOOLS

3 schools x 1h maximum. A show that we would call a Premiere, representing each school.

COLLABORATION WITH EMERGING COMPANIES

3 schools x 2h maximum, selected by the schools. With the material we had from the selected shows, we divided it up by days, with a maximum duration of 2 hours in total, trying to ensure that the programme was balanced in terms of content, disciplines and duration.

INTERVIEWS

(30 minutes) with circus companies. Each day the shows of that day were premiered, until the last day when all of them could be seen.

The interviews were uploaded as soon as the website was active, thus ensuring that the website was visited before the festival.



ONLINE FESTIVAL

FE.EM

FESTIVAL OF EMERGING CIRCUS

1 FEBRUARY

(PREMIERE)

UN SOBRE QUOTIDIEN

CRAC

PROCESSO(S)

Guadalupe Cornejo

MALABAR

Juan Martinez

L'AUBE

Andrea Gonzalez

SISYPHUS

Jannick Lüther

SUSTRATO

Carampa + INAC (CIRCLE)

2 FEBRUARY

(PREMIERE)

NO ELBOWS ON THE TABLE

INAC

HELLO.SKY

Anton Birkholz

THAT DANCE MY FINGERS DO WHEN I'M THINKING

Callum Donald

WWNFMNZAANA - WHAT WAS NOT FOR MANEL, NEITHER ZÉ EAT, ACTUALLY NOBODY ATE

Ivo Nicolau

VELAR LA NOCHE

Sofia Galliano

3 FEBRUARY

(PREMIERE)

TRÍPTICO DE AUSENCIAS

CARAMPA

A TOOPE !

Peto a Peto

YOURNEY TO

ROTTERDAM

Sírio Fernandez Rubio

P'APILLON

Zhao Ting Kuan

TELEMANOIDE

Marceau Dujardin

EUFORICA

CRECE



[HTTPS://FEEMCIRCUSFESTIVAL.COM/](https://feemcircusfestival.com/)



Interviews

1			
1			
2			
2			
3			
4			

2.6. WEB

FE.EM CIRCUS FESTIVAL

PROGRAM ▼

INTERVIEWS

WHO WE ARE

An exhaustive pre-production work was carried out for the Web: selecting the contents, organizing them by days to configure the festival format, and designing the pages. However, creating the website was complex for the leaders and coordinators as they didn't have enough tools to execute it. Although we had a WordPress workshop, it was not enough to launch the website. This was the reason why we decided to hire the services of an agency.

To select the agency, we wanted to give the opportunity to some young people who were starting with their creative agency. The agency developed the design that had been created by the project participants.

Communication was fluid, but it was decided that the person in charge of serving as a liaison between the workgroup and the agency would be a coordination person. This ensured that all ideas and needs of the group were effectively transmitted and carried out as efficiently as possible on the website.

During the development process, several meetings were held between the agency and the workgroup to review and adjust the design and functionality of the website. Tests were done, and suggestions were made to improve the user experience.

Finally, after several months of work, the project's website was launched and received a positive response from users and the community in general. The website became an important tool for disseminating information and interaction among project participants.

In conclusion, hiring a creative agency proved to be a wise decision to carry out a large-scale project such as creating a website.



FE.EM

Who we are

FE.EM Circus Festival

The festival will celebrate the 10th anniversary of the creation of the first professional theatre school through its activities. The aim is to support the work of the theatre schools in the area and to promote the founding role of the profession in the theatre world.

L'obiettivo

The main point is...

In today's world and in a global economy, it is essential to have a strong and dynamic cultural sector. The main point is to support the work of the theatre schools in the area and to promote the founding role of the profession in the theatre world.

2.7. PROJECT DISSEMINATION AND DIFFUSION

The success and impact of a project of this nature depends to a large extent on the communication and dissemination activities that we are able to generate, and the communication strategy is conditioned by the festival's target audience.

Online presence

Our website, as well as the container of our Festival, is our showcase. The image we transmit from the very beginning (logo, poster, programme..., and its translation to the website) is key to the identification and differentiation of the Festival. Since the project is eminently digital and visual, the images that identify us have to be strong and clear, with enough versatility to adapt to the whole programme while maintaining a powerful image that identifies the Festival in all its aspects. The clarity and layout of the contents are key to obtaining the greatest possible profitability in terms of views and active participation of the public who will visit our website to watch the festival programme and/or find out about the different options we offer.

Presence in social networks

Nowadays communication is not understood without paying enough attention to the different social networks. Young people, our target and majority audience, communicate through them, we request information through them and we inform ourselves through social networks, becoming our main, if not the only, means of information and communication.

It is essential to have your own profile, with the same image as your website, on at least two social networks. Considering that by creating a profile on Instagram and Facebook we have the communication channel open on both networks, since you can publish on one of them and automatically appear on the other, we would only have to open an account on another social network: YouTube, Tictoc, Blogger, Twitter... We should not be content to be active on just one network and look down on the others just because we do not use them. We must make an effort to be active on the main networks and choose one or two people responsible for keeping these networks up to date.

Messages should be simple, clear and concrete, being the basis for all dissemination activities and should be relevant to the target audience. Messages should recall the objectives and highlight the added value and benefits of the project. They must have the same style, with special emphasis on the wording and tone, although there can be two styles that do not contradict each other: a more serious and formal one: 100% informative, and a more informal one that talks about what happened and reflects the more relaxed and playful side of the project.

Communication is no longer one-way. It is a much more collaborative and participatory communication, so the maintenance, content updates and speed in replying to messages from people interested in the project is key. As it is an international project, the existence of several languages must be taken into account when it comes to communication, and it is highly desirable that messages can have paragraphs in different languages.

The ideal would be to have messages in Spanish, English and French, although it would be very interesting to make certain nods in other languages that we believe are interesting to approach such as Swedish, German..., which could broaden the public interested in our activity.

Traditional media

Contacts in the traditional media (press and television) are not easy to find. It is often an impossible challenge to find the right professional in the culture section of these media, and it is advisable to seek alliances in this respect and to ask for updated lists from organisations that have been in the profession for years and are willing to provide them to us. Another option, if we are willing to devote the necessary time, is to ask the media for the contact we need and to patiently build up a database to which we will then send all the information in the form of a Press Dossier.

We have to make a list of the media where we would like to appear. We must immerse ourselves in them, study them and see which sections interest us. Then it's time to find out the name of the journalist in charge of the section where your topic might fit in. From here we must find out the e-mail address of the information professional to whom we want to send the information. The key to the success of any press campaign lies in sending the press release to the right

journalist.

Do not underestimate the local media, those that belong to your city or territory, which are usually more receptive than the general or national media.

Digital media

There are numerous circus platforms that can help us spread the word about our Festival.

1. Network of circus schools
2. Network of associations and federations related to the circus.
3. Network of digital magazines and circus dissemination platforms.

Most of these networks remain active and their percentage of publications maintains an above-average rating. Some will be more effective than others, but it is worthwhile to reach out to all of them and send detailed, clear and attractive information to all of them.

1. NETWORK OF CIRCUS SCHOOLS

In Europe, the main and most active network is FEDEC (Federation of European Circus Schools), which brings together circus schools from all over the world, although its registered office is European, with different structures and objectives.

On its website [<http://www.fedec.eu/en/>] you can find a list of 70 organisations dedicated to circus education that are members of the federation and their contacts [<http://www.fedec.eu/en/members/>].

In Spain there are two organisations at national level: FEECSE and FEFPAC.

FEECSE (Federación de Escuelas de Circo Socio Educativo Española) [<https://feecse.es/>], which currently brings together 38 training projects for initiation to circus, social circus and adapted circus at national level, made up of schools, associations, training projects and individuals [<https://feecse.es/escuelas-integrantes/>].

FEFPAC (Federación Española de Formación Profesional en el Arte del Circo) currently groups three projects: in Madrid, the Escuela de Circo Carampa [<https://carampa.com/>], in Barcelona, the Centre de les Arts del Circ Rogelio Rivel [<https://www.escolacircrr.com/es/>] and in Granada, the Escuela Internacional de Circo y Teatro CAU [<https://caugranada.com/>].

In France, the FFEC (Fédération Française des Écoles de Cirque) brings together 150 circus schools spread throughout the country [<https://www.ffec.asso.fr/>].

In Latin America, the FIC (Federación Iberoamericana de Circo) [<https://www.facebook.com/federacioniberoamericanadecirco/>] brings together different circus schools: Circo del Mundo (Chile), La Tarumba (Peru), Circo para Todos (Colombia), Circo Crescer e Viver (Brazil) and Circo del Sur (Argentina), as well as the Escuela de Circo Carampa (Spain) and Chapiro (Portugal).

The students of circus schools and their teachers are the main potential audience of our Festival. It is in their interest, as well as ours, that the Festival is interesting enough for the schools to spread the information.

It is imperative to send them a poster and the programme so that they can put it on their respective notice boards, emphasising that the Festival is specially designed for them and that the programme includes activities and shows related to some schools, some of them may be interested in advertising on our website or in being mentioned as collaborators of the project if they follow it up and commit themselves to its direct dissemination among their students, and we must write a personal email including as an attachment all the information that we consider necessary and useful for their students and insist on its dissemination.

2. NETWORK OF CIRCUS-RELATED ASSOCIATIONS AND FEDERATIONS.

Every country, mainly in Europe, but also in many other parts of the world, has a network of associations and federations that organise the circus community in each of the communities that make up each state.

In France, for example, the institutional circus world is organised by the so-called CIRCUS POLES: [<https://www.culture.gouv.fr/Thematiques/Theatre-spectacles/Le-theatre-et-les-spectacles-en-France/Poles-Nationaux-du-Cirque-PNC>].

Its objective is to encourage the structuring of this performing art and to accompany its artistic development. There are 14 poles: [<https://www.culture.gouv.fr/Thematiques/Theatre-spectacles/Le-theatre-et-les-spectacles-en-France/Cartes-des-structures-de-la-creation-artistique/Cartes-des-poles-nationaux-cirque#/search@48.6055225,4.6519631,5.51>].

They are reference infrastructures in favour of supporting the creation, production and diffusion of circus arts, constituting a network of structures in favour of the influence of the circus, as well as the renewal of its artistic forms and its aesthetics for the benefit of a wider public.

Circostrada is the European Network for Contemporary Circus and Outdoor Arts. Created in 2003 with the central mission to promote the development, empowerment and recognition of these fields at European and international level, the network has over the years become an important anchor point for its members and a key interlocutor in the dialogue with cultural policy makers worldwide [<https://www.circostrada.org/en>].

In Spain, the numerous associations dedicated to the circus that exist in almost all the autonomous communities are organised around CIRCORED (Federation of Associations of Circus Professionals of Spain) [<https://circored.com/>].

Its objectives are:

- Interlocution with administrations and public and private institutions.
- Point of information and consultation for circus professionals.
- To improve the training and professionalisation of the sector.
- To facilitate information and collaboration between professionals.
- To carry out studies on the sector.
- To disseminate the circus sector both nationally and internationally.
- To participate in networks and cooperation platforms with other organisations.

In 2022 the organisations that were part of CIRCORED were:

- Asociación de Circo de Andalucía, ACA
- Asociación de Profesionales de Circo de Cataluña, APCC
- Asociación de Profesionales de Circo de la Comunidad Valenciana, APCCV
- Asociación de Profesionales de Circo de Galicia, APCG

- **Asociación de Profesionales y Artistas de Circo de Madrid, MADPAC**
- **Asociación de Profesionales del circo de Baleares, APCIB**
- **Asociación cántabra de profesionales de Circo, ACPC**
- **Asociación de profesionales del circo en Aragón, CARPA**
- **Asociación de profesionales de Murcia, APCM**
- **Euskal Zirku Elkarte EZE**
- **Asociación de Profesionales del Circo de las Islas Canarias, APCIC**
- **Asociación de Profesionales del Circo de Castilla y León, CCLAP**
- **Asociación de Profesionales del Circo de Extremadura, APCEX**

In Sweden, some of the organisations that may not be useful are:

Cirkus Cirkör [<https://www.cirkor.se/>]

DOCH Circus and Dance Academy [<https://www.uniarts.se/english/study-at-skh/circus>]

Manegen [<https://manegen.org/>]

Subtopia [<https://www.subtopia.se/>]

In Finland:

Circus & Dance Info Finland [<https://sirkusinfo.fi/en/>]

Cirko - Center for New Circus [<https://cirko.fi/en/>]

Cirkus Syd [<https://www.cirkussyd.com/>]

Baltic Nordic Circus Network [<https://balticnordiccircus.com/>]

In the USA:

Circus Talk [<https://circustalk.com/>]

In England:

Circus Works [<https://circusworks.org/>]

In Belgium:

CARAVAN Changing live through circus [<https://www.caravancircusnetwork.eu/>]

All these organisations have the mission to disseminate and spread circus related activities that can have an impact on the development of circus arts. Not all of them will pay the same attention to us, but some of them will understand our proposal and will echo it. It is important to reach as many of them as possible so that our project is known and recognised by some of them. The more organisations we touch, the more impact our project will have and the more visitors our Festival will have.

3. NETWORK OF DIGITAL MAGAZINES AND CIRCUS PLATFORMS.

The INCAM (International Network of Circus Arts Magazines) brings together 22 platforms and magazines dedicated to the circus, both digital and print.

[<https://www.circusartsmagazines.net/incam/>]

The list of these organisations can be found here:

[<https://www.circusartsmagazines.net/incam/index.php/members>]

The mission of these platforms is to inform and disseminate circus-related activities, so they need varied and topical content. If we send them with enough time in advance our project can have different loudspeakers that amplify our objective, having them involved from the beginning and making them participate in the different stages of our project (Call, Open Call, Auditions, Selection, Programme...) will ensure a complete and targeted diffusion to our target audience.

Press Dossier

This is the master document that will explain our project to all the structures to which we want to communicate our proposal. It is a written document where we present the most relevant information and data about our proposal. We could say that it is the letter of presentation of our project to the media. It is used to provide context to information professionals about our project. It will give you credibility, prestige and professionalism, especially in front of journalists.

The benefits of making a Press Dossier are:

To arouse the curiosity of journalists and, perhaps, to get them to dedicate an article or an interview to you and to appear in the media.

to transmit a professional image to journalists. Think that you will be showing them that you master their tools and know their way of working.

Give them a guide with the information you want journalists to publish. So try to put what is really interesting and define your project.

Summarise the essence of your Festival clearly in a single document. This will force you to do a very interesting analysis exercise and to look at your project from a new perspective.

This document should answer the most obvious questions about your project that any journalist could ask:

The history of the project.

The philosophy or mission of the Festival.

The product or service you offer.

Who is behind the project.

Figures (number of shows, participating countries, average age of participants, etc.)

Contact details.

It is important to take into account:

- The design and layout. It must be very visual and attractive**
- Add photos and images to complement the information in the document**
- Save it in editable PDF format. This way the journalist will be able to copy and paste the information that most interests him/her.**
- Number the different pages and add a table of contents.**

Premiere Invitation

This is a VIP invitation. A personal invitation to certain relevant contacts in the circus world or to information professionals. It should have the same format as an invitation to an in-person event. It is sent by email and the rest of the Festival information is attached..

Monitoring the impact on networks and on the web

There are numerous tools available on the Internet to evaluate and monitor the impact of your publications on the Internet and your website which, we insist, is the container of the festival and the platform on which we are going to develop the whole project.

Here are some of them:

GOOGLE Analytics

NIBBLER: SEO tool to analyse any website.[<https://nibbler.insites.com/en/>]

METRICSPOT. Tool to analyse any website[<https://metricspot.com/>]

SIMILARWEB. Tool to analyse any website and compare it with other similar ones[<https://www.similarweb.com/>]

VIDIQ. Tool for analysing YouTube channels.[<https://vidiq.com/es/>]

SOCIAL BLADE. Tool for analysing the main social networks.[<https://socialblade.com/>]

METRICCOOL. Tool for measuring and monitoring results[<https://metriccool.com/es/>]

Most of these tools have a free version that allows you to evaluate both website and social media impact in a general way. For more comprehensive data, you should register for the paid version of the platforms. If the project is going to last for years, it is advisable to study this possibility.

It is interesting to monitor our performance on social networks on a weekly basis in order to promote new strategies and plan new actions that will allow us to grow our audience before the opening day of the Festival. Creating expectation is the best way to build audience loyalty.

3. CONCLUSIONS



The project has presented various challenges, including the need to maintain a constant pace of work with young people from different countries, as well as to maintain an active interest on the part of the participants during a period of two years. The pandemic has accentuated the need to encourage training in digital tools, but has also shown the need for young people for live cultural activities and social interaction. Despite this, the participants have been aware of the importance of learning valuable digital tools for their future. In conclusion, the project has been a challenge, but has allowed young people to acquire important and valuable skills in an increasingly digital world.

The PANCARTA project managed to provide tools and opportunities to young people and youth workers in the artistic sector during the pandemic, fostering creativity, inclusion, and hope in a sector strongly affected by the current crisis.

We have reaffirmed the need for platforms like the FE.EM festival for emerging artists to showcase their work, as evidenced by the number of works presented for this edition and even new artists who have applied for future editions. We have reached more than 460 users spread across 34 countries.

Although we prefer live culture, we cannot ignore the growing importance of digital consumption. Digital culture has proven to be a valuable alternative for those who cannot attend live events, and has the potential to bring culture to a wider audience.

It is important to emphasize the importance that the ethical code traced by the participants has had in the festival and the project in general. Being the amplifier of their concerns: feminism, LGBTQ+ rights, the environment, social inclusion, or anti-fascism. These have been key in the selection of materials for the festival as well as for the conduct of the participants within the project.



4. CREDITS

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Cie C'est Ca
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