

2024 Year Overview - Stichting House of Circus

2024 was a year of settling in and laying the foundations for growth at House of Circus. We focused on both the business side and the sustainability of our company while continuing our creative work.

The year began with our performance of [Spotlight](#) at [Maaspodium](#) in Rotterdam. After that, we took time to reflect on what we needed to grow both personally and as a company. Initially, we considered creating a new show, but upon reflection, we realized that our past projects and creations still had untapped potential. Instead of starting something fresh, we decided to focus on refining and expanding what we already had. Creativity is vital, and we understood that sometimes it's better to nurture and revisit existing work rather than overextend ourselves.

With this in mind, we shifted our focus to the business side of things, ensuring the company's sustainability. We decided to entrust our shows (*Spotlight*, *Fitness*, and *Carnivale Royale*) to different agencies to help us with sales. [Buro Piket](#) is now representing *Fitness* and *Spotlight*, while [Yellow Everything](#) is managing *Carnivale Royale*. This allowed us to professionalize our operations, refine our documents and communication, and make important steps toward a more sustainable and healthy future for the company.

[Carnivale Royale](#), a queer cabaret we've been developing over the past three years, reached a significant milestone in 2024. After multiple collaborations and versions, we finalized the latest iteration of the show with seven talented artists from around the world and a local guest artist. We premiered this version at the Berlin Circus Festival in August, where we strengthened our bond as a group and ignited a shared desire to take the show to new places. We hope to continue performing *Carnivale Royale* in 2025 and beyond.

In 2024, we also took [Fitness](#) to a variety of venues and events. It was during this year that we confronted the harsh reality of unsafe street performances as queer artists, following an aggression in the street. This experience led us to establish a zero-tolerance policy for any form of aggression or discrimination, ensuring our safety and the safety of the artists we work with. We are committed to taking legal action if necessary.

On a personal level, we dedicated time to our own growth and well-being, knowing that a healthy team is crucial for a thriving company. Germain spent the year in Barcelona, where he immersed himself in a new culture, learned a new language, and recharged his creativity. He connected with new people at [La Central del Circ](#) and developed new skills, including dance trapeze, vogue fem, and arm control. Meanwhile, Nick made the significant decision to leave his long-term contract with Codarts Circus School to fully dedicate himself to House of Circus. Though this meant giving up financial stability, he trusted in the company and his own network. This decision quickly led to new opportunities, including choreographing acrobatic sequences for *Pippin the Musical* and performing in Alex Sijm's new show, *Liggen Blijven is Geen Optie*

In 2024, we also experienced a change in our board of directors. Kirsten stepped down due to an overburdened schedule, and Julia Campistani took over. We also found a new bookkeeper, which has streamlined our financial management. As part of our efforts to strengthen the company, we began the process of applying for [ANBI](#) status for the foundation, a move we believe will help us build communities and elevate the cultural sector while allowing people to contribute to our mission.

In terms of creative development, we had a residency at De Grote Post ([Some Things Smoke](#)), where we began researching for a new creation in collaboration with [Tent](#). This project, centered around psychological manipulation, has been in the early stages, and we've made a first draft of the show during [This is Not a Circus](#) festival, where we also collaborated with a new artist, Elysia Mc Mullen.

As we move into 2025, we are excited to continue our artistic journey with Tent. We are eager to build on the progress we've made and refine our ideas around psychological manipulation. Writing the application for the project has helped us clarify our mission at House of Circus, and we're determined to set goals that align with that vision. Our hope is to be selected for the *De Nieuwe Makers Regeling* in 2025, which would allow us to continue learning, growing, and inspiring audiences with our unique blend of circus and drag.

