



## **PAST AND PRESENT ECONOMIC CONDITIONS OF CIRCUS WORKERS IN KANNUR DISTRICT – A GLIMPSE**

**Shameerdas T**

Economics Government College, Madappally

### **ARTICLE INFO**

#### **Article History:**

Received 4<sup>th</sup> February, 2022

Received in revised form 25<sup>th</sup> March, 2022

Accepted 18<sup>th</sup> April, 2022

Published online 28<sup>th</sup> May, 2022

#### **Keywords:**

Circus workers, acrobats, clowns

### **ABSTRACT**

The circus has been a source of entertainment all around the world. The people and children from the entire world and of all the ages enjoys circus very much. Circus shows are all about the gymnasts and jokers. The children get tempted from the acrobatics and stunts that the jokers and jugglers perform in the circus. The Indian circus has acquired a very honorable reputation in its own country and also in the abroad. By and large Indian circus is a marginal industry for the country. Now a day the work participation of circus performer's was decreasing day by day. The main reason for this dropout is low wage and high effort. The most of the circus company is in loss making condition. Their expenses are far above their revenue. Because many legal restrictions on training wild animals and training children. Earlier time circus was the one and only source of entertainment and it was the livelihood of many Keralites But now the ever-growing media like Television, Internet etc. influence the human mind. In this modern era no one have time to spend for circus entertainment. The Keralites expecting white color job thus they ignore the opportunities of job in circus. In order to realize and assert their right and also help them to measure social and cultural achievement through their active participation in circus field. So it is very relevant to study the socio economic conditions of circus performers. The study mainly focuses on the "socio economic conditions of circus performer's" in the area of Thalassery municipality in Kannur district. The Study is trying to identify the socio economic development, those who were early worked in the circus.

Copyright©2022 **Shameerdas T**. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

### **INTRODUCTION**

A circus is a travelling company of acrobats, clowns and other entertainers which presents performances in a large tent in a series of different places. "Philip Astley" is credited with being the 'Father' of the modern circus when he opened the first circus in 1768 in England. The word Circus derived from the Latin word "Circus", which is the Romanization of the Greek kirkos, itself a metathesis of the Homeric Greek Kpikoc, meaning 'circle' or 'Ring'. Early circuses were almost exclusively demonstrations of equestrian skills with a few other types of acts to link the horsemanship performances. Performances developed significantly through the next fifty years, with large scale theatrical battle reenactments becoming a significant feature. The 'traditional' format, whereby a ringmaster introduces a varied selection of acts that mostly perform choreographed acts to traditional music, developed in the latter part of 19<sup>th</sup> century and continued almost universally to be the main style of circus until the 1970s.

#### **History of circus in India**

The circus tradition in India dates back to the late nineteenth century. But the first Indian circus, according to the definition of the art form created by Philip Astley in 1770, didn't appear

until 1880. The creator of circus in India was Vishnupant Chatre, a riding master, who was born in the village of Ankakhop in the province of Maharashtra. He was in charge of the stables of the Rajah of Kurundwad, where he occasionally performed "feats of horsemanship"- in the tradition of old English riding masters such as Philip Astley. As legendsays, Chatre and the Rajah went to see a performance of Royal Italian circus in Bombay. The director of Royal Italian circus Giuseppe Chiarini who has many world tour to his credit visited Bombay for the first time in 1879. Chiarini was a remarkable equestrian, and Chatre was duly impressed by his performance, and also by his show. During a conversation with Chatre and Rajah, Chiarini bluntly stated that India was not ready to have a circus of its own, and that it would take at least ten years before it could happen, Chatre was piqued on hearing this comment and he decided to organize his own circus, of which he would be the star equestrian and his wife would become a trapeze artist and an animal trainer. He probably used some of his pupils in the equestrian department as well. The first performance of Chatre's Great Indian circus was held on March 20, 1880 in the presence of a selected audience among which was the Rajah of Kurudwad, who may have helped him in starting his venture.

\*Corresponding author: **Shameerdas T**  
Economics, Govt: College, Madappally

Following the model of Chiarini, Chatre's Great Indian circus went on to travel extensively, first in the vast regions of North India, then further South, to large east-coast city of Madras, and down to the island of Ceylon. In 1884, Chatre embarked in a tour of South East Asia, and according to Indian circus lore, he then crossed the ocean to conquer the United States. But here, Chatre had badly overestimated his powers. He was indeed unable to measure up to the giant American circuses, neither in size nor in quality and he returned to India in defeat. However, no record is known of Chatre's performing in the United States. At the turn of twenty first century, Indian had twenty three active circuses grouped in a national federation. Yet the image of the Indian circus, with its children performers taken in apprenticeship by circus companies and forced into training, and its inferior working environment, and the pathetic conditions in which its animals were often kept, eventually caught up the general awareness about the industry in India. Consequently the Indian government banned the use of animals and child labor in 2013. Economically, these were two attachments of Indian circuses that helped them to lower the costs of their productions to a considerable limit. Without these elements, the circus industry could not operate anymore. Other regulations were put into motion, which several circus owners who only knew a traditional system gestation that had, in many aspects, not changed since the nineteenth century, become overwhelmed by the amount of bureaucracy they had to face, went bankrupt or simply gave up. Today, the Indian circus is struggling to adapt to a concept of circus vastly different from the model they had developed in the nineteenth century, and by failing to keep a pace with the rest of world in the twentieth century, was eventually condemned to fall apart in the twenty first.

### ***History of Circus in Thalassery***

Even though the performers of this circus famed that time India's great circus were on demand for the performers. By then the golden era of Kerala circus begin. When Chatre's circus visited the city of Thalassery, on the Malabar coast in the Indian state of Kerala, he met KeeleriKunnikannan (1858-1939), a martial arts teacher, who also taught gymnastics in Herman Gundert's Basel Evangelical Mission School. In 1901, Kunnikannan opened a bona fide circus school in Chirakkara, a village near the city of Kollam. In 1904, one of Kunnikannan's students, Pariyalikannan created his own company, the Grand Malabar Circus, whose life lasted only two year. But this was only the first of several circuses emanating from the Chirakkara's circus school, and soon, Kerala would be known as the cradle of the Indian circus. Over the years, Chirakkara's school gave birth to such companies as the Whiteway circus (1992), The Great Rayman Circus (1924), The Great Lion Circus, The Gemini Circus and Great Bombay Circus. To these, one must add the Kamala Three Ring Circus by K. Damodaran, who had begun his career travelling to village with a small two pole tent in the early 1930's, before ending with a giant American style six pole, three ring circus, the very fast and only one of its kind in Asia.

Thalassery was the ideal place for circus academy. Thalassery the land of 3 C's: Circus, Cake and Cricket. The towns association with circus began as early as in 1888, when KeeleriKunnikannan, known as the father of the Indian Circus, setup the country's first training facility. It was called circus training Hall. Along with illustrious disciples Mannan Teacher, and MK Raman, Keeleri trained men, women and

children in circus acrobatics, which blend of the western physical cultures with "indigenous martial arts forms such as kalaripayattu and kusti." Keeleri's circus training hall produced several artists including Kannan Bombayo, the legendary rope dancer who went on to become a star attraction in the US and Europe. Besides that the academy gave birth to several circus Company. "Keeleri training centre never faced a shortage of students" said Sreedaranchampad, a circus artiste turned- writer who chronicled the history of the Indian circus in his book *An Album of Indian Big Tops*. "Enrolling at the academy ensured three square meals to the children when the poverty was at its peak". The campus was setup at the rented facility, an erstwhile cinema theatre. A curriculum was drawn up and trainers and staff hired. However, things went south not long after. Lack of proper equipment hobbled the trainers and they were forced to make do with limited resources. "The syllabus stipulated that training should be given in floor exercises, vaulting table, beam, parallel bars, uneven bars, high bars, rings and pommel horse", said K Raghavan, a veteran circus artiste and one of the three trainers of Kerala academy. "There is a limit to what we could do without proper equipment". Thus now youth were interested in circus because of the dangers in the ring and the introduction of several social reformers. The great man of Indian circus passed away by the end of 1930's. He is the first to take actions to reduce the importance of animals in the ring and introduces great human participation in the ring. But as controversy his mother land neglected to take sufficient steps to retain the memory of the great Indian performer who made circus more interesting and familiar. Kannan Bombayo, one of the keeleri's first Student, who called 'jumping devil' by Adolf Hitler.

Thus circus has been a source of entertainment all around the world. The people and children from the entire world and of all the ages enjoys circus very much. Circus shows are all about the gymnasts and jokers. The children get tempted from the acrobatics and stunts that the jokers and jugglers perform in the circus. The Indian circus has acquired a very honorable reputation in its own country and also in the abroad. By and large Indian circus is a marginal industry for the country. There is a book of history of the Indian circus that has watched a number of ups and downs in the whole journey of becoming popular and famous.

### ***Establishment of Kerala Circus Academy***

In 1992 for the first time the government initiated a project under Sports Authority of India (SAI). Thalassery centre to train children of people belonging to the circus community in sports and gymnastics. But the authorities stopped admitting these children from 2000 onwards. While the SAI authorities claimed that in the later years they stopped getting applications from the children of circus people, the circus community alleged that the seats meant for their children were handed out to "well-offs" by the officials. So the decision of the Kerala government to establish a circus academy in Thalassery was seen as a constructive move by many who had spent their prime time in rings and tents. But as pointed out earlier the academy is on the verge of closing. The express report states that "no student from the state has shown interest in joining the institution". Established under the ministry of sports, the principal objective of the academy was to provide training in circus acrobatics to children below fourteen. The chief executive officer (CEO) of the Academy, M P Velayudhan, a retired deputy collector, says: "The aim was to select ten

children from various circus companies and another then from this locality. Applications for admission were called for interview in May 2011. But none of these of them joined. Applicators were called for twice again with almost no response". Velayudhan paraphrases the damning judgment of the former minister of sports. "Circus doesn't figure in any school syllabi". Nobody looks upon circus as a job. There seems to be possibility for circus to go on as such. Eventually the ten seats earmarked for pupils from the circus companies were duly filled, and the children have stayed on. There are six girls and four boys from different parts of India and Nepal in the academy- four from Tamilnadu, four from Assam and Bengal and one each from Bihar and Nepal.

Interestingly all these children are from Jumbo, Gemini and Great Royal circuses- controlled by the same promoters. In fact the present circus academy has been established by recasting a private endeavor which had been set up by this management same time back for training children. Ajay Shankar, one of the owners of the Gemini group says" I had begun a training setup for children same time back in 2008. We had about twenty five children as students. The expenditure became unmanageable so I approached the then left democratic front (LDF) government, with V.S.Achuthanandan as the chief minister for help. Thus the government academy came in to beings". He added that his company is bearing thirty percent of the expenses of the children, while the government is spending the rest, mostly on administration, through there is no formal contract regarding this expense sharing. Hence the sports minister M Vijayakumar, categorically states that the academy is completely a government owned institution and that there is no contract with any circus company. A two page quasi-officials note in Malayalam titled "Circus academy, Thalassery" states that the academy was inaugurated on 2<sup>nd</sup> August 2010 by the government and 10 kids where admitted with the help of Gemini/ Jumbo circus, the 3 instructors at the Academy where also from Jumbo/ Gemini circus. The note further stated that "according to the managing committees decision, children expenditure for food, uniform, cloth and autoricksha fare from hostel to school are borne by Gemini/Jumbo management from 02-08-2010. This expenditure is reimbursed as per their claims". Raghavan, one of the trainers said, "After turning fourteen these children would go back, to Gemini circus"

### **Significance of the Study**

Now a day the work participation of circus performer's was decreasing day by day. The main reason for this dropout is low wage and high effort. The most of the circus company is in loss making condition. Their expenses are far above their revenue. Because many legal restrictions on training wild animals and training children.

Earlier time circus was the one and only source of entertainment and it was the livelihood of many Keralites But now the ever-growing media like Television, Internet etc. influence the human mind. In this modern era no one have time to spend for circus entertainment. The Keralites expecting white color job thus they ignore the opportunities of job in circus.

The stories like M.T Vasudevan Nair's Valarthumrigangal (Performing Beats), chronicling the trauma in the lives of circus stars or G.Aravindan's quasi-documentary Thampu (Circus Tent)' depict the lonely life in a circus company in

Kerala. With the circus tradition facing a slow death in Thalassery, the genre of literature and cinema inspired by it may become its only memorial.

In order to realize and assert their right and also help them to measure social and cultural achievement through their active participation in circus field. So it is very relevant to study the socio economic conditions of circus performers.

### **Statement of the Problem**

The study mainly focuses on the "socio economic conditions of circus performer's" in the area of Thalassery municipality in Kannur district. The Study is trying to identify the socio economic development, those who were early worked in the circus. In order to identify the changes brought about in the lives of circus workers, we collect the list of 65 circus pensioners from Thalassery Taluk office. Out of 65 circus pensioners we took 30 samples, and stressed importance on their Education, Occupation, and Per-capita income, in order to identify the socio economic conditions. We gave importance to these three criteria like Education, Occupation, Percapita income. Therefore this study is an attempt to highlight the problems of the community living in this area.

### **Objectives of the study**

The general objective of the study is to examine the socio economic conditions of circus workers with reference to Thalassery municipality, the specific objectives of the study are

1. To study the problems faced by circus performers with special reference to Thalassery municipality in Kannur district
2. To analyse the socio economic profile of the circus performers in Thalassery area, and
3. To understand the educational status of family members of circus performers

### **Demographic Profile of Respondents**

Demographic profile provides a general outlook of the respondent. It will provide an understanding of who they are and what are the factors that lead the respondents to this area of activity. Here the study will elaborate the age, gender, education, occupation etc.

### **Age wise classification of Respondents**

The age wise classification of sample population is an important indicator to understand the socio economic conditions of circus performers. The age wise classification of survey data shows that 56.66% respondents were belong to the category of 60-70 age class and both the people coming under age group 40-50 and 50-60 were 16.67%. There is no respondent under the category of 80-90. And the rest 10% belongs to the category of 70-80. It clearly indicates that more of the circus performers were pensioners coming under the age category of 60-70

### **Occupation**

Occupational status is one of the component of socio-economic status, summarizing the power, income and educational requirements associated with various positions in the occupational structure. Occupational status has several advantages over the other major indicators of SES, which are most commonly educational attainment, and personal and

family income. First, occupational status reflects the outcome of educational attainment, provides information about the skills and credentials required to obtain a job, and the associated monetary and other rewards. Occupational status is also likely to be a better indicator of income over the long term than is income information collected at any single point in time, because in the short-term, income can be quite volatile. Finally, occupational status is a promising measure of social position that can provide information about job characteristics, such as environmental and working conditions, decision making latitude, and psychological demands of the job.

The study shows that 20(66.67%) respondents were unemployed. The circus performers employed in co-operative sector is 2(6.67%) and in private sector is 6(20%). The rest belongs to the category of manual work and self-employed and it is 1(3.33%) each. As compared to this 12 family members out of 58 are unemployed. 11 persons are doing manual work. 23 of them are engaged in private sector and 5 are self-employed. 4 members are worked in co-operative sector and only 3 were engaged in government jobs.

This is because of most of them belongs to the age category of 60-70. Thus they are not able to work due to their health condition and age problem. Among the family members most of them were worked in private sector.

The figure 1.1 shows the clear picture of the distribution of sample respondents on the basis of occupation

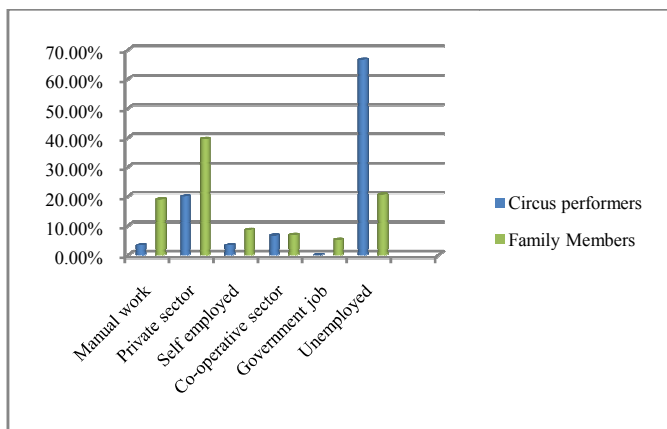


Figure 1 Distribution on the basis of occupation

Source: Primary Data

**Education**

In order to obtain the socio-economic conditions of circus workers, the educational qualification is an important tool. Thus to understand the proportion of circus performers who are educated at different levels of schooling was compared to their family members.

From the study, it is clear that the higher education qualification of circus performer is upper primary education and it was 11(36.67%) out of the 30 samples. The primary education was 10(33.33%) and illiterates are 9(30%). As compared to this among the family members out of 97 the illiterate and upper primary educated persons are 14 and who were studied up to the primary level of education were 16. Among this 24 persons qualified the secondary education and 23 were at the higher secondary education. Post graduates were 2 and the rest come under the category of technical profession. The circus performers are illiterate. It is because of their family background and most of them were started

performing in circus during their childhood onwards. Thus they didn't know about the importance of education. As compared to this the large proportion of family members are completed their secondary and higher secondary education.

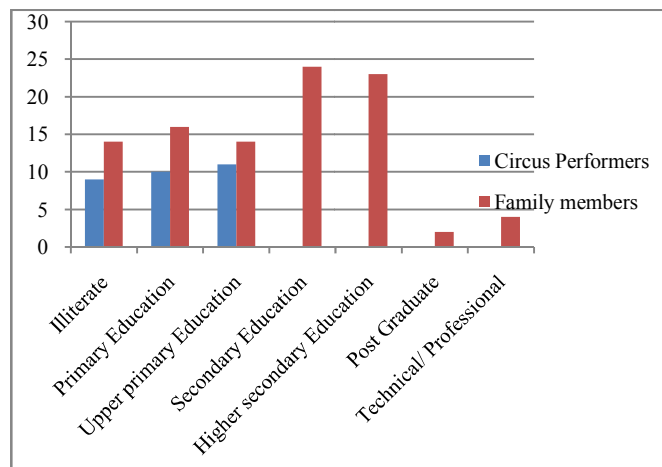


Figure 2 Distribution on the basis of Education

Source: Primary Data

**Income**

Socio-economic status is a combination of an individual work status as well as the individual economic position based on income, education and occupational prestige. This status has more movement or change over time. Household income is strongly associated with socio-economic condition. Household income can be divided into five distinct sub components. That is earnings, social security, pension, welfare and others.

Out of 30 samples selected for the study no respondents belonging to the category of 1000-10000. All have their monthly income above 10000. This is clear that 23.33% of family members earned their income between 10000-20000. The number of family members belong to the income category of 20000-30000 is 36.67%. Only 13.34% of family members have their monthly income between 30000-40000. Remaining 26.67% have their monthly income of above 40000.

Majority of the family members earning their monthly income 20000-30000, and no one earning below 10000, it shows that they have better socio-economic condition.

**Duration in circus**

Out of the sample 28(93.33%) worked in circus for long periods (year) and 2(6.67%) were worked in circus only for few months. It informs that the performers worked in circus for number of years. Because circus was very popular at that time and it is one of the main livelihood of the people.

**Reasons for joining circus**

People joined in circus due to several reasons. The study shows that 40% were joined in circus for making earning. 33.33% people come to the field of circus as a way of hereditary and 26.67% joined for meeting their family expense. Nobody come to this field for the education of children.

Most of them were come to this field as a way of earning. Earlier circus field reflect as a major source of income. At the same time education of children was not the main reason for joining in circus. Mainly because that they joined in circus at the time of their childhood.

**Socio-economic status**

Socio-economic status (SES) is an economic and sociological combined total measure of a person’s work experience and of an individual’s or family’s economic and social position in relation to others, based on income, education and occupation. When a family’s SES, the household income, earner’s education and occupation are examined as well as combined income, whereas the individual’s SES only their own attributes are assessed. However, SES is more commonly used to depict an economic difference in society as a whole.

From the survey data 80% of the respondent says that they have favourable changes in socio-economic status. The remaining 20% of them have no better changes in socio-economic status. It is clear that majority of them have better socio-economic status.

**Spending income**

Different persons have difference in their attitudes, mind behaviour etc. determines the spending of their income in different categories. As a result there will be change in the distribution of income for meeting different needs.

The 25 respondents out of 30 samples spend their income for day to day requirements of their family and the 2 respondents were spending their income mainly for personal needs, because they are not bothered about their family. The remaining 3 spend their income for other purposes, none of them were not spending their income for education of children. Majority of them uses their income for family expenses, because they were aware about their family.

70% of the pensioners out of 30 samples were satisfied with the work done in the circus and the left 30% of them were not satisfied with the work. Most of the circus performers were satisfied with the work they done in circus. Some of them are not satisfied because they were punished by the trainers when they are not performed well.

**Pension**

A Pension is a fund in to which a sum of money is adding during an employment years, and from which payments are drawn to support the persons retirement from work in the form of periodic payments. A pension may be a “Define the benefit plan” where a fixed sum is paid regularly to a person, or a “defined contribution plan” under which a fixed sum is invested and them becomes available at retirement age.

It is pointed that 1/3<sup>rd</sup> of pensioners are satisfied with their amount of pension. And the rest 2/3<sup>rd</sup> are not satisfied with their amount from pension. The major reason behind this is that they are not getting the pension regularly.

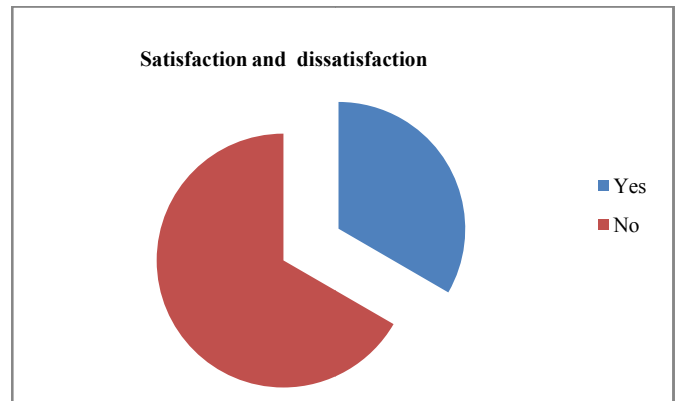


Figure 3 Distribution on the basis of satisfaction and dissatisfaction

Source: Primary Data

**Reasons for dropout**

There are various reasons for dropout from the circus. The study shows that there are 36.67% of circus performers leave because of health problem. 33.33 % were left due to age problem. Only 1% of the respondent dropout from the circus because of the prohibition of animals and 3% were dropout due to child labour. Marriage is another reason for dropout and 16.67% leave from the circus. In conclusion most of the performers leave from the circus field as a result of health problem.

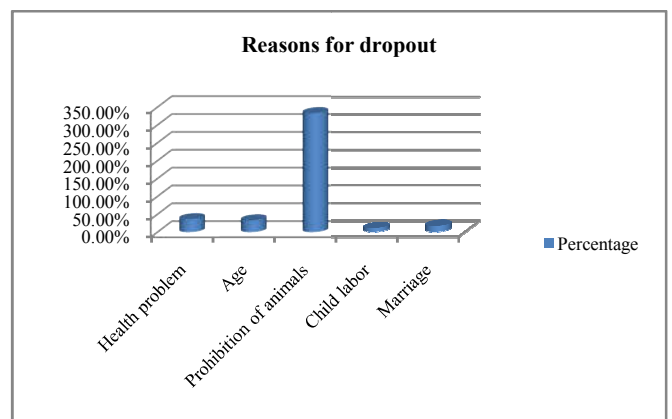


Figure 4 Distribution based on reasons for dropout

Source: Primary Data

**CONCLUSION**

The Study is trying to identify the socio economic development, those who were early worked in the circus. Therefore this study is an attempt to highlight the problems of the circus community living in this area.

After and before, the living standard of circus performers are entirely different. The circus performers entry to circus field provide better choice of living. Government only offered pension for circus performers. But most of them are only in papers. So government must take several steps for encouragement towards circus performers. Majority of performers have only primary education and most are illiterate. But their children are well educated. Now there is more than one income earner in a family and their income is above 10000.

### **Findings of the study**

- Our study reveals that most of the respondent nearly 8 respondent have per capita income above 40000. And the 11 respondents have the income of 20000 -30000. And 7 respondents have 10000 – 20000. The remaining 4 respondents belongs to the income category of 30000-40000. This reveals that most of the pensioners have well improved social status on the basis of per capita income
- It is found that most of the dropout circus performers are unemployed. It shows 66.67%. And the 20% of respondents were engaged in private job. And 2% of respondents were engaged in co-operative sector. And both the manual work and self-employment shares only 1% of the respondents from the 30 samples.
- Our study disclosed that as compared to circus performers with their family members most of the circus performers were educated upper primary. While only 14% were the family members. In the case of primary education 10% of the family members were primary educated. Out of the 30 sample only 9% were illiterate in the case of circus performers. No circus performers were educated in the case of secondary education, higher secondary education, post graduate, and technical or professional education. But while compared to their family members, they are well educated in the above categories. Thus it contributes to an improvement in their socio economic status.
- Out of 30 samples it is found that 63% of the respondents are female and the remaining 36.66% were male respondent.
- It is found that 76.67% respondent had nuclear type of family and the remaining 23.33% were live in joint family.
- There are remarkable changes in their socio-economic status. That is 80% of the respondent had remarkable changes in their socio-economic status. The rest of the 20% of the respondent had no changes in their socio-economic status.
- It is found that the spending purpose is different from one respondent to other. The 83.33% of the respondents spend their income for meeting family expenses and none of them were not spending their income for education of children. 10% of the respondent had spent for miscellaneous expense. The rest of 6.67% of respondent spend for personal needs.
- The study found that 66.67% of the pensioners are not satisfied with their amount from pension and 33.33% of pensioners are satisfied with their amount of pension.
- On the basis of medical support from the circus company most the respondent that is 63.34% of the respondents were got medical support from the circus company when they have any medical fracture happened at the circus.
- Performers have various reasons for leaving from the circus. Our study found that 36.67% were left due to major health problem like fracture happened at the camp. 33.33% were left because if age problem and the 16.67% of the respondent were left due to marriage. 10% of the respondents were left due to child labor and the rest 3.33% of the respondent left due to marriage.
- Out of 30 samples 70% of the respondents were satisfied with their job and the remaining 30% of the respondent were not satisfied.

- It is found that in order to identify the socio-economic conditions of circus performers the education status is an important criteria. Out of 30 samples 36.67% respondent were primary educated and the 33.33% were illiterate. 30% of the respondents were upper primary educated. The respondent had no attainment in secondary, higher secondary, graduation, post-graduation and technical education. As compared to this 14.44% are illiterate and the same percentage is upper primary educated. Among this 16.49% got primary education and 24.74% are qualified secondary level of education. 23.71% educated at the higher secondary level. 2.06% were post graduated. 4.12% were completed technical/ professional courses.
- This study found that circus motivated the performers more physically active due to circus and the rest 16.66% of the respondent were not physically active.
- It is found that many of the circus performers were joined due to various reasons 40% were joined as a way of earning and 33.33% were joined due to hereditary. 26.67% of the respondents were joined for meeting family expenses and this study reveals that the educational purpose of children was not the main reason for joining circus.

### **Suggestions**

- Government should provide mechanisms of stability of income to circus performers and collective resource distribution.
- Authority should conduct training and awareness class for circus performers.
- Government should conduct health awareness program and medical camp for circus performers.
- The circus performers must interviewed were clear about describing their work as art, while sincere about working very hard and not making money easily.
- Promote well trainers for better performance and security of circus performers.
- Provide maternal bond of animals, in the wild animals grows up with their, mother but animals used in circus are often separated long before they would naturally part, causing emotional distress for both mothers and cubs.
- Promote better and secure travel facilities. Their only exercise comes during training sessions and performances, when they are intimidated into doing acts that are meaningless and unnatural to them.
- Circus workers might include; acrobats, clowns, ventriloquists, magicians, jugglers, tightrope walkers, dancers, mime artists, gymnasts so promote for these items.
- There should be conduct counselling to increase self-confidence of circus performers.
- In circus camp, there should conduct yoga for better attention and concentration for performers of circus camp.
- Government or circus camp must provide medical support when the accident had happen to the circus performers.
- Government should provide formal educational qualification for performers of circus and there are performing arts courses that may help to develop necessary skill.



- Work place should be a safe place to practice and train with good equipment. It provide physical assistance if required.
- Encourage women participation by giving them high priority in the circus field.
- Government must provide regular pension and also raise the pension rate.

## **Bibliography**

Wanke EM, *et al.* (2012), “Acute injuries in student circus artists with regard to gender specific differences”.

Weiss K, *et al.*, (2015), Biomechanics Associated with patellofemoral Pain and ACL Injuries in Sports.

Brenda Assael (2005), The circus and Victorian society, university of Virginia Press. 2005. Pp xiii, 237.

Hamilton GM, *et al.*, (2012), Risk factor analysis in circus artists.

M.G. Radhakrishnan (1996), “Hard life forces inhabitants of a Kerala circus town of the profession”. October 15, 1996.

Shrier I, *et al.*, (2009), “Injury patterns and injury rates in the circus arts”.

Janet M. Davis (2002), “The Circus Age: Culture and society under the American Big Top”. Chapel Hill and London: University of North Carolina press, 2002. Xviii+329 pp.

Erin Morgenstern (2012), “The Night Circus”, Vintage books, 24<sup>th</sup> May 2012.

Lindsay Katyanastephens (2015),” The Economic Lives of Circus “Artists”: Canadian Circus Performers and the New Economy”.

### **How to cite this article:**

Shameerdas T (2022) 'Past And Present Economic Conditions of Circus Workers In Kannur District – A Glimpse', *International Journal of Current Advanced Research*, 11(05), pp. 889-895.  
DOI: <http://dx.doi.org/10.24327/ijcar.2022.895.0203>

\*\*\*\*\*