

SAVOIRS 00

REFLECTION ON COMPETENCIES IN THE CIRCUS
ARTS TEACHING PROFESSION AND NEEDS
FOR CONTINUING PROFESSIONAL DEVELOPMENT



FEDEC

EUROPEAN FEDERATION
OF PROFESSIONAL
CIRCUS SCHOOLS

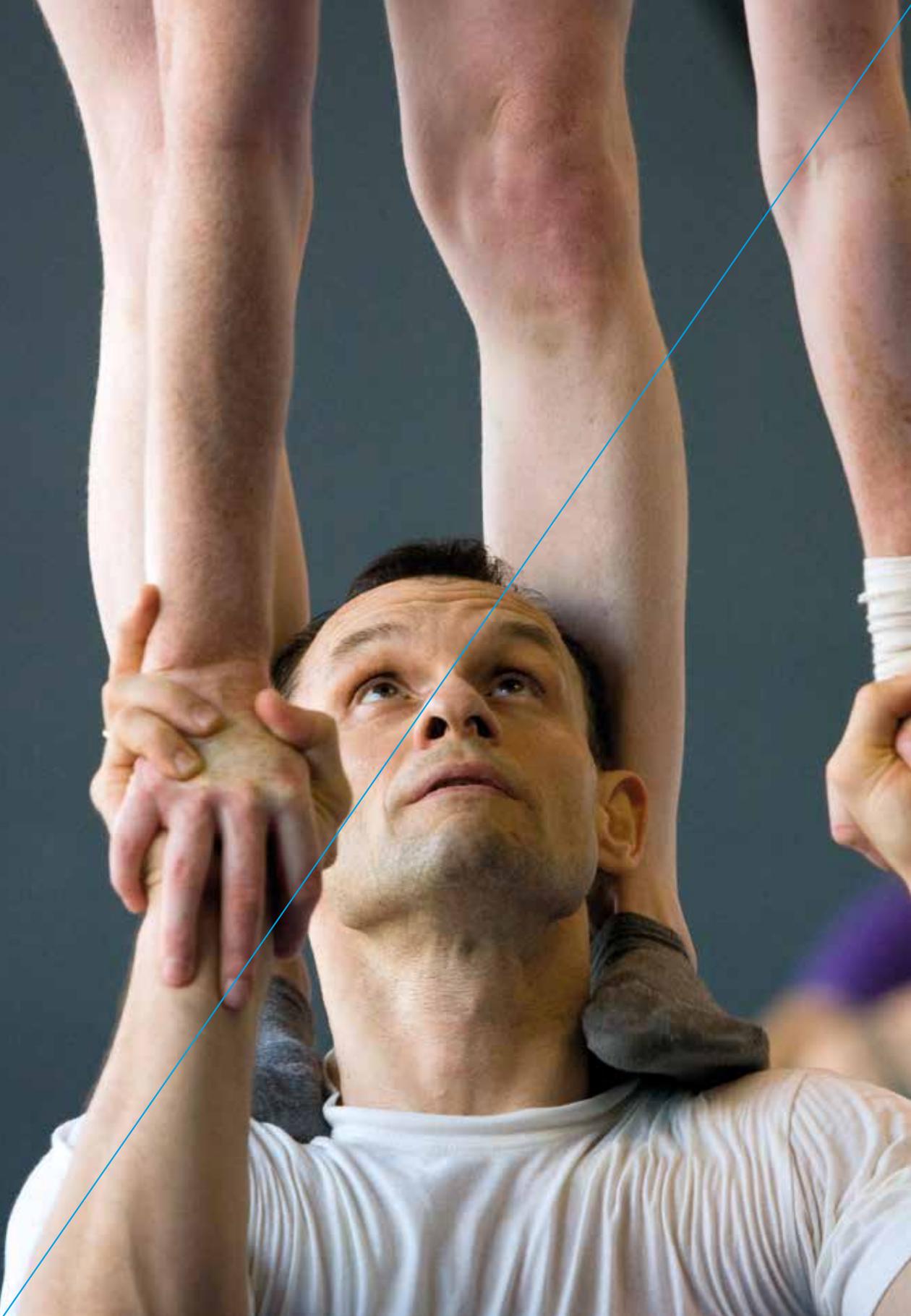
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THE FEDEC

Established in 1998, the European Federation of Circus Professional Schools (FEDEC) is a network which comprises of 52 members : 39 higher education and vocational training institutions, 13 circus organisations spread over 24 countries in Europe and beyond : Germania, Australia, Austria, Belgium, Canada, Chile, Colombia, Denmark, Spain, USA, Finland, France, Hungary, Italy, Norway, Netherlands, Poland, Portugal, Czech Republic, United Kingdom, Russia, Sweden, Switzerland, Tunisia.

FEDEC's main mission is to support the development of education and creation in the field of circus arts. The evolution of circus arts education requires the evolution of pedagogy and transfer of knowledge from teachers to students. The FEDEC's objective is to take an active part in the development and improvement of circus arts education, by carrying out structured consultations within the sector and amongst its professionals.

Alongside its statutory mission, the FEDEC next project 2011-2013 will strengthen and pursue the following objectives:

- **improve the quality and efficiency of training and education systems by:**
 - consolidating professionals' competencies by giving them the opportunity to undertake continuing professional development courses (workshops/modules) addressed to teachers, trainers and education directors
 - creating teaching aids or useful resources and documents to all network members and maximise their use
 - **increase European cooperations thanks to the continuing education opportunities or exchanges between teachers, trainers and education directors**
 - **encourage teachers and students' mobility**
- To this end, the FEDEC carries out various activities:**
- designing and coordinating European projects aimed at improving the teaching practice of its members (in particular through the production of teaching tools and aids, seminars, professional exchanges, dissemination of best practice) in order to reinforce competencies
 - facilitating a network of schools, allowing the organisation of several bilateral and multilateral exchanges of students, teachers and administrators
 - assembling and distributing information of all kinds in the circus arts education sector
 - organising events or demonstrations aimed at increasing the influence of creation and training in circus arts and improving relations with organisation or associations working in the fields of art, education, sport, economy, and the social sector
 - implementing ethical rules and a code of practice for circus arts professional training
 - intervening at European and national authorities and institutions, according to the FEDEC needs and demands from its members



The FEDEC is supported by the European Commission (DG- Education and Culture - Programme for education and lifelong learning), Executive Agency « Education, Audiovisual and Culture » (EACEA), Cirque du Soleil, Franco Dragone Entertainment Group and Cirque Phénix.

PREAMBLE

Thank you very much for opening this paper. I will assume that since you have done so, you are interested in circus arts in general, and more specifically circus arts education. Over the last few years the FEDEC has been very active in research related to circus arts education at a professional level. In order to develop more efficient means of undertaking this research we have set up a method of consultation that has allowed us to better understand our sector, of those working with our sector and the needs of everybody involved.

This paper is yet another result of that working method and it is illustrative of our desire to evolve the thinking in regards to our sector. In fact, our desire to know more about our sector has brought up quite a lot of questions and in 2009 the Management Board of the FEDEC decided to divide up these questions among a set of working groups, each one dealing with a specific circus teaching-related question and each one collaborating with experts and the FEDEC network as a whole, through internal conferences and regular debates. This publication has been the responsibility of one of those groups.

All the members of the FEDEC are particularly interested in how our understanding of the teaching of circus arts is evolving, and with that, what those teachings may need as support.

So that we can gain an even better insight into the needs of those that we hold in such esteem, our teachers, we thought it best to undergo more research with those in our sector on what it feels are the abilities and skills needed by those who would like to teach circus arts at a professional level.

The dynamic involvement and the professional abilities of all the teachers and educational directors and who volunteered to be part of this reflexion group, the FEDEC team and the mobilisation of the entire FEDEC network has allowed us to reflect deeply on the key skills needed by the teaching profession in our sector, and on how to develop them within our organisation.

This reflection will eventually lead to us putting into place a programme of Continuing Professional Development, based on results of the consultation with teachers in 2010, that will respond to the needs of teachers involved in the education of young people who desire to become professional circus artists.

I would like to thank everybody involved with this publication; from the members of reflexion group to every member of our network and all those who took the time to respond to our questionnaires. I would like to thank them for the work they have provided and for the contribution they have all made to the improvement of circus arts education across the world.

TIM ROBERTS,
PRESIDENT OF THE FEDEC
LONDON, DECEMBER 1st 2010



01

PROJECT BACKGROUND

Given the open debate on circus arts teachers' competencies and aptitudes, the FEDEC has decided to carry out a consultation of network members to define what specific competencies are required by the teaching profession in circus arts schools, preparatory, vocational and higher education institutions.

Every teaching professional has a different educational and professional background, and develops in a mobile, transnational and multidisciplinary work space. Teachers' competencies vary from one discipline to another and from one individual to another. The issue we deal with in this first document is that of key competencies of the teaching professions in circus arts professional training.

Firstly, we wanted to name the broad categories of competencies which are common to the teaching profession, to then define the general key competencies which are common to circus arts teachers. This first task of competencies definition will be completed and reviewed in the 2011-2013 period, in the light of changing needs for competencies identified by questioned members of the teaching staff.

CURRENT SITUATION

The members of the FEDEC employ high level pedagogical teams, specialised in different circus disciplines but also other artistic disciplines. The profession of teacher of a specialised circus discipline requires specific pedagogic, technical, artistic competencies. We provided a definition of them further on in the document. It is the transmission of knowledge and competencies that allows students to develop their own competencies. The FEDEC's network represents the circus arts professional training sector and currently groups together the majority of schools that offer it in Europe and in the world. The reflection group

estimates that the circus arts teaching profession consists of around 600 people (all statuses mixed together: full time and part time employees, guest teachers).

It is still a profession with little structure and recognition where initial training, if it exists, varies from individual to individual and from one country to the other. Consequently, current competencies are very diverse and continuing education strengthens them, and makes them more precise and diverse.

The sector is young and specialised and there is often only one school/training centre per country, which can lead to a feeling of isolation. Some of the FEDEC's main goals are to work towards an improvement in teaching, tackle the issue of isolated training centres and improve the exchange of knowledge and know-how in the sector. Starting from the observation that teachers from FEDEC training centres feel the need to exchange their skills and improve them by meeting their European counterparts, the FEDEC has set up a working group to deal with the issue.

The reflection group's mission for 2010 was:

- to consult schools/centres, institutes and training centres on key current competencies for the teaching profession
- to consult the teachers on their needs for continuing professional development or skills strengthening
- to establish new perspectives based on future needs and actions

THE PROCESS:

FROM CONSULTATION TO DEFINITION

Convinced that the improvement of teaching quality requires the improvement and consolidation of teachers' competencies, the FEDEC wishes to implement research and projects that will make such an improvement possible. The main target audience is the teaching body currently holding a post. Various consultation tasks and questionnaires will give a better definition of the profession for the benefit of current and future teachers. The methodology chosen will be an exchange and collaboration between as many network schools and training centres as possible.

We wish to begin an innovative process that will last several years and will take stock of competencies required for teaching as well as skills development, improvement and consolidation needs, by continuing professional development (CPD).

OBJECTIVES

In the medium term (2011-2013), the consultation of the teachers from the education and training centres on their key competencies will lead to the publication of "SAVOIRS 01: Analysis/ inventory of key competencies for circus arts teachers".

Meanwhile, a reflection group will be set up for a more precise consultation of teachers on their skills strengthening or development, to suggest a series of CPD modules from 2012 which will meet the needs and expectations expressed, in terms of form and content (modules, work placements, thematic workshops, interprofessional exchanges etc.). The aim of the training modules programme will be to make up for the lack of continuing professional development at European level and will act as a model for building a permanent European CPD course.

Various consultation tasks and questionnaires will give a better definition of the profession for the benefit of current and future teachers.



02

**INTRODUCTION
OF REFLECTION
GROUP LEADERS**

REFLECTIONS ON THE CONTEXT

Recognising and naming the competencies required to be teachers in higher education and vocational circus arts schools is a complex issue, because the competencies required are linked to the aims of teaching and to the nature of each pedagogical programme. FEDEC schools and centres have the objective to provide training which is centred on artistic aspects and to form future circus professional performers or creators. The technical components of teaching are easier to name and classify. The competencies required to form artists are more difficult to list and measure. It would be wiser to talk about the ability “to do” something or “initiate” it, rather than talking about competencies. The circus teacher/educator profession rests on competencies and on the ability to initiate, provoke the desire to create and inspire future artists so that they can undertake a personal quest and find their own creative and performing approach. Other notions are important in the motivation to create: it is the ability to guide through a creative process, to make it so that a permanent questioning accompanies each stage of the creation until the artist finds his/her true identity, authenticity and a language to communicate in.

We should first tackle the question of the various competency fields that a circus arts training centre/school must cover within its pedagogical team. It has been highlighted in Miroir survey Part 1 and 2 how after their training, future artists will need to have enough technical abilities and have a good command of the jargon of their specialisation, but also be able to research new forms of expression and new techniques to implement in their discipline. The school/training centre must therefore have a pedagogical team with teachers who are able to lead students towards an excellent

technique and towards the transcendence of such technique for their artistic quest. As well as training students in technical and artistic expressions, training centres/schools' pedagogical teams and their contributors must train students in other aspects of the professional circus arts profession and allow them to acquire additional skills such as:

- music, dance and other forms of artistic expression
- awareness of space, light, sound
- team work and collective creation;
- promotion, dissemination, planning of productions and budget management,
- safety
- civic competencies, such as citizens' rights and duties.

THE CIRCUS ARTS TEACHER AT THE SERVICE OF A PEDAGOGICAL PROJECT

It is often said that training and learning objectives can be named and identified. It is under the responsibility of the school/training centre and its pedagogical teams (permanent teachers and regular guest teachers) to ensure that the learning objectives are being met, competencies developed, handled by the students and verified by the pedagogical teams.

Every circus arts school or training centre has its own way of organising teaching and learning and this varies according to its pedagogical teams. Each school or training centre is unique, and its richness lies in the fact that there is not just one type of teacher. The fact that each school/training centre has teachers with different skills and competencies means that each pedagogical team can offer a unique training: teachers offer a variety of pedagogical, artistic and technical approaches which lead to multiple artistic creative expressions.

The list of competencies below is not a list of competencies that every teacher must possess. It is better to consider it as an inventory for the profession and teaching body as a whole, for the circus art teacher's profession in preparatory, vocational and higher education schools, without entering into specific details for their discipline.





03

KEY COMPETENCIES FOR CIRCUS ARTS TEACHERS

**IN PREPARATORY, VOCATIONAL AND HIGHER
EDUCATION SCHOOLS AND TRAINING CENTRES
BELONGING TO THE FEDEC NETWORK**

As pointed out by the ADDM 49 in the document “*The dance teacher’s profession*”, the art teacher’s profession has pedagogical, educational and artistic components. It also requires a strong desire to communicate arts, knowledge and experience in the discipline. The document contains a definition of the teacher that closely resembles that of a circus arts teacher: *“It is first of all a discipline and an artistic expression, it is performing arts. Teachers (...) guide their students towards the acquisition of the discipline’s artistic gestural language and this allows them to develop their personal expression, performance and artistic creation. Teaching means accompanying students while they are building on the physical, emotional and creative fronts.”*

Consulting the pedagogical teams’ teaching body has allowed us to draw up a list of **7 key competencies** specific to the circus arts teaching profession in preparatory, vocational and higher education schools and training centres:

COMPETENCIES IN CIRCUS ARTS PEDAGOGY

Ability to set training goals which are suited to the group and each student

To be able to:

- define a point of view and pedagogical choice, plan and organise his/her work
- bring a class to life, be able to communicate and convey enthusiasm
- guide and help students fulfil their maximum potential as individuals and within a group
- implements way to follow up each student’s acquisitions

COMPETENCIES TO GUIDE STUDENTS

One of the teaching components which leads students from self-awareness to their development as individuals and artists

To be able to:

- observe and listen in order to help students’ progress, assess their potential and their progress
- keep students motivated, give them encouragement and appropriate feedback
- encourage students’ responsibility, autonomy, confidence and team spirit
- listen and be understanding when handling difficult situations
- assist with the students’ social and cultural integration and develop a rapport based on trust

COMPETENCIES IN TEAM WORK OR INTEGRATION IN A PEDAGOGICAL TEAM

Developing a pedagogical reflection within a project and a pedagogical team

To be able to:

- understand the structure and functioning of a pedagogical team
- communicate, listen, participate and agree on objectives and didactical choices of the pedagogical team and project
- make each module fit within the teaching programme and complement the others by working in collaboration with members of a pedagogical team
- seek coherence and continuity in a pedagogical project
- adapt to different groups of students and to the development of pedagogical programmes

KNOWLEDGE OF CIRCUS TECHNIQUES SPECIALISATIONS

Knowledge, expertise and command of one or more circus techniques

To be able to:

- convey their knowledge and know-how and evaluate progress
- make students progress until they gain technical command and excellence
- learn and perfect one's pedagogical and specialisation's techniques

ARTISTIC COMPETENCIES

Knowledge of circus arts and the ability to share one's knowledge

To be able to:

- provoke and let personal expression, sensitivity and artistic creation emerge
- let student experiment with the creation process as a group and develop personal forms of expression as performers in a show
- encourage the development of critical thinking
- guide students towards the acquisition of the discipline's movement and artistic elements which will lead them towards performance and creation
- give students the desire and the means to pursue their autonomous artistic practice

KNOWLEDGE OF SAFETY RULES AND RIGGING

Knowledge and implementation of safety and rigging rules throughout all stages of the teaching, creation or performance

To be able to:

- take responsibility for safety at every stage of their work
- be in control of and guide the process in order to ensure students'safety
- evaluate and reduce risks
- control safety factors, rigging and anchor points if using apparatus
- knowing and updating one's knowledge of good practices in rigging and regulations, if they exist

ADDITIONAL KNOWLEDGE

Additional knowledge and competencies, complementary to key competencies in the profession

To be able to:

- stimulate students' curiosity in circus history, art history in general and knowledge of artistic domains such as dance, theatre, music, direction, set design, etc.]
- link the artistic practice to the characteristics and the culture it originates from, teach how it is alive today through professional or amateur creation
- provide guidance and expose students to the various professional contexts





04

SKILLS ENHANCEMENT AND NEEDS FOR CONTINUING PROFESSIONAL DEVELOPMENT

The definition of competencies required by the teaching profession provided by professionals themselves has allowed us to reach a common language and understanding of a variety of competencies. It also enabled teachers to assess where they stand in terms of competencies that they have acquired or that they are lacking and also express more precisely what their specific needs are in order to develop or consolidate existing competencies.

The first stage of the consultation of teachers and educators from 20 schools and training centres belonging to the network allowed the FEDEC to review the various aspects of competencies where there is still need for continuing professional development or consolidation. These needs have been divided into categories.

1. CIRCUS ARTS PEDAGOGY

A Desires for further training in this category with specific goals identified

- consolidation of general pedagogical knowledge and competencies related to specialisations
- consolidation and creation of pedagogical tools necessary to make one's teaching fit within a training programme suggested by the pedagogical team
- improve teacher's abilities to work in a team
- improve sharing of knowledge from one sector to the other

B Various aspects which could be developed within the pedagogical scope and coherence of different circus arts teaching methods

- involvement, participation and motivation within the team. The role of the teacher within a pedagogical team
- knowledge of basic pedagogical and artistic limitations and health and safety for each discipline

- knowledge and understanding of individual profiles (both physical and mental traits) related to the specialisation choice
- ability to recognise the potential transfer between disciplines
- knowledge of general assessment issues related to each specialisation
- knowledge of the origins and evolution of specialities

2. STUDENTS' GUIDANCE

A Desires for further training in this category with specific goals identified

- consolidation of knowledge in terms of guiding students and improving techniques by exchanging methodologies between schools/training centres
- devising good practices tools to guide the growth process as individuals and artists during training
- guidance to injured students for their return to activity and integration

B Various aspects which could be developed within the framework of students' guidance

- physical preparation: warm ups, health and injury prevention, re-integration of injured students
- technical development, artistic research and advice (giving directions and defining the personal and/or professional project, project follow up, assessing motivation)
- pedagogy (understanding assessments, biomechanical knowledge of movement learning)

- psychology and relationships (developing and building students' identities, post-adolescent psychology, handling pressure, post-traumatic stress and conflicts, awareness of the cultural environment in the school / training centre and the students' environment, motivation and making students aware of their responsibilities)

3. ARTISTIC ASPECTS OF TRAINING

A Desires for further training in this category with specific goals identified

- consolidation of knowledge and practice by looking at case studies
- interprofessional exchanges between technique teachers and creators (in-house or external, specialised: theatre director, choreographer, etc).
- devising methods of analysis for shows from specific points of view
- methods of appreciation and evaluation of artistic qualities for students' pieces and artistic work
- tools for marking students' artistic work

B Various aspects which could be developed within the framework of training's artistic components

- in terms of creativity of the specialised circus technique teacher, the ability to convey and stimulate creativity in students
- enhancement of artistic critical reflection for specialised circus technique teachers: developing critical thinking in artistic practice through an analysis of different art fields (performing arts, visual arts, architecture...)
- increasing analytical skills in the work of a student and a group of students, developing a vocabulary, methodology and tools for reviewing a show
- improving know-how by understanding other artistic disciplines



4. SPECIALISATIONS / CIRCUS TECHNIQUES

A Desires for further training in this category with specific goals identified

- perfecting and consolidating technical competencies required of a discipline
- methods and tools for writing a teaching programme
- tools to plan learning
- organisation of learning and resolution of problems encountered
- tools and techniques to assess the technical evolution of students' work

B Various aspects which could be developed within the framework of circus specialised techniques

- perfecting, re-updating and consolidating competencies in a discipline that teachers are specialised in
- writing pedagogical programmes for the technical specialisation, planning how to teach its technique (planning and learning objectives) and assessment techniques

5. SAFETY AND RIGGING

A Desires for further training in this category with specific goals identified

- consolidation of competencies with the input of specialists and analysis of actual cases / practical application of safety theories in case studies
- good knowledge of safety and rigging, reactions and primary actions following an accident

B Various aspects which could be developed within the framework of safety and rigging

- updating knowledge of rigging material, techniques and methods in compliance with existing and future European laws
- updating good practices in lunging, responsibilities of the person holding the lunge
- updating good practices in terms of the use of mats in different disciplines
- updating good practices and response following an accident (reaction time, what to do)
- how to advise students following an accident and give support until fit again
- identification of risk taking and work in the safest possible conditions
- content of lighting box and safety courses for teachers and students

6. ADDITIONAL COMPETENCIES

A Desires for further training in this category with specific goals identified

- share circus vocabulary in view of compiling a multilingual glossary
- share tools for time, project and budget management
- sharing tools to learn how to use multimedia tools (guides)
- tools to understand health professionals' diagnoses
- new safety laws

B Various aspects which could be developed within the framework of additional competencies

- strengthening foreign language skills
- circus vocabulary in different languages
- administration, time, project and budget management
- multimedia tools





05

CONCLUSIONS / PERSPECTIVES

A DEVELOPING SECTOR

Circus arts have thousands of years of tradition and they are currently undergoing a major process of change. It is undeniable that the sector is in full expansion and it is interesting to note not only the increase of artists' technical and artistic level, but the growing interest from a public which is increasingly passionate about circus. The number of existing companies and those that are constantly being created and the increase in schools and training centres cannot be ignored either. This growth is a source of employment in the sector and most of the students manage to enter the field after undertaking professional training.

In 2008, the FEDEC launched a study regarding young artists' competencies as seen by employers and artists themselves (Miroir survey 1st part and 2nd part). This reflection was all the more necessary as circus artists' training and education increasingly takes place in structured schools, which are sometimes recognised as educational systems that lead to a qualification. These two studies have enabled us to identify the competencies acquired by young artists during their training, compare their points of view with those of their employers and appreciate the usefulness of different competencies (technical, artistic, behavioural and professional conduct) in order for young artists to enter the profession.

Recognising the fact that the quality of teaching and training artists largely depends on the competencies of the pedagogical team, the FEDEC wishes to begin a series of research work on teachers' competencies. **In this document we still cannot find an answer to the question: "What is the profession of a future circus artists' teacher like, and what are the competencies required to become one?"**

The FEDEC asked this question to its network and consulted teachers in its training centres. To go further, the question of competencies consolidation needs by continuing professional development has also been asked in the questionnaire, to see how to better meet the identified needs.

TEACHERS' COMPETENCIES

The consultation has provided an opportunity to identify the different backgrounds of teachers. They come from varying backgrounds and begin teaching after a professional artistic career or combine their activities as professional artists with teaching, whether in high level sport or in other artistic sectors such as dance or theatre. It is a profession "under construction" which is in the process of consolidation and fine tuning, where teaching professionals take different routes in their professional integration. Although their expertise is justified by their experience, there is not, for the time being, a definition of the profession nor of the training in circus arts teaching.

Such rich variety of experiences is found in teaching when it comes to conveying life experiences and putting them at the service of pedagogy. During the consultation, some teachers have identified a lack of methodology at the pedagogical level, and a lack of knowledge spanning across different sectors. Just to quote one of the major questions identified, technique teachers wondered how to link technical teaching with artistic practice or more precisely how to teach techniques whilst fully integrating the artistic component.

...AND HOW TO IDENTIFY THEM

The consultation has enabled us to identify teachers' competencies and to establish the first classification in seven main categories of competencies for which teachers expressed a need for updating and continuing professional development.

If we compare this list of categories with the results of the two parts of the Miroir study conducted in 2008 and 2009, we will find significant similarities.

"First of all, we must highlight the agreement between the content of schools' pedagogical programmes and the key competencies they create, the competencies that employers wish to find in young professionals and the needs expressed by young circus professionals on key competencies taught in their training course. The three parts (employers, young professionals and the FEDEC) agree in saying that the essential competencies are technical command, artistic richness and human qualities".

Zita Herman, Conclusions Miroir – 2nd part

In the second part of the Miroir study, we name 3 categories of competencies that a future artist should acquire in its circus arts professional training. Following a teachers' consultation, it appeared that the 7 categories of competencies to be reinforced could be just as well grouped into these 3 main categories (technical command, artistic richness and human qualities). **The competencies acquisition needs correspond to the the consolidation needs in pedagogical skills.**

PERSPECTIVES OF THE PROJECT

This document is an initial venture which gives us an insight into how competencies are perceived, their development within training centres and in the teaching profession.

"Can the FEDEC be the interface between artists and the professional world ?... The answer is unequivocally yes : the FEDEC must become a source of information and training for the whole sector, taking into account all the different trends. The resonance chamber at global level, dedicated to active integration."

Pascal Jacob, Conclusions Miroir – 1st part

Training is very often the first step of an artist into the professional world and it has recently become an essential condition. To strengthen the usefulness and relevance of circus arts professional training, it appeared necessary for teachers to regularly update, refresh their knowledge and know-how, in all areas.

To strengthen the usefulness and relevance of circus arts professional training, it appeared necessary for teachers to regularly update, refresh their knowledge and know-how, in all areas.



The evolution of circus arts must go hand in hand with the evolution of pedagogy and school and training centres' curricula.

Convinced that such evolution can only be measured at sector level, the FEDEC has appealed to the voices of its members. This first document is an internal document which takes stock of competencies and their consolidation needs. It will be used as a starting point for two future tasks:

- defining circus arts teachers' competencies in schools and preparatory, vocational, higher education training centres
- suggesting a continuing professional development programme aimed at consolidating the teaching body's competencies

The question of knowing which are the exact common competencies required in order to provide professional circus teaching remains a question that the FEDEC would like to explore in the next 3 years. The reflection groups will be in charge of carrying out this work of reflection and consultation in the sector. A framework for teachers' competencies will be implemented following a consultation and comparative analysis at European level to gain a better insight into our professions...

The evolution of circus arts must go hand in hand with the evolution of pedagogy and school and training centres' curricula.



06

APPENDIX

REFLEXION GROUP PARTICIPANTS LIST

IN ALPHABETICAL ORDER

REFLECTION GROUP LEADERS IN CHARGE OF CONSULTATION, ANALYSIS AND DRAFTING

Anny Goyer, École Nationale des Arts du Cirque de Rosny-sous-Bois ^{FRANCE}

Donald Lehn, Escuela de Circo Carampa - ^{SPAIN}

Anne Morin, Escola de Circ Rogelio Rivel ^{SPAIN}

Tim Roberts, Circus Space ^{UNITED KINGDOM}

NETWORK MEMBERS WHO TOOK PART IN THE CONSULTATION, MEETINGS, DEBATES AND DISCUSSIONS

Sophie Albasini, École de Cirque Zôfy ^{SWITZERLAND}

Eric Angélier, Arc en Cirque - Centre des Arts du Cirque de Chambéry ^{FRANCE}

Daniela Arendasova, École Nationale de Cirque - Montréal ^{CANADA}

Patrice Aubertin, École Nationale de Cirque - Montréal ^{CANADA}

Zygmunt Biegaj, École de Cirque Zôfy ^{SWITZERLAND}

Teresa Celis, Escola de Circ Rogelio Rivel ^{SPAIN}

William Cleary, Dans och Cirkushögskolan ^{SWEDEN}

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Thomas Dürrfeld, Die Etage ^{GERMANY}

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Zita Herman, Imre Baross Circus Arts School ^{HUNGARY}

Guillermo Hunter, Escuela de Circo Carampa ^{SPAIN}

Marc Jonkers, Rotterdam Circus Arts - Codarts ^{THE NETHERLANDS}

Minna Karesluoto, Turun Ammattikorkeakoulu- Turku University of Applied Sciences -Circus Degree Programme ^{FINLAND}

Frida Krahl, Die Etage ^{GERMANY}

Nils Kuhn, Die Etage ^{GERMANY}

Helena Lario, Escuela de Circo Carampa ^{SPAIN}

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Tao Maury, Centre régional des arts du cirque de Lomme ^{FRANCE}

Thierry Maussier, Dans och Cirkushögskolan ^{SWEDEN}

Franck Muller, Staatliche Artistenschule Berlin ^{GERMANY}

Yves Neveu, École de Cirque de Québec ^{CANADA}

Boris Radostev, Radostev Centre for Circus Arts ^{RUSSIA}

Jan Rosen, Dans och Cirkushögskolan ^{SWEDEN}

Francis Rougemont, Le Lido - Centre municipal des arts du cirque ^{FRANCE}

Kresten Thomsen, AFUK - Akatemiet for Utaemmet Kreativitet ^{DENMARK}

Barsugar Tsendjaev, Dans och Cirkushögskolan ^{SWEDEN}

Christian Vilppola, Dans och Cirkushögskolan ^{SWEDEN}

Ronald Wendorf, Staatliche Artistenschule Berlin ^{GERMANY}

Angélique Willkie, ESAC- École supérieure des arts du cirque ^{BELGIUM}



PRELIMINARY QUESTIONNAIRE ON THE NEEDS FOR CONTINUING PROFESSIONAL DEVELOPMENT OF FEDEC CIRCUS SCHOOLS' TEACHERS

FEDEC – Fédération Européenne des Écoles de Cirque professionnelles
European Federation of Professional Circus Schools

Following several projects from FEDEC: European Pedagogical Module (EPE) and Miroir 1 and 2, the FEDEC wishes to develop a new project focused on trainers' continuing professional development. In order to establish some relevant training courses, the FEDEC presents you with this preliminary questionnaire aimed at discovering your needs in this area.

The answers to this questionnaire will be analysed to establish a continuing professional development programme for FEDEC circus schools' teachers.

The questionnaire is addressed to schools' directors and their pedagogical directors, which are invited to gather all the answers among the teachers and respond by **Monday 18th January 2010**, by e-mailing FEDEC' Secretariat danijela.jovic@fedec.eu

SCHOOL INFORMATION

Name of the school:

Director:

Contact person, if different from Director:

E-mail address (es):

PEDAGOGICAL TEAM

- Total number of teachers:
- Full time:
- Part time:

NEEDS IN TERMS OF ADDITIONAL TRAINING

- Circus techniques training, specify:
- Artistic training, specify:
- Safety training, specify:
- Rigging training, specify:
- Health and knowledge of humanbody (anatomy, physiology, hygiene etc.), specify:
- Language training, specify:
- Psychology training, specify:
- Pedagogy training, specify:
- Cross-disciplinary training, specify:
- Others:

SUGGESTIONS

Indicate if you work with people who could give their input in any of the previous fields:

Would your school be ready to welcome a continuing training development course for FEDEC circus schools' teachers for approximately 5 days? If so, which ones?

Which period(s) of the year would be best to avoid for organising such training courses?

In which period(s) of the year, could your teachers participate in one of these courses?

All your suggestions on how to improve this questionnaire and proposals of continuing professional development for FEDEC circus schools' teachers will be welcome before **15th November 2009**.



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www.nationalcircusschool.ca/en/formation/trainer

Circus arts trainer

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Initial training

Training for teachers

CNAC - Centre National des Arts du Cirque
www.cnac.fr/cnac-368-Formations_de_formateurs-Savoir_transmettre_son_art

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ACKNOWLEDGEMENTS

The FEDEC would like to thank all the participants for their time and their contribution to this project:

- all the members of the FEDEC network
- teachers from FEDEC member training centres
- the team in charge of coordinating and carrying out the consultation and analysis of the SAVOIRS project

The FEDEC would also like to thank those who made this project possible and support its activities :

The European Commission (DG– Education and Culture - Programme for education and life-long learning), the Executive Agency “Education, Audiovisual and Culture” (EACEA), Cirque du Soleil, Franco Dragone Entertainment Group and Cirque Phénix.



SAVOIRS 00: Reflection on competencies in the circus arts teaching profession and needs for Continuing Professional Development

Published by European Federation of Professional Circus Schools (FEDEC)

Editor in charge : FEDEC International non-profit organisation / Timothy Roberts, president /

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Financial management: Danijela Jović et Camille Vlérick

Translation: Luna Venturi / Graphic design: Émilie Anseeuw / Printing: JCBGAM, Alain Dechenne

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This project could be carried out thanks to the support of the European Commission (DG– Education and Culture - Programme for education and lifelong learning). This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



