

SAVOIRS 01

CIRCUS ARTS TEACHER IN PROFESSIONAL SCHOOLS
TOWARDS DEFINING A EUROPEAN COMPETENCY
FRAMEWORK FOR THE PROFESSION



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CIRCUS ARTS TEACHER IN PROFESSIONAL SCHOOLS TOWARDS DEFINING A EUROPEAN COMPETENCY FRAMEWORK FOR THE PROFESSION

THE INTENTS PROJECT

Strategic partnership for the definition of the profession of circus arts teacher and the recognition of its competencies

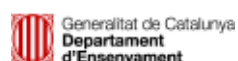
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PROLOGUE

BY THE INTENTS COMMITTEE, FEDEC FOCUS GROUP
ON "TRAINING AND TEACHING TOOLS NEEDS OF CIRCUS ARTS TEACHERS"

The context

“Modern circus education is an art of communication.

The old tradition of the authoritarian master-apprentice relationship is no longer adequate in today’s complex societies and learning environments. As has happened in art in general, the big truths have vanished from circus. Openness to observation, insight and the ability to listen are the key qualities of a contemporary circus teacher. Only by studying the personality of students is a teacher able to propose relevant options for artistic and professional growth; only then they are able to help students discover their goals within the general flood of information.”

EXCERPTS FROM “CONVERSATIONS ON CIRCUS TEACHING”, TOMI PUROVAARA¹

FEDEC and FFEC, initiating and leading partners in this project, both promote pedagogical research, including reporting and disseminating the results of that research, as a part of their invaluable service to the circus school community. As sector representing networks, we are clearly the most appropriate agents for this kind of action, which transcends the scope of any one school or country.

In May 2009, in Prague, during the European Commission’s **Conference on Innovation and Creativity in the Lifelong Learning Programme**, the European project « European Pedagogical Exchanges » (EPE), the first big scale FEDEC project, received the Leonardo Golden Award as the most outstanding project for that period.

Once it was clear that our community was committed to working together to develop circus education, the debate on the common projects and priorities (the seed of our work groups) gave birth to a dynamic which has progressed in an organic and harmonious (though not always easy) way since then.

EPE set the bar for our subsequent projects: network wide participation; generous sharing of resources and ideas by our members, leading to contributions by a large number of participants (all of them learning and reaffirming their own expertise); enable external experts to execute the tasks that we ourselves don’t have time for; plan goals relevant with the needs of our schools at any given time, and the generation of quality tools (publications, etc.) to make these outcomes permanently available to others.

As a result, several lines were established: an organic process of observation, debate and modification of the structure of these teacher training modules, with the idea that, beyond the subject of each module itself, was the search for a format and a dynamic for these modules that could be used as a template for future encounters in which we transmit innovative pedagogical approaches. There was a need to balance the moments for experts to explain their methods, with moments of open sharing, balance theoretical and practical classes, balance technique specific questions with questions on circus teaching in general.

1 PUROVAARA TOMI, Conversations on circus teaching, John Ellingsworth & Ivan Kralj, Mala performerska scena, Zagreb, December 2014
<http://www.fedec.eu/en/articles/518-conversations-on-circus-teaching>

Behind it, was the shared goal to push our pedagogy further, to document the existing methods and wisdom, and to enrich these teachings to include artistic sensibility and professional competencies. We still had major questions to answer in artistic education:

How to teach poetry (circus creation and composition) to students who don't know grammar (circus technique) yet? Is it pertinent to dedicate large amounts of time to artistic investigation in absolute liberty, when you still have to perfect technique to reach a minimal level of excellence? When does this "literary" training begin - before reaching professional level schools? Or once a minimum technical level has been reached? Can you teach someone to take risks as an artist? Are children and youth capable of assimilating aesthetic notions, previous to high level artistic training, or does that come later (with life experience)? What is the role of each teacher in this process, and are our teachers prepared to carry out that role? Who is qualified to provoke an artistic process? How do you evaluate the results of that process in the context of formal education?

In the course of this first cycle of FEDEC teachers' encounters, the network realized that the contents, though of primordial importance in the construction of rigorous training paths, also provoked dissatisfaction. This first opportunity to observe FEDEC teachers gave the network the chance to observe both the strengths and weaknesses of the collective. The conversation turned to the range of teacher competencies necessary for our programmes, which eventually led us to look at them more closely.

Our first study on the subject, **SAVOIRS00**¹, through a consultation with our teachers, allowed us to classify the general categories of competencies, those that were more specific to circus practice, and identify some of the most common deficiencies. The network started to develop strategies to confront these needs. This process led us to the threshold of the INTENTS project with the SAVOIRS 01 study.

The heterogeneous backgrounds of our teachers before entering the education profession made this process complicated. There was no common baseline of competencies from which to work. This, along with the fact that each school has a pedagogical approach that is unique, and dependent on their context, led us to identify a more basic urgency: the need to identify our multiple work situations and to define a European competency framework for teachers in the field of artistic education in the circus arts. Neither FEDEC nor FFEC have the intention of elevating this framework to normative level- it is a development tool for our schools, and as such, an open document that should and will be tested and revised, and evolve in time.

Beyond studies, beyond definitions, perhaps this task should also include an effort to record the historical heritage of the teaching in our art and organize it to facilitate access. This **SAVOIRS 01** study, along with its value as a document for quality development, is also a framework to support that process.

This path begins here, with a study that observes, explains and systematizes current teaching practice in a wide variety of circus schools (in the end, there are as many profiles as schools as there is no standard model, and no common context).

.....
¹ <http://www.fedec.eu/en/articles/186-savoirs00-reflections-on-the-skills-of-the-profession-of-circus-arts-teachers-and-the-continuing-education-needs-2011>

This study would have a relative value if it was only projected for the benefit of established schools with consolidated teaching staffs, but while it is important for them/us, we must be aware of the enormous value it has for emerging schools in places where educational systems still function in a precarious way, and even more so where education in performing arts is concerned. FEDEC is constantly in contact with schools beyond Europe, most of which are hungry for strategies to enrich the preparation of their teachers, and validate their projects through a rigorous foundation.

We are aware that this project has been possible thanks to a unique alliance of schools, organisations and experts, and are lucky to have been able to count on them for the duration of a demanding three year project. We hope that this, in some aspects, innovative research, might be of interest to other performing arts networks. The need to define artistic professions in Europe is logically followed by the need to define the learning paths that lead to them. Therefore, the definition of the teaching profession is essential- once an artist is in the world and communicating, his particular list of competencies is individual and unique. Artistic activity is enough in and of itself- learning processes that lead up to it are not. Arts schools must be conscious that the need for a complete and competent staff is paramount and universal.

SAVOIRS 01 is the effort in that direction that FFEC, FEDEC, and 34 partners have undertaken in order to help fulfil that goal.

This European competency framework was drawn up on the basis of a sample of professional circus arts schools, members of FEDEC. This sample includes secondary, vocational and higher education schools, and it goes without saying that the competencies defined in this framework are not prescriptive of the level of education but reflect a wide range of competences which are in the sample of teachers surveyed.

Given the plurality of trainings and the constant evolution of FEDEC schools' certifications¹, we carried out a first study gathering all the learning situations encountered in our schools. A second study considering the level of education could define the competences, skills and knowledge for teachers of each type of training.

Beyond studies, beyond definitions, perhaps this task should also include an effort to record the historical heritage of the teaching in our art and organize it to facilitate access. This SAVOIRS 01 study, along with its value as a document for quality development, is also a framework to support that process.

.....
¹ See Glossary

THE INTENTS PROJECT IN A NUTSHELL

The INTENTS project was born out of the desire and need to structure, standardise and professionalise the vocational training in the circus arts and in particular the profession of circus arts teacher.

INTENTS 2014-2017

The project essentially aims at:

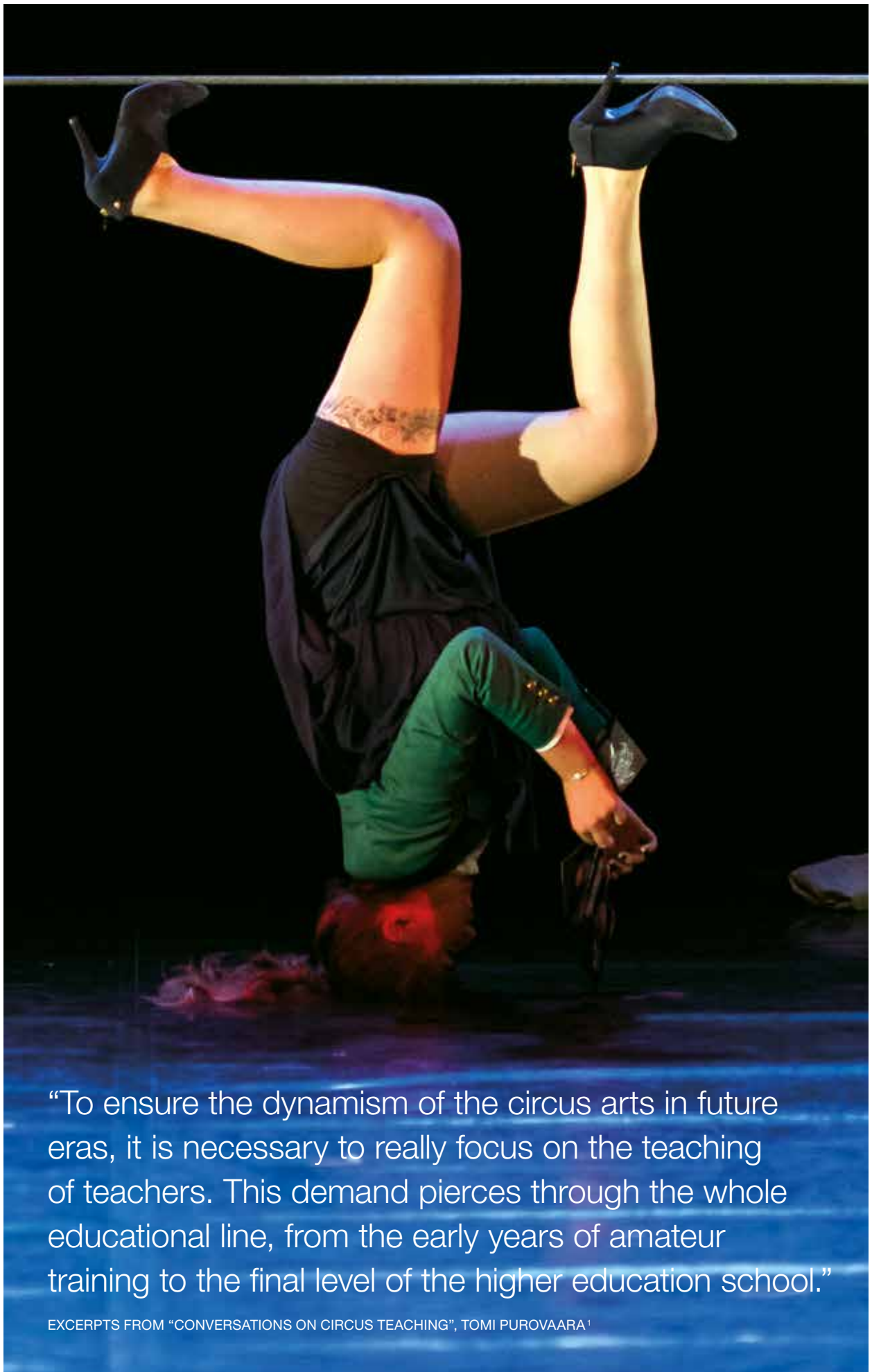
- Defining the European profile of circus arts teachers
- Updating skills through thematic sessions of continuing education
- Developing innovative pedagogical tools for continuing and initial training
- Supporting for a better recognition of the profession
- Strengthening cooperation in the sector and between partners.

The main activities are:

- Implementing 3 pilot sessions of continuous training
- Drafting 3 pedagogical tools linked to pilot trainings
- Conducting a study and guide:
 - 1. SAVOIRS 01 The profession of circus arts teacher in professional schools – Towards defining a European competency framework
 - 2. Continuing training for circus arts teachers Planning, facilitating and evaluating.

In order to carry out this work, FFEC - the Fédération française des écoles de cirque and FEDEC - the European Federation of Professional Circus Schools drew closer to coordinate the project, with FEDEC and its Focus group TEACHERS at the origin of the concept. It is also thanks to the FEDEC members that the project exists, bringing together 34 official partners from 12 different countries, including 2 federations, 2 research organisations, and 30 secondary, vocational and higher education circus schools.

1 PUROVAARA TOMI, *Conversations on circus teaching*, John Ellingsworth & Ivan Kralj, Mala performerska scena, Zagreb, December 2014
<http://www.fedec.eu/fr/articles/518-conversations-on-circus-teaching>



“To ensure the dynamism of the circus arts in future eras, it is necessary to really focus on the teaching of teachers. This demand pierces through the whole educational line, from the early years of amateur training to the final level of the higher education school.”

EXCERPTS FROM “CONVERSATIONS ON CIRCUS TEACHING”, TOMI PUROVAARA¹



INTRODUCTION

The development of a professional competency framework for circus arts teachers is part of the Erasmus + project (2014-2017) entitled “INTENTS: strategic partnership for the definition of the profession of circus arts teacher and the recognition of its competencies”.

The development of a professional competency framework for circus arts teachers is part of the Erasmus + project (2014-2017) entitled “INTENTS: strategic partnership for the definition of the profession of circus arts teacher and the recognition of its competencies”. This work was carried out in partnership with FEDEC’s Focus Group 2, also known as the “INTENTS Committee”. The INTENTS project aims for a better knowledge and recognition of this professional group, through knowledge of the sector at a European level, teacher profiles and professional competencies, while constantly striving to preserve the wide variety in the large number of school contexts (schools of different types, sizes, projects, programmes and countries).

This project addresses several issues:

- The recognition issue, indeed the **legitimation** of a particular **professional group** which aims to highlight the complex nature of the competences involved in practising a profession with numerous dimensions characterised according to FEDEC by “specific educational, technical and artistic skills”¹.
- The identity issue enabling professionals to **recognise themselves in the job** they do, irrespective of the country or type of school (a higher education school or a secondary and/or vocational school according to FEDEC’s classification). This entails sharing a certain number of values and a common professional culture founded on the use of specific competencies: the professionals thereby find themselves in the job as it is described in the competency framework.

- The issue concerning in particular the circus schools and their **staff recruitment and training strategies, in the context of generational renewal**. On the one hand, the competency framework will support decision-making by targeting the competencies required of professionals who the schools wish to hire, since, at the moment, initial training for circus arts teachers does not exist. On the other hand, this framework can also direct schools’ continuing training policy: which competencies need to be developed within the school and who are the people likely to benefit from that?

>>> Avenues for reflection for schools will be suggested (in blue frames) throughout this report, in response to these issues.

Two expert organisations which deal with these professionalisation issues, the Centre for Studies and Research on Jobs and Professionalisations (CEREP) at the University of Reims Champagne-Ardenne and the Catalan Ministry of Education (GENCAT), have collaborated on the INTENTS project and have prepared this report together, under the scientific direction of Florence Legendre.

1 FEDEC, SAVOIRS00 Reflections on the skills of the profession of circus arts teachers and the continuing education needs, 2011.

CEREP conducts research on the professionalisation process in professions which are already established and emerging professions. A multi-disciplinary laboratory, CEREP brings together researchers in educational science, sociology, history and psychology whose subjects of study aim to characterise the work of professionals in professions involving human interaction (teaching included) to define the outlines of the professionalism of those accomplishing the tasks entrusted to them. Seven of them have participated in the conception of the present report: Stéphane Brau-Antony, Tony Froissart, Vincent Grosstephan, Delphine Lafollie, Florence Legendre et Claire Mieusset, as well as Fabrice Thuriot from the Centre of Research Law and Territory (CRDT).

GENCAT is responsible in particular for non-university education in Catalonia. It provided two specialists for the INTENTS project who belong to the General Directorate for Vocational Training and Arts Education. One of them is in charge of the Catalan Institute of Professional Qualifications (ICQP), which produces the catalogue of professional qualifications in Catalonia - in collaboration with the various professional sectors – serving as a framework for associated training programmes and the accreditation processes for informal and non-formal learning. The other expert belongs to the Arts Education Planning Service.

The approach of partnering a multidisciplinary research laboratory with experts in professional qualifications is truly original. Knowledge has been produced on the professional group of circus arts teachers on the one hand, and on the other a competency framework has been drawn up within the European framework which very closely reflects the realities of the profession. The scientific coordination of the joint work was realised by Florence Legendre.

What we report in this document cannot ignore other work conducted on the definition of the competencies of the circus arts teacher and we will mention two of them.

The first is the SAVOIRS00 publication by a FEDEC focus group published in 2009 on “the competencies in the circus arts teaching profession and needs for “Continuing Professional Development”. Based on a consultation of schools, centres, training institutions and the teachers working in them, it involved the publication of the first repository of skills of circus arts teachers in professional schools and “identifying a set of competences common to all circus arts teachers”.

A list of “7 specific key competences” was thus compiled:

- 1 Competencies in circus arts pedagogy
- 2 Competencies to guide students¹
- 3 Competencies in team work or integration in a pedagogical team
- 4 Knowledge of circus techniques specialisations
- 5 Artistic competencies
- 6 Knowledge of safety rules and rigging
- 7 Additional knowledge

The second framework, used as a reference, comes from the Decree of 22 March 2011 of the French Ministry of Culture and Communication on the creation of a State Diploma for Circus Arts Teachers featuring a professional activity framework and a certification framework structured in three areas:

- Planning and conducting circus arts education for students of all ages and profiles, and for different levels (discovery, initiation, advanced) in amateur practice
- Facilitating and conducting workshops for learning the technical elements necessary for artistic expression and understanding different languages (acrobatics, balancing, juggling, etc.)

These two frameworks therefore provide valuable input.

 1 The term student is used generically here. Depending on the contexts and specific local factors, it may be replaced by the term apprentice.



For this project, the added value was brought by the two specialised partners with complementary methodologies and expertise, and which were able to observe and involve the professionals and the network of schools where they currently practice.

CEREP (Centre for Studies and Research on jobs and professionalisations) has expertise in analysing professionals' work situations and revealing the competencies they mobilise in the day-to-day practice of their profession. Its expertise mainly lies in the methodologies used. Tested on different professions, the purpose of these methodologies is to describe and understand what professionals do by getting as close as possible to the work situations they encounter (cf. Part 02. Theoretical and methodological foundations). This expertise has been closely linked with that of GENCAT-ICQP to produce a competency framework based on the European model which the partner schools can use directly to manage their human resources and develop training schemes (Cf. Part 01. Professional profile according to European Qualification Framework).

The first part of this document introduces the European competency framework for the profession of circus arts teachers, produced by GENCAT-ICQP. Its design was based on data gathered from a representative panel. This data was analysed and is presented in parts 02 to 07. They cover the theoretical foundations of the study (part 02), school morphology indicators (part 03), teacher careers and profiles (part 04), the definition of the competencies of teachers (part 05), their technical competencies (part 06), and cross-cutting competences or 'soft skills' (part 07). Finally, the document ends by presenting a summary of the main concerns of circus arts teachers, professional resources available, training needs mentioned by the teachers and future prospects for the sector of vocational circus arts training.



PROFESSIONAL PROFILE ACCORDING TO EUROPEAN QUALIFICATION FRAMEWORK (EQF)

The definition of professional profiles, determined by the work situations detected by the research work carried out in this project, according to the European Qualifications Framework brings added value in the following terms:

- Leads to a recognized description of qualified people, so that the stakeholders (teachers, schools, recruiters, artists) are all clearer about the content of the qualification.
- Could be used as common tool to reference national qualification, as a basis for cooperation and understanding.
- Facilitates the recognition of different learning systems (formal, non formal and informal) in the same final structure.

The initial training of circus professionals can be defined from the qualification, as well as the mechanisms of recognition of competence acquired in different situations such as work experience, various formations.

In this way, acquired skills and learning outcomes can be accumulated and tailor-made training courses can be established to complete the training, facilitating the co-existence of different access routes to the profession, including both academic training and professional activity.

01 The Principles

01.A

EUROPEAN QUALIFICATIONS FRAMEWORK FOR LIFELONG LEARNING. LEARNING OUTCOMES.

The European Parliament and the Council of the European Union (recommendation of the European Parliament and of the Council of 23 April 2008, 2008/C 111/01) recommend that member states:

- Use the European Qualifications Framework as a reference tool to compare the qualification levels of the different qualifications systems and to promote both lifelong learning and equal opportunities in the knowledge-based society, as well as the further integration of the European labour market, while respecting the rich diversity of national education systems.
- Relate their national qualifications systems to the European Qualifications Framework (EQF), in particular by referencing, in a transparent manner, their qualification levels to the levels set out in Annex II, and, where appropriate, by developing national qualifications frameworks in accordance with national legislation and practice.
- Use an approach based on learning outcomes when defining and describing qualifications, and promote the validation of non-formal and informal learning in accordance with the common European principles agreed in the Council conclusions of 28 May 2004.

This meta framework has acted as a strong catalyst for development of NQFs (National Qualifications Framework). Of the 32 countries taking part in the 'Education and Training 2010' work programme, 30 have now explicitly stated the objective of developing a comprehensive NQF reflecting the EQF.

The Bologna process for higher education has complemented and strengthened this pattern of NQF development by giving priority to the development of NQFs for higher education. A number of countries have furthermore, on their own initiative, started the development of qualification frameworks for vocational education and training.

The EQF recommendation defines a qualification as "a formal outcome of an assessment and validation process which is obtained when a competent body determines that an individual has achieved learning outcomes to given standards".

The EQF definition refers to learning outcomes. **Learning outcomes have been defined as "a statement of what a learner is expected to know, understand, or be able to do at the end of a learning process".**

By making explicit the expected learning outcomes to be achieved through experiencing a curriculum, to be assessed in an examination or to be validated and certified in a qualification, teachers, learners and users of qualifications (such as recruiters) are all clearer about the content and value of the qualification.

Competence-based qualifications are fundamentally a statement that a person is qualified to work in a specific field or occupation. The competence approach is closely associated with a view of individuals as (potential) parts of the labour force and a commitment to optimising the individual's efficiency in a job, i.e. the economists' approach. In contrast, the term "learning outcomes" may also embrace general knowledge and ethical, cultural, and social skills (soft skills, see part 7) that go beyond the needs of the labour market.

Some people prefer to use the term "competence-based qualifications" when referring to qualifications that are described in terms of learning outcomes. Once this competence is validated and certificated, a person is considered qualified.

The learning outcomes, depending on each NQF system, are defined in different level of details and they serve a number of purposes (for example: setting the expectations about the capacities of a person having completed a qualification; guiding the teaching process; guiding the assessment process). Consequently, the formulation as well as the process leading to this formulation may differ according to the function for which the learning outcomes statement is designed.

The EQF learning outcomes also incorporate Knowledge (facts, principles and concepts), Skills (cognitive and practical) and the Competences related to Responsibility and Autonomy.

The EQF definition makes reference to specified levels of learning outcomes. The level is defined by a descriptor and can accommodate several different types of qualification.

In general terms and in most national settings it is probably reasonable to expect benefits in some or all of the following ten areas (Bjornavold & Coles, 2010 and European Union, 2011):

- Increased consistency of qualifications
- Better transparency for individuals and employers
- Increased "single currency" of qualifications
- A broader range of recognised learning forms
- A national/external reference point for qualifications standards
- Clarification of learning pathways and progression
- Increased portability of qualifications
- Acting as a platform for stakeholders for strengthening cooperation and commitment
- Greater coherence of national reform policies
- A stronger basis for international cooperation, understanding and comparison.

01.B

FUNCTIONAL ANALYSIS

Carroll & Boutall (2011) developed a manual that provides practical guidance for developing, maintaining and improving the National Occupational Standard. In this manual there is an accurate description of functional analysis.

Functional analysis is the main tool to define the nature of an occupational sector and the functions performed within it. This is an essential process in defining occupational competence and in setting boundaries between different occupations. A detailed functional map allows us to establish the unique contribution of each occupational area - what makes it different from all others. In technical terms this is referred to as “delimiting the occupational field”. This is essential to ensure that all primary (main) and secondary (sub) functions are identified, that the relationship between them is clearly established and the direct contribution that they make to the global purpose of the sector is understood. Without a functional map we would not be able to say where one occupational area ends and where another begins.

Functional mapping also allows – after a suitably detailed process of teasing out the functions (known technically as “disaggregation”) – to get to a level of specific activity that is used to define occupational competence through the creation of Occupational Standards (OS). OS describe what employees in any occupation should be able to do, the standard they should achieve and the knowledge and understanding they need.

When we talk about functions, we mean the activities a person is expected to do as part of their job. Functions are not random activities. Functions must have a clear purpose and outcome that are valuable for a job. Once we know the functions people are expected to perform, it becomes easier to identify the standard they should achieve and the knowledge they need. By using functional analysis we can take any area of work and break it down until we see the functions that individuals are expected to perform – in other words what people need to be able to do.

01.C

EU KEY COMPETENCES FOR LIFELONG LEARNING (LLL)

The recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning (2006/962/EC), creates an ‘European Reference Framework’ as a reference tool, with a view to ensuring that people can develop and update their key competences throughout their lives.

The eight key competences are:

- 1 Communication in the mother tongue
- 2 Communication in foreign languages
- 3 Mathematical competence and basic competences in science and technology
- 4 Digital competence
- 5 Learning to learn
- 6 Social and civic competences
- 7 Sense of initiative and entrepreneurship
- 8 Cultural awareness and expression

02 Defining the profile: an adaptation of the Functional Analysis to the INTENTS project

To define the professional profile described according to the EQF we used tools to analyse the activities, to convert them into contextualized competences and, finally, to describe them in terms of learning outcomes.

The resulting product is a professional profile described in terms of competency framework according to the EQF standards.

As mentioned above, one of the tools to deploy a professional profile and the functions is the functional analysis of the activities. In the INTENTS project, nevertheless, the bottom-up methodology proposed and led by CEREP, used in order to define the “Work Situations” and the associated data-collecting tools, has led to changes in the way to describe functions (and sub-functions).

The disaggregation process used in standard functional analysis organises the activities according to job tasks, more or less in order of execution. However, the CEREP data-collecting tools and the Focus Group analysis in particular, led to a different organisation of activities, described as “Work Situations”. In this study, the work situations are grouped in domains, according to the people to whom the activity is directed (students, other teachers and oneself). The Work Situations are subdivided into competences. The final result is “The Competences from Work Situations”.

For this reason, we changed the structure of the Functional Analysis, taking “The Competences from Work Situations” as the starting point. To connect the standard functional analysis with the “The Competences from Work Situations” we constructed an equivalence scheme between Standard Functional Analysis and the Competences from Work Situations (Figure 1).

The different colours show the relationship between the “sub-functions” (in Fig.1 Standard Functional Analysis and Competences from Work Situations).

FIGURE 1

**EQUIVALENCE SCHEME BETWEEN STANDARD FUNCTIONAL ANALYSIS
AND THE COMPETENCES FROM WORK SITUATIONS - SAVOIRS 01, 2017**

STANDARD FUNCTIONAL ANALYSIS IN SERVICE SECTOR ADAPTED TO TEACHING		DESCRIPTION OF COMPETENCES FROM WORK SITUATIONS AS ARISING FROM THE INTENTS FOCUS GROUPS		
FUNCTIONS	SUBFUNCTIONS	DOMAIN	WORK SITUATION	COMPETENCE
School Leadership		Direct relation to students	Course teaching	S1-C1
Teaching	Course programming			S1-C2
	Session plan			S1-C3
	Lecture			S1-C4
	Follow up			S1-C5
	Student assessment			S1-C6
	Course evaluation/improvement		Planning and organization of teaching	S2-C1
School program evaluation and improvement				S2-C2
Lifelong learning				S2-C3
School management				S2-C4
				S2-C5
			Assessment (selection / certification)	S3-C1
				S3-C2
				S3-C3
			Support and monitoring of student projects	S4-C1
				S4-C2
				S4-C3
				S4-C4
				S4-C5
		Team work	Informal exchanges and collaborations	S5-C1
				S5-C2
				S5-C3
			Institutional meetings for exchange and coordination	S6-C1
				S6-C2
			Coordination with external stakeholders	S6-C3
				S7-C1
				S7-C2
		Opening and updating	CPD - Continuing Professional Development programmes	S8-C1
				S8-C2

03 Defining the circus arts teacher professional profile according to EQF Units of Learning Outcomes

To complete the occupational field of circus teachers, we crossed the competences from work situations with the job purposes or contexts, in this case, student training and school management.

The subdivision of contexts as, for example, training in theoretical subjects, training in physical preparation, speciality training or mentoring, enables more detail when contextualising the teacher functions and highlights the differences between learning outcomes in different contexts.

The Occupational Field we are presenting (Figure 2) is organised in a way that the horizontal axis relates to the functions/work situations and the vertical axis relates to the contexts. When we cross these two, the competence elements appear. These competence elements can be described as learning outcomes, according to EQF recommendation. Each competence is detailed below. The coherent grouping of the learning outcomes results in the “Units of Learning Outcomes”. The term “Unit” as used here means “a component of a qualification, consisting in a coherent set of knowledge, skills and competences that can be validated”, according to the ECVET¹ recommendations and definitions (EU recommendation 2009/C 155/02, 18 June 2009).

In some cases, one unit is specific to each subdivision of the context (teaching speciality, for example) while others are common to the entire context (such as course scheduling). **Each teacher has his/her own profile** that is, a sum of units, some of which coincide with other teachers’ and some are specific to his/her activity.

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¹ ECVET European Credit System for Vocational Education and Training

FIGURE 2
OCCUPATIONAL FIELD - SAVOIRS 01, 2017

FIGURE 2 OCCUPATIONAL FIELD - SAVOIRS 01, 2017			PROFESSIONAL TRAINING								SCHOOL POLICY							
			PHYSICAL TRAINING	BASIC TRAINING	CIRCUS SPECIALTY	ARTISTIC CREATION	FINAL SHOW	WORKING GUIDELINES	MENTORING	STUDENTS' MONITORING	SCHOOL PROJECT	SCHOOL MANAGEMENT	HUMAN RESOURCES	ACADEMIC MANAGEMENT	INSTITUTIONAL RELATIONS	SOCIAL RESPONSABILITY	CULTURAL EVENTS	
AREAS	WORK SITUATIONS	SKILLS	UNITS OF LEARNING OUTCOMES															
School Management												16	16	16	16	16	16	16
Direct relation with the students/ pupils	Teaching	S1-C1	1	2	3	4	9	10										
		S1-C2	1	2	3	4	9	10										
		S1-C3	1	2	3	4	9	10										
		S1-C4	1	2	3	4	9	10										
		S1-C5	1	2	3	4	9	10										
		S1-C6	1	2	3	4	9	10										
	Planning and organisation of the teaching	S2-C1	5	5	5	5	5	5				17						17
		S2-C2	5	5	5	5	5	5				17						17
		S2-C3	5	5	5	5	5	5				17						17
		S2-C4	7	7	7	7	7	7				17						17
		S2-C5	7	7	7	7	7	7				17						17
	Evaluation (selection / certification)	S3-C1	8	8	8	8						18	18	18	18	18		
		S3-C2	1	2	3	4	9	10				18					18	
		S3-C3	6	6	6	6	6	6				18					18	
	Supporting and monitoring the students' projects	S4-C1	11	11	11	11	9	10	12	13	16				16			
		S4-C2	11	11	11	11	9	10	12	13	16				16			
		S4-C3	11	11	11	11	9	10	12	13	16				16			
		S4-C4	11	11	11	11	9	10	12	13	16				16			
		S4-C5	11	11	11	11	9	10	12	13	16				16			
	Joint work	Informal interactions and collaborations	S5-C1	14	14	14	14	14	14	14	14	16	16	16	16	16	16	16
S5-C2			14	14	14	14	14	14	14	14	14	16	16	16	16			
S5-C3			14	14	14	14	14	14	14	14	14	16	16	16	16			
Institutional meetings for interaction and coordination		S6-C1	5	5	5	5	5	5	5	5	5	17	17	17	17			
		S6-C2	5	5	5	5	5	5	5	5	5	17	17	17	17			
		S6-C3	5	5	5	5	5	5	5	5	5	17	17	17	17			
Coordination with guests (teachers, stage directors, artists)		S7-C1	14	14	14	14	14	14	14	14	14		17	17	16			
		S7-C2	14	14	14	14	14	14	14	14	14		17	17	16			
Opening and updating	Self-training	S8-C1a	15	15	15	15	15											17
		S8-C1b	15	15	15	15	15	15	15	15	15	16	16		16			
		S8-C1c	15	15	15	15												17
		S8-C2	15	15	15	15	15	15	15	15	15	16	16		16			17
School administration												19	19	19	19	19	19	19

04 Structure of the Professional profile according to the EQF

The detailed analysis of the occupational field results in the competency framework, consisting in 19 Units of learning outcomes structured according to the EQF.

Each unit of learning outcomes has been developed as follows:

- Name and number of the Unit of Learning Outcomes (U_01 to U_19)
- Learning Outcomes (numbered 1.1, 1.2...)
- Indicators of assessment for every Learning Outcome (numbered 1.1.1, 1.1.2...)
- Resources (divided into Knowledge, Skills)

04.A LEARNING OUTCOMES

Each unit of learning outcomes responds to a function and can be validated. The Learning Outcomes have been described as independent components of the Unit that can be evaluated through the Indicators of assessment.

A learning outcome has been defined as “a statement of what a learner is expected to know, understand, or be able to do at the end of a learning process” (European Union, 2011). A learning outcome is described in the framework, as an action or a phase of a contextualized work activity.

Here, the learning outcomes have been constructed as actions in the development of the associated job function. They are all necessary to develop the complete competence.

04.B INDICATORS

Each learning outcome has a series of indicators whose function is to assess the learning outcome (numbered 1.1.1, 1.1.2...). These indicators of assessment, specific to each Learning Outcome, are necessary to verify the degree of compliance and can be assessed independently.

04.C RESOURCES

Every Unit has what we call “Resources”, that is, an associated set of Knowledge, Skills (related to autonomy and responsibility). These items are necessary to deploy correctly the learning outcome.

05 EQF levels for the professional profile of circus teacher

To relate the competency framework for professional circus teacher to the European Qualifications Framework, we need to reference the qualification level to the levels set out for the EQF.

The analysis of learning outcomes associated to the competency framework, from the point of view of the depth and specialisation of knowledge, diversity of fields of knowledge necessary to manage, innovation and problem-solving skills as well as the degree of autonomy and respon-

sibility assumed in decision-making and management of students and schools, has allowed us to define, according to the European Qualifications Framework, the level at which the competency framework of the professional circus teacher is located.

The level descriptors, as EQF recommendation indicates, are:

FIGURE 3

DESCRIPTORS OF LEVELS ACCORDING THE EUROPEAN QUALIFICATIONS FRAMEWORK - SAVOIRS 01, 2017

LEVEL	KNOWLEDGE	SKILLS	COMPETENCES
6	Advanced knowledge of a field of work or study, involving a critical understanding of theories and principles.	Advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study.	Manage complex technical or professional activities or projects; take responsibility for decision making in unpredictable work or study contexts; take responsibility for managing professional development of individuals and groups.
7	Highly specialised knowledge, some of which is at the forefront of knowledge in a field of work or study, as the basis for original thinking and/or research, critical awareness of knowledge issues in a field and at the interface between different fields.	Specialised problem-solving skills required in research and/or innovation in order to develop new knowledge and procedures and to integrate knowledge from different fields.	Manage and transform work or study contexts that are complex, unpredictable and require new strategic approaches: take responsibility for contributing to professional knowledge and practice and/or for reviewing the strategic performance of teams.



In the competency framework, these two EQF levels respond to the context axis of the activity.

The Units associated to the context “Professional training in circus” are located at level 6 of the EQF, because the associated competences require an advanced knowledge of a field (teaching own speciality), skills to innovate and solve unpredictable processes (give a course in a school, coordinate with pedagogical team) and take responsibility for managing professional development of individuals and groups (students).

The Units associated to the context “School management” are located at level 7 of the EQF, because the associated competences require knowledge of issues at the interface between circus teaching and management fields, skills to develop new knowledge and procedures in circus school management, autonomy to manage the complex contexts of a circus school and responsibility for reviewing the strategic performance of the teachers and staff teams.

These levels are the result of the analysis of work situations in the visited schools. They should be used as reference. Only when the referential will be translated to national qualifications framework, the level will become mandatory for the schools with formal training.

06 Units of learning outcomes

A detailed view

UNIT 1

TRAIN THE STUDENTS IN PHYSICAL PREPARATION

Learning Outcome 1.1 Communicate effectively the objectives of the physical preparation session

Indicators:

- 1.1.1 Make sure that the session can be developed according to the planned conditions of space, equipment, environment and students.
- 1.1.2 Create a classroom atmosphere that facilitates communication, fosters confidence from the student and is also demanding.
- 1.1.3 Formulate effectively the objectives and the activities to be developed during the session.
- 1.1.4 Communicate the importance of a good physical preparation for a future circus professional to develop both technical and artistic skills.
- 1.1.5 Encourage the students to behave responsibly and autonomously in order to motivate them and make them aware of the situations they will face.
- 1.1.6 Modify the session objectives in case of unexpected situations and communicate the changes to the class group accordingly.

Learning Outcome 1.2 Manage risk during the session so as to avoid injuries and accidents

Indicators:

- 1.2.1 Define the safety measures, both collective and individual, to be implemented according to the contents of the session.
- 1.2.2 Check the equipment to be used by students during the session, where necessary.
- 1.2.3 Evaluate the condition of each of the students in order to adapt the activities where necessary.
- 1.2.4 Monitor the students' participation when managing personal and group risk situations.
- 1.2.5 Train the students to be autonomous in identifying risk situations.
- 1.2.6 Act in case of accident or emergency in order to avoid or minimise harm, taking care of students and helping them.
- 1.2.7 Give tools for proprioception and analysis of both the personal and environmental state.

Learning Outcome 1.3 Carry out the warm-up protocols of the physical preparation session

Indicators:

- 1.3.1 Communicate effectively the warm-up exercises to be carried out in order to be able to attain the objectives and avoid injuries.
- 1.3.2 Monitor the student individual warming up and ensure that the exercises are done safely.
- 1.3.3 Evaluate each student's progression during the warm-up period.
- 1.3.4 Give the students feedback on the adequate progression and the remedial actions to be carried out, if necessary.

Learning Outcome 1.4

Conduct the physical preparation session to attain the planned objectives

Indicators:

- 1.4.1** Apply the most adequate methods in physical preparation according to the objectives to be attained, the characteristics of students and the planned programme.
- 1.4.2** Explain to the students or demonstrate how to develop the activities of the session of physical preparation.
- 1.4.3** Organise the progression of activities and pauses according to continuous assessment protocols and to avoid over-exercising.
- 1.4.4** Conduct the session paying attention to each of the students and to peer collaboration.
- 1.4.5** Assess the progression of the class group preparation by means of the methods and activities planned in the programme.
- 1.4.6** Communicate with the students both individually and collectively about the development of the session.
- 1.4.7** In unforeseen situations, solve the problems in order to carry on with the session and decide whether to modify the objectives and processes.
- 1.4.8** At the end of the session, evaluate its development to decide whether it will alter the programme or objectives of oncoming sessions.

Learning Outcome 1.5

Foster collaboration and peer learning in the physical preparation session

Indicators:

- 1.5.1** Maximise both individual and collective capacities in the physical preparation session.
- 1.5.2** Use, whenever possible, peer learning methods as a tool for group work and to consolidate the learning process.
- 1.5.3** Involve the students in the safety protocols and make them aware of collective safety, maintenance of the equipment, and the co-responsibility in accident prevention.

Resources

Knowledge

Physical preparation/P.E.

Didactics. Fundamental body skills didactics.

Basic acrobatic didactics.

Dance and movement conventions didactics.

Physical preparation programmes. Specific programmes for students in special circumstances.

Warm-up programmes. Exercise and risk relationships.

Tools for initial and formative assessment/evaluation.

First aid.

Skills

Programming. Session delivery. Feedback strategies.

Management of the student's different learning styles and special circumstances. Awareness of student and class group state. Communication in foreign language/s,

mediation and intercultural understanding

Autonomy and responsibility

Autonomy in decision taking with regards

to the programme. Autonomy in group management.

Responsibility when dealing with risk

and communicating students risk situations.

UNIT 2

TRAIN THE STUDENT IN THEORETICAL AND THEORETICAL-PRACTICAL (CORE) SUBJECTS

Learning Outcome 2.1

Communicate effectively the objectives of the session in theoretical and theoretical-practical (core) subjects

Indicators:

- 2.1.1** Make sure that the session can be developed according to the planned conditions of space, equipment, environment and students.
- 2.1.2** Create a classroom atmosphere that facilitates communication, fosters confidence from the student while being thorough.
- 2.1.3** Formulate effectively the objectives and the activities to be developed during the session.
- 2.1.4** Encourage the students to behave responsibly and autonomously in order to motivate them and make them aware of the situations they will face.
- 2.1.5** Modify the session objectives in case of unexpected situations and communicate the changes to the class group accordingly.

Learning Outcome 2.2

Conduct the session in order to attain the planned objectives in theoretical and theoretical-practical (core) subjects

Indicators:

- 2.2.1** Apply the most adequate teaching-learning method according to the planned objectives, the students' characteristics and the programme.
- 2.2.2** Organise the progression of the activities according to continuous assessment of the session and ensuring the consolidation of previous knowledge.
- 2.2.3** Conduct the session paying special attention to each student and their circus speciality.
- 2.2.4** Assess the progression of the class group preparation by means of the methods and activities planned in the programme.
- 2.2.5** Communicate with the students both individually and collectively about the development of the session.
- 2.2.6** In unforeseen situations, solve the problems in order to carry on with the session and decide whether to modify the objectives and processes.
- 2.2.7** At the end of the session, evaluate its development to decide whether it will alter the programme or objectives of oncoming sessions.
- 2.2.8** Propose the student a range of reinforcing activities or extension activities to be done autonomously.

Learning Outcome 2.3

Modify the session according to the needs of the group, student and level in theoretical and theoretical-practical (core) subjects

Indicators:

- 2.3.1** Nurture and develop the students' individual capacities and the group collective capacities.
- 2.3.2** Foster peer learning as a tool for collaboration, understanding and consolidation of teaching-learning processes.
- 2.3.3** Encourage students to act responsibly and autonomously so that they use the training as a starting point for personal and professional growth.

Resources:

Knowledge

Didactics of the subject. Applied anatomy.
Functional analysis of movement. History of Art.
History of Stage Arts. History of Circus Arts.
Other related arts. Acting techniques applied to circus.
Mime. Clown. Dramaturgy and circus-applied dramaturgy.
Music. Dance. Stage light and sound systems.
Equipment design and construction. Make up. Set design, apparatus. Healthcare of the circus professional. Diet and nutrition. Stress management. Safety: protocols, rigging and protection equipment. Initial, formative and summative evaluation¹. Tools for self-directed learning. ICT

Skills

Programming. Session delivery.
Constructive feedback strategies.
Communication with the student. Feedback management.
Management of the students' different learning styles and of current situations. Assessment and evaluation.
Awareness of student and class group state.
Communication in foreign language/s, mediation and intercultural understanding.

Autonomy and responsibility

Autonomy in decision taking with regards to the programme. Autonomy in group management.

UNIT 3

TRAIN THE STUDENTS IN A CIRCUS SPECIALITY

Learning outcome 3.1

Communicate effectively the objectives of the session of a circus speciality

Indicators:

- 3.1.1** Make sure that the session can be developed according to the planned conditions of space, equipment, environment and students.
- 2.1.2** Create a classroom atmosphere that facilitates communication, fosters confidence from the student and is also demanding.
- 2.1.3** Formulate effectively the objectives and the activities to be developed during the session.
- 2.1.4** Communicate the importance of a progressive learning of the speciality, both technical and artistic, to become a professional circus artist.
- 2.1.5** Encourage the students to behave responsibly and autonomously in order to motivate them and make them aware of the situations they will face.
- 2.1.5** Modify the session objectives in case of unexpected situations and communicate the changes to the class group accordingly.

Learning Outcome 3.2

Manage risk during the session of circus speciality to avoid injuries and accidents

Indicators:

- 3.2.1** Define the collective and individual safety measures to be implemented according to the contents of the session.
- 3.2.2** Check the rigging and safety equipment to be used for students' security, both collectively and individually.
- 3.2.3** Evaluate the condition of each of the students in order to adapt the activities where necessary.
- 3.2.4** Conduct the students in their participation when managing personal and group risk situations.
- 3.2.5** Train the students to be autonomous in identifying risk situations.
- 3.2.6** Act in case of accident or emergency in order to avoid or minimise harm taking care of students and helping them.

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¹ see Glossary

Learning Outcome 3.3

Conduct the session of a circus speciality

Indicators:

- 3.3.1** Choose the most adequate contents to conduct the session on circus speciality.
- 3.3.2** Explain or demonstrate the preparatory exercises to attain the set objectives and avoid injuries.
- 3.3.3** Monitor individually the student's work and check the set exercises are done correctly and safely.
- 3.3.4** Apply the most adequate teaching-learning method according to the planned objectives, the students' characteristics and the programme.
- 3.3.5** Explain or demonstrate the students how to carry out the activities and ensure that the learning process is understood.
- 3.3.6** Organise the progression of activities and pauses according to continuous assessment protocols and to avoid over-exercising.
- 3.3.7** Conduct the sessions paying attention to each student in particular and to the collaboration among them.
- 3.3.8** In unforeseen situations, solve the problems in order to carry on with the session and decide whether to modify the objectives and processes.

Learning Outcome 3.4

Monitor the student's development in a session of circus speciality

Indicators:

- 3.4.1** Ensure that the students understand the technical contents and how to implement them.
- 3.4.2** Evaluate the degree of preparation of the class group and of each student using the methods and activities planned in the programme.
- 3.4.3** Identify the feeling of safety, blockage and progression of each student by regular monitoring and reciprocal feedback.
- 3.4.4** Communicate effectively and continuously with the students on the session development and how to introduce the technical corrections especially in relation to potentially dangerous or blocking habits.
- 3.4.5** Foster the student's autonomy when choosing technical and artistic elements/tricks to nurture his/her own personal artistic expression.
- 3.4.6** Encourage the student's own work system in order to achieve his/her own style.
- 3.4.7** At the end of the session, evaluate its development to decide whether it will alter the programme or objectives of oncoming sessions.
- 3.4.8** Communicate with the student about his/her technical and artistic progress to set new goals for oncoming sessions.
- 3.4.9** Give the student extra exercises to be practised on his/her own, pointing out possible risks.
- 3.4.10** Consider the students with injuries and give them remedial or alternative exercises, if adequate.

Learning outcome 3.5

Adjust the session according to the needs of the group, student and level in a circus speciality

Indicators:

- 3.5.1 Monitor the students' technical levels and artistic potential to adjust the session.
- 3.5.2 In higher levels, work individually with the student to lead him/her to excellence.
- 3.5.3 In initial levels or bigger class groups, foster peer learning as a tool for collaboration, understanding and consolidation of teaching-learning processes.
- 3.5.4 Involve the students in the class group safety, sharing collective safety measures, in equipment maintenance, and avoiding unnecessary risks.
- 3.5.5 In non-individual tricks, advise the groups on the different roles.

Resources

Knowledge

Circus techniques. Circus techniques didactics. Technique-specific methodologies. Artistic research tools. Intersections and interfaces¹ between the artistic and technical aspects of the speciality. Safety and risk management principles of each circus technique. Fear management in risk situations. Stress management. Applied anatomy and biomechanics. First aid.

Skills

Cognition of students' technical abilities, limitations and artistic potential. Flexibility in front of students' diversity. Student counselling. Communication for an optimal risk management. Group management. Transmission of peer learning techniques. Motivation abilities. Communication in foreign language/s, mediation and intercultural understanding. Stress management.

Autonomy and responsibility

Autonomy in decision taking with regards to the programme. Autonomy in group management. Responsibility in risk management and in communicating with the students about risk situations.

UNIT 4

TRAIN THE STUDENTS IN ARTISTIC RESEARCH AND CREATION

Learning Outcome 4.1

Communicate effectively the objectives of the session of artistic research and creation

Indicators:

- 4.1.1 Make sure that the session can be developed according to the planned conditions of space, equipment, environment and students.
- 4.1.2 Create a classroom atmosphere that facilitates communication, fosters confidence from the student and is demanding as well.
- 4.1.3 Formulate effectively the objectives and the activities to introduce students in research and artistic creation.
- 4.1.4 Transmit the importance of research and creation as a basis for the necessary innovation to become a circus artist.
- 4.1.5 Foster the students' awareness of the non-verbal communication when interacting with an audience.

Learning Outcome 4.2

Conduct the session of artistic research and creation

Indicators:

- 4.2.1 Select the appropriate contents to conduct the session on research and artistic creation.
- 4.2.2 Apply the most adequate teaching-learning method according to the planned objectives, the students' characteristics and the programme.
- 4.2.3 Communicate effectively the directions, tools, pattern or activities to be dealt with during the session of research and artistic creation.
- 4.2.4 Conduct the session paying special attention to each student, the collaboration among students and their circus speciality if appropriate.
- 4.2.5 Create a classroom atmosphere that fosters creative processes, seeking a balance between freedom and rigor.

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¹ see Glossary

Learning Outcome 4.3

Monitor the student's development in a session of artistic research and creation

Indicators:

- 4.3.1** Ensure that the students understand the technical or theoretical contents and how to implement them.
- 4.3.2** Establish fluent communication with students on the session development and on how to introduce the necessary corrections.
- 4.3.3** Foster the student's autonomy for selecting the most appropriate research method for his/her artistic profile and learning style.
- 4.3.4** Create opportunities for students to improvise, make their own proposals in creative research and assume or reject them along the process.
- 4.3.5** Assess the student by active listening and monitoring, give feedback, and be responsive to the student's feedback.
- 4.3.6** Give tools that will allow the student to interpret the reactions of the audience to apply them in the creative process.

Resources

Knowledge

Artistic creation. Research and creation workshops. Research laboratory. History of Art. History of Performing Arts. Circus heritage. Circus aesthetics and trends. Dramaturgy and set design in circus. Multidisciplinarity. Relationship among subjects. Intersections and Interfaces. Critical analysis of pieces of works and performances. Tools and spaces for research and creation. Methods of transmission of creative processes. Intersections/crossroads between technical and artistic fields in circus. Interaction with the audience.

Skills

Communication and responsiveness. Analysis. Open-mindedness and flexibility in front of change. Service orientation and problem solving. Proactivity. Self-confidence. Communication in foreign language/s, mediation and intercultural understanding. Skills to make the student self-confident.

Autonomy and responsibility

Autonomy in decision taking with regards to the programme. Autonomy in group management.



UNIT 5

PROGRAMME THE SUBJECT

Learning Outcome 5.1

Collaborate in the school pedagogical project from the point of view of his/her subject

Indicators:

- 5.1.1** Be knowledgeable of the school project in relation to his/her subject.
- 5.1.2** Identify the legal framework of the circus arts education to fit in his/her subject programme.
- 5.1.3** Take an active role in the school's pedagogical reflection environments and facilitate consensus in decision taking.

Learning Outcome 5.2

Elaborate the subject program

Indicators:

- 5.2.1** Set the specific objectives of the subject in recognition of the school pedagogical project.
- 5.2.2** Select the most appropriate methodology to attain the objectives and accommodate it to the resources available and to the students.
- 5.2.3** Plan the contents and the timing of the subject in relation to the general school calendar and the other subject matters.
- 5.2.4** Set the assessment indicators on the students' progress (formative and summative evaluation).
- 5.2.5** Set the indicators to evaluate the degree of compliance with the objectives and programme of the subject matter.
- 5.2.6** Leave room for amendments in the programme, according to the evaluation results and to unforeseen incidences.

Learning Outcome 5.3

Conceive and prepare the contents, materials, spaces, equipment and other complementary means to develop the teaching-learning process of his/her subject

Indicators:

- 5.3.1** Define the complementary resources needed.
- 5.3.2** Gather a variety of didactic materials on different aspects, according to the subject matter.
- 5.3.3** Compile the supporting didactic materials, using the most appropriate means of support, as required.
- 5.3.4** Select and prepare the most appropriate room/space according to availability.
- 5.3.5** Define the necessary equipment and materials, selecting them among the available ones or proposing the purchase or manufacture.
- 5.3.6** Define the necessary safety equipment in order to minimise the risk of injury and accident.

Resources

Knowledge

Educational project of the school: legal framework, structure, contents. Subject matter programming: objectives, calendar, timing, indicators. Definition of the resources for the teaching-learning process: materials, equipment, spaces. Development of didactic materials. Equipment and materials associated with the teaching-learning process of the subject. Rigging and equipment for individual and collective safety. Elements for initial, formative, summative and final evaluation.

Skills

Planning, organising. Management of resources. Service-orientation and problem-solving (in selecting spaces and equipment). Abstract, analytical and conceptual reasoning (subject programming). Synthetic thinking. Systemic thinking when programming the subject. Organizational understanding.

Autonomy and responsibility

Autonomy in decision making with regards to the programme. Autonomy in group management. Responsibility in resources management. Responsibility in consideration of the school project when programming the subject matter.

UNIT 6

EVALUATE THE PROGRESS OF THE STUDENT

Learning Outcome 6.1

Define the individual assessment procedures in relation to the specific objectives of the subject

Indicators:

- 6.1.1** Select the objectives to be evaluated among those of the subject programme.
- 6.1.2** Weigh the different objectives to be evaluated according to the importance they hold within the subject.
- 6.1.3** Set the assessment criteria for each objective.
- 6.1.4** Design the assessment activities according to the assessment criteria.
- 6.1.5** Define a document to record the data obtained during the assessment process.
- 6.1.6** Communicate the objectives, activities, assessment criteria and their corresponding weight to the students.

Learning Outcome 6.2

Carry out the individual assessment process to determine the degree of achievement of the set objectives

Indicators:

- 6.2.1** Organise the evaluation session in order to evaluate without interference from students and according to the set procedures.
- 6.2.2** Carry out the individual assessment according to the set procedure.
- 6.2.3** Collect the necessary data for the assessment in the corresponding document.
- 6.2.4** In unforeseen situations, reschedule the assessment activity if it has not been done.
- 6.2.5** Tell the student the result of the evaluation individually being receptive to his/her reaction.

Learning Outcome 6.3

Participate in the evaluation session with the rest of the pedagogical team

Indicators:

- 6.3.1** Attend the evaluation meetings with a dialoguing attitude and openness.
- 6.3.2** Share the assessment procedures of his/her own subject with the rest of the teachers.
- 6.3.3** Communicate the assessment data of his/her subject for each student and give reasoned explanations.
- 6.3.4** Listen actively to the information given by the other teachers about the other subjects so as to obtain a global vision of the student.
- 6.3.5** Participate in the collective decision of the student certification assessment (end of term, end of year and to obtain the diploma of studies).
- 6.3.6** Communicate the result of the evaluation to the student according to the protocol established by the school and to the decision taken by the pedagogical team.
- 6.3.7** Be available for discussion with the students, if required and according to the school protocols.
- 6.3.8** Be knowledgeable of the school procedures when dealing with injuries, illnesses and/or personal circumstances in evaluation periods.

Learning Outcome 6.4

Adjust the subject programme and the teaching-learning process to the evaluation results

Indicators:

- 6.4.1** Compare the results of the evaluation with the objectives of the programme.
- 6.4.2** Reschedule the activities, the methodology and the objectives to correct possible diversions.
- 6.4.3** Revise the planning and the teaching-learning activities to improve the achievement of the objectives.
- 6.4.4** Compare the initial and final situation of the students to validate the subject programme.
- 6.4.5** Collaborate in the pedagogical team meetings in order to improve the teaching-learning process.

Learning Outcome 6.5

Participate in the evaluation of the end-of-year student project

Indicators:

- 6.5.1** Set the assessment criteria of the end-of-year project according to the school year objectives and the educational project.
- 6.5.2** Weigh the different assessment criteria, in a consensual way with the pedagogical team, to evaluate the conception, process, research, execution, rethinking etc. of the project.
- 6.5.3** Define the assessment activities that may include a public performance, according to the educational project.
- 6.5.4** Evaluate the end-of-year project collegially, listening to the viewpoints of all the teachers involved.
- 6.5.5** Communicate the result of the project evaluation to the student, according to the protocol established by the school and to the decision of the pedagogical team.

Resources

Knowledge

Types of assessment/evaluation: formative and summative; global and partial; continuous and final. Assessment: focus (qualitative/quantitative), standards (requirements, educational project-based criteria). Assessment techniques (non-formal, semi-formal, formal). Evaluation tools: observation, data recording tools, interviews, tests, validation lists. Processes for improvement: PDCA (plan-do-check-act). Collegial assessment. Tools and protocols for teacher-student oral and written result communication. School evaluation procedures.

Skills

Effective communication. Active listening. Empathy and conflict management. Work planning and organising. Service orientation and problem solving. Achievement orientation. Team working. Self-confidence. Communication in foreign language/s, mediation and intercultural understanding.

Autonomy and responsibility

Responsibility in individual assessment and collegiate assessment of students. Autonomy in designing adequate test/exams/activities for his/her subject.



UNIT 7

PROGRAM THE SESSION

Learning Outcome 7.1

Design the activities according to the set objectives, the duration of the session, the students and the subject matter

Indicators:

- 7.1.1** Define the session teaching-learning activities appropriate for the subject and the objectives to be attained, and according to the methodology.
- 7.1.2** Schedule the activities in relation to the available resources, the students and the allocated time.
- 7.1.3** Coordinate with the rest of the teachers when resources, spaces and equipment must be shared.
- 7.1.4** Foresee alternatives to unforeseen circumstances that may modify, lengthen or shorten the activity.

Learning Outcome 7.2

Plan the teaching-learning session

Indicators:

- 7.2.1** Schedule the activities according to the progression of the objectives, the difficulty or the activity/rest stages.
- 7.2.2** Include, when appropriate, the adequate warm-up/preparation periods, activity and rest, for an optimal development of the session.
- 7.2.3** Define a script for the activity that will help to communicate to the students the tasks to be accomplished and the goals.
- 7.2.4** Adapt the activities for those students who, for a number of reasons, cannot do them normally.

Learning Outcome 7.3

Set the procedures to monitor the student progression (formative assessment) and to get feedback

Indicators:

- 7.3.1** Set the parameters for a continuous evaluation in order to monitor the students' progress including knowledge, skills and attitudes.
- 7.3.2** Weigh the parameters according to the degree of evidence of the progression.
- 7.3.3** Use the appropriate forms for data collecting and assessing.
- 7.3.4** Set the procedures to communicate with and get feedback from the student, both collectively and individually.

Resources

Knowledge

Teaching-learning session: script, timing, diversions.

Teaching-learning activities. Formative assessment: techniques, data collecting forms and tools.

Skills

Empathy. Conflict management. Active listening. Planning and scheduling, work organisation and management of resources. Service orientation and problem solving. Proactivity and achievement orientation. Abstract, analytical and conceptual thinking. Communication in foreign language/s, mediation and intercultural understanding.

Autonomy and responsibility

Responsibility in the session organisation to attain the goals. Responsibility in the process of the student's formative and continuous assessment. Autonomy in the teaching-learning activities design and when adapting them to students and objectives.

UNIT 8

PARTICIPATE IN THE APPLICANTS' SELECTION PROCESSES

Learning Outcome 8.1

Prepare the selection exams for his/her subject matter in coordination with the rest of the jury and according to the educational project

Indicators:

- 8.1.1 Collaborate in the design of the selection process with the rest of the pedagogical team, considering the calendar, timing, premises, and criteria given by the direction team.
- 8.1.2 Establish the knowledge, skills and attitudes to be assessed during the selection process related to his/her speciality (to choose the most suitable applicants for the educational project).
- 8.1.3 Design the activities of his/her speciality to be carried out by applicants during the selection process (to choose the most suitable applicants for the educational project).
- 8.1.4 Set the evaluation tools to be able to identify the most suitable applicants in his/her speciality and according to the educational project.
- 8.1.5 Have a dialoguing and listening attitude with the rest of the jury to ensure the suitability of the process.

Learning Outcome 8.2

Participate in the selection process of applicants

Indicators:

- 8.2.1 Collaborate in the previous steps of selection, like non-contact processes with the student prior meeting him/her.
- 8.2.2 Foster a favourable working atmosphere to facilitate the choice of the most suitable applicants for the educational project.
- 8.2.3 Take into account the applicants' conditions to undertake the exams/activities.
- 8.2.4 Collaborate with the jury and the school direction to carry out the selection process.
- 8.2.5 Conduct the exams of his/her own speciality during the selection process.

Learning Outcome 8.3

Participate in the assessment of the applicants in the selection process

Indicators:

- 8.3.1 Do the evaluation reports of his/her speciality and any other task s/he has been given.
- 8.3.2 Participate in the assessment sessions with the jury to select the applicants collegially and according to the educational project.
- 8.3.3 Collaborate with the school direction and the jury during the rethinking processes to improve the selection protocols.
- 8.3.4 Collaborate with the school direction and the jury when communicating the results to the applicants, when personal feedback is required.

Resources

Knowledge

Evaluation processes for selection. Selection exams: general aspects, framing, criteria definition, types of exams. Selection exams: organisation, timing, communication protocols. Preparation and levelling of activities. Team evaluation. Processes of improvement.

Skills

Communication. Understanding of and involvement in the school organization. Empathy. Planning, organization, resource management. Service orientation. Proactivity and result orientation. Communication in foreign language/s, mediation and intercultural understanding.

Autonomy and responsibility

Responsibility in individual and collegiate assessment of applicants. Autonomy when setting the most adequate exams in relation to his/her subject. Responsibility in setting the most adequate exams in relation to the educational project.

UNIT 9

COORDINATE THE YEAR FINAL COLLECTIVE PERFORMANCE

Learning Outcome 9.1 - Coordinate the process and the presentation of the year final collective performance

Indicators:

- 9.1.1 Establish the steps to coordinate the stakeholders (students, teachers and technical staff) of the end of year performance.
- 9.1.2 Design a proposal based on the educational project that takes into account the technical means and materials available, and the calendar.
- 9.1.3 Make an initial proposal taking into account both the group and the individual acts.
- 9.1.4 Conduct the debate about the goals to achieve in order to involve all the stakeholders (students, teachers and technical staff).
- 9.1.5 Coordinate the rehearsals, monitor the creation process and involve the students in the final result.
- 9.1.6 Ensure the balance between the artistic and the didactic functions of the performance.
- 9.1.7 Conduct the performance according to the parameters agreed with all the stakeholders.
- 9.1.8 Ensure the safety measures of the performance.

Resources

Knowledge

Set design, sound, light. Performances in stage arts. Direction and dramaturgy. End of year performances. Safety.

Skills

Artistic and creative capacity. Planning and organisation. Leadership and negotiation. Guidance through artistic processes. Initiative and goal-oriented attitude. Team working. Communication in foreign language/s, mediation and intercultural understanding.

Autonomy and responsibility

Responsibility in developing a coherent, safe and interesting performance. Autonomy when developing the proposal for a performance. Responsibility when guiding students towards their true identity as future artists.

UNIT 10

INFORM STUDENTS IN RELATION TO THE LABOUR MARKET

Learning Outcome 10.1 Impart knowledge and give information sources to the students to be able to develop professionally

Indicators:

- 10.1.1 Act as a link between the school and the professional world.
- 10.1.2 Advise the student from his/her progress at school, his/her final project, interests etc.
- 10.1.3 Identify the student's needs for information from his/her requests and interests.
- 10.1.4 Keep updated on employment opportunities, projects, professional integration circuits and festivals.
- 10.1.5 Keep the student updated and indicate complementary sources of information.
- 10.1.6 Foster the student's autonomy when choosing the sources of information and focusing on his/her own professional project.

Learning Outcome 10.2 Contextualise labour market standards to the professional circus field

Indicators:

- 10.2.1 Introduce the different sorts of national employment contracts and the circus sector's situation in the national market to the students.
- 10.2.2 Explain the different labour markets in Europe (and beyond) to facilitate mobility.
- 10.2.3 Analyse with the students the different working situations when participating in performances and circuits of their own country or transnational.
- 10.2.4 Show the financial sources of circus performances.
- 10.2.5 Give information about funding and applying procedures.

Learning Outcome 10.3 **Foster the students' entrepreneurship**

Indicators:

- 10.3.1** Expose the advantages and disadvantages of having his/her own company.
- 10.3.2** Indicate corporate regulations both national and of European countries.
- 10.3.3** Foster the students' entrepreneurship to build his/her own professional project from his/her own skills, ideas and interests.
- 10.3.4** Give tools for accounting and budgeting.

Resources

Knowledge

Circus artist profession. Information sources on Arts and Performing arts. Local/national and European labour market standards; cross-border mobility. Festivals and events related to circus arts. Production-applied mathematics (accountancy and budgeting). Culture and economy (cultural enterprises). Local/national and European corporate regulations: law and economics applied to performing arts. Support to entrepreneurship. Financial sources. Funding, grants, allowances, sponsorships. Professional orientation/counselling. Communication and networking.

Skills

Service orientation. Analytical and conceptual thinking. Session delivery. Communication with the student. Feedback management. Student assessment. Interfaces between subjects. Communication in foreign language/s, mediation and intercultural understanding.

Autonomy and responsibility

Responsibility when counselling on the right professional information. Responsibility in keeping the information updated. Autonomy when establishing a relationship with the student for an efficient counselling. Responsibility when guiding students into the labour market.

UNIT 11

COUNSEL THE STUDENTS ON THEIR ARTISTIC AND PROFESSIONAL DEVELOPMENT FROM HIS/HER OWN SPECIALITY

Learning Outcome 11.1 **Give the student information about the professional contexts related to his/her speciality in an informal environment**

Indicators:

- 11.1.1** Identify the students' information needs by actively listening to their interests on their own professional career.
- 11.1.2** Help the students to understand the professional contexts and to build their own network.
- 11.1.3** Inform the students and give them other sources of information from his/her own professional expertise.
- 11.1.4** Foster the student's autonomy when choosing the information, focusing on his/her project.
- 11.1.5** Re-direct the students to the appropriate specialists in case of injuries or personal circumstances that may hinder a professional career in the field of circus arts.

Learning Outcome 11.2 **Collaborate with the pedagogical team in the students' counselling, in coordination with the tutor and according to the educational project**

Indicators:

- 11.2.1** Take part in the coordination meetings led by the school direction or the tutor to agree on the student counselling actions.
- 11.2.2** Use his/her professional expertise and experience to orientate students.
- 11.2.3** Compile information and orientation resources of his/her subject according to the educational project.
- 11.2.4** Help the student to visualise the interfaces and intersections¹ between subjects.

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¹ See Annex 3 - Glossary

Learning Outcome 11.3

Help the student build his/her own artistic and professional project from the point of view of his/her own speciality

Indicators:

- 11.3.1** Understand the idea of the personal professional project of the student from his/her proposals.
- 11.3.2** Identify the personal, technical and artistic profile of the student to connect his/her subject to the project.
- 11.3.3** Make proposals on how to integrate the speciality in the student's global, artistic and professional project.
- 11.3.4** Foster the student's autonomy and responsibility when taking the proposals and adapting them to his/her project.

Resources

Knowledge

The speciality and its relationships with other arts.
Performing arts sources of information. Academic and professional orientation. Communication tools.

Skills

Communication. Active listening. Problem solving.
Flexibility and achievement orientation. Teamwork.
Communication in foreign language/s, mediation and intercultural understanding. Feedback management.

Autonomy and responsibility

Responsibility in student counselling to achieve an optimal result.

UNIT 12

TUTOR THE STUDENTS ALONG THEIR TRAINING (STUDY COACH)

Learning Outcome 12.1

Design an individual and group tutoring project to help students integrate and develop within the school

Indicators:

- 12.1.1** Plan, organize and implement a tutoring project for the students according to the educational project.
- 12.1.2** Welcome the students upon arrival, helping them integrate in the school.
- 12.1.3** Facilitate the communication with the students and among the students.
- 12.1.4** Lead and stimulate the group to boost mutual support and confidence.
- 12.1.5** Build a relationship with every student to facilitate personal interviews.
- 12.1.6** Show interest in the students' situation such as health, housing, support, project etc. especially if it affects their schooling.
- 12.1.7** Orientate the student when making decisions about his/her personal career.
- 12.1.8** Faced with risk/danger, make proposals for individual or group actions.

Learning Outcome 12.2

Mediate in conflicts between students or between teacher/s and student/s

Indicators:

- 12.2.1** Design communication and collaboration strategies to enhance cooperation between the different stakeholders of the school community.
- 12.2.2** Implement strategies to enhance dialogue in the class or group and problem-solving.
- 12.2.3** Foresee protocols for conflict mediation and to maintain discipline in the school when necessary.

Learning Outcome 12.3 **Accompany the student** **in his/her academic development**

Indicators:

- 12.3.1** Understand the principles of student tutoring and orientation.
- 12.3.2** Show interest in the students' progress in all the school subjects.
- 12.3.3** Hold meetings with the pedagogical team to know about the students' strengths and weaknesses.
- 12.3.4** Hold meetings with the pedagogical team to coordinate the evaluation process following the school protocol and calendar.
- 12.3.5** Carry out the academic counselling/orientation of each student, in collaboration with the pedagogical team.

Resources

Knowledge

The functions of tutoring and orientation/counselling.
Tutoring project: design, organisation and development.
Communication strategies in tutoring.
Individual and group tutorial. Preventive counselling.
Conflict management and mediation.
Professional and academic counselling.

Skills

Communication. Empathy towards the students.
Design and monitoring of a tutorial project.
Problem solving. Flexibility. Achievement orientation.
Communication in foreign language/s, mediation and intercultural understanding.

Autonomy and responsibility

Responsibility when counselling a student to make the most of his/her training. Responsibility in conflict management to contribute to a good school atmosphere.
Autonomy in responding to situations as they arise.

UNIT 13

GUIDE THE STUDENTS WHEN DEVELOPING **THEIR PERSONAL FINAL PROJECT**

Learning Outcome 13.1 **Help each student with the design** **of his/her own final project**

Indicators:

- 13.1.1** Grasp the students' concerns and interests when defining their professional project.
- 13.1.2** Coordinate with the pedagogical team to be able to see the ensemble of skills and technical and artistic strengths of the student.
- 13.1.3** Keep a fruitful dialogue with the student to help him/her design/build a feasible, coherent and quality project as a basis for a professional career.
- 13.1.4** Advise on the set design and choreographic elements of the project.
- 13.1.5** Monitor, with the help of the pedagogical team if required, the technical development of the project.
- 13.1.6** Ensure that the guidance provided to the student in his/her individual project follows the school philosophy.
- 13.1.7** Validate the project and accompany the student on the presentation.
- 13.1.8** Help the student to have an adjusted idea of his/her capacities when designing his/her own project.

Resources

Knowledge

Information resources in performing arts.
Latest trends in circus arts.
Performing arts and circus-related festivals, events etc.
Academic and professional mentoring.
Reorientation in case of injuries or failure.

Skills

Service orientation. Capacity to negotiate and persuade.
Empathy. Coordination with the pedagogical team.
Communication in foreign language/s, mediation and intercultural understanding.

Autonomy and responsibility

Responsibility when advising students in relation to their personal project. Autonomy in establishing relationship as a tutor/coach with the student in advising on a project.

UNIT 14

ESTABLISH A FRAMEWORK FOR FLUID COMMUNICATION AND COLLABORATION AMONG PERMANENT TEACHERS AND GUEST TEACHERS

Learning Outcome 14.1

Use a variety of channels and protocols for information exchanges with peer teachers

Indicators:

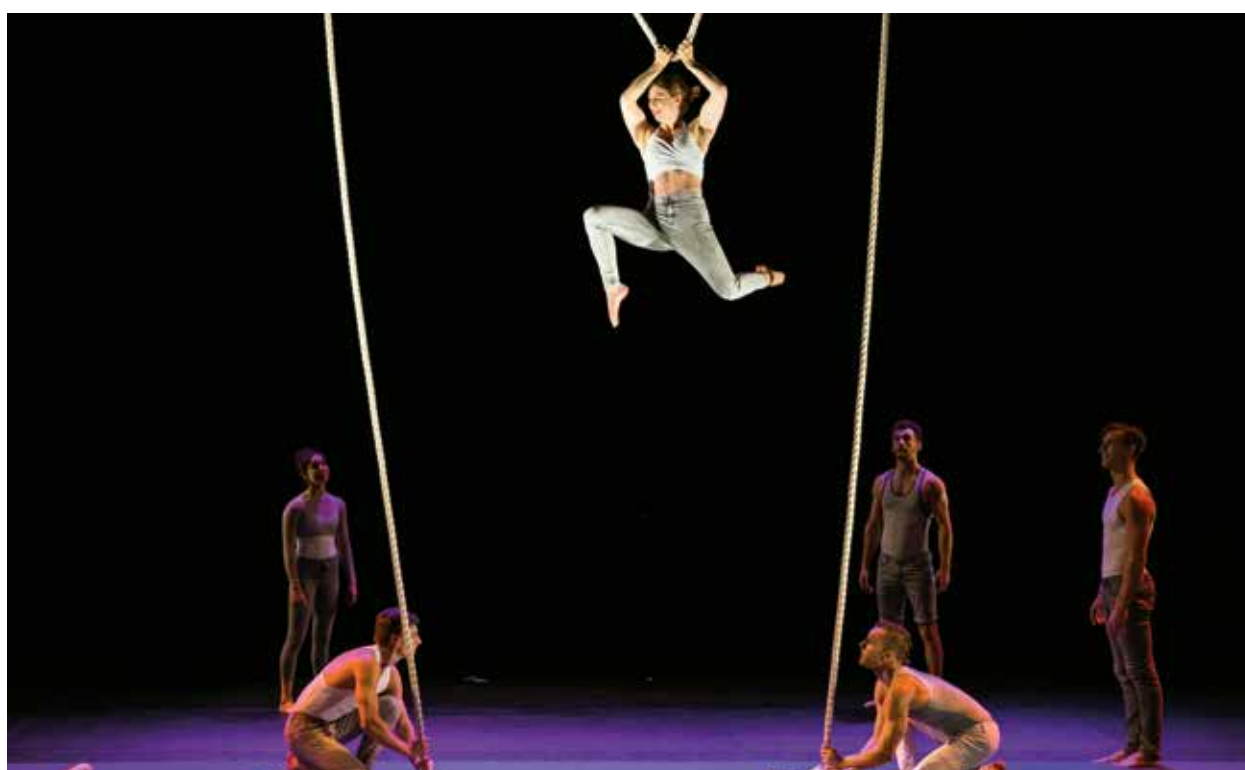
- 14.1.1** Be aware of the regular communication channels in the school, coordination meetings and other protocols.
- 14.1.2** Participate actively in formal coordination activities.
- 14.1.3** Acknowledge and apply the agreements reached in the formal coordination meetings in order to facilitate a smooth running of the school and a suitable working atmosphere.
- 14.1.4** Use, when necessary, the documents to record the information produced in the different meeting conditions.

Learning Outcome 14.2

Nurture the personal relationship among teachers to optimise a good working atmosphere

Indicators:

- 14.2.1** Use common areas to establish and nourish relationships with peer teachers in an informal way.
- 14.2.2** Care for a warm and respectful relationship with peer teachers and other members of the school staff workers, taking part in ideas exchanges and sharing.
- 14.2.3** Actively listen to proposals, in order to be open to new perspectives upon organisational possibilities, teaching-learning situations etc.
- 14.2.4** Positively and constructively react in unforeseen situations, to correct dysfunctions or to propose alternatives.
- 14.2.5** Facilitate information exchanges about the development of the sessions, especially among teachers of related subjects, to create learning synergies.



Learning Outcome 14.3

Integrate new teachers in the school daily life and the educational project

Indicators:

- 14.3.1** Support the new teachers' welcome protocols, to be able to inform about the functioning and organization and to facilitate integration in the school.
- 14.3.2** Present the educational project, the social environment, the students' levels and profiles, applicable rules etc. to the new teachers.
- 14.3.3** Help the guest teacher or the guest artist, with limited teaching periods, to adjust their teaching-learning processes to the educational project of the school.
- 14.3.4** Establish an intensive coordination between new and permanent teachers, especially when sharing the same or related subject or speciality.
- 14.3.5** Act in concert with the external teachers; inform them about the set training goals and the timing/working period.

Resources

Knowledge

Formal and informal communication tools. Strategies to improve interpersonal communication.

Formal communication: channels, information transmission, associated documents. Welcome protocols.

Skills

Active listening. Organisation understanding. Empathy. Negotiation skills. Service orientation. Team working. Communication in foreign language/s, mediation and intercultural understanding.

Autonomy and responsibility

Autonomy in teacher coordination. Autonomy in managing his/her working schedule. Responsibility in welcoming and presenting new teachers to the educational project. Responsibility in attaining an efficient coordination among teachers. Responsibility when participating in processes of formal communication.

UNIT 15

REMAIN UPDATED IN THE ART MARKET, PEDAGOGICAL PRACTICES AND CIRCUS TECHNIQUES

Learning Outcome 15.1

Remain updated in the evolution and latest trends in the art market, especially in circus

Indicators:

- 15.1.1** Attend on a regular basis artistic performances and exhibitions to be acquainted with new forms of artistic expression.
- 15.1.2** Use a variety of information resources to be updated in the circus arts field.
- 15.1.3** Collect information and elaborate reports on the latest tendencies and how to apply them to the teaching-learning process with special attention to his/her subject.
- 15.1.4** Update the programmes, session plans and teaching-learning activities according to the evolution of the artistic market.

Learning Outcome 15.2

Stay updated in the pedagogical practice to maximise the teaching-learning sessions/ process in his/her speciality

Indicators:

- 15.2.1** Attend CPD (continuous professional development) courses in order to keep updated in relation to pedagogical practice.
- 15.2.2** Adjust new pedagogical practices to his / her own speciality / subject to improve the teaching-learning processes.
- 15.2.3** Collaborate with the pedagogical team or teachers from other schools in innovation projects in order to improve circus pedagogical techniques.
- 15.2.4** Attend CPD¹ workshops, courses etc. where peer learning is enhanced to share pedagogical resources oriented to a general improvement of circus training.
- 15.2.5** Update the programmes, session plans and teaching-learning activities bearing in mind new pedagogical practices.

Learning outcome 15.3

Stay updated on the evolution of circus arts techniques and other subjects to contribute to a more qualitative and evolving students' training

Indicators:

- 15.3.1** Identify new circus techniques that nurture new tricks, elements, scopes.
- 15.3.2** Identify new apparatus or modifications of apparatus that inspire technical revisions of circus tricks.
- 15.3.3** Analyse changes of the uses or technical changes to the apparatus in order to propose improvements in the teaching-learning process.
- 15.3.4** Attend workshops and other CPD events where peer learning is fostered to share new techniques.
- 15.3.5** Attend CPD courses to keep updated about the evolution of own speciality / technique and discuss specific difficulties that peers encounter.
- 15.3.6** Rehearse or propose a rehearsal of new techniques with special attention to safety measures.
- 15.3.7** Implement the technical changes that have been checked and found adequate to the teaching-learning process of the subject.

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¹ See Annex 3 - Glossary

Resources

Knowledge

Circus and Arts: festivals, works, trends, etc. Sources of information of circus and other arts: media and contents. CPD - Continuing professional development. In-service training. Formative assessment tools and techniques¹. Teacher as a reflective practitioner. Reflective practice. Self-assessment. Action-research. Critical peers groups. Peer review. Video analysis. Classroom observation by peers or by experts.

Skills

Self-directed identification of training needs. Interest in keeping oneself updated. Identification of new techniques and trends in circus. Pedagogic innovation. Circus pedagogical techniques learning. Open-mindedness. Communication in foreign language/s, mediation and intercultural understanding.

Autonomy and responsibility

Responsibility in keeping updated in relation to circus teaching. Autonomy when selecting the CPD format. Responsibility when applying the new circus pedagogical techniques. Responsibility in introducing new apparatus in circus teaching.

UNIT 16

LEAD THE SCHOOL, THE PEDAGOGICAL PROJECT, THE STUDENTS, THE TEACHERS AND OTHER STAFF

Learning Outcome 16.1 Define the educational project

Indicators:

- 16.1.1** Specify the mission, the vision, the values and the action principles underpinning the educational project.
- 16.1.2** Define the goals and the action lines of the school, according to the legal framework, the context and the area of influence.
- 16.1.3** Set a pedagogical and organisational model that takes into account teamwork, improvement and innovation.
- 16.1.4** Define the teaching profiles according to the educational project.
- 16.1.5** Build the team by selecting the most appropriate professionals.
- 16.1.6** Manage the human team/the staff efficiently to optimize resources.

Learning Outcome 16.2 Lead the school human resources

Indicators:

- 16.2.1** Apply leadership skills related to fixed teachers, guest teachers, and technical staff, maintenance crew and office staff.
- 16.2.2** Foster teamwork and a group atmosphere for self-directed, responsible, participatory and efficient work.
- 16.2.3** Create communication channels to facilitate information exchanges among teachers.
- 16.2.4** Select the guest teachers, if possible, together with the pedagogical team.
- 16.2.5** Foster CPD of teachers with an open attitude to innovation in artistic and pedagogical practices.
- 16.2.6** Foster in-service training of office and technical staff etc. to optimize their activities.

¹ See Annex 3 - Glossary

Learning Outcome 16.3 **Be the reference point of the students**

Indicators:

- 16.3.1** Define the students' profile according to the educational project.
- 16.3.2** Design the communication channels between teachers and students to facilitate a fluid dialogue.
- 16.3.3** Provide the students with information sources about the working and cultural markets.
- 16.3.4** Establish the procedures to monitor the students' progress and their professional project.

Learning Outcome 16.4 **Boost the school outreach**

Indicators:

- 16.4.1** Keep a relationship with the cultural and/or educational authorities related to the school.
- 16.4.2** Be in contact with other circus schools, circus associations, cultural networks, artistic groups and other kinds of schools with common interests.
- 16.4.3** Be accountable to patrons and budget providers of activities.
- 16.4.4** Organize outreach activities in the close social environment to foster the school interaction with the territory.

Resources

Knowledge

Educational project of the school: mission and values. educational project: goals, road map, pedagogical model/ philosophy. Staff: teachers and other staff. Motivation, working atmosphere, communication, teamwork, CPD and in-service training. Students: features, personality, risk situations, culture and youth, employment. Outreach strategies: participation, artistic activities and open activities promotion. CPD and in-service training plan: organisation, research and promotion.

Skills

Leadership. Motivation strategies for students, teachers and other staff. Project planning and management. School external relationships. Digital communication. Digital management. Communication in foreign language/s, mediation and intercultural understanding.

Autonomy and responsibility

Responsibility and autonomy in designing the educational project. Autonomy in leading human resources. Responsibility for the school outreach.



UNIT 17

ORGANISE AND MANAGE THE PROCESSES IN THE CIRCUS SCHOOL

Learning Outcome 17.1

Organise the circus training

Indicators:

- 17.1.1 Identify the educational and/or cultural official legal framework that affects the school running.
- 17.1.2 Design the circus training according to the educational project and the legal framework.
- 17.1.3 Set the goals to be achieved in the training process together with the direction team.
- 17.1.4 Define the structure of the subjects and specialities, according to the goals, and designing the duration and contents.
- 17.1.5 Define the spaces, equipment and safety measures for the training.
- 17.1.6 Schedule the training, the spaces and timing for the different subjects and specialities.
- 17.1.7 Define the administrative, technical and other complementary requirements to develop circus training.

Learning Outcome 17.2

Recruit the school staff

Indicators:

- 17.2.1 Define the competences of the teachers according to the educational project and the subjects.
- 17.2.2 Define the competences of other staff to meet the needs of the administration, maintenance etc.
- 17.2.3 Define the number and distribution of teachers and other staff.
- 17.2.4 Set the staff recruiting procedures in order to identify the most adequate persons for the educational project.
- 17.2.5 Keep a personal relationship with the future staff to appreciate their potential for integration.
- 17.2.6 Recruit, welcome and monitor the integration of new staff.

Learning Outcome 17.3

Organise the school external activities (mobilities, cultural activities, participation in events...)

Indicators:

- 17.3.1 Identify, together with the pedagogical team, the most suitable external activities to complement the circus training according to the educational project and to the calendar needs.
- 17.3.2 Carry out the procedures (contacts, documents, permissions...) to do the foreseen activities.
- 17.3.3 Supervise the preparations to ensure a successful development of the activity.
- 17.3.4 Solve the incidents that may arise during the organization or the execution to minimize the effects on students, teachers and other stakeholders.

Learning Outcome 17.4

Set the regular school procedures (meetings, documents, training, teachers...)

Indicators:

- 17.4.1 Define the school regular official communication procedures.
- 17.4.2 Design the templates for academic documentation, such as certificates, reports, proceedings, according to the legal framework.
- 17.4.3 Schedule the calendar for teacher meetings and joint activities.
- 17.4.4 Design, together with the administration staff, the documents for the economic and administrative management, according to the regulatory requirements.
- 17.4.5 Define the school rules addressed to students.

Learning Outcome 17.5 **Solve the incidents that take place in the school organisation**

Indicators:

- 17.5.1** Identify the problems that may occur in the daily development of activities.
- 17.5.2** Identify dangers especially with regards to students and staff in the school premises.
- 17.5.3** Set the procedures to solve incidents.
- 17.5.4** Set the emergency protocols in case of accidents or serious problems, including first aid protocols and moving people to a health centre.
- 17.5.5** Respond responsibly and efficiently to unforeseen situations.
- 17.5.6** Ensure that students and school staff know the safety procedures.

Resources

Knowledge

Rules and regulations in circus training.
Organization of circus training: level, subjects, specialities.
Training scheduling: spaces, timing, subject interfaces.
Staff: teachers and other staff. Tasks and competences.
Employment regulations. Selection, recruiting and monitoring of teachers. School external activities: organisation, documents, permissions. Academic procedures and documents. Economic and administrative management documents. School rules. Emergency plans.

Skills

School organization. School programming.
Setting of procedures. Human resources management.
Elaboration of official documents. Problem solving.
Communication in foreign languages, mediation and intercultural understanding.

Autonomy and responsibility

Autonomy and responsibility in staff selection processes.
Responsibility in the design of procedures and official documents. Responsibility in the accomplishment of school and work legislation.

UNIT 18

SET THE SCHOOL EVALUATION PROCEDURES

Learning Outcome 18.1 **Set the guidelines for the selection process of applicants**

Indicators:

- 18.1.1** Define the appropriate student profile according to the educational project.
- 18.1.2** Establish, together with the pedagogical team, the methodology and assessment activities of the selection process.
- 18.1.3** Define, together with the pedagogical team, the template of personal interview.
- 18.1.4** Design the global plan of the selection process, the calendar, schedule and all the procedures, from the presentation / announcement to the communication of results to applicants.

Learning Outcome 18.2 **Set the guidelines for the assessment process of the student development**

Indicators:

- 18.2.1** Define, together with the pedagogical team, the main characteristics of the initial evaluation¹.
- 18.2.2** Advise the teachers on the design of the initial evaluation of his/her subject/speciality and when defining the indicators of assessment.
- 18.2.3** Establish, together with the pedagogical team, the procedures of formative/continuous evaluation², define the terms, the methodology, the techniques and instruments, as well as the score weighting.
- 18.2.4** Define the communication procedures to inform the students about evaluation processes.
- 18.2.5** Advise the teachers on the formative/continuous evaluation process of his/her speciality.

1, 2 See Annex 3 - Glossary

Learning Outcome 18.3 **Set the guidelines for the assessment process for certification**

Indicators:

- 18.3.1** Define, together with the direction team, the characteristics of the students' certification assessment, partial, yearly or end of studies.
- 18.3.2** Define, together with the direction team, the methodology, techniques and instruments of the students' certification assessment.
- 18.3.3** Define, together with the direction team, the criteria for weighing the subjects in summative/certifying assessment processes.
- 18.3.4** Define a protocol to communicate the results of the evaluation to the students.

Learning Outcome 18.4 **Set the guidelines to evaluate the school results according to the educational project**

Indicators:

- 18.4.1** Respond to the requirements of the educational authorities, if applicable.
- 18.4.2** Establish internal protocols to evaluate the teachers.
- 18.4.3** Establish the methodology for a school internal evaluation.
- 18.4.4** Establish the procedures to respond to processes of external evaluation of the school and the teachers.
- 18.4.5** In schools with a quality management system, tailor/adapt the assessment to the audit process.

Resources **Knowledge**

Educational legal framework. School evaluation. Quality management standards applied to educational contexts. Student evaluation: types, methodologies, techniques and instruments. Evaluation procedures: goals, design, actions, communication with the students. Evaluation of the school activity: quality standards, internal and external audits. Official external evaluations: procedures, periodicity, goals. Teacher evaluation: student participation, evaluation by the directing team. External evaluations. Processes of improvement of the teaching-learning activities: Deming Circle or PDCA cycle. Quality management systems. (ISO 9000, EFQM excellence model).

Skills

Definition of assessment needs and school goals (analytic, conceptual and abstract thinking). Design of internal evaluation procedures (analytic, conceptual and synthetic thinking). Collaboration in external evaluation (verbal, schematic and analytic thinking). Teacher evaluation (analytic, conceptual and synthetic thinking).

Autonomy and responsibility

Autonomy in establishing the school evaluation methodology. Responsibility in collaborating with the official external evaluations. Responsibility in implementing quality improvement measures.

UNIT 19

COORDINATE AND MONITOR THE SCHOOL ADMINISTRATION

Learning Outcome 19.1

identify the legal framework of circus training and the specific legal management framework

Indicators:

- 19.1.1** Be acquainted with the educational legislation affecting the school administrative processes (registration, student files, teachers...).
- 19.1.2** Identify the regulations affecting the administrative and economic management of a school.
- 19.1.3** Be acquainted with the procedures to comply with labour regulations.
- 19.1.4** Be acquainted with non-compulsory regulations affecting a school (quality protocols, funding applications, etc.).
- 19.1.5** Be acquainted with the regulations related to student management, especially in case of underage students.
- 19.1.6** Be acquainted with representative sectorial organisations at local, national and/or European level.

Learning Outcome 19.2

Establish the procedures for administration management, according to the rules and applicable regulations

Indicators:

- 19.2.1** Design a school structure and organisation that facilitates an efficient management.
- 19.2.2** Identify key processes for an adequate school functioning, with special attention to student, staff, budget, maintenance and safety management.
- 19.2.3** Design the action plan for school management according to the identified processes and the applicable regulations.
- 19.2.4** Set the procedures and documents for student management: admission, monitoring, certification and employment.
- 19.2.5** Set the procedures and documents for staff management: hiring/contracts, safety, CPD, etc.
- 19.2.6** Set the procedures and documents for the financial and administrative management of the school.
- 19.2.7** Set the procedures and documents for school maintenance, safety and risk management.

Learning Outcome 19.3

Monitor the administrative management

Indicators:

- 19.3.1** Set the procedures to validate the school administrative management according to the official regulations.
- 19.3.2** Check that the internal procedures of school management are applied adequately.
- 19.3.3** Evaluate external activities with the staff in charge, if necessary.
- 19.3.4** Analyse the results and evaluate the adequacy of modifying for improvement.

Resources

Knowledge

Legislation and regulations applied to schools. Labour law. Tax law. Economy management: budget and accountancy. Administrative management: legal aspects. Process management¹: key processes, head of process. Management procedures. Employment contracts. Student management: enrolment, personal academic records, disciplinary action, assessment, insurances, etc. Administrative documents. Voluntary standards: environmental quality management. Risk management. Insurances.

Skills

Procedure setting (conceptual, synthetic, verbal, abstract and analytical thinking). Management monitoring and evaluation (analytical, systemic and conceptual thinking). Communication in foreign language/s, mediation and intercultural understanding. Teamwork in school management.

Autonomy and responsibility

Responsibility when monitoring management. Autonomy in implementing corrective measures in management.

.....
¹ See Annex 3 - Glossary

07 Key competences for lifelong learning (LLL)

Annex 2 (see Annexes section at the end of this publication) shows how the key competences for lifelong learning have been linked to the 19 units of learning outcomes presented above. The table also shows the correspondence between the work situations identified in the SAVOIRS 01 consultation with the key competences identified in the publications SAVOIRS00 *Reflections on the skills of the profession of circus arts teachers and the continuing education needs*, released in 2011 and produced by FEDEC.



08 Uses of the EQF professional profile

What are the purposes, what is the usefulness of the professional profile based on EQF?

The referential should be considered from two different viewpoints: the user and the final product.

From the viewpoint of the user, the utilities are, not restrictively:

- Teacher: being aware of his/her own competences, what he/she already has and what he needs to improve or acquire (design a personal LLL program, access to a position in a school, school exchanges).
- School: establish profiles and needs of the teacher staff and of new teachers. Establish a recruitment process or methodology.
- Education and culture administrations: establish a qualification in the National Qualifications Framework. Use as reference in a competence validation process for Non-Formal and Informal Learning (NFIL).
- Circus associations: creating a common reference for Circus Teacher. Create a Sectoral Qualification. Use it as a basis to facilitate and boost school and teacher exchanges.

From the viewpoint of the final result as a publication, the utilities are:

- Official qualification: the referential as a basis to create an official qualification according to the NQF, and with the associated academic requirements.
- Competence validation: to create a tool to validate the competence acquired via NFIL according to the national system.
- Recruitment reference: to define a more specific teacher profile.
- Lifelong Learning reference system: as a referent to analyse the gap between the reference and real competences and to design personalised Lifelong Learning itineraries depending on the teacher and the school characteristics.



02

THEORETICAL AND METHODO- LOGICAL FOUNDATIONS

A professional group is a collection of workers performing an occupation with the same name.

It is characterised by the definition of specific knowledge (professional competencies), the claim and attribution of a professional identity, the grouping of peers into networks and the structuring of the labour market (Demazière and Gadéa, 2009).

A professional group is therefore defined through knowledge of the working environments (national, regional and local), professional profiles and the characterisation of professional competencies. There are three levels of analysis (macro, meso and micro) which are interconnected. Although the central purpose of our study is to produce a professional competency framework, it is important to note that these three aspects are intrinsically linked.

01 What is a professional competence?

The competence model (Zarifian, 2001), which emerged in the early 1980s in the economic sphere, was based on an approach for better management of employee competencies to enhance business performance. The term 'competencies' replaced the term 'skill', competence evoking something in addition to what is required of employees which their skills could no longer designate or guarantee. Competence refers to a characterisation of the employee, not the position. You can talk about a skilled position or job, but not a competent position. The term implies the involvement of a human participant (Lichtenberger, 1999). This competence-based approach therefore applies to all practices centred on working patterns, human resources management and recruiting and training procedures (Boltanski and Chiappello, 1999). It should be noted that today this approach is very favourably received in the world of education and training.

Competence is a notion rather than a concept in the sense that everyone understands each other when it is talked about – it is something quite obvious, but no-one can give it a precise definition (Vergnaud, 1999). It is a 'catch-all', polysemous notion with little scientific substance, hence the extreme difficulty in specifying it and yet "we cannot do without it, at least where vocational training is concerned" (Pastré, 2011, p. 65). However, the vast majority of authors agree that competence is **the ability of an individual to mobilise a set of resources to handle a task or a category of complex situations with maximum effectiveness and efficiency** (Dolz and Ollagnier, 2002). **So competence comes down to knowing how to mobilise, which corresponds to creating synergy and orchestrating multiple, heterogeneous resources that the subject is able to use wisely at the right time.**

Competence is often used to form a judgement and recognise in the competent person an expertise in a specific sector of activity. Thus, according to Vergnaud (1999):

- Someone who knows how to do something which he/she did not know how to do or which others do not know how to do, is more competent
- Someone who goes about things in a more reliable, economical, general way which is more compatible with other people's work, etc. is more competent
- Someone with a wider variety of procedures for dealing with a category of specific situations is more competent
- Someone who is not as helpless when faced with a new situation he has never encountered before is more competent.

According to the same author, competence is a combination of three factors:

- The performance which is the outcome of the activity and directly observable
- The activity carried out by the subject thanks to the resources he/she has to obtain this outcome
- The variety of problems the subject can resolve thanks to this competence.

The competence is both individual and collective as, in some professions, producing a joint outcome or co-constructing solutions requires learning to coordinate with other people (Retour and Krohmer, 2006). Furthermore, regarding competence as a set of individual-specific resources (knowledge, professional experience or life experience, etc.), or available in one's environment (professional networks, documentary resources) is not enough to characterise the factors which make up competence, even though some jobs distinguish between:

- Highly specific technical competences which are seldom transferable as they are closely connected with specific tasks (devising a training plan, for example)
- More general or more cross-cutting competences called psycho-social competences, such as empathy, the emotional management of events, the ability to work in groups, support, etc. These competencies are sometimes called 'soft skills' (Mamidenna, 2009) and refer to the ability to communicate and interact with others.

The work we have done involves the definition of the competencies at work when practising as a circus arts teacher, hence the benefit of structuring these competencies in the form of a competency framework. It involves determining the characteristics of effective practice on the one hand, and on the other attempting to gain a better knowledge of the processes at the heart of competence building (Bru, 2009).

So competence comes down to knowing how to mobilise, which corresponds to creating synergy and orchestrating multiple, heterogeneous resources that the subject is able to use wisely at the right time.

02 Advantages of using a competency framework as a basis

Although a competency framework does not reflect the complex nature of professional actions, it is, above all, a theoretical and social construct negotiated between various participants which has the advantage of designating what the subjects should be able to do in order to do their job ‘well’.

Such frameworks are useful instruments for devising working practices and defining their various aspects. They can also be used to guide vocational training and consequently evaluate it (Figari, 1994). In a way, the competency framework is an attempt to “comprehensively capture the profession” (Rey, 2009) and its construction proceeds from a breakdown according to the type of activity deployed by a professional in different situations.

The competency framework has a dual function:

- a prescriptive function relating to the role played by the institutional reference systems for which the employer draws up the profile of the person he/she wishes to recruit. This is the case, for example, for professional competency frameworks for teachers and nurses. Ideological and theoretical choices and values permeate these professional competency frameworks or ‘competence-based job descriptions’, which attempt to reflect the projected image of ‘best practice’ by setting performance standards (Lenoir, 2010). The framework is therefore a description in terms of tasks, know-how, knowledge, interpersonal skills and stipulated activities. It is dependent upon social expectations recognised as legitimate by the employer (Chauvigné, 2010). It highlights exemplary professional behaviour then expresses it in the form of a competency framework.

- a regulatory function: Paquay (2005) underlines the risk of setting standards which are too high and do not correspond to how professionals actually operate ‘in the field’. This is often the case with competence-based job descriptions which build a kind of standard ‘ideal’ which at times is far removed from day-to-day professional practice. This is why training reference frameworks try to adjust the expected level of requirement according to actual work situations and the characteristics of the people who are learning a profession (Brau-Antony and Jourdain, 2007). The training reference framework therefore selects the competences to be developed in a training context by defining a certain number of priorities. The training reference framework is also an instrument for dialogue between trainers and trainees. It allows for discussion of the profession and reflection upon the criteria and indicators demonstrating proficiency in a particular competence. Another of its functions is to steer the training programme, this being completed by the people being trained acquiring professional competencies.

Regardless of the function assigned to it, the competency framework is still controversial as it conveys a vision of the profession which ignites a debate on the criteria for characterising good quality work (Schwartz, 2000), criteria which are not always shared by all the participants concerned.

We chose to compile the competency framework for circus arts teachers using theories regarding the activity and an analysis of the work (Bourgeois and Durand, 2012). Even though today there is a real consensus for designing competency frameworks which very closely reflect the working environment, the methods to be used for reporting the actual work activity and formalising it in the form of a list of

competencies often prove to be a stumbling block for competency framework designers (Rey, 2009). We wished to respond to this challenge by building a competency framework which draws on theoretical concepts derived from the work analysis.

Occupational science considers competence as a person's dynamic relationship with situations or categories of situations. These work situations are defined in the context of a particular situation where the subject can rely on his/her competencies in order to operate effectively. Studying a professional's work activity therefore involves identifying which work situations he/she encounters; so being competent consists of adapting to situations one has to deal with, there always being an established competence as it is related to a particular situation (Pastré, 2011). In view of this, it is clear that the work situations a professional is likely to encounter come first when describing his/her job, with the competence mobilised being a response tailored to the restrictions imposed on him/her by these situations.

The relationships between work situations and competencies being established, we decided to use the term 'situation reference system' borrowed from Mayen, Métral and Tourmen (2010) instead of competency framework. Reference systems in fact often say little about what organises the subject's job and in particular the resources he/she uses in his work: a competent professional is first and foremost someone capable of 'mastering' a set of work situations of varying degrees of complexity which are integral to his/her job or profession.

03 The need for multi-dimensional data collection

Determining the competencies a professional brings into play when practising his/her profession poses some tough methodological questions. We think interviewing the professionals about their own ways of doing things is enough to gain access to the 'heart of the profession'. Yet we know that sometimes professionals find it difficult to give an account of their practice; the working experience is made up of routines and automatic reflexes we are scarcely aware of, so this personal, private experience is not easy to put into words, even when it is a professional describing a work environment familiar to him/her. Furthermore, the profession is not practised alone. It is dependent upon a group of individuals, reporting structures and a particular environment which are sometimes forgotten when focusing the questioning on the main work activity (for example, the teacher on his/her own in his/her classroom). Finally, the subject does not always act rationally in the actual professional activity. His/her work is affected by tension, conflict, aggravation (Clot, 2008) and dilemmas which at times it is hard to bring to light using conventional interview techniques which are aimed at capturing working experience.

Direct observation of people in their workplace means the range of ways of working they use can be identified. This is why it is such an advantage for the researcher to be immersed in the professional setting as it allows him to be in direct contact with the professional situations experienced by the individual. However, special methodologies are required to describe and understand the work being accomplished (video recordings sometimes coupled with interviews on the work filmed).

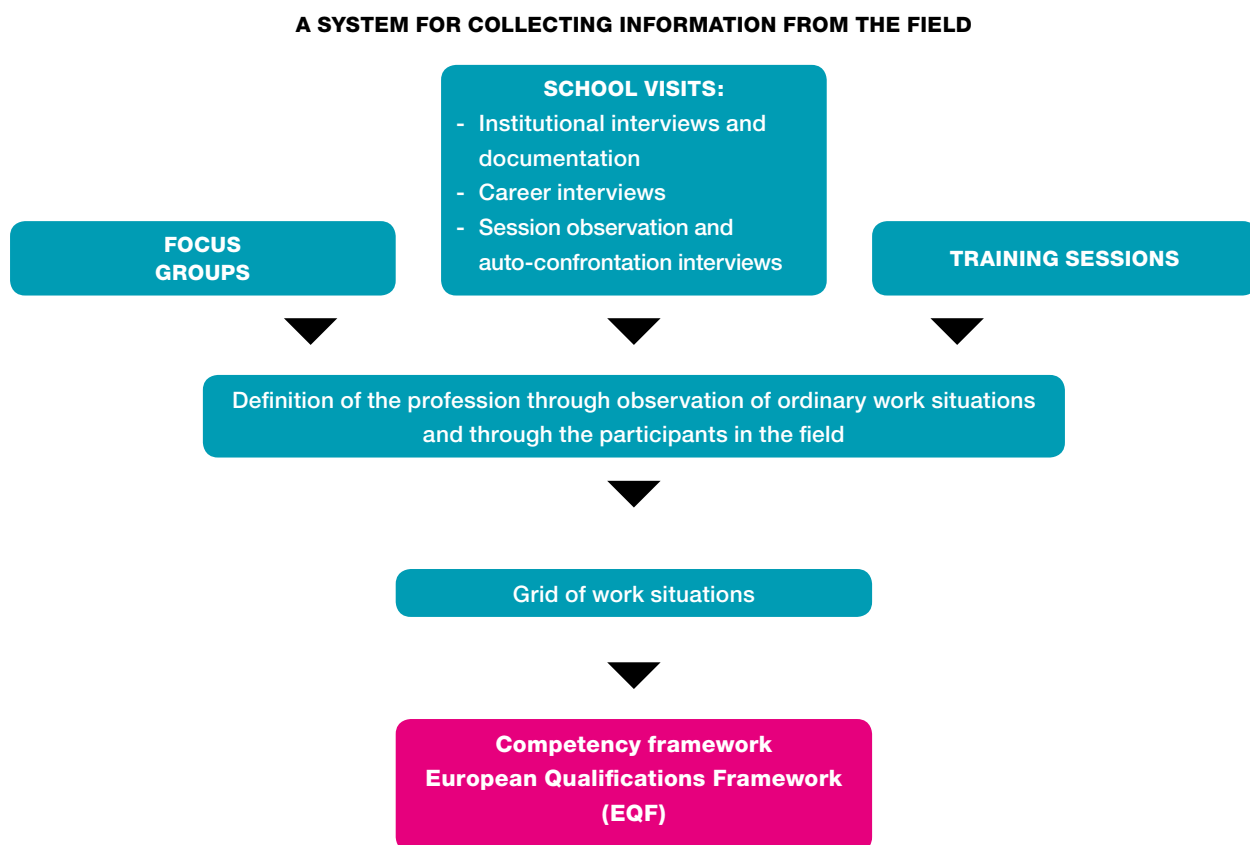
Furthermore, the professionals are all different. Their own lives and career paths also contribute to the definition of competencies. As for the contexts, data has to be collected on the history and the administrative, financial and indeed political organisation of schools.

How does one go about gathering the traces of the professional activity of circus arts teachers, uncovering their normal work situations and the competencies associated with them? How does one capture the teachers' profiles? How does one learn about the contexts? To answer these questions, we carried out several types of data collection.

The definition of the professional group of circus arts teachers and its competencies is therefore based on a collection of extensive data.

FIGURE 4

HOW TO BUILD A COMPETENCY FRAMEWORK? - SAVOIRS 01, 2017



03.A

SCHOOL VISITS

The team visited sixteen schools. During each visit, we performed the following as a minimum:

- An institutional interview with the management including questions on the history and the administrative and financial functioning of the school (28 conducted), along with a consultation of archives and official documents
- Two career interviews addressing teachers' career paths and their understanding of the profession (60 conducted)
- Two session video recordings followed by a simple auto-confrontation interview during which the teachers were called upon to comment on the filmed images of their work (28 conducted).

The choice of the schools visited was guided by the INTENTS committee, using the list of FEDEC members and therefore professional circus schools only, the objective being to fully represent the vocational school network. Out of the 19 schools involved in our study (Figure 4), 41% are higher education schools and 59% are secondary and/or preparatory and/or vocational (namely the same proportions as among all the FEDEC full member schools).

FIGURE 5
SCHOOLS CONSIDERED IN THIS REPORT, BY COUNTRY - SAVOIRS 01, 2017

COUNTRY	SCHOOL CONSIDERED IN THE REPORT	EDUCATION	COMMENT
Germany	Die Etage	Vocational	Schools visited
	Staatliche Artistenschule Berlin	Secondary	
Canada	École Nationale de Cirque de Montréal	Secondary	School visited
Spain	Escuela de Circo Carampa	Vocational	Schools visited
	Centre de les Arts del Circ Rogelio Rivel	Vocational	
France	Centre des arts du cirque Balthazar	Vocational	Schools visited
	Centre National des Arts du Cirque	Higher education	
	École Nationale des Arts du Cirque de Rosny-sous-Bois	Higher education	
	Académie Fratellini	Higher education	
	Le Lido-Centre des arts de cirque de Toulouse	Vocational	
Great Britain	Circomedia	Higher education	Schools not visited
	National Centre for Circus Arts	Higher education	
Hungary	Baross Imre Artistakepző Szakközépiskola és Szakiskola	Secondary	School visited
The Netherlands	Fontys - Academy for Circus And Performance Art	Higher education	Schools visited
	Codarts Rotterdam - Circus Arts	Higher education	
Portugal	Chapitô – Escola Profissional de Artes e Ofícios do Espectáculo	Secondary	School visited
Sweden	Dans Och Cirkushögskolan/Stockholms konstnärliga högskola	Higher education	Schools visited
	Nycirkusprogrammet	Secondary	
Switzerland	École de cirque Zôfy	Vocational	School not visited

* Some career interviews were conducted in Auch during the FEDEC Encounters at the CIRCa contemporary circus festival between 2014 and 2015. In this case, there was no school visit.

03.B

THE FOCUS GROUPS

Three focus groups brought together 17 teachers from 7 countries and 11 different schools (Figure 5). They were set up during the 2013, 2014 and 2015 editions of the CIRCa festival in Auch. The approach was for the professionals to put forward all the work situations they regarded as being the most significant in the profession as it is practised on a daily basis.

03.C

TRAINING SESSIONS

The training sessions held in London (2014), Rosny-sous-Bois (2015), Berlin (2016) and Turin (2017) were externally evaluated by a CEREP researcher. This evaluation helped to gather interesting data on the professional themes and subjects addressed and discussed during these sessions. We consider this data indicative of the professional concerns, dilemmas, tensions and controversies present within the teaching community. We were therefore able to use this data to supplement, confirm and adjust the data collected from the session observations, interviews (career and auto-confrontation) and the focus groups.

FIGURE 6

SCHOOL PARTICIPATION IN THE FOCUS GROUPS - SAVOIRS 01, 2017

7 COUNTRIES	11 SCHOOLS	EDUCATION
Germany	Die Etage	Vocational
	Staatliche Artistenschule Berlin	Secondary
Canada	École de Cirque de Québec	Secondary
Denmark	Academy For Untamed Creativity	Higher education
France	École Nationale des Arts du Cirque de Rosny-sous-Bois	Higher education
	Piste d'Azur - Centre Régional des Arts du Cirque de la région PACA	Vocational
Great Britain	Circomedia - Centre for Contemporary Circus & Physical Performance	Higher education
	National Centre for Circus Arts	Higher education
Italy	Flic - Scuola di Circo	Vocational
The Netherlands	Codarts – Rotterdam Circus Arts	Higher education
	Fontys Academy for Circus and Performance Art	Higher education



03

SCHOOL MORPHOLOGY INDICATORS

01 Trends and characteristics

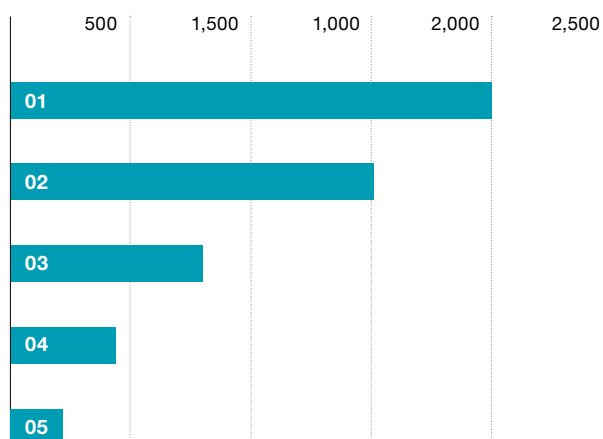
Although circus schools and their activities evolve and transform over time, it is, however, possible to extract consistent factors so as to identify and compare their morphologies.

In fact, the development of the arts and technology taught in schools is based on two pillars: the lability of borders and intercultural richness (what Strehly called the hybridisation of techniques). These two pillars are the premises of the construction of a shared heritage which is one of the goals FEDEC would be implementing from 1998. To this day, the permeability of borders and intercultural exchanges between the FEDEC circus schools can be recognised (examples include FEDEC initiatives such as the FEDEC school Encounters at the CIRCus Festival in Auch (CIRCLE) and the European Educational Exchanges (EEE), a European teacher exchange programme for circus arts education, which speed up exchanges and mobility between artists and schools). The indicators (emergence conditions, missions, etc.) selected here to determine the morphology of a school should be considered from this evolving perspective for nothing is set in stone... everything is dynamic. The conditions for the emergence of schools vary and very often there are multiple causes. It could be the work of pioneers or connected with people meeting each other, as with Pierre Etaix and Annie Fratellini who met in France. Very often, these participants act because of a political or social situation.

- Professional circus schools may fulfil several complementary missions depending on their vocation, history and accreditation.
- Although they all clearly have professionalisation as their goal, there is nevertheless a distinction between initial training and vocational training, diploma and non-diploma courses, secondary level and vocational level, etc. Thus, initial and vocational education may coexist within each school with the students being able to pursue different disciplines successively or indeed at the same time. It mainly depends on their previous pathway and their development.
- The education is in fact general, but may also be personalised in some cases, particularly in the higher education schools which offer various support mechanisms for training and professional integration (master classes, school performances at Chapitô, Rogelio Rivel, Académie Fratellini ... up to a national tour and even possibly an international tour with the CNAC, or involvement with a pre-existing associated company (Cirkus Cirkör/ DOCH, even Nycirkusprogrammet), or a company created by the student). The secondary schools prepare students for admission into a higher education school or for entering the job market. They are therefore linked to professional training and creation/dissemination networks. Conversely, the higher education schools are directly or indirectly linked with secondary schools (ENACR/CNAC, Imre Baross, Nycirkusprogrammet/DOCH, etc.).

- **Dissemination** is therefore an additional mission, generally associated with the presentation of acts or shows in several respects: either as part of the studies, or as well as the studies or on their sidelines, or in conjunction with another mission (integration, facilitation, etc.) and/or a financial requirement of the student and/or the school. The same is true for teachers who often have many work activities, including training, creation, dissemination and cultural activities. The students' individual or collective dissemination enables them to gain a more precise understanding of the objective of their training, namely entertainment. But the dissemination also involves others, professionals and/or students, who are given the opportunity to attend throughout the training. Trips and visits can be arranged for this purpose, locally, nationally or even internationally, for example in Auch for several circus schools in Europe. This is usually associated with professional meetings for leaders and teachers, which students may be invited to in order to raise their awareness of the wide variety of existing or emerging approaches and critical reflections.
 - The school may also have a social inclusion mission which may be expressed in several ways, such as guidance for disadvantaged students, academic and social guidance, sometimes criminal guidance too (Chapitô), social action (Fratellini), the creation of items to sell (Chapitô) and participation in external shows so that students can earn a bit of money in connection with their future professional life. The connection with the training is, therefore, always maintained in this social inclusion mission, but it may be mixed with popular education in some schools, particularly secondary schools (Chapitô, Rogelio Rivel, etc.).
 - The training objectives may therefore include leading and training amateurs. Secondary schools and sometimes even higher education schools tap into a pool of amateur schools and train students, not all of whom will subsequently become professionals. Students may also go on to become teachers in vocational and/or parent schools, often in conjunction with a career in professional entertainment. The circus is therefore able to regenerate at all levels thanks to the wide variety of school missions.
 - Finally, there may be **complementary activities**, such as documentation or research (CNAC, ENC Montréal, etc.), the organisation of school or leisure workshops (Fratellini, Rogelio Rivel, etc.) and indeed related training like stage design (Chapitô). Continuing training, or more prosaically, guidance for professionals (artists, teachers, etc.) may also be offered, in particular through internships, but it is still limited for the time being.
 - A plurality of conditions of existence
- The **schools' annual budgets vary considerably** (Figure 7) and are connected with the diversification of the activity of the schools which may be responding to business, contractual, regional, educational or social and cultural rationales, and of course political rationales. Here again, activity diversification is essential for generating income and serving each school's project. A rough estimate, always tricky, tells us that schools may be subsidised for practically all of their activities while others only live off their own resources.

FIGURE 7
ANNUAL BUDGETS OF 5 SCHOOLS
FROM 5 EUROPEAN COUNTRIES (IN K€)
(2014 OR 2015) - SAVOIRS 01 2017



Student numbers (in professional training)

The schools generally receive one or more cohorts of 10 to 20 students each year (Chapitô, CNAC, Die Etage, ENACR, etc.). In the higher education Schools, the selection is tougher. Some have adopted a biennial recruitment rate in order to have a higher number (cf. DOCH: 16 to 20 students, if not 7/8 per year, every year mainly because it is so far away from the centre of Europe).

Teacher numbers

Teacher numbers also vary greatly from one school to the next, but if a distinction is made between permanent and occasional teachers, they can vary respectively from 0 to around 10 (0 permanent teachers at Nycirkusprogrammet, 5 at Die Etage, 6 at DOCH, 9 at the ENACR including 3 part-time teachers, etc.) and up to 50-60 occasional teachers (ENACR) if not more. Different yet complementary statuses may work side by side, such as permanent teachers, guest teachers and occasional teachers. They are often assisted by educational coordinators (Chapitô, CNAC, DOCH, ENACR, etc.).

Space and equipment

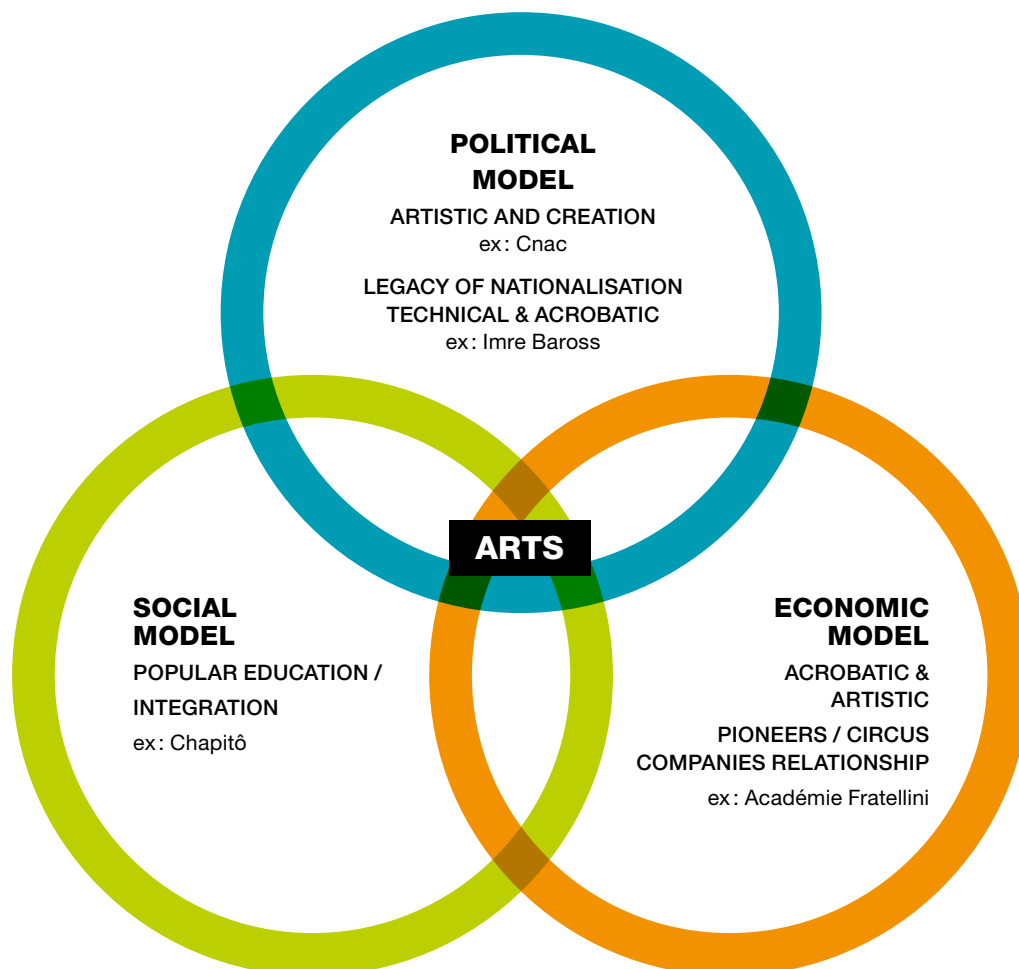
From the 1980s to the year 2000, the map of Western Europe became covered with new professional circus schools. However, in order to develop in a context marked by an internationalisation of the economy, these establishments, and particularly those which were not aided by public authorities, had to overcome some challenges. The modernisation of national economies led to the abandonment of industrial manufacturing sites deemed uncompetitive and the closure of storage spaces and warehouses. Reduced to wasteland, these places could be converted and become new spaces for an alternative use. Many of them became cultural spaces accommodating arts organisations, like for example grain silos and warehouses (CNAC), a former prison (Chapitô), an old garage (CADC Balthazar), a former electric power station (Circus Space) and a former heating plant (ESAC). These new specialised spaces offer a highly favourable teaching environment due to their versatility, their unique character and their modern technology in terms of learning facilities and safety equipment. However, this modernity generally comes at the expense of being a central position. The new buildings are mainly situated on the outskirts of cities, miles away from historical attractions in city centres where the schools emerged. Although these locations serve teaching, they isolate the schools which lose a certain degree of visibility and accessibility, and can no longer open up to the public as easily as they can in an inner city location.

02 Typology of vocational circus schools

Figure 8 presented here characterises the type of priority aim **at the time a school was created** (one of three models). This priority focus determines types of activities that are particularly promoted. In the interests of brevity, we have decided to only use one school as an example.

The indicators derived from observations made during the study enable us to identify the operating style favoured by the vocational circus schools when they were created. As with any schematisation, this is an interpretation based on collected data and does not reflect the process of the transformations specific to each school.

FIGURE 8
TYPOLOGY OF PROFESSIONAL CIRCUS SCHOOLS IN EUROPE - SAVOIRS 01, 2017



When interpreting this diagram, it is important to bear in mind that it presents a priority approach (not an exclusive one), chosen when each school was created. We therefore feel that when a school is created, it may follow an entrepreneurial rationale (economic model) or be socially oriented (social model targeting integration in some instances and popular education in others), or be part of a political project (political model).

By no means is the priority established at the time of creation set in stone. We have noticed how much the **boundaries** between the various sectors of intervention **fluctuate** and keep moving around depending on the participants, the context and the location in the region. Some schools have started a recognition process and changed status, whereas initially their association status did not authorise them to award diplomas. Over time, they have forged partnerships with universities in order to enter a degree process. A case in point is Carampa in Spain which has initiated a collaboration with the University so that its students can obtain a Bachelor's degree (this case is not an exception and the prospect of graduating is a noticeable trend in the circus schools which were visited).

So this should be considered as a dynamic model. It leads to a **diversification of activities** in each school whose offer should be diverse and meet different types of requirements. **Hybridisation** therefore exists at the level of techniques and artistic specialities. But it is not restricted to content and is also seen **at the level of the educational, political, social and economic orientations** found in each model.

Professional circus schools are mostly built on a new model. Artistry is the meeting point (central part on the diagram) and the universe shared by the different models. So the process leading these schools to combine education, artistry and professionalisation is boosted by a variety of original stimuli.

- As was noted in the late 1980s, the momentum may come from a huge creative trend which transforms into an 'artistic movement' driven by avant-garde companies. CADC Balthazar is an example of this: a school which came directly from the creative studios of Archaos 1987/90, whose influence can also be felt in other French schools such as the Lido, or the Montreal school with the proximity of Cirque du Soleil. These are therefore artistic entrepreneurs whose goal is not to seek financial reward as with the economic model, as although they make their contribution to artistic renewal, their existence is subject to economic imperatives leading them to adopt a variety of initiatives to ensure their long-term survival.

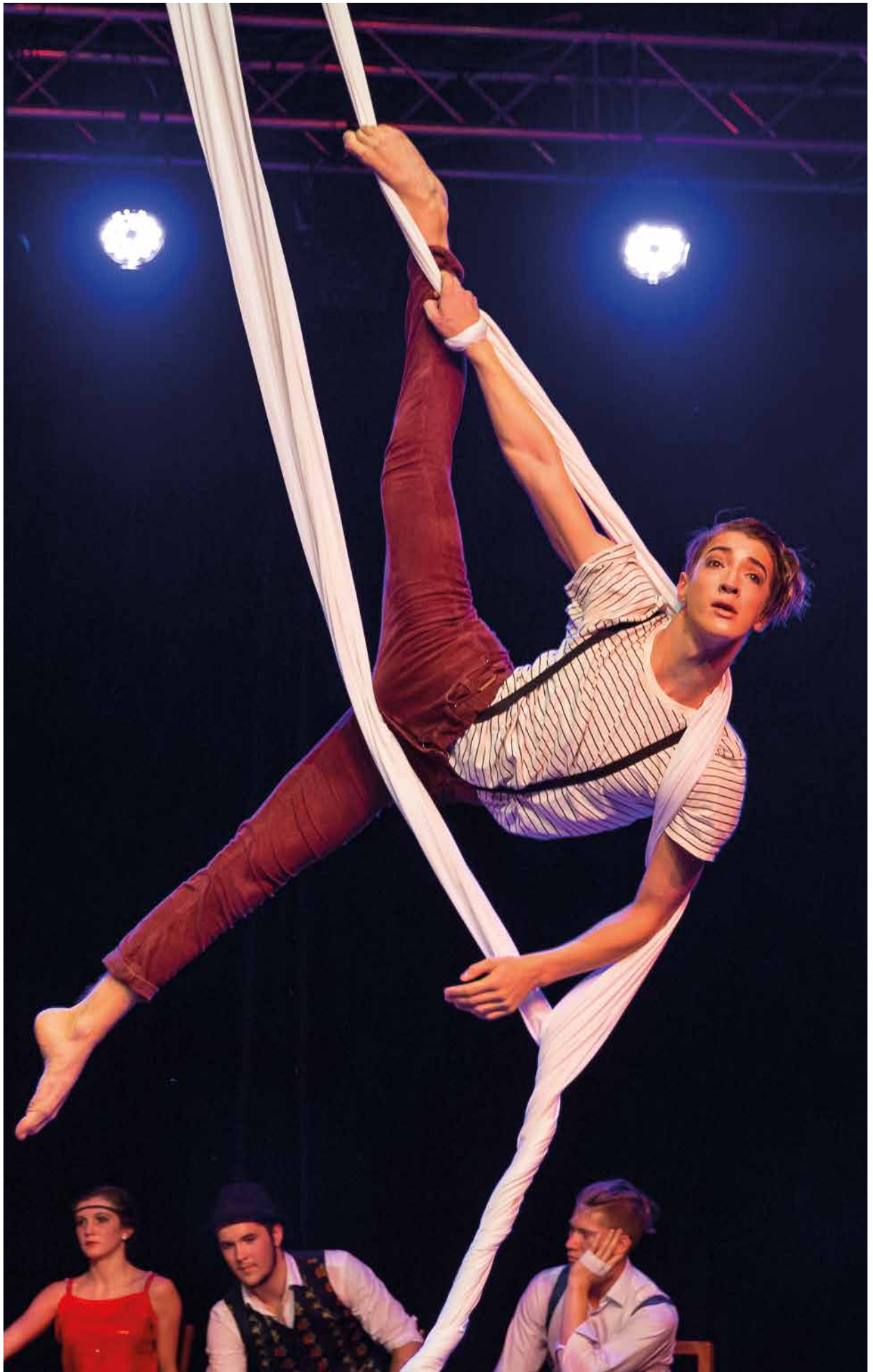
So this should be considered as a dynamic model.
It leads to a diversification of activities in each school
whose offer should be diverse and meet different types
of requirements.

Not to mention actual orders, the impetus provided by the public authorities (political model) can also be huge. It is then a question of conducting a process of institutionalisation for serving social, cultural or economic ends. It was as a result of the crisis experienced by the circus in the 1970s that the public authorities decided to structure the sector. In Eastern Europe (East-Berlin, Hungary), the State nationalised entertainment businesses with the aim of developing circus arts according to a “unified state cultural policy”. A Circus Directorate was created within the Directorate of Theatres. These institutional changes were part of the introduction of a one-party state with a social and political project modelled on the experience of the USSR.

- Popular education associated with the social role of circus arts develops in countries undergoing social restructuring, like Portugal from 1974-1976. It is also an approach linked to youth work policies which became necessary in view of the turmoil of 1968 which sprang up in different parts of the globe.

Therefore, any training school should be able to place its offer in terms of these three models. It may, for example, choose to develop its students’ adaptability so that they find it easy to move around and thereby contribute to inter-cultural exchanges. Although the educational project fits in more with the political model, there are other competencies which will be useful and the school management can develop competencies for “being accountable to patrons and budget providers of activities (cf. Unit 16 of the EQF qualifications framework, Section 01).

>>> Therefore, modelling the school priorities means it is not only able to position its action, but also identify avenues for diversifying its activities. The onus, then, is on the teaching teams and school managers to use the competency framework and the various tools offered in this report to refine the school’s strategy.





THE CAREERS AND PROFILES OF CIRCUS ARTS TEACHERS

To date, there is no comprehensive data on the professional group of circus arts teachers in Europe. In 2013, FEDEC estimates placed the number of teachers in FEDEC member schools at almost 800 (FEDEC, 2013 Annual Report). This estimate is based on statements from the schools. They cover permanent full-time and part-time teachers, teachers who work on an occasional basis and guest artists¹.

We met 71 teachers practising in 19 circus arts schools in 10 different countries, namely 56% of schools affiliated with FEDEC as full members. Our new data is therefore the first to enable an accurate picture to be drawn of this group. Out of the teachers interviewed, all have, or have had, teaching roles, sometimes coupled with organisational roles (educational responsibility or management). All of these people were working between 2012 and 2016. Our data provides a snapshot. However, the stories of their career paths also shed light on how this professional group has evolved over time.

Although a significant number of “external contributors” teach in these vocational training programmes, the teaching teams are increasingly often composed of “permanent teachers” who train students on a regular, long-term basis. It is these “permanent teachers” who we are defining here as members of the professional group. The conventional challenges of characterising a profession prevent an “objectivised” definition of this group using economic-type criteria (based on what income percentage? Based on what working time percentage? Etc.). For this study, the management teams of the schools visited chose the teachers to be interviewed. Those we met are defined as professional circus school teachers by the schools and define themselves as such. We have therefore selected an

indigenous definition, inherent to the professional group. The criteria taken into account are the regularity and continuity of the interventions. Occasional contributors are not involved here.

The 71 interviews conducted during our school visits and at the CIRCa festival in Auch have enabled us to understand the entry routes into the profession and the socio-professional profiles. We have based our answers to the following questions in this part on their accounts: “Who are today’s circus arts teachers? What are their statuses? Their activities? Their professional backgrounds? etc.” The professional group was actually primarily formed in the 1980s and 1990s and now finds itself at a key moment of generational renewal.

»» The challenge for the schools is to be able to involve their teaching team in the dynamics of the professional group at a European level.

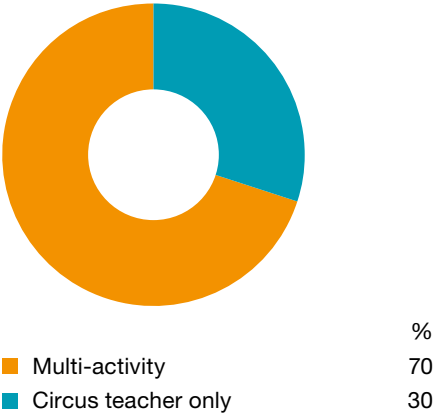
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1 Cf SAVOIRS 01 - The profession of circus arts teacher in professional schools Towards defining a European competency framework, 2017

01 Diverse statuses and multi-activity

There are many different types of status and terms of employment. The majority of the teachers we met simultaneously perform teaching activities (sometimes in different circus schools and even in other arts schools or sports clubs) and artistic activities (artist, circus director, choreography, etc.).

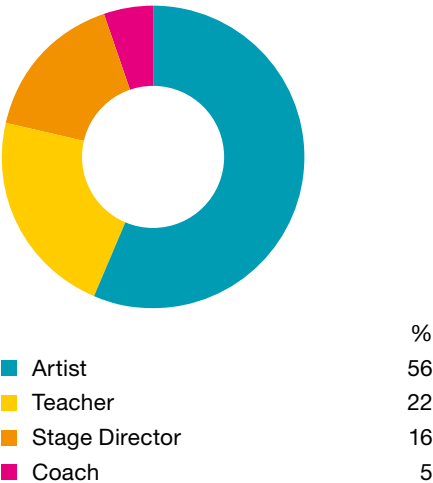
The teachers sometimes work full-time, sometimes part-time, with working hours which differ greatly (from a few hours a week to over 1,000 hours a year). Nearly three quarters of them are engaged in another activity (Figure 9).

FIGURE 9
ACTIVITIES OF CIRCUS ARTS TEACHERS - SAVOIRS 01, 2017



The other practised activities are primarily artistic. Over half of the teachers interviewed who are engaged in another activity are artists, more often than not circus artists. These activities may also be coupled with other educational institutions (Figure 10).

FIGURE 10
MULTI-ACTIVITY OF CIRCUS ARTS TEACHERS - SAVOIRS 01, 2017



- Here is a full list of the professional activities mentioned by the circus arts teachers which are practised at the same time as teaching (from the most often mentioned to the least):
- Artist (in particular, but not only, circus artist)
 - Circus stage director
 - Director of a circus company
 - Circus teacher (in another school)
 - Dance teacher
 - Gymnastics coach
 - "Personal professional development in the current artistic industry"
 - Ski instructor
 - International gymnastics judge

02 Multi-skilled professionals

Multiple skill sets: in the schools studied, 44% of the teachers interviewed do not just teach; they also occupy management, educational organisation and technical positions, such as artistic director, pedagogical director, lead teacher who coordinates the activities for a circus technique, educational coordinator for a year, trainer instructor, rigging and safety officer, stage manager, etc. Having multiple skill sets therefore seems to be an expected competence in the schools.

Multiple subjects: technical versatility also seems to be necessary in a professional circus school, as many disciplines¹ are taught (Figure 11).

FIGURE 11
SPECIALITIES TAUGHT BY THE CIRCUS
ARTS TEACHERS
SAVOIRS 01, 2017

SPECIALITIES TAUGHT	% OF RESPONSES
Floor acrobatics	26
Aerial acrobatics	19
Balancing	14
Juggling	11
Directing / artistic guidance	8
Foundations of acrobatics	7
Dance	5
Drama	4
Physical fitness	3
All specialities	2
Theory (history of the circus, biomechanics, safety, etc.)	2

Interpreting the table (Figure 11): multiple response question – 104 responses were obtained from 71 people.

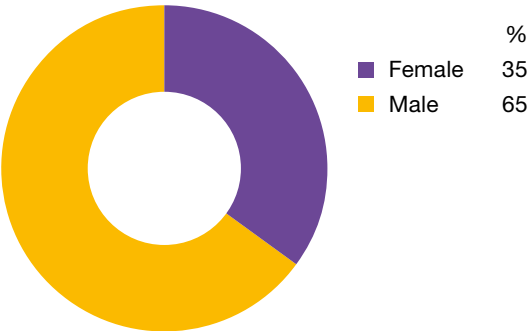
As such, 40% of the teachers interviewed teach more than one speciality. Young teachers (aged below 30) in particular often teach floor acrobatics and physical fitness, on top of their own circus speciality.

1 This categorisation of circus disciplines is taken from the one proposed by Anna-Karyna Barlati of the National Circus School in Montreal:
<http://ecolenationaledecirque.ca/fr/lecole/disciplines-de-cirque>

03 A male profession

The vast majority of circus arts teachers are men (Figure 12), which is not surprising when you look at the gender-related composition of the professional body of circus artists. In France, it is estimated that around 30% of circus artists are women (Cordier, 2015). Global findings are along the same lines (Peta Tait, 2006 in Australia).

FIGURE 12
SEX OF CIRCUS ARTS TEACHERS
- SAVOIRS 01, 2017



The male and female teachers do not teach the same disciplines.

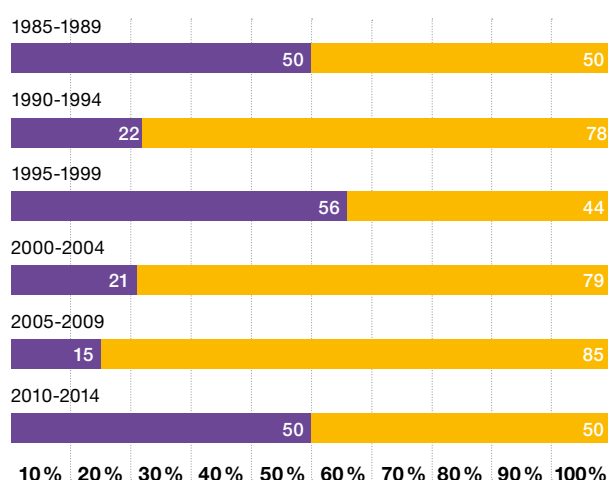
FIGURE 13
MAIN SPECIALITY TAUGHT
BASED ON SEX
N=71 - SAVOIRS 01, 2017

MAIN SPECIALITY TAUGHT	% FEMALE	% MAN	% TOTAL
Dance	80	20	100
Aerial acrobatics	64	36	100
Balancing	43	57	100
Foundations of acrobatics	29	71	100
Directing / artistic guidance	25	75	100
Drama	25	75	100
Floor acrobatics	22	78	100
Juggling	14	86	100
TOTAL	35	65	100

The gender segmentation of the professional group is therefore found in the teachers’ work activities (Figure 13), some being regarded as more feminine than others and vice versa. This process stems from a traditional circus legacy which is strongly marked by gender stereotypes (women circus riders and contortionists, for example). However, the traditional boundaries are becoming increasingly porous. Magali Sizorn and Betty Lefèvre (2003) argue that the ‘contemporary’ circus would in fact be an area open to the plurality of identity references and that it would reproduce fewer feminine archetypes than the ‘traditional’ circus. In fact, some activities are not strictly gendered. During our school visits, we came across male acrobats and female bases. Women as well as men can be found teaching the subject. Nevertheless, this gender segmentation of activities remains widespread in circus arts schools. Furthermore, it is worth noting that the gender distribution varies according to teachers’ length of service.

From a historical viewpoint, it is noticeable that the gender distribution of this professional group follows periods which are completely different as regards the position of women. (fig. 14).

FIGURE 14
DATE OF ENTRY INTO THE PROFESSION
OF TEACHER IN A PROFESSIONAL CIRCUS
SCHOOL BY SEX
 N=71 - SAVOIRS 01, 2017



Before 1985, the first circus teachers were artists first and foremost and often men. We do not have enough data on the generation which entered the profession before 1985 (4 individuals) to retrieve results from it; however, the accounts of the pioneers we met reinforce the strong position of men.

From 1985 onwards, the development and gradual institutionalisation of the training dictated a 'better' structuring of the teaching. This was reflected by the gradual departure of traditional circus artists and the recruitment of new teachers from top-level sport (one might say a 'sportification' of the circus), and it was among these that there were the smallest numbers of women.

At the same time, from the year 2000, the artification of the circus (Sizorn, 2014) found its way into the development of the 'contemporary' artistic movement. Contemporary circus was no longer one of incredible feats, the smell of wild animals and sequins. Even though comprehensively defining it is difficult as it may take so many different forms (Garcia, 2011), some characteristics can be retained which have a direct impact on the composition of the teaching

teams in professional schools. In particular, on an artistic level, the introduction of related arts such as drama and dance, and the increased prestige of multidisciplinary (Salaméro, 2009) encouraged the recruitment of dance and performing arts teachers. For dance, it was women who were most often recruited. This trend is illustrated in the rebalancing of genders regarding the entry into the profession in the second half of the 1990s.

During the 2000s, circus schools spread out across Europe and recruitment needs increased. It was men who were recruited first and foremost. The first generation of professional circus school graduates, mainly male (Legendre, 2014), were sought after.

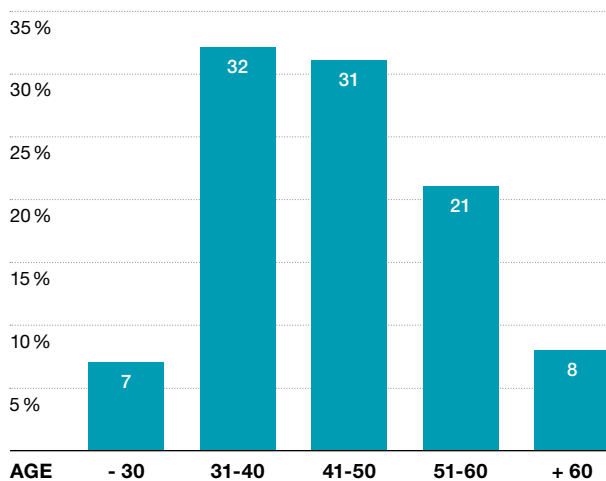
The diachronic gender segmentation of teachers in professional circus schools is therefore directly influenced by the cultural and institutional changes in the circus and these training centres. At various moments in history, the proportion of women recruited has risen or fallen. Of course, these are only trends, but they go some way to explaining the diachronic development of men's and women's positions in this profession. The last few years have been marked by a rebalancing, as the new entrants (who arrived between 2011 and 2014, fig.7) include just as many women as men. One might venture the hypothesis that the significant increase in staff who have graduated from professional circus schools has benefited women whose numbers are now greater in the labour market.

»» For a balanced development of the circus sector, schools should ensure they provide men and women with equal employment opportunities.

04 A professional group undergoing generational transition

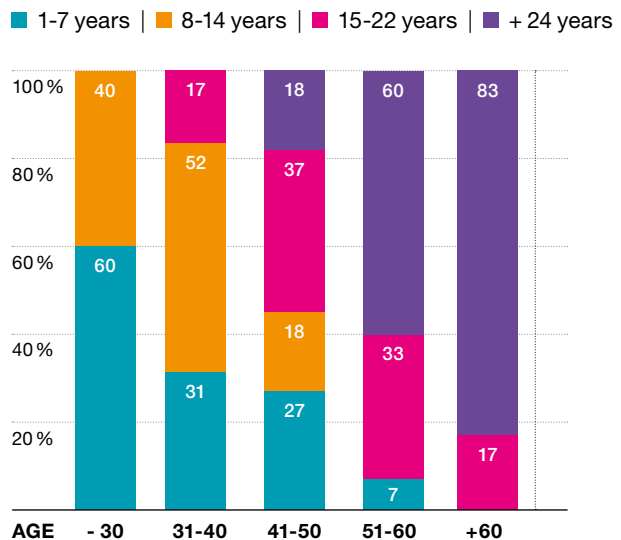
The average age of our sample is 45, with a wide distribution (between 26 and 68 years old). Almost 30% are aged over 50 (fig. 14). The average length of service in the profession is 15.68 years, here again with a wide distribution (between 1 and 50 years). Bearing in mind that in Europe, on average, the retirement age is between 65 and 70 years old and that working life lasts between 30 and 40 years, this confirms that the professional group is today at a pivotal moment in its generational renewal. Soon, a third of the professional group will be reaching retirement age.

FIGURE 15
AGE DISTRIBUTION OF THE CIRCUS ARTS TEACHERS - SAVOIRS 01, 2017



Age varies strictly according to length of service (fig. 15). That is, regardless of the age at which they enter, it is a profession in which they remain. The average age of entry into the profession is 30 years (32 for women, 29 for men), with a wide distribution (between 14 and 50 years old).

FIGURE 16
AGE DISTRIBUTION OF THE CIRCUS ARTS TEACHERS ACCORDING TO LENGTH OF SERVICE IN THE PROFESSION N=71 - SAVOIRS 01, 2017



The most teachers with a long length of service in the profession are found in the higher education schools, which would tend to confirm that it is a career in which professional status gradually improves. Teachers in higher education schools have often worked in a secondary and/or vocational school. This is clearly the case for the youngest teachers (under 40 years old).

>>> Identify the stages in the professional career as a lever for human resources management in schools.

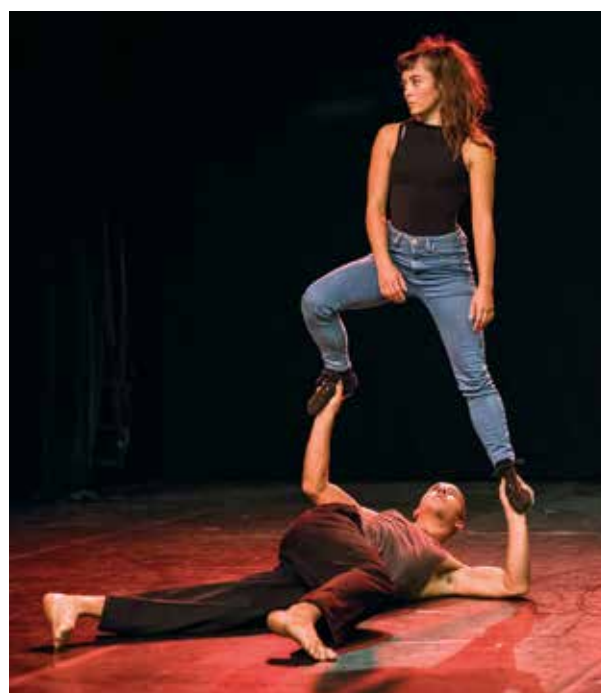
05 Multiple high-level qualifications

Predominantly from the upper social classes (51% of fathers have/had managerial or higher intellectual occupations), the teachers interviewed have multiple and diverse qualifications: in dance/drama in vocational schools, in circus in vocational schools, university degrees (most often in sport) and/or a sports coach qualification (Figure 17). **30%** of them have more than one of these qualifications.

FIGURE 17
TRAINING INSTITUTIONS ATTENDED
BY THE CIRCUS ARTS TEACHERS
 (SEVERAL ANSWERS POSSIBLE)
 N=85 - SAVOIRS 01, 2017

FREQUENCY OF MENTIONS	%
Vocational circus school	39
University	26
Sports coach course	19
Dance/drama teaching school	14
Other	2
TOTAL	100

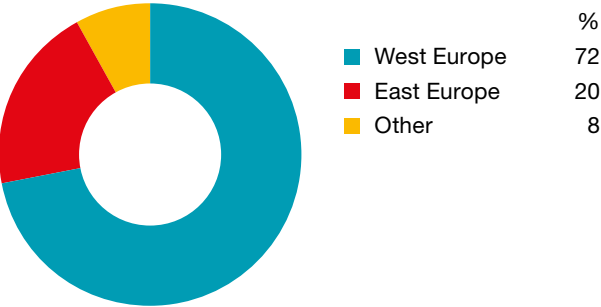
Unsurprisingly (professional schools having only recently appeared), the graduates from professional circus schools are the youngest. Thus, 54% of 31-40 year-olds graduated from a professional circus school, which is less often the case for older teachers.



06 Europeans, from West to East

The vast majority of the teachers interviewed were born in Western Europe, but a significant proportion comes from Eastern Europe (fig. 18), especially the older ones who were recruited when professional schools first appeared. It is not just a cliché to state that nearly all the professional schools we visited have ‘their own’ teacher from a former Eastern European country! Russia’s superiority in terms of circus training and the prestige of elite Soviet training in acrobatics both go a long way towards explaining this fact. However, this characteristic is now disappearing due to the retirement of these ‘Eastern’ teachers (they belong to the first generation) and their replacement by more local teachers.

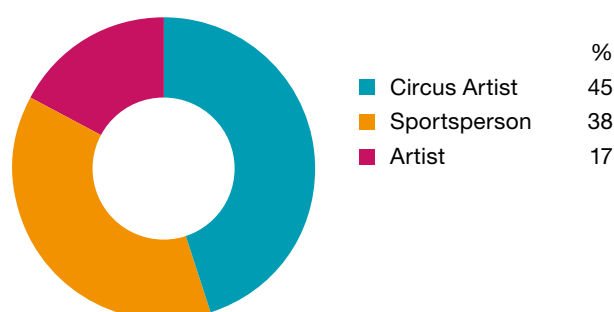
FIGURE 18
DISTRIBUTION OF THE GEOGRAPHICAL ORIGINS
OF THE CIRCUS ARTS TEACHERS
SAVOIRS 01, 2017



07 What are the professional backgrounds of the circus arts teachers?

Before becoming circus arts teachers, the teachers we interviewed had varied career paths. During their earlier career, almost half had primarily worked as circus artists. However, they may also have worked in related arts (dance, drama) or in top-level sport (Figure 19).

FIGURE 19
DISTRIBUTION OF THE CIRCUS ARTS TEACHERS
ACCORDING TO THEIR MAIN
PROFESSIONAL BACKGROUND
SAVOIRS 01, 2017

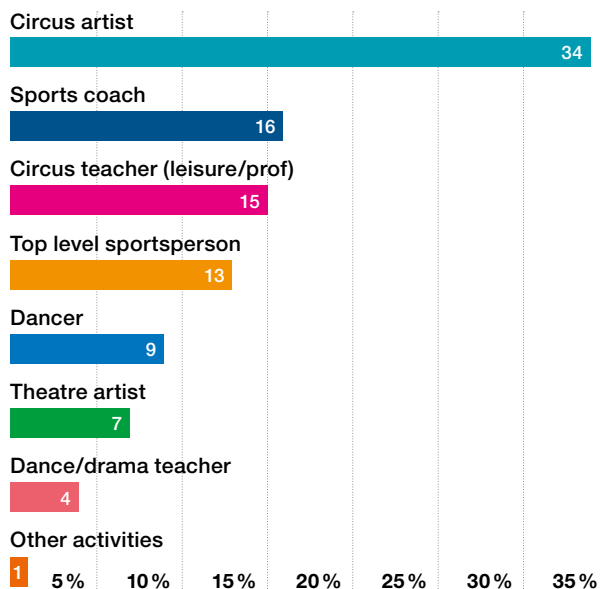


The professional profile of the teachers varies significantly according to sex and the length of service in the profession. The men mostly have a background in sport, whereas the women mostly have a background in the arts, especially related arts.

New entrants (particularly those with under 5 years of service) are more often than not former circus artists, indicating that the generational renewal is leading to a change in the professional profiles of teachers, who are increasingly coming from the circus. This, of course, is accounted for by the gradual structuring of the circus training sector, as well as by the development of the images of the circus artist targeted by these training programmes. In fact, the teacher profiles chosen by the schools reflect the vision of what a 'good' circus artist would be - a performer, a creator, etc. It appears that today, the schools prioritise the recruitment of circus artists.

Although circus artist activities remain the most frequently mentioned, concurrently or not, over a third of the teachers interviewed previously worked as teachers (teaching sport, circus and even dance and drama, cf. Figure 20). Both artistic and teaching experiences therefore seem to be important for entry into the professional group.

FIGURE 20
ACTIVITIES ENGAGED IN BEFORE BECOMING
A CIRCUS ARTS TEACHER COMBINED ANSWERS
 (4 MAX) - SAVOIRS 01, 2017



All of the teachers had career paths involving many activities, irrespective of their age or sex. However, the career paths of the younger teachers (under the age of 40 in particular) have been less diverse than those of their older colleagues.

>>> The professional backgrounds of the circus arts teachers vary. In the schools, they match the preferred images of the circus artist. What backgrounds do you have in your school?



08 Entry into the professional group

In view of the current absence of an actual formal training pathway which would serve as a 'right of entry' (Mauger, 2007) into the professional group, the previous career paths vary greatly (this is not like medicine, for example, where tight regulations mean you have to obtain a degree to enter the profession). Although informal 'rights of entry', such as acrobatic or artistic experience or experience in the transfer of knowledge, can be identified in the previous career paths, there are, however, no arrangements for direct entry into this profession. These teachers have always previously pursued another activity. So this is a transition in their career (more or less full due to the significant multi-activity which persists). This is always presented as deliberate, often based on a calling or passion for the circus and for passing on knowledge.

From the interviews on professional careers, we have been able to distinguish different events and processes presented by the teachers as the key moments which led them towards this industry.

08.A

THE PROFESSIONAL SPHERE

- **The professional network** (everyone interviewed mentioned this). Entry into the profession only occurs when the person belongs to a broader professional network. Whether they have been working in the sport sector or the arts sector, the teachers have all taken advantage of their professional network in order to join FEDEC's circus schools. Former 'sportsmen and sportswomen'¹ have often been sought via the federal networks (the schools using the sports federations when they were looking for acrobatics teachers). Or professional meetings with circus artists or teachers already in post have enabled them to discover the school and make themselves known there (by giving lessons on an amateur course first of all, for example). They may have approached the school offering their competencies or have been called directly by the establishment.
- **The end of the previous career** (31% of mentions). This is often the case with top-level gymnasts. As the social age for the end of their career is early (around 20 – 25 years) and the opportunities for professional transition are few and far between, teaching in a circus school appears to be an alternative solution for a career change. What is more, it is possible to transfer previously acquired teaching competencies (they often have coaching qualifications). This justification is also found in the artists' accounts (circus, dance or theatre artists) for whom teaching is one possible way to develop their career.

These 'turning points' fall into two areas of societal life – the professional sphere and the private sphere.

¹ For convenience, we use the term 'sportsman/sportswoman' for people who have, in the main, worked in the top-level sports sector (either top-level sportsperson, coach, etc.). See above 'teacher profile'.

- **The pursuit of job stability** (22% of mentions). This argument is often linked with the private sphere. It is mainly cited by the circus artists. The uncertainty of an artist's life and the high level of expected geographic mobility are ordeals which have led some of the teachers we interviewed to go into teaching. The pursuit of financial stability is also a powerful argument, especially in cases of multi-activity. Certain stages in an artist's career are in fact difficult to negotiate, like, for example, creating one's own company after an initial period as a performer, or injuries.
- **The pursuit of self-fulfilment** (13% of mentions). This argument is made in particular by former sportsmen and sportswomen or artists involved in related arts. For the sportsmen and women, there is a recurring theme of them growing tired of the competitive aspect of sport, and searching for complementarity between performance and the artistic dimension. The artists involved in related arts, particularly dance, also specify a desire to change in order to escape the formalisation of their practice, thought of as too academic. To all of them, circus seems to be a freer and more creative area.
- **The need of a training venue** (3% of mentions). This argument is primarily put forward by the youngest of the teachers interviewed. Having often followed a vocational training course, when they leave the school, they find themselves without a place to train, in the tricky period of entering the job market for circus artists. In this case, having access to the school's facilities as a teacher allows them to take advantage of the training venues and sometimes even continue to benefit from the advice of experienced trainers.

08.B

THE PRIVATE SPHERE

- In conjunction with the social age for the end of the previous artistic career, the start of a relationship or the arrival of a child in the family are also key events which influence career transitions towards teaching (13% of mentions). This is even more the case when the spouse also works as an artist. The school's geographic proximity may also have favoured the engagement.
- In conjunction with biological age (8% of mentions), wear and tear on the body and injuries may also be important aspects which encourage people to stop their previous activity and enter the teaching profession.

These two spheres are inextricably linked in the teachers' experiences. They were intertwined in their accounts. In view of social and biological rhythms, the private sphere is mentioned more by the teachers over the age of forty.

>>> **Schools should know and take into account the procedures for entry into the professional group when recruiting.**

09 In summary

Today:

- The profession of circus arts teacher in Europe is one in which people remain. They enter it aged between 30 and 40 years after having pursued other activities. Three professional background profiles emerge from our study – sportspeople, circus artists and artists in related arts.
- The end of a stage in the previous professional career is often the key event for professional transition, which also ties in with the different stages in private life (family, children, etc.)
- 65% of them are men. They are often graduates and have had a lot of different types of training in their previous career sectors.
- They are multi-skilled professionals who pursue numerous activities. Almost two-thirds of them are artists or circus directors, or teach in other organisations.

Tomorrow:

- The professional group of professional circus school teachers in Europe are currently experiencing a key period of generational transition. In this context it is important to focus on the characteristics of the new entrants.
- The young generations comprise both men and women, less often from eastern European countries. More often than not, they have been trained in professional circus schools and are mostly circus artists.
- Multi-activity still applies, but entry into the profession may be earlier, sometimes straight after leaving professional school. In this case, previous professional experience, a valuable resource in the practice of the profession, is less important and training needs are more often affirmed.

>>> The knowledge of the national contexts of the schools and of the teachers' profiles would make it possible to contextualize the definition of professional competences.



DEFINITION OF PROFESSIONAL COMPETENCES

01 The approach

01.A

FOCUS GROUPS AND THE IDENTIFICATION OF WORK SITUATIONS

Each focus group (cf Figure 5 above) met for two half-days with the aim of identifying the most typical work situations of a circus arts teacher. Each time, two CEREP members guided the work on formalising these situations. It involved collecting the points made by a group of volunteer teachers sharing an experience and a common identity as they discussed and debated how they practise their profession and the activity they do in it.

A bottom-up approach was adopted to avoid the top-down approach which consists of gathering together a group of experts without necessarily consulting the professionals in order to define the competencies of a particular profession. Using the principle that a situation reference system cannot be devised without consulting professionals, we believe that it is the teachers who are best able to convey their experience at work and bring to light the profession's most typical work situations and, besides their superficial features, the variables for action in these situations.

The approach consisted of drawing out from the professionals all of the significant characteristic situations of the profession as it is practised, the way in being the subject's activity in the situation. These details of the professional activity are therefore gathered from the professionals themselves and always correspond to the singular situations experienced by the subjects. The situations are generic because they are shared by the teachers who recognise themselves in the situations as defined by them. For example, the professionals may be asked to describe an ordinary working day as well as an 'extraordinary' day in order to access the various aspects of the profession. We therefore try to identify what these situations are made up of and what their active variables are by using the following four questions:

- **1) What is the situation's goal?** A subject's activity is always finalised by a concrete goal to be achieved. For example, the teacher always pursues learning objectives aimed at technical and/or artistic transformations in students.
- **2) What are the actions** for achieving the goal? These actions simultaneously involve body language, the mind and language. To make it easier to put them into words, we suggested the teachers asked themselves the following question: "What must I do to achieve the goal in an effective way?" These actions relate to observable behaviour which can be identified by an outside observer – for example, giving a student advice or feedback after he has performed an acrobatic move.
- **3) Which resources** do I need to guide my actions and make them possible? These resources are either specific to each individual, these are internal resources (knowledge, attitudes, experiences as an artist, teacher or coach, etc.) or available from the environment (documentary, educational or material resources, exchanges between colleagues).
- **4) What are the indicators** enabling me to say that I am effective in a given situation? These are success indicators which relate to the feeling of having done a good job.

Figure 21 below illustrates the '**Teaching**' work situation from one of the focus groups. It is an extract from the table, the teachers having singled out several goals (one goal only has been selected as an illustration).

FIGURE 21
EXAMPLE OF CHARACTERISATION OF ‘TEACHING’ WORK SITUATION - SAVOIRS 01, 2017

GOALS	Help the students to progress in terms of technique
ACTIONS	<ul style="list-style-type: none"> - Position the lesson in the syllabus, the progression and the training programme - Analyse the student’s starting level - Analyse the students’ accomplishments during the learning process (select appropriate indicators) - Adjust the exercises to the student’s level - Give positive feedback on the learning (make oneself understood by the student, particularly by defining a common vocabulary and becoming physically involved: it is not always necessary to demonstrate)
RESOURCES	<ul style="list-style-type: none"> - Biomechanical, anatomical (movement analysis) and physiological knowledge - Technical knowledge - Analysis and processing of video images of the students’ accomplishments
SUCCESS INDICATORS	<ul style="list-style-type: none"> - Indicators for the transformation of the students’ motor skills

01.B FILMING THE WORK

We thought that collecting data on generic work situations based on what the professionals say in the focus group was not enough to understand the complex nature of the work situations, especially the one teachers consider as the most typical – the situation where one is face to face with a student or a group of students when ‘giving a lesson’ (an expression used during the first focus group meeting to designate the Teaching situation).

We therefore decided to film the teaching, the teacher being equipped with a lapel microphone, so that we could access everything that was said to the students.

This recording was coupled with a self-confrontation interview conducted once the session had finished. In this type of interview, the professional is invited by the researcher to show, comment on and describe step by step the playback of the action viewed on the audio-visual recording. The aim of the researcher’s work is to encourage the teacher, while he is commenting upon a specific episode, to clarify what he was doing, what he was thinking of and what he perceived and felt (Van der Maren and Yvon, 2009). It is therefore the professional who defines what is relevant for him and what may be commented on. However, even though the teacher chooses the moments to comment upon what he is doing or saying, the researcher may also select specific moments for the teacher to comment upon.

This methodology reveals the activity’s hidden meaning, the details of the profession which are meaningful to the professional, and so sheds light on the significance of the subject’s professional actions. Twenty-eight training sessions, followed by a simple self-confrontation interview, were filmed (Figure 22).

01.C VALIDATION BY THE PROFESSIONALS

Through cross-referencing and processing the data, we were able to define the competencies of the circus arts teacher. The bottom-up approach we adopted required consultation with the professionals who collaborated on the INTENTS project, the objective being to have the identified competencies validated by all the teachers.

We received feedback from 12 people who took part in the research. Most of the feedback showed that the professionals recognise themselves in the profession as it is defined (“the competencies faithfully reflect the reality of being a circus arts teacher”, “it’s a great document which is really useful for all of our teachers”). Some have a few reservations, such as the large number of competencies (23) in Area 1 Direct relation to students, and the accumulation of competencies “which encourages uniformity of knowledge”. Others suggested minor changes to some of the wording. Finally, the proposal of a new competence relating to helping with the reorientation of injured students was included in the wording of Competence S4-C3.

FIGURE 22

**SCHOOL, DISCIPLINE AND DATES OF SESSIONS FILMED
WITH SINGLE SELF-CONFRONTATION INTERVIEWS - SAVOIRS 01, 2017**

	SCHOOL	DISCIPLINE	DATES
1	École Nationale des Arts du Cirque de Rosny-sous-Bois, Rosny-sous-Bois ^{FR}	Trapeze	2013
2		Teeterboard	2013
3	Centre de les Arts del Circ Rogelio Rivel, Barcelone ^{ES}	Balancing	12-13.02.2015
4		Acrobatics	12-13.02.2015
5	Chapitô Escola Profissional de Artes e Ofícios do Espectáculo, Lisbonne ^{PT}	Directing	21-22.04.2015
6		Acrobatics Directing	21-22.04.2015
7	Baross Imre Artistakepző Szakközépiskola és Szakiskola, Budapest ^{HU}	Teeterboard	27.05.2015
8		Balancing	26.05.2015
9	Académie Fratellini Paris, Paris ^{FR}	Juggling	2.06.2015
10		Slack wire	3.06.2015
11	Staatliche Artistenschule Berlin, Berlin ^{DE}	Acrobatics	15-19.06.2015
12		Balancing	15-19.06.2015
13	Die Etage, Berlin ^{DE}	Aerial (Rope, Silks, Trapeze)	16.06.2015
14		Juggling	17.06.2015
15	Le Lido-Centre des arts de cirque de Toulouse, Toulouse ^{FR}	Creation	24.11.2015
16		Aerial choreography	24.11.2015
17	Escuela de Circo Carampa, Madrid ^{ES}	Aerial (Rope, Silks, Trapeze)	16-20.11.2015
18		Balancing	16-20.11.2015
19	Codarts Rotterdam - Circus Arts, Rotterdam ^{NL}	Acrobatics (Hand to Hand)	04.2016
20	Centre National des Arts du Cirque, Châlons-en-Champagne ^{FR}	Trapeze	01.12.2015
21		Straps	31.11.2015
22	Dans Och Cirkushögskolan/Stockholms konstnärliga högskola, Stockholm ^{SE}	Wire	07.12.2015
23		Teeterboard	07.12.2015
24	Nycirkusprogrammet, Stockholm ^{SE}	Teeterboard	08.12.2015
25		Balancing	08.12.2015
26	Centre des arts du cirque Balthazar, Montpellier ^{FR}	Creation	18.01.2016
27		Balancing	18.01.2016
28	National Circus School, Montréal ^{CA}	Acrobatic Creation	20.10.2015

02 The competencies of the circus arts teacher

The competency framework is organised into three key work situation areas:

- **Direct relation to the students** which includes four work situation categories (numbered 1 to 4) directly concerned with the work carried out through interaction with the students, namely course teaching, planning and organising teaching, assessment (selection/certification) and guiding and monitoring student projects.
- **Team work** which concerns the collaborative work of the group of professionals in the school, including external stakeholders. There are three work situation categories in this area, numbered 5 to 7, namely informal exchanges and collaborations, institutional meetings for exchange and coordination, and coordination with external stakeholders (teachers, directors and guest artists).
- Work situation number 8 on **self-training**.

Each work situation is then defined in terms of the competencies associated with it, the resulting competency framework therefore outlining the professional competencies characterising the profession of circus arts teacher, with Area 1 mobilising the largest number of competencies (23).

The majority of the competencies are technical competencies, especially those in Area 1. However, psychosocial competencies are mentioned in the competency framework, for example “express a reasoned point of view and demonstrate active listening and empathy for collective decision-making” in Work Situation 6 or “promote togetherness and create a pleasant working atmosphere” in Work Situation 5.

02.A

TABLE DEFINING THE PROFESSIONAL COMPETENCIES FOR CIRCUS ARTS TEACHERS

AREA 1

direct relation to students: 23 competencies

WORK SITUATION 1.

Course teaching (10 competencies)

- S1-C1** Ensure continuity of learning:
- S1-C1a** Inform students of what is expected and how they are progressing, and ensure they understand
- S1-C1b** Organise a progressive system of learning: prioritise what there is to learn and put a progressive sequence of learning situations into effect
- S1-C2** Regulate the learning:
- S1-C2a** Analyse the students' accomplishments during the learning process (derive relevant indicators)
- S1-C2b** Adjust the teaching situations to the student's level
- S1-C2c** Provide positive feedback on the learning
- S1-C3** Manage the balance between risk and safety:
- S1-C3a** Ensure student safety
- S1-C3b** Lay the ground for students to be able to take responsibility for their own risk-taking and that of others
- S1-C4** Create a positive environment for learning: be both kind and exacting
- S1-C5** Create conditions for an optimum start to the session's work (warm-up, concentration, etc.)
- S1-C6** Empower students in their learning

WORK SITUATION 2

Planning and organising teaching

(5 competencies)

- S2-C1** Identify the level of achievement and the needs and expectations of the students in order to tailor your training plan as closely as possible to these characteristics
- S2-C2** Design your training plan by defining the target objectives, the volume of work and the recovery phases according to the available time and the periodisation of the work (over the long term – course, year, to the medium term – activity cycle)
- S2-C3** Make your training plan in line with the educational project and organisation
- S2-C4** Plan a session by tailoring the teaching situations to the students' characteristics (level, needs, expectations, etc.)
- S2-C5** Specify how the session and situations are organised (area, equipment, duration, etc.) under optimum safety conditions

WORK SITUATION 3

Assessment (selection/certification)

(3 competencies)

- S3-C1** Identify applicants with development potential, in line with the educational project (Selection)
- S3-C2** Assess student development in order to take stock of achievements, adjust the target objectives and determine an action plan (Certification during the learning process, continuous assessment)
- S3-C3** Assess student achievement (tests, examinations) in order to validate a level of competence and/or award a diploma (Certification at the end of the learning process)

WORK SITUATION 4

Guiding and monitoring student projects

(5 competencies)

- S4-C1** Help students to understand the professional contexts and build up their networks.
- S4-C2** Provide one's expertise and experience to help students develop their artistic identity and technique.
- S4-C3** Understand and take into account the students' profiles to help them develop their resources for their orientation or reorientation and the accomplishment of their projects.
- S4-C4** Draw up and manage a negotiated training agreement to develop students' independence in the accomplishment of their projects.
- S4-C5** Work in a team of trainers towards the development of the students' creative projects and their integration into the workplace.

AREA 2

Team work: 8 competencies

WORK SITUATION 5

Informal exchanges and collaborations

(3 competencies)

- S5-C1** Compare one's point of view with that of others to open the door to new possibilities for action
- S5-C2** Build up the trust of the new teachers and enable them to integrate into the school
- S5-C3** Promote togetherness and create a pleasant working atmosphere

WORK SITUATION 6

Institutional meetings for exchange and coordination (3 competencies)

- S6-C1** Organise the work to plan, adapt the scheduling, the programme and the content according to the events which punctuate the year
- S6-C2** Cooperate in the development of the school's educational project: definition of objectives, means to achieve them (complementarity of teaching) and evaluation of the objectives
- S6-C3** Express a reasoned point of view and demonstrate active listening and empathy for collective decision-making

WORK SITUATION 7

Coordination with external stakeholders (teachers, directors and guest artists) (2 competencies)

- S7-C1** Help the external stakeholder to adjust his educational activities to the educational project (provide him with information about the school, its educational project, its organisation, student profiles, etc.)
- S7-C2** Coordinate one's activities with those of the external stakeholder (in simultaneous or separate actions)

AREA 3

Opening and updating: 4 competencies

WORK SITUATION 8

Self-training (4 competencies)

- S8-C1** Develop and maintain monitoring of:
- S8-C1a** Trends in the art market (shows, festivals, conferences, reading, etc.) to develop one's own artistic awareness and to gain a good knowledge of the market for the purpose of student integration into the workplace
- S8C1b** Educational developments and practices (exchanges with other teachers as part of formal collaborations - co-coaching of classes, projects, etc.- and/or informal collaborations inside or outside the school, reading, etc.)
- S8C1c** Developments in technical circus arts knowledge (exchanges with other colleagues and other schools, reading, etc.)
- S8-C2** Analyse one's training needs and take part in training programmes matching those needs (example: FEDEC training sessions, workshops, other training programmes, etc.)





THE TECHNICAL COMPETENCES OF THE CIRCUS ARTS TEACHERS

Beyond the relatively general way in which they are designated, the competencies are expressed in contextualised practices which we shall try to reflect by giving a few examples of Work Situation 1: Course teaching. To do so, we shall use conceptualisation elements of the situations and examples of practices and discussions on these practices drawn from our survey.

01 Ensure continuity of learning

S1-C1A

INFORM STUDENTS OF WHAT IS EXPECTED AND HOW THEY ARE PROGRESSING, AND ENSURE THEY UNDERSTAND

Many teachers try to specifically refer to educational programmes, objectives, content, levels of difficulty of the elements being worked on, etc. during sessions. These points of reference are more often than not short-term – the previous session, the performance which has just been executed, what is expected from the next performance: *“come out well and lift the pelvis”* – *“dynamic”*¹... Sometimes it is a combination of all three as with one teacher who forces himself in every session to make the students accomplish and work on elements of different levels (a mastered element which needs to be refined, an element currently being mastered which needs to be repeated to consolidate it and an element which has not been mastered at all). By categorising and confronting the students with these three types of learning objectives, he hopes to help the students identify their current level in an increasingly accurate way as well as the requirements for moving from one level to the next, whilst maintaining challenging and ambitious possibilities (new elements not yet mastered). However, sometimes the teacher feels he needs to identify what he expects and the level of the students over a longer timeframe so that the students can launch themselves towards a challenging goal and give concrete meaning to the work they accomplish.

The expectations expressed to the students do not just concern technical learning or more or less complex movements which have to be reproduced. They also concern other aspects of an artist’s work, like, for example,

methodological aspects of the process of creation (*“research methodology which they will be able to use afterwards in other situations”*), **an exploration and experimentation activity** which might touch upon their **sensibility** (*“so they explore who they are little by little and discover themselves as it were”, “learn how to develop their personality, to make choices”* or *“explore, look elsewhere”*) or **the exploration and construction of their own movements** (as part of a lesson on acrobatics research for example: *“The goal is really for them to find movements of their own, a body language of their own”*). The expectations expressed to the students are in fact different in nature and not determined beforehand, as they are to do with an exploratory and creative activity.

S1-C2B

ORGANISE A PROGRESSIVE SYSTEM OF LEARNING: PRIORITISE WHAT THERE IS TO LEARN AND PUT A PROGRESSIVE SEQUENCE OF LEARNING SITUATIONS INTO EFFECT

As reflected in the wording of the competence, a progressive system of learning is organised according to two main types of variables: those connected with the **actions to be performed** (requirements) and those which relate to the **conditions in which they are performed** (facilities in terms of equipment and human involvement). Although they are presented separately, these two types of variables are more often than not manipulated simultaneously. In fact, risky actions whose level of difficulty and/or complexity is higher than the student’s current level are generally worked on in conditions which are quite the opposite of those for actions which have already been properly mastered.

.....
¹ The words in italics are those spoken by the teachers during interviews.

Variables relating to the actions to be performed

Our observations of the teaching sessions show us that the teachers' actions are based on four main aspects of the requirements of the actions to be performed:

- **Risk**, as a contextual variable: the teachers are aware of the issues which exposing students to risk may represent, in particular the issue of seeking new challenges and concentration.
- **Complexity** is connected with the amount of information to be processed for the organisation and initiation of the movement. It relates in particular to the issue of the uncertainty of the environment (for example the actions of partners is very often mentioned in group activities, such as the teeterboard, hand to hand, aerial setting, passing in juggling, etc.). It is particularly manifested in the action through the reaction time to the other outside parameters which are mainly the partners' actions.
- **Difficulty** is connected with the amount of information to be processed for controlling the movement. It is particularly manifested in the action by the movement time. Certain juggling actions, for example, are made difficult by the time constraints connected with the relative height at which the objects are thrown, by the speed or the range of movement imposed, etc.
- **Intensity** refers to the bioenergetics aspect of the action which may be relatively taxing in terms of duration, speed, strength required, etc.

These four variables (risk, difficulty, complexity and intensity) are regularly manipulated by circus arts teachers, irrespective of the speciality, with the aim of offering learning environments which are tailored to the objectives and the level of the students. Here are a few examples¹.

The **difficulty** of actions. The circus arts teachers try to propose actions at a level close to the students' current level: slightly lower when it is a question of 'assuring' and minimising the risk of failure and hurting themselves. Many teachers say that in assessment or performance situations in particular, the unknown factors may be significantly reduced by making students perform actions which they have mastered well and have no problem controlling beforehand. Slightly higher when it is a question of starting a learning process for new moves. Some play around with linking levels of difficulty in the same session or during a learning cycle.

The **complexity** of actions. This work entails playing around with the complexity of the action and leads to three main types of strategies, which are not mutually exclusive and are often used in a complementary way.

- The first one consists, in the context of the overall performance of the action, of emphasising or drawing special attention to one of the **key moments of the action**: a certain teacher believes, for example, that impulse is the decisive factor in the first instance in learning an acrobatic move.
- The second type of strategy, still in the context of the overall performance of the action, consists of increasing the complexity of an action by **adding elements** to take into account either in the action itself (for example, in an acting session, organising your action based on a partner's suggestion; for hand-to-hand, adjusting your position/movement in relation to the perceived balance of your acrobat, etc.), or before or after the action (playing around with the sequencing of several actions, such as adding a backward somersault to a backward flip, for example).
- The third type of strategy consists of **breaking down an action into several sub-actions** which are worked on individually: it starts with the educational (very decontextualized) and moves on to working with different parts of the action in succession.

.....
¹ The "risk" aspect will be developed more specifically when competence S1-C3 is addressed.



The **intensity**. The teachers take a differentiated approach to this issue depending on whether they are dealing with a small number of students (between 1 and 4) or larger groups which may in some cases contain more than 20 students. In the first case, the teachers leave it up to the students to manage their recovery time themselves, for example, whereas in the second case they are generally more directive (imposing a number of run-throughs or the length of time for an exercise, or verbally prompting the students into action). Furthermore, a certain number of teachers incorporate a strong energetic dimension into routine speciality work through the number of repetitions required. This way of playing around with the intensity variable also enables the risk aspect to be addressed.

Variables relating to the conditions in which actions are performed

The teachers we met all give a great deal of importance to the conditions in which the actions they ask the students to perform, or that the students themselves wish to perform, take place. These conditions fall into two main categories:

- facilities in terms of equipment. The material artefacts (mats, safety lines, belts, sound, etc.) used fulfil two functions simultaneously for teachers, namely facilitating the performance of the actions and keeping the participants secure. Therefore, for the teacher, the progressiveness of the learning conditions involves using a large number of tools and makes extensive use of his resourcefulness.
- human involvement in which a distinction can be made between:
 - the teacher's position, particularly in terms of distance in relation to the student in the process of performing his action.
 - the teacher's action: physical involvement (help or spotting, especially using the safety line in the acrobatic and aerial disciplines); encouragement to establish a positive atmosphere of trust; verbal and gestural instructions during the action.

02 Regulate the learning

S1-C2A

ANALYSE THE STUDENTS' ACCOMPLISHMENTS DURING THE LEARNING PROCESS (DERIVE RELEVANT INDICATORS)

This competence refers first and foremost to the **ability to derive the most relevant indicators at the right moment from the students' actions** and is characterised by **focus points for attention to specific aspects of these actions**. The teachers have at their disposal a set of extremely specific indicators which they use to analyse the students' actions. A juggling teacher, for example, identifies very subtle elements such as small movements forward, rhythm, posture, shoulders forward, relaxation, head position, direction of the eyes, etc. Where he stands is therefore vital in order to be able to identify the correct indicators (*"stand right in front in order to be clear"* in this case). A balancing teacher checks muscle tone and release very frequently with the touch of a finger on students' thighs and buttocks as they do a handstand. Another teacher, during a slack wire session, almost routinely gets the student to verbalise his feelings in order to compare the indicators he has observed with the student's experience. It is impossible in the scope of this document to list all the indicators the teachers use to analyse the students' actions as there are too many of them, they are very specific to each speciality and even the types of actions performed and they are strongly marked by the teachers' experience.

This ability to focus one's attention and identify relevant indicators is enhanced in teachers by various resources, such as their own practical experience, their experience of observing students, technical analysis models (many of them refer, for example, to their studies in movement sciences, biomechanics, physiology, etc. as part of a formal course or through reading), their exchanges with colleagues and students and so on.

S1-C2B

ADJUST THE TEACHING SITUATIONS TO THE STUDENT'S LEVEL

The teachers develop their teaching situations by playing around with a number of different kinds of variables which are specific to the specialities taught. The variables mentioned for Competence 1b apply to the **actions to be performed** (requirements) and the **conditions of their performance** (facilities in terms of equipment and human involvement). The teachers dip into this list of adjustments to requirements and performance conditions in order to tailor the teaching situations to the student's level or to the difficulties the student encounters based on the derived indicators (cf. S1-C2a).

S1-C2C

PROVIDE POSITIVE FEEDBACK¹ ON THE LEARNING

Here, the feedback is designed to trigger actions for consolidating or transforming student actions. It is characterised by its functions, recipients, when it is given and its forms.

1 The feedback envisaged here may be considered as 'extrinsic' ("as it is made available by a third party or a particular process which is a concrete expression of an intervention strategy" Potdevin F, Bernaert F, Huchez A & Vors O, 2013, p. 53) and "the function of which is to help the subject to progress, especially if the subject experiences problems in interpreting the intrinsic information" (ibid.).

The functions of feedback

The feedback observed and analysed during the 28 teaching sessions in our sample confirms the presence of four main functions of feedback:

- a **descriptive, informative function** more often than not the **basis for assessing the student's performance**. The purpose here is to inform the student of the quality of his performance by awarding him a value in reference to the target objective and therefore accurately evaluating what is assessed. For example, a teeterboard teacher says to one of his students: *"I tell you, feet very early on... you leave the board like that on your heels"* to highlight the discrepancy between what he is doing and what is expected. This type of feedback figures prominently in the teachers' interventions. It is often used in comparison with intrinsic feedback, particularly about the outcome of the action when it is not easily accessible like, for example, the position of the body in the space or during a complex action (unlike certain outcomes of the action which are easier to identify such as a balanced or unbalanced landing, a dropped club, etc.).
- a **prescriptive function**. In this case, the student is given an instruction to follow to improve the next attempt. One teacher gives the following instructions, for example: *"feet very early on"* – *"legs, legs!"* – *"Heels! Block!"* following the previous actions. Another teacher in a creative lesson (acting), asked students who were 'active spectators' of another student's improvisation to physically react to what was being played out. She specified after the first reactions that they should not, however, *'parasitize'* their classmate's action.

- an **interrogative function**. The teacher tries to make the student think about his action and the resources to be mobilised and implemented to improve future actions. One teacher makes great use of this, for example, during a slack wire session in which he questions the student very regularly on what he has done, his feelings, his analysis of his action and what should be done (rules of action).
- an **encouragement or 'call to order' function**. Encouraging feedback aimed at addressing the students' motivation and their readiness to engage in the work is very widely and very frequently used by the teachers observed.

The recipients

Feedback is directed at either one single student or the whole group, depending on three main factors. The first one concerns the size and specificity of the members of the group the teacher is in charge of (it should be pointed out that in the majority of sessions observed, the groups were limited to between 1 and 5 students, especially for speciality classes). As it may seem obvious, the smaller the group, the more individual feedback was given. It is therefore quite often more specific and personalised. The second factor is the function of the feedback. If the purpose of the feedback is very specific to a particular student (on a technical, artistic or emotional level), the teacher only addresses this student. If the feedback is to do with something generic which might be useful to other students, or a core objective of his teaching, he uses this student's performance to give feedback to the other students. When the feedback is aimed more specifically at the student's attitude with regard to learning, it is generally highly personalised (although some teachers use a student's proper

Here, the feedback is designed to trigger actions for consolidating or transforming student actions.

or improper conduct as an example to follow or not, as the case may be). The third factor is the learning stage in which the action to be performed is situated. In a hand-to-hand session, for example, the teacher thinks that as they are only just beginning to learn the move, it is more important to give feedback to the flier rather than the base, whereas at a later stage, the feedback will address the coordination of the actions between the base and the flier or the base's actions.

When feedback is given

Circus arts teachers provide feedback at three different moments. **As the action is being performed.** This strategy is very widely used by the circus arts teachers (especially in its prescriptive function). We observed this irrespective of the speciality or discipline taught. This strategy seems validated by the teachers' experience as well as by some research¹ which shows that simultaneous feedback promotes learning related to segmental coordination. Furthermore, it shows that the use of simultaneous feedback might be more effective than feedback given after the action.

Immediately after the action. This feedback is called 'instantaneous' feedback and is also widely used by the circus arts teachers, especially as the number of students per group is quite low in the vast majority of the teaching situations observed.

After a latency period following the end of the action.

This is 'delayed' feedback. We saw on a number of occasions that teachers delayed giving feedback until after a certain time to allow the students to link together the intrinsic and the extrinsic feedback (cf. examples mentioned earlier) and therefore improve their self-assessment.

Forms of feedback

Three main forms of feedback were observed during the sessions studied. Verbal feedback, used a lot, ranging from a few words to more elaborate speeches, often using metaphors ("Falafel, spiral, corkscrew, wave", etc.); non-verbal feedback, such as gestures, demonstrations/imitations, movements, manipulations, etc.; video feedback: a large number of teachers use this type of feedback using students' smartphones or tablets, Go-pro cameras (sometimes permanently installed) and sometimes more traditional camcorders. These tools are used to provide 'delayed' feedback, more often than not during the session itself. Generally speaking, teachers use a combination of these different forms of feedback (verbal and non-verbal in particular) in their standard practice.

¹ Swinnen, S.P., Lee, T.D., Verschueren, S., Serrien, D.J. & Bogaerds, H. (1997).

03 Manage the balance between risk and safety

We have identified four major areas of teacher intervention in the context of the management of the risk/safety balance. These areas are as follows:

- **technical learning and artistic learning** as factors of risk control and pre-requisites for progress. Circus situations indeed bring into play the student's skill, but also safety behaviour (also called preventative skills and avoidance skills) to a more or less marked degree and level of control). Furthermore, the student risks hindering his future progress by accumulating technical shortcomings.
- **passive safety** or, to be more precise, palliative safety or secondary safety, refers to all the elements which, by their presence or function, can minimise the severity of an accident. It is involved during the accident.
- **individual action management** in the various roles (flier/base, acrobat, trapeze artist, spotter, etc.). It includes the management of information (visual, kinaesthetic, proprioceptive), exertion, concentration, attention and alertness and finally emotions.
- **inter-individual coordination and dependency** since often the risk is shared and distributed between the participants (partner, spotter, etc.) leading to interdependency with its consequences and its requirements (trust, coordination).

The management of the balance between risk and safety in circus teaching is based on two main issues: ensuring student safety and enabling students to manage this aspect independently.

S1-C3A

ENSURE STUDENT SAFETY

It is the teacher's responsibility to ensure that the students are in a teaching/learning environment which does not endanger their physical, mental or social well-being. This issue is reflected in the following concerns and their embodiment in interventions with the students.

1) Organise a progressive system of technical and artistic learning tailored to the student's current level.

All of the teachers observed mention the need for a progressive system of technical and artistic teaching tailored to the student's current level (some talk about adhering to learning stages, others talk of preparatory exercises). The teacher can be considered as an expert in learning in the disciplines he teaches. As such, and by virtue of the fact that he knows his students well, he is best placed to know whether the work or the exercise required is at the appropriate level for the student. However, the age-old issue of the link between the 'technically' correct performance of a move and the introduction of a creative dimension raises a few questions in terms of risk-taking and its connection with the **progressive nature** of learning. Some teachers think, for example, that the inappropriate introduction of an instruction for creative purposes (especially when the move has not been perfectly mastered or in unsecure conditions) might pose a danger to the students (some talked of an '*anti-pedagogical*' act). Various strategies were observed to avoid this technique/creation link being a source of danger. One recommends learning technique and creation simultaneously from the start. This concept (simultaneous approach) is still in the minority at this stage. Another recommends in-depth technical training before being able to undertake creative work (consecutive concept) which would therefore first require a solid basic command. Another intermediate strategy recommends introducing variability fairly early on in the learning in terms of direction, range and sequences of actions in the ways the technical movements are performed. This approach aims to promote adaptability (a pre-requisite for more controlled risk-taking) as done, for example, by a teacher in a lesson entitled "acrobatic creation".

2) Adapt the work to the student's level of fatigue and psychological state.

Many teachers mention the need to be aware of their students' state of physical and/or psychological fatigue in every session. They say they start each of their sessions with the customary question: *"How are you today?"* and take time to discuss how they are feeling physically and psychologically. They then adjust the session content based on what emerges from this discussion. Practically all the teachers have similar strategies, primarily based on dialogue and exchanges with their students, observation of their behaviour or simply their experience and knowledge of critical times in the year's timetable (for example, periods of heavy physical workload, effects of wintertime, the sometimes difficult coordination of learning cycles and involvement in creative projects or shows). Therefore, in the latter case, it is a matter of managing to balance the necessary continuity and progression of technical learning with artistic projects (shows, forms, etc.).

3) Organise the physical surroundings (mat, safety line, etc.) and the human input (assistance, spotting, etc.)

to minimise or prevent the consequences of an accident. This passive safety approach is both a fundamental and routine aspect of the teachers' job. Fundamental as they all express their tremendous responsibility as regards preserving physical well-being (a circus accident can have extremely serious consequences) and psychological well-being (especially with regard to the possible consequences – loss of self-confidence, for example – of a fall, even without injury). Routine because risk is inherent in every circus activity (*"There is always risk in the circus. Obviously the teacher must ensure a maximum level of safety – you only live once! We cannot risk falling as it may lead to disability or something else. So we need to ensure maximum safety. But even so, the risk is still there,"* said one teacher) and it is essential for all teachers to master spotting and belaying techniques.

4) Allow trust between teacher and students

and between students, to be built and maintained. The circus arts teachers are very sensitive to the social, affective and emotional atmosphere they try to establish in their sessions (cf. developed further in soft skills). As shown by Lafollié (2015) based on interviews with circus students, their risk management highlights the two classic focus points in the teacher-student relationship: one technical, the other emotional. We did indeed note that the students trust their teachers first and foremost because they are experts in their discipline, and that they recognise that they have a high level of expertise. But trust also comes from the teachers' detailed knowledge of how their students operate. This knowledge enables them to adjust to their expectations and characteristics (*"when she senses that I'm tired, she'll work with how I'm feeling because there's no point working on stuff when you're incapable of doing it,"* said one student). Enabling trust to be built up between students is also a major issue for the teachers who, faced with groups of students working together (teeterboard, hand-to-hand, aerial techniques, etc.), acknowledge the importance of this relationship between students. When a teeterboard student says, during a self-confrontation interview, that he sometimes puts himself at risk because *"he is more preoccupied with his partner's actions than with controlling his own move"*, or complains about the lack of involvement and concentration of another of his partners whereas she is actually having difficulty with the technique, it appears that the teacher is faced with a genuine professional issue: how to facilitate and help build up trust within the group?

S1-C3B

LAY THE GROUND FOR STUDENTS TO BE ABLE TO TAKE RESPONSIBILITY FOR THEIR OWN RISK-TAKING AND THAT OF OTHERS

Although the teacher is responsible for ensuring student safety, he is also responsible for teaching them how to take charge of it themselves, independently.

- **Make students aware of the importance of the collective and shared dimension of risk-taking.** Observation of teaching sessions, whether they are dealing with circus techniques, the creative process or both at the same time, shows how important it is for the teacher to take into account the shared dimension of risk. We were able to observe two main methods of raising student awareness of these issues. The first is through talking about them and most commonly reminding students of the need to be vigilant and attentive and being aware of their partners' actions. The second method is using videos backed up by a talk pointing out the consequences of some people's actions for the activity, indeed the safety of others.
- **Teach students how to manage their fear.** This requirement firstly leads to the question of how the teachers define fear. First of all, they identify the different types of fears students may be faced with: stage fright, the fear of making a mistake, the fear of being watched and above all being judged by others, the fear of falling and hurting themselves (fear of pain), the fear of heights, the fear of the consequences of an injury on their career, their future, fear of the teacher, etc. The teachers also talked about the role of fear. Some teachers think it is an integral part of the reasons why students choose to go into the circus: it is an activity in which you have to love playing with fear and taking risks. As such, developing the capacity to control this 'game' is one of the objectives required to perform the profession of circus artist. Furthermore, all of them think fear is necessary, providing genuine protection in itself (*"it's the pupils who aren't afraid that make the teachers afraid"*); *"Perhaps it would be more accurate to talk about awareness of danger on the one hand and fear on the other hand,"* said one teacher. Fear should then serve to raise *"awareness of danger"*, and therefore enable them to become clear-headed.
- **After having defined fear, it is a question of considering ways of helping students manage their fear.** The observation of the practices and the analysis of what the teachers and the students said show us that this is a significant issue for these different stakeholders. Furthermore, they also show that, out of the four types of strategies recommended by scientific literature on the ways of managing stress and fear in top-level sport and so-called 'extreme' situations (army, special missions, etc.), four are frequently used by the circus arts teachers. These strategies help deal with stress and are used more or less in conjunction with one another depending on the situation.
 - *"The first strategy consists of helping the student develop a sense of control over the environment through a greater awareness of it, as uncertainty triggers stress (Le Scanff, 1999, 2003). With circus artists, uncertainty about the environment is reduced by checking the equipment and the protection (rigging for the aerial disciplines, mats, safety lines, etc.)"* (Lafollie, 2015, p. 22).
 - *"The second strategy consists of developing in-depth technical learning to avoid deterioration in performance due to stress. Over-learning (intensive training) in real-life conditions enables tasks to become second nature and require less attention, thereby increasing the sense of control, that is the impression of being able to control the situation (Le Scanff, 1999; 2003)"*.
 - The third strategy which consists of developing a team's resource management, in particular the development of interpersonal relationships, provides social support which is one of the most effective strategies for managing stress (Le Scanff, 1999; 2003).
 - The final strategy which consists of using stress management techniques (relaxation, meditation, mental imagery, internal dialogue, stress inoculation training, autosuggestion, breathing techniques) is used less consistently than the other three. However, teachers' individual initiatives using some of these techniques (in particular relaxation, meditation and breathing techniques) could be identified, but seldom in an institutionalised and widespread manner.

- **Enable the students to develop their concentration.** Work on concentration is often connected with work on fear management, but not limited to it. As such, the techniques mentioned above are also used in this concentration work (visualisation, breathing techniques and relaxation in particular). However, other strategies were observed for training students' concentration. For example, one teacher makes his students rehearse in the middle of an area open to other people (staff, public, etc.) so that they become accustomed to disturbances in their surroundings and the potentially distracting environment is turned into a potential resource for a concentration exercise. This open-area work, which is common practice in professional circus schools, is often cited as a spatial constraint, but also as a resource for open-mindedness and concentration. Another wire teacher routinely questions the student about what she has done and about her feelings, and asks her to analyse her action and what should be done. He justifies this by the fact that he wants to raise her awareness of the importance of vigilance, concentration and attention for controlling her actions. A teeterboard teacher tries to make his students understand the importance of watching others and listening to feedback on other people's actions, for not only is this a source of progress (which some students are unaware of), but it also forces them to remain focussed on learning issues.
- **Teach students to manage their physical, mental and social life** so as to minimise the risk of accidents occurring. Physical fitness and a healthy lifestyle are highlighted as two major factors which contribute to risk management. They form part of the formal training content. We were able to observe some practices aimed at helping students develop positioning and body awareness: *"a well-balanced body is better prepared for learning circus arts. It helps prevent injuries related to poor work; only accident-related injuries can be 'acceptable'."* The issues of **awareness and automatic reflexes** seem in fact to be core issues in terms of both efficiency of movement and the prevention of musculo-skeletal disorders (Clot & Fernandez, 2005). Finally, in some schools, preventive and awareness-raising measures regarding the effects of tobacco and alcohol, have been implemented.

Teach students to manage their physical, mental and social life so as to minimise the risk of accidents occurring. Physical fitness and a healthy lifestyle are highlighted as two major factors which contribute to risk management.

04 S1-C5 Create conditions for an optimum start to the session's work (warm-up, concentration, etc.)

For most of the teachers, the warm-up, and generally the entry into the session follows a ritual ranging from starting the planned work immediately to the teacher taking charge in a highly directive and indeed very precisely paced manner (more frequent in the preparatory schools and with large groups). In other cases, the students warm up by themselves during the session time and this can sometimes serve as a valuable opportunity for dialogue with the students or between students (in a circle arrangement or in pairs, for example). Some teachers incorporate the warm-up into the session's work by designing it very specifically for the planned content. There are four types of objectives stated by the teachers, all of which relate to the notion of preparation.

- The first is psychological preparation. In a juggling session, for example, this takes the form of a very precise and structured warm-up routine which gets increasingly complicated to force the student to use all types of throwing and catching and touching whilst concentrating intensely in preparation for the work to come. An acrobatics teacher adds new elements to each warm-up which increase the level of complexity of the actions performed in the previous session to encourage the students to pay attention and concentrate (here we are talking about “*heavy cognitive load*”).
- The second objective is technical preparation. Several teachers use the warm-up as a special time for repeating and enhancing techniques.
- Accident prevention is the third warm-up objective. Raising the temperature of the muscles (increasing the vascularisation of the muscle groups concerned) and the body core (for greater efficiency of the body's chemical reactions) is a real concern for the teachers. To do so, they generally use the following exercises: slow jogging, stretches, rapid movements, frequency work the appropriateness of which, it should be noted, is questionable and indeed called into question by a number of scientific works¹. Other teachers are concerned about paying the greatest possible attention to the students' bodies (work instrument which requires great respect) particularly by using yoga, breathing exercises and proprioception exercises.
- The fourth objective consists of the preparation and improvement of the performance. As well as the specific aspect of the warm-up (from a technical point of view especially), the issue of the balance of the warm-up work is mentioned by some teachers. It involves ‘*tempering*’ the students' engagement in some exercises so as not to make too big a dent in their physical potential which they will need during the session.

.....
¹ For an academic review, please see: Cometti, G. (2005).

05 S1-C6 Empower students in their learning

As Meirieu says (1991), the teacher aims to both educate and liberate, to link together educability and freedom. Besides this ethical aspect, the issue expressed here is of training an artist who should independently take charge of his career, his training and the construction of his artistic identity. For one juggling teacher, it involves starting from who the student is, what he knows and what he wants (*"I see something other than a juggler. I see a subject who lives, who lives with his goals"*) as well as placing him in an unsettling situation (leading him into the uncharted territory of improvisation) to teach him how to make decisions and handle his emotions. It is an essential requirement for his future development. So this student empowerment project does indeed convey the idea that training is not about simply making him technically and artistically competent, but capable of detachment, self-assessment and self-analysis, as shown by the following statement:

"my job is not only about helping students successfully perform their actions, but also and above all, about helping them understand what they are doing. A student's understanding of what she is doing and what she should do is both a means (to learn better) and an end (I don't plan on training someone who doesn't understand what he is doing and why he is doing it), hence my teaching approach based on a systematic questioning of the pupil".

AERIAL AND ACROBATICS TEACHER

As debated at length during a training session on the manipulation of objects and occupation of space (London, 2014), these examples reflect the difficulties in **linking together and striking a balance between assistance and devolution**¹: *"a teacher's job is to unsettle the pupils so that they find solutions by themselves."* This assertion by a participant says a lot about the teacher's essential concern of not wanting to solve the problem for the student. This would therefore entail arousing curiosity, taking risks and developing the pre-requisites for entering the learning process. According to one teacher, *"you mustn't establish a relationship where the pupil is dependent upon the teacher: the teacher is a research partner"*. For the student to find his way, the teacher's role is to push him beyond the boundaries so that he gradually finds them. This is a recurrent issue which raises several sensitive questions:

- The division of **responsibility** between the teacher and the students
- The role of **constraints and limits** in becoming independent and free, with the concept of a barrier, necessary for learning (a resistant teaching situation is required)
- The place of the training programme or the **educational scheduling**
- The role of **feedback** to the students:
- In its informative, helpful dimension connected with specific content (technical or artistic)
- In its role of confidence-building
- The tension between **accepting one's limitations and vulnerability** as a teacher on the one hand, and the **confidence** the teacher must have in his vision, his 'eye' and his competence.

1 Devolution can be defined as "all the teacher's actions which are aimed at making the student responsible for solving a problem or an unresolved issue" (Brousseau, 1998, p. 303). The responsibilities mentioned here are those of the teacher (the responsibility of teaching) and those of the students (the duty to learn).





07

THE SOFT SKILLS OF CIRCUS ARTS TEACHERS

Although ‘technical’ competencies (or ‘hard skills’) are intrinsic to circus arts education, other more general, cross-cutting competencies (‘soft skills’) are also of prime importance in this profession with its highly interpersonal and artistic components.

These soft skills, which feature in most work situations, mainly refer to personal competencies (psychological and emotional) on the one hand and social and interpersonal competencies on the other. As such, these competencies are also called *psychosocial competencies* (WHO, 1993, 2001; ‘*compétences psychosociales*’ being the most commonly used French translation of life skills) or *socio-affective competencies* (OECD, 2016).

Three main types of cross-cutting competencies of teachers in higher education circus arts schools emerge from the SAVOIRS 01 study:

- 1 Those relating to professional ethics and a reflexive stance
- 2 Interpersonal competencies with regard to colleagues
- 3 Interpersonal competencies with regard to students

We will explore these three main types of cross-cutting competencies in the first part, before focussing more specifically on teacher competencies for student guidance, in the sense that they particularly convey the close link between the interpersonal and operational dimensions.

We also find this approach and this vision in the work which the FEDEC produced and published in 2012 as part of the MAILLONS project. The charter, entitled “Ethics and Deontology in Circus Arts Education and Training”¹ establishes a framework for the activity of circus arts teacher in the member schools and thus specifies what is expected from these circus arts teachers:

- in terms of their **professional position**:
keeping the model of the teacher at bay in favour of co-development and shared discovery with the student, adopting a reflexive stance for performing their job “*with full consciousness*” and from the perspective of continual development and self-questioning, along with “*putting the human factor before everything else*”, always for the student

- in terms of their **relationship with the students**: placing themselves at the service of their “*empowerment and socialisation, and the construction of their identity*”, with a “*nurturing and understanding attitude*” and a concern for mastering the complex nature of body contact and knowing how to maintain an “*emotional distance*”
- in terms of their **relationship with the educational team**: developing “*relationships of respect, reciprocal trust and mutual listening [...] sharing of knowledge and experiences [...] accessibility and communication [...] a confidentiality agreement*”
- in terms of their **relationship with the school institution**: a requirement to comply with the school’s guidelines (organisation, regulations, educational project, etc.). In return for this compliance, they receive guidance (in performing their duties and with continuing training), and a recognition of their role, job and status.

This document can be considered as an institutional approach insofar as the FEDEC member schools agree to respect the values embodied in this charter, among others. The teachers in these schools therefore have to anchor their actions in this framework and comply with its principles. These directives, which the educational directors have collectively given themselves (the charter was produced using a ‘bottom up’ approach), therefore consist of adopting principles of professional ethics. The three categories of cross-cutting and psychosocial competencies identified by the SAVOIR 01 study are well-reflected in this framework.

¹ Charter on Ethics and Deontology in Circus Arts Education and Training (2012). MAILLONS01, FEDEC.

01 Professional ethics and a reflexive stance: the foundations of the profession of circus arts teacher

It is because we think that professional ethics and the adoption of a reflexive stance are both fundamental to the day-to-day practice of teachers and required for building and developing all the competencies, that we have decided to present it before all the other competence categories.

As Philippe Meirieu says (1991), *“Education is an unpredictable adventure, a story which is always different to write, and in which ethics is not a new school subject or even a little extra soul, but **the thing which is at work through all the activities the educator organises.**”* It is confirmed by all of our data: ethical concerns extend across all the teacher’s actions. In fact, professional ethics crops up in discussions, views and practices. Yet the main difficulty for the teacher undoubtedly lies in his ability to ensure that his daily activities are in line with his ethical standpoints.

For example, circus arts teachers try to **place humanist values at the heart of their professional practice** (combating all forms of discrimination and valuing diversity, willingness to listen, openness, tolerance, sharing, etc.), and also to **adopt the ethical rules as best they can in order to deal with the profession’s ethical dilemmas**: authority, fairness, equality, freedom, respect of privacy, etc. However, this ‘ethics in activities’ is not self-evident and involves the teacher managing tensions, dilemmas and sometimes disputes with his colleagues (cf. Conclusion below). Similarly, the issue of the reflexive stance is a recurrent one and may be considered as the *“key to the profession’s professionalisation process”* (ibid.). A large number of competencies in the competency framework highlights reflexive analysis, critical thinking and self-training of teachers¹.

This theme of the sometimes tricky link between help and devolution, between teaching and learning, between transmission and appropriation, is very common in teachers’ concerns, as it lies at the very heart of the liberation project they proclaim, and which is found in this extract from the Charter on Ethics and Deontology in Circus Arts Education and Training: *“supporting a student with his project and giving him educational guidance cannot be confused with prescriptive tuition [...] Any form of dependence other than educational, even if it is sought by the student, must be examined and questioned on its limiting effects in the medium and long-term.”* (MAILLONS 01). Nevertheless, although the charter mentions a form of dependence *“other than educational”*, the teachers themselves place the liberation work at the very heart of the teaching process.

The ethical standpoint also questions the relationship with the student’s independence as mentioned for Competence S1C6 (Empower students in their learning).

¹ S5.1. Compare one’s point of view with that of others to open the door to new possibilities for action; S8.1a. Develop and maintain monitoring of trends in the art market (shows, festivals, conferences, reading, etc.) to develop one’s own artistic awareness and to gain a good knowledge of the market for the purpose of student integration into the workplace; S8C1b. Develop and maintain monitoring of educational developments and practices (exchanges with other teachers as part of formal collaborations - co-coaching of classes, projects, etc.- and/or informal collaborations inside or outside the school, reading, etc.); S8C1c. Develop and maintain monitoring of developments in technical circus arts knowledge (exchanges with other colleagues and other schools, reading, etc.); S8.2. Analyse one’s training needs and take part in training programmes matching those needs (example: FEDEC training sessions, workshops, other training programmes, etc.)

The teachers also mention the issue of the relationship with the body:

“the greatest possible attention must be paid to the pupils’ bodies (work instrument which requires a lot of respect) for example through the warm-up (use of yoga with extensive work on breathing), and also by encouraging them to act at a more measured pace (not moving on to the next move too quickly while remaining tense, for example)”

BALANCING TEACHER

This relationship with the body is mentioned in the charter, but from a broader perspective. Obviously the body is their “work instrument” and as such it must be taken care of (by protecting the students’ physical well-being and by encouraging them to adopt a healthy lifestyle compatible with their project). But ethical reflection goes much further than that, including other aspects such as those “of impressions of flirting, over-familiarity or devalorisation created by the closeness of the pupil’s body”.

The teachers also appreciate that they have to improve their knowledge and teaching and not become set in their ways, either technically or artistically:

“Yes, what’s important for me as a teacher is not to remain shut away in your own world. I mean, even though you’re very knowledgeable and have a high level of expertise, it’s never enough. So it’s important to continue to keep yourself informed. By that I mean watch how other people work, go and see other lessons, continue reading things which are published, not that much is published... but still there are some things”; “What’s more, someone from outside will have a different artistic perspective. Which means different artistic criteria, so that’s really interesting. Because someone who already has a lot of artistic criteria sees other people arriving with new criteria. So it all sparks a discussion between teachers which is really valuable because out of that come new concepts”.

DANCE AND ARTISTIC CREATION TEACHER

These couple of extracts illustrate the fact that the issues of professional ethics and a reflexive stance do indeed feature in teachers’ concerns. But, as mentioned previously, transferring these ethical and introspective concerns into intentions and practical implementation is still tricky and makes the teacher’s job a complicated one, with tensions between the directives he is subject to and to which he subjects his students and the management of unknown factors which he will inevitably come up against.

>>> It is with this reality in mind that we have designed the competency framework as a tool for dialogue, setting intentions and avenues of action for teachers, not standardised procedures. The examples we put forward in Parts 4 and 5 illustrate ways of doing things for nurturing the repertoire with possibilities without ever exhausting it. As such, although the formalisation of the competencies may be considered as relatively stable, the concrete expression of these competencies remains a work in progress.

02 Interpersonal competencies with colleagues: prioritise teamwork, collaboration and togetherness

A very large number of interpersonal competencies with colleagues are highlighted in the competency framework, in particular those in the 'Team work' area¹, demonstrating the importance of this collective aspect of teaching. In addition to the formal meetings organised by the school with collective decision-making (planning, content, educational project, etc.) which require active listening and empathy, the teachers also highlight the importance of interpersonal competencies which come into play at an informal level: firstly, to promote a pleasant, friendly and 'facilitating' working environment, particularly for new teachers, but also with regard to the non-formalised exchange of information. These informal exchanges are considered as vital for monitoring students, the majority of the schools not having formalised these exchanges of information:

"For example, I ask S., the trampoline teacher, what the pupils are doing so that I know afterwards, in the lifts, whether they've mastered the forward somersault, the backward somersault, if it's okay... or if someone is okay or not. For example, I try to observe the classes given by the acrobatics teachers to see afterwards what I'm going to ask for in my class. I'm not going to ask you to do a somersault if you're still at the roll stage, for example, in acrobatics. I find that interesting. As a result, I share more on the pupils than on how I do things"

LIFTS TEACHER

There is one recurrent idea in what the teachers say: it is the contribution from all the teachers which helps the technical and above all artistic development of the students, even though the link between these different contributions is more or less a cooperative one between the teachers and explained to the students. For this reason, genuine collaboration can be found between the teachers with cooperative actions, or a simple juxtaposition of teaching that students must link together themselves, with varying degrees of ease (contrasting practices or presentations, students' capacity to link the information together, etc.).

"It is important to see how he [the student] can be guided so that he manages to piece all of it together in his head, in his knowledge, in his learning, in his perceptions, so as not to spread himself too thin (...). That requires a lot more work in terms of teaching staff, information, dissemination of information and of 'this is how it's done'".

HEAD OF STUDIES

1 S5.1. Compare one's point of view with that of others to open the door to new possibilities for action; S5.2. Build up the trust of the new teachers and enable them to integrate into the school; S5.3. Promote togetherness and create a pleasant working atmosphere; S6.1. Organise the work to plan, adapt the scheduling, the programme and the content according to the events which punctuate the year; S6.2. Cooperate in the development of the school's educational project: definition of objectives, means to achieve them (complementarity of teaching) and evaluation of the objectives; S6.3. Express a reasoned point of view and demonstrate active listening and empathy for collective decision-making; S7.1. Help the external stakeholder to adjust his educational activities to the educational project (provide him with information about the school, its educational project, its organisation, student profiles, etc.); S7.2. Coordinate one's activities with those of the external stakeholder (in simultaneous or separate actions).



"Well, I don't actually know of any circus schools where there is just one contributor. I think it's a really important thing. It's one of those aspects which is very specific to circus actually, the collective (...). There is reluctance actually between the teachers themselves, but the pupils (...) are open-minded enough to reconcile any conflicts and differences between the different approaches. They don't get lost... it can happen, but most of the time they cope precisely because they're the ones doing it".

AERIAL AND ACROBATICS TEACHER

>>> Both of these examples are very typical of the questioning about how the complementarity of the teaching is organised: it may be the result of an organisation collectively devised by the teachers, or be left to the students or require both.

For this reason, genuine collaboration can be found between the teachers with cooperative actions, or a simple juxtaposition of teaching that students must link together themselves, with varying degrees of ease (contrasting practices or presentations, students' capacity to link the information together, etc.).

03 Interpersonal competencies with the students

Interpersonal competencies with the students are highlighted by the vast majority of the teachers, a significant proportion of any teacher's skill seeming to lie in fact, in the "art of the relationship" (Rêto, 2016): *"in my profession, knowledge of the move, of the learning process is one side, the quality of the relationship is another and... it really does count for a lot"* (acrobatics teacher). Several competencies in the competency framework refer in particular to these interpersonal aspects with the students¹, but they can also be found, sometimes in a less conspicuous way but there nevertheless, in other competencies in the competency framework².

01 PRIORITISE A POSITIVE RELATIONSHIP: BETWEEN KINDNESS AND EXPECTATION

All of the teachers we met are aware of the difficulty in entering an artistic profession in circus on a long-term basis. They mention the severe constraints of the labour market, the fact it is constantly changing (one acrobatics teacher told us he **"pays great attention to these changes to prepare his pupils in the best way possible to face it"**), the requirements and constraints of a nomadic life, of a healthy lifestyle, of training, of revitalising one's technical and artistic repertoire, etc. They told us, and we saw as much in the sessions we attended, that it is necessary to *"push them", "shake them up", "disturb their routines", "make them doubt what they are sure of", "get them to break free from what they usually do", "place him in an unsettling situation (lead him into the uncharted territory of improvisation) to teach him how to make decisions and manage his emotions"*. One acrobatics teacher, for example, shows how he wants to ensure that the students have really understood what is expected and what is happening through numerous and repeated explanations (*"in an acrobatics class, you have to do a lot of explaining and go back*

over things all the time. You need lots of patience"; "you have to constantly repeat things"; "I've already explained it a hundred times! But that's my job") and through looking for signs which help ensure they have understood (feelings, words, actions).

For circus arts teachers, these requirements in terms of ambitious objectives to achieve and the means to be used to achieve them (amount of work, degree of commitment, perseverance, etc.) are obvious and a necessity. But for these requirements to have meaning and be accepted by the students, they must be placed in a context of kindness, which must not be confused with compassion, indulgence, routinely making expectations comply with students' wishes or giving in to their desires, which are in fact just different forms *"of house arrest"* preventing the students from *"growing"* (Bernardin, 2013). Kindness is the cornerstone of any educational activity by building a relationship in which there is an appropriate emotional distance, enabling confidence, trust and independence (Rêto, 2016 based on Noddings, 1992).

Kindness in the interpersonal competencies comes in two main forms with circus arts teachers: the encouragement and support of students in circus practices, which for some teachers widens into a much more general psychological support.

- **Support and encouragement in practice.** For the teachers, kindness is required first and foremost in learning. It comes through encouragement and a positive attitude like a smile, humour, playing down mistakes or actively listening: *"it's very tricky. They're young and highly committed. You have to be careful not to demoralise them. Emotions run high."*

1 S1.3b. Lay the ground for students to be able to take responsibility for their own risk-taking and that of others; S1.4. Create a positive environment for learning: be both kind and exacting; S1.6. Help students to learn independently; S4.3. Understand and take into account the students' profiles to help them develop their resources for the accomplishment of their projects; S4.4. Draw up and manage a negotiated training agreement to develop students' independence in the accomplishment of their projects.

2 S1.5. Create conditions for an optimum start to the session's work (warm-up, concentration, etc.)

They're busting a gut, they feel down, so everything that happens to them is important. You have to be very calm and ultra-positive" (juggling teacher).

- **Support with managing fear and risk.** Apart from encouragement with their learning, specific psychological support could enable the students to manage fear and risk in a better way (*cf.* Part 6. on technical competencies). Although there are numerous mental techniques for managing fear and risk (Lafollie, 2015), very few teachers mention these practices, apart from those aware of the issue through their own training or experience: *"I used to use it in my competitions and we learned many mental techniques during the Bachelor's and Master's degrees"* [ndlr: *breathing for managing fear, work on the routines for the movements, visualisation work before performances*] (aerial and acrobatics teacher). Due to the lack of training for teachers in this domain, the most frequently used strategies consist of relying on students' technical progress, mastering moves which reduces fear and risk, and personal techniques 'cobbled together' often intuitively and informally (Lafollie, 2015).

- **General psychological support.** Before they are circus artists, the students are young adults, adolescents and even children, who are still developing and are sometimes disoriented through being so far away from their families, through fatigue, failure or relationship or social problems. For the majority of untrained teachers, student stress, triggered by personal problems, remains difficult to manage. The teachers therefore try to respond to these situations with kindness, on a case-by-case basis, according to their conscience and common sense (*cf.* Part 6 on disputes). Although a very small number of schools call in specialists, most of the time it is the educational team which provides students with psychological support.

"There are cases where pupils cannot continue, or have to repeat a year or are under observation in the autumn term. Therefore, it's not just the tutor who deals with this; there are two or three people from the educational team who are normally with him to give him moral support and help get things straight!"

DANCE AND ARTISTIC CREATION TEACHER

"I mean, I can't look at an artist without thinking about his social life, his social support and what it's like. (...) The world of show business is hard, it's completely chaotic, and we support them and prepare them for that"

SCHOOL DIRECTOR

"We work with a person (...), because, after all, we all have problems. Monitoring the psychological well-being of pupils isn't easy. (...) I think it's inevitably related to taking physical risks in certain disciplines, but it's also the whole package. The fact that actually they are grown-ups, but some of them started when they were 17 or 18 years old. Some of them have left their country altogether, without necessarily being able to speak French. But even the French students (...) are far away from home, the work, the uncertainty of the profession, (...) even broken hearts, don't get me started! Well, it's like this. When there are hand-to-hand duos and they have to work together, and then things go wrong... wow... that's hard to manage. I don't have a degree in psychology, but I think I've acquired one through experience! Well, it's normal, but I know my limits too. We aren't going to say to them: "Off you go. Goodbye"

DIRECTOR OF STUDIES

Alongside encouragement and support in practice, the teachers have a very detailed knowledge of their students and this understanding of the different personalities is also a feature of kindness (Réto, 2016).

2. Formally (active listening) or informally take into account psychological knowledge of the students to support them and help them progress

Numerous competencies mobilise the psychological knowledge of students. Such mobilisation in fact develops a detailed understanding of them (level, needs and expectations), enabling teachers to adjust, customise and improve the effectiveness of their teaching, both technical and artistic. Although as expert ‘technicians’ of their discipline, the teachers are generally comfortable with deriving physical indicators, technical ones in particular (cf. Part 3. on technical competencies, Competence 3), relevant psychological indicators on what state the students are in or their motivation for example must also be taken into account and this often comes after a great deal of experience.

“I think that having various experiences can help you understand people, and by understanding people you can become a great teacher”

AERIAL AND ACROBATICS TEACHER

“When you have a pupil who isn’t the slightest bit interested in the subject you’re teaching, ensure that he can become interested and turn things round so that he can be interested, because you’re sure that it’s important for him (...). And above all, you must have the patience to understand your pupil’s lack of interest, you see. You must accept the lack of interest and you must find ways of stimulating interest. And so that comes about through what you offer, your personality, how you listen as a teacher and your imagination”

DANCE AND ARTISTIC CREATION TEACHER

“I had to change my whole way of thinking, that is, do the opposite. I mean manage to study each person, each individual, find his strong and weak points and work with that to get him back onto a programme which was written on a general basis anyway. And then in the work methodology, and then in the form and then in the personalisation of the individual. If you like, instead of taking a young person and [imposing a programme] on him, it’s almost the opposite. It’s the young person and what is done and what he does himself to be able to do these activities”

ACROBATICS TEACHER

The development of students’ artistic identity requires even more detailed consideration of this psychological knowledge to help the future artists blossom artistically and “find their own way” without coercing them to take it. The idea then emerges, which has been previously mentioned, that the input from all of the teachers already allows the students’ creative potential to develop and that in light of this, the presence of a “master” or indeed a “guru”¹ may prove to be dangerous.

“But I find it’s good to listen closely. That’s perhaps difficult, sometimes, too.... remaining open-minded as well. If you get an idea too soon of what you want from a certain pupil, what he should become – especially when you have them individually or in pairs, you’re very close to them, I find sometimes perhaps as well – you can perhaps get it wrong and make the mistake of channelling them into something you see for them which isn’t necessarily what they themselves wanted, and they can perhaps fully open up their talent (...). Especially in the sector we operate in, it’s important for the pupil to have something of his own, something truly personal. That’s what will make him successful later on, too, I find a lot. For him to have an originality, something of himself, which emanates from him, so that he doesn’t reproduce the same things more or less all the time”

JUGGLING TEACHER

¹ These different terms and expressions are extracts from the words spoken by the teachers



"That was the standpoint chosen by ... in the 1990s, not to let there be master-pupil relationships with one single teacher. He wanted to have two teams of educators on every project, thereby avoiding the 'guru' aspect, the aspect of the absolute teacher and above all a relationship whether it plays out well or badly. So that allows there to be some distance: the pupils aren't commandeered, there are several of you and you are forced to communicate (...). The only danger might be of competition, an old whiff of wanting to commandeer and be responsible for your pupil and wanting to have him all to yourself, and not tolerating anyone else teaching him anything, of believing that only your way is the right way and if another way is broached, it won't work, it will all come crashing down (...). We should actually be a little open-minded, but I'm in favour of this approach"

AERIAL AND ACROBATICS TEACHER

Finally, although informal indicators can provide an understanding of the psychological state of the students (fatigue, stress, etc.), active listening remains essential for having a clear understanding of their feelings in the learning process, as well as in their personal lives. Several teachers referred to the importance of listening closely to students' problems, queries and concerns, sometimes even to aspects relating to their personal life. One straps teacher comments on a passage from a session in which he finds out from a female student that how she is feeling is not down to fatigue but related to personal problems. He adds that it is the recurrence of this type of information which may lead him to take action. During a focus group meeting, the teachers wondered whether it was appropriate to give students the option to discuss aspects of their personal life at school. They concluded that undoubtedly there was no general rule which applied, but adjustment should be made on a case-by-case basis, guided by an attitude of kindness mixed with expectation.

04 The guidance competencies: between the interpersonal and the operational

Work Situation 4 of the competency framework highlights guiding students with their various types of projects, including creation, orientation, reorientation and integration into the workplace. This can be seen in some classes, as well as in other moments in the teachers' work. Any guidance (Paul, 2004, 2009a, 2009b) presents characteristics which inextricably link the interpersonal and operational dimensions. Tension between these two aspects leads to dilemmas for the trainer (Mieusset, Brau-Antony, 2016).

The 5 characteristics are as follows:

- 1 secondarity: the person who is guiding adopts a position in the background in order to showcase the person being guided, not show off his own expertise
- 2 progression: the organisation of the stages for moving "towards..." may change depending on the guided person's needs and the aim is not always defined at the beginning
- 3 the overall effect: this "accomplishing together" involves both people and cannot leave the person guiding who gives and gets caught up in it unaffected or unscathed
- 4 the transition: guidance is inevitably temporary, in specific, sometimes restricted circumstances and contexts
- 5 the change of state: the transformation of the guided person does not happen if he does not request guidance towards another state.

These generic characteristics only take on meaning in a particular context – here, that of training a student in a circus school.

Five competencies relating to guidance linking the interpersonal and operational dimensions have been identified. As such, they exemplify more strongly perhaps than the other competencies the complex nature of the work of a circus arts teacher.

S4-C1

HELP STUDENTS UNDERSTAND THE PROFESSIONAL CONTEXTS AND BUILD UP THEIR NETWORKS

The places of professional practice and their audiences have developed differently in different countries. The schools must be aware of this framework and enable students to occupy it gradually so that they can discover the network, meet the artists and producers, see the various ways in which residences, creative spaces, stage venues and festivals operate so that they can become fully-fledged participants.

For example, in a school visited as part of the SAVOIRS 01 study, a director explains a shared resource and guidance arrangement between two cultural organisations in the agglomeration. Their common objective is to support projects emerging from the circus arts sector. The arrangement enables these projects, which must be presented by teams established in the city or in the region, to coordinate their action at a regional level and also to access national, cross-border, European and international networks.

"We begin in the second year because in the third year, the pupils must do all the vocational courses, including a 'training in a work environment' placement. This is work experience with a company... for two or three months"

EDUCATIONAL COORDINATOR

S4-C2

PROVIDE ONE'S EXPERTISE AND EXPERIENCE TO HELP STUDENTS DEVELOP THEIR ARTISTIC IDENTITY AND TECHNIQUE

Very often, the teachers have had rich and diverse professional careers (studies, social life, professional activities, etc.). Their experiences enrich the way in which these teachers prepare the students and monitor their development in the course of their training.

"We have different resources depending on our path in life. Take me, for instance. After my studies at a school with modern teaching methods and an artistic career in a major company, I went and trained in education sciences, then sports and exercise psychology. It's these cross-resources which have enabled me to practise this as yet unrecognised profession."

EDUCATIONAL DIRECTOR AND CREATION TEACHER

There is the notion of 'accomplishing together' (Paul, 2004) in the sense that the teacher with his wealth of experience uses his knowledge to gain a better understanding of the student's complexities and in addition, is himself enriched by what the student offers for him to see. So he changes as well.

"...I offer my pupils circus directing, creative studios and artistic advice. I'm not quite sure how to differentiate between teaching and creation. For me they're always connected (...) I see the person before me as a whole and sense myself as a whole too. It's interlinked with my career"

EDUCATIONAL DIRECTOR AND CREATION TEACHER

S4-C3

UNDERSTAND AND TAKE INTO ACCOUNT THE STUDENTS' PROFILES TO HELP THEM DEVELOP THEIR RESOURCES FOR THEIR ORIENTATION OR REORIENTATION AND THE ACCOMPLISHMENT OF THEIR PROJECTS

Paul (2004) talks of a 'desire to change' which the guided person should have in order to move from one state to another. The teacher therefore seeks to understand the student and be present in a situation which he may find unsettling.

"The young people are no longer at school or with their families. They've moved to a different town or city and they're completely... they think anything is possible. It's a wonderful time in their lives! And it's actually the time when they develop as adults, so consequently they ask us for artistic guidance: their desire is surfacing, but they still don't know its origins."

EDUCATIONAL DIRECTOR AND CREATION TEACHER

The teachers present this 'secondarity' (Paul, 2004), this willingness to be in a position where they enhance the student's creations whilst contributing a number of resources so that the student can successfully complete his project.

"...What I try to do is understand the person, to find the abiding features in that person's work. It doesn't involve projecting things onto that person. Artistic advice is something very precise. It's full of little procedures so that they actually become aware of where the source of their inspiration lies, where the desire is, what they have to say, what they want to say"

EDUCATIONAL DIRECTOR AND CREATION TEACHER

Taking into account the students' profiles also makes it possible to guide or redirect someone who is disadvantaged, or someone whose competencies do not match his career plan or after an accident. The "progression" is guided (Paul, 2004) towards an aim which is not always defined and will evolve.

In one school, the administrative manager gives us an example of a student who, in contrast to the artistic training offered by the school, has finally shown greater interest in becoming a technician. The school's role will be to guide him so that he can make his choice and achieve his goal, even though that was not the original goal of the training on offer.

S4-C4

DRAW UP AND MANAGE A NEGOTIATED TRAINING AGREEMENT TO DEVELOP STUDENTS' INDEPENDENCE IN THE ACCOMPLISHMENT OF THEIR PROJECTS

This "progression" requires the teacher to work on the choice of stages with the student whilst keeping the options and the essentials in sight. It is a negotiation in which the student is in a state of "transition". He is not always able to visualise precisely the whole of his pathway or indeed where he will end up. The trainer's expertise and knowledge meet up with the student's wishes and competencies, more or less compatible with the accomplishment of his project. Drawing up an agreement which is thought out together should enable the student to gradually and independently take ownership of his own project.

"We begin, at the start of the training programme, by understanding what he wants to do. I belong to the team which conducts the school's admission interviews. We begin by asking him what he wants to do, what he wants to do in circus and for evidence of what he has done, and we work on all the aspects of his values to come up with a life plan, with circus in it"

SCHOOL EDUCATIONAL DIRECTOR

S4-C5

WORK IN A TEAM OF TRAINERS TOWARDS THE DEVELOPMENT OF THE STUDENTS' CREATIVE PROJECTS AND THEIR INTEGRATION INTO THE WORKPLACE

The content wealth in the training programmes requires to have many participants. Sometimes there is only a small number of permanent teachers, due to a lack of means, and many teachers teach in the training programmes on an occasional basis. The fragmentation of the lessons makes it difficult to carry out guidance work which requires the students' projects to be managed in a consistent way.

"...the pupils have chosen, they have to take responsibility for their choices and manage their own affairs. So I'd like teachers to leave a bit of room for that, to be together with the pupils. I try to create a team, that is, there's a two to two and a half hour meeting once a month. You can't ask people for more because they're not available to meet up. Nevertheless, there are teachers who will work together, who want to see each other and find out what the others are doing, etc. There are also meetings in which the teachers work with the pupils in front of an in-house school audience and therefore other teachers. That's called a collective project. The projects are valuable because the teachers don't always realise what the pupils are capable of doing or what they do in lessons alongside their own. Yes, it opens everything up."

EDUCATIONAL DIRECTOR AND CREATION TEACHER

To guide each student as closely as possible requires team work in which everyone contributes their knowledge of the students for the benefit of all.

"...I arrange meetings with them to find out their aspirations. They write a personal statement and a CV with me, the Portuguese teacher or the English teacher. We work, we know people, there are always people looking for someone. I've also got a list of former pupils going back 11 years, since I've been here. And they often call on me when they need a circus artist, for example. In this case, I share it with the pupils....."

EDUCATIONAL DIRECTOR

The search for financial resources is also one of the teams' objectives so that the students can accomplish their projects.

"... with the example of the 'intervention grant' [funding offered to the student], there is the educational aspect of interaction with the public [during a performance], etc., the cultural element for the public who attend it and the social element: it's giving this young person a basis for independence, essentially, rewarding him.... it isn't a reward, we don't think in terms of rewards, but the payment, the investment, it's a return, therefore. And it's the early stages of professionalisation."

SCHOOL ADMINISTRATION MANAGER

Guidance extends beyond the school years.

"[...] We are the career opportunities! Well, not just career opportunities. We are the ones who help pupils go to schools" abroad (...) "to pursue their studies, because actually" (...) [in our country], "circus arts training finishes here, so if you want to carry on, you have to leave.... the greatest opportunity in fact is having made or created a market which didn't exist. So without [our school], all the events wouldn't have been developed... now you also have video mapping, etc. But there's a whole market which has developed because there were resources, pupils from [our school]".

SCHOOL ADMINISTRATION MANAGER

"... from the third year of vocational training, and afterwards in the creation studio, as we have a creation studio, linked with [another school...], we have a mission to guide students with integration and creation..."

SCHOOL DIRECTOR

"That's called a collective project. The projects are valuable because the teachers don't always realise what the pupils are capable of doing or what they do in lessons alongside their own. Yes, it opens everything up."



CONCLUSION

Against a static vision of the profession: controversies, resources and training avenues

A professional group exists when it shares common values and perceptions regarding its activities and its place in the overall system.

However, this professional ‘culture’ is not coherent but ‘segmented’ (Strauss, 1992), that is marked by differentiated and at times conflicting logic. These tensions are embodied in day-to-day activities: they are professional controversies. They help fine-tune the descriptions of the activities by specifying their outlines and boundaries.

Our approach aims to avoid three pitfalls in drawing up a competency framework:

- producing a competency framework with little relevance to the actual work. Hence our approach using work situations and the importance attached to our analyses of the work situations which are as thorough as possible.
- not taking into consideration the adaptation of the competency framework to developments in the profession. By pointing out the controversies, the subjects of debate, the live issues and the dilemmas of the profession, and by identifying the resources and further on the training requirements, we are seeking to envisage this competency framework *“as an evolving tool and not as a state or a static framework”* (Serres & Moussay, 2014).
- only bearing in mind the visible aspect of the teacher’s activity. This perspective has actually proved to be inadequate for obtaining an in-depth understanding of the determining factors of the teacher’s professional activity although we feel it is eminently useful to study the actions performed (cf. the data from the observations of 28 teaching sessions), it does not enable the fact to be documented that, what is done, **the performed activity, is only the result of a battle between several other possible actions.** The actual activity is what we do, but

also what we do not do and what we would have liked to have done or could have done; so the activity becomes impeded, thwarted, hindered and littered with abandoned features. The professional action performed is only, in short, the solution which the stakeholder knew how to or was able to find in response to the dilemmas, tensions and contradictions he encountered in doing his job.

These dilemmas, tensions and contradictions were gleaned from various interviews we conducted and the professional debates we were able to attend. They are avenues to be explored within educational teams in order to find a position on these key professional issues. The identification of the mobilised resources enables to reflect on the specific training needs of the teaching staff.

The main concerns of circus arts teachers

We have identified four main types of concerns:

PROVIDING STUDENTS WITH ALL THE TECHNICAL, PHYSICAL AND ARTISTIC PRE-REQUISITES NECESSARY FOR ENTERING THE PROFESSION OF CIRCUS ARTIST

The core concern for the teachers is enabling the students to acquire the technical and artistic “*foundations*”, “*fundamentals*” and “*pre-requisites*” (to use the terms most used by the teachers) allowing both future progress (from a perspective of **continuity of learning**) and potential integration and development in a demanding, selective and competitive professional environment. For the teachers, this means having to make relevant choices regarding content, set priorities, offer a sufficient and significant volume of work (a lot of practice) and make these choices and this volume part of a consistent, continuous approach.

Setting priorities for content:

– Is the wish to stick as closely as possible to the students’ needs and wishes to guide them in their project and not ‘formatting’ them, compatible with the organisation of a specific didactic progression? Is it up to the teacher or the student to determine what has to be worked on at a certain time? The answers vary depending on the level of the schools concerned (preparatory school/higher education school) and the stage in the learning process. Although generally the teachers agree that it should be a **joint decision**, things often seem to be more complicated. For instance, some teachers complain about the students’ tendency to get involved with everything and give their opinion on content issues which they do not consider them qualified to do.

- The teacher may have to **deal with impatient students** who would sometimes like to skip stages.
- The choice and the management of content is sometimes made difficult due to the **disparity** of the students’ levels, wishes and projects.
- Teachers’ perceptions regarding the **power of learning** or the **power of giving** may lead to very different choices and expectations.
- Training a circus artist means enabling him to **acquire a high technical standard and a high artistic standard. How can these two aspects be linked together?** Should they be dealt with separately or together? Consecutively, in parallel or simultaneously? Should they be prioritised in one way or the other according to the type or level of the school? These different questions elicit different, sometimes conflicting answers and are undoubtedly one of the main sources of tension, difficulty and controversy. During the INTENTS training session in London (2014), a discussion grew on the topic of interdisciplinary learning. It was concluded that it is necessary to work jointly with a specialist in the discipline to incorporate the constraints of the discipline. However, the possibility of working round these constraints is still under debate to this day.
- Another source of tension emerged regarding the **teacher’s and the student’s respective roles in linking together the technical and artistic aspects**: is it up to the teacher to organise this link or is it the responsibility of the future artist, in keeping with building an artistic language of his own?

Repeating, offering a significant amount of learning time:

- Repetition can be viewed from two different angles. The first is **the repetition by the teacher of instructions and explanations**. Although repeating or “*going back over*” seems “*to be part of the job*”, some teachers see in it the risk of becoming tired of having to endlessly say the same things over and over again to the same people. The other aspect of **repetition relates to the student’s activity**: how many times does he repeat this exercise, this move? Is there enough time ‘offered’ for a sufficient number of repetitions so that the student gains a solid, long-term command of it?
- The learning time provided by the **organisation of the studies** turns out to be a major source of tension within educational teams. Discussions about the number of hours for different subjects are often sources of tension. Some feel that too much time is devoted to the specialties and not enough to artistic classes. Others think the opposite. It is often tricky to find a balance and precise collaboration and coordination are required, with the answers sometimes lying in more combined and more interdisciplinary practices.

Organising consistent continuity of learning

- The issue of **scheduling** is often mentioned: how can the academic year be organised alternating learning time, time for performances (often numerous) and recovery time as effectively as possible?
- The **alternation between technical learning and creative time** is sometimes criticised by the teachers who regard it as a hindrance to the continuity of technical learning and a disruption to the furthering of knowledge.

EMPOWERING THE STUDENTS

Empowerment is a key objective of the work of a teacher and of the schools in general (including other types of stakeholders such as directors, educational directors, directors of studies, technical managers, doctors, etc.), as clearly stipulated in the Charter on “Ethics and Deontology in Circus Arts Education and Training”. This order, to which the teachers willingly adhere, as confirmed by what they say, is not without implementation challenges, tensions and indeed controversies within the profession.

We have identified eight main controversies.

– Controversy 1. Success and understanding.

Empowering students means not merely helping them to succeed – they should understand as well. One teacher puts it like this: “*I don’t want her just to know how to do something. I also want her to understand what she’s doing and what should be done. It’s important for her and for her future career.*”

A reference could be seen here to the psychologist Piaget and to his book ‘Success and Understanding’ (1974) in which he says that although success is independent from understanding, it is understanding which determines reinvestment in other situations. As such, the work on understanding is a means for empowerment. The indicator for understanding is awareness, and awareness is sometimes tricky to obtain in a field of activity involving complex motor actions and often very speedy execution. To do so, the teachers use a variety of tools and methods such as questioning about feelings, comparing these feelings with external feedback, self-assessment of the actions performed, video feedback, etc.

- **Controversy 2. Should we be training authors or performers?** The debates we attended on this subject did not solve the question and we may surmise that this is a genuine professional controversy. We mainly identified this controversy in debates between teachers from different backgrounds during training sessions. It is difficult, on the basis of these few discussions, to be able to identify very firmly held positions or distinct schools of thought on this subject. However, the issue of balancing these two aspects of the artist's profession is right at the heart of the discussions. Although the forms of creation often call for contributions from artists and their active participation, some schools have decided, however, to introduce revivals of productions into their training programme, considering that there is today a sufficiently large repertory to use as a cultural reference.
- **Controversy 3. Should we start from what the student is and what he wants?** *"We should start from what he is, what he knows and what he wants. We should adapt to his profile and to his style,"* a juggling teacher told us. Although the teachers unanimously agree to participate in the construction of the artist based on what he is, some are less radical when it comes to guiding him in what he wants to do. They mention the issue of maturity or the lack of curiosity which might lead students to shut themselves away in *"familiar, comfortable and reassuring"* worlds or universes, preventing openness to other possibilities. In light of this, the recommended guidance could also consist of not always remaining supportive, but suggesting things to the student and shaking him up. The teachers sometimes find it difficult to strike a balance between the supportive approach and the proactive, indeed directive, approach.
- **Controversy 4.** The teachers place great emphasis on the need **to encourage the students to actively listen and keep an open mind**. However, some student profiles make this goal quite a challenge. While commenting on a teeterboard session, one teacher wondered what can be done *"to make them listen more attentively to the teacher and not automatically give their opinion on everything so often (they think they know a lot, everyone gets involved and gives their opinion) and manage to make them understand the importance of watching others and listening to the feedback on other people's actions"* (a source of progress which some students are not aware of).
- **Controversy 5.** Empowerment work also raises the question in a school of **the formal and informal aspects of the learning process**. How much room should be given to informal time? Some worry about the nature of free time and its potential for accidents, as students do not use proper judgement or discipline in it. Others think that students cannot become empowered if they are continuously monitored. Here again, although the importance of informal time for building students' self-reliance is widely recognised, the balance between these two aspects and linking them together is an issue frequently raised in schools. Yet, does the work on linking them together transform the informal into the formal? A few avenues were observed, especially regarding the organisation of spaces in the school, different times and the environment which may act as stimuli for encouraging exchanges and sharing a culture of learning among students. Some schools permit free practice, leaving the facilities available to the students with varying degrees of restrictive instructions or rules (especially with regard to safety in the acrobatic disciplines: never alone; do not attempt certain difficult moves, etc.). Sometimes these rules change depending on specific events like injuries in particular which might lead to a total ban on practising certain activities without supervision. However, it should be pointed out that the facilities are often unavailable as they are very widely used for the schools' various other activities (especially leisure). The library and video resources and the reading and viewing areas are the facilities most commonly available.

– **Controversy 6. Should we get students to perform the action, show them, make them aware of it or explain it to them?** This issue of the ways teachers can intervene in student learning cropped up in a discussion during one training session. It led to the following question: should we explain or get students to feel? Or both? A debate then ensued about the usefulness or importance of explaining to students what they are being asked to do. The speaker's position was as follows: *"what's important is that the pupil senses how his body feels and makes him able to correct himself automatically. He can study the theory later on if he wants to. But circus isn't about theory!"* According to her, some students are able to tackle the theoretical aspects from the outset, but that is to do with their background. Generally, tackling the theory at the start of the training would be counterproductive. She relies on the body's sensory memory and on the empowerment process. Some participants, however, disagreed with this position.

– **Controversy 7. Teacher or guide? The issue of teacher dependency.** Although some teachers say they wish to *"leave their mark"* on a student, the fact remains that for the vast majority of the teachers we met, this mark should be that of someone who has enabled self-empowerment and self-construction. However, beyond this statement of principle, the day-to-day reality of teaching and learning practices with all of its technical concepts, methods and background models, as well as the accounts of the students and former students, show that these are all determined in part by their own education and the people they have met during it. Is being influenced akin to being dependent? What level or type of influence creates dependency? Several teachers explained to us that they were heavily influenced by an exceptional teacher, in terms of the philosophy of the artist's or teacher's profession, the values and the teaching methods used. We thought we detected a kind of ambivalence in the relationship with the teacher: between the recognition of a definite influence, sometimes very strong, and concern for building a distinctive identity. Once again, the teacher finds himself treading a very narrow path, having to exercise caution so as not to fall off on one side or the other, the side of the teacher or the other of a mere spectator. Undoubtedly, the highly personalised nature of the work (a lot of cases of lessons with one or two students) is to do with the fact that this issue is very topical in this field, as it is in other highly individualised artistic training courses.

– **Controversy 8. Personal privacy: a no-go zone or valuable knowledge?** Several teachers mentioned tricky situations regarding the students' private lives bursting into conversations they have with them, including fairly explicit admissions about personal, emotional, financial or health problems. Whilst being aware of the need to respect the confidentiality of these conversations, these teachers say they are not sure about the best way to proceed and do so by following their conscience and what they view as common sense.

TAKING CARE OF STUDENTS

This concern, which features heavily in impromptu conversations, more institutional literature such as the MAILLONS 03 work on the legal, social, psychological, health and artistic aspects of student guidance issues, and clearly recognisable in the practices refers to both the **physical dimension** (looking after the students' bodies, preparing them, protecting them and developing them), the **psychological dimension** (enabling students to develop self-esteem, self-confidence and confidence about their future) and the **social dimension** (facilitating integration).

These three areas of health, as defined by the WHO, are all regularly mentioned by the teachers who say, for example, that they want to *"develop a more holistic approach to pupils"*, *"help them develop both as an artist and as a person"* and *"take care of the pupils."* Looking after the students' bodies therefore involves preparing the body for significant workloads (importance of physical preparation, envisaged differently in the schools we visited), complex exercises and sometimes accidents, and protecting it in circumstances of rupture or excessive fatigue. The difficulty expressed by the teachers is **knowing when and on the basis of which indicators to adjust the work and even stop it altogether**, so as not to jeopardise the rest of the course. Although some schools have initiated research studies on the evaluation of the effects connected with physiological loads (cf. work by François Prince at the National Circus School in Montreal), in most cases, the teachers have to rely on their knowledge of the students, the indicators they may be able to derive from their behaviour and/or on the conversations they may be able to have with them. Taking care of the students' bodies also involves ensuring their safety (cf. see above Part 6).

- Taking care of the student's psychological state sometimes involves practices which go further than typical positions and attitudes. **Some psychological situations sometimes require competencies which the teachers do not have** (they are not therapists) and which are not necessarily found in the school. Some teachers say they sometimes feel helpless because of the complexity of the situation and their lack of psychological training (apart from the particular career paths of some teachers we met).
- Taking care of the students' socialisation and sociability is also something teachers do on a daily basis. They mobilise these aspects through their teaching practices (group work, mutual assistance, co-assessment and co-analysis, etc.). They also mobilise them in the meetings and events they organise with other schools, artists, the public, etc. Some attempt to establish a close-knit, friendly atmosphere in the school by facilitating and encouraging relationships between students and different teachers, and between students and other

members of the school staff (restaurant, etc.). To do so, they propose working in an environment which is very open (other staff members, tourists), especially to the other teachers (use of intervals between lessons, which are great opportunities for various exchanges and interventions) and to other students. Some even go as far as to use the informal areas for organising often primarily social events and meetings. However, some teachers wonder about the appropriateness and legitimacy of getting involved outside lesson time and institutional meetings in informal events. They somehow question the scope of their duties.



PROFESSIONAL CAREER AND EMPLOYMENT CONDITIONS

The often precarious situations, which are not secured by a status or a qualification, as well as the multi-activity career paths (see Part 4) cause the teachers to often express their concerns about their position or their professional development.

- Some teachers express their **difficulty in juggling teaching and working as an artist**, whilst feeling that an artist's career greatly enhances a teaching career and vice versa.
- Teachers expressed their **worry over the wear and tear on their bodies** in a profession where the body may still have to be put under considerable strain (especially in belaying or spotting). Some teachers who make extensive use of demonstration wonder about their ability to teach as effectively with an aging body.
- Some teachers wonder about how to **avoid becoming bored** in a job where the same words and the same gestures have to constantly be repeated. The INTENTS training programmes showed just how great the expectation was in terms of continuing training and opportunities for refreshing practice. Furthermore, they do not feel that there are many positive opportunities for career development (except for taking on administrative or teaching responsibilities within the school). Some are very interested in training trainers, but to date have not really had access to training programmes leading to it nor to a continuing training market which has yet to be created.

In a dynamic and established concept of the profession of circus arts teacher and the competencies developing therein, we feel it is valuable at this stage of the reflection, to try to do more than simply describe the job and the contexts and envisage the potential offered by the work environments (the professional circus schools) in terms of learning and development for the teachers. In fact, the expression and development of competencies is inseparable from the contexts in which they are mobilised. These contexts are comprised of constraints and resources which could potentially trigger adaptations and the learning of new ways of doing things, and even lead to professional development.

A few avenues for reflection may be proposed to the schools:

- Are the constraints of the work environment (objectives, organisation, working hours, etc.) acceptable?
We consider them to be acceptable from the point of

view of teacher learning/development if, on the one hand, they require and involve the adaptation of the teacher's activity and if, on the other hand, they are surmountable with the resources the teacher is willing to commit (time, energy, thought, etc.)

- The work environment is likely to encourage learning/development if the teacher has room for manoeuvre when carrying out his work (pedagogical freedom in particular) which enables innovative practices to emerge and solutions found to be refined.
- Finally, if the teacher is able to influence his work environment, to make his mark on it, he will be more able to set learning/development processes in motion.

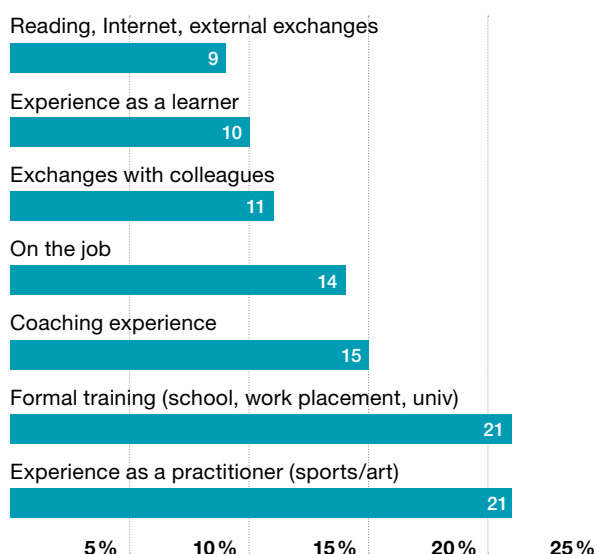
>>> **By definition, individual competencies are mobilised in situations.**

The work contexts are therefore important aspects in the professionalisation of teachers, schools and, in the longer term, the sector. The issue of the competencies required by any additional professional activities should therefore be tabled for discussion, according to the contexts.

Which professional resources?

To deal with these professional controversies, the teachers we met dip into a variety of resources to carry out their activities (figure 23). Having come from other professions (see Part 4. *Where do circus arts teachers come from?*), they have had to build up new professional practice, based on previously acquired competencies and talents and on the work activity itself.

PROFESSIONAL RESOURCES MENTIONED BY THE CIRCUS ARTS TEACHERS COMBINED ANSWERS, N= 178 - SAVOIRS 01, 2017



Formal training programmes, even though related (circus artist or sports teacher/coach), are valuable resources for the job. Whether they are long or short training programmes, they enhance teaching content and organisation. However, most of the resources mentioned concern the informal. They are part of a dual temporality: prior experience and current practice.

- **Prior personal experience** (have experienced the movement, the stage, have tried out transferring knowledge, have themselves been a learner) enables the teachers to build up some reference points and increase their appreciation and understanding of the learning process. They mention their experiences as a practitioner, whether in sport, circus or in related arts, as an essential resource for teaching. These experiences help them convey emotions and feelings which are difficult to verbalise.
- **Learning the job in work situations.** Many also say that they learnt by doing, “*at the same time as the pupils*”, and underline the importance of exchanges with colleagues, which is more often than not informal, such as discussing with a student, doing an exercise in a corridor, at meal times, etc. Hence the importance of the layout of the work environment mentioned above.
- **Learning the job outside of work.** Reflection on the profession moves forward through reading, personal research and conversations with people who are not work colleagues. These resources are not mentioned as often, yet they enhance monitoring of developments and self-training. For example, all the teachers questioned regularly use the Internet which, the older ones tell us, is a “new”, rich and inexhaustible resource for innovation in terms of figures, movements and learning.

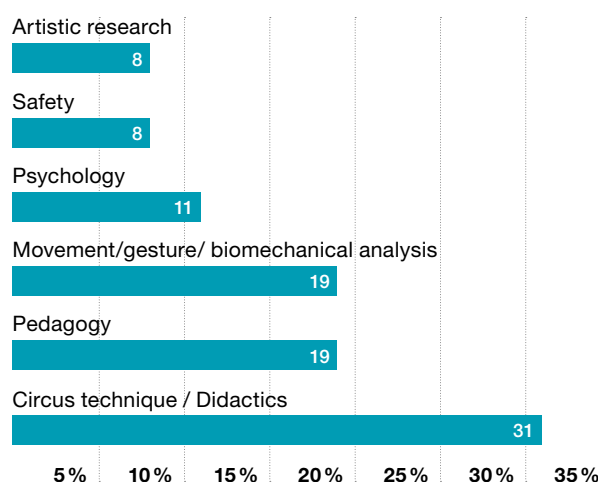
»» Picking out the resources mobilised by the teachers for practising their profession provides input for the training opportunities which is the purpose of a competency framework.

The training needs mentioned

As regards the form which a long-term continuing training programme might take, the teachers we asked are overwhelmingly in favour of exchanging practice with peers. They cite the European INTENTS project sessions as particularly fruitful forums for sharing.

The expectations in terms of content are diverse (figure 24). The circus techniques and their related didactics are the first to be requested, but more cross-cutting input is also mentioned, for example in movement analysis, pedagogy, psychology, etc. The size of the response makes it impossible to identify the staff requests according to length of service or professional background. However, it can be seen that the youngest people in the profession express more technical needs (circus techniques, didactics), whereas the older ones prioritise more cross-cutting expectations (pedagogy, artistic research).

FIGURE 24
TRAINING NEEDS DECLARED
BY THE CIRCUS ARTS TEACHERS
COMBINED ANSWERS, N = 35 - SAVOIRS 01, 2017



>>> The continuing training needs expressed here are avenues for developing future intra- or inter-school training schemes.

Synthesis and prospects

AN EVOLVING CONTEXT

Since each FEDEC school has a unique pedagogical approach and is dependent on its context, it has led us to target a more fundamental emergency: the need to consult the sector, to have interviews with the teachers and with teams of researchers and specialists of the qualification and competence issues so to identify the multiple work situations and to define a specific European framework of competences for teachers in the field of arts education linked to the circus arts. This framework is a development tool for the schools and all circus arts teaching professionals, whether they are permanent or guest teachers.

AN INNOVATIVE SECTOR

The profession of teacher in circus arts is constantly evolving. It evolves quickly, to the rhythm of artistic developments and innovations, the expectations of the public, the innovations of the equipment, the scenes, the places, or in parallel with the innovations that emerge from the infinite creativity of the circus artist.

The profession of circus arts teacher is above all a profession of teaching, but which is distinguished by many specificities related to the teaching of a living art as diverse as the circus arts.

The study carried out to obtain this document will have demonstrated that this profession is practiced by professionals of diverse and multidisciplinary backgrounds.

COMPETENT TEAMS AND TEACHERS

Like any teacher, the circus arts teacher will adapt his /her work according to:

- The project of the institution where he/she teaches
- The cultural situation and the one of art education and training of the country he/she teaches
- The profile of the students he/she meets
- The levels of education
- The discipline, speciality, taught subject

Like any teacher, he / she ensures, in particular, the following elements:

- Students' wellbeing
- Good academic orientation of the student
- Progression in student learning
- Clarity of instructions given to the student and good communication with the student

The circus arts teachers must nevertheless distinguish themselves and deal with the many specific characteristics related to the circus arts in general as examples;

- Accompanying the emergence of the student's creativity
- Ensuring the student's physical and mental well-being
- Ensuring physical and psychological safety
- Knowing each student thoroughly in order to adapt to guarantee each individual to mature his / her project as a future circus artist

This document identifies many of the more or less complex skills that make up the panel of circus arts teachers consulted for the development of this reference system between 2014 and 2017, and representative of the circus arts teachers' population of vocational training in Europe during this specific period.

We recall that the set of competencies presented in this document does not list the skills that a single individual must hold to teach the circus arts.

It offers a European competency framework of the FEDEC circus arts teacher, and as such, does not enter into the specificities of the teaching of each discipline, nor does it set the ideal profile for a teacher of a discipline.

A VALORISING AND MULTIFUNCTIONAL TOOL

Who is it for?

This tool is designed to be adapted to the national / regional context (according to the diplomas, the types of courses available), especially on three levels;

- At individual level (which competencies can I valorise, what skills can I develop: through continuous training, peer-learning exchange?)
- At the school level (which teaching staff for which type of student population?),
- At the institutional level (is this profession recognized by a certification? Can I set up a certification?).

On the one hand, it is intended for teachers / professors who would like to take stock of their competences in the context of their teaching activity, identify strengths and weaknesses in order to be able to value their profile, to deepen the aspects they would like to improve.

On the other hand, the document is also intended for pedagogical managers of a circus arts professional training as a tool facilitating the composition of a pedagogical team whose members would be complementary.

Finally, this document can be used as a support for the recognition of stakeholders who would like to initiate or pursue a qualitative approach on the basis of real data directly derived from the practices of professional circus schools, in particular:

- Providing continuous training offers to the circus arts teachers
- Creating a diploma in circus arts
- Initiating the development of initial teacher training in circus arts
- Developing a nationally recognized training competency framework for the recognition of initial training as a circus arts teacher and the recognition of a corresponding certification
- Emerging systems for the validation of the experience of current teachers

A DYNAMIC BASED ON PROJECTS

This document follows FEDEC's publication, SAVOIRS 00 "Reflections on the skills of the profession of circus arts teachers and on the continuing education needs» and confirms the trends that appeared in it.

The added value of SAVOIRS 01 is that it allows both a precise inventory and existing & significant skills at the present time. SAVOIRS 01 is a European tool that will facilitate exchanges between professional circus schools; teachers' exchanges, recognition of their skills that will induce a higher capacity to meet the training needs of students.

The document is a basis for further deepening our knowledge of existing vocational circus arts training and many points remain to be explored in the future: competences for teaching a specific discipline, history of professional circus schools, socio-economic impact of each school in its territory...

As underlined in SAVOIRS00, "the evolution of circus arts must go hand in hand with the evolution of schools' pedagogy and curricula." It is essential for the network, to have a global approach and to conduct consultations, studies and projects at regular time intervals, for teachers, students and educational departments, so that, by strengthening each profession, the training of circus artist is as much as possible in accordance with the artistic, technical, ethical and security evolutions.

The skills of teachers in SAVOIRS 01 are therefore to put into perspective with

- our study MIROIR 01, 02 and 03 (in progress) which are cross-consultations between the employers and the graduates of the schools of the last ten years on the skills necessary to a circus artist today and their professional path after school,
- the MAILLONS project which reinforces the skills of the pedagogical directions (the last cycle focused on student support).

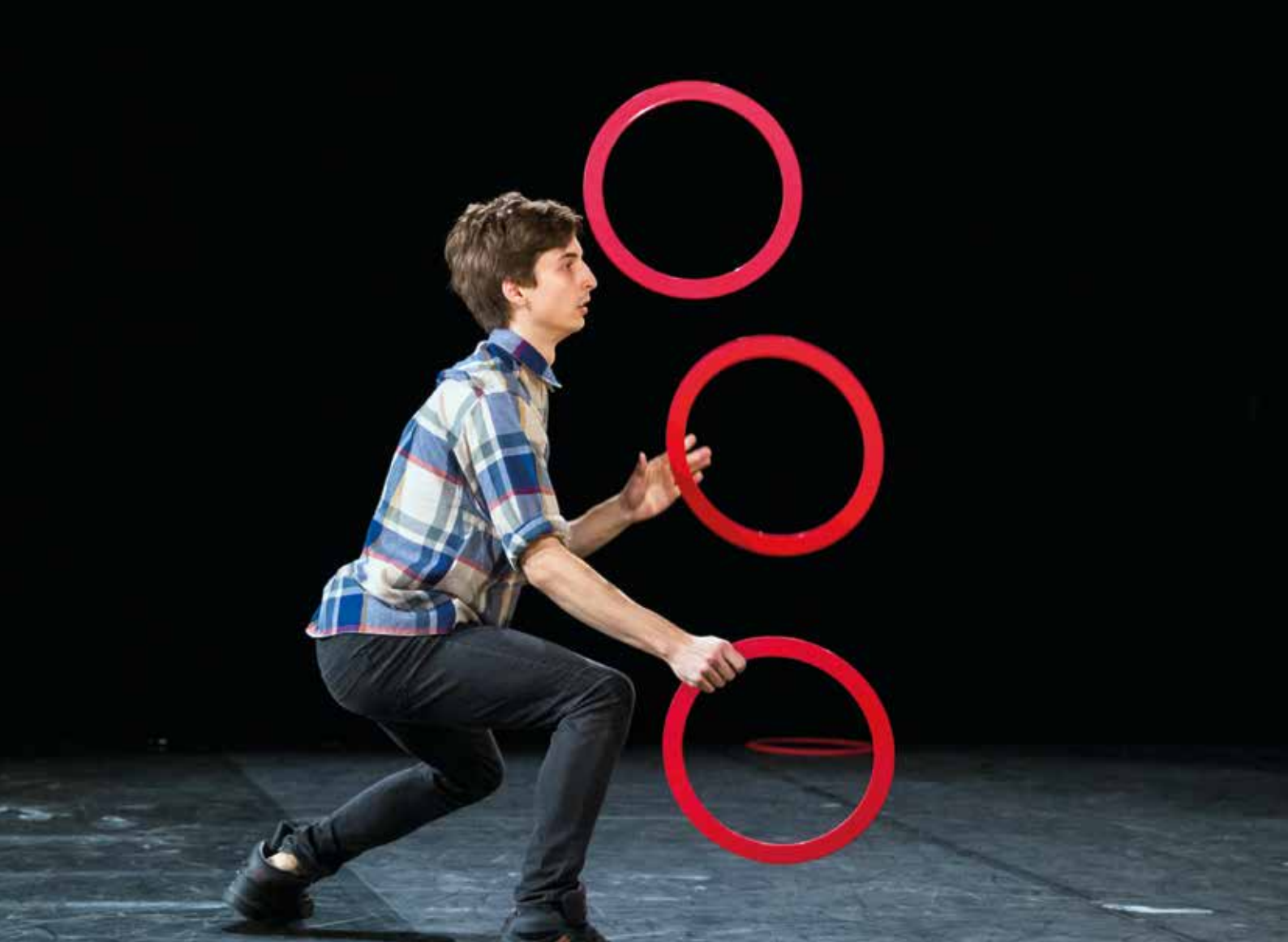
This publication is a step towards recognition of the profession of teacher. This is a key document, coming from the profession, from the practitioners themselves. It is based on the consultation of professionals currently in the schools, and shows the skills but also offers ways to anticipate future skills needs. It was important to reflect on the future as this profession is currently experiencing a profound renewal and the first major generation change in its history. We hope this document will serve as a resource for all initiatives that will advance the profession in the years to come. We will remain attentive and make sure to follow and accompany the evolution of the profession of teacher, in a still young, fragile and very dynamic art form.

We acknowledge that this project was made possible through a unique alliance of schools, organisations and experts. We were fortunate to be able to count on them for the duration of a three-year project. Thank you all for all your commitment.

We are also proud to be able to deepen the topic within the REFLECT project (2017-2019) whose main objectives will be:

1. Consulting the network and the teaching profession on continuing education needs and the related subthemes, types of training and participation in the sessions as well as continuing training engineering.
2. Organising peer-to-peer exchanges to keep on with continuing training for teachers: implementing participation methods for teachers and fostering a professional community.
3. Disseminating and using the INTENTS resources that were published and launching a reflection on the needs for documentation in order to enrich the teaching of circus arts.

We acknowledge that this project was made possible through a unique alliance of schools, organisations and experts. We were fortunate to be able to count on them for the duration of a three-year project. Thank you all for all your commitment.



ANNEXES

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02 Relationship between the 19 Units of Learning Outcomes, the Competences from Work Situations, the 7 SAVOIRS 00 Key Competences and the 8 EU Key Competences for LLL *

UNITS OF LEARNING OUTCOMES	THE COMPETENCES FROM WORK SITUATIONS	SAVOIRS 00 KEY COMPETENCES	EU KEY COMPETENCES FOR LIFELONG LEARNING
U_01	S1-C1 / S1-C2 / S1-C3 / S1-C4 / S1-C5 / S1-C6 / S3-C2	S1 / S2 / S6	LLL1 / LLL2 / LLL3
U_02	S1-C1 / S1-C2 / S1-C3 / S1-C4 / S1-C5 / S1-C6 / S3-C2	S1 / S2 / S7	LLL1 / LLL2 / LLL3 / LLL4 / LLL8
U_03	S1-C1 / S1-C2 / S1-C3 / S1-C4 / S1-C5 / S1-C6 / S3-C2	S1 / S2 / S4 / S5 / S6	LLL1 / LLL2 / LLL8
U_04	S1-C1 / S1-C2 / S1-C3 / S1-C4 / S1-C5 / S1-C6 / S3-C2	S1 / S2 / S4 / S5 / S6	LLL1 / LLL2 / LLL3 / LLL4 / LLL7 / LLL8
U_05	S2-C1 / S2-C2 / S2-C3 / S6-C1 / S6-C2 / S6-C3	S1 / S3 / S6	LLL1 / LLL2 / LLL4
U_06	S3-C3	S1 / S6	LLL1 / LLL2 / LLL4
U_07	S2-C4 / S2-C5	S1 / S6	LLL4 / LLL7
U_08	S3-C1	S1 / S3 / S6	LLL1 / LLL2 / LLL4
U_09	S1-C1 / S1-C2 / S1-C3 / S1-C4 / S1-C5 / S1-C6 / S3-C2 / S4-C1 / S4-C2 / S4-C3 / S4-C4 / S4-C5 /	S1 / S2 / S3 / S4 / S5 / S7	LLL1 / LLL2 / LLL4 / LLL6 / LLL7 / LLL8
U_10	S1-C1 / S1-C2 / S1-C3 / S1-C4 / S1-C5 / S1-C6 / S3-C2 / S4-C1 / S4-C2 / S4-C3 / S4-C4 / S4-C5	S1 / S2 / S7	LLL1 / LLL2 / LLL3 / LLL4 / LLL6 / LLL7
U_11	S4-C1 / S4-C2 / S4-C3 / S4-C4 / S4-C5	S2 / S3 / S5	LLL1 / LLL2 / LLL4 / LLL6 / LLL7
U_12	S4-C1 / S4-C2 / S4-C3 / S4-C4 / S4-C5	S2 / S3 / S7	LLL1 / LLL2 / LLL4 / LLL6 / LLL7
U_13	S4-C1 / S4-C2 / S4-C3 / S4-C4 / S4-C5	S2 / S3 / S7	LLL1 / LLL2 / LLL6 / LLL7
U_14	S5-C1 / S5-C2 / S5-C3 / S7-C1 / S7-C2	S3	LLL1 / LLL2
U_15	S8-C1a / S8-C1b / S8-C1c / S8-C2	-	LLL5 / LLL8
U_16	S4-C1 / S4-C2 / S4-C3 / S4-C4 / S4-C5 / S5-C1 / S5-C2 / S5-C3 / S7-C1 / S7-C2 / S8-C1b / S8-C2	S2 / S3 / S5 / S6 / S7	LLL1 / LLL2 / LLL3 / LLL4 / LLL6 / LLL7 / LLL8
U_17	S2-C1 / S2-C2 / S2-C3 / S2-C4 / S2-C5 / S6-C1 / S6-C2 / S6-C3 / S7-C1 / S7-C2 / S8-C1a / S8-C1c / S8-C2	S1 / S3 / S6 / S7	LLL1 / LLL2 / LLL3 / LLL4 / LLL6 / LLL7 / LLL8
U_18	S3-C1 / S3-C2 / S3-C3	S1 / S3 / S6 / S7	LLL1 / LLL2 / LLL3 / LLL4 / LLL7 / LLL8
U_19	-	S7	LLL3 / LLL4 / LLL7

* Lifelong learning, see glossary



SAVOIRS 00 KEY COMPETENCIES*

S1. COMPETENCIES IN CIRCUS ARTS PEDAGOGY

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

S2. COMPETENCIES TO GUIDE STUDENTS

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

S3. COMPETENCIES IN TEAMWORK OR INTEGRATION IN A PEDAGOGICAL TEAM

Developing a pedagogical reflection within a project and a pedagogical team

S4. KNOWLEDGE OF CIRCUS TECHNIQUES SPECIALISATIONS

Knowledge, expertise and command of one or more circus techniques

S5. ARTISTIC COMPETENCIES

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

S6. KNOWLEDGE OF SAFETY RULES AND RIGGING

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

S7. ADDITIONAL KNOWLEDGE

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

* SAVOIRS 00 Reflections on the skills of the profession of circus arts teachers and the continuing education needs, 2011

03 Glossary of key concepts

LEARNING OUTCOMES

The set of knowledge, skills and/or competences an individual has acquired and/or is able to demonstrate after completion of a learning process.

CPD (CONTINUING PROFESSIONAL DEVELOPMENT) / CONTINUOUS TRAINING / LIFELONG LEARNING

It enables to acquire new skills during one's working life to return to or stay in employment and to secure or optimise career paths. It is aimed at jobseekers as well as employees, young people and adults through various forms. (Source: de-metier.fr)

IN-SERVICE TRAINING

Training that is given to employees during the course of employment (Source: Collins)

DIAGNOSTIC ASSESSMENT

Performed at the beginning of a work module, it allows to locate the level of the student and to better know his skills or difficulties.

SUMMATIVE ASSESSMENT

Its purpose is to evaluate student learning at the end of a teaching unit by comparing it to a standard or point of reference.

CONTINUOUS ASSESSMENT

Permanent assessment not explicit but announced to the student. For example, punctuality, level of attention, interaction etc. are elements that can be subject to continuous evaluation by the student.

PROCESS MANAGEMENT

Organisational techniques by decomposition into different stages of realisation of an economic operation. (Source: Wikipedia)

INFORMAL LEARNING

Learning resulting from daily activities related to work, family or leisure. It is not organised or structured in terms of objectives, time or learning support. Informal learning is mostly unintentional from the learner's perspective.

NON-FORMAL LEARNING

Learning which is embedded in planned activities not always explicitly designated as learning (in terms of learning objectives, learning time or learning support), but which contain an important learning element. Non-formal learning is intentional from the learner's point of view.

SKILLS

Means the ability to apply knowledge and use know-how to complete tasks and solve problems. In the context of the European Qualifications Framework, skills are described as cognitive (involving the use of logical, intuitive and creative thinking) or practical (involving manual dexterity and the use of methods, materials, tools and instruments).

FORMATIVE ASSESSMENT

Range of formal and informal assessment procedures conducted by teachers during the learning process in order to modify teaching and learning activities to improve student attainment. It typically involves qualitative feedback (rather than scores) for both student and teacher that focuses on the details of content and performance. It is commonly contrasted with summative assessment, which seeks to monitor educational outcomes, often for purposes of external accountability.

COMPETENCE/ COMPETENCY

Proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development. In the context of the European Qualifications Framework, competence is described in terms of responsibility and autonomy.

INTERFACE

In the work environment, the interface designates a point of interaction between a number of systems or workgroups. In this case, it could be defined as the area where a subject touches, but is not impregnated, in another subject. For example, the interaction between a circus speciality such as acrobatics with the theatre in a circus performance.

INTERSECTION

A common space between two subjects (impregnation): For example the use of the same technical ability in two specialities: acrobatics and equilibrium. The flexibility of the body is worked in the sessions of the two specialities: the student must understand the common aspects of the different specialities, which can be useful in his professional project. The different subjects are not independent elements.

QUALIFICATION

Formal outcome (certificate, diploma or title) of an assessment and validation process which is obtained when a competent body determines that an individual has achieved learning outcomes to given standards and/or possesses the necessary competence to do a job in a specific area of work. A qualification confers official recognition of the value of learning outcomes in the labour market and in education and training. A qualification can be a legal entitlement to practice a job (OECD).

KNOWLEDGE

Outcome of the assimilation of information through learning. Knowledge is the body of facts, principles, theories and practices that is related to a field of work or study. In the context of the European Qualifications Framework, knowledge is described as theoretical and/or factual.

VALIDATION

The confirmation by a competent body that learning outcomes (knowledge, skills and/or competences) acquired by an individual in a formal, non-formal or informal setting have been assessed against predefined criteria and are compliant with the requirements of a validation standard. Validation typically leads to certification.

PROFESSIONAL CERTIFICATION

The recognition, by a material attestation, of a professional mastery by an identifiable authority. (eg issued diploma recognised by a State).
(Source: Recassa Arlette, La Formation Professionnelle, l'essentiel à connaître, Maxima Laurent Du Mesnil, 2017)

ACRONYMS

ACRONYM	FULL NAME	CITY, COUNTRY
Académie Fratellini	Académie Fratellini	Paris, FR
ACaPA	Fontys Academy of Circus and Performance Art	Tilburg, NL
CAC Rogelio	Centre de les Arts del Circ Rogelio Rivel	Barcelona, ES
CADC Balthazar	Centre des Arts du Cirque Balthazar, Région Occitanie	Montpellier, FR
Carampa	Escuela de Circo Carampa	Madrid, ES
Chapitô	Chapitô - Escola Profissional de Artes e Ofícios do Espectaculo	Lisbon, PT
Cnac	Centre National des Arts du Cirque	Châlons-en-Champagne, FR
Codarts	Codarts Rotterdam - Circus Arts	Rotterdam, NL
Die Etage	Die Etage	Berlin, DE
DOCH	Dans och Cirkushögskolan/Stockholms konstnärliga högskola	Stockholm, SE
ENACR	École Nationale des Arts du Cirque de Rosny-sous-Bois	Rosny-sous-Bois, FR
ENC Montréal	École Nationale de Cirque	Montréal CA
ESAC	École Supérieure des Arts du Cirque	Brussels, BE
Imre Baross	Baross Imre Artistaképző Intézet Előadó-Művészeti Szakgimnázium	Budapest, HU
Lido	Le Lido - Centre des Arts du Cirque de Toulouse	Toulouse, FR
NCCA	National Centre for Circus Arts	London, UK
Nycirkusprogrammet	Nycirkusprogrammet - Cirkus Cirkör	Stockholm, SE
SAB Berlin	Staatliche Artistenschule Berlin	Berlin, DE
LLL	LifeLong Learning	



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SAVOIRS 01

THE PROFESSION OF CIRCUS ARTS TEACHERS TOWARDS DEFINING A EUROPEAN COMPETENCY FRAMEWORK

A FFEC – French Federation of Circus Schools – publication in collaboration with FEDEC – European Federation of Professional Circus Schools.

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