

CONTINUING TRAINING FOR CIRCUS ARTS TEACHERS

Planning, facilitating and evaluating



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CONTINUING TRAINING FOR CIRCUS ARTS TEACHERS

Planning, facilitating and evaluating

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The INTENTS Project - Strategic partnership for the definition of circus arts
teacher and the recognition of its skills

*Published by the Fédération Française des Écoles de Cirque and the European
Federation of Professional Circus Schools*



The INTENTS project

a brief overview

The INTENTS project sprang from a desire and need to structure, standardise and professionalise vocational circus arts training, particularly the profession of circus arts teacher.



BACKGROUND

The SAVOIRS00 teacher consultation conducted by the European Federation of Professional Circus Schools (FEDEC) in 2011 had highlighted the lack of educational tools and common methodologies in initial and continuing training for circus arts teachers. Added to that was a need to define the profession and meet up on a European level in order to exchange expertise within the context of continuing training. The initiative marked the desire to define learning outcomes and provide a framework for skills enhancement for teachers. These issues are at the root of the **INTENTS project** and its two main strands: the definition of the teaching profession (SAVOIRS01) and the organisation of continuing training sessions.

The continuing training sessions are meant to be innovative in their approach: **cross-disciplinary, thematic, interprofessional, international and intergenerational**. By adopting an innovative cross-disciplinary approach, the project aims to develop new teaching and learning methods to apply in practical terms to the teaching of a cross-cutting theme.

Continuing professional development for teachers is essential for richer and more progressive initial student training. It will be an opportunity for the participants to think beyond the exchange of practice between professionals and to showcase the artistic and educational innovations connected with their disciplines. This will develop their professional skills and consequently those of their students.

The new programme of continuing training sessions shall also ensure that technique and artistry are addressed as a whole in order to move beyond diagrams of moves and levels of learning addressed in the previous manuals published by FEDEC.

INTENTS 2014-2017

The project is primarily aimed at:

- Defining the European profile of the circus arts teacher
- Updating skills via themed continuing training sessions
- Developing innovative educational tools for continuing and initial training
- Support for greater recognition of the profession
- Strengthening cooperation in the sector and between partners

The main activities are:

- Conducting 3 continuing training pilot sessions
- Writing 3 educational tools in connection with the pilot training courses
- Conducting 2 studies:
 1. SAVOIRS01: The profession of circus arts teacher in vocational schools - Towards defining a European Competency framework
 2. Continuing training for circus arts teachers – Planning, facilitating and evaluating

To ensure the proper implementation of this work, the Fédération française des écoles de cirque [French Federation of Circus Schools] and the European Federation of Professional Circus Schools have joined forces to coordinate the project, FEDEC and its Focus Group 2 being the originators of the concept. It is also thanks to FEDEC members that the project exists, bringing together 33 official partners from 12 different countries, including 2 federations, 2 research organisations and 29 secondary, vocational and higher circus schools

INTRODUCTION TO THE GUIDE

This guide to planning, facilitating and evaluating continuing training schemes for teaching circus arts sprang from the desire of the FEDEC to provide school directors and educational directors with a tool which they can use to offer their teachers professional development and training in line with advances in the profession of vocational circus school teacher and which can be adapted to their local, national or international context.

We drew on three key elements to produce this guide:

- The evaluations of the continuing training sessions conducted by the CEREP and organised by FEDEC, included in the INTENTS project¹. These evaluations are part of a supervision procedure to continuously improve the schemes on offer. In this sense, the evaluation and monitoring of the different sessions are an ideal way in which to observe the planning, implementation and evaluation procedures of these schemes.
- Knowledge of the professional environment and the contexts in which the profession is conducted and the teachers' careers. This knowledge has been built up in particular through the work done on the definition of the profession of circus school teacher forming the other strand of the INTENTS project (SAVOIRS01) and which is the subject of another publication.
- Our expertise in the planning and design of training programmes and teaching forged through our experience as trainers, trainer instructors and researchers in the fields of training and learning.

The first part of this guide will recap the context and the reasons for its creation. In so doing, it will provide the keys to understanding the issues related to this guide and will clarify who this tool is primarily aimed at.

The second part will define the educational cornerstones of the INTENTS training sessions, which truly are laboratories for experimenting with training environments and which are intended to act as a reference for future training programmes.

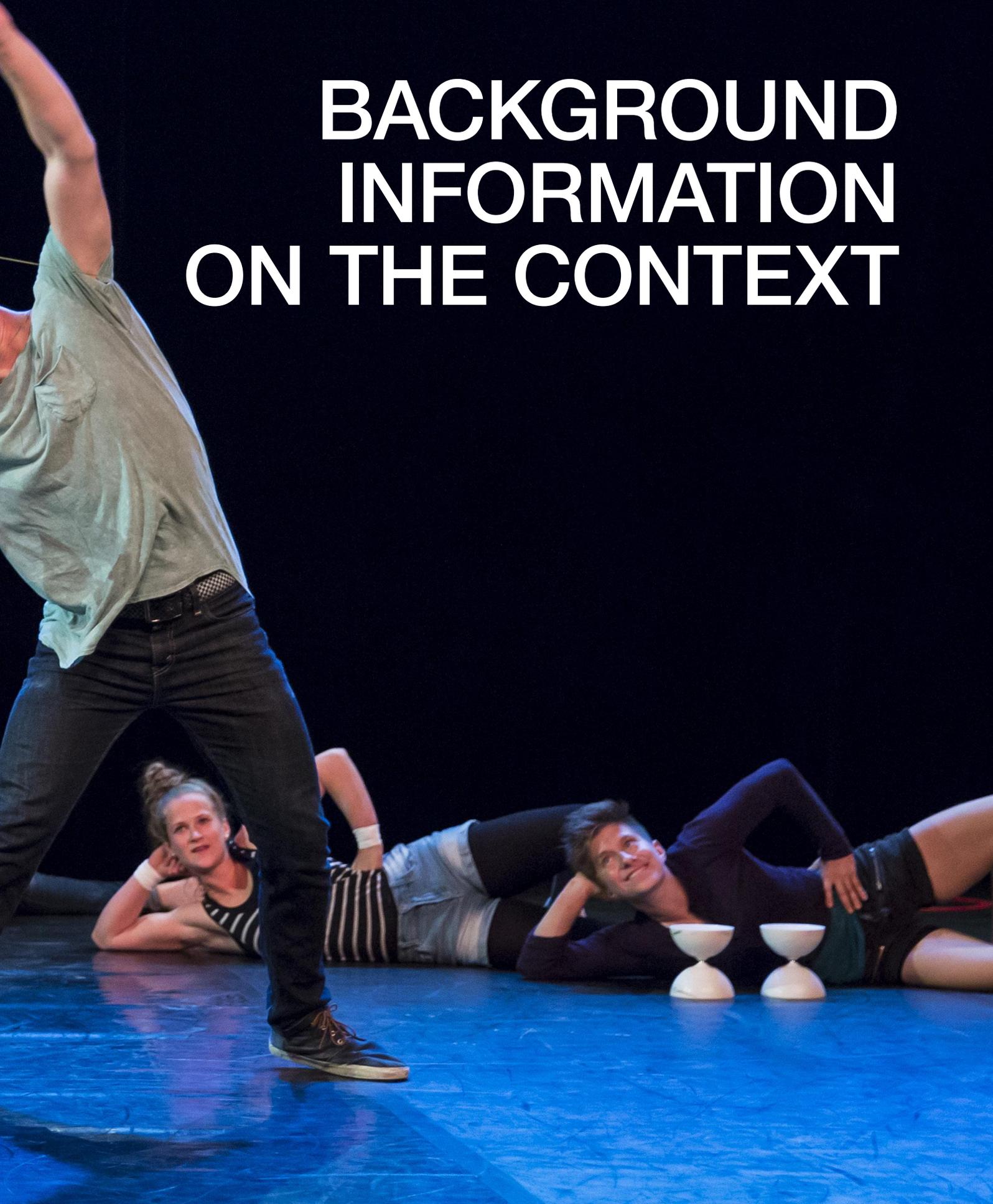
Finally, the third part will present the proposals relating to planning, facilitating and evaluating training schemes. These proposals concern the two major categories of schemes ('intra' training programmes within schools on the one hand, and on the other, 'inter' training programmes which bring together teachers from different schools at a regional, national, European and international level. These proposals shall address the different stages in designing and planning, including preliminary analyses, the designing of the scheme, and the implementation and evaluation of the scheme. They will lead to practical fact sheets in the form of guiding questions which stakeholders can refer to as an action and/or evaluation guide for their schemes. It will then be a matter of adjusting the proposal, based on these guiding questions, to the context and the type of training ('intra' or 'inter' in particular).

¹ So far four evaluation reports have been produced: the first one was on a session prefiguring those officially included in the INTENTS project (sort of session 0) and entitled "Occupation of space and manipulation of objects") and the others were on three sessions included in the INTENTS project (2015 session in Rosny-sous-Bois: "Verticality, weight and gravity based on the static trapeze, the Chinese pole, the rope and silks" ; 2016 session in Berlin: "Propulsions based on the trampoline: transfers and artistic developments" and 2017). A fourth evaluation shall be produced on the final session of the INTENTS project taking place in Turin in 2017 session in Turin "balance and support based on handstand, hand-to-hand and the wire").



01

BACKGROUND INFORMATION ON THE CONTEXT



From the EPE project to the INTENTS project: the origin of an innovative continuing training project

A project which is part of FEDEC's own narrative

During a meeting between the steering committee of the INTENTS project - Strategic Partnership for the definition of the teaching profession and the recognition of its skills (the focus group in charge of steering the project activities), the expert partners (CEREP and ICQP²) and the INTENTS project leader (FFEC)³, the origin of the project was presented as follows: Tim Roberts, Donald B. Lehn, Danijela Jović and Anne Morin recalled the background to FEDEC and the INTENTS project, which embraces the very reasons why FEDEC was created in the first place, namely the sense of isolation and the need to create a support and lobbying network. Apart from those in France, the schools were like lost and isolated "islands" in each country. The appropriate scale on which to build this network was therefore Europe, which is how FEDEC was born. In order to operate, schools need administrators, teachers and pupils and initially, a great deal of emphasis was placed on the pupils. Yet it appears that the role of teachers and the development of their skills is absolutely key, so continuing training is therefore a major issue for the development of circus arts.

This is why, between November 2005 and April 2007, an initial far-reaching initiative was launched: the "European Educational Exchanges" project (EPE) was set up, supported by the European Commission (Leonardo da Vinci programme – Directorate General for Education, Culture, Youth, Sport and Culture). Six modules dedicated to different circus disciplines and one cross-cutting module on safety and rigging were hosted by FEDEC member schools. The aims of each of these week-long modules were for the participants, who taught in different countries, to meet each other and identify best practice in each discipline and for resources to be produced which were free and accessible to the entire professional sector. So each module resulted in a teaching handbook per discipline and enabled a "Basic Circus Arts Instruction Manual" to be produced in three languages (French, German and English) as well as two DVDs of the teaching films.

In 2008 and 2009, FEDEC continued these exchanges, without any European funding, and organised two new modules: one on the teeterboard and the other on the Russian bar. These two modules also enabled two new chapters to be added to the Manual.

Building on these initial experiences and the desire to reflect further upon teacher training requirements, FEDEC launched a **census survey on these continuing training needs** which firstly resulted in the identification of six requirement categories (cf. SAVOIRS00)⁴:

1. Circus arts pedagogy
2. Students' guidance
3. Artistic aspects of training
4. Specialisations / circus techniques
5. Safety and rigging
6. Additional competencies

Next, 6 **focus groups** were set up, two of which – Group 2 and Group 3 – (also entitled MAILLONS) are specifically to do with teaching practices. Group 2 is defined as follows: "*Definition of the teaching profession, continuing training needs and planning and*

These modules served as a step towards "more ambitious training programmes, towards innovation and challenges, towards new subjects in teaching and the arts, aiming for reflective practitioners for arts schools"

² CEREP – Centre for studies and research on jobs and professionalisation (University of Reims Champagne-Ardenne. ICQP – Catalan Institute of Professional Qualifications (Catalan Ministry of Education Generalitat de Catalunya).

³ Meeting in Brussels, 29.11.2014

⁴ Reflections on the skills of the profession of circus arts teachers and the continuing education needs, 2011

*design of continuing training weeks, writing of multilingual and freely accessible educational tools". As for Group 3 (MAILLONS), its mission is to "Strengthen the key skills of educational and artistic directors, organise peer exchange workshops and produce multilingual and freely accessible educational tools". Group 2 has, for example, "both a policy role of defining the annual/triennial work programme and a role regarding the content: it **validates the project's directions and proposes and validates the training content, the training programme and its objectives** (the learning outcomes), the learning assessment method and the ways in which the various contributions from experts can be recorded in the innovative educational tools; it validates the call for participation, the composition of the guest teachers and participants who have applied and the potential guest teachers; and it validates the editorial line of the educational tools and the content of the writing and the photo/video media of the educational tools, once drafted. This group will occasionally be joined by specialists from member schools which have continuing professional development departments for teachers (CNAC, ENC Montreal, DOCH⁵ for [...] teaching but also for dance [...]), who could offer their experience and thoughts on continuing and initial training⁶."*

This group's work firstly led to the organisation of **"two pilot modules in 2011 and 2012** (Aerial Straps and the Cyr Wheel) per discipline, but with new concepts which moved beyond teaching the basics"⁷ and the writing of educational tools. **These modules served as a step towards "more ambitious training programmes, towards innovation and challenges, towards new subjects in teaching and the arts, aiming for reflective practitioners for arts schools"**⁸, as Donald Lehn (the FEDEC president) reminded everyone on opening the Rosny-sous-Bois session on 30 March 2015. The following extract from the preface of the instruction manual clearly demonstrates the desire to incorporate an artistic approach into the teaching of circus techniques:

"In this process, FEDEC considers the acquisition of circus techniques as an artistic subject in its own right which is complementary to some specialisations' technical aspects. The manual focuses on the artistic aspects of learning a discipline, such as sensations and the fundamental relationships established in circus arts (with a partner, with the apparatus, with space or with the audience).

FEDEC does not wish to impose any particular aesthetic and only wishes to lead teachers towards a teaching method that integrates an artistic approach. It is then the teacher's responsibility to develop a teaching logic and to guide the progress of his/her students"⁹.

After the Cyr Wheel (2011) and Aerial Straps (2012) modules, Group 2 (experts) met at Montpellier to identify the new training needs for teachers. They came up with the idea of a series of themes organised into groups of disciplines according to cross-cutting concepts, such as verticality, propulsion, balance, etc., which could be organised with these two pilot modules in mind.

Transversality between the arts had been placed on the table and would ultimately lead to the INTENTS project.

In 2013, FEDEC wanted the first session (Occupation of space based on the manipulation of objects, London, April 2014) to be part of a **project, funded by the European Commission** (October 2013 – October 2016). This project aimed to organise four themed continuing training courses leading to a **template for the continuing training session programmes** for circus arts teachers and the **production of innovative tools** based on the teaching and didactic approaches of the experts contributing to the training sessions. However, the project was not selected for European funding, having several major implications for this first London session¹⁰ which, nevertheless, was able to take

⁵ Cnac for Centre national des arts du cirque, Châlons-en-Champagne, France, ENC pour École Nationale de Cirque, Montréal, Canada, DOCH for Dans och Cirkushögskolan, Operahögskolan, Stockholm, Sweden

⁶ Extract of the minutes of the meeting of the expert partners associated with the project, Reims, 13-14.05.2013

⁷ Educational, artistic, technical and innovative aspects in creation, innovation with apparatus, safety and physical fitness, student support (Minutes of the meeting of the expert partners associated with the project, Reims, 13-14.05.2013).

⁸ Extract of the minutes of the meeting of the expert partners associated with the project, Reims, 13-14.05.2013

⁹ Webpage of FEDEC, Cyr Wheel: <http://www.fedec.eu/fr/articles/418-roue-cyr>

¹⁰ See evaluation report for the FEDEC training session on "Occupation of space based on the manipulation of objects", 2014, London.

place and lay the foundations for the following three sessions (Rosny-sous-Bois in 2015, Berlin in 2016 and Turin in 2017). These three sessions were part of an project, funded by the Erasmus+ programme of the European Commission, Action key 2 Strategic partnerships for Vocational Education and Training - Innovation development - called INTENTS. This guide is the culmination of this work.

The issues addressed by INTENTS: for genuine artistic training

Although breaking the isolation of many schools and teachers in Europe and creating a support and lobbying network for the recognition of the skills of circus arts teachers were major issues leading to the organisation of training sessions on a European scale, another issue very familiar to all artistic disciplines lay at the heart of the project: opening a debate on the division between ‘technique’ and ‘artistry’ in teaching.

By very clearly demonstrating its desire to define the profession of ‘circus arts’ teacher (another strand in the INTENTS project), for FEDEC it was a question of giving genuine artistic legitimacy to the circus activities taught in the schools affiliated to FEDEC and to boost or reinforce a more contemporary vision of the circus. The various documents presented for the three evaluated sessions and also the numerous formal and informal discussions we had with the FEDEC leaders reflect this desire for the circus artists trained in FEDEC schools to be consummate artists who are able to express artistic sensitivity and go beyond just a technical performance.

“These training sessions are for **circus arts** teachers and are designed to bring together several disciplines, nationalities and generations around common themes. They are therefore extremely innovative in nature through an approach which focuses on **broad-based artistic teaching**. The participants will be both informers and the informed and shall receive from their peers alternative avenues of reflection, a source of renewal, creativity and research for the teaching of their discipline(s).”

In addition to the term “*circus arts*”, indicative of the desire to give the circus recognition as an art in its own right, this extract from the text for the launch of the INTENTS project at the CIRCA Festival in Auch on 22 October 2014 signals the wish to steer the courses towards artistic teaching after having devoted the first courses to technical issues (Cyr Wheel and Aerial Straps). The first three sessions (London in April 2014, Rosny-sous-Bois in 2015 and Berlin in 2016) therefore focussed very specifically on this dimension of linking together technique and artistry.

At the opening of the Rosny-sous-Bois session, Donald Lehn¹¹ emphasised, for example, the importance of furthering students’ artistic training today, after these initial steps which he said “*were not mistakes, but undoubtedly necessary.*”

This issue is found in the various documents on the organisation of the different sessions (call for participation, participant kit) which specifically state:

“It will mainly provide participants with the opportunity to debate, share their points of view, their thoughts and their experiences on themes such as **supporting students’ artistic projects** in the teaching of a circus discipline. The idea is, first and foremost, to provide participants with food for thought regarding their own **personal practice as a circus arts teacher/instructor, instead of sharing practical methods for teaching a technique**” (call for participation, Berlin session, 2016, p. 2).

The following extract shows FEDEC’s desire to include the most up-to-date developments in terms of teaching and artistic practice in these courses: “*Each session is an opportunity for participants to **demonstrate their practice and the changes and developments they have witnessed in the***

¹¹ President of the FEDEC from April 2014 until April 2017

young generation, in terms of teaching and in the circus arts” (call for participation, Berlin session, p. 2).

This preoccupation with moving beyond the juxtaposition of circus techniques and the arts disciplines ‘borrowed’ by the circus is very clear in the following statement: “[...] FEDEC’s Focus Group 2, which works on the training needs of circus arts teachers, identified the need for a **cross-cutting approach to circus arts teaching** and the teaching profession’s need to have a variety of approaches in its teaching. Out of that emerged the following line of reasoning: if you are preparing a future artist, **it seems absurd to make a distinction between a “technical teacher” and an “artistic teacher or contributor”** [...] Dance and theatre are performing arts, as is the circus. **Each of these performing arts has its own language** and, although they often merge both in training programmes and on stage, they are nonetheless different and each has its own identity. In our schools, dance and acting classes give us some good tools, but **we are training circus artists, not dancers or actors. So we have to prompt our students to look for their own language.** It does seem, however, that we’re short of tools at times!”

These different extracts from session-related documents show the high level of importance placed on genuinely artistic training for circus students.

A guide for general directors, educational directors and artistic directors for professional circus schools

This guide is intended to be a resource for school directors and educational/artistic directors, and is designed to help them plan, coordinate and evaluate training schemes either in their school or in a coordinated way on a much wider scale (inter-school, at a regional, national and even international level).

In 2010, at the same time as the launch of the SAVOIRS00 project conducted by Group 2¹², the “MAILLONS” Group 3 launched a process of reflection and network consultation regarding the skills of its educational and artistic directors and ways to reinforce them. We believe this guide can contribute to this reflection by suggesting ways of developing innovative training environments in line with the major training-related issues. The three work strands¹³ launched under the MAILLONS project widely echoed the characteristics of the profession of circus arts teacher (which we had attempted to define in the SAVOIRS01) and the debates we witnessed during INTENTS training sessions. These show the high level of importance placed on the aspects of ethics and deontology, artistic teaching and student support practices for teachers.

¹² Webpage of FEDEC website about MAILLONS project: <http://fedec.eu/fr/articles/504-projet-maillons>

¹³ 2010-2012: MAILLONS01 – Ethics and deontology of teaching, which led to the FEDEC Charter of Ethics and Deontology of in circus arts education and training

2012-2014: MAILLONS02 – Production of an educational and artistic project which led to a Repertory of exercises and experiences of artistic teaching in FEDEC schools

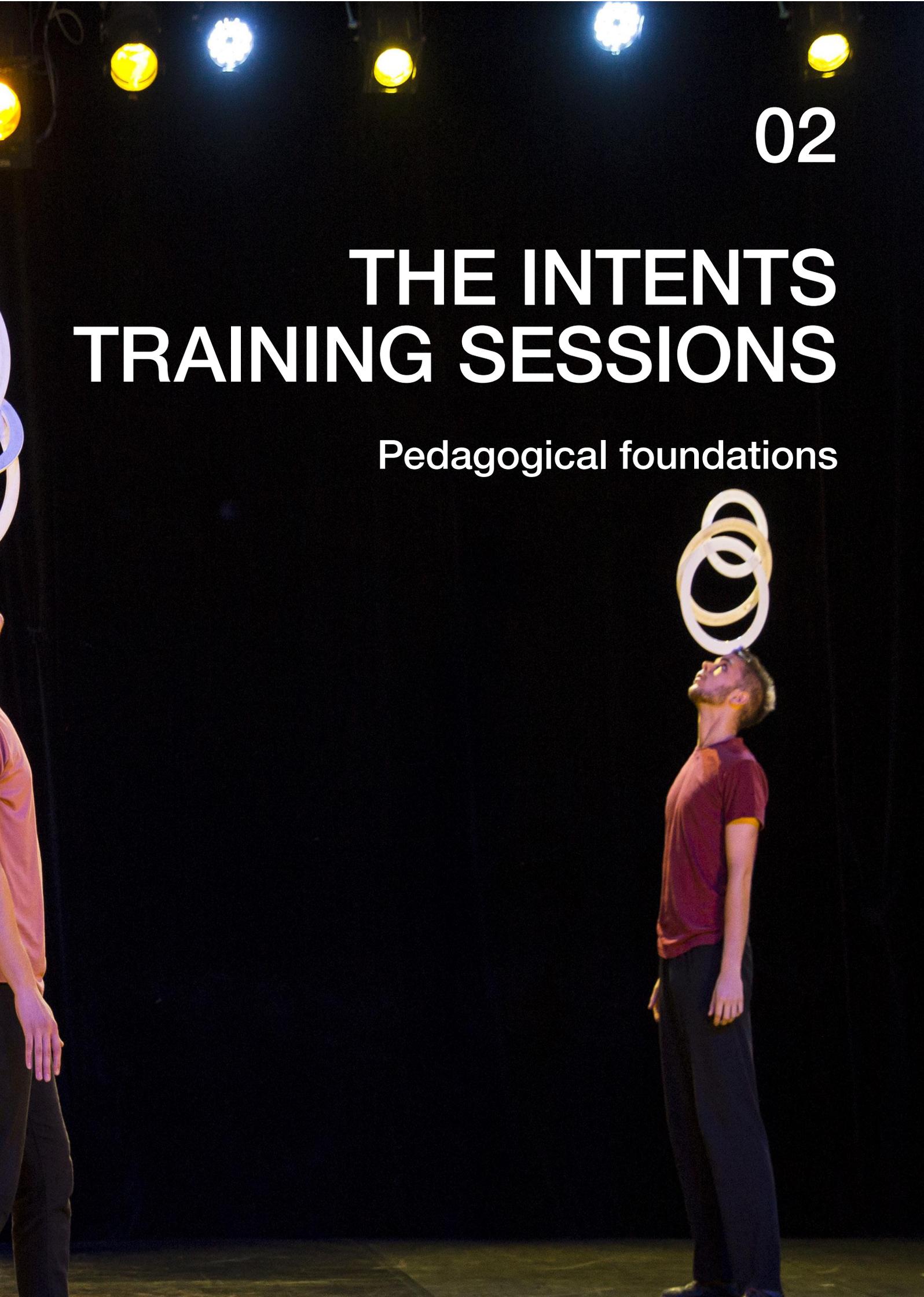
2014-2017: MAILLONS03 – Student support (in progress)



02

THE INTENTS TRAINING SESSIONS

Pedagogical foundations



The principles upon which the INTENTS proposals are based follow on from the assessment of the EPE project and in particular from the spirit of a general principle of **breaking down the barriers** between technique and artistry, between circus arts professions, between artistic fields, between generations and so on. A decision was made, therefore, to try and break all of these barriers down at the same time using the cross-disciplinarity concept of the theme.

The INTENTS training sessions were developed on the basis of six basic principles:

Principle 1. Cross-cutting, themed training subjects, centred on linking together technique and artistry

This first principle directly relates to one of the main issues assigned to the training schemes, namely the desire to enable teachers to build up the skills required for training genuine circus artists, with their own circus language. The current situation seems to be, for the most part, that skills are distributed among teachers, with some in charge of teaching students technical skills and others in charge of the artistic training. It is up to the students to link them together, particularly in the context of the various projects in which they are involved

Although we find this statement of a pronounced split between these two aspects excessive in view of what we were able to observe in fifteen or so schools in Europe and Canada, and given the wealth of artistic teaching schemes identified in the MAILLONS02¹⁴ project, it nevertheless raises a key question: is it conceivable or realistic to actually expect teachers to master the full range of skills necessary to support the emergence and then the development of a circus artist? Or should these skills be spread amongst the different players (teachers, artistic directors, artists, etc.), which would require them to coordinate with each other to ensure their input is consistent and complementary? Whatever the answer to this question is, it should be central to the subjects addressed during these training sessions. Hence the importance of devising training titles and themes incorporating this link.

“...it is not a question of leaving either the ‘technical’ teachers or guest teachers or the ‘artistic’ teachers or guest teachers to deal with these issues on their own or separately, but rather of seeking the views of both sides in order to build new avenues for joint, collaborative and continuous practice.”

For example, the aspect of artistic training support questions the place, role and contribution of the teacher who is a specialist in a circus technique in this support. A holistic vision of the student, often cited by the teachers and the educational and artistic directors, should therefore lead to defining this contribution, not from a sequential perspective, where the teacher provides the student with discipline-related skills before handing over to other players, but from a simultaneous perspective, in the sense of joint, collaborative and continuous action. We believe that it is this practice of joint, collaborative and continuous actions which must be at the centre of the themes in training for artistic teaching. However, we must remain on our guard, for although the wording of a theme may convey an idea of a cross-cutting approach and artistic reflection using technical principles (like, for example, the 2016 INTENTS training session in Berlin entitled “*Propulsions based on the trampoline: transfers and artistic developments*”), it is not a question of leaving either the ‘technical’ teachers or guest teachers or the ‘artistic’ teachers or guest teachers to deal with these issues on their own or separately, but rather of seeking the views of both sides in order to build new avenues for joint, collaborative and continuous practice. During the Berlin session, the organisation of the activities into two distinct categories (technical and artistic) triggered relatively disjointed discussions and debates, in spite of the educational coordinator’s attempts to guide them, without actually addressing the

¹⁴ FEDEC’s webpage - Tricks repertory MAILLONS02 <http://fedec.eu/fr/repertory/232-Maillons>

issue of teaching practices likely to foster the linking of these two dimensions of a circus artist's actions. No-one questions the fact, of course, that certain needs expressed by teachers may be technical, as it is vital for specialism teachers to master this aspect at the highest level. But that is the remit of other types of training, not those we are talking about here.

Likewise, our research (cf. SAVOIRS01 report) showed that one of the teachers' major concerns was *'taking care of students'* on a physical, psychological and social level. Here we have a holistic concept of health which again questions that of the student defined in the MAILLONS03 project. For it is in the schemes, the teacher's contribution to this aspect of support (aspect 1 of student support) and in the daily interactions between the teacher and the pupil, in "ordinary" teaching/learning situations, that *'taking care'* takes place. What, for example, does *'taking care'* of a student psychologically mean in the context of teaching a specialism? What does *'taking care'* of a student who is preparing for selection tests for admission into a higher school mean for teaching staff? Etc. Finally, supporting students regarding their entry into the workplace also raises the question of the contribution of different teachers to this essential aspect for any vocationally-oriented circus school.

The evaluations of the INTENTS training sessions demonstrate that the work (both beforehand and in the interactions during the session) on this theme, its title, its definition and that of the concepts it includes or addresses, on the way it will be *'featured'* in the session, on the issues the facilitator will raise and draw upon for discussions, is absolutely fundamental so that the process does not turn into just a straightforward exchange of practice and/or points of view, but into an analysis of practice and the joint construction of new areas of action.

Principle 2. An intergenerational, interdisciplinary, international and interprofessional approach

This second principle relates to an approach of sharing and diversity.

Sharing in the sense of co-training and peer learning, with participants considered as resources for the training.

Diversity in the sense that this peer learning will be all the more productive since the main players have different experiences, cultures and skills. This diversity can be broken down into four dimensions:

An intergenerational dimension. Like any professional environment, that of circus arts teaching has what Clot and Faïta¹⁵ call a *"professional genre of activity"*. This professional genre, a kind of *"impersonal collective memory"* represents a legacy of ways of performing, talking about and thinking about the profession that have become part of the profession's history. In other words, every teacher carries this legacy inside them and uses it in their own specific way, which characterises their professional style. *"It marks the belonging to a group and guides the action by offering it, outside of it, a social form which represents it, precedes it, prefigures it and, as a result, signifies it. It designates feasibilities woven into the ways of seeing and acting on the world considered as fair in the peer group at a given time"* (Clot & Faïta, 2000, p. 14). This genre is therefore a resource for practising the profession as well as a dynamic, evolving resource, itself nourished by the new opportunities built and shared by the teachers. That is why we think this intergenerational dimension is absolutely essential in that, thanks to the exchanges, it allows for debate and controversy regarding the profession, and adds to teachers' repertoires of actions and thoughts. New teachers do not have to reinvent everything. Their predecessors have already capitalised on sound practice and reflection which they can pass onto them. But practices, knowledge and ways of thinking develop. And this generational mix is also there to facilitate the incorporation of these developments into the professional genre.

¹⁵ Clot, Y., Faïta, D. (2000). Genres et styles en analyse du travail. Concepts et méthodes. *Travailler* [Genres and styles in work analysis. Concepts and methods. *Working*], 4, 7-42.

“...we feel that a choice must be made between an approach favouring interdisciplinarity and an approach favouring interprofessionalism. The discussion subjects, themes and content cannot be the same.”

An interdisciplinary dimension. This is a daunting challenge in that engagement in an interdisciplinary approach requires significant theoretical and methodological rigour. Assuming that the issue of linking together technique and artistry can be dealt with quite naturally by getting specialists from one field and another field to discuss it with each other might soon prove disappointing. During the evaluation of the INTENTS training sessions, we were able to identify three types of digressions from or barriers to genuine interdisciplinarity which our recommendations will attempt to remove.

First of all, interdisciplinarity can very quickly take the form of an **eclecticism** or a **juxtaposition of approaches** which are supposed to be complementary as each one addresses one aspect of the problem. This conception is still relatively ingrained in a certain number of teachers

who find it obvious to rely on different types of guest teachers for students, but who only envisage the effects of this complementarity as a kind of osmosis, a quite natural process of the different types of contribution merging together into the students' skills. One of the characteristics of this kind of “*pot-pourri*” (Jacobs, 1989, p. 24) is to add disparate, disjointed and decontextualised elements, the relevance of which to the research topic (here training for a circus-specific artistic language) has not been established. In some ways, this is a little what happened in the INTENTS sessions, where the different contributions, taken in isolation, were unquestionably of an excellent standard, but whose link to artistic teaching remained in most cases very superficial. An analysis of the links between the contributions might lead to cross-fertilisation which a straightforward juxtaposition of these contributions would render ineffective, in contrast.

A second form of interdisciplinarity which we will describe as “**holistic**” appeared in one of the INTENTS sessions. It is characterised, in contrast, and undoubtedly through fear of falling into the juxtaposition form, by the desire to exclude or trivialise any reference to discipline-specific concepts (Lenoir, Geoffroy & Hasni, 2001)¹⁶. We therefore mentioned in the evaluation report for the Rosny-sous-Bois session in 2015 the wish “**not to fall into a technical digression, or techno-centred to use a term used by one of the groups. This fear is reflected in two training options: the first is of not wishing to ask too specific questions about the teaching situations which may generate “unproductive discussion about the position of the little finger”, according to the educational coordinator. The second is not wanting to start from the analysis of specific teaching situations lest the discussions focus on specialised technical aspects which are not the subjects of the INTENTS sessions as they were planned and intended**” (p. 22). This vision of interdisciplinarity consists, in fact, of excluding the disciplines, their conceptualisations, their models and their practices at the risk of only superficially addressing issues, without any actual comparison or problematisation of teaching practices. This was what occurred to a certain extent during this session.

A third digression consists of addressing interdisciplinarity from the perspective of the **hegemony** of one discipline over the others, the latter then serving as guises, tools, indeed ‘*foils*’ for the main discipline. We observed this digression in particular when, in some group work, there was a significant imbalance between the teachers of different disciplines: for example, several specialists in a circus technique compromising with one theatre or dramatic art specialist. In spite of initial questioning designed to address the interface between the two, this imbalance caused the colleague and her potential input to be excluded in some kind of way. Clearly this type of unbalanced grouping does not automatically have this effect, but there is no doubt that the risk is high. If we accept the

¹⁶ Lenoir, Y.; Geoffroy, Y & Hasni, A. (2001). Entre le "trou noir" et la dispersion évanescence: quelle cohérence épistémologique pour l'interdisciplinarité? Un essai de classification des différentes conceptions de l'interdisciplinarité. [Between the "black hole" and evanescent dispersion: what epistemological coherence for interdisciplinarity? An attempt to classify the different conceptions of interdisciplinarity.] In Lenoir, Y. ; Rey, B. & Fazenda, I. (dir.) *Les fondements de l'interdisciplinarité dans la formation à l'enseignement [The foundations of interdisciplinarity in teaching education]*, Sherbrooke: Éditions du CRP

idea that some disciplines actually are more important than others, we think that the status of the disciplines must be clear to everyone so that there is no ambiguity or unfair claim. It is quite conceivable for one's own discipline to be used for another standard discipline. But this position must be clear and adopted by everyone, which may not necessarily be the case as we saw in some discussions during INTENTS training sessions. For example, the question arises as to whether the French institutional model for circus teaching from the 1990s (which has swept through Europe) based on the three pillars of "acrobatics, dance and acting" is partly responsible for these forms of hierarchy. In fact, by recruiting teachers from the professions (artistic gymnastics, contemporary dance, theatre) relating to the three spheres mentioned, because of the shortage of trained circus teachers, one could suppose that the teaching methods which have come from these three fields have in some way educationally "colonised" the world of circus arts, imposing their ways of doing things. Hence the frequent call for the affirmation and definition of pedagogical foundations which are specific to the circus arts.

We see, therefore, that the genuinely interdisciplinary approach requires the removal of a certain number of barriers. To do so, we consider it essential to follow at least three requirements:

- properly defining the cross-cutting theme and ensuring it is transferred throughout the interactions between teachers of different disciplines (establish it as a genuine key thread)
- not overshadowing the conceptualisations and practices specific to each discipline, but on the contrary arranging for them to be compared: during the London session, for example, a discussion arose on the need to specifically outline the requirements of a discipline before comparing them with the creation's requirements. The example taken was the trapeze, the restrictions of which prevent the same inclusion of input from other disciplines as juggling. Unfortunately, this discussion was not sufficiently developed, even though it was promising. This means we should preferably start from specific features and compare them with each other rather than starting from a general basis and trying to apply it to the specialisms. In other words, interdisciplinarity would firstly be the preserve of specialists who would agree to compare their models around a common subject
- striking a **balance between protagonists**. Such a balance does not necessarily have to be in terms of numbers, even though that may make things easier. No doubt it is possible to lead a group just containing specialists in the same discipline to question the way in which they could incorporate a creative dimension into their technical models. Nevertheless, that would require a speaker who is well versed in the subject to be incorporated and who is capable of continually bringing the discussions back to this subject when facilitating them.

An international dimension. In many countries, some form of isolation is the norm for some schools. Teacher and student mobility is certainly important and the schools are very cosmopolitan places. As such, and although strongly determined by the cultural and national institutional contexts, they are places which are already very multicultural. However, the size and number of the schools do not allow them to open up sufficiently, or at least in sufficient depth, to concepts and practices from other countries. Yet artistic trends and markets are not confined to national territories. Art has no borders. Therefore, just like this artistic field, teacher training gains from being international. However, beyond this principle of interculturalism and mutual enrichment, we can also see in this desire to make these training courses international a concern for developing mutual support and solidarity in order to withdraw from a competitive approach.

An interprofessional dimension. This dimension is unquestionably the most ambitious and the least straightforward of the dimensions FEDEC wishes to give its training programmes. The main difficulty lies in the compatibility between the interprofessional dimension and the other diversity dimensions addressed here, particularly interdisciplinarity. Would it be possible, in a teacher-training programme, to combine the requirements of a fruitful and productive dialogue between disciplines (for which we have already mentioned the potential barriers) and a similar dialogue between different professions? An initial answer was indirectly provided by the development of the INTENTS training sessions in relation to the original objective: from including a broad range of professions (artists, researchers, teachers, physiotherapists, safety experts, apparatus designers, psychologists, etc.), the sessions became restricted to a narrower range of teachers and artists. We do not think, however, that this ambition of different professionals discussing their respective contributions to producing the consummate artist is not relevant, but we feel that a choice must be made between an approach favouring interdisciplinarity and an approach favouring interprofessionality. The discussion subjects, themes and content cannot be the same.

Principle 3. Producing teaching resources for all teachers

The experiences and skills of the participants in the INTENTS sessions are considered as potential resources for the training and, beyond that, for the professional genre defined earlier. Far from simply receiving the content from the expert speakers, the participants in the training sessions have three roles to play:

- Training themselves through contact with the expert speakers and other participants and the interaction, discussions and indeed arguments which will inevitably arise
- Actively contributing, by sharing their experiences, visions, ideas and practice with the other session stakeholders, to the joint construction of new educational initiatives on the theme addressed and which may be added to the instruction manual¹⁷ produced on the basis of what will be addressed and discussed during the session
- Contributing to the dissemination of what they have learnt within their respective schools after the training session. However, unlike FEDEC's initial project on this specific point, we feel there cannot be any genuinely suitable transmission tools that could be offered to the participants. In terms of content, participants each take away different elements depending on their own concerns, knowledge base and interest in the various subjects addressed. For a record of what was actually presented (because it is important to make the distinction between what was addressed, presented, discussed and debated on the one hand and what was retained by the participant on the other), the instruction manual, which will be accessible to school colleagues, is irreplaceable. Likewise, as was mentioned in the 2016 session report, other resources (books, articles, videos, etc.) may be disseminated after the session. In fact, a certain number of them are already in the instruction manual. So it seems more useful for colleagues to have a discussion with the participant using this document and/or its resources as a basis rather than having a standard feedback tool which each participant would use on their return to their school. This way, a request for clarification, for example, could lead to interesting discussions or indeed proposals for implementation. Nevertheless, this does not prevent the colleague from outlining what he has retained, what drew his attention, surprised him or interested him, etc. in a teaching meeting or during informal chats with colleagues, which is mainly what happens. As a consequence, a dialogue could be initiated on these subjects.

¹⁷ Researcher Agathe Dumont is in charge of writing the manual, together with the educational coordinator, upon completion of the training session.

Principle 4. Experimenting and evaluating

The schemes designed under INTENTS are characterised by their openness and by the fact that they do not claim to be part of a deterministic approach, where the content presented and the training situations would automatically generate foreseeable changes in the participants. The objectives remain relatively general: participants are not expected to acquire specific content, but to draw on what makes sense for them, and what they can use professionally.

In the section where we present our evaluation procedure for the INTENTS sessions, we specifically said that *“although the training process was relatively well adapted to a study through immersion and observation, the effects were more difficult to grasp for reasons to do with the difficulties of accessing professional practices after the training session, the control of the variables and factors of their development, the measurement of effectiveness and the particularities of one profession aiming to act for and with another (Mayen, 2007), as well as the unique nature of continuing professional development for teachers which can be characterised as a relatively vague and noncommittal form of incentive to change (Cauterman et al. 1999). As such, teacher training under the INTENTS project and also in more general terms, is more of a persuasive process that a project for transferring information or know-how”* (evaluation report for the Rosny-sous-Bois session, p. 5).

Indeed, this project for the development of original continuing training schemes reflects an experimental approach in which a key role is played by the evaluation of the processes and the effects. The evaluations we have conducted on three training sessions confirm the relevance of the avenues of empirical investigation of the processes and effects of the training scheme, based on three firm hypotheses:

- Innovative projects are the result of a random combination of wishes and conditions at school level (ibid. p. 20). These wishes and conditions particularly include the management's involvement and perseverance, the presence of active, militant groups, a tradition of innovation within the school and/or within the professional environment (in this respect, arts schools are usually the ideal place of study), a willingness for and genuine methods for shared work, a high profile in professional networks (FEDEC tries to play this driving role by coordinating the network) and favourable material conditions. The effects of a training measure on the process of educational innovation cannot therefore be established according to a simple causal link: they involve examining the existence of these wishes and the specific conditions of each school, and the process of combining them.
- A teacher's practical epistemology (Brousseau, 1986) is constructed in reference to multiple variables: the teacher's personality, his or her social and professional trajectory, past experiences, plans for the future, etc. *“[...] there is, in unchanging behaviour, an intelligibility, a purpose, which is the maintaining of the current balance the person has constructed, the type of economy of strength, the type of defence against anxiety which the person has inherited from his or her personal background and the collective history of the professional body”* (Cauterman et al., 1999, p. 22 and 23). It is therefore essential that during the planning, implementation and evaluation of training sessions, these *“good reasons”* for shying away from training are investigated. Yet the issue of the unique trainee profiles seems all the more accessible in the context of so-called 'intra' training.
- Continuing professional development is all the more likely to facilitate change when based on the trainees' voluntary participation, when they engage in it in a relationship to knowledge which is not strictly utilitarian or based on consumption, when the trainers take on the role of a resource and remain open to negotiating training objectives, content and procedures.

Principle 5. A special gateway through the analysis of teaching/learning situations

Although the standard structure has gradually developed as the sessions have gone by, a certain number of constants can be identified. On several occasions and in different ways, the participants at the different INTENTS sessions expressed their wish to start off from situations close to their professional concerns, namely teaching situations. This is completely consistent with any training session or workshop in any field, all the more so in the field of education. For example, the highly engaging discussion which arose during the Rosny-sous-Bois session following a video of a Lido pupil (shown by a speaker) greatly illustrated this need and opened up promising areas of proposals.

We then suggested that the different presentations should be directly linked with teaching/learning situations and very specifically address the session theme. The outline of these presentations could be the subject of a **set of specifications** defined **with** the speakers during preparatory seminars for the sessions.

These presentations could be made using varied and complementary methods. We suggested three types of method:

- Presentation of video footage of teaching commented on by the speaker to highlight elements, for example, relating to propulsion and to its potential artistic developments, referring back to the Berlin session. He could thus highlight typical pupil behaviour illustrating different levels of adaptation and various challenges to be addressed, learning situations or regulations responding to these challenges, etc.
- Practical session conducted with the participants based on learning situations relating to propulsion and its artistic developments, to use the same example as above, during which the expert speaker should focus the participants' attention on key points
- Excerpts from shows and acts from which the expert speaker could develop an analysis relating to the session theme.

Principle 6. Organising exchanges based on topics incorporating teaching and the theme

This dimension of coordinating the process, which consists of 'pulling together the threads' of the contributions following the speeches and group discussions is undoubtedly the most difficult and, indeed, often proved problematic¹⁸. "*We interpret this difficulty through the various following points:*

- First of all, we feel that they do not have enough **confidence in their ability to verbalise their profession and their practices as circus teachers**. This lack of confidence in their ability to speak about their practice came across on several occasions. We think, on the contrary, that they actually do have this ability, but it involves finding the right keys and the right material to start the discussion. In this respect, the material used in this course (video of sessions, sessions with commentary, etc.) and the initial group reactions provided plenty of opportunities for topics for discussion and debate. Yet we feel that these opportunities were not adequately taken and that it is this difficulty in making the most of them which causes the participants' (relative) frustration and dissatisfaction.

¹⁸ Extract from the evaluation report for the 2016 session in Berlin

- We also feel that the consequence of this initial interpretation is the difficulty in seeing these exchanges on the profession and practices as a genuine opportunity for the participants' professional development. This is clearly an issue of ambiguity which we had already highlighted during the London session, was less marked at Rosny, but has come back in force here: is the session's main priority the production of a teaching resource (the instruction manual) with the exchanges therefore organised to draw material from them? Or are the contribution-based exchanges also aimed at the development of the participants, inspired by these exchanges? We feel that several verbal interventions by the facilitators and the participants show that the former believed, above all, in the need to extract material for the manual whereas the latter were first and foremost looking to develop their thinking and their practice through the speeches and debates on their subject.

Even though we do not consider these two objectives to be incompatible, we nevertheless feel that, on the one hand, these expectations should be clarified for everyone (educational coordinator, FEDEC expert, speakers and participants) and, on the other hand, it should be acknowledged that teachers are capable of talking very specifically and in great detail about their practices if they are just provided with the opportunity and favourable conditions (cf. the last two proposals of Recommendation No.6). This involves active note-taking and an immediate summary (or postponed until the interval between the speeches and the workshops) of issues which could be addressed and explored in workshops.”

These analyses convince us that the facilitators' ability to take advantage of the opportunities opened up by the contributions, the issues arising from these contributions and the participants' experiences and skills are fundamental requirements for this type of training scheme to succeed.

Summary

Here is a summary of the main points which have been mentioned and which we think are key areas to address when planning, facilitating and evaluating teacher training initiatives.

- The first point relates to the **choice of themes** for the sessions. These themes should be cross-cutting and explore the issue of training students to build a specific artistic language for the circus. These themes therefore replace those aimed at teachers' acquisition of technical knowledge and the skills to teach these techniques.
- The second key point regarding these sessions is **the involvement of a wide range of players** (cf. international, interprofessional, interdisciplinary and intergenerational dimensions). This diversity is considered as a resource and an asset for sidestepping the “*familiar*” and opening up new avenues of teaching initiatives.
- The third point concerns the definition of the triple role of participants: trainee, producer of resources and disseminator.
- The fourth point refers to the choice of the types of **training situations proposed** (starting point of teaching/learning situations in keeping with the theme) and **how they are used** (which brings into question the trainer's job itself and his ability to organise exchanges based on topics incorporating the professional issue and the theme).
- Finally, the fifth point refers to the importance of acquiring an approach and tools for evaluating the process and the impact of the training initiative.



II
TO

03

FROM THE PLANNING AND DESIGN OF CONTENTS TO THE GUIDE

PLANNING, FACILITATING AND EVALUATING
CONTINUING TRAINING FOR CIRCUS ARTS
TEACHERS



For training environments suitable for the contexts

Our proposals follow the steps conventionally used for defining the training planning and design process (preliminary studies, planning, implementation and evaluation). Our approach does, however, make a distinction between the planning and design process **for** the training (an approach we use in this guide) and the **planning and design of the training**.

The former is a process of analysis, design, implementation and evaluation applied at different levels (the planning and design of the policy, the training and the teaching). The latter refers to one of the levels of the planning and design process, the one involving the training scheme with a strong emphasis on organisation and forming a genuine interface between the other two levels.

Here we believe that the INTENTS project is an excellent illustration of a planning and design process which closely links the policy, organisational and teaching levels. For reasons to do in particular with the lack of a unified social and policy framework for the organisation of vocational training in Europe¹⁹, the strategy (policy level), organisation (planning and design of training) and teaching (planning and design of teaching) are handled within FEDEC itself, often by the same stakeholders who may sometimes, as has been the case on several occasions, hold simultaneous roles as policy decision-makers, participants in the planning and design of the training and as trainers. This permeability between the different levels of the planning and design process, at work in the INTENTS project, is considered by the proponents of a traditional and rationalist approach to the planning and design process as liable to lead to a confusion of genres: policy, organisational and teaching choices do not in fact involve the same skills. However, we have found that the presence of some stakeholders (not all, of course) at the different levels and stages of the process helped with the overall consistency and adaptability. Undoubtedly, one of this project's strengths lies in the coherent link between the levels and in the external contributions enabling successive adjustments between the sessions and even during the sessions.

The approach we are proposing here is structured around four main types of actions in the planning and design process: analysis, design, action and evaluation which we make use of concurrently with regard to policy, organisational and teaching choices. For reasons of legibility, we did not wish to include several tables, so we have brought the three levels together into the same table, for each action category.

Finally, we also wanted to include the following:

- The results of our **study on the definition of the profession of circus teacher** in Europe (SAVOIRS01). For us, this study was an essential cornerstone for the analysis of teacher needs. These needs are not to be confused with relatively spontaneous requests which do not adequately cover teachers' real needs for practising their profession and developing professionally. A teacher training programme which aspires to train reflective and creative professionals cannot ignore the stresses, dilemmas and controversies these teachers are faced with on a daily basis²⁰. Too often, in fact, during the needs analysis process, preference is given to teachers' (uncontroversial) requests and/or the projections, directives even, of sponsors and trainers on what needs to be mastered to practise the profession. But now we are fortunate to have a precise definition of what practising this profession covers today (including the seeds of what constitutes innovative and promising avenues of educational action).

¹⁹ The case in France where funding methods (public in particular, with its system of accredited fund collecting and distributing bodies), the application arrangements and the large number of providers in the market (training bodies, trainers) clearly cannot be applied to other European countries which each have their own policy and organisational model for initial and continuing training.

²⁰ For further details on these aspects, please refer to the SAVOIRS01 report.

- **The results of our evaluations of the INTENTS sessions**, especially those relating to the joint activity of participants / speakers and the educational coordinator. Too often, the traditional approach to planning and design overlooks this interactional dimension in favour of an anticipatory approach rationalising the effects of the training situations. This is why we prefer to talk about training environments which may (or may not) generate learning and/or development, rather than training schemes. The convergent results of the three evaluations conducted will enable us, in particular, to address the key areas such as the required conditions, from the point of view of the trainer's job (which is not an insignificant variable) for fruitful and constructive discussions to develop.
- **Consideration of the training contexts.** The foundations and principles outlined in the previous section must be adapted and adjusted depending on whether the training is 'intra' or 'inter'. There is a critical distinction between a group of teachers brought together on an ad hoc basis for an 'inter' training course and teaching staff who work together all year long and have issues which are specific to their working environment.
- Consideration of the informal dimension of training environments²¹.



²¹ For this, we draw in particular on the work done on the Berlin and Turin sessions.

The planning and design stages

As previously mentioned, our planning and design proposals are part of a fresh approach to the planning and design process. In fact, as underlined by Le Boterf (1999)²², we are moving from a “*linear and sequential*” planning and design process to one which is “*concurrent*” or “*simultaneous*”. This transition refers to three fundamental developments:

- first of all, **shared steering** between the sponsors/planners/facilitators and evaluators. Our evaluations of the INTENTS schemes show the value of steering which avoids a Taylorian approach of the division of planning and design work. We recommend team steering, not a succession of individual steering sub-tasks, which does not rule out assigning operational tasks to different people who are competent in their field
- It is then a question of shifting from a strict planning approach to one of **adjustment and adaptation throughout the planning and design process** (including for the needs analysis which continues while the training is taking place as shown in our evaluation reports for the INTENTS training sessions)
- Finally, **the participants are seen as resources** in their own right for the training activity, to which they contribute their experience and their skills.

We shall try to incorporate these three developments in the following sections by referring to the four conventional stages of planning and design and by drawing on work done in the INTENTS project.

The tables we are proposing are organised around four aspects for each stage of the planning and design process:

- The subjects to be worked on by the sponsors, planners, trainers and evaluators
- The questions we think are essential regarding these subjects and to which the stakeholders concerned must be able to provide answers
- Tools which can be used by these stakeholders to deal with the subjects concerned
- The stakeholders who are likely to be concerned with this work. We say “likely to be concerned” because, depending on the contexts and the organisational levels of the training measures (European, national or local), the stakeholders mentioned may or may not be involved. This is why we have only specified a few of the stakeholders primarily involved in the following tables.

Each table is followed by comments drawn from the SAVOIRS01 report and the evaluations of the INTENTS training sessions.

²² Le Boterf, G. (1999). Les défis posés à l'ingénierie de formation et à la production des expertises collectives. Quelles évolutions prendre en compte ? Quelles conséquences pratiques? [The challenges posed to the planning and design of training and the production of collective expertise. Which developments should be taken into account? What are the practical consequences?] “*Planning and design of international training schemes*” study day, 24-25 November, Montpellier.

Preliminary analyses

Definition: this is **the analysis of the request and its context**. This request lies where the strategy of the institution (FEDEC, FFEC, etc.) or sponsor structure (school, group of schools, etc.) intersects with the requests of the professionals to be trained. As such, this stage must bring to light the **issues** underlying this training request, the **actual needs of the stakeholders** and the **resources and restrictions** on which to base the training.

| Subjects | Guiding questions | Tools | Stakeholders |
|-----------------------------------|---|--|---|
| Issues | <ul style="list-style-type: none"> - Who has made the training request? An institution (FEDEC, FFEC, the ministry, etc.)? A network of schools (through their directors or educational directors)? A school (through its management, teaching staff, a group of teachers, one or more individual requests)? - What is the primary issue for the sponsor (revamping teaching content, the educational project, developing a school identity, training teachers in new skills or building on others, widening the stakeholders' field of possibilities, etc.)? - Is this issue shared by all the stakeholders concerned (institution, structure, teachers, etc.)? | <ul style="list-style-type: none"> - FEDEC, FFEC policy project - School plan - Studies on the profession of circus teacher (SAVOIRS01, etc.) - Internal school meetings (teaching meetings in particular) | <ul style="list-style-type: none"> - Federation administrators - Federation members - School, network administrators, etc. - Directors, educational directors - Trainers - Teaching teams - Teachers |
| Stakeholders' actual needs | <ul style="list-style-type: none"> - What are the most pressing work-related concerns of the teachers who will be receiving the training? - Do the teachers' expectations match the sponsor's requests? Have any discrepancies been discussed before the training? If so, has this discussion resulted in shared objectives? | <ul style="list-style-type: none"> - SAVOIRS01 report - Interviews (group and/or individual) - Questionnaires - Evaluations of prior training sessions | <ul style="list-style-type: none"> - Federation administrators - Federation members - School, network administrators, etc. - Directors, educational directors - Trainers - Teaching teams - Teachers |
| Resources and restrictions | <ul style="list-style-type: none"> - What material, technical, financial and human resources can be used to organise the training activity? - What are the organisational, spatial, material and human restrictions likely to limit the training goals? What are the options in terms of hosting conditions, meals, transport, activities apart from the training and accommodation? | <ul style="list-style-type: none"> - SWOT analysis²³ | <ul style="list-style-type: none"> - Federation administrators - Federation members - School, network administrators, etc. - Directors, educational directors - Trainers - Teaching teams - Teachers |

²³ Strengths, Weaknesses, Opportunities, Threats.

The INTENTS session evaluations confirm how important it is for the different stakeholders – sponsors, planners, trainers and trainees – to agree on the training activity issues. It is very clear that the INTENTS sessions are a response to FEDEC’s strategic determination to promote in its member schools the emergence then the development of circus artists who have their own language - a language which is not that of simple technical performance, nor that of languages transferred from other arts (theatre and dance in particular) and mastered to a certain extent, but that of a circus artist as an art form in its own right.

The question of the transversality of approaches and the linking together of technical learning and artistic learning is therefore one of this institution’s core concerns. Behind these concerns are obviously issues of the recognition of a genuine artistic sphere in its own right with all the consequences that may have on the status, financing and organisation of schools. Yet beyond these organisational repercussions, the process of the institutionalisation of circus arts also seems to relate to purely artistic issues by questioning the position of circus arts in relation to sport, on the one hand, and the so-called ‘higher’ arts, on the other. In schools and school networks, these issues are generally shared. However, they do not exhaust the question and certain local realities may lead to other issues being considered, such as the local market and therefore potential career opportunities for the students, breaking with this dominant trend, or a particular environment (political, institutional, associative, school, artistic, etc.) which may lead some schools to want to find a specific identity and therefore find speakers/contributors who are “tailored” to this project. In any case, the question of issues for the institutions and sponsor organisations cannot be removed from the thinking on training planning and design as the answer to this question will determine the type of teachers this school or these schools need. The situation and competency framework proposed in SAVOIRS01 is, for this reason, a key tool.

These skills requirements, which emerge quite naturally from the analysis of the issues, will come up against the teachers’ requests and expectations. The latter do not necessarily match up with these requirements, indeed they may compete with them when, for example, teachers feel their priority is receiving training to improve their specialism teaching or update their technical knowledge. These expectations may also be part of a personal development plan which has little to do with the school plan. For a training programme to achieve its objectives and respond to the issues which were the reason why it was organised, all ambiguity must be removed regarding these aspects and agreement must be reached between the various stakeholders before it begins.

Finally, the planned activity must be realistic, with the resources available or likely to be used making it reasonably possible to achieve the set objectives. At this stage in the planning and design process, the objectives are still at a general level, for example: *“provide teachers with methodological tools enabling them to work on the link between the reproduction aspects and the creative aspects of the technique in their specialism classes.”* These general objectives must then be broken down into more specific objectives, referring to the adoption and use of new knowledge, etc. These more specific objectives are the subject of the second stage in the planning and design process (the planning of the scheme). In this respect, consideration should be given to the objectives and continue to be given in the other stages of the process (including during implementation) in terms of the time and material and human resources required to achieve them. At this stage, thought is generally given to the financial aspects (What is our budget? Are the teachers paid while they are taking part in the training activity, etc.?) and to the organisational aspects (how, for example, can teachers be released from their duties without jeopardising the school organisation? For how long is this acceptable? Do we have the means to do the training outside the school or do we wish to do it internally, etc.?).

The designing of the scheme

Definition: this is the designing of schemes and appropriate activities which are specific to the environment and the contexts analysed in the previous stage.

Transformative objectives should therefore be defined for the professionals to be trained, as well as **training themes and content**, choices of **training situations** and the **material, time, spatial and human resources** necessary for implementing the training activity.

| Subjects | Guiding questions | Tools | Stakeholders |
|--|---|--|---|
| Transformative objectives | <ul style="list-style-type: none"> - What do we want the teachers (or other trainees) to be able to do by the end of this training which they did not know how to do before (or do very well)? (cf. skills profiles in relation to the preliminary analyses) | <ul style="list-style-type: none"> - SAVOIRS01 report - Schools' internal educational assessments | <ul style="list-style-type: none"> - Federation administrators - Federation members - School, network administrators, etc. - Directors, educational directors - Trainers - Teaching teams - Teachers |
| Training themes and content | <ul style="list-style-type: none"> - How precisely do you want to define the content you would like to see addressed in the training (general theme, what emerges from discussions, contribution of well-identified knowledge, etc.)? | <ul style="list-style-type: none"> - Typology of different types of content: themes, knowledge, work-related issues, professional dilemmas, etc. (cf. SAVOIRS01 report) | <ul style="list-style-type: none"> - Federation administrators - Federation members - School, network administrators, etc. - Directors, educational directors - Trainers - Teaching teams - Teachers |
| Structure of the training scheme | <ul style="list-style-type: none"> - What type of training would you like to set up: work situations analysis, MOOC, blended learning²⁴, work-integrated training, face-to-face training, etc.? | <ul style="list-style-type: none"> - Recommendations of INTENTS evaluation reports | <ul style="list-style-type: none"> - Federation administrators - Federation members - School, network administrators, etc. - Directors, educational directors - Trainers - Teaching teams - Teachers |
| Training situations | <ul style="list-style-type: none"> - What types of situation would you like to offer participants: oral presentation, demonstration or examples of teaching practices, group analysis of practices, simulation exercises for participants (physical practice and/or teaching practice), discussions, production of resources, etc.? - Which tools would you like to use: written documents, talks, videos, photos, etc.? | <ul style="list-style-type: none"> - Recommendations of INTENTS evaluation reports - Information materials, videos, training materials, bibliographies, etc.? | <ul style="list-style-type: none"> - Federation administrators - Federation members - School, network administrators, etc. - Directors, educational directors - Trainers - Teaching teams - Teachers |
| Material, time, spatial and human resources | <ul style="list-style-type: none"> - How long is the training activity you can or would like to propose? - What rooms/space do you have where this training activity can take place: equipped rooms (dance, apparatus, etc.), equipped classrooms (screen, video projector, computer, tables, chairs, etc.), social area, etc.? - Are these rooms/spaces at the workplace of the participants or some participants? - Are there students available who can be used for practical illustrations or demonstrations? - What human resources do you have for contributing or facilitating? | | <ul style="list-style-type: none"> - Federation administrators - Federation members - School, network administrators, etc. - Directors, educational directors - Trainers - Teaching teams - Teachers |

²⁴ "MOOC" means Massive Open Online Course. Mixed distance or face-to-face learning, organized according to individual or collective needs (individuals, companies, territories). It includes individualized learning and access to local and remote resources and skills.

"Blended Learning" refers to a mode of teaching shared between distance learning and face-to-face learning,

The definition of the transformative objectives involves several factors:

- the sponsors' idea of a circus teacher today
- the needs they wish to meet, whether as part of a wide-scale project (the development of a certain type of circus artist on a European level) or more locally (needs regarding the implementation of a school project, etc.)
- the teachers' requests and concerns

The SAVOIRS01 report on the definition of the profession of circus teachers in Europe is therefore a key point of reference for incorporating these three factors into the definition of the skills transformation objectives for the participants. Nevertheless, this data remains general and requires additional and more local analysis which is more specific to each training measure, according to the issues, contexts and particular audiences concerned.

The evaluations of the different INTENTS sessions have highlighted two main barriers to the definition of training themes and content. The first one concerns a number of objectives which are too big or objectives which are too diverse and disparate to be achieved in the same training activity. The second barrier concerns the degree of detail in the theme and the content addressed. The choice of open-ended and non-deterministic schemes with regard to content (namely content which mostly arises from exchanges and not from a lecture-type presentation) opens up the risk of the training activity turning into a simple discussion forum without any conceptual or practical input, thereby frustrating the participants who were expecting input from trainers. Conversely, highly detailed preparation of the content to be transmitted means it might not be able to be applied or produce positive effects owing to the probable diversity of the participant's expectations and needs. In order to maintain both lively interaction and the opportunity for input from trainers and speakers, a resource bank should be prepared beforehand for the latter to use according to the occasions and questions which will arise during the training activity. No specific plan for delivery of content, but preparation of content which may need to be used there and then. For further details, please refer to Proposal 4 of the Rosny-sous-Bois session evaluation report (thematic work).

The structure of the scheme refers to both the global nature of this scheme (distance training, blended learning, work-integrated training, face-to-face training, etc.) and the link between the different methods used, such as a variety of presentations, analysis of practice, thematic debates and demonstrations. Beyond the diversity of the methods used, we consider it essential to think through the links between these different types of contribution. Our three evaluation reports on the INTENTS sessions place very strong emphasis on this aspect, especially when moving on from a presentation to a debate or from a discussion to its subject, then to work in smaller groups, as was the case in these three sessions. Here, the planning work consists of pre-empting the methods for linking these different sequences together (questions prepared beforehand, which involves good knowledge of the presentation content or being ready to take notes on the participants' reactions and questions and using them to build the linking methods there and then). Once again, please refer to the reports on the INTENTS sessions for further details (particularly Proposal 6 in the 2015 report and Proposal 6 in the 2016 report).

The choice of training situations to use during the INTENTS sessions was guided by a concern for diversity on the one hand and using the participants as resources on the other. It is therefore a question of allowing everyone to find their place in the various forms of intervention and involving participants in the debates and discussions. This involvement is intended to enable the participants to get a better grasp of the content and possibly use their skills and knowledge to enhance the training (and consequently the content of the instruction manual). We feel that these two issues should guide the thinking relating to the training situations, regardless of what type of scheme is proposed.

The issue of material, spatial, time and human resources should be thought through first and foremost in connection with the objectives with which it is inextricably linked. Access to facilities and pupils is, for example, a resource which may be very valuable (cf. 2016 session in Berlin). A collective analysis of teaching practices can be conducted very effectively using audio and video recordings of sessions and a screening area can be prepared in the discussion venue. We think that the success of a training activity is substantially due to how well the objectives and the means to pursue them are linked together.

Finally, we feel it is important to query the “post-course” resources available for participants and the opportunities for accessing these resources (via paper documents distributed during or after the training, via a platform, via social networks as was arranged for the Berlin and Turin sessions, via a mailshot, etc.), any tool making it easier to access the different types of resources being welcome.

The implementation of the scheme

Definition: during this stage, the person in charge of the planning and design of the training must facilitate and steer the activity (which he can partially delegate to the trainer or trainers if the roles of planning and facilitating the activity can be separated).

The implementation should then deal with subjects such as the **communication and validation by the trainees of the training activity objectives and programme**, the **steering of the activity** (organising the tasks, the training situations and their sequencing, the working tools, the provision of space, time management, stakeholders’ travel, etc.), the **management of the climate of learning and exchange**, the **supporting of the trainees’ learning and making connections** (with the professional activity, in particular)²⁵.



²⁵ For this stage, we draw on the multi-agenda model of the teacher developed by D. Bucheton & Y. Soulé (2009). Les gestes professionnels et le jeu des postures de l’enseignant dans la classe : un multi-agenda de préoccupations enchâssées. [The teacher’s professional movements and set of postures in the classroom: a multi-agenda of entrenched concerns.] *Education & Didactique*, vol.3, No.3, 29-48.

| Subjects | Guiding questions | Tools | Stakeholders |
|--|--|--|---|
| Communication and validation by the trainees of the activity objectives and programme | <ul style="list-style-type: none"> - Are the training activity objectives and programme presented to the participants at the beginning of the session? - Do the participants have an opportunity to respond and possibly negotiate adjustments? | <ul style="list-style-type: none"> - Verbal and/or visual communication (paper, slideshow, etc.) - Discussion time | <ul style="list-style-type: none"> - Trainer - Teachers |
| The steering of the activity | <ul style="list-style-type: none"> - How is the length of the different sequences in the training activity managed? (strict compliance with the time-limits set in advance? Flexible time brackets, etc.) - How is the pace and linking of the sequences managed: expansion, speeding up, breaks, etc.? - How is the use of tools for the training activity managed (and any breakdowns or failings: video, computer, video projector, board, displays, provision of tables, apparatus, etc.?) - How is movement from one venue to another managed, from one sequence to the next (distance, signage, etc.) and during sequences? | <ul style="list-style-type: none"> - Anticipation of possible scenarios - Observing and listening carefully to participants' reactions - Anticipation of possible technical difficulties and solutions for resolving them (contact details of a technician, etc.) <p>This foresight and these approaches are built up through experience and work on this experience (trainer's training)</p> | <ul style="list-style-type: none"> - Trainer - Teachers |
| Management of the climate of learning and exchange | <ul style="list-style-type: none"> - Does the trainer listen to the participants (questions, suggestions, etc.)? Are spaces and/or times for expression allowed, encouraged or used to advantage? - Are the times of dialogue and discussion managed in a spirit of goodwill and active listening? - How are the different 'scenarios' for managing the working atmosphere dealt with: up front and with everyone present, in the background (where certain problems are sorted out discreetly), between the trainer and a participant, as a group, etc.)? - How does the trainer get the participants on board regarding the required work? - Does he act in a way so that participants save face? | <ul style="list-style-type: none"> - Anticipation of possible responses or requests from participants - Trainer's approaches: attentive listener, vigilant, flexible, kind, trusted, etc. | <ul style="list-style-type: none"> - Trainer - Teachers |
| Learning support | <ul style="list-style-type: none"> - What supportive approaches does the trainer adopt when the participants are working: establishes the parameters of the situation/ evaluates/ refocuses; provides answers; uses questions to create further reflection; makes counter-proposals to provoke reaction and argument; leaves participants in total freedom, etc.? | <ul style="list-style-type: none"> - Approaches (cf. experience in adult vocational training) | <ul style="list-style-type: none"> - Trainer - Teachers |
| Making connections | <ul style="list-style-type: none"> - Is the link between the training sequences explained? - How are the links made with the working practices to be changed: clearly by the trainer or left to the trainees' judgement? | <ul style="list-style-type: none"> - Preparation of the transitions between sequences - Knowledge of the profession (cf. trainer's experience; SAVOIRS01...) | <ul style="list-style-type: none"> - Trainer - Teachers |

Any training activity must remove any ambiguity immediately over the issues it embodies and the reasons why the participants are there, the content covered, how the session is organised and the situations participants will be faced with. Experience shows that this ambiguity may be partially removed before the activity (clear and precise call for participation, preparatory meetings with the participants as part of local activities, documents sent to the participants beforehand, etc.). Nevertheless, although all of this was indeed carried out for the INTENTS sessions, our observations showed the importance of returning to various moments (not just the beginning) in the implementation of the training activity with regard to the clarification of the issues, the reasons and the planned organisation. It is a question of being aware that there can only be debates and well-argued discussions if the reasons and their theme are themselves approved by the majority of the stakeholders. The choice of theme, content, methods and training situations therefore needs to be negotiated before and during the training activity.

The steering of the training activity aims to establish and maintain overall coherence (particularly in the linking together of sequences), to enable the work to move forward and knowledge to be acquired, and to use the time, the space and the tools in the best way possible. The steering is easier and more effective when the trainer is not the only person managing everything. During the INTENTS sessions, this aspect had been partially anticipated through co-facilitation (speakers supervised by an expert on the theme who in turn was supported by a FEDEC expert, not to mention the presence of the project manager, in charge of logistics, translation and group coordination in particular). A structure such as this can be justified in the specific context of these sessions (lengthy training, international training, etc.), but may be transposed into streamlined formats for smaller-scale or more local training. However, co-facilitation is not straightforward and at the very least requires work to be carried out beforehand on how it should be organised and a good relationship between the facilitators (respect, listening to one another).

“The atmosphere is the intersubjective space which is responsible for the intellectual, relational, emotional and social contact between individuals faced with a situation containing issues to be jointly dealt with” (Bucheton & Soulé, 2009, p. 34). This space is crucial and we have noticed it in different sessions; it is continually being built up, throughout the planning and design process for the training activity and is particularly apparent in the implementation. We saw in the INTENTS sessions the tensions which could be generated by the choice of themes and content, by the training situations used and in the tone of the discussions, particularly the room and credit given to the participants' comments. The role of the facilitators is vital here (considerate and good listeners in particular).

The support given by the trainer regarding the work carried out by the participants to grasp the knowledge presented and/or arising from discussions is the key factor in the organisation of his work. During the first session in London in 2014, a speaker used the metaphor ‘scaffolding’ (which is taken away once the work has been completed) to characterise his approach to the intervention with the students. We, too, are using this metaphor which refers to the fact that the support is only intended as a temporary measure which will disappear as the trainees should end up being able to strike out on their own. The trainer should therefore think carefully about the support methods which are most able to gradually lose their usefulness. The evaluations of the INTENTS sessions showed us that this is complicated to do, particularly for Principle No.6 (Organising exchanges based on topics incorporating the professional issue (teaching) and the theme), and requires a strong ability to draw together the threads of the discussions and exchanges and turn them into genuine resources for the training.

Finally, making connections refers to building links and meaning, first and foremost between the exchanges, themes and knowledge on the one hand and the successive situations in which they are addressed on the other. Next between these exchanges, knowledge, themes, and training situations and then the professional situations in which they should be reinvested. Please refer to the evaluation report for the 2015 session at Rosny-sous-Bois where we develop this aspect of the trainer's work which we regard as crucial.

The evaluation of the scheme

Definition: this stage consists of comparing the expected results with those actually achieved. The evaluation work is a reflection of the willingness to, on the one hand, investigate the processes for analysing the request and requirements, and for the design, planning and implementation of the scheme, and on the other to attempt to reconcile their effects.

The evaluation process will firstly focus on the **process**: the first three stages of the planning and design (the analysis of the request and the requirements, the design of the training activity and the implementation of the scheme). It will then focus on the **perceived and/or produced effects** (immediate and medium/long term effects).

| Subjects | Guiding questions | Tools | Stakeholders |
|---|---|--|---|
| The analysis of the request and the requirements | The evaluation of the first three stages of the planning and design process consists here of making use of the answers given to the different guiding questions and comparing them to what was wanted | <ul style="list-style-type: none"> - Guiding questions for the different stages of the process - Document analysis (minutes of preparatory meetings, calls for participation, documents sent to participants, requirements specifications for the speakers, etc.) - Interviews (group and individual) - Questionnaires, observations of practice | <ul style="list-style-type: none"> - Federation administrators - Federation members - School, network administrators, etc. - Directors, educational directors - Trainers - Teaching teams - Teachers |
| The designing of the training activity | | | |
| The implementation of the scheme | | | |
| The perceived and/or produced effects (by the trainers and the participants) | <ul style="list-style-type: none"> - Do you feel that the session objectives have been achieved (totally, partially or not at all)? Which indicators allow you to say that? Have they had an impact on performances and practice? Have they had an impact on the functioning of the school and/or on colleagues' practice? - Did you feel the training situations proposed were suitable for the objectives pursued? | <ul style="list-style-type: none"> - Interviews (group and individual) - Questionnaires, - Observations of practice | <ul style="list-style-type: none"> - External assessor - Trainers - Teachers |

Although the evaluator can easily grasp the planning and design process, the same cannot be said for the effects the training activity has had on the participants, especially with regard to the actual practices and skills they use in it. Please refer to Section 2 (Pedagogical foundations / Principle No.4. Experimenting and evaluating) of this document for further details.

Furthermore, it is not feasible to have an external assessor for each training activity. Consequently, the guiding questions in the tables for the different stages of the planning and design process may be used as self-assessment tools for the different stakeholders of these activities.

Finally, we feel it is crucial to use the maximum number of stakeholders in the evaluation process. Indeed, experience shows us that the differences in the stakeholders' points of view concerning the different decisions taken at the various stages of the process go a long way to explaining the shortcomings and failures of training activities.

CONCLUSION



This guide is a tool which is meant to evolve and be enhanced by future experiences. It was prepared using the evaluations of the INTENTS training sessions, the survey on the profession of circus teacher nowadays in Europe and our expertise and experience in the planning and design of training programmes and teaching. The guiding questions in the tables for the stages of the planning and design process can be developed, the tools can be diversified and the process analyses can be fine-tuned. It has been produced primarily for school directors and educational directors and we expect they will add their suggestions and proposals to expand and gradually fine-tune this tool for the benefit of the professionalisation of a rapidly developing sector.

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2010-2012: [MAILLONS01](#) – Ethics and deontology of teaching, which led to the FEDEC Charter of Ethics and Deontology

2012-2014: [MAILLONS02](#) – Production of an educational and artistic project which led to a Repertory of exercises and experiences of artistic teaching in FEDEC schools

2014-2017: [MAILLONS03](#) – Student support (in progress)

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