



# CIRCUS +

**Research on youth and social circus pedagogy**

Towards a level 4 and 6 training programmes  
in youth and social circus

June 2016

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Changing lives through circus

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June 2016

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The project was carried out in partnership with 6 circus schools members of Caravan Circus Network, and with 3 universities:



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# I) Introduction

## 1. The rationale

For more than 30 years schools within the youth circus sector in Europe have been developing in disarray. In the beginning, schools consisted of small organisations created by passionate circus artists. They wanted to share their interest and enthusiasm with other people by teaching the different circus disciplines informally. Step by step, the sector grew bigger and stronger, to such a point that the circus schools gradually became more established and recognised. At one stage, the sector was divided into different kinds of circus schools : professional and non-professional. The professional circus schools started to develop their own training programmes.

Non-professional circus schools use circus arts as a innovative tool for personal development along with professional and social inclusion. In that framework, circus arts were also considered as an outreach instrument towards people with fewer opportunities or special needs, or towards those marginalised by the society. Unlike professional circus schools, non-professional circus schools focus on the pedagogy rather than focusing specifically on reaching a high level of artistic skill. We want then to clarify the situation between the artistic and pedagogical fields within the circus arts sector.

Whereas professional schools have managed to develop recognised long-term training programmes for professional circus artists (CNAC, Académie Fratellini,...), non-professional schools have no official and formal long-term training programmes for youth and social circus instructors. To refer to the non-professional school sector, we will use the following expression : youth and social circus pedagogy sector.

In other words, the youth and social circus pedagogy sector has not yet been clearly defined. Caravan, the European Youth and Social Circus Network, along with the Circus+ partners consider that there is an important demand, to not only clarify the sector in terms of the different possible professions, but also to increase the formal opportunities of long-term post secondary school training within it. Through this project, we aim to meet this demand, by drawing a map of the different possible professions within the youth and social circus pedagogy sector and to promote the employability of youth and social circus instructors. We also carried out a research on the market needs to ensure that the youth and social circus instructors will find a job after completing future long-term training programmes.

Presently, there is no market analysis of the different professions in the youth and social circus pedagogy sector in Europe. With experienced circus schools working with different target groups for more than 20 years, we are convinced that there is a need for instructors to have more than a basic knowledge in circus arts. They must have a in depth knowledge and accurate skills in order to work with people with special needs, fewer opportunities or with those marginalised by the society.

Therefore, through this project, we addressed the needs of the market by mapping the different job profiles and by carrying out an analysis of the needs within six European countries; and thereby identified the youth and social circus professional profiles. These profiles are shared and validated by the Circus+ partners and are the basis for the development of frameworks of competences related to it. At the end of the project, we managed to have the frameworks of competences ready to be developed into training programmes. This will foster the recognition of the sector and provide the sector with skilled youth and social circus instructors.

## 2. The objectives

More specifically the objectives of Circus+ are to :

- Analyse, within each partner country, the educational opportunities in the youth and social circus pedagogy sector and address the needs of the sector.
- Create European frameworks of competences laying the foundations for a European long-term training programme that is better aligned to the needs and opportunities offered by the labour market.
- Develop the basis of short-term post secondary school qualifications in accordance with the European Qualifications Framework in order to recognise and validate the knowledge, skills and competences acquired through formal, non-formal and informal training.
- Create pathways between non-formal and formal education through a cross sectoral partnership linking circus organisations, higher schools and universities.
- Encourage European active citizenship and intercultural exchanges.
- Improve the pedagogical quality of youth and social circus work for the benefit of the end-users, i.e. young people with fewer opportunities, people with special needs, old people, immigrants,...

## 3. The partnership

This project is cross-sectoral. Cooperation between circus organisations and universities or higher education schools is at the core of the success of this project. In three countries a circus organisation and a university or higher school cooperated and worked together on the production of the intellectual outputs. Together, they represent a national team. There are six national teams from six different countries :

- Finland : Sorin Sirkus and University of Tampere
- Ireland : Galway Community Circus and University of Limerick
- Belgium : Ecole de Cirque de Bruxelles (project research assistant) and Haute Ecole Leonard de Vinci (project research coordinator)
- France : Le Plus Petit Cirque du Monde
- Sweden : Cirkus Cirkör
- United Kingdom : Belfast Community Circus School

In other words, the national teams are made up of one pedagogical expert from a circus organisation along with one university researcher and one university assistant researcher. They guarantee that the national mapping of the professional profiles and the national needs, and the subsequent analysis respect the academic and pedagogical principles.

Those circus organisations without a university partner conducted the research in their country under the supervision of the research coordination team of the project. They are therefore considered as part of the “national team” designation.

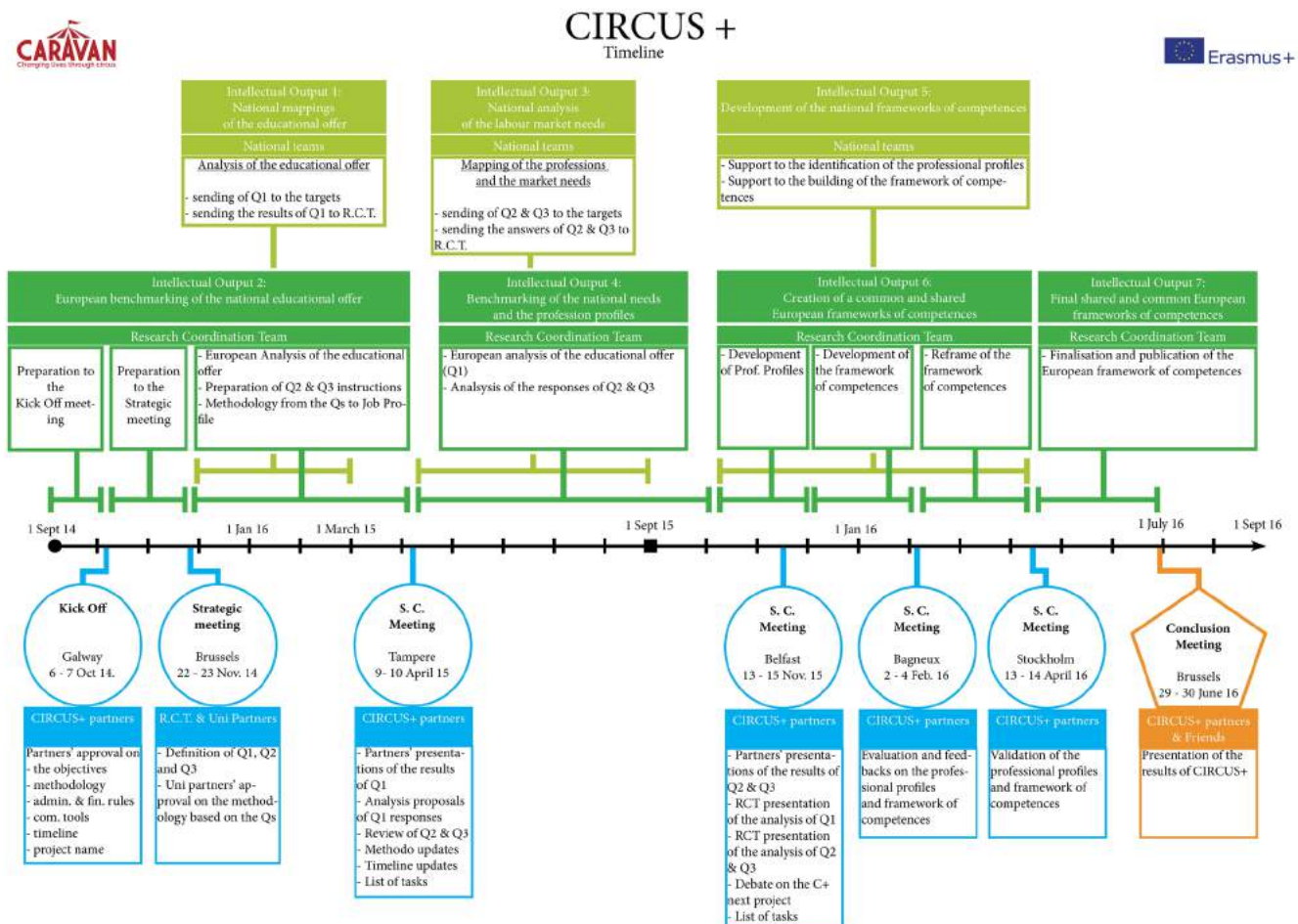
A pedagogical expert from the Ecole de Cirque de Bruxelles and the project research coordinator from the Haute Ecole Leonard de Vinci worked together to coordinate and gather the research of the national teams in order to map the shared and common views from each national context. They are referred to as the “Research Coordination Team” (RCT).

The Haute Ecole Leonard de Vinci is a higher education school with the adequate expertise in the establishment and creation of frameworks of competences meeting the specific needs of the labour market. Dominique Lemenu is its representative and was in charge of the research development of the project.

The partnership between circus schools and universities or higher education schools is crucial, firstly, in order to ensure the necessary expertise and knowledge of the sector by including the most representative deeply rooted and recognised actors in the field of circus arts in Europe and, secondly, to guarantee the academic and scientific quality and relevance of the research carried out throughout this project.

Caravan dealt with the overall project management. Haute Ecole Leonard de Vinci, due to its expertise in the field of developing new training programmes for teachers based on sets of competences, directed the research development of the project.

#### 4. The timeline



## 5. The methodology

### a) Specific goals of the research and expected results

The first part of the project aimed at selecting different professions in the field of youth and social circus, for which we want to develop a framework of competences. The main goal of this first phase of our research was to identify, at the European level, the professions that could exist in the field of youth and social circus and the professions that use, either partially or totally, circus arts. Once identified it would be possible to analyse the job opportunities as well as the needs of the market.

- The expected results for this part of the research were :
- A benchmarking of the educational opportunities
- An analysis of the needs of the employees
- An analysis of the needs of the market

The second part of our research used the results of the first part in order to create :

- one or several job profiles, including the main missions, functions and professional responsibilities defined by the analysis. The job profile(s) also include the competences to be acquired and evaluated at the end of the training programme in order to prepare the students for the targeted job.
- one or several frameworks of competences based on the job profile(s).

### b) Presentation of the questionnaires

In order to reach the objectives listed above, the partnership designed three questionnaires targeting specific groups:

- Questionnaire 1 targeted educational organisations in order to analyse the professional or employment opportunities upon completing a training programme which include circus arts. It was sent to a selection of educational organisations providing professional training that include partially or totally circus arts in their programme.
- Questionnaire 2 targeted people who have taught circus professionally in the last 5 years : trainers, teachers, artists working in the field of circus.
- Questionnaire 3 targeted organisations that are currently providing or might potentially provide paid work for circus artists or teachers. More specifically the targets were directors, board members or human resources managers from these organisations.

The main goals of these questionnaires were :

- to map the educational opportunities of organisations using totally or partially circus arts in its programme in Europe;
- to survey the professional opportunities and access to employment at the end of training programmes that include totally or partially circus arts;
- to identify the different professional profiles of people actually teaching circus arts in each partner country;
- to identify the expected professional profiles from the point of view of the employers providing paid work for circus artists or teachers;
- to understand the life long learning and continued training needs of people actually teaching circus arts in each partner country;
- to understand in which sectors circus arts are used and the role of circus in each of these sectors.

The questions in the questionnaires were written during the strategic meeting on 22-23 November 2014 at Ecole de Cirque de Bruxelles (Brussels, Belgium), involving pedagogical experts from Tampere University, the University of Limerick and the Ecole de Cirque de Bruxelles.

The content of these questionnaires was validated by all partners during the steering committee meeting on 9-10 April 2015 in Sorin Sirkus (Tampere, Finland). The criteria by which the questionnaires were sent and the definitions of the target groups for each criteria were also validated with the partners during this meeting.

Please find the three questionnaires in the annexes at the end of this document.

### **c) From the questionnaires to the job profile**

The analysis of the answers from the questionnaires was carried out by the research coordination team and led to two intermediate results :

- For the benchmarking of the educational opportunities : a mapping of the educational opportunities in the field of youth and social circus based on the answers from questionnaire 1.
- For the analysis of the needs of the employees and the market : an analysis of the market needs in the field of youth and social circus based on the answers from questionnaires 2 and 3.

These two analyses are respectively presented under parts II and III of this document.

They enabled us to highlight the sectors where circus arts trainers are working; the potential sectors where future graduates could work; the sectors where circus arts are used and are useful; the professions for which circus arts are a necessity; and the professions for which circus arts are an added value.

In order to precisely define the jobs resulting from the analyses of the answers from the questionnaires, we had to agree on the structure for the job profile. The research coordination team proposed a fact-sheet to the partners who corrected and validated it. This document includes the most important elements of the job. As mentioned above in the limits of the analysis, the questionnaires were designed before the assignment of the new methodological expert. Therefore, the answers to the questionnaires had to be adapted to the elements of the job profile fact-sheet. This step took place

during the steering committee meeting on 9 and 10 April 2015 in in Sorin Sirkus (Tampere, Finland).

Please find hereunder the cross-referencing of the job profile and the questions from questionnaires.

Description of job profile	Questions providing information for the description of the job profile
Name of the job	Questionnaire 2 : 3) What is your current profession?
Mission: what are the missions, the rationale, the final objective and the core business of the job?	Questionnaire 2 : 1.2) and 2) Which circus arts training programme(s) did you attend? 3) What is your current profession? 10) Do you use circus arts in your volunteer/non professional activities? 10.1) If yes, please specify your volunteer/non professional activities?  Questionnaire 3 : 3) Type of the organisation 8) Target groups of your circus activities? 4) In which sector is active the organisation?
Functions, duties / typical Professional situations: what are the main functions and duties related to the job? What are the different responsibilities taken on in that job? These functions and duties bring together different activities according to their similar locations, spaces, public or aims.	Questionnaire 2 : 3) What is your current profession? 5) In which sector do you work? 8) How do you use circus arts in your activities? 9) What is the estimated amount of circus arts in your profession? 9.1) Further comments on the amount of circus arts in your activities: 10) Do you use circus arts in your volunteer/non professional activities? 10.1) If yes, please specify your volunteer/non professional activities?  Questionnaire 3 : 7.1) How important are the circus arts activities in your organisation's activities ? What are their levels of education? 7.2) What are the benefits of the circus arts activities in your organisation ? 8) Target groups of your circus activities?
Main activities: The most frequent activities of the job (between 10 to maximum 100 activities).	Questionnaire 2 : 8) How do you use circus arts in your activities? 9) What is the estimated amount of circus arts in your profession ? 6) What is the impact of your circus arts training in your profession ? 7) Explain briefly why and how ? 9.1) Further comments on the amount of circus arts in your activities: 10) Do you use circus arts in your volunteer/non professional activities? 10.1) If yes, please specify your volunteer/non professional activities?  Questionnaire 3 : 5) Could you briefly explain the general activities of your organisation? 6) Could you briefly explain the circus arts activities of your organisation?
Where do activities of the job take place? *	Questionnaire 2 : 3) What is your current profession? 4) Where do you work ? In which organization /institution/school/...?  Questionnaire 3 : 2) Location of the organisation? 3) Type of the organisation 4) In which sector is the organisation active ?

<p>Network: with whom does the Professional work? Reporting/ hierarchical relationships?</p>	<p>Questionnaire 2 : 4) Where do you work? In which organisation/institution/school/...? 5) In which sector do you work? 10) Do you use circus arts in your volunteer/non professional activities?</p> <p>Questionnaire 3 : 1) Name of the organisation? 2) Location of the organisation? 9), 11.1) and 11.2) How many employees are working on the circus arts activities? (3X)If more than one employee, please specify how many at each level. 7.1) How important are the circus arts activities in your organisation's activities?</p>
<p>Responsibilities and autonomy</p>	<p>Based on the European Qualification Framework<sup>1</sup></p>
<p>Degree of responsibility</p>	<p>Based on the European Qualification Framework</p>
<p>Values: the values linked to the job</p>	<p>Defined by a workshop with the partners during the steering committee meeting on 2-4 February 2016 in Le Plus Petit Cirque du Monde (Bagneux, France).</p>
<p>Elements representing the job/ risks : How is job considered by others? How does society considers its value/ insignificance?</p>	<p>Questionnaire 3 : 18) What would be the ideal professional profile of your employees working on the circus arts activities ? 7.1) How important are the circus arts activities in your organisation's activities ? 14) Was it easy to hire your employees working on the circus arts activities ? 7.2) What are the benefits of the circus arts activities in your organisation ?</p>
<p>Access to the profession/job and career development : requirements/conditions for exercising the job (education, ...)</p>	<p>Questionnaire 2 : 1.2) and 2) Which circus arts training programme(s) did you attend ? In which country ? 1.3) Duration of the training programme (number of days, months or years) ? 1.4) Total amount of hours in the entire training programme ? 1.5) What is your current profession? 3) What is the impact of your circus arts training in your profession ? 7) Explain briefly why and how ? 11.1) Did your training in circus arts provide you with the appropriate competences in your profession? 11.2) and 11.3) If no, which competences should your training have provided you with ?</p> <p>Questionnaire 3 : 10) What are the studies/training programme(s) of your employees working in the circus arts activities? 13) What are the backgrounds of your employees working in the circus arts activities in terms of professional experience? 14) Was it easy to hire your employees working with the circus arts activities? 17) Among your employees working in the circus arts activities, which competences could be strengthened and why ? 18) What would be the ideal professional profile of your employees working within the circus arts activities? What are their levels of education? 9), 11.1) and 11.2) How many employees are working on the circus arts activities?</p>

<sup>1</sup> Descriptors defining levels in the European Qualification Framework”, European Commission: <https://ec.europa.eu/ploteus/content/descriptors-page>



The research coordination team then filled in the fact-sheet with the answers from the questionnaires and proposed the job profile to the partners during the steering committee meeting on 13 -15 November 2015 in Belfast Community Circus School (Belfast, Northern Ireland). The partners were asked to work on this proposition in small groups. Taking into account the educational contexts of each partner, we decided to focus our work on two different levels of education: level 4 and level 6<sup>2</sup>.

#### **d) From the job profile to the framework of competences of level 6**

To develop the level 6 framework of competences from the job profile, the research coordination team selected a list of activities from the job profile and turned them into sub-competences. In other words, the activities were rephrased in order to take into account what the student should be able to do/know to achieve this activity.

The research coordination team also carried out research on existing frameworks of competences in the field of social work, circus, youth work and education. The two following documents were used as references :

- Circus Trans Formation : A guidebook for social circus trainer<sup>3</sup>
- Youth work portofolio<sup>4</sup>

It was important to refer to Circus Trans Formation as it was a previous project of Caravan and its members.

We classified the list of sub-competences according to the types of knowledge related to them. This was done through a workshop with the partners during the steering committee meeting on 2 - 4 February 2016 in Le Plus Petit Cirque du Monde (Bagneux, France). The partners were given the list of sub-competences to be classified according to 4 categories : technical, reflexive, psycho-social and organisational activities (for more details, see part IV : learning outcomes).

The aim was to highlight groups of sub-competences according to their types of knowledge.

Each group of activities represents one or two competences. Finally, the partnership agreed on the titles of the competences, which are short sentences which summarize the different groups of sub-competences.

It is important to have competences linked to one type of knowledge for the good delivery of the training and for the evaluation of the learners. It is an analytical task, which gives information to the teachers on the types of knowledge and know-how they have to teach in order for the students to be able to fulfil the activities related to the job.

#### **e) Validation of the framework of competences level 6**

Once the framework of competences for level 6 was created, the partners agreed to be involved in a process aimed at the validation of the level 6 framework of competences at national level. The objective of this validation process was to have a peer review on the readability and understandability of the framework of competences to ensure that the framework would be useful for the teachers, professional trainers and students. It was also a way to double-check that the framework was in accordance with the reality in the field.

Please find more details about the methodology in the part IV (learning outcomes) of this document and the questionnaires used for that purpose in the annexes at the end of this document.

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2 Idem

3 Circus Transformation : A guide for social-circus trainer, Caravan Network : <http://www.caravancircusnetwork.eu/wp-content/uploads/media/CTF-Guidebook.pdf>

4 Youth work portofolio, Concil of Europe : <http://www.coe.int/en/web/youth-portfolio/youth-work-competence>

## **f) Added details to the framework of competences**

The knowledge and skills associated to each competence/sub-competence during the validation process were gathered and rephrased in a document in order to :

- highlight the knowledge and skills underlying these competences
- guide the teachers and pedagogical experts in the creation of a future curriculum
- give ideas of indicators for the evaluation of the future curriculum

The knowledge and skills are in the annexes of this document. They will be used for the creation of the future curriculum.

The situations in which the competences must be developed by the students and evaluated by the teachers/trainers, will be defined by each partner when delivering the training. It would not be possible to define the situations within this project because the partners' contexts vary too much.

## **g) From the framework of competences of level 6 to the framework of competences of level 4**

The level 4 framework of competences was developed and validated by the partnership during the steering committee meeting on 13 and 14 April 2016 in Cirkus Cirkör (Stockholm, Sweden). During this meeting, the partners worked on the sub-competences in order to make them correspond to a level 4 education<sup>5</sup>. They have to show that the trainers follow guidelines and pre-existing processes in predictable situations. To guide this work, we referred to the level of responsibility and autonomy defined by the European Qualifications Framework.

For more information on the methodology used to build the framework of level 4, please refer to the introduction of part IV "Intellectual outputs" of this document.

We had no time to carry out a peer review for the validation of the level 4 framework of competences. However, as far as it is linked to the framework of level 6, which had been validated, we may consider it to be a reliable document.

## **6. The limits of the analysis**

There was an important change at the beginning of the project. Unfortunately, our initial methodological expert had to step out of CIRCUS+ due to personal reason. Consequently, the project leaders had to find a new expert and the project had some delays.

The three first questionnaires were designed when the new methodological expert was not yet assigned to the project. Therefore, when processing the responses for the development of the job profiles, adaptations had to be done.

The criteria for the selection of the targets for questionnaires 1,2 and 3 came out of a study meeting which included all the partners. The partnership strove to identify target and groups corresponding as much as possible to the criteria. Once identified the targets were sent the questionnaires. Each national team was responsible for the selection of the targets based on the common criteria.

At the European level, the institutional contexts are different from one country to another, in some cases making the European analysis difficult. The Research Coordination Team, whose responsibilities

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<sup>5</sup> Descriptors defining levels in the European Qualification Framework", European Commission : <https://ec.europa.eu/ploteus/content/descriptors-page>

it was to gather and analyse the national answers, did their best to categorize the profiles, the competences needed and the training programmes.

The analysis can not be considered as exhaustive. As mentioned before, the partners selected the national samplings based on their knowledge of the field and their own available resources. A certain number of organisations or people contacted did not answer, or answered very late, which also reduced the sampling in some cases.

## 7. Overview of the national contexts

In order to give additional information to the results of the analysis, the partners described their national contexts. The texts hereunder were written by the directors and the project managers of the circus organisations involved in the Circus+ project.

### a) Belgium

Since 1980 the circus arts have progressively become more important in the Belgian cultural landscape. This phenomenon originated in the French-speaking part of the country. Today the reputation of Belgian artistic and pedagogical activities goes far beyond the borders of this little country.

The organisation of circus arts is based on different perspectives, whether in Flemish or French-speaking community.

In the Flemish Region, circus arts are clustered around “Circus Centrum”, the organisation established by the Ministry of Culture of the Flemish Community approximately ten years ago. The work of “Circus Centrum” is based around four main axes :

- 1) A network of circus schools with both a social and educational aspect
- 2) Producing and performing professional circus companies.
- 3) Multiple unifying events, bringing together amateurs and professionals, pedagogues and artists.
- 4) Organisation of international activities to promote the image of Flanders internationally.

In the French-Speaking Community, there are five levels of development in total. Nowadays they are organized independently even anarchically, without any existing structure.

1) The first level is centralized around the federation of amateur circus schools, Fedecirque. It brings together around twenty small organisations (often with a maximum of two employees), which organize courses or vacation activities for children, young public or adults.

2) The second level includes two main organisations teaching to artists or pedagogical professionals.  
a. L’Ecole Supérieure des Arts du Cirque (ESAC), recognized for its 3-year artistic Bachelor’s degree.  
b. L’Ecole de Cirque de Bruxelles, focused on circus arts pedagogy, which delivers a certificate for its post Bachelor Circus Arts Pedagogy Training.

3) The third level includes diverse circus companies that may or may not have a contract with the Ministry of Culture and which may or may not be funded by public resources. They may be hosted in several cultural venues for residencies at specific periods.

4) The fourth level includes multiple festivals organized by cultural centres, circus schools, associations, people, etc. The majority of such events contribute to the recognition and the expansion

of circus arts in Belgium.

5) The fifth and last level is the international dimension both artistic and pedagogical. The Belgian artists are renowned throughout the world and L'Ecole de Cirque de Bruxelles is the leader in the circus arts pedagogy.

Vincent Wauters

## b) Finland

Circus is a growing field both as a professional art form, and as a youth and social circus practice and method in Finland. The circus arts have grown rapidly, receiving more actors, attention, knowledge, viewers and funding in the last 30 years.

Youth and social circus in Finland.

There are currently 44 members in the Finnish Youth Circus Association, representing the youth circus schools in the country. The number of schools and the volume of teaching has been growing steadily over the last 30 years. The size and activities of the schools vary widely, there are small schools with just one teacher and couple of lessons a week and large institutions with hundreds of students and national curriculums.

Social circus is growing and developing as a field on its own. There have been several academic research projects supporting this development. Many circus schools are working with social circus groups of widely varying needs. There is a growing need for secure funding for this field, as well as for suitable training for teachers.

Professional circus groups and performers in Finland

Currently there are over 20 active (professional) circus groups and companies in Finland. In addition there are numerous smaller working groups, collectives and solo artists enriching the field. There are also a few traditional tented circuses touring Finland each summer. In addition to the biggest and most well-known Sirkus Finlandia there are also smaller tented circuses touring each year. Also many independent entertainment professionals, such as magicians, jugglers and acrobats work throughout the country either alone, in groups or in various productions.

Circus festivals and events are organised throughout Finland, from Helsinki in the south, to Kittilä in northern Lapland. Their programmes present the best in Finnish and international circus performances. Circus performances can also be seen in many theatres, cultural centres, summer events and multi-disciplinary arts festivals.

Circus arts education.

There are two educational institutions offering studies leading to a degree in Finland. The Lahti Further Education institution offers a three-year course leading to level 4 degree in circus arts. The students graduate as Circus Artists. The Turku Arts Academy offers a level 6 Bachelor of Fine Arts-degree in circus arts.

In addition the Ministry of Education recognizes circus art as part of the basic education of arts, and has set the national curriculum that is followed by larger schools.

Circus and employment

Circus professionals have very diverse work places and job descriptions in Finland. Many circus professionals teach and perform as well as undertaking administrative, or other supporting functions at the same time. The social circus field is developing and growing fast, often in conjunction with the youth circus schools, creating another aspect to the diverse job descriptions of circus professionals.

Kaisa Penny

## c) France

According to a report from the French General Inspectorate of Finance in 2013, Culture represents 3,2% of the national Economy. Culture (publishing industry, patrimony, industry of sound and image, performing arts) employed 670.000 persons in 2010, with 150.000 of them working on the Performing Arts (music, dance, theatre, circus). The cultural sector and more particularly performing arts have a long and rich tradition in France and many prestigious buildings are dedicated to music, opera, ballet and theatre.

Circus is not as prestigious as the other performing arts but it's the most popular outing for families. The State recognises it as dynamic art form and a cultural activity practised by thousands of children, teenagers, adults or people with special needs : The French National Circus Umbrella (FFEC) includes 127 circus schools (in 2013) and distributes 20116 licenses/year. Circus is being produced and practised in a large variety of places : big tops, circus schools, theatres, schools, universities, sport centres, social centres, leisure centres, on the streets, hospitals, medical institutions... The employers are, mostly from the private sector, non profit associations, private schools... but they often benefit from subsidies, grants or funding from the public sector.

Therefore, we can see that Circus Arts is a sector in full development in France. Within the sector there are a variety of jobs (artists, circus trainers, stage technicians, managers, stage directors... ) recognized by the state, structured into several organisations and under different forms (11 regional circus centres, a national umbrella, 3 trade unions, several circus festivals, 3 superior professional circus schools, several diplomas and degrees) dependant on 4 Ministries : Culture, Youth and Sport, Education, Employment.

### The educational training of circus arts in France

a) For the artists : France is a world reference in contemporary circus. There are important opportunities within the artistic sector : At the top of the pyramid, the three national schools (ENACR, CNAC, Fratellini) prepare students for the DNSP, the National Superior Professional Diploma of circus arts (a new diploma, 2012), a level 6 degree according to the Bologna agreement. Then come several preparatory professional level circus schools. Since 2015 two of the mentioned institutions have been offering a level 5 diploma for their artistic courses.

b) For the trainers : The training opportunities are divided in different categories :

- Short training programmes organized predominately by the French umbrella of circus arts, leading to a non-official certificate (BIAC, BISAC) for the very basic skills in every circus discipline.
- The level 4 professional certificate in circus pedagogy, delivered by the Ministry of Youth, Popular Education and Sport (B.P.J.E.P.S) which is the first qualification recognized by the State in circus pedagogy (2007).
- The level 5 State diploma (D. E) delivered by the Ministry of Culture in 2011 for circus professors, specialized in a circus discipline and with an artistic background.
- University degrees (level 5, 6 and 7) in performing arts, cultural mediation or management

which offer a theoretical approach of circus arts.

- University degrees (level 5) in physical education and sports, or in sociology which offer theory linked to practice and work in the field.
- A professional certificate delivered by the Ministry of Employment, with no artistic value, used by the trainers working in the field of tourism or within holiday resorts.

#### Remarks about the distribution of the questionnaires

Within the large diversity of trainings, trainers and potential or active employers, we choose to target different representative cases such as circus schools, social work institutes, universities, artists and trainers, circus companies, a circus pole, private schools, social work organisations, medical institutions and leisure centres. Working ourselves in the circus sector for more than 25 years helped us to make relevant choices. We personalized most of the questionnaires by interviewing directly, resulting in clear and complete answers.

The answers to questionnaire 1 reflect the reality of the circus arts opportunities within educational training programmes in France. It is evident that the answers are not exhaustive because there are many opportunities. We focused on the centres and circus schools that work on the pedagogical field and not on the artistic field as it wasn't the goal of the project.

Concerning the questionnaire 2, it should be noted that the time at which the questionnaire was sent (June to September 2015) was one of the busiest periods in France : festivals, final shows of circus courses, meetings to end or to prepare the year and holidays. This led to a decrease in the number replies received, compared to the number initially expected; 16 questionnaires were sent. We were also obliged to select the most relevant profiles from the thousands of the supposed circus trainers. So, to the first common criteria "to target people who have taught circus professionally in the last 5 years." we added the demand that the target should have a professional profile with a solid and diversified experience in circus (for instance, having sustained experience of work with many different target groups during a period of 5 years) or have studied circus. Excluding occasional trainers or self-educated circus artists and trainers helped us to have a short but representative result.

The same qualitative methodology was applied to questionnaire 3. All the employers except one came from the private sector and defined themselves as working essentially in education, artistic practice and youth circus. The need of available, experienced and highly competent trainers "with both pedagogical and artistic skills" is important. We noted that circus is considered as a very important activity for the most of them : it generates a significant professional activity and creates sustainable jobs and supports a circus infrastructure; it leads to a larger public and to cultural democratization.

Katerina Flora

#### **d) Ireland**

The youth and social circus sector in Ireland is small and relatively young but it is also vibrant and growing quickly. In the last ten years circus education in Ireland has gone from being a minor pursuit, followed only by passionate pioneers, to a large and ever-growing extra-curricular activity. Galway Community Circus, the first youth circus in the Republic of Ireland, has led the way over the last ten years, growing from 20 weekly participants six years ago to more than 350 weekly participants in 2015. These include children of all ages, teens, and adults. In the last few years Galway Community Circus has also expanded its remit to work with people with disabilities and people from marginalised communities. Following its example, other organisations have grown up around the country offering circus education to young people, adults and disenfranchised communities. Organisations such as Dublin Circus Project, Cork Circus Factory, Wobbly Circus, Taking Flight and Cloughjordan Circus Club all now offer circus education to a wide variety of people around the country. Galway Community Circus is

the only youth and social circus organisation in Ireland receiving national (project-based) funding from the Irish Arts Council and the Health Service Executive. Other organisations are smaller in scale and are either run without public funding or with the help of small funding from local authorities.

Ireland has strong traditions in classical/traditional circus and there are currently(2007) three Irish, family run circus companies : Tom Duffy's Circus, Fossett's Circus, and Circus Gerbola. Since 2007 when the Irish Arts Council recognised circus as an art form there has been growth in the contemporary circus sector. The biggest Irish contemporary circus companies touring in Ireland and internationally are Fidget Feet, Lords of Strut, Tumble Circus and Fanzini Brothers. There are three circus companies receiving core funding from the Irish Arts Council. There are also many smaller circus performance companies who are not publicly funded but who operate all-year around and perform mainly in the many festivals that Ireland hosts throughout the year, the majority of which feature professional circus performers in some capacity. The artists who perform at these festivals are usually self-employed, free-lance, operators of performance companies. The free-lance or short term contract nature of the work typifies the majority of the Irish circus industry at the moment. What is notable about these performance companies is that they augment their income from performance by teaching circus arts.

There are also other organisations which run recreational circus activities such as circus and aerial classes for adults, university juggling societies and circus conventions and festivals. Almost every larger college or university has a Juggling Society which is a loose, student run organisation affiliated with a university or college and are more often than not comprised of active third-level students, but some societies allow for alumni membership meaning members who are no longer students can still remain involved.

The Irish Street Arts, Circus and Spectacle Network, ISACS, is an umbrella body which supports the development of these art forms in Ireland. It was established in 2011 and currently has more than 50 organisations and individual members.

The MA Festive Arts programme was founded in 2013 as a new MA programme at the Irish World Academy of Music and Dance, University of Limerick. The MA Festive Arts is a one year, full-time Masters offering a comprehensive programme of study embracing practical, scholarly and performance-based aspects of festival studies. The MA Festive Arts programme works in partnership with circus organisations such as Fidget Feet, ISACS (the Irish Street Arts, Circus and Spectacle network) and Galway Community Circus.

To conclude, the practise of youth and social circus in the Republic of Ireland is conducted primarily by circus artists who see education as a way to supplement their performing careers. These artist/educators are hired on a free-lance or short term basis by small privately funded circus organisations that include charities and community projects. The practise as a whole is small but growing rapidly.

**Stephen Cadwell, Ulla Hokkanen and Niamh NicGhabhann**

## **e) Sweden**

The contemporary circus in Sweden is closely linked to the birth and development of Sweden's largest circus company. Cirkus Cirkör was founded in 1995 when Tilde Björfors and a few artists found themselves smitten by the vocabulary and possibilities of contemporary circus while in Paris, and decided to bring the new art form to Sweden. At the time, contemporary circus barely existed in Sweden. Today, two million people have seen Cirkus Cirkör live and 400,000 children, young people and adults have participated in training with them. There's a higher education program, artistic research

and a surprisingly large number of circus companies who even have their own professional association – Manegen. One of the Nordic countries' most widely touring performing arts phenomena is a contemporary circus – Cirkus Cirkör.

Cirkör's arena of activities include performances on tour in Sweden and the world, courses and educational programs for young people (with and without disabilities), corporate wellness and leadership development, circus in senior care, secondary school programs in contemporary circus as well as events for companies and organisations. Cirkör also runs Cirkör LAB, a place for creative and artistic development including, among other things, residencies for artists from all over the world.

We have also contributed to the existence of a university program in circus arts at DOCH – The School of Dance and Circus in Stockholm as well as to the existence of research in this field. Tilde Björfors has held a professorship of art for five years and presented the research project "Circus as a Transgressor in Art and Society".

Cirkus Cirkör's educational department organizes courses run during term-time and school holidays, and drop-in-training, in addition to shows, education, lectures and workshops for schools and organisations. Our operations, which are led by approximately 200 freelance circus teachers/performers, reach more than 30 000 children, young people and adults each year making us the largest circus school in the country by far.

Our next step in the years to come is to create a higher education opportunities in circus pedagogy, which do not yet exist in Sweden. Cirkus Cirkör's almost monopolistic hold of the circus activities in Sweden, which were reflected in the answers in the bench-marketing analysis, demand cooperation with the other existing circus schools, employers and other actors to create a qualitative and competitive development of circus pedagogy in Sweden.

Clara Norman

## f) United Kingdom

### Background

Back in the 1970's a new movement of Community Circus emerged in the UK out of the background of an energetic activist movement called community theatre. A belief in the power of theatre to transform people's lives and attitudes was translated to a genre of circus which was beginning to 'escape' from the confines of the Big Top.

Inspirational individuals like Reg Bolton with his book, *Circus in a Suitcase*, and street juggler Toby Philpott helped enthuse a new generation of circus performers and teachers who saw the value of passing on circus skills to young people in areas of disadvantage.

By the 1980's, Youth and Community Circus organisations had been established in London, Manchester, Cardiff, Sheffield and Belfast. These organisations still exist today and their work continues to focus on the impact of circus learning on the personal development of young people in areas of disadvantage.

### Social Circus in the UK in 2016

Over the past 10 years, those working in the field of Community Circus have become more aware of the term "social circus" as it is used around the world. The sector has recognized that much of the work being carried out by the long established organisations for the past 30 years under the heading of community and youth circus fits very well with this term "social circus". As greater links have been forged between UK organisations and others around Europe, the terminology has been adopted more



commonly in the UK by the larger, better connected organisations.

However, there are still a large number of smaller scale, often volunteer led organisations, which operate as youth circus clubs and groups with little or no social circus content.

It is estimated that around 10,000 children and young people take part in structured circus classes each week in the UK with at least the same number again belonging to informal circus clubs. It is thought that approximately 3,000 people each week benefit from social circus on an ongoing basis in the UK.

It is believed that around 300 people are employed as circus trainers over the course of a year – nearly all will be on freelance or part time contracts.

The UK has a national network organisation for youth circus, called CircusWorks, which is part of the European Youth Circus Organisation.

#### Funding for social circus in the UK

There are only a small number of organisations in receipt of government/arts council support for their social circus work. Currently, the total annual government investment in social circus is believed to be less than €1 million per year. The figure for other circus arts funding from government sources would be about €1.5 million.

The largest and oldest social circus organisation in the UK is the Belfast Community Circus School, which is also the only organisation with a purpose built circus facility. They work with 450 individuals each week and have a team of 25 trainers operating.

Will Chamberlain



## II) Mapping the educational opportunities in the field of youth and social circus

### 1. Introduction

The following section presents the answers and analysis of questionnaire 1 : “analysis of professional employment opportunities upon completing a training programme including circus arts”.

This first questionnaire targeted the educational organisations. Its main goals were :

- to map the educational opportunities of organisations using totally or partially circus arts in its programme in Europe.
- to understand in which sectors the circus arts are used and the role of circus in each of these sectors.
- to contact the teaching organisations and ask them for a list of their Alumni (the responses of questionnaire 1 were supposed to help collect information for sending questionnaire 2 : “analysis of professional practice”).

As for questionnaires 2 and 3, questions from questionnaire 1 were written during the strategic meeting in Ecole de Cirque de Bruxelles (22-23 November 2014), involving pedagogical experts from Tampere University, the University of Limerick and the Ecole de Cirque de Bruxelles. The questionnaire was then validated by all the partners of the project.

#### a) Targets of questionnaire 1

The questionnaire 1 was sent to a selection of educational organisations providing professional training that include totally or partially circus arts in their programme. This online questionnaire (Google form) was sent to each CIRCUS+ partner. Each partner then selected his/her own set of educational organisations and forwarded the questionnaire to them.

Regarding the choice of the educational organisations, the goal was not only to target circus arts training organisations, but also any « professional training including totally or partially circus arts in its programme ». What do we mean by professional training? As specified in the questions 2.4) and 2.5) of questionnaire 1, the training should either be :

- “general or vocational education and training carried out in the initial education system, usually before entering working life”<sup>1</sup>.
- “education or training after initial education and training - or after entry into working life aimed at helping individuals to improve or update their knowledge and/or skills; acquire new skills for a career move or retraining; or continue their personal or professional development”<sup>2</sup>. In this case, it not only concerned circus professionals, but it targeted any sector that could use circus, such as special education, social work, health care, youth work, aid to individuals; in other words, continuing education and training.

The selection of the organisations had to be as diverse as possible, including formal as well as non-formal educational organisations. The goal was to contact at least 10 different organisations to include significantly different professional opportunities/professions/jobs/...

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1 see Terminology of European education and training policy , page 117

2 see Terminology of European education and training policy page 51

## b) Data processing and added data

During the steering committee meeting in Tampere, the partners selected common criteria for the European benchmarking.

The participants indicated that the benchmarking must highlight the following criteria :

- formal/non-formal.
- the field of training (“social work”, “healthcare”, “education”, “physical education”, “performing arts”, “youth circus”, “social circus”, “other”).
- the number of hours per year and the total duration of the training.
- the level of the diploma/certificate delivered at the end of the training (taking EQF as reference).

During the analysis, the category “life-long learning circus” has been added to the related field of the training. In Tampere, the partners debated about the necessity to take into consideration the organisations delivering life-long learning education in the field of circus arts; and whether they could be considered as professional training or not. The category “life-long learning circus” has been created to take into account such organisations in the analysis and to distinguish them from the categories “performing arts” and “youth circus”. This definition is based on the European Lifelong Learning Initiative : “...a continuously supportive process which stimulates and empowers individuals to acquire all the knowledge, values, skills and understanding they will require throughout their lifetime and to apply them with confidence, creativity and enjoyment, in all roles, circumstances and environments.” (Watson 2003: 3)

To sum-up :

- Performing arts : organisations delivering a professional training program in performing arts, including totally or partially circus arts.
- Youth circus : organisations targeting future teachers and trainers in circus arts, who might later work in the youth circus field (training programme on circus pedagogy).
- Life Long Learning circus : organisations providing education in the field of circus arts, in which learning is flexible, available at different times and in different places; promoting learning beyond traditional schooling and throughout adult life .

For the analysis of Belgium, Sweden and France, we also added a couple of training organisations that didn’t answer the survey. They were organisations that delivered level 6 training in circus arts. Even though these training organisations didn’t answer the survey, it seemed necessary to us to take them into account in order to give a more realistic overview of the training opportunities. Therefore, we added the sentence “information found on the Internet” under the name of these organisations.

## 2. Overview of the educational opportunities in each country

### a) Belgium

13 training programmes

Name of the training organisation	Name of the diploma/certificate	formal/non formal	Related field of the training	Hours of training/year	% circus arts in the training	Level of the certificate/training
<u>Asbl "Et qui Libre" école de clown</u>	No certificate	Non- formal	Performing arts Clowning/Acting	12hours/ 2 days	1 - 25%	Level 1
<u>Cliniclown et cie</u>	Clown care Certificate	Non- formal	Social circus	Not specified	26 - 50%	Level 3
<u>Ecole Normale Catholique du Brabant Wallon</u>	Bachelor pre-school teacher	Formal	Education pre-school teacher education	3600 h/ 3years 1200 h/ year	1 - 25%	Level 6
<u>Parnasse Isei</u>	Bachelor specialized educator in social and physical activities	Formal	Social work	2410 hours/3 years 803 hours/ 1 year	1- 25%	Level 6
<u>Ecole de Cirque de Bruxelles</u>	Certificat de réussite de la formation pédagogique en arts de cirque	Non- formal	Youth circus Circus pedagogy- circus teacher education	1300 h / 1 year	76 - 100%	Level 4
<u>Haute Ecole de Bruxelles</u>	Bachelor - specialized Educator in psycho-socio-educational support .	Formal	Social Work	2350 h/ 3 years 783h/ year	1 - 25%	Level 6
<u>Institut Rythmique Jaques-Dalcroze</u>	Certificate in artistic pedagogy	Non-formal	Education Teacher body awareness/ expression	3240 h/ 3 years 1080 h/ year	26 - 50%	Level 5
<u>Ecole de Cirque de Bruxelles et l'Université Catholique de Louvain</u>	Certificat d'université en management en Arts du Cirque	Formal	Others Circus organisation management	112h/ 15 days	1 - 25%	Level 4
<u>Espace Catastrophe</u>	No-certificate	Non- formal	Performing art Circus art	Life long learning	76 - 100%	NA
<u>Ecole de Cirque de Bruxelles</u>	No-certificate	Non- formal	Social Circus	150 h/ 1 year	51-75%	Level 3
<u>Ecole de Cirque de Bruxelles</u>	No-certificate	Non- formal	Social Circus Handi-cirque	110h/1 year	51-75%	Level 3
<u>ESAC</u> *Informations found on internet	BA circus arts	Formal	Performing art Circus art	3160 h/3 years 1053 heures/year	76 - 100%	Level 6
<u>École de cirque de Honnelles</u>	No-certificate	Non- formal	Life Long Learning Circus	Life long learning	76 - 100%	NA

## b) Finland

### 13 training programmes

Name of the training organisation	Name of the diploma	formal/non formal	Related field of the training	Hours of training/year	% circus arts in the training	Level of the certificate/training
<u>Tampere University of Applied Sciences, Social services</u>	<u>Bachelor of Social Services</u>	Formal	Social Work	5670 hours / 3,5 years 1620 hours/year	1 - 25%	Level 6
<u>Haaga-Helia School of Vocational Teacher Education</u>	Certificates of vocational teachers, vocational special education teachers and vocational counsellors. certificate of teacher qualification.	Formal	Education Teacher education	1620 hours/ 3 years 540 hours / year	1 - 25%	Level 6
<u>School of Communication, Media and Theatre, University of Tampere</u>	Master in Theatre Arts	Formal	Performing art	8100 hours /5 years 1620 hours / year	1 - 25%	Level 7
<u>The University of Jyväskylä- Faculty of Sport and Health Sciences</u>	Master of Science (Sport Sciences)	Formal	Physical education	8100 hours/5 years 1620hours / year	1 - 25%	Level 7
<u>Kymenlaakson ammattikorkeakoulu, University of Applied Sciences, Degree programme in nursing and health care</u>	Course certificate	Formal	Health-care	5670 hours/ 3,5 years 1620 hours/year	1 - 25%	Level 6
<u>Jyväskylän Christian Institute Private school</u>	Study diploma (in acting)	Non-formal	Performing arts	1600 hours/ 9 months	1 - 25%	Level 2
<u>West Finland College Private school</u>	Folk high school diploma	Non-formal	Performing arts drama-dance-music	9 months/ around 1600 hours	1- 25%	Level 2
<u>Salpaus Further Education, Circus</u>	Circus artist certificate	Formal	Performing arts circus art	4800 hours / 3 years 1600 hours /year	76 - 100%	Level 4
<u>University of the arts, theatre academy, Finland</u>	Master of arts (theatre)	Formal	Performing arts theatre	8100 hours/5 years 1620 hours/ year	1 - 25%	Level 7
<u>Voionmaan opisto vocational school- Private institution</u>	Study diploma (in film acting)	Non-formal	Performing arts acting	972 hours/ 10 months	1 - 25%	Level 4
<u>Kuortane sport resort</u>	Sports advisor	Formal	Physical education	4860 hours/ 3 years 1620 hours/year	1 - 25%	Level 4
<u>The Finnish Youth Circus Association</u>	No diploma	Non-Formal	Youth circus Pedagogical circus instructor training	95 hours/ 13 days	76-100%	Level 2
<u>Sorin Sirkus</u>	No diploma	Non-Formal	Social circus	140 hours/ 20 days	51-75%	Level 3

#### Note :

- The number non-formal training opportunities is greater than it appears in this table.
- The Finnish Youth Circus Association organizes various training programmes on non-regular basis, upon request or as needed.
- Various circus schools also organize training programmes on a frequent basis to meet the needs of professionals.

## c) France

### 19 training programmes

Name of the training organisation	Name of the diploma	formal/non formal	Related field of the training	Hours of training/year	% circus arts in the training	Level of the certificate/training
<u>Arc en Cirque</u>	<u>BIAC</u> : Brevet d'Initiateur aux Arts du Cirque	Non formal	Youth circus Circus pedagogy	100 hours /1 year	76 - 100%	Level 2
<u>Balthazar</u> (Centre des Arts du Cirque)	<u>BIAC</u> : Brevet d'Initiateur aux Arts du Cirque	Non formal	Youth circus Circus pedagogy	100 hours /1year 50h theory + 50h internship	76 - 100%	Level 2
<u>Et vous trouvez ça drôle!</u> (Centre Régional des Arts du Cirque)	<u>BIAC</u> : Brevet d'Initiateur aux Arts du Cirque	Non formal	Youth circus Circus pedagogy	100 hours /1 year 50h theory + 50h internship	76 - 100%	Level 2
<u>Et vous trouvez ça drôle!</u> (Centre Régional des Arts du Cirque)	<u>BPJEPS</u> : Brevet professionnel de la Jeunesse, de l'Education Populaire et du Sport activités de cirque	Formal	Youth circus Circus pedagogy	1316 hours / 1 year	51 - 75%	Level 4
<u>Et vous trouvez ça drôle!</u> (Centre Régional des Arts du Cirque)	<u>BPJEPS</u> allégé	Formal	Youth circus Circus pedagogy	190 hours/ 1 year	51 - 75%	Level 4
<u>Piste d'Azur</u>	<u>BIAC</u> : Brevet d'Initiateur aux Arts du Cirque	Non formal	Youth circus Circus pedagogy	100 hours / 1 year 50h theory + 50h internship	76 - 100%	Level 2
<u>Piste d'Azur</u>	<u>BPJEPS</u> : Brevet professionnel de la Jeunesse, de l'Education Populaire et du Sport activités de cirque	Formal	Youth circus Circus pedagogy	1265 hours /19 weeks  665h + 600h internship	51 - 75%	Level 4
<u>AFCA</u> (Association Française de Cirque Adapté)	<u>BIAC</u> : Brevet d'Initiateur aux Arts du Cirque	Non formal	Youth circus Circus pedagogy	100 hours / 1year  50h theory + 50h internship	76 - 100%	Level 2
<u>AFCA</u> (Association Française de Cirque Adapté)	<u>BPJEPS</u> : Brevet professionnel de la Jeunesse, de l'Education Populaire et du Sport activités de cirque	Formal	Youth circus Circus pedagogy	Around 1200 hours/ 1 year  dont 664h en alternance	51 - 75%	Level 4
<u>AFCA</u> (Association Française de Cirque Adapté)	<u>BISAC</u> : Brevet d'Initiateur Spécialisé " Cirque Adapté"	Non formal	Social circus Handi-cirque	100 hours / 1 year	76 - 100%	Level 3
<u>IRTS</u> (Institut Régional du Travail Social)	<u>Éducateur spécialisé de jeunes enfants</u>	Formal	Social Work	3600 hours/ 3 years  1500 théorie+ 2500 pratique	0 - 25%	Level 5 Diplôme d'État d'éducateur Spécialisé (DEES)
<u>UFR Sport et Education</u> -Centre universitaire Condorcet- Le Creusot	<u>Licence STAPS</u>	Formal	Physical education Sport teacher education	3 years 1800 hours /year	0 - 25%	Level 6

Name of the training organisation	Name of the diploma	formal/non formal	Related field of the training	Hours of training/year	% circus arts in the training	Level of the certificate/training
Université Paris Sud UFR STAPS	<u>Licence pro STAPS-cohésion sociale: médiation sociale par le sport</u>	Formal	Physical education Sport teacher education	988 hours/ 1 year	0 - 25%	Level 6
<u>CNAC</u> et <u>ENACR</u> *Informations found on internet	<u>DNSP</u> , National Superior Professional Diploma of circus arts	Formal	Performing arts	3760 hours/ 3 years 1253 hours/year  180 ECTS	76 - 100%	Level 6
<u>Académie Fratellini</u> *Informations found on internet	CFA	Formal	Performing arts	4570 hours / 3 years 1523h/year	76 - 100%	Level 6
<u>ENACR</u> *Informations found on internet	BATC Le Brevet Artistique des Techniques de Cirque	Non formal	Performing arts	1186 hours/ 1 year	76 - 100%	Level 4
<u>Université Toulouse Jean Jaurès</u>	Bachelor in cultural mediation, and in dance/circus project management	Formal	Others	1253 hours/ 1 year	Not specified	Level 6
<u>Université Paul Valéry Montpellier 3</u>	Master arts de la scène et du spectacle vivant- Théâtre et spectacle vivant	Formal	Performing arts	1250 hours/1 year	Not specified	Level 7
<u>Université Sorbonne Nouvelle Paris 3</u>	Master (pro) Métiers de la production théâtrale	Formal	Others	495 hours/ 1 year	Not specified	Level 7

**The Preparatory schools** do not appear in this table, however some of them appears in the answer of Q2. These training centers offer preparatory courses in one year to enter the (national) professional artistic schools, as well as Circus arts training in 2 to 3 years.

Another recognized diploma does not appear in this table, but appears in the answers of the Q2 survey:  
**TATAN** : CQP Technicien d'Accueil Touristique option Animation (Professional Title recognized by the Ministry of Employment) organizes by Club Med



## d) Ireland

### 11 training programmes

Name of the training organisation	Name of the diploma	formal/non formal	Related field of the training	Hours of training/year	% circus arts in the training	Level of the certificate/training
<a href="#">National University of Ireland, Galway</a>	Bachelor drama, theatre, performances	Formal	Performing arts	6000 to 7000 hours/ 4 years 1500 to 1800 hours/year	1- 25% Guest teacher lecture circus- 1 day	Level 6
<a href="#">NUI Galway (Children's Studies)</a>	Bachelor of Arts with Children's Studies	Formal	Education	6000 to 7000 hours/ 4 years 1500 to 1800 hours/year	1 - 25% Guest lecture 2days	Level 6
<a href="#">Circus Factory</a>	No certificate	Non-formal	Life long learning circus	Life long learning	76 - 100%	Level 1
<a href="#">Galway Community Circus</a>	No certificate	Non-formal	Life long learning circus	Life long learning approx. 2 hrs / wk- 32 weeks per year 64 hours/ year	76 - 100%	Level 1
<a href="#">MA Festive Arts, Irish World Academy of Music and Dance, UL</a>	MA Festive Arts	Formal	Others Training festival and event management	2250 h/ 1 year	1 - 25%	Level 7
<a href="#">Cloughjordan Circus Club</a>	No certificate	Non-formal	Life long learning Circus	Life long learning	76 - 100%	Level 1
<a href="#">Dublin Circus Project</a>	No certificate	Non-formal	Life long learning Circus	Life long learning	76 - 100%	Level 1
<a href="#">nimble arts introduction to teaching aerials - with Fidget feet &amp; Irish Aerial Creation centre</a>	No certificate	Non-formal	Performing arts Circus	40 hours/ 1 week	76 - 100%	Level 1
<a href="#">Taking flight, Dublin</a>	No certificate	Non-formal	Performing arts Circus	Not specified	76-100%	Level 1
<a href="#">Aerial Cirque, Dublin</a>	No certificate	Non-formal	Performing arts Circus	Not specified	76-100%	Level 1
<a href="#">Creation Aerial, Dublin</a>	No certificate	Non-formal	Performing arts Circus	Not specified	76-100%	Level 1

## e) Sweden

### 13 training programmes

Name of the training organisation	Name of the diploma	formal/ non formal	Related field of the training	Hours of training/year	% circus arts in the training	Level of the certificate/ training
<a href="#">Nycirkusprogrammet</a>	Upper secondary school diploma	formal	Performing arts Upper secondary school	1200 hours/3 years 400 hours/year	76 - 100%	Level 4
<a href="#">Järfälla Kulturskola</a>	No diploma	non-formal	Life long learning circus	Lifelong learning 5 hours a week -150 h/year on 1 to 15 years	76 - 100%	Level 1
<a href="#">Uppsala Ungdomscirkus</a>	No diploma	non-formal	Life long learning circus	Lifelong learning 5 hours a week -150 h/year on 1 to 15 years	76 - 100%	Level 2
<a href="#">Cirkus Expressen AB</a>	Participation certification/ Course certificate	non-formal	Life long learning circus	Lifelong learning 6 hours /week-around 216h/year on 1 to 5 years	76 - 100%	Level 1
<a href="#">Ludvika minicirkus</a>	No diploma	non-formal	Life long learning circus	Lifelong learning 5 hours a week -150 h/year on 1 to 15 years	76 - 100%	Level 2
<a href="#">Cirkus Cirkör</a>	No diploma	non-formal	Life long learning circus	Lifelong learning. 5 hours a week -150 h/year on 1 to 15 years	76 - 100%	Level 2
<a href="#">Cirkus Cirkör</a>	Course certificate	non-formal	Social Circus	40 hours/ 5 days	26 - 50%	Level 1
<a href="#">Gävle kommun, Vasaskolan</a>	Upper secondary school diploma, Arts programme, Circus	formal	Performing arts upper secondary school	2180 hours /3 years 727 hours/ year	26 - 50%	Level 4
<a href="#">Norrköpings ungdomcirkus</a>	No diploma	non-formal	Life long learning circus	Not specified	76 - 100%	Level 1
<a href="#">Föreningen Malmö Cirkusskola</a>	No diploma	non-formal	Life long learning circus	Life long learning Termwise, 13 times 13-20 hours per term 13 term=260h	76 - 100%	Level 1
<a href="#">cirkus normal</a>	No diploma	Non-formal	Life long learning circus	52hours/ 26 days	76 - 100%	Level 1
<a href="#">DOCH School of Dance and circus</a> *Informations found on internet	BA programme in Circus	Formal	Performing arts	Around 4860 hours/ 3 years 1620 hours/year	76 - 100%	Level 6
<a href="#">DOCH School of Dance and circus</a> *Informations found on internet	MA Programme in Circus	Formal	Performing arts	8100 hours/5 years 1620 hours/ year	76 - 100%	Level 7

## f) United Kingdom

17 training programmes

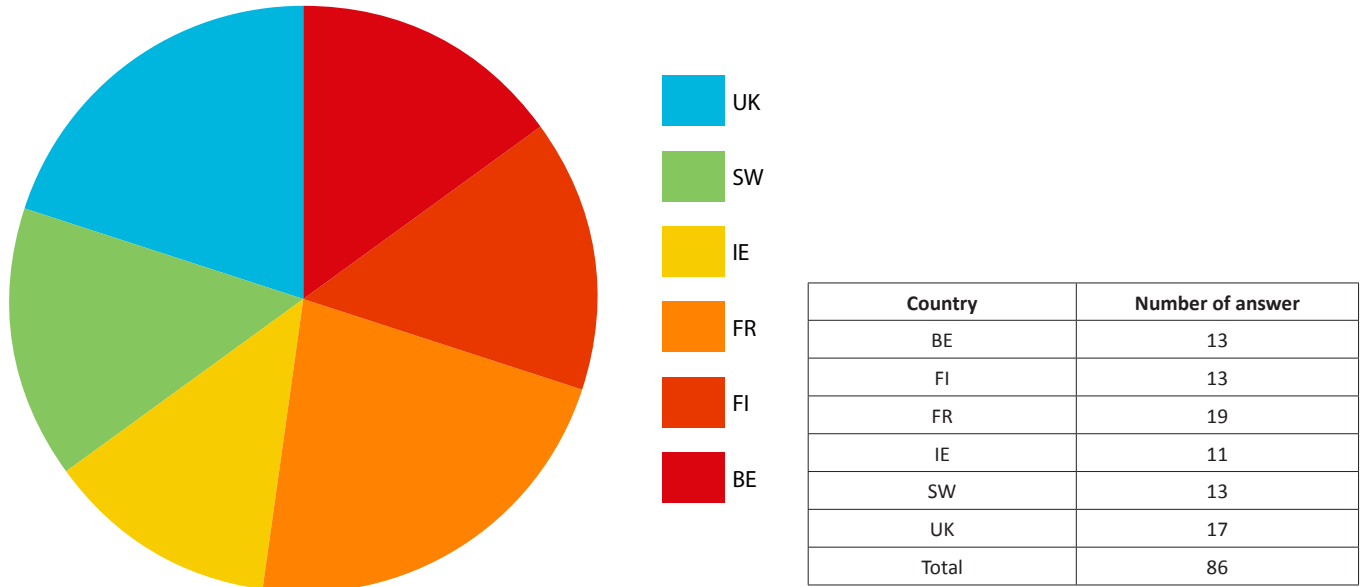
Name of the training organisation	Name of the diploma	formal/non formal	Related field of the training	Hours of training/ year	% circus arts in the training	Level of the certificate/ training
<a href="#">Circo Kernow</a>	Arts Award - Bronze, Silver and Gold nationally recognised NCFE award in Performance Skills	Non-formal	Performing arts Circus arts	80 to 100 hours/10 weeks	76 - 100%	Level 3
<a href="#">AirCraft Circus</a>	No certificate	Non-formal	Performing arts Circus arts	600hours/ 4months	76 - 100%	Level 5
<a href="#">Guildhall School of Music and Drama</a>	BA in Acting	Formal	Performing arts Drama, music, technical theatre	3 years 1800 hours / year	0-25%	Level 6
<a href="#">NoFit State Circus</a>	No certificate	Non-formal	Performing arts Circus arts Rigging	8 to 12 months/full time 1640 hours/ year	51 - 75%	Level 6
<a href="#">Circus Suburbia</a>	No certificate	Non-formal	Life long learning circus- youth and adults	Life Long learning	76 - 100%	Level 1
<a href="#">East 15 Acting School</a>	<u>BA acting and community theatre</u> <u>BA physical theatre</u>	Formal	Performing arts acting	3564 hours/ 3 years 1188 hours /year	0 - 25%	Level 6
<a href="#">Albert &amp; Friends Instant Circus</a>	Arts Award - Bronze, Silver and Gold nationally recognised NCFE award in Performance Skills	Non-formal	Performing arts Circus arts	100 hours/ 10 weeks 10 hours a week	26 - 50%	Level 3
<a href="#">Circus Central (North East Circus Development Trust)</a>	No certificate	Non-formal	Life long learning circus	Life Long Learning	76 - 100%	Level 1
<a href="#">Circomedia</a>	<u>BTEC Diploma and Extended Diploma course in Performance (Circus Arts)</u>	Formal	Performing arts Circus	900 hours/ 1 year	76 - 100%	Level 3
<a href="#">Circomedia</a>	<u>Two Year Foundation Degree in Contemporary Circus with Physical Theatre</u>	Formal	Performing arts Circus	2 years full time 1500 to 1800 hours/ year	51 - 75%	Level 5

Name of the training organisation	Name of the diploma	formal/non formal	Related field of the training	Hours of training/ year	% circus arts in the training	Level of the certificate/ training
<a href="#"><u>Circomedia</u></a>	<a href="#"><u>BA (Hons) in Contemporary Circus with Physical Theatre</u></a>	Formal	Performing arts Circus	2880 hours/ 3 years 960hours/year	51 - 75%	Level 6
<a href="#"><u>Belfast Community Circus School</u></a>	No certificate	Non-formal	Performing arts Circus	960 hours/ 1 - 8 months	76 - 100%	Level 3
<a href="#"><u>Belfast Community Circus School</u></a>	No certificate	Non-formal	Social circus	1 - 8 months/ 120 h	76 - 100%	Level 3
<a href="#"><u>National Centre for Circus Arts</u></a>	<a href="#"><u>BTEC Diploma in Performing Arts – Circus Arts</u></a>	Formal	Performing arts Circus	1260 hours/ 1 year	76 - 100%	Level 3
<a href="#"><u>National Centre for Circus Arts</u></a>	<a href="#"><u>Foundation Degree in Circus Arts</u></a>	Formal	Performing arts Circus	Around 3780 hours/ 2 years 1260 hours/ year	76 - 100%	Level 5
<a href="#"><u>National Centre for Circus Arts</u></a>	<a href="#"><u>BA(Hons) Degree in Circus Arts</u></a>	Formal	Performing arts Circus	3 years 1260 hours / year	76 - 100%	Level 6
<a href="#"><u>National Centre for Circus Arts</u></a>	<a href="#"><u>Postgraduate Certificate in Circus Arts</u></a>	Formal	Performing arts Circus	1260 hours/one year	76 - 100%	credits towards a Level 7

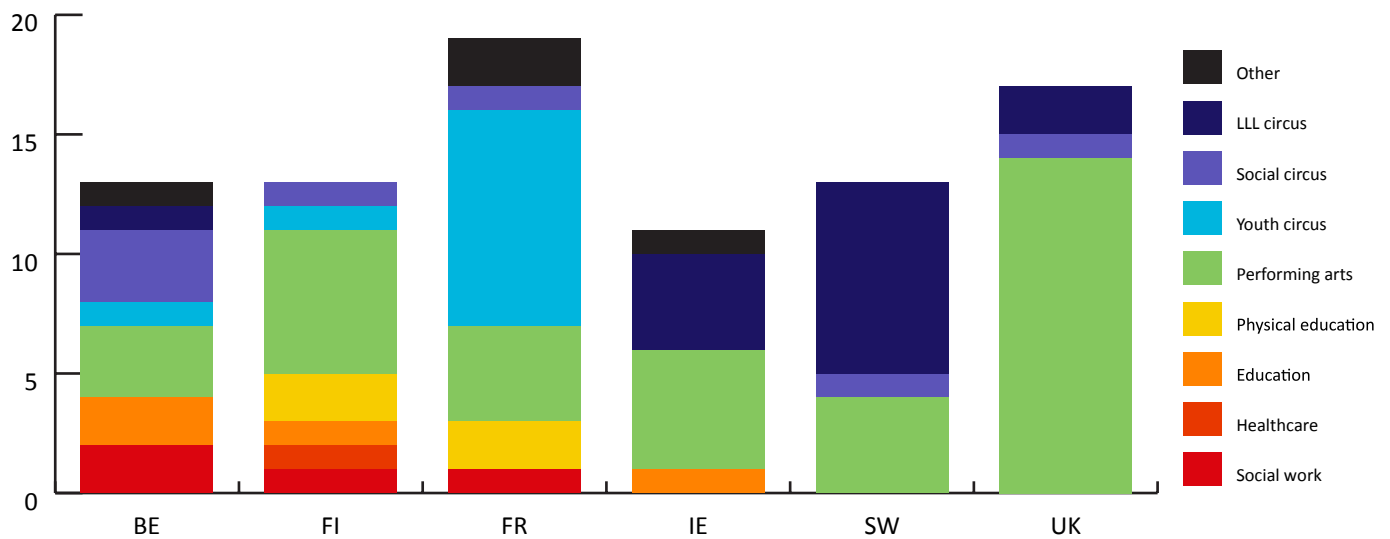
### 3. Analysis of the results

#### a) Overview of the sampling

We received a total of 86 answers for questionnaire 1. From this questionnaire, it can be seen that the number of replies per country were similar.



#### b) Summary of the fields of activity of the training organisations



Country	Social work	Healthcare	Education	Physical education	Performing arts	Youth circus	Social circus	LLL circus	Other
BE	2	0	2	0	3	1	3	1	1
FI	2	1	1	2	6	1	1	0	0
FR	1	0	0	2	4	9	1	0	2
IE	0	0	1	0	5	0	0	4	1
SW	0	0	0	0	4	0	1	8	0
UK	0	0	0	0	14	0	1	2	0
Total	4	1	4	4	36	11	7	15	4

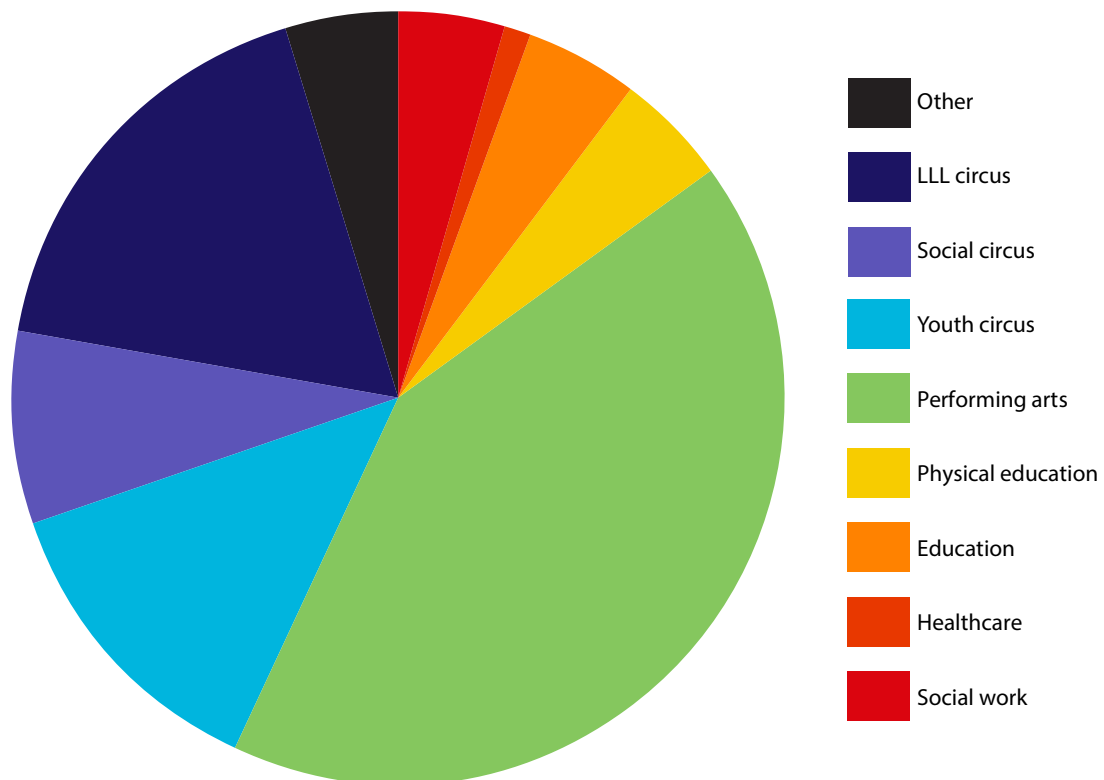
In comparing the country by country answers, major disparities appear :

- The importance of “performing arts” training seems higher in the UK than in any other countries.
- In Sweden and in Ireland the “life-long learning circus” training accounts for the largest proportion of the activities represented. In these two countries, only 3 related fields of activity are present : “life-long learning circus”, “social circus” and “performing arts”.
- The answers from Belgium and Finland show more diversity among the related fields.
- In France, the sector of “youth circus” is proportionally the largest. This can be explained by the fact that a proportion of the artistic training does not appear in the answers.

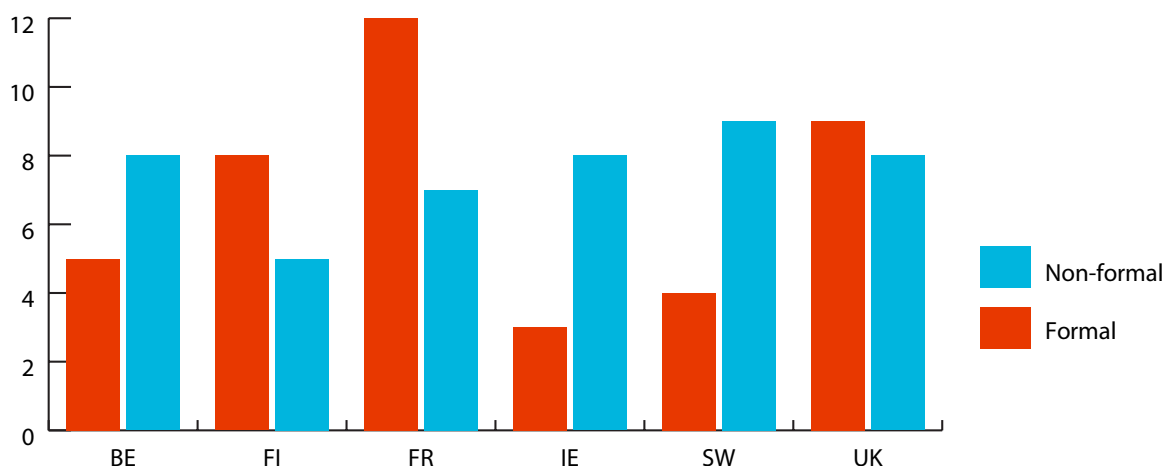
List of “others” :

- Ecole de Cirque de Bruxelles et l’Université Catholique de Louvain - Certificat d’université en management en Arts du Cirque
- Université Toulouse Jean Jaurès, Bachelor in cultural mediation, and in dance/circus project management
- MA Festive Arts, Irish World Academy of Music and Dance, UL MA Festive Arts

Proportionally the field of performing arts is the largest represented, followed by the “life-long learning circus”, the field of “youth circus” and the field of “social circus”.



### c) Summary of the formal or non-formal training opportunities



Country	Formal	Non-Formal
BE	5	8
FI	8	5
FR	12	7
IE	3	8
SW	4	9
UK	9	8
Total	41	45

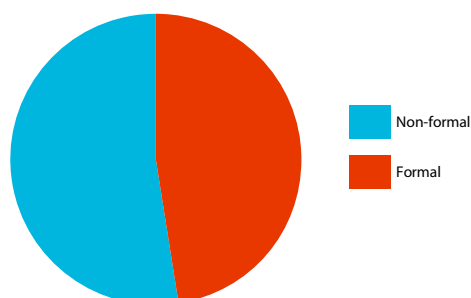
In total, the distribution between formal and non-formal educational organisations seems quite balanced.

However, when we look closer at the national level :

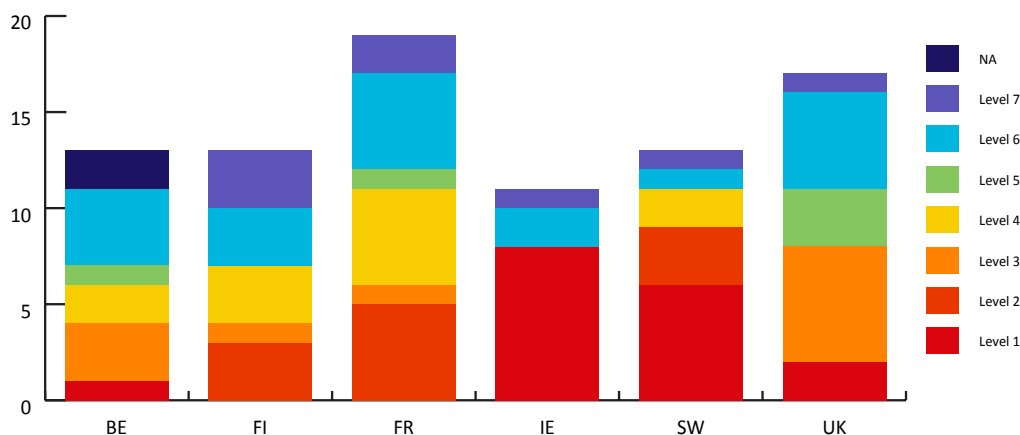
- The UK is the only country with an equal balance between the formal and non-formal educational organisations.
- In Ireland and Sweden, there are 2 to 3 times more non-formal educational organisations than formal.
- In Belgium, there are slightly more non-formal educational organisations.
- In contrast, in France and Finland, there are more formal organisations than non-formal.

In conclusion, the results are very diverse from one country to another; and non-formal education is far from being anecdotal.

**Total :**



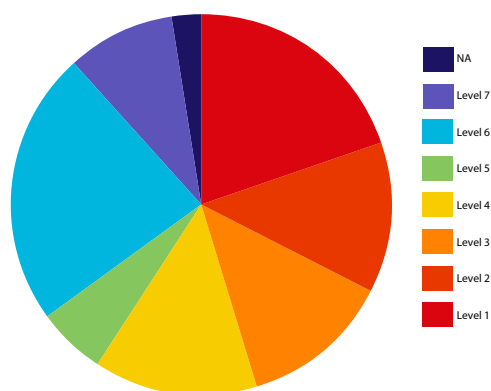
## d) Summary of European Qualifications Framework (EQF) Levels of the different training opportunities



Country	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	Level 7	NA
BE	1	0	3	2	1	4	0	2
FI	0	3	1	3	0	3	3	0
FR	0	5	1	5	1	5	2	0
IE	8	0	0	0	0	2	1	0
SW	6	3	0	2	0	1	1	0
UK	2	0	6	0	3	5	1	0
Total	17	11	11	12	5	20	8	2

Here we can see that :

- The level 6 is important in all countries, except in Sweden.
- We can also see that the level 4 is well represented in all countries except from the UK and Ireland.
- The level 7 is also represented in all countries, except in Belgium.



In total, we can see that the level 6 accounts for the largest proportion, followed by level 1, and then by level 4. We will go deeper into the details of this question in the third part of the document, by cross-referencing this information with the related fields of the training, but we can already say that :

- Level 6 are bachelors in circus arts from circus schools or other arts institutions.
- Most of level 1 and 2 are proportional to the number of “life-long learning circus” organisations that answered the survey.
- Most of the time level 3 and 4 match to preparatory schools, or upper secondary schools diploma in “performing arts”, or “youth circus”.



## e) Cross-reference table : duration and training levels

Country	Not specified	Unspecified duration LLL <sup>1</sup>	1 to 3 years maximum				> 3 years to 5 years		Total
			Level 1-2	Level 1-3	Level 4	Level 5	Level 6	Level 7	
BE	3	0	3	2	2	3	0	0	13
FI	0	0	4	3	0	1	2	3	13
FR	0	0	6	5	1	5	0	2	19
IE	0	8	0	0	0	0	2	1	11
SW	0	7	2	2	0	1	0	1	13
UK	0	2	6	0	3	5	0	1	17
Totaux	3	17	21	12	6	15	4	8	86
	3	38		12	6	19		8	86

- Of the 86 training programmes whose level is specified, 38 (almost the half of the sampling) have level 1 to 3.
- This is followed by level 6 with 19 organisations, level 4 with 12 organisations and finally levels 5 and 7 which have almost the same amount of organisations.
- Looking only at the highest levels (from 5 to 7), we notice that they include 33 training programmes out of 86, or more than a third of the sampling

<sup>1</sup> Includes the training programmes whose duration is from 1 day to several years, from 1 hour to several hours per year depending on the participant.

## f) Cross-reference table : percentage of circus arts for levels 5, 6 and 7

*Only the highest levels are taken into account (from levels 5 to 7). When the level or the percentage of circus arts was not specified, the answers were not taken into account.*

Country	0-25 %			26-50%			51-75%			76-100%		
	5	6	7	5	6	7	5	6	7	5	6	7
BE	1	2	0	1	0	0	0	0	0	0	1	0
FI	0	3	3	0	0	0	0	0	0	0	0	0
FR	1	2	0	0	0	0	0	0	0	0	2	0
IE	2	0	1	0	0	0	0	0	0	0	0	0
SW	0	0	0	0	0	0	0	0	0	0	1	1
UK	0	2	0	0	0	0	1	2	0	2	1	1
Total per level	4	9	4	1	0	0	1	2	0	2	5	2
Total per %	17			1			3			9		

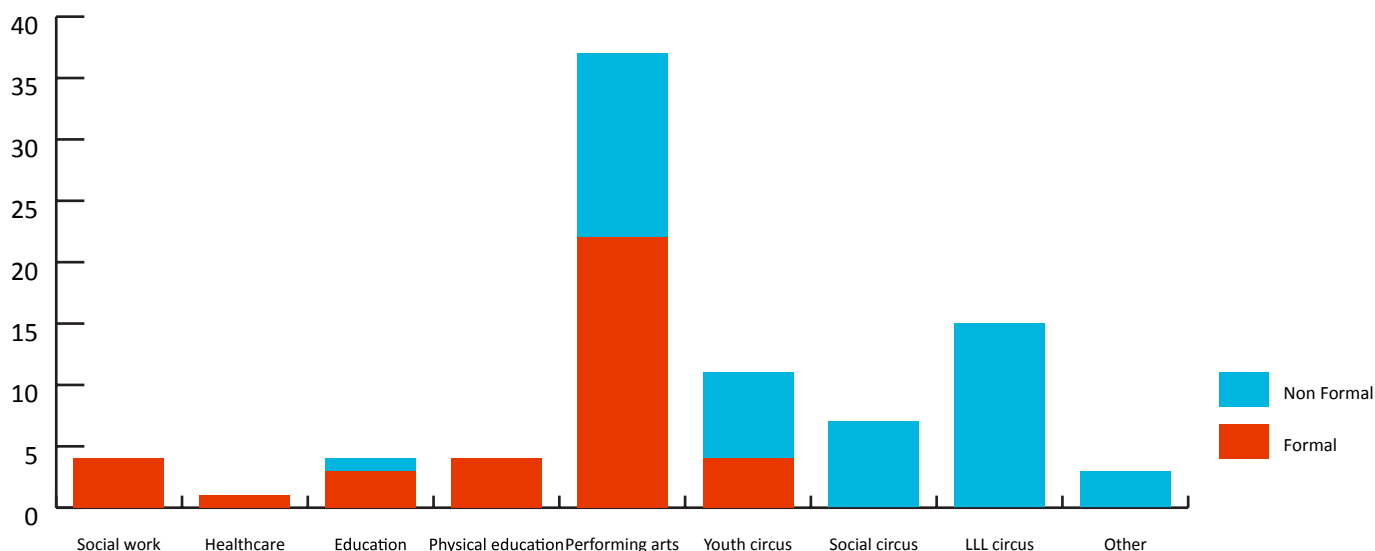
This table only takes into consideration the training programmes from levels 5 to 7 and to which special attention is paid in our project analysis.

- Out of 30 training programmes, 17 (more than half) have less than 25% dedicated to circus arts. In this case, circus arts could be considered as a tool or a medium to reach another aim.
- 9 training programmes, including 5 with level 6, have more than 75% dedicated to circus arts.
- 3 training programmes have between 51-75% of circus arts.

In conclusion, there are almost as many “circus arts oriented” training programmes (more than 50%) as training programmes where circus arts is used more as a tool or a medium to reach another aim. There is a majority of bachelor level (level 6) training programmes.

## g) Cross-reference table : formal and non-formal education opportunities and the related fields

	Social work	Healthcare	Education	Physical education	Performing arts	Youth circus	Social circus	LLL circus	Other
Formal	4	1	3	4	22	4	0	0	0
Non Formal	0	0	1	0	15	7	7	15	3
	4	1	4	4	37	11	7	15	3

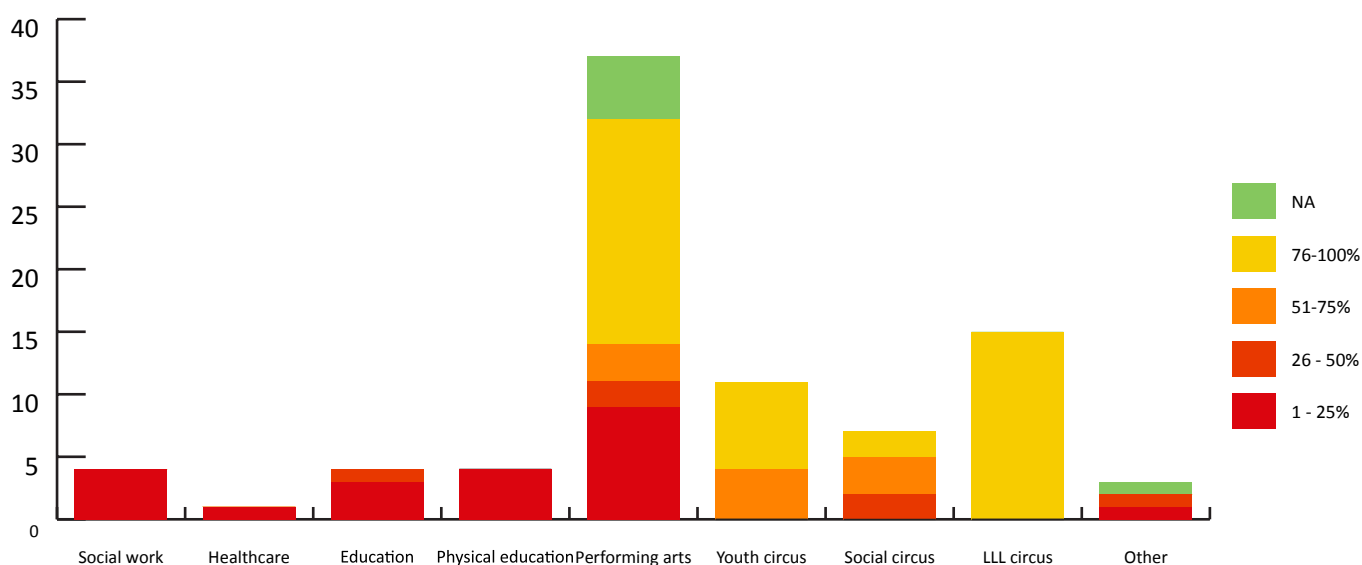


The diagram shows very clearly that :

- In the related field of “social circus” there are no formal education opportunities, and in the field of “youth circus” most of the education opportunities are in the non-formal education.
- In the field of the “performing arts”, formal education is more important than non formal education (more than 1/3).
- In the field of “education”, “physical education” and “social work”, almost all, if not all the educational opportunities are formal; which seems normal because most of the time these fields are linked to public institutions.

## h) Cross-reference table : the related field and the percentage of circus arts included in the programmes

	Social work	Healthcare	Education	Physical education	Performing arts	Youth circus	Social circus	LLL circus	Other
1 - 25%	4	1	3	4	9	0	0	0	1
26 - 50%	0	0	1	0	2	0	2	0	1
51-75%	0	0	0	0	3	4	3	0	0
76-100%	0	0	0	0	18	7	2	15	0
NA	0	0	0	0	5	0	0	0	1
	4	1	4	4	32	11	7	15	3

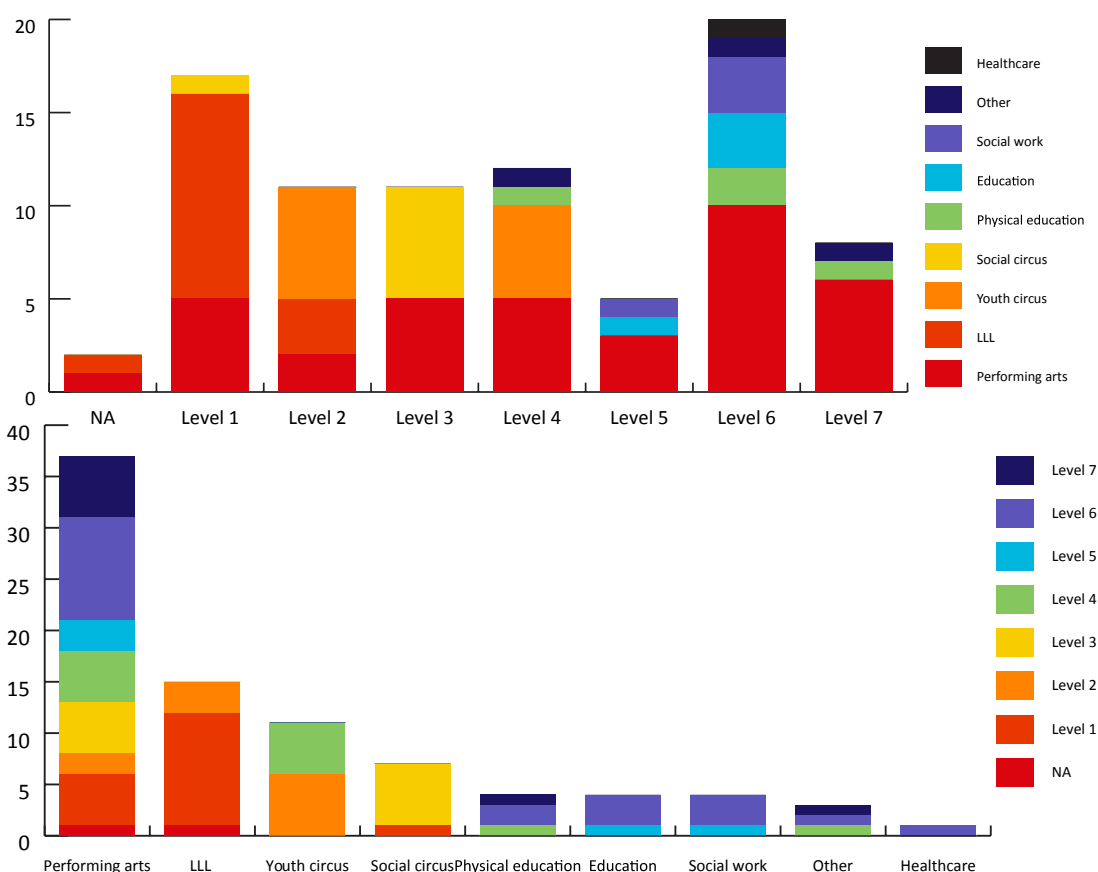


- Training programmes in the field of “social work”, “health care”, “physical education” include only 1-25% of circus arts. In the field of “education”, only one training programme includes 26-50% of circus arts in its programme, but the rest of the training programmes include 1-25%. In these fields “circus arts” do not have a great importance within the programmes, and are delivered in the context of an initiation or an option.
- In the field of “youth circus”, 1/3 of the programmes include 51-75% of circus arts; and 2/3 include 76-100%.
- In the field of “social circus”, approximately 1/3 of the training programmes include 26-100%; 1/3 include 51-75%; and 1/3 include 76-100%. This means that the teaching-learning units are not distributed in the same way in each of these programmes.
- In the field of “life-long learning circus”, all programmes are exclusively dedicated to circus arts.
- In the field of “performing arts”, more than half of the training programmes include 76-100% of circus arts. These training programmes are offered by circus schools for professional artists. The other half offer training programmes in other kinds of performing arts, such as theatre or dance. In these cases, circus arts are taught within the context of a specialization or optional teaching-learning unit.

## i) Cross-reference table : the related field and the European Qualifications Framework (EQF) levels

Cross-reference table on the related fields for the levels 1 to 7

	Performing arts	LLL	Youth circus	Social circus	Physical education	Education	Social work	Other	Healthcare
NA	1	1	0	0	0	0	0	0	0
Level 1	5	11	0	1	0	0	0	0	0
Level 2	2	3	6	0	0	0	0	0	0
Level 3	5	0	0	6	0	0	0	0	0
Level 4	5	0	5	0	1	0	0	1	0
Level 5	3	0	0	0	0	1	1	0	0
Level 6	10	0	0	0	2	3	3	1	1
Level 7	6	0	0	0	1	0	0	1	0
Total	37	15	11	7	4	4	4	3	1



On these diagrams, we can observe that training programmes for performing arts are available at every level.

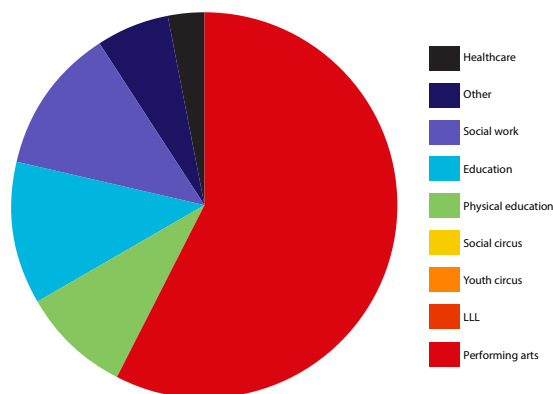
- However there are more level 6 training programmes available in the field of “performing arts” than in any other related field.
- We can also see that there are no “life-long learning circus” training programmes above level 2, and most of them are in level 1.
- Most of the training programmes in “youth circus” are in equal proportion from level 2 and 4.
- We can also see that most of the “social circus” training programmes are from level 3.

## j) Cross-reference table : the related field for the levels 5, 6 and 7

Our project analysis pays special attention to educational opportunities in level 5, 6 and 7.

### Total :

	Performing arts	LLL	Youth circus	Social circus	Physical education	Education	Social work	Other	Healthcare
Total	19	0	0	0	3	4	4	2	1



- It can be noticed that the largest sector is “performing arts”.
- This is followed by “education” and “social work”, and then “physical education”.

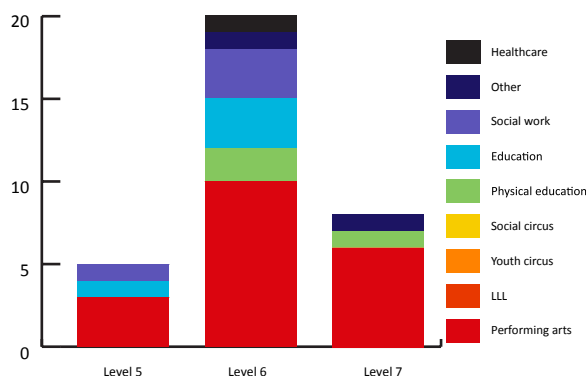
It seems therefore that the longest training programmes with the highest levels are oriented towards the circus arts and techniques (“performing arts”).

What also appears in these tables is that :

- There is no training programme in the specific field of “youth circus” in the level 5, 6 or 7
- There is no training programme in the related field of “social circus” in these levels (and of course none in the field of the “life-long learning circus”, despite the fact that it would appear itself to be included in its own definition).
- There are already level 5, 6, 7 training programmes with social and pedagogical orientations that already include circus arts in their programmes.

### Details :

	Performing arts	LLL	Youth circus	Social circus	Physical education	Education	Social work	Other	Healthcare
Level 5	3	0	0	0	0	1	1	0	0
Level 6	10	0	0	0	2	3	3	1	1
Level 7	6	0	0	0	1	0	0	1	0
Total	19	0	0	0	3	4	4	2	1



## 4. Conclusion

Given the 3 following criteria :

- formal education
- a minimum level 5 on the EQF
- a minimum of 50% circus arts included in the programme,

all training programmes are related to the field of performing arts and there is no programme that matches these criteria in the other fields.

However it can be seen that programmes already exist in education, physical education and social work which include circus arts. They belong to the formal education system, and offer level 5 to 7 (cf EQF) certificates.





## III- Analysis of the market needs in the field of youth and social circus

### 1. Introduction

The following chapter presents the answers from and the analysis of questionnaire 2 : «analysis of professional practice» and questionnaire 3 : «analysis of employers/potential employers' needs».

Questions for questionnaires 2 and 3 were written during the Strategic Meeting in Ecole de Cirque de Bruxelles on 22 and 23 November 2014 in Brussels, involving pedagogical experts of Tampere University, the University of Limerick and the Ecole de Cirque de Bruxelles.

The content of these questionnaires was validated by all partners during the Steering Committee meeting on 9 and 10 April in Sorin Sirkus, Tampere. The sending criteria and the definition of the target groups for each criteria were also validated with the partners during this meeting.

#### **a) Targets of the questionnaires 2 «analysis of professional practice » and 3 «analysis of employers/potential employers' needs»**

Questionnaire 2 was sent to people who have taught circus professionally in the last 5 years. This online questionnaire (Google form) was sent to each CIRCUS+ partner. Each partner then selected his/her own set of circus art trainers and teachers : alumni graduated from partners' circus arts training programmes (collected within the questionnaire 1), past and current employees of the Circus+ partners and more generally employees and acquaintances within the network of the Circus+ partners.

Questionnaire 3 targeted organisations that were currently providing paid work for circus artists or teachers, or that very well could. This online questionnaire (Google form) was sent to each CIRCUS+ partner. Each partner then selected his/her own set of employers : directors, board members or human resources officers from their own network or employers collected within the framework of questionnaire 2 (employers of the alumni contacted for questionnaire 2).

#### **b) Goals of questionnaires 2 «analysis of professional practice », and 3 «analysis of employers/potential employers' needs»**

The main goals of questionnaires 2 and 3 were :

- to sample professional opportunities and access to employment at the end of training programmes which include totally or partially circus arts;
- to understand the role of circus in each of sector;
- to identify the different professional profiles of people actually teaching circus art in each partner country;
- to identify the expected professional profiles from the point of view of the employers providing paid work for circus artists or teachers;
- to understand the life-long learning/continued training needs of people actually teaching circus arts in each partner country;
- to set up a list of employers providing paid work for circus artists or teachers.

It was supposed that the replies from questionnaire 2 would supply information necessary for sending questionnaire 3 to the appropriate targets.

By cross-referencing the answers from questionnaires 2 and 3, we attempted to map the professional profiles needed in the sector of youth and social circus pedagogy.

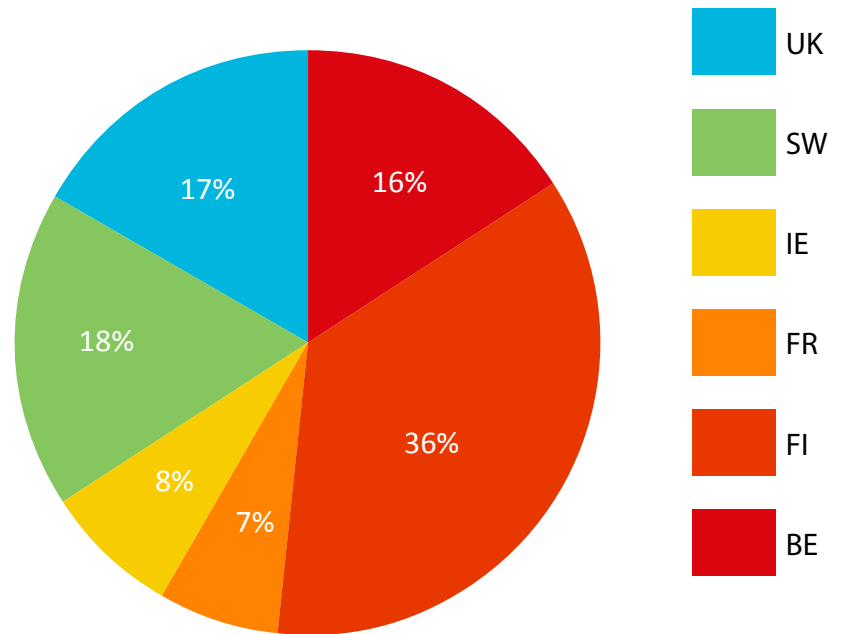
## 2. Analysis of the results

### a) Percentage of answers to questionnaires 2 and 3

- Questionnaire 2

Answers from questionnaire 2 whose targets are people who have taught circus professionally in the last 5 years.

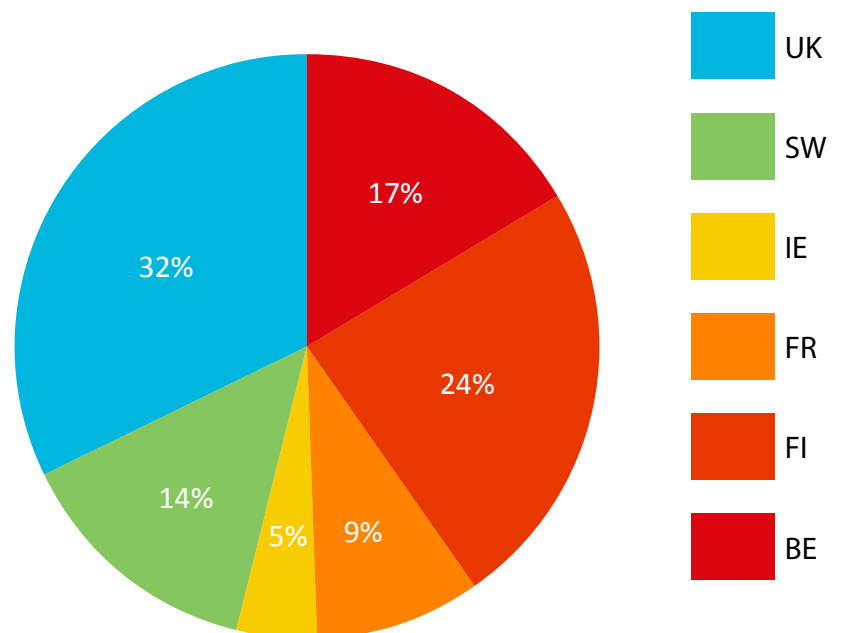
BE	19
FI	43
FR	8
IE	9
SW	21
UK	20
TOTAL	120



- Questionnaire 3

Answers from questionnaire 3 whose targets were organisations that were currently providing paid work for circus artists or teachers, or that very well could.

BE	18
FI	26
FR	10
IE	5
SW	15
UK	35
TOTAL	109

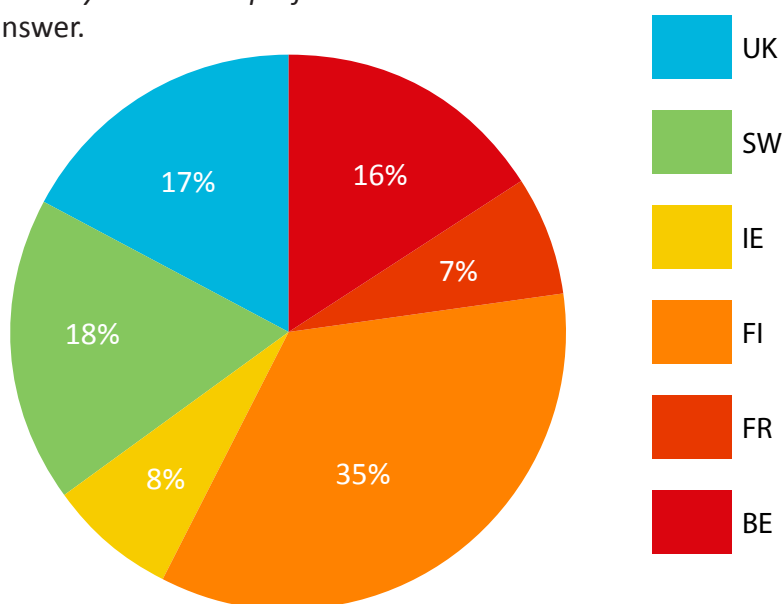


## b) Categories of professions

Replies from questionnaire 2, question 3 : What is your current profession?

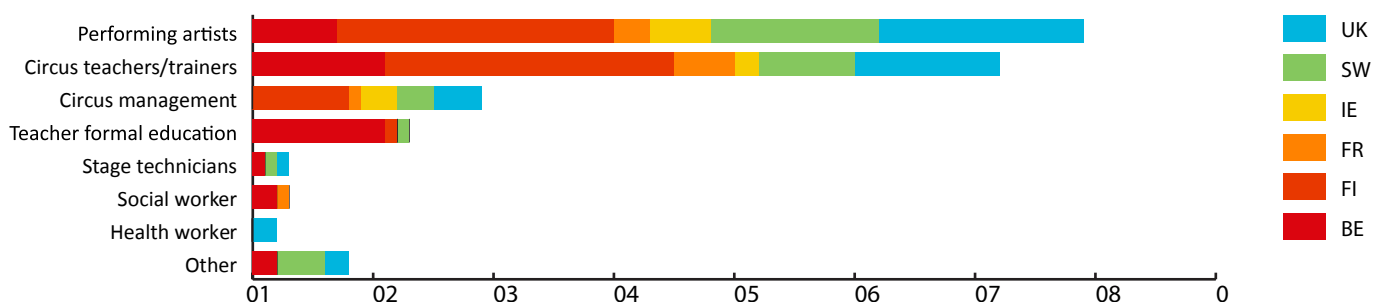
The respondent could give more than one answer.

BE	19
FR	8
FI	41
IE	9
SW	21
UK	20
Total	118



It can be noted that 35%, approximately 1/3 of the sampling, are answers from Finland. Therefore, Finland has a significant weight on the results. In contrast, France and Ireland are under-represented with only 7% and 8% of the total amount of answers respectively .

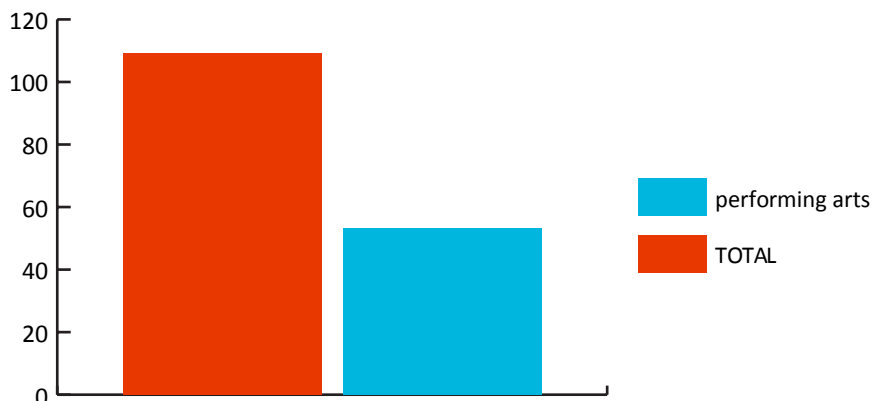
Country	Performing artists	Circus teachers/trainers	Circus management	Teacher formal education	Stage technicians	Social worker	Health worker	Other
BE	7	11	0	11	1	2	0	2
FI	23	24	8	1	0	0	0	0
FR	3	5	1	0	0	1	0	0
IE	5	2	3	0	0	0	0	0
SW	14	8	3	1	1	0	0	4
UK	17	12	4	0	1	0	2	2
TOTAL	69	62	19	13	3	3	2	8



The category selected the most by the respondents is “performing arts”. The second most important selected professional category is “circus teachers/trainers”, supposedly composed of those working in the sectors of “education” and “youth circus” (respectively the second and third most important sectors). However it should be noted that circus managers are needed for the organisations in the “youth circus” sectors as well. This last category of profession is the third most mentioned by the respondents. The other professions, such as “social worker” and “health care” are less present, just like the “social work” and the “healthcare” sectors are less important among the organisations surveyed in questionnaire 3.

This graph follows the trend observed in the other graphs from questionnaire 2 (see “employees per sectors of activity”) and questionnaire 3 (see “organisations per sectors”). Again, the performing arts sector is predominant. It is important to bear in mind that the respondents of questionnaires 2 are not the same as the ones from questionnaire 3. However a common trend is clearly observed regarding performing arts. For instance, many surveyed organisations consider themselves as working in the “performing arts” sector (see graph below).

	TOTAL	performing arts
TOTAL	109	53
BE	18	2
FI	26	9
FR	10	5
IE	5	4
SW	15	10
UK	35	23



### c) Employment

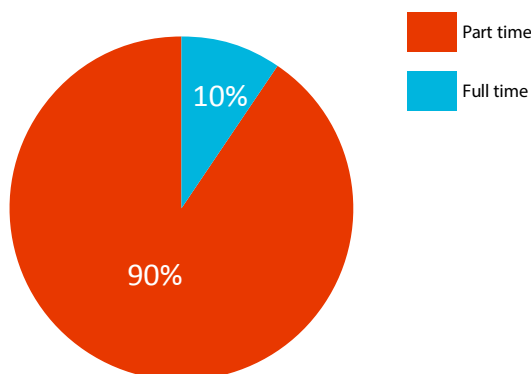
- Number of employees

*Replies from the questionnaire 3, question 9 : How many employees are working on circus arts activities?*

Total of organisations surveyed out : 109

The category “part time” includes irregular and regular part time contracts

Country	Full time	Part time
TOTAL	80	750
BE	4	27
FI	19	120
FR	16	31
IE	1	22
SW	30	289
UK	10	261



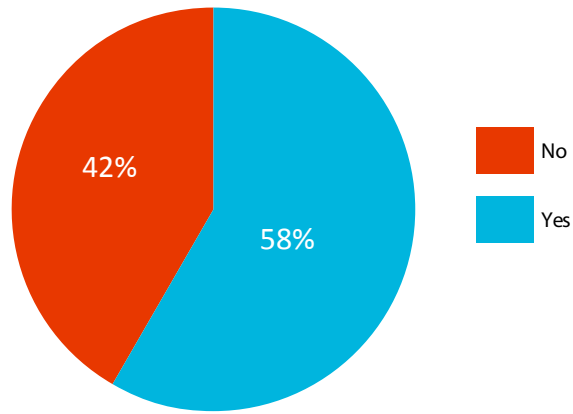
In the above table, the figures are sometimes approximate. The table cannot be considered as accurate but clearly shows a trend. There is a very large proportion of “part time” jobs. It is observed that recently graduated people divide their professional life between the artistic and the pedagogical fields. They usually work as freelancers and are thus included in the “part time” work category.

- Easy to hire ?

*Replies from questionnaire 3, question 14 : Was it easy to hire your employees who teach / perform circus arts ?*

Out of 109 organisations, 53 organisations have answered that question.

Yes	31
No	22
TOTAL	53



Nearly 60% of the 53 respondents think that it is easy to hire employees. The fact that there are a lot of part time jobs can be one of the explanations to the rather good availability of workers required in the market. There is still 42% of the sample who believe that it is difficult to find employees. Freelancers are easy to hire when they are available on the market. It has been assumed that long term high quality professionals are difficult to hire whereas freelancers are making the life of the employers easier.

#### d) Sectors

- Organisations per sector

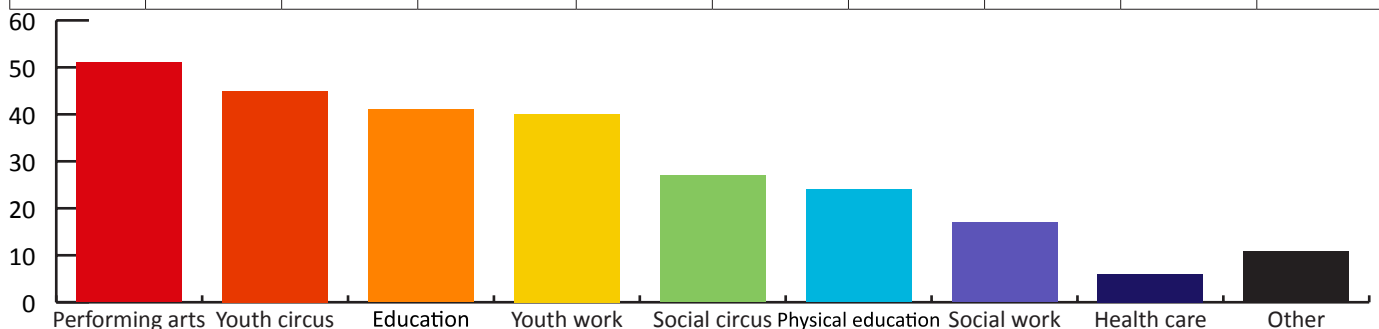
Replies from questionnaire 3, question 4 : In which sector is the organisation?

One organisation can be in more than one sector. See the definition of the sectors in the “Glossary” in the annexe.

Country	Performing arts	Youth circus	Social circus	Education	Youth work	Physical education	Social work	Healthcare	Others
BE	2	6	2	6	3	0	6	0	1
FI	9	11	3	0	11	0	0	0	3
FR	5	4	6	3	2	2	1	1	2
IE	4	3	3	3	3	3	0	0	1
SW	10	4	7	5	3	4	3	1	0
UK	23	23	19	29	1	13	14	6	80

Amount of org per sector per country / total org per country									
BE	11%	33%	11%	33%	17%	0%	33%	0%	6%
FI	35%	42%	12%	0%	42%	0%	0%	0%	12%
FR	50%	40%	60%	30%	20%	20%	10%	10%	20%
IE	80%	60%	60%	60%	60%	60%	0%	0%	20%
SW	67%	27%	47%	33%	20%	27%	20%	7%	0%
UK	66%	66%	54%	83%	3%	37%	40%	17%	n/a

	Performing arts	Youth circus	Education	Youth work	Social circus	Physical education	Social work	Health care	Other
Org per sector	51%	45%	41%	40%	27%	24%	17%	6%	11%



The majority of questioned organisations are in several sectors. At the European level, the main sector is « performing arts » (51%), then « youth circus » (45%) followed closely by, « education » (41%) and « youth work » (40%).

The social sector is less represented with 27% for “social circus” and 17% for « social work ». In contrast, the « healthcare » is anecdotal with only 6%.

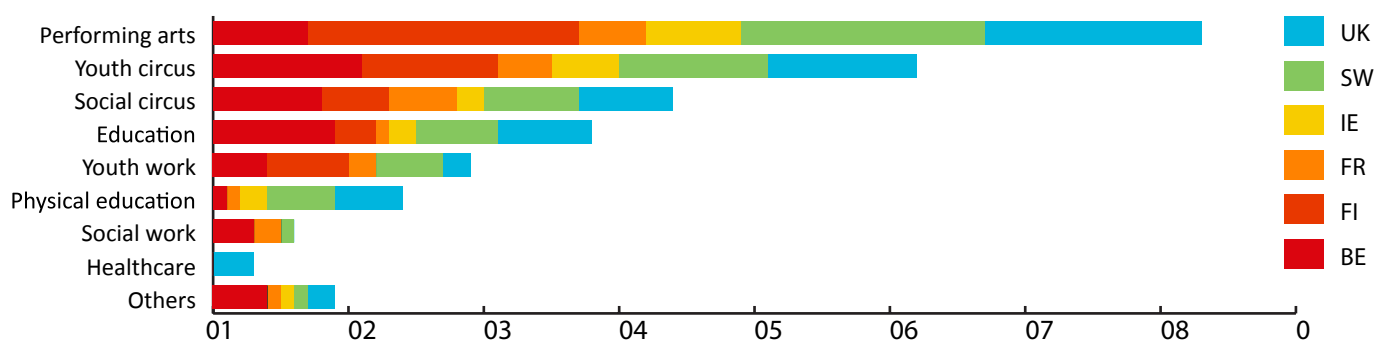
As will be seen in the analysis of the target groups, the « youth » sector (youth circus + youth work) has a significant weight, since out of all the responses, 45% of the organisations consider that they are working in the « youth circus » sectors and 40% of them consider that they are working in the « youth work » sector. Out of the 71 organisations which declared that they are in the « youth work » and « youth circus » sectors, 27 of them answered that they are in both sectors; only 19 are in the « youth work » sectors and 25 are only in the « youth circus » sector. In Finland, the respondents clearly differentiated between the « youth work » and « youth circus » sectors, since 11 Finnish organisations are in the « youth circus » sector and none in the « youth work » sector. The « Healthcare » sector is low.

- Employees per sector

Replies from questionnaire 2, question 5 : In which sector do you work?

The respondent can be in more than one sector.

Country	Performing arts	Youth circus	Social circus	Education	Youth work	Physical education	Social work	Healthcare	Others
BE	7	11	8	9	4	1	3	0	4
FI	20	10	5	3	6	0	0	0	0
FR	5	4	5	1	2	1	2	0	1
IE	7	5	2	2	0	2	0	0	1
SW	18	11	7	6	5	5	1	0	1
UK	16	11	7	7	2	5	0	3	2
TOTAL	73	52	34	27	19	14	6	3	8



Questionnaire 2 targeted people who have taught circus professionally in the last 5 years. Among the sampling, the respondents can work in more than one sector. The table shows a trend rather than a precise number of job per sector. « Performing arts » is the most mentioned sector by the respondents followed by « youth circus », « social circus », « education » and « youth work ». We can conclude that the people who have taught circus professionally in the last 5 years are mainly artists.

There is a strong correlation between the sectors in which the organisations are present (graph 5) and the people who have taught circus professionally in the last 5 years. Both are predominantly in the « performing arts » sector, followed by “youth circus”. In both cases, “education” and “youth work” sectors are predominant as well. It is noted that 6 Finnish respondents of questionnaire 2 work in the « youth work » sectors even though no Finnish organisation selected this category of sector in questionnaire 3. Therefore, there might be a difference in understanding of the term « youth work » sector.

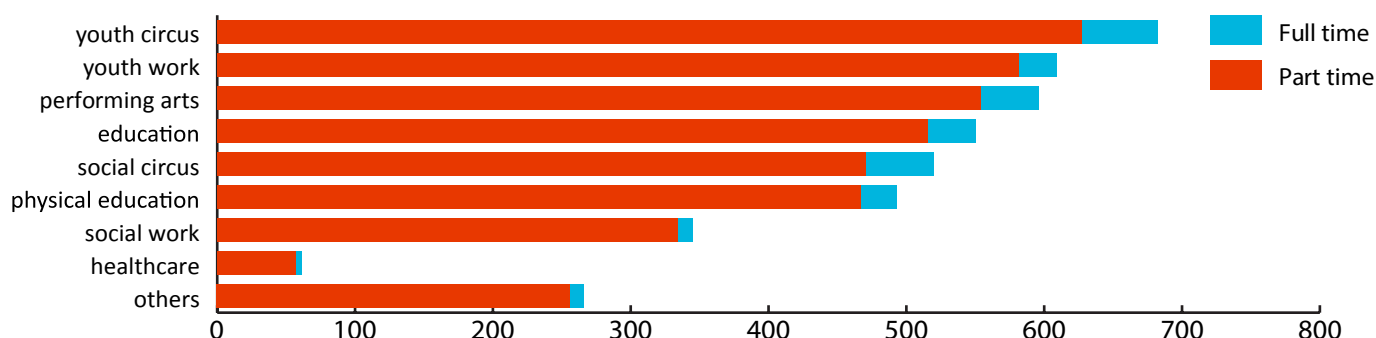
- Jobs per sector

*Cross-referencing replies from questionnaire 3.*

One organisation can belong to more than one sector.

Among the organisations, in which sectors are there more jobs?

	youth circus	youth work	performing arts	education	social circus	physical education	social work	healthcare	others	TOTAL
Part time	627	581	554	515	470	467	334	57	256	846
Full time	55	28	42	35	50	26	11	5	10	76



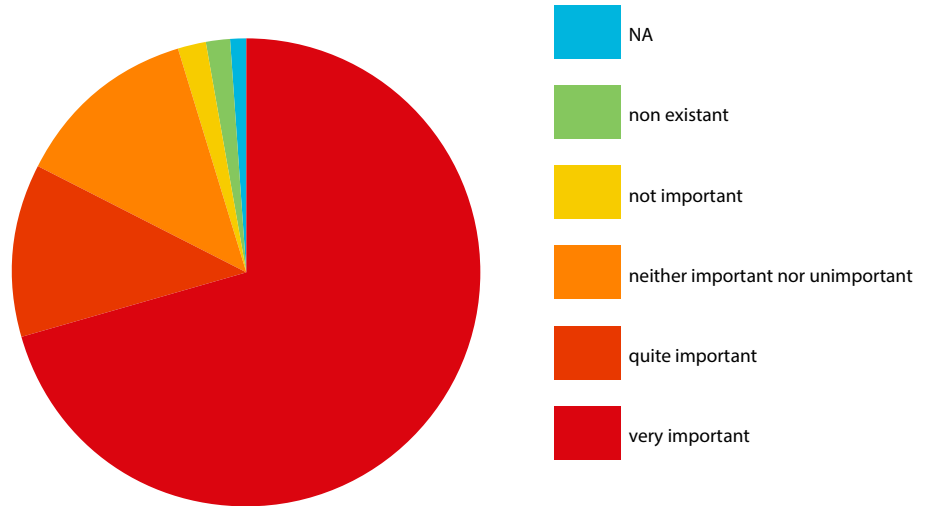
Questionnaire 3 targeted organisations that are currently providing paid work for circus artists or teachers or that very well could. Among this sample, the respondents declared that in total there are approximately 846 part time jobs and 76 full time jobs. One employee can work in more than one sector. The above table shows a trend. Most of the respondents declared that they work mostly in the « youth circus » sector followed by « youth work », « performing arts ».

## e) Degree of importance of circus arts

*Replies to questionnaire 3 question 7.1 : How important are the circus arts activities in your organisation's activities?*

One organisation can only select only one degree of importance.

Degree of importance	Amount of organisations
very important	77
quite important	13
neither important nor unimportant	14
not important	2
non existant	2
NA	1
TOTAL	109



Out of 109 organisations, 77 consider that their circus arts activities play a « very important » role among their overall activities and 13 consider that they play a « quite important » role. Together they represent 90 organisations out of 109 which represents 82,57% of the whole sample. This shows that the selection of the target organisations for this questionnaire was relevant and/or probably included only those who considered circus important to their work. The selection criteria was « organisations that are currently providing paid work for circus artists or teachers or that very well could ».

## f) Target groups

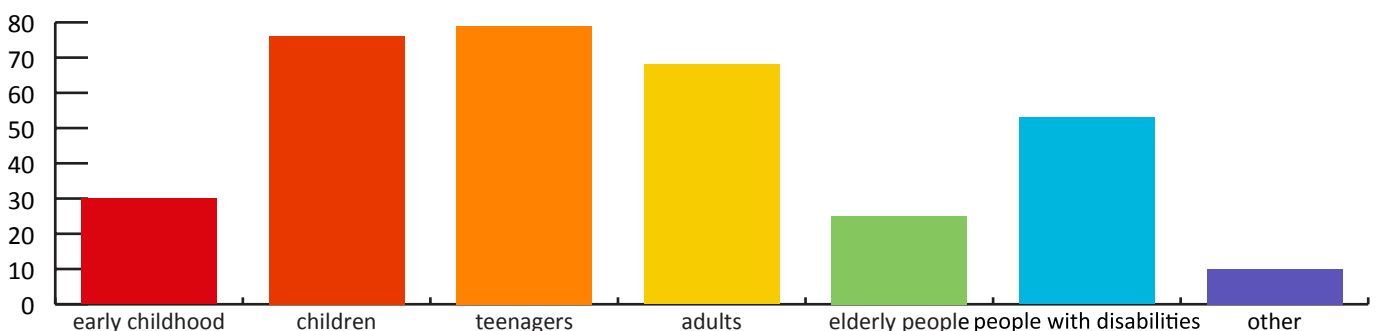
- Organisations per target group

*Replies from questionnaire 3 question 8 : Target groups of your circus activities?*

One organisation can have more than one target group.

Total org / amount of org per target group							
BE	17%	61%	56%	44%	6%	61%	0%
FI	13%	67%	73%	47%	27%	33%	0%
FR	NA	96%	92%	77%	35%	46%	19%
IE	NA	91%	91%	91%	26%	66%	0%
SW	30%	80%	60%	50%	20%	30%	0%
UK	60%	60%	100%	100%	40%	80%	40%

early childhood	children	teenagers	adults	elderly people	people with disabilities	other
30%	76%	79%	68%	25%	53%	10%





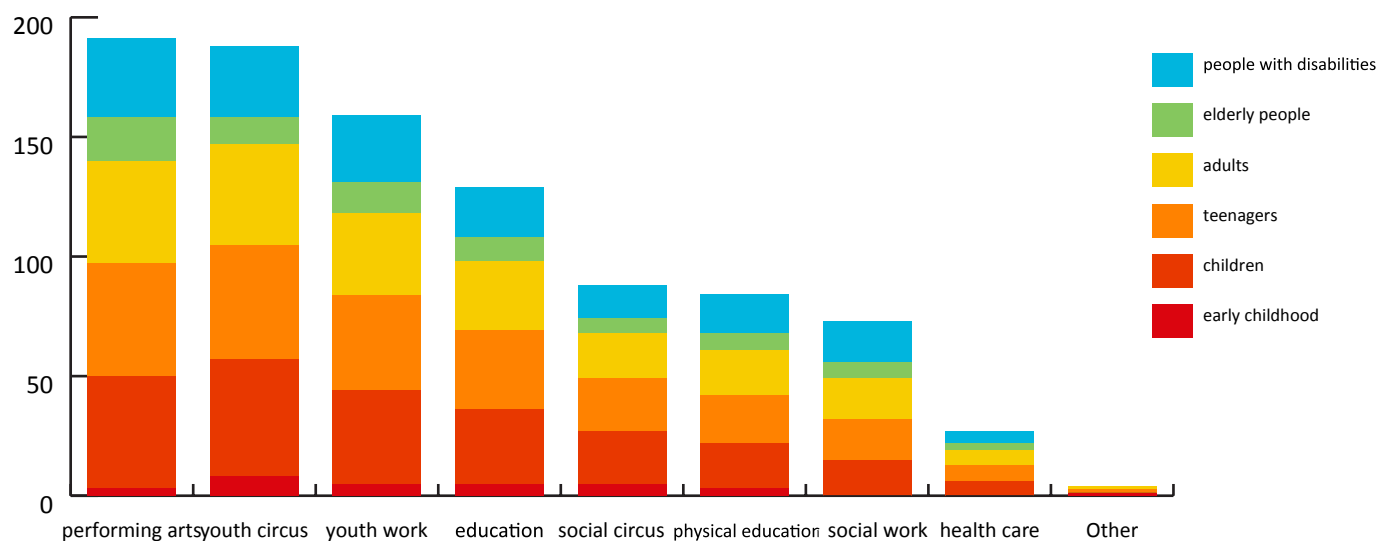
The organisations have more than one target group. The teenagers and children are the most important target groups followed closely by the adults. People with disabilities are a rather important target group in each country. For instance, 11 organisations out of 18 Belgian organisations consider that one of their target groups is “people with disabilities”, which represents 61% of the Belgian sample. 53% is the European average of organisations considering that one of their target groups is the people with disabilities.

Elderly people and the early childhood groups are less important. These target groups could be targeted more by the circus arts activities. There might be a lack of qualified people working with those target groups. Therefore should specific competences be acquired through a new specific training?

- Distribution of the target groups per sector

Cross-referencing replies from questionnaire 3.

	performing arts	youth circus	youth work	education	social circus	physical education	social work	health care
early childhood	3	8	5	5	5	3	0	0
children	47	49	39	31	22	19	15	6
teenagers	47	48	40	33	22	20	17	7
adults	43	42	34	29	19	19	17	6
elderly people	18	11	13	10	6	7	7	3
people with disabilities	33	30	28	21	14	16	17	5



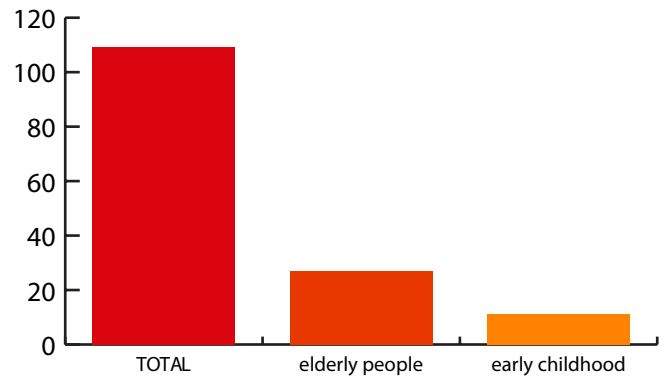
Strikingly the target groups « children », « teenagers » and « adults » have the same weight in all the sectors. This proves that most of the organisations consider that they work evenly with these three targets groups. For instance, out of 53 organisations working in the performing arts sectors, there are 47 organisations who consider that their target group is the children, 47 organisations consider that their target group is the teenagers, 43 consider that their target group is adults and 2 of them didn't give an answer regarding their target groups. There are 39 organisations who consider that their target groups are simultaneously the children, the teenagers and the adults. Therefore, there is a strong correlation between these three target groups. The same trend can be observed in the other sectors. The target group « people with disabilities » is proportionally the same in each sector.

<b>3 in common</b>	<b>39</b>
children + teenagers	5
teenagers + adults	3
only children	3
only teenagers	0
only adults	1
NA	2
TOTAL	53

As almost all the target groups are taken into account by the organisations, we could conclude that this choice may have economic origin.

As observed on pages 17 and 18, there might be more job opportunities by developing the activities that target elderly people and the early childhood group since there are, at the moment, only a few organisations who target those groups. In total, out of 109, 27 organisations selected « elderly people » as one of their target groups : 1 from Belgium, 4 from Sweden, 9 from Finland, 9 from UK, 2 from France and 2 from Ireland. All the countries have organisations providing circus arts activities for elderly people.

	TOTAL	elderly people	early childhood
TOTAL	109	27	11
BE	18	1	3
FI	26	9	NA
FR	10	2	3
IE	5	2	3
SW	15	4	2
UK	35	9	NA



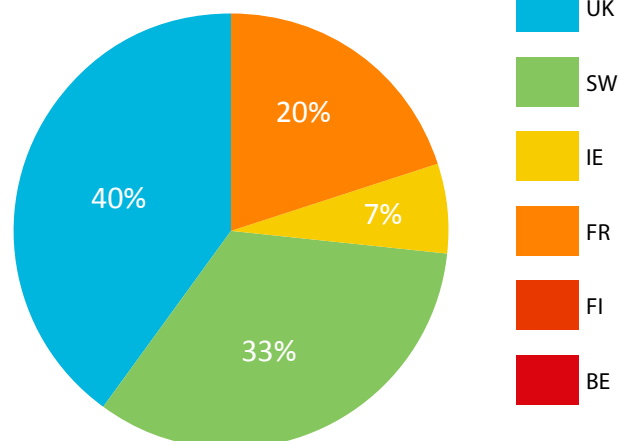
## g) Competences

- Competences acquired through the training programme

*Replies to questionnaire 2, question 11.2 : Did your training in circus arts (degree program or other types of courses) provide you with the appropriate competences in your profession(s)? If yes, please specify the competences for your profession(s).*

Out of 30 relevant answers to this question, there can be more than one competence per answer. The Belgian and Finnish questionnaire 2 didn't include this question.

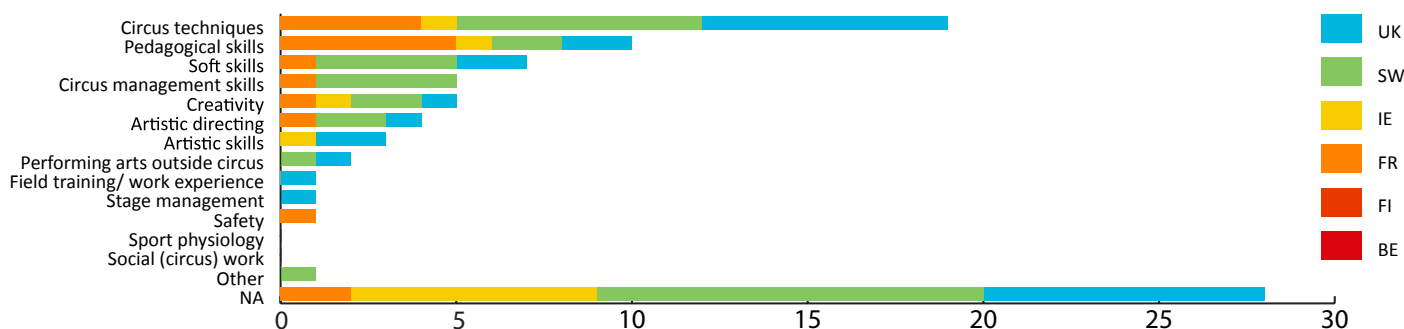
BE	NA
FI	NA
FR	6
IE	2
SW	10
UK	12
TOTAL	30



To make the analysis of the competences related questions easier, we decided to create categories of competences. Here are their definitions :

Category	Definition
Circus techniques	Technical skills in circus disciplines
Artistic skills	Skills to perform a (circus) show/ on stage
Performing arts (outside circus)	Skills in others artistic disciplines such as theatre, dance, music....
Pedagogical skills	Basis of pedagogy, communication and class management
Circus management skills	Organisation management skills such as administration skills, coordination skills, project management, fundraising skills (target circus schools and companies)...
Artistic directing	Skills for the creation of (circus) number and show, directing, choreography...
Social circus/work	Targets circus teachers/artists wanting to work with specific marginalized target groups ; skills to use circus art as a tool for integration, community building, personal development...
Soft skills	«...the cluster of personality traits, social graces, communication, language, personal habits, interpersonal skills, managing people, leadership, etc. that characterize relationships with other people. Soft skills contrast to hard skills, which are generally easily quantifiable and measurable»
Field training/work experience	Field experience, preparation for professional life
Creativity	Creative skills such as divergent thinking, problem solving.
Stage management	Skills and knowledge in rigging, technical safety, light and sound...
Sport physiology	Skills and knowledge in anatomy, physiology, nutrition, injury prevention...
Safety/ first aid	Skills and knowledge in the prevention of accidents, fist aid and procedures to be followed in case of accident.
Other	language, contemporary circus history...
NA	Not applicable

	Circus techniques	Pedagogical skills	Soft skills	Circus management skills	Creativity	Artistic directing	Artistic skills	Performing arts outside circus	Field training/work experience	Stage management	Safety	Sport physiology	Social (circus) work	Other	NA
FR	4	5	1	1	1	1	0	0	0	0	1	0	0	0	2
IE	1	1	0	0	1	0	1	0	0	0	0	0	0	0	7
SW	7	2	4	4	2	2	0	1	0	0	0	0	0	1	11
UK	7	2	2	0	1	1	2	1	1	1	0	0	0	0	8
TOTAL	19	10	7	5	5	4	3	2	1	1	1	0	0	1	28



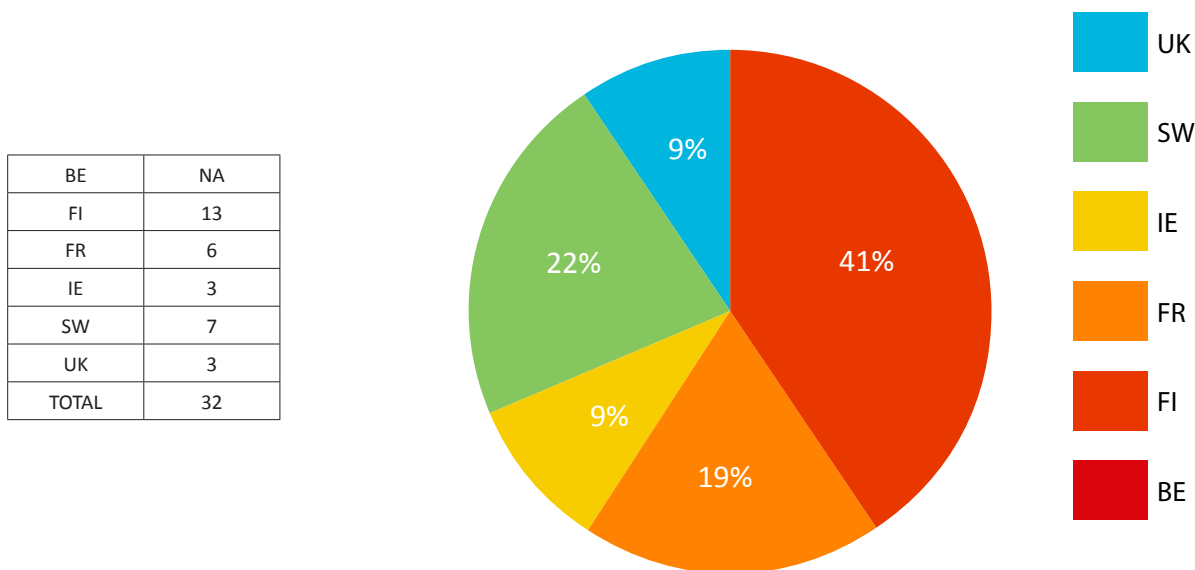
Most of the respondents have competences in circus techniques, then in pedagogical skills and followed by the soft skills. We noted that these competences would be highly appreciated among 2/3 of the employees because the sectors « youth circus », « education », « youth work » and « social circus » (highly represented among the organisations and the employees) require these kinds of competences.

- Competences the training should have provided

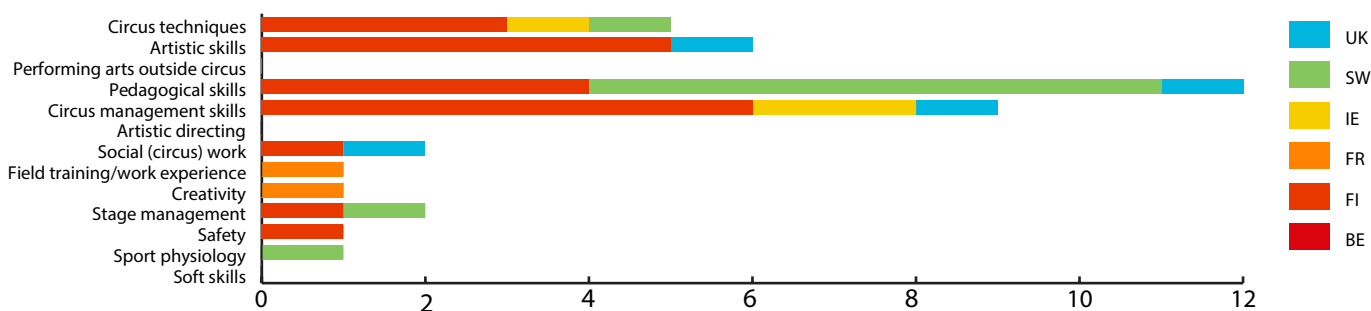
*Replies to the question 11.3 of Questionnaire 2 : Did your training in circus arts (degree program or other types of courses) provide you with the appropriate competences in your profession(s)? If not, which competences should your training have provided you with for your profession(s)?*

Out of answers 32 relevant answers, there can be more than one competence per answer.

Belgian questionnaire 2 did not include this question as it was added after the questionnaire was sent to the targets.



	Circus techniques	Artistic skills	Performing arts outside circus	Pedagogical skills	Circus management skills	Artistic directing	Social (circus) work	Field training/work experience	Creativity	Stage management	Safety	Sport physiology	Soft skills	NA
FR	0	0	0	0	0	0	0	1	1	0	0	0	0	6
IE	1	0	0	0	2	0	0	0	0	0	0	0	0	6
SW	1	0	0	7	0	0	0	0	0	1	0	1	0	14
UK	0	1	0	1	1	0	1	0	0	0	0	0	0	17
FI	3	5	0	4	6	0	1	0	0	1	1	0	0	30
TOTAL	5	6	0	12	9	0	2	1	1	2	1	1	0	73



The Finnish results and, to a lesser extent, the Swedish ones have a significant share in the sampling. In contrast, Belgium is not included. The most requested category of competences is the « pedagogical competences », then, come the « circus management » skills despite both being mentioned in the graph « competences acquired through the training ». The social skills have a small share, which might be connected to the fact that there are only a few organisations in the “social work” sector (24 out of 109) and in the “social circus” sector (23 out of 109). Only 3 organisations are in both sectors (see table below).

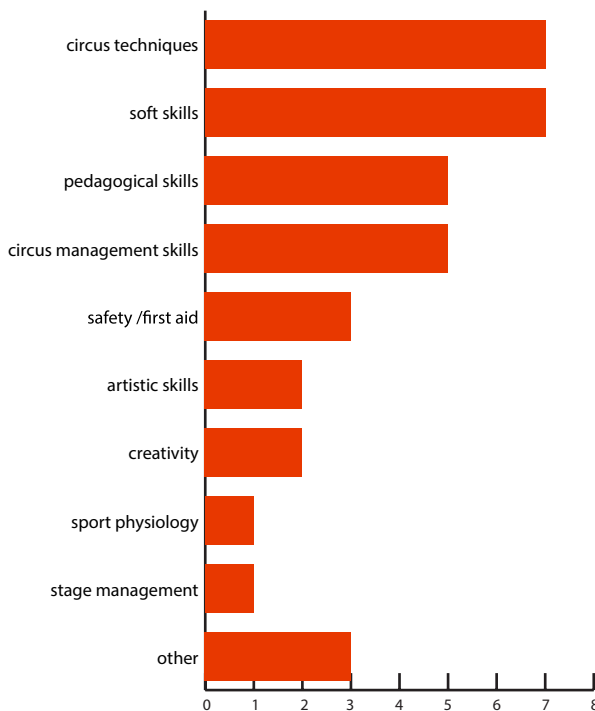
There are still a large amount of respondents who desired circus techniques even if this category of competences is in the first place in the table « competences acquired through the training ». This raises the question about which kind of training in circus techniques should be appropriate. Should the whole training include basic circus techniques lessons or basic circus techniques lessons with an option to develop a specific circus technique further?

- Necessary competences in their profession

*Replies to the question (Finnish questionnaire only) : What competences are necessary in their profession?*

Out of 18 answers - There can be more than one competence per answer.

Summary	
circus techniques	7
soft skills	7
pedagogical skills	5
circus management skills	5
safety /first aid	3
artistic skills	2
creativity	2
sport physiology	1
stage management	1
other	3



The results are quite different from the other countries especially regarding « circus management skills » (ranked 4th). The requirement of social skills is more important in Finland than in the other countries. This is not surprising as social circus is more well developed in Finland in comparison with other countries (see « organisations per sectors »). In common with the other countries there is the need for pedagogical skills and circus techniques.

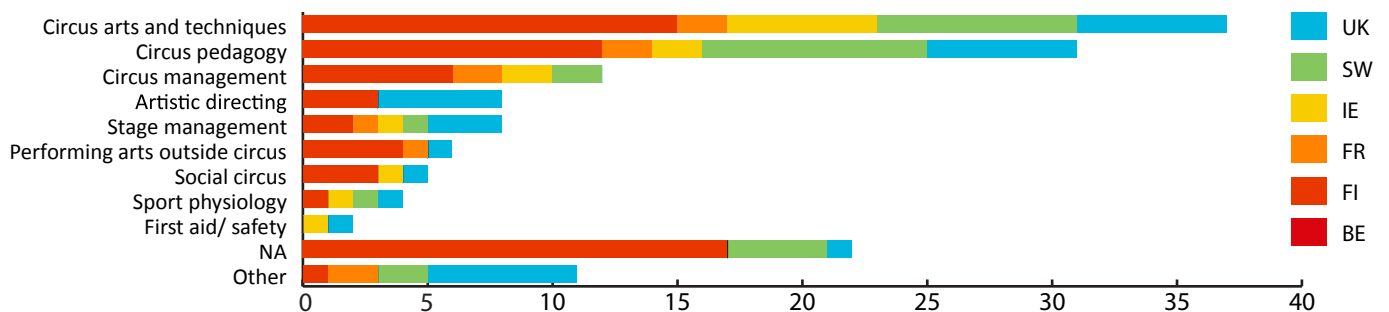
The 3 previous graphs should be compared with the next graph, which gives the employers’ perspective on the competences that they wish their employees to have (see comments under the next graph).

- Further wished training

Replies to questionnaire 2, question 12 : What kind of further training would you like to have?

The Belgian questionnaire did not include this question.

	Circus arts and techniques	Circus pedagogy	Circus management	Artistic directing	Stage management	Performing arts outside circus	Social circus	Sport physiology	First aid/safety	NA	Other
FI	15	12	6	3	2	4	3	1	0	17	1
FR	2	2	2	0	1	1	0	0	0	0	2
IE	6	2	2	0	1	0	1	1	1	0	0
SW	8	9	2	0	1	0	0	1	0	4	2
UK	6	6	0	5	3	1	1	1	1	1	6



Other :

- Developing ideas (creativity)
- Holistic approach of movement
- English
- Shoes and costume making
- Dramaturgy, philosophy, history, cinema
- History
- Creativity
- Physical training
- Circus history
- Certificate in Professional Learning in Higher Education

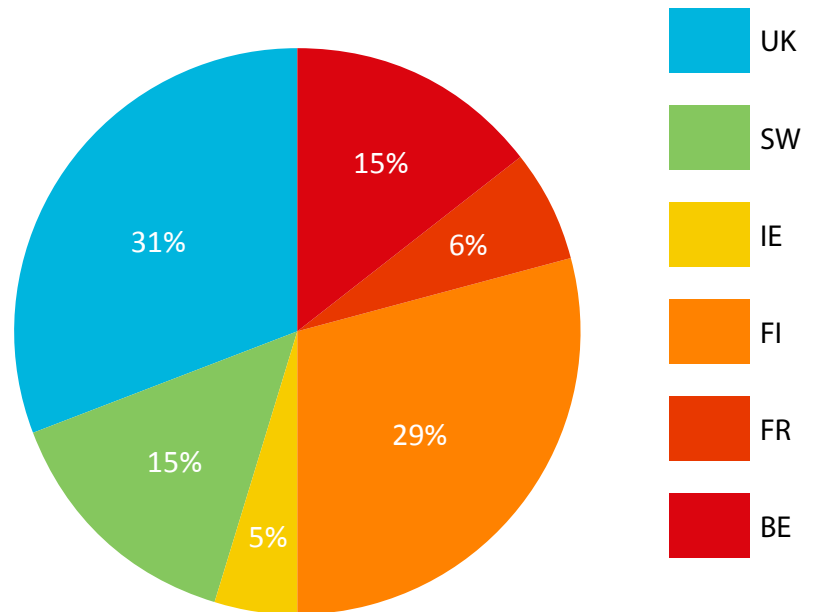
Once again there is a strong demand to have a training programme including « circus arts and techniques » and « circus pedagogy ». « Circus management » comes third, followed by « artistic directing » and « stage management ». The “performing arts” outside circus is also requested at some points.

- Employees competences that could be strengthened

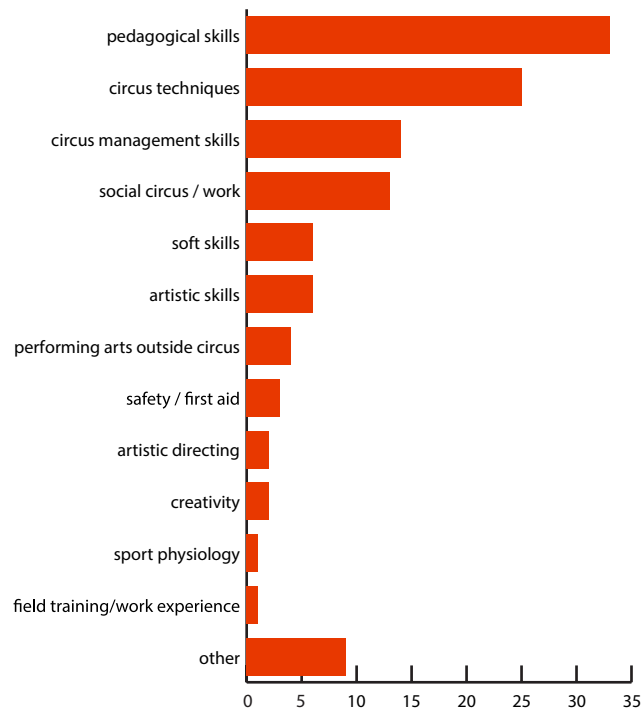
Replies to the question 17 of questionnaire 3 : Among your employees who teach / perform circus arts, which competences could be strengthened and why?

Out of 62 answers - There can be more than one competence per answer

Responses per country	
BE	9
FR	4
FI	18
IE	3
SW	9
UK	19
Total	62



Summary	
pedagogical skills	33
circus techniques	25
circus management skills	14
social circus / work	13
soft skills	6
artistic skills	6
performing arts outside circus	4
safety / first aid	3
artistic directing	2
creativity	2
sport physiology	1
field training/ work experience	1
other	9



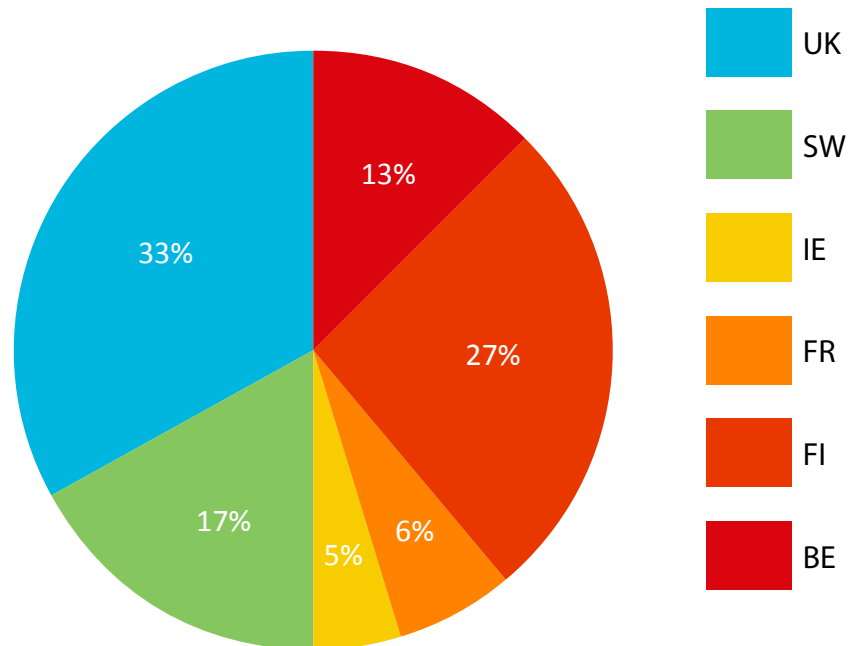
In the same way as for the employees, for the employers the pedagogical skills and the circus techniques are highly needed, but also the circus management skills, which are not highly represented in the training of the employees (see page 19). The « social circus/work » skills and the soft skills are also important for the employers. The request for « social circus/work » skills may come from the Finnish sampling since the “social circus” sector is important in that country. The category « other » includes for instance : driving licence, circus history, language courses...

- Ideal professional profile

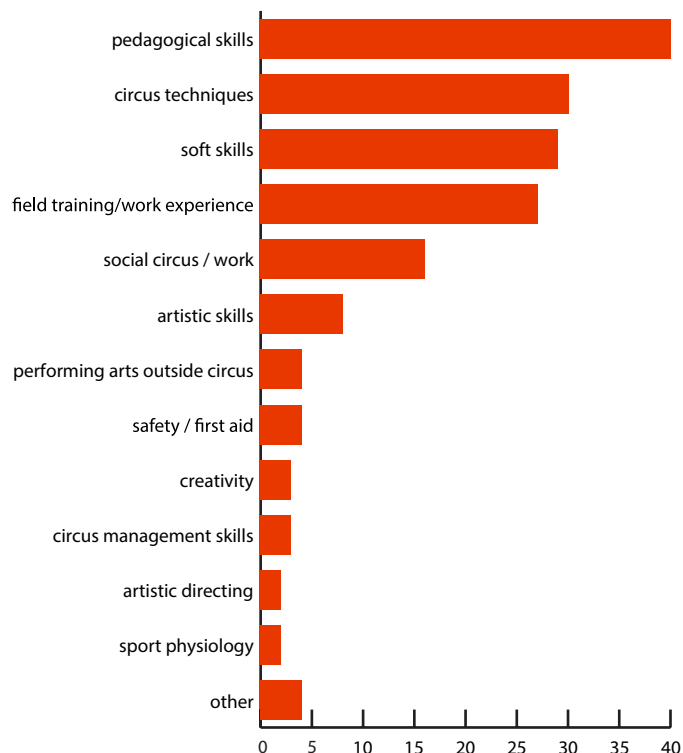
Replies to question 18 of questionnaire 3 : What would be the ideal professional profile of your employees who teach / perform circus arts?

Out of 64 answers - There can be more than one competence per answer.

Responses per country	
BE	8
FI	17
FR	4
IE	3
SW	11
UK	21
Total	64



Summary	
pedagogical skills	40
circus techniques	30
soft skills	29
field training/ work experience	27
social circus / work	16
artistic skills	8
performing arts outside circus	4
safety / first aid	4
creativity	3
circus management skills	3
artistic directing	2
sport physiology	2
other	4



According to the employers, the ideal profile is someone with a good command in circus techniques and good pedagogical skills to teach them. The soft skills and social circus/work skills are important as well. We can notice that the employers are looking for experienced staff members. These 5 elements are essential to deal with the most important target groups (children, teenagers and adults).

We can see that « social circus/work » skills and soft skills are needed. However the “social work” and “social circus” sectors are quite poorly developed (see graph 5).



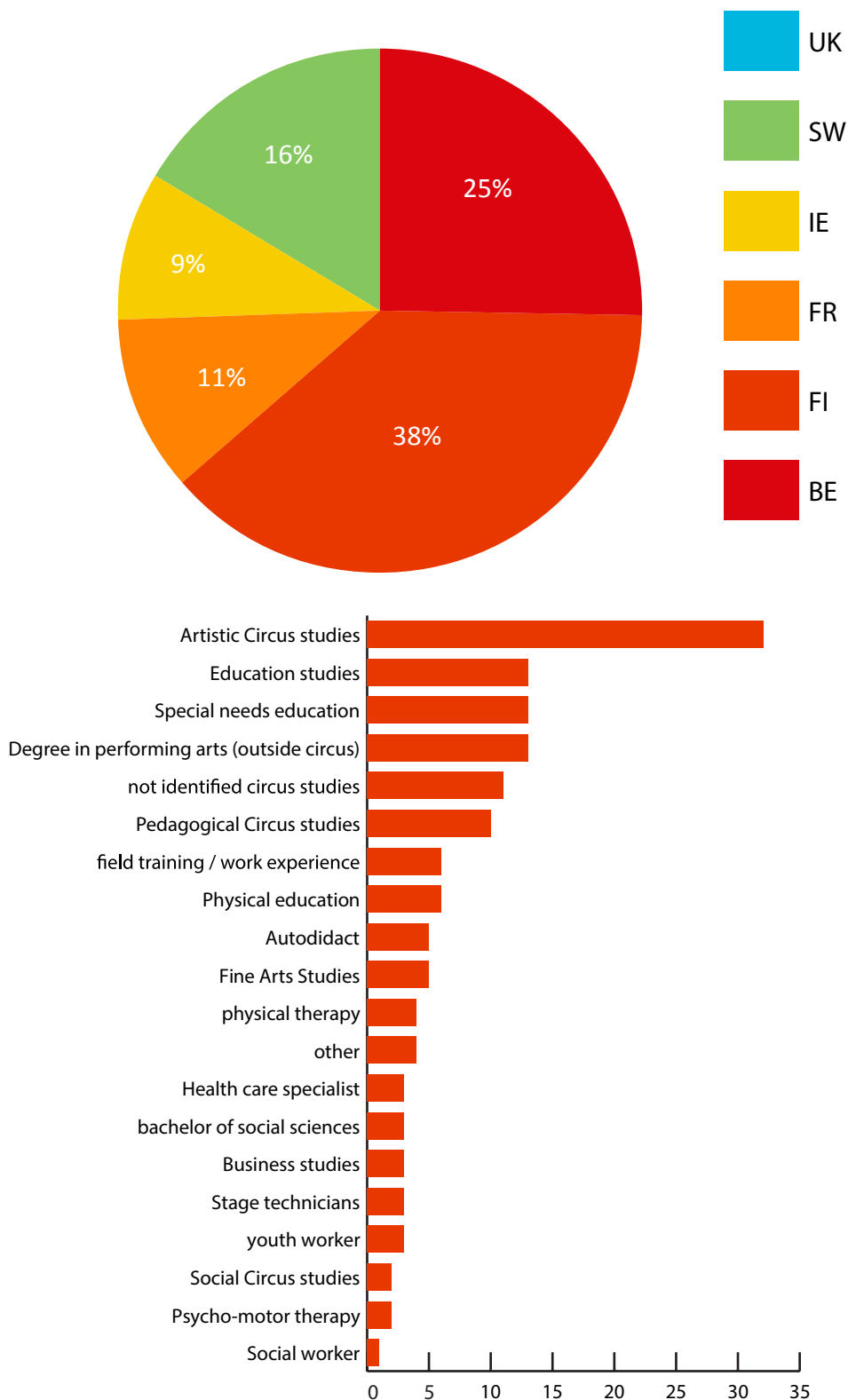
## h) Training programmes of the employees

Replies to question 10 of questionnaire 3 : What are the studies/training programme(s) of your employees working in the circus arts activities ?

Out of 55 answers - There can be more than one answer per organisation.

Responses per country	
BE	9
FR	4
FI	18
IE	3
SW	9
UK	19
Total	62

Artistic Circus studies	32
Education studies	13
Special needs education	13
Degree in performing arts (outside circus)	13
not identified circus studies	11
Pedagogical Circus studies	10
field training / work experience	6
Physical education	6
Autodidact	5
Fine Arts Studies	5
physical therapy	4
other	4
Health care specialist	3
bachelor of social sciences	3
Business studies	3
Stage technicians	3
youth worker	3
Social Circus studies	2
Psycho-motor therapy	2
Social worker	1



The studies/training of the employees match the ideal professional profile, at least for the circus techniques and the pedagogical skills. It is important to notice that social studies are not so important in the training of the employees while there is a need for social competences and soft skills.

## i) Benefits of the circus arts activities

*Replies to question 7.2) of questionnaire 3 : What are the benefits of circus arts activities in your organisation?*

### Benefits for the participants

- The respecting and following of instructions.
- To build up the confidence of the participants (young people, people with special needs, elderly people), to enhance their personal development, to improve their interpersonal and communication skills, to give them recognition, to challenge them.
- To get the young people to meet, exchange, create together, develop common projects and get involved.
- To help the young people become responsible citizens.
- To improve participants' physical literacy and psycho-motricity.
- To favour the social inclusion of the participants.
- To acquire new competences.
- To enhance cooperation between professionals, to educate new circus professionals.
- Out of the box thinking.
- Working together effectively with special groups.
- To open to new art forms.
- To give the opportunity to the participants to be involved in the creation of a collective show.
- To create projects and links with inhabitants.
- To improve participants' physical literacy.
- To challenge, to dare.
- To increase physical awareness.
- Social inclusion.
- Non-competitive and enjoyable activities.
- Well being
- Creativity
- To acquire skills for higher education in circus.
- Cooperation between the participants, bravery.
- Inspiration for the children and students.
- Learn new skills
- A sense of achievement.
- To challenge the participants.
- Bring people together from different ages
- and backgrounds.
- Confidence, self-esteem, empowerment.
- Healthy exercise and not too rigorous.
- Fulfill dreams and aspirations.
- Fantastic quality of life.
- Improve physical and psychological well-being, health.
- A friendly environment for people to socially integrate.
- Community cohesion, create local networks.

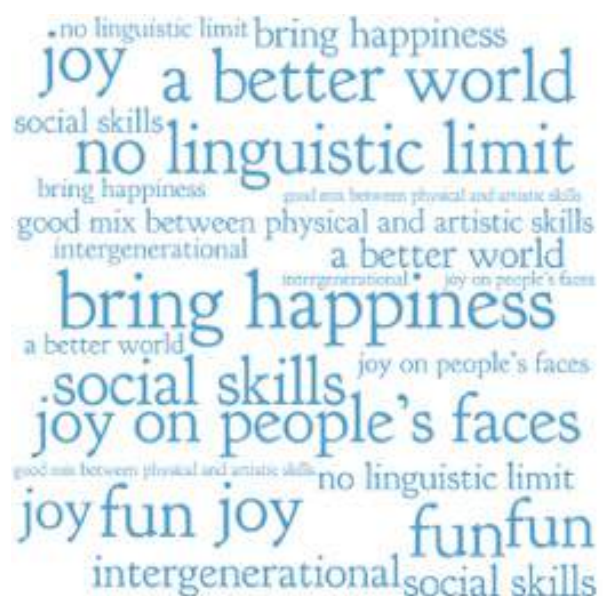


## Benefits for the organisations

- To develop the organisation, to increase the number of activities, to have the young people discover new activities.
- To foster the involvement of the young people in the organisation's activities.
- To increase the audience (wide and diverse target groups).
- To broaden the scope of the activities and enrich the content of the performances.
- To acquire new ideas for creating and performing .
- Positive visibility for the organisation.
- To foster cooperation between training programmers and a network.
- To develop the organisation, to increase the number of activities, to sustain jobs.
- To offer work for 20 to 30 people per year.
- To increase the audience, to make culture more popular (democratization).
- To improve teamwork.
- To offer visibility to the organisation's activities.
- Enrich the shows.
- To offer our audience a wider range of performing arts.
- To enhance the visual and dramatical qualities of our shows.
- To develop the competences of our long term staff.
- Rewarding job.
- Great teamwork, team building.

## Other benefits

- A good mix between physical and artistic skills.
- To bring happiness.
- No linguistic limit.
- To have a better world.
- See the joy on people's faces.
- Fun, joy.
- Social skills.
- Intergenerational.



### 3. Conclusion

To conclude our European benchmarking analysis of the national needs and profession profiles, the following trends are to be highlighted :

#### a) Regarding the needs

From the analysis of the replies to the questionnaires sent to the employees and the employers, we notice that the most important sector is « performing arts ». After the « performing arts » sector, the jobs are mainly in the « youth circus », the « education », the « social work » and the « youth work » sectors. The target groups are mainly the children, teenagers and adults. However the people with disabilities have a rather important share as well. Elderly people and the early childhood group could be targeted more by circus activities.

#### b) Regarding the profession profiles

The employees feel that they have good technical and pedagogical skills. However, they say that those competences should be more developed through their training. On the other hand, we see that « performing artists » and « circus teachers/trainers » are the most important professional categories. This can explain the demand for more competences in circus techniques and pedagogical skills, even if the employees already have a good command of circus techniques. From the employers' point of view, the ideal professional profile includes, above all, pedagogical skills, then circus techniques, soft skills and work experience.

We also notice that there are less than 50% of the employees (apart from the « youth work » sector) who have attended a level 6 degree in circus arts. Even in the « education » and « social work » sectors, level 4 and 5 are more frequent than level 6.

Finally, there are a wide range of various benefits of circus arts activities for the participants and for the organisations; such as building up the confidence of the participants, facilitating their personal development and improving their interpersonal and communication skills; developing the organisation, increasing the number of activities, sustaining jobs,...



## IV) Intellectual outputs

### 1. Introduction

The benchmarking of the educational opportunities in the field of youth and social circus compared to the labour market needs analyses in each country led us to the creation of the most needed job profiles which should be targeted in future training programmes.

Part III, analysis of the market needs in the field of youth and social circus, presents the processing of data on the activities carried out by field professionals and the needs of the employees in the different youth and social circus activity locations.

#### a) Towards the job profile

The Research Coordination Team (RCT) proposed an initial outline of the job profile to the CIRCUS+ partners during the steering committee meeting on 9 and 10 April 2015 in Sorin Sirkus (Tampere, Finland). The different parts of the job profile were built by cross-referencing the answers from the questions of questionnaires 2 and 3. This proposal was amended and finally validated by the partnership.

The job profile was the foundation on which the framework of competences was to be developed. It was therefore important that it, amongst other things, defined the degree of responsibility and autonomy of the people having this job profile, in order to identify to which level of the European Qualification Framework (EQF) the training programme should correspond.

Amongst the partners, opinions regarding the above mentioned level of responsibility and autonomy varied greatly, due to the national variations between in target groups, the social context, the educational background and the locations where the activities took place. Therefore, it was decided to create two job profiles :

- a job profile related to level 4 of the EQF
- a job profile related to level 6 of the EQF

It led us to the creation of 2 frameworks of competences and, in a future project, it will lead us to the creation of 2 levels of training.

*The job profile is presented bellow, in the part IV) 2 (p76).*

#### b) From the job profile to the framework of competences

##### What is a competence ?

First of all, the partnership agreed on the definition of « competence », as it is from this that the way the competences are identified and described depends. Here is the agreed definition :

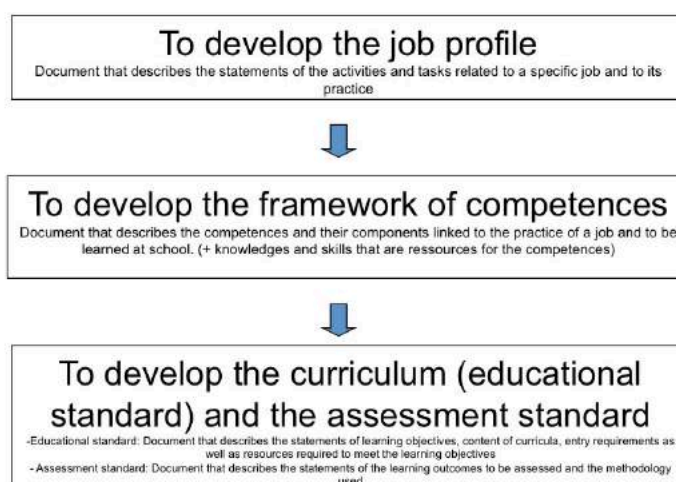
In this context, to identify competences therefore means to identify a group of resources that will to be used and activated in the «Situations family »<sup>1</sup>.

As we deal with a professionalizing of a training programme, it is important to link the competences with the field activities. Therefore, we took into consideration the main activities and other relevant elements of the job profile.

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1 See definition of «situations» in the glossary in the annexes

## Development steps and types of reference documents



In this project, the educational and assessment standards are not developed but the framework of competences and its annexes provide the fundamental information to create them. The framework of competences describes the competences, the knowledge and the skills related to these competences which are therefore to be taught and learnt by the beneficiaries of the training.

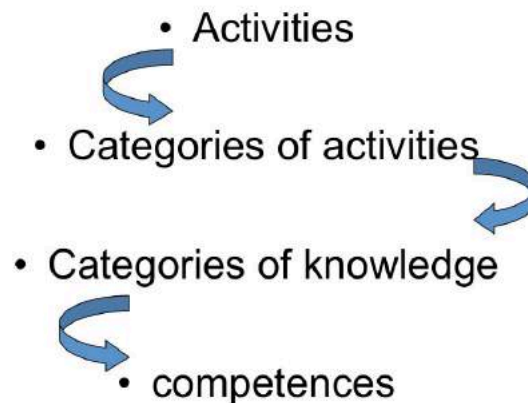
### Links between the job profile, the framework of competences and the educational and assessment standard

Part of the job profile can be useful in the creation of the framework of competences, as well as for the development of the educational and assessment standards.

Job Profile	Framework of competences, Educational and assesment standards
Name of the job	Name of the Curriculum (FC, ES)
Mission	Terminal Integration Objective (FC, ES)
Functions, duties / typical professional situations	Training and assesment situations (ES, AS)
Main activities	Competences and sub competences (FC)
Where the activities of the job are taking place?	Places of internship (ES)
Network	Context, stakeholders of competences and situations (FC,ES)
Responsibilities and autonomy	Level of complexity of the situations (ES, AS)
Values	Criteria (AS)
Access to the profession/job and career development	Guide to find a job

The different activities collected were reworded if necessary in order to use actions/verbs. This was important, in this methodological phase, in order to focus on the action/verb itself and not on the contexts where the verb would be used; otherwise this would have led to an endless list of activities and tasks. All the activities were categorized in a participative way during the steering committee meeting on 2 and 4 February 2016 in Plus Petit Cirque du Monde (Bagneux, France). This step consisted of classifying the activities in different categories according to their underlying knowledge and skills.

## From the activities to the competences



### Categories of activities :

- « Technical activities » : activities linked with gestural know-how, gestural skills, mastery of techniques. These activities primarily mobilize the resources of sensory perception and motricity.
- « Reflexive activities » : activities linked with inter-personal skills of the reflexive type, a questioning attitude, reflection on one's actions, a new involvement into the action, evolution skills, creativity.
- « Psycho-social activities » : activities linked with inter-personal skills including self knowledge, emotional management, stress management, aptitudes to communicate, to interact.
- « Organisational activities » : activities linked with the planification, the organisation of projects or other activities, aptitude to manage human or material resources.

### Identification of competences

Due to the classification process explained above, the partnership managed to identify the key competences (i.e. knowledge, know-how and inter-personal skills) mobilized in situations. For example, « psycho-social » activities include actions/verbs such as « to develop collaboration », « to communicate », « to give advice », etc. The common aspect of all these actions/verbs is the mobilisation of « communication skills ». Competences will emerge from more general activities, whereas sub-competences or skills will emerge from observable activities.

The partnership created a definition for each competence. Each competence was made up of a certain amount of sub-competences. The definitions of the competences established a common understanding on their scope.



### c) The validation of the framework of competence

At this stage of the process, the objective was to collect the opinions of as many youth and social trainers, teachers or workers as possible on the relevancy of the framework of competences developed so far. This was to ensure that the framework of competences was in accordance with the job profiles expected from the youth and social circus actors and to assess the readability and use of the framework of competences. In this case, because of time constraints, we asked a limited number of targets to assess the readability of the framework of competences.

Circus+ partners were asked to contact between 3 to 5 field actors : circus trainers, circus teachers, youth workers, social workers or future/potential students.

For each competence or sub-competence, the targets were asked to answer the following questions: “Is the competence readable and understandable? If not, propose modifications to improve the readability and understandability of the sentence”

In some cases, additional questions about the « knowledge and skills » were asked :

- What should the person/student know in order to acquire this competence? (knowledge)
- What should the person/student be able to do in order to acquire this competence? (indicator of competence)

It was not compulsory to answer these questions for all the competences, only the ones they were most acquainted with.

The Research Coordination Team analysed the 22 answers received from the targets and proposed an updated version of the framework of competences. The partners validated the proposal during the steering committee meeting on 13 and 14 April 2016 in Cirkus Cirkör (Stockholm, Sweden).

### d) The identification of knowledge and skills

Along with the validation phase (described above), we questioned the circus arts teachers on the knowledge and skills which are linked to the sub-competences of the framework of competences. The aims were twofold :

- to give guidelines for the creation of the educational standards
- to collect data on the theories or concepts, related to the competences, which are important to teach.

In addition to the answers from the circus arts teachers, the Research Coordination Team included, when relevant, some knowledge and skills coming from the “guidebook for social circus trainers”<sup>2</sup>, the framework of competences of the youth worker published by the Council of Europe<sup>3</sup>

Please find the result of this intellectual output in the annexes.

### e) Two job profiles make two frameworks of competences

As it was decided to have two job profiles with some similarities, but also specificities, mainly in terms of level of responsibility and autonomy, it made sense to have two frameworks of competences.

The methodology used to build the framework of competences of level 4 was different from the one used to build the framework of competences of level 6. We took into account the framework of competences of level 6 as well as the level of responsibility and autonomy described in the EQF and the job profile. Based on these elements, the partners wrote the sub-competences and the competences of level 4 according to the following instructions :

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<sup>2</sup> Guidebook for social circus trainers, Caravan, June 2014, <http://www.caravancircusnetwork.eu/wp-content/uploads/media/CTF-Guidebook.pdf>

<sup>3</sup> The Council of Europe Youth Work Portfolio, [www.coe.int](http://www.coe.int)

## From the FC 6 to the FC 4

- A work on the sub-competences :
  - Make them simpler
  - Make them less creative, less complex
  - Show that they are using procedures
  - Add a context of stability, a predictable situation
- A work on the competences : if necessary, the title may be changed, it's not compulsory.
- A work on the situations = on the degree of autonomy and responsibility

This workshop took place on 14 April 2016 during the steering committee meeting in Cirkus Cirkör (Stockholm, Sweden). The framework of competences of level 4 is presented below, in the part IV 4.

### f) The integration of competences

The table above mentions the work on the situations. The situations in which the competences should be put into practice, in other words, the context of the mobilization of the competences is important in order to specify the level of complexity of the training and to be sure that several competences will be mobilized together. These situations would have to be defined within the educational standards and be related to the level of responsibility and autonomy of levels 4 and 6 as described below :

Responsibilities and autonomy – level 4	Responsibilities and autonomy – level 6
The competences must be carried out autonomously according to social and circus approved procedures adapted to the contexts, for a public known by the trainer and in a predictable situation.	The competences must be carried out autonomously with great command and creativity for both the circus techniques and the social approach. The teacher must be able to work with a non-usual public in an unpredictable situation.

The table above gives information on the development of the situations a trainer (level 4) and a teacher (level 6) must be able to deal with. It also enables the educational organisations to describe the situations which are the closest to their national context or which can be developed by them.

## 2. Job profile

### Name of the jobs : Youth and Social Circus Trainer / Teacher<sup>1</sup>

Considering that there are different national contexts, the partnership decided to develop a job profile for level 4 and a job profile for level 6, which are to be used as a common reference. However, some partners may adapt and add elements to be coherent with their needs, their national certification framework and their educational system. For instance, level 5 could be defined by adding intermediate descriptions, which are between levels 4 and 6; and level 7 could be defined by adding characteristics higher/stricter than level 6.

### Mission

Level 4 : Youth and Social Circus Trainer	Level 6 : Youth and Social Circus Teacher
<p>The Youth and Social Circus Trainer<sup>2</sup> in circus arts is a professional in circus arts who uses his/her skills in the service of the social and personal development of individuals and groups, usually in private or public organisations. He/she helps them to reach their full potential in society.</p>	<p>The Youth and Social Circus Teacher<sup>3</sup> specialised in circus arts is a professional in circus arts and pedagogy who uses his/her skills in service of the social and personal development of individuals and groups usually in private or public organisations. He/she facilitates autonomy, the social inclusion and integration of people in the society.</p>

<sup>1</sup> These are general names that may be adapted to each national context.

<sup>2</sup> Trainer : a person who trains another person, a coach. He/she teaches to a person or a group a particular skill in the field of circus through sustained practice in a pedagogical way.

<sup>3</sup> Teacher : a person who imparts knowledge and develops skills and competences in the fields of circus, including a pedagogical and social approach.

## Functions, duties / typical professional situations

Level 4 : Youth and Social Circus Trainer	Level 6 : Youth and Social Circus Teacher
<p>1) Teaching (basic to intermediate) circus techniques</p> <ul style="list-style-type: none"> <li>• He/she sets adapted learning objectives, designs circus courses, plans pedagogical activities using circus arts.</li> <li>• He/she teaches circus techniques to different target groups from beginner to intermediate levels.</li> </ul> <p>2) Managing teaching learning situation</p> <ul style="list-style-type: none"> <li>• He/she runs circus-based activities.</li> <li>• He/she manages groups and pedagogical situations that meet individual and group needs and deals with conflicts that may arise.</li> </ul> <p>3) Implementing activities using circus arts as a tool for social change/action.</p> <ul style="list-style-type: none"> <li>• He/she analyses the social context of a group in order to develop youth and social circus projects.</li> <li>• He/she uses circus arts in order to facilitate personal (physical and psychological), social and educational growth and to help participants to reach their full potential in society.</li> <li>• Where appropriate he/she engages other art forms and professionals from other fields for the delivery of the programmes.</li> </ul> <p>4) Managing and developing projects at basic level</p> <ul style="list-style-type: none"> <li>• He/she manages and administrates his/her pedagogical circus projects at a basic level.</li> <li>• He/she undertakes basic administrative tasks such as project evaluation, documentation and holding meetings with trainer team, partner organisations, parents, etc.</li> </ul> <p>5) Supervising the creation and the implementation of a performance</p> <ul style="list-style-type: none"> <li>• He/she chooses the most appropriate form for the final presentation of a project.</li> <li>• He/she facilitates a process that fosters creativity in devising and presenting performances.</li> </ul>	<p>1) Teaching (basic to advanced) circus techniques (the level of teaching depends on the professional background)</p> <ul style="list-style-type: none"> <li>• He/she sets adapted learning objectives, designs circus courses, plans pedagogical activities using circus arts.</li> <li>• He/she teaches circus techniques to different target groups from beginner to advanced levels.</li> </ul> <p>2) Managing teaching learning situation</p> <ul style="list-style-type: none"> <li>• He/she runs circus-based activities.</li> <li>• He/she manages groups and pedagogical situations by using principles and models to analyse critical conflictual situations or group management.</li> </ul> <p>3) Implementing activities using circus arts as a tool for social change/ action</p> <ul style="list-style-type: none"> <li>• He/she analyses the social context of an area/ group/community in order to develop youth and social circus projects.</li> <li>• He/she uses circus arts in order to facilitate personal (physical and psychological), social and educational growth, and to help participants to reach their full potential in society.</li> <li>• He/she must be able to work with other partners (educators, teachers, physiotherapist, ...).</li> </ul> <p>4) Managing and developing project</p> <ul style="list-style-type: none"> <li>• He/she can manage and administrate pedagogical circus projects and resources.</li> <li>• He/she undertakes administrative tasks, runs project evaluation, writes reports and identifies sources of funding in order to improve resources with the support of the administrative staff.</li> </ul> <p>5) Supervising the creation and the implementation of a performance on an educational level</p> <ul style="list-style-type: none"> <li>• He/she chooses the most appropriate form for the final presentation of a project and defines guidelines for being on stage.</li> <li>• He/she develops the artistic vision of a circus project.</li> <li>• He/she works in collaboration with other artists.</li> </ul>

## Main activities

Level 4 : Youth and Social Circus Trainer	Level 6 : Youth and Social Circus Teacher
<p>1) Teaching (basic to intermediate) circus techniques</p> <ul style="list-style-type: none"> <li>• plans the contents and the learning sequences of a course for different/ diverse groups</li> <li>• designs circus courses in order to reach pedagogical objectives</li> <li>• teaches circus arts in a pedagogical context</li> <li>• coaches training in circus arts</li> <li>• evaluates the lessons</li> <li>• evaluates the acquired competences of the participants</li> <li>• prepares and takes care of the material</li> <li>• practices circus techniques</li> </ul> <p>2) Managing teaching learning situation</p> <ul style="list-style-type: none"> <li>• communicates with the participants and their families</li> <li>• communicates clearly on the contents of the lesson</li> <li>• deals with and controls the attendance of the participants</li> <li>• stimulates and gives feedback to the participants</li> <li>• manages potential conflict within a group</li> <li>• leads team-building activities, warming-up, energetic games, cooling-down games...</li> <li>• sets the lessons rules and has them respected</li> <li>• manages accidents</li> </ul> <p>3) Implementing activities using the arts as a tool for social change/action</p> <ul style="list-style-type: none"> <li>• analyses the needs of the participants</li> <li>• defines and sets learning objectives adapted to the target group</li> <li>• works in partnership with social work organisations and institutions</li> </ul>	<p>1) Teaching (basic to advanced) circus techniques (the level of teaching depending on the professional background)</p> <ul style="list-style-type: none"> <li>• plans the contents and the learning sequences of a course for different/ diverse groups</li> <li>• designs circus courses in order to reach pedagogical objectives</li> <li>• teaches circus arts in a pedagogical context</li> <li>• coaches training in circus arts</li> <li>• evaluates the lessons</li> <li>• evaluates the acquired competences of the participants</li> <li>• prepares and takes care of the material</li> <li>• practices circus techniques</li> </ul> <p>2) Managing teaching learning situation</p> <ul style="list-style-type: none"> <li>• communicates with the participants and their families</li> <li>• communicates clearly on the contents of the lesson</li> <li>• deals with and controls the attendance of the participants</li> <li>• stimulates and gives feedback to the participants</li> <li>• manages potential conflict within a group</li> <li>• leads team-building activities, warming-up, energetic games, cooling-down games...</li> <li>• sets the rules of the lesson and has them respected</li> <li>• manages accidents</li> </ul> <p>3) Implementing activities using circus as a tool for social change/ action</p> <ul style="list-style-type: none"> <li>• conducts research to understand the social context, in which the educational project takes place</li> <li>• defines the position and the functions of the participants in their social context</li> <li>• analyses the needs of the participants</li> <li>• defines and sets learning objectives adapted to the target group and to the social context</li> <li>• works in partnership with social work organisations and institutions</li> </ul>

Level 4 : Youth and Social Circus Trainer	Level 6 : Youth and Social Circus Teacher
<p>4) Managing and developing project at basic level</p> <ul style="list-style-type: none"> <li>• participates in team and partnership meetings on the creation, the follow-up and the evaluation of the project</li> <li>• writes or presents evaluation reports based on a predefined model</li> </ul> <p>5) Supervising the creation and production of a performance on an educational level</p> <ul style="list-style-type: none"> <li>• creates a presentation of the project involving each participant</li> <li>• leads activities aimed at creativity development</li> <li>• coaches the participants to present their work</li> <li>• deals with the logistics of an artistic event</li> <li>• makes proposals and gives ideas on the costume and set creation</li> <li>• develops a collaboration with artists and companies</li> </ul>	<p>4) Managing and developing project at basic level</p> <ul style="list-style-type: none"> <li>• participates in team and partnership meetings on the creation, the follow-up and the evaluation of the project carries out researches to find potential funding, evaluation tools...</li> <li>• writes or presents evaluation reports of the project</li> <li>• develops and organises his/her ideas in order to write funding applications</li> <li>• creates (in cooperation with his/her communication staff) communication tools to promote and inform about the project</li> <li>• manages the budget of a pedagogical project</li> <li>• coordinates/manages teaching processes of different lengths, for diverse target groups and participants, including international work</li> <li>• organises cultural and artistic events for the participants</li> </ul> <p>5) Supervising the creation and production of a performance on an educational level</p> <ul style="list-style-type: none"> <li>• creates a presentation of the project involving each participant</li> <li>• leads activities aimed at creativity development</li> <li>• coaches the participants to present their work</li> <li>• deals with the logistics of an artistic event</li> <li>• makes proposals and gives ideas on the costume and set creation</li> <li>• uses communication tools (with the help of the communication staff) to promote an artistic event</li> <li>• develops a collaboration with artists and companies</li> </ul>

## Where are the activities of the job taking place?

Level 4 : Youth and Social Circus Trainer	Level 6 : Youth and Social Circus Teacher
<p>Under the supervision of someone who organises his/her work, he/she works in the following fields :</p> <ul style="list-style-type: none"> <li>• Education</li> <li>• Early childhood</li> <li>• Health</li> <li>• Social circus</li> <li>• Youth circus</li> <li>• Youth work</li> </ul> <p>Under the supervision of someone who organises his/her work, he/she may work in any work places that use or would benefit from circus pedagogy or methodology such as :</p> <ul style="list-style-type: none"> <li>• Circus schools</li> <li>• Organisations providing recreational and sport activities for a large public and after-school programmes</li> <li>• Youth work organisations</li> <li>• Organisations providing cultural and artistic education/activities</li> <li>• Schools belonging to the formal education system</li> <li>• Specialized education schools/ centres/ organisations</li> <li>• Social services organisations</li> <li>• Programmes for disabled people</li> <li>• Programmes for elderly people</li> <li>• Programmes for young children</li> <li>• ...</li> </ul> <p>To conclude, he/she can work with different groups, in different activities and with different aims, in fields as diverse as youth and social circus, education, health and welfare services or artistic creation.</p>	<p>Autonomously, he/she works in the following fields :</p> <ul style="list-style-type: none"> <li>• Education</li> <li>• Early childhood</li> <li>• Health</li> <li>• Social circus</li> <li>• Youth circus</li> <li>• Youth work</li> </ul> <p>Autonomously, he/she may work in work places that use or would benefit from circus pedagogy or methodology such as :</p> <ul style="list-style-type: none"> <li>• Circus schools</li> <li>• Organisation providing recreational and sport activities for a large public and after-school programmes</li> <li>• Youth work organisations</li> <li>• Schools belonging to the formal education system</li> <li>• Specialized education schools/ centres/ organisations</li> <li>• Social services organisations</li> <li>• Programmes for disabled people</li> <li>• Programmes for elderly people</li> <li>• Programmes for young children</li> <li>• Organisations providing cultural and artistic education/activities</li> <li>• ...</li> </ul> <p>To conclude, he/she can work with different groups, in different activities and with different aims, in fields as diverse as youth and social circus, education, health and welfare services or artistic creation.</p>

## Network

Level 4 : Youth and Social Circus Trainer	Level 6 : Youth and Social Circus Teacher
He/she is accountable to the institution director, pedagogical coordinators, teachers	He/she is accountable to the institution director, pedagogical coordinators, funders
	He/she may manage an assistant, a trainer or a group of guest trainers
He/she collaborates with social workers, artists, health workers, teachers from formal education, youth workers, ...	He/she collaborates with social workers, artists, health worker, teachers from formal education, youth worker, ...

## Responsibilities and autonomy

The degree of responsibilities and autonomy is defined through the knowledge, the skills and the competences as described in the European Qualifications Framework for levels 4 and 6.

	Level 4 : Youth and Social Circus Trainer	Level 6 : Youth and Social Circus Teacher
Knowledge	Factual and theoretical knowledge in broad contexts within a field of work or study	Advanced knowledge of a field of work or study involving a critical understanding of theories and principles
Skills	A range of cognitive and practical skills required to generate solutions to specific problems in a field of work or study	Advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study
Competences	<p>Exercise self-management within the guidelines of work or study contexts that are usually predictable, but are subject to change; supervise the routine work of others, taking some responsibility for the evaluation and improvement of work or study activities.</p> <p>The main activities must be carried out autonomously according to social and circus approved procedures adapted to the contexts, for a public known by the trainer and in a predictable situation.</p>	<p>He/she collaborates with social workers, artists, health worker, teachers from formal e Manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study contexts; take responsibility for managing professional development of individuals and groups.</p> <p>The main activities must be carried out autonomously with great command and creativity for both the circus techniques and the social approach. The teacher must be able to work with any public in an unpredictable situation.</p>

## Values

1. Adaptability
2. Responsibility (personal, social and self-awareness)
3. Commitment to emotional and physical safety
4. Empathy
5. Sensitivity to diversity



## Access to the profession/job and career development

Level 4 : Youth and Social Circus Trainer	Level 6 : Youth and Social Circus Teacher
The trainer should have completed a training programme enabling them to acquire the level 4 of knowledge, skills and competences in the fields of circus arts and pedagogy at a national level.	The trainer should have completed a training programme enabling them to acquire the level 6 of knowledge, skills and competences in the fields of circus arts and pedagogy at a national and European level.

### 3. Framework of competences Youth and Social Circus Teacher - Level 6

#### Introduction

The competences must be carried out autonomously with great command and creativity in both the circus techniques and the social approach. The teacher must be able to work with an atypical public in an unpredictable situation. Those situations should be described by the circus organisations.

The profession values (see the job profile) must guide the way in which the competences will be taught and evaluated. The knowledge and skills are the resources used to reach the competences and are to be defined in the educational standard.

#### Competences

1. Demonstrate a good command of the art and science of teaching circus
2. Create and maintain a safe physical and emotional learning environment
3. Develop pedagogical tools and practices in accordance with the learning objectives and adapt them to the needs of the situation
4. Support the personal and social development of the participants
5. Conduct research relevant to the field of youth and social circus pedagogy
6. Evaluate professional practice
7. Communicate with a range of audiences using the appropriate tools
8. Manage an educational project

Competence type : technical/practical

Competence 1

Demonstrate a good command of the art and science of teaching circus

Competence definition : Have a good command of circus disciplines to teach and direct performances in a pedagogical context, using methods aimed at creativity development.

1.	Have a good command of one or more circus disciplines at advanced <sup>1</sup> level
2.	Use didactical tools to teach circus arts techniques and skills
3.	Deliver pedagogical activities alone and as part of a team, in accordance with the learning objectives
4.	Use methods aimed at creativity development
5.	Direct a performance in a pedagogical context

Competence type : technical/practical

Main competence 2

Create and maintain a safe physical and emotional learning environment

Competence definition : Implement and respect the safety procedures for the learning activities, use safety equipment and be concerned about the emotional well-being of the participants.

1.	Prepare and check the training equipment for the learning activity.
2.	Respect and implement the organisations safety procedures.
3.	Attend to the physical and emotional well-being of the participants.

Competence type : reflexive

Main competence 3

Develop an educational plan and adapt it to the context

Competence definition : Develop activities and pedagogical projects, combining diverse art forms adapted to the educational plan, the learning objectives and the target groups using appropriate communication forms

1.	Define achievable learning objectives adapted to the target groups and to the context.
2.	Plan the content and the learning sequences <sup>2</sup> of an educational plan <sup>3</sup> .
3.	Develop activities and pedagogical tools in accordance with the learning objectives.
4.	Adapt activities and teaching practice to the context and the different target groups.
5.	Adapt the forms of communication to the target groups.
6.	Choose the most appropriate form for the presentation of the learning outcomes.
7.	Develop pedagogical projects that combine diverse art forms.

1 Each country will have to define what « at an advanced level » means in their context

2 See definition in the glossary in the annexes

3 idem

Competence type : psycho-social

Main competence 4

Support the personal and social development of the participants

Competence definition : Develop and implement a plan, providing appropriate guidance to lead participants towards the appropriation of their own learning, to critical thinking, and to the strengthening of the learners' team work skills.

1.	Give and receive feedback and provide appropriate guidance.
2.	Support the participants to appropriation of their own learning.
3.	Develop and implement a plan to stimulate critical thinking.
4.	Introduce the participants to other art forms and cultures.
5.	Propose solutions to manage conflict.
6.	Develop and implement a plan for strengthening the participants' team work skills

Competence type : reflexive

Main competence 5

Conduct research relevant to the field of youth and social circus pedagogy

Competence definition : Conduct research into the field of youth and social circus, using participatory methods to understand the social context, to improve the pedagogical and didactical tools and to improve the projects and practices.

1.	Apply a research method to a topic relevant to the field.
2.	Search for tools for the evaluation and improvement of projects and practices.
3.	Find pedagogical and didactical tools for the improvement of the learning activity <sup>4</sup> .
4.	Identify the needs of the target groups and the social context in which pedagogical projects take place.
5.	Use participatory methods involving target groups to identify their needs.

<sup>4</sup> See definition in the glossary in the annexes

<sup>5</sup> Definition : the use of one's knowledge in a particular profession

Competence type : reflexive	
Main competence 6 Evaluate professional practice <sup>5</sup>	
Competence definition : Evaluate his/her own practice and teamwork in collaboration with colleagues and use the results of his/her own evaluation to plan improvements. Assess the educational plan and the acquired competences of the participants with adapted tools, including participatory methods.	
1.	Use evaluation tools to assess the teaching and learning process and the educational plan <sup>6</sup> .
2.	Apply a range of participatory methods of evaluation.
3.	Engage in the evaluation of teamwork and their own practice.
4.	Develop an improvement plan based on the results of an evaluation.

Competence type : psycho-social	
Main competence 7 Communicate with a range of audiences using the appropriate tools	
Competence definition : Communicate and share good practice with others and exchange information with stakeholders, using verbal, written and technological tools.	
1.	Exchange relevant information with stakeholders <sup>7</sup> .
2.	Communicate and share good practices with others.
3.	Produce and present written and verbal reports.
4.	Use information and communication technology tools.

Competence type : organisational	
Main competence 8 Manage pedagogical projects	
Competence definition : Take part in the management of the educational programme and the projects, respecting his/her place and role in the circus art organisation.	
1.	Organise artistic and pedagogical projects.
2.	Manage the content of a lesson according to the educational plan.
3.	Describe the organisational structure of their placement.
4.	Identify their position and role in their placement organisation.

<sup>6</sup> See definition in the glossary in the annexes

<sup>7</sup> Partners, participants and their family, colleagues...

## 4. Framework of competences Youth and Social Circus Trainer - Level 4

### Introduction

The competences must be carried out autonomously according to social and circus approved procedures adapted to the contexts, for a public known to the trainer and in a predictable situation.

The profession values (see the job profile) must guide the way in which the competences will be taught and evaluated. The knowledge and skills are the resources used in order to reach the competences and are to be defined in the educational standard.

### Main competences



Competence type : technical/practical	
Main competence 1	
Demonstrate a good command of the art and science of training circus	
Competence definition : Have a basic command of several circus disciplines in order to offer pedagogical activities linked to the circus arts techniques and direct a short performance, using methods aimed at creativity development.	
1.	Have a basic command of several circus disciplines and one or more to an intermediate <sup>8</sup> level.
2.	Use didactical tools to train circus arts techniques and skills.
3.	Deliver pedagogical activities <sup>9</sup> alone and as part of a team, in accordance with the learning objectives.
4.	Use methods aimed at creativity development.
5.	Direct a short performance in a pedagogical context.

<sup>8</sup> Each country will have to define what « to an intermediate level» means in their context

<sup>9</sup> See definition in the glossary in the annexes

Competence type : technical/practical

Main competence 2

Create and maintain a safe physical and emotional learning environment

Competence definition : Implement and respect the safety procedure for the learning activities, use safety equipment and be concerned by the emotional well-being of the participants.

1.	Prepare and check the training material for the learning activity.
2.	Respect and implement the organisations safety procedures.
3.	Attend to the physical and emotional well-being of the participants.

Competence type : reflexive

Main competence 3

Follow an educational plan and adapt it to the context

Competence definition : Plan lessons and learning sequences and develop activities adapted to the educational plan, the learning objectives and the target groups using appropriate communication forms

1.	Follow achievable learning objectives adapted to the target groups and to the context.
2.	Plan lessons and learning sequences in accordance with an educational plan <sup>10</sup> .
3.	Develop activities using pedagogical tools in accordance with the learning objectives.
4.	Adapt activities and teaching practice to the context and the different target groups.
5.	Adapt the forms of communication to the target groups.
6.	Choose the most appropriate form for the presentation of the learning outcomes.

Competence type : psycho-social

Main competence 4

Support the personal and social development of the participants

Competence definition : Provide appropriate guidance to lead participants in the appropriation of their own learning, in critical thinking, and in the strengthening of the learners' team-work skills

1.	Give and receive feedback and provide appropriate guidance.
2.	Support the participants in the appropriation of their own learning.
3.	Encourage critical thinking.
4.	Introduce the participants to other art forms and cultures.
5.	Manage conflict between/with participants.
6.	Strengthen the participants' team work skills.

<sup>10</sup> See definition in the glossary in the annexes

Competence type reflexive	
Main competence 5	
Evaluate teaching and learning processes	
Competence definition : Evaluate his/her own practice and teamwork and use the results to adapt them. Assess the teaching and learning processes, applying adapted tools, including participatory methods.	
1.	Use evaluation tools to assess the teaching and learning process.
2.	Apply participatory methods of evaluation.
3.	Evaluate their teamwork and their own practice.
4.	Adapt their practice based on the results of an evaluation plan.

Competence type : psycho-social	
Main competence 6	
Communicate with a range of audiences using the appropriate tools	
Competence definition : Communicate and share good practice with others and exchange information with stakeholders, using verbal, written and technological tools.	
1.	Exchange relevant information with stakeholders <sup>11</sup> .
2.	Communicate and share good practices with others.
3.	Produce and present basic written and verbal reports.
4.	Use information and communication technology tools.

Competence type : reflexive	
Main competence 7	
Identify the organisational structures within which they work	
Competence definition : Identify and respect his/her place and role in the circus art organisation, knowing the organisational structure of the placement.	
1.	Describe the organisational structure of their placement.
2.	Identify their position and role in their placement organisation.

<sup>11</sup> Partners, participants and their families, colleagues...





## V) Conclusion and perspectives

### 1. Conclusions

The goal of this project was to identify the professional profiles that exist within youth and social circus organisations, to identify existing training programmes and where necessary create the foundations for the future training programmes.

Firstly, we mapped the existing training programmes in the partner countries. The mapping revealed major differences in the training programmes proposed from one country to another. To a certain extent this can be attributed to the fact that each country has its own educational system. From the mapping it was clearly apparent that the educational offers were oriented more towards the competences and the artistic field rather than the use of circus arts as a learning or teaching tool for young people. However, it was also apparent that circus arts are included in many programmes such as education, physical education and social work delivering a level 5 to 7 certificate. It therefore shows that circus arts are indeed part of educational systems at higher levels.

Secondly, we analysed the needs within the youth and social circus sector : What is the expected professional profile for someone working in the youth and social circus sector? Are the competences of the people already working within the sector appropriate? Do organisations easily find adequately qualified professionals? Do the circus arts professionals find jobs in the youth and social circus sector?

The results showed that presently, the majority of people are working within the field of “performing arts”, this is closely followed by the field of “circus trainer/teacher” (especially in Finland). The most needed competences are technical competences but also and more specifically, pedagogical competences. Many professionals working in the youth and social circus sector have a basic education in pedagogy (most of them have a level 4 or 5 education). It would therefore appear that there is a need for training programmes for “circus trainers/teachers” at level 6.

Thirdly, from the results of our analyses, we developed the job profile of the Youth and Social Circus Teacher for level 6. Taking into account the needs in the partner countries, we also decided to create a job profile for level 4.

Finally, the two job profiles were the basis of the two related framework of competences presented in this report. The frameworks were created in relation with certain competences described in the Circus Trans Formation project.

In conclusion, the comparison between the field expectations and the educational opportunities led to the creation of two frameworks of competences, which both belong to the youth and social circus sector :

- The framework of competences for level 6 is the foundation for the creation of bachelor degree for Youth and Social Circus Teacher in the countries where a basic training programme already exists.
- The framework of competences for level 4 will be used to create a basic training programme for Youth and Social Circus Trainer in countries where nothing is as of yet developed in that sector.

## 2. Perspectives

The frameworks of competences will guide the creation of the curriculum and the evaluation of the students attending the future training programmes. The competences and their descriptions give information on what the students must be able to do. The contexts in which these competences will be used still has to be specified. In the future each educational organisation will have to define the “family of situations” in which the competences will be taught, trained and evaluated.

It will be interesting to develop the future training programmes from the evaluation situations, which include the learning outcomes.

The list of knowledge and skills, in the annexes of this report, will be used to identify the contents of the lessons to be taught. It is the underlying resource of the competences.

In the future, some countries could develop a framework of competences for level 5 by adapting the competences and sub-competences to an intermediary level between level 4 and 6. A level 7 could also be developed taking into account the framework of competences for level 6.

Finally, it is important to highlight that the reality in the field is evolving. Therefore, it will be appropriate to update the job profile at some point in the future. The frameworks of competences along with the educational and evaluation standards should be modified accordingly in order to make sure that the training programme takes into account the needs and the evolution of the youth and social circus field.

## VI) Annexes

### 1. Questionnaires sent for the mapping of the training opportunities and the analysis of the needs.

#### a) Questionnaire 1 : analysis of professional or employment opportunities upon completing a training programme including circus arts

*This questionnaire targets any kind of educational organisation providing professional training that include partially or totally circus arts in their programme.*

1) Name of organisation

2.1) At the end of the training, does the organisation deliver a certificate/diploma based on the evaluation of the competences ?

- No
- Yes

2.2) If yes, what is the name of the certificate/diploma ?

2.3) According to you, what is the level of certification according the European Qualifications Framework? See the criteria of the European Qualifications Framework : <https://ec.europa.eu/ploteus/content/descriptors-page> and [http://en.wikipedia.org/wiki/European\\_Qualifications\\_Framework](http://en.wikipedia.org/wiki/European_Qualifications_Framework)

- Level 1
- Level 2
- Level 3
- Level 4
- Level 5
- Level 6
- Level 7
- Level 8

2.4) Is it an initial education/training? Definition of “initial education/training” : general or vocational education and training carried out in the initial education system, usually before entering working life (see “Terminology of European education and training policy”, page 117).

- Yes
- No

2.5) Is it continuing education and training? Definition of “continuing education and training” : education or training after initial education and training - or after entry into working life aimed at helping individual to improve or update their knowledge and/or skills; acquire new skills for a career move or retraining; or to continue their personal or professional development (see “Terminology of European education and training policy”, page 51)

- Yes
- No

3) What are the academic entry requirements for this training programme? See the criteria of the European Qualifications Framework : <https://ec.europa.eu/ploteus/content/descriptors-page> and [http://en.wikipedia.org/wiki/European\\_Qualifications\\_Framework](http://en.wikipedia.org/wiki/European_Qualifications_Framework)

- Level 1
- Level 2
- Level 3
- Level 4
- Level 5
- Level 6
- Level 7
- Level 8

no specific level of education required

Autre :

4) What are the entry requirements regarding the field experience? In case a field experience is required, please specify how long this experience should be and in which sector.

5) Duration of the training programme (number of days, months or years) ?

6) Total amount of hours in the entire training programme ?

7) Estimated amount of circus arts in the entire training programme ?

- 0 - 25%
- 26 - 50%
- 51 - 75%
- 76 - 100%

8) Further comments on the amount of circus arts in the training programme :

9) What are the potential professional or employment opportunities after the training programme ?

9.1) For each potential opportunities, specify if circus arts competences are a necessity or an added value.

10) Please provide us with any further comments on the professional or employment path of your alumni.

## b) Questionnaire 2 : analysis of professional practice

*This questionnaire targets people who have taught circus professionally in the last 5 years*

1.1) Did you attend a circus arts degree course/program? (Short courses will be addressed later)  
If you choose "no", please go directly to question 2)

yes

no

1.2) If yes, what is/are the name(s) of the degree/program?

1.3) If yes, in which country?

1.4) Duration of the training program?

1.5) Total amount of hours in the entire training program?

2) Did you attend other courses that are related to circus arts and that contribute toward your profession? Here you can add any other circus arts education you have.

3) What is your current profession?

4) Where do you work? In which organisation(s)/institution(s)...

5) In which sector do you work?

- Youth work
- Social work
- Healthcare
- Education
- Physical education
- Performing arts
- Youth circus
- Social circus
- Autre :

6) What is the impact of your circus arts training in your profession?

- It helped me to find a job
- It helped me to change job
- It helped me to keep my job
- It helped me to evolve in my job
- no impact
- Autre :

7) Explain briefly why and how?

8) How do you use circus arts in your work?

9) What is the estimated amount of circus arts in your work?

- 0 - 25%
- 26 - 50%
- 51 - 75%
- 76 - 100%

9.1) Further comment on the amount of circus arts in your work :

10) Do you use circus arts outside of your main profession (seasonal work, volunteer work, etc...)?

- Yes
- No

10.1) If yes, please specify :

11.1) Did your training in circus arts (degree program or other types of courses) provide you with the appropriate competences in your profession(s)?

- Yes
- No

11.2) If yes, please specify the competences for your profession(s) :

11.3) If no, which competences your training should have provided you with for your profession(s)?

12) What kind of further training would you like to have?

For example formal education leading to a degree, short term courses or other further education. We'd also appreciate comments on content, like circus techniques, pedagogy or artistic work, you'd like to receive. You can also tell us what kind of education you would have preferred to have in comparison to your training.

13) What part/units in your education were particularly useful for your current job?

We would like to hear your comments especially if you DO NOT have a circus arts training.

14) Finally, here you can leave comments or remarks for the CIRCUS+ research group.

### c) Questionnaire 3 : analysis of employers/potential employers' needs

This questionnaire targets organisations that are currently providing paid work for circus artists or teachers or that very well could.

1) Name of the organisation?

2) Location of the organisation?

3) Type of the organisation?

- Public organisation
- Private organisation

4) In which sector is the organisation in?

- Youth work
- Social work
- Healthcare
- Education
- Physical education
- Performing arts
- Youth circus
- Social circus
- Autre :

5) Could you briefly explain the main activities of your organisation?

6) Could you briefly explain the circus arts activities of your organisation?

7.1) How important are the circus arts activities in your organisation's activities?

- Very important
- Quite important
- Neither important nor unimportant
- Not important
- Non existant

7.2) What are the benefits of circus arts activities in you organisation?

8) Target groups of your circus activities?

- Early childhood
- Children
- Teenagers

- Adults
- Elderly people
- People with disabilities
- Autre :

9) How many employees are working on the circus arts activities?

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- Autre :

10) What are the studies/training programme(s) of your employees working in the circus arts activities?

11.1) How many employees are teaching / performing circus arts FULL TIME in the organisation?

11.2) How many employees are teaching / performing circus arts PART TIME in the organisation?

13) What is the professional background of your employees who teach / perform circus arts?

14) Was it easy to hire your employees who teach / perform circus arts?

15) What were your criteria to hire the employees who teach/perform circus arts in the organisation?

16) Have you had to compromise on the qualification criteria in recruitment due to lack of qualified applicants? Please explain :

17) Among your employees who teach/perform circus arts, which competences could be strengthened and why?

18) What would be the ideal professional profile of your employees who teach/perform circus arts ?



## 2. Questionnaire sent for the validation of the framework of competences

### This document targets :

- Field actors : circus trainer, circus teachers, youth worker, social worker...
- Future and/or potential students
- Lecturers able or willing to deliver the future curriculum
- Experts relevant to the study such as : experienced circus trainers, head trainers, pedagogues, supervisors, pedagogical/training coordinators, researchers and academics....

### Background

CIRCUS+ is a European research programme aimed at promoting the professionalization of the actors in the field of youth and social circus by creating the basis for the development of the 1st European long term youth and social circus training programme.

The project will :

- analyse the educational opportunities in youth and social circus and the needs of this sector in each partner country.
- create the job profile in accordance with the field's needs.
- create a European framework of competences, based on the job profile, laying down the foundations for a long term European training programme, meeting the needs and opportunities offered by the European labour market.

### Instructions

The framework of competences represents the competences necessary to be a youth and social circus teacher based on the European Qualifications Framework.

Each competence is to be evaluated. Therefore it can be read as "At the end of the training, the student should be able to....."



For each competence or sub-competence, answer the following questions :



1. Is the competence readable and understandable? If not, propose modifications to improve the readability and understandability of the sentence.
2. What should the person/student know in order to acquire this competence? (knowledge).
3. What should the people/student be able to do to acquire this competence? (indicator of competence).

It is not compulsory to answer these questions for all the competences, but only for the ones you are the most acquainted with.



### Some definitions



- Knowledge : the outcome of the assimilation of information through learning. Knowledge is the body of facts, principles, theories and practices that is related to a field of work or study.
- Competence indicator : the evidence of the competence. The skills and know-how to complete tasks and solve problems related to a competence.



<b>Name of the competence:</b> The student should be able to...	Yes 	No 	<b>Notification to improve readability and understability</b>	<b>Associated knowledge/theory</b> What should the student know to acquire this competence?	<b>Indicator of competence</b> What should the student be able to do ?
<b>Main competence 1:</b>  Demonstrate a good command of the art and science of teaching circus					
<b>1.1</b> Have a good command of one or more circus disciplines to an advanced level					
<b>1.2</b> Use methods aiming at creativity development					
<b>1.3</b> Deliver effectively the contents of the lesson					
<b>1.4</b> Direct a performance					


<b>Name of the competence:</b> The student should be able to...	Yes 	No 	<b>Notification to improve readability and understandability</b>	<b>Associated knowledge/theory</b> What should the student know to acquire this competence?	<b>Indicator of competence</b> What should the student be able to do ?
<b>Main competence 2:</b>  Create and maintain a safe physical and emotional learning environment					
<b>2.1</b> Prepare and check the training material for the lesson					
<b>2.2</b> Implement and respect the organisations safety procedures					
<b>2.3</b> Take into account the physical and emotional well-being of the participant					

<b>Name of the competence:</b> The student should be able to...	Yes 	No 	<b>Notification to</b> improve readability and understability	<b>Associated</b> <b>knowledge/theory</b> What should the student know to acquire this competence?	<b>Indicator of</b> <b>competence</b> What should the student be able to do ?
<b>Main competence 3:</b>  Adapt their practice to the needs of the situation					
<b>3.1</b> Define achievable objectives adapted to the target group and to the context					
<b>3.2</b> Choose the most appropriate form for the presentation of a project					
<b>3.3</b> Develop activities and pedagogical tools in accordance with the learning objectives					
<b>3.4</b> Adapt the forms of communication to the target group					
<b>3.5</b> Adapt activities to the different target groups					
<b>3.6</b> Develop padagogical circus projects combining diverse art forms					

<b>Name of the competence:</b> The student should be able to...	Yes 	No 	<b>Notification to</b> improve readability and understability	<b>Associated</b> <b>knowledge/theory</b> What should the student know to acquire this competence?	<b>Indicator of</b> <b>competence</b> What should the student be able to do ?
<b>Main competence 4:</b>  Support the personal and social development of the participants					
<b>4.1</b> Provide and receive appropriate guidance and feedback					
<b>4.2</b> Support the participants to take ownership of their learning					
<b>4.3</b> Stimulate critical thinking					
<b>4.4</b> Introduce the participants to other art forms and cultures					
<b>4.5</b> Propose solutions to manage conflicts					



Name of the competence: the student should be able to...	Yes 	No 	Notification to improve readability and understability	Associated knowledge/ theory What should the student know to acquire this competence?	Indicator of competence What should the student be able to do ?
<b>Main competence 5:</b>  Conduct research relevant to the field of youth and social circus pedagogy					
<b>5.1</b> Search tools for the evaluation and improvement of the project and practices					
<b>5.2</b> Find pedagogical and didactical tools for the improvement of the lessons/ teaching					
<b>5.3</b> Conduct research to understand the target group and the social context in which the educational project takes place					
<b>5.4</b> Use participatory methods involving target groups to understand their needs					

Name of the competence: the student should be able to...	Yes 	No 	Notification to improve readability and understability	Associated knowledge/ theory What should the student know to acquire this competence?	Indicator of competence What should the student be able to do ?
<b>Main competence 6:</b>  Evaluate professional practice					
<b>6.1</b> Use evaluation tools to assess the educational plan, the acquired competences of the participants and personal teaching skills					
<b>6.2</b> Apply a range of participatory methods of evaluation					
<b>6.3</b> Actively evaluate teamwork with colleagues					
<b>6.4</b> Develop an improvement plan based on the results of an evaluation					

Name of the competence: the student should be able to...	Yes 	No 	Notification to improve readability and understability	Associated knowledge/ theory What should the student know to acquire this competence?	Indicator of competence What should the student be able to do?
<b>Main competence 7:</b>  Communicate with a range of audiences using the appropriate					
<b>7.1</b> Exchange relevant information with stakeholders <sup>1</sup>					
<b>7.2</b> Share good practices with colleagues					
<b>7.3</b> Present written and verbal reports					
<b>7.4</b> Use information and communication technology tools					

<sup>1</sup> Partners, participants and their family, colleagues...



Name of the competence: the student should be able to...	Yes 	No 	Notification to improve readability and understability	Associated knowledge/ theory What should the student know to acquire this competence?	Indicator of competence What should the student should be able to do ?
<b>Main competence 8:</b>  Manage educational project					
<b>8.1</b> Plan the content and the learning sequences of educational programme					
<b>8.2</b> Organise artistic and pedagogical project					
<b>8.3</b> Describe the administration of a circus arts organisation					
<b>8.4</b> Describe the role of the circus teacher in a circus art organisation					

### 3. Skills and knowledge for the framework of competences – level 6

The non-exhaustive list presented hereunder gives examples of what the teachers have to teach and include in situations during theoretical and practical lessons in order to enhance the development and the evaluation the learners' competences.

#### Competence 1 :

### Demonstrate a good command of the art and science of teaching circus

#### Skills :

- To plan, prepare and organise both a one off workshop, or longer-term course plan
- To choose teaching methods and adapt them to the context
- To create and implement, alone or in team, circus lessons/sessions
- To stimulate in each participant : curiosity and exploration, imagination and self-expression, research and experimentation, decision making
- To use the basic tools for the creation, the organisation, the communication and the logistics of an event, show, artistic creation or presentation

#### Knowledge :

- Circus techniques : theories which support the safe practice of the circus disciplines
- Pedagogy and didactics : theories which support the safe practices of the circus disciplines
- Basics in psychological development
- Knowledge of the human body : basics in anatomy and physiology, principles of motor development from childhood to adult
- Basics on the concept of creativity and on creativity development methods
- Principles of group management and group dynamics theories
- Methods for building a performance dramaturgy of circus performances

## Competence 2 :

### Create and maintain a safe physical and emotional learning environment

#### Skills :

- Apply the basic rules of safety concerning circus equipment (according to each country) ; and teach safety requirements to the participants
- To follow the health procedures and emergency rules defined by the host organisation and the host country's legislation
- To understand and respect the limits and functions of the human body
- To identify the most frequent injuries in circus practice
- To create and ensure trust and emotional safety
- To ensure the physical and moral integrity of the participants
- To be aware of safety issues of a specific target group
- To set rules and to have them respected
- To use the basic tools for the management of the group energy (warm-up, energetic, cool down, team building, concentration...).
- To analyse the group and its dynamic using group management tools and techniques
- Basic first aid skills

#### Knowledge :

- Basic knowledge of rigging, and safety standards/requirements of circus equipment and props; maintenance of the equipment.
- Health procedures and emergency rules defined by the host organisation and the host country's legislation
- First aid
- Knowledge of the human body : basics in anatomy and physiology, principles of motor development from childhood to adult
- Physical education sciences : techniques for body preparation, warming-up, cooling-down, relaxation, stretching
- Principles of group management and group dynamics theories

## Competence 3 :

### Develop pedagogical tools and practices in accordance with the learning objectives and adapt them to the needs of the situation

#### Skills :

- To set measurable objectives
- To define and to document precisely the main objectives of a programme
- To define and to document precisely the specific objectives of one course session
- To propose activities in line with the objectives
- To adapt an activity and the content of the course to a context, a specific group or to a learning objective
- To identify the resources and constraints (time, material and other resources) and to use them efficiently
- To give clear and precise explanations
- To use different communication modes when teaching (verbal and non-verbal...)
- To be attentive to/to observe the behaviour of the target group
- To explain and to justify the choice of the form for the presentation of a project
- To create a presentation of the project involving each participant
- To use the different artistic skills and cultural elements of the participants during session, as well as within the presentation

#### Knowledge :

- Basic of development and social psychology
- Knowledge of the human body : principles of motor development from childhood to adult
- Basic didactics of physical education
- Principles of group management and group dynamics theories
- Intercultural learning theories and inclusive educational approaches
- Communication theories and methods
- Learning styles theories
- General artistic knowledge/culture

## Competence 4 :

### Support the personal and social development of the participants

#### Skills :

- To be able to give useful and helpful feedback to the participants, using a variety of techniques
- To observe the behaviour of the target group
- To develop a plan to support the ownership of participant's learning
- To propose learning stimulating initiatives, critical thinking, choice and decision making in each participant
- To coach and advise participants
- To use the different, artistic skills and cultural elements of the participants during session, as well as within the presentation
- To analyse a conflictual situation and to identify various solutions
- To understand how a conflict breaks out and how to manage it
- To use the basic principles of non-violent communication

#### Knowledge :

- Intercultural learning theories and inclusive educational approaches
- Communication theories and methods
- Principles of group management and group dynamics theories
- Mediation and conflict transformation
- Non violent communication
- General artistic culture

## Competence 5 :

### Conduct research relevant to the field of youth and social circus pedagogy

#### Skills :

- To define social/youth circus and its main objectives
- To identify the different fields of application (scope) of youth and social circus
- To explore his/her own definition of youth and social circus
- To search the academic and other literature/sources for useful tools and technique
- To identify and analyse the historical, demographic, economic, cultural and social structures of their territory
- To identify and define the target group and partners
- To analyse the motivations, needs, expectations and potential of the target group
- To apply research techniques and evaluation methods

#### Knowledge :

- Definition of youth and social circus and its main objectives
- Youth research approaches, actors and sources
- Situation, status and condition of the public in society
- Politics, society, policies relevant to the public/territory
- Interests, concerns and needs of the public
- Research techniques
- Evaluation methods

## Competence 6 :

### Evaluate professional practice

#### Skills :

- To prepare and use tools for the monitoring and the evaluation of a course
- To analyse personal training situations, to question them and to propose adapted solutions
- To evaluate the competences and level of knowledge of the participants
- To evaluate and adjust the objectives of a project
- To give and receive feedback
- To analyse the levels of responsibility/goals of all the partners of a social/youth circus project
- To use appropriate tools for communicating and cooperating with a partner
- To participate in the evaluation and debriefing meetings in team and with their partners
- To be able to find options for improvement and ways to implement them in the relevant practice

#### Knowledge :

- Evaluation methods
- Debriefing techniques
- Groups dynamics theories

## Competence 7 :

### Communicate with a range of audiences using the appropriate tools

#### Skills :

- To communicate effectively and to adapt the mode of communication to different publics
- To communicate, share information between the partners of a youth/social circus project and within the host organisation
- To explain/communicate in public relevant information related to a project
- To write follow-up report
- To use ITC (mails)
- To use software such as Word, PPT, etc
- To use grammatical rules

#### Knowledge :

- Communication methods
- Basic computer and software knowledges
- Report writing methods



## Competence 8 :

### Manage an educational project

#### Skills :

- To identify the resources and constraints (time, material and other resources) and to use/ manage them efficiently
- To develop a long term programme/plan for a youth/social project using available resources
- To plan the chosen activities in a succession of steps (always taking into account the need of the participants)
- To adapt the content of a session to the duration of the project
- To explain their own position (role and function) within the structure of the host organisation
- To understand/highlight their own level of responsibility within the host organisation
- To understand/highlight the principles, the values and the philosophy of the host organisation
- To be able to define the role of all the members of a team
- To understand the terms of the work contract
- To explain their personal conception of the profession : commitments, responsibilities and limits
- To respect the rules and laws of professional ethics

#### Knowledge :

- Ethics of the sector
- Policies and programmes of the organisation
- Organisational management and development
- Project management frameworks
- Resources management

## Glossary

	Definition	Source
Assessment standard	Document that describes the statements of the learning outcomes to be assessed and the methodology used	Adapted from CEDEFOP project (2008)
Competence	The proven ability to use knowledge, skills and personal, social and/ or methodological abilities, in work or study situations and in professional and personal development. In the context of the European Qualifications Framework, competence is described in terms of responsibility and autonomy.	The European Qualifications Framework for Lifelong Learning (EQF)
Education (as a sector of activities)	Process by which one develops abilities, attitudes and other forms of behaviour considered having value in the society in which one lives.	UNESCO thesaurus
Educational plan	A systematic arrangement of learning sequences in order to reach one or several learning objectives.	
Educational standard	Document that describes the statements of learning objectives, content of curricula, entry requirements as well as resources required to meet the learning objectives.	Adapted from CEDEFOP project (2008)
European Qualifications Framework	The EQF is a common European reference framework, which links countries' qualifications systems together, acting as a translation device to make qualifications more readable and understandable across different countries and systems in Europe. It has two principal aims: to promote citizens' mobility between countries and to facilitate their lifelong learning.	The European Qualifications Framework for Lifelong Learning (EQF)
Formal learning	Learning that occurs in an organised and structured environment (such as in an education or training institution or on the job) and is explicitly designated as learning (in terms of objectives, time or resources). Formal learning is intentional from the learner's point of view. It typically leads to certification.	Adapted from Terminology of European education and training Policy, CEDEFOP, 2014
Framework of Competences	Set of documents expressing the expectations of the education, using competences and capacities. These documents may also contain the description of situation families, criteria and indicators.	Adapted from CEDEFOP project (2008)
Health work (as a sector of activities)	Sector whose primary intent is to enhance health.	Adapted from the definition of the World Health Report 2006
Job profile	Document that describes the statements of the activities and tasks related to a specific job and to its practice.	Adapted from CEDEFOP project (2008)
Knowledge	The outcome of the assimilation of information through learning. Knowledge is the body of facts, principles, theories and practices that is related to a field of work or study. In the context of the European Qualifications Framework, knowledge is described as theoretical and/or factual.	The European Qualifications Framework for Lifelong Learning (EQF)
Learning activities	An educational process imparting knowledge and skills and intended to stimulate learning through direct experience.	
Learning objective	Learning objectives are brief statements that describe/defines what students will be expected to learn by the end of school year, course, unit, lesson, project, or class period.	The glossary of education reform ( <a href="http://edglossary.org/learning-objectives/">http://edglossary.org/learning-objectives/</a> )
Learning outcomes	Statements of what a learner knows, understands and is able to do on completion of a learning process. They are defined in terms of knowledge, skills and competence.	The European Qualifications Framework for Lifelong Learning (EQF)
Learning sequences	Learning sequences are units (or part) of the whole educational plan that defines what the learners and the teacher should do with a given set of resources and tools; and ordered/combined together in order to reach one or several learning objective.	

	Definition	Source
Assessment standard	Document that describes the statements of the learning outcomes to be assessed and the methodology used	Adapted from CEDEFOP project (2008)
Competence	The proven ability to use knowledge, skills and personal, social and/ or methodological abilities, in work or study situations and in professional and personal development. In the context of the European Qualifications Framework, competence is described in terms of responsibility and autonomy.	The European Qualifications Framework for Lifelong Learning (EQF)
Non-formal learning	Learning embedded in planned activities not explicitly designated as learning (in terms of learning objectives, learning time or learning support). Non-formal learning is intentional from the learner's point of view  Comments: - non-formal learning outcomes may be validated and may lead to certification - non-formal learning is sometimes described as semi-structured learning	Adapted from Terminology of European education and training Policy, CEDEFOP, 2014
Performing arts (as a sector of activities)	The performing arts are those forms of art in which individual people perform separately or together. The artist's own body, face, and presence is needed for the performance. Performing arts include the dance, music, opera, drama, magic, oratory and circus arts.	<a href="https://simple.wikipedia.org/wiki/Performing_arts">https://simple.wikipedia.org/wiki/Performing_arts</a>
Physical education (as a sector of activities)	The sector provides an excellent opportunity to learn and practice skills to enhance lifelong fitness and good health. These activities may include daily running, swimming, cycling and climbing, as well as more structured games and sports. [...] However physical education is not limited to training in physical skills, and has more than just a recreational dimension.	Adapted from European Commission/EACEA/ Eurydice, 2013. Physical Education and Sport at School in Europe Eurydice Report. Luxembourg: Publications Office of the European Union.
Professional practice	Professional practice is the way an individual behaves in his/ her workplace and uses his/her knowledge and skills in his/her particular profession.	
Reference frameworks	A combination of values, practices, codes and standards, which are referred to in order to clearly define a curriculum (e.g. European Qualifications Framework, laws and decrees, national certification framework, reference guides for competences and professional activities, values and standards of the profession/ the education institution).	cofoe
Situations family	Group of professional situations showing enough common characteristics to mobilize the same competences and capacities in identical conditions. These situations are common and must be correctly managed by students during internships. They represent the various functions, which the student has to face by mobilizing their various competences.	
Skills	The ability to apply knowledge and use know-how to complete tasks and solve problems. In the context of the European Qualifications Framework, skills are described as cognitive (involving the use of logical, intuitive and creative thinking) or practical (involving manual dexterity and the use of methods, materials, tools and instruments).	The European Qualifications Framework for Lifelong Learning (EQF)

	Definition	Source
Assessment standard	Document that describes the statements of the learning outcomes to be assessed and the methodology used	Adapted from CEDEFOP project (2008)
Competence	The proven ability to use knowledge, skills and personal, social and/ or methodological abilities, in work or study situations and in professional and personal development. In the context of the European Qualifications Framework, competence is described in terms of responsibility and autonomy.	The European Qualifications Framework for Lifelong Learning (EQF)
Social circus	Social circus is directed to a public often with fewer opportunities, specific needs and from different sociocultural backgrounds. Generally speaking, these publics' needs or difficulties are of different kinds: trouble focusing on tasks, behavioural difficulties, body-awareness, ... The main objective of the pedagogical work is the personal development of its participants, by developing personal skills such as open-mindedness, self-esteem, tolerance, respect, responsibility, autonomy, perseverance and self-confidence. Circus arts serve also as mediator enabling the creation of true group cohesion by working on the inclusion of all participants. Social circus promotes hence individual and relational abilities and becomes a convector of human values since it wishes to equip its participants with useful skills for everyday life.	« Framework of competences for social circus trainers », Caravan, p.24 <a href="http://www.caravancircusnetwork.eu/wp-content/uploads/2015/02/LEO1fnalLOW2.pdf">http://www.caravancircusnetwork.eu/wp-content/uploads/2015/02/LEO1fnalLOW2.pdf</a>
Social work (as a sector of activities)	Social work is a practice-based profession and an academic discipline that promotes social change and development, social cohesion, and the empowerment and liberation of people.	Extract of the definition, which was approved by the International Federation of Social Workers General Meeting and the International Association of Schools of Social Work General Assembly in July 2014 in Melbourne.
Special needs education	Educational activity and support designed to address specific needs of disabled children or children failing school for reasons known to impede optimal progress. Comment: the term 'special needs education' is now preferred to the term 'special education'. The older term was mainly understood to refer to education of children with disabilities, taking place in special schools or institutions distinct from, and outside the regular school and university system. In many countries today a large proportion of disabled children are in fact educated in institutions of the regular system. Source: based on Unesco, 1997.	Terminology of European education and training Policy, CEDEFOP, 2014
Youth circus	Implementation of activities and circus techniques with young people, generally as an « out-of-school education ». The main objective of the pedagogical work is the personal development of its participants, by developing personal skills such as open-mindedness, self-esteem, tolerance, respect, responsibility, autonomy, perseverance and self-confidence. This sector targets specifically young people.	
Youth work (as a sector of activity)	Youth work has three essential features: Young people choose to participate; The work takes place where the young people are; It recognises that the young person and the youth worker are partners in a learning process. Youth work encompasses a broad range of activities (eg social, cultural, educational, sports-related and political) carried out with, by and for young people [..]  Youth work provides out-of-school education, as well as leisure activities managed by professional or voluntary youth workers and youth leaders.	Extract of European Commission, <a href="http://ec.europa.eu/youth/policy/implementation/work_en.htm">http://ec.europa.eu/youth/policy/implementation/work_en.htm</a>





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