

Albert & Friends Instant Circus
5th N.I.C.E. Seminar 5th-8th November 2009
Riverside Studios, Crisp Rd, Hammersmith W6
PROGRAMME, PRESENTATIONS & OPEN SPACE NOTES

10.00 A.M. 5.11.09. WELCOME

Ian Scott Owens (Albert)
Emma Mandley MBE
William Burdett-Coutts
Ali Eisa

Artistic Director A&FIC
Chair A&FIC
Artistic Director Riverside Studios
Performer A&FIC

OPENING ADDRESS:

Moira Sinclair

Executive Director London, ACE

Moira Sinclair, London Executive Director of Arts Council England welcomed delegates to England and to London. She said: " We see circus as 'one of the most accessible art forms that exist today', and we know, from recent research that at least 5,000 young people are currently attending regular youth circus groups and in excess of 50,000 young people engage in circus activity through outreach programmes in their schools, youth clubs or community settings.

"We see our role as the national development agency for the arts in England as more than just funder. We want to work with our funded partners and wider sector to:

- * build key partnerships with other youth providers to learn from their experiences and build opportunities (and of course that is where this conference can play such a key role)
- * advocate, oversee and nurture the sector to strengthen the sector and build a wider understanding of the contribution that you make
- * signpost youth circus groups towards best practice models and identify gaps in advice or training
- * widen diversity, inclusion and access in Youth Circus

We do this not just because of those audience and participant numbers but also because we know, as well as providing a wonderful artistic experience, the benefits to young people of the work you do.

Circus is an accessible and popular social activity which suits all learning styles.

It can help improve social and communication skills, self esteem and team work; physical and mental agility; problem solving and creative thinking and the ability to concentrate - all critical to the success of our young people in a rapidly changing world."

Presentation 1: UK Youth Circus Emma Taylor, The Circus Project, Brighton

Spoke about the youth circus movement only having been around for the last 30 or so years in the UK, and only a few more years than that worldwide. It appears to have sprung up along with "New Circus" in the 1970s, pioneered by the late Reg Bolton. A&FIC, Leeds Children's Circus and a number of others sprung up in the early 80s followed by the four venue based circus schools, Skylight, Greentop, Circomedia and the Circus Space. She spoke about the 2008 Arts Council research of the current youth circus activity in the UK and how worked with the sector to find out what was needed to help youth circus flourish and develop a more sustainable future. The 'Airborne' Report was a useful tool for measuring the UK youth circus sector and its needs.

Presentation 2: UK Youth Circus Will Chamberlain, Director, Belfast Community Circus

Spoke about the diversity of the youth circus sector, the timely nature of N.I.C.E in terms of how it seems that a whole bunch of regional networks are springing up alongside a new momentum for UK network. Plus hopes for the future – building on N.I.C.E. and European network models; creating a fully functional UK network to complement and support regional work; pooling info and lobbying throughout the UK. Finally, a bit about London 2012 and how it is acting as a catalyst despite the fact that it is not providing any funding.

Presentation 3: UK YOUTH CIRCUS

Ian Scott Owens (Albert)

Film

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SESSION 1

11.45 5.11.09 PRESENTATION: CROSS FERTILISATION
EVELINE ALDERS, FREELANCE ADVISOR-THEATRE

Networking as part of circus culture

1. Types of Networking

talking shops/conference
virtual
collaborations on projects
investigations/surveys/census

2. How do we make network events more a part of circus culture?

Circus Festivals that draw together the local community and the national industry
Providing valuable exchange opportunities that are invested in by the community.
By making concrete projects that provide exchange and collaborations in all areas; pedagogical, education, business
valuing the importance of communities/industry coming together
By making our arts and our practices very public; holding 'open days',
facilitating other people's participation, encouraging & valuing outreach, encouraging participation from other arts fields, encouraging academic interest in Circus Arts.
Showcasing circus beyond the circus field (music festivals etc)
Lobbying funding & event managers to invest in a strategic interlinked structure of local, regional, national and international events.

3. Why is networking important?

Through collaborations we improve art form, generate trust, grow personal skills, develop professional standards, exchange ideas. Networking is needed to enable cross-fertilisation within the art form meet a greater variety of people & influences understand other cultures and how they relate with ours freely exchange information and ideas provide reflection on past events provide aspiration, inspiration. Motivation & jubilation, promote positive globalisation and disseminate high standards of best practice

4. Making best use of current networks

- support the network – promote to others
- encouraging participation through stimulation
- make involvement simple and easy to use
- encourage open networks but keep focus
- network the networks
- publish findings of network projects and/or private projects of relevance

REACH OUT TO OTHERS AFTER NETWORKING.

- by putting ideas into practice
- by following on from networking with ACTION- networking alone does not bring development. Creation of action groups.

How to cross borders of different art forms?

Think out side limits- go from what students are interested in, ask students for ideas
Find Common grounds – orchestra music piece 'circus '
Openness of teacher towards students 'anything goes' encouragement
A binding element and or person
Start with taster workshops to learn the basic skills : circus techniques
performance skills
Ask if any one in the group have any other skills they could share .

Public awareness

Performers can be multi skilled or bring in skilled people from different directions/art forms

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Children make their choice - a considerable number want to do circus – but you can provide more choices to educate them - taking them to shows etc. Let them experience. This takes time.

Offer different things and gradually students start getting interested in combining telling stories combined with skills

Set the example yourselves, you can teach the skills and show what else you can do with it in a performance

For circus crossing borders is natural. Circus adapts to new inputs and new demands of public

Use your imagination and encourage your students to use it too

- What about country borders – juggling conventions

Make sure that teachers have affinities with different art forms. Parallels with mime teaching in France

Start motivating through teaching then the pupils start to think about unpacking other disciplines into circus – e.g. skateboarding, body percussion

Asking young people to bring their skills into the show

Rotterdam – Philharmonic Orchestra works together with circus, teaching children together with students of the pedagogic academy to listen to classical music

Gymnastics – bring circus techniques to their performance.

Dancers

Circus like a ballet (on skate boards)

Openness of people to cross borders

Carnival and circus is easy to integrate

Need a smart director to combine techniques which are available in the children

Crossing borders is not only multi skilled people, it can be with different people in different roles (multiple skills on stage)

New circus is not only about high skills, it is also about the process to make a nice performance

Children are not always motivated to go to ‘theatre’ lessons – they want circus

You have to plant an idea on what circus is before you can let them make a choice

You have to develop the idea of performance!

Experience in being in a show and an audience reacting to it can help to make people understand ‘performing’. Eg – see to a story teller and ask them to integrate techniques & storytelling

Just doing this is not enough

Invite people to look to performances in order to recognise the tricks to learn to integrate in a show

We need to ask not what to show but ask how to show it.

Circus adapts very well to new techniques – fusion of modern techniques, digital. Make it relevant to what they do. Music, self composed

How to get the professional focus on new circus brought to children

You don’t have to find a multi skilled person, make sure to find a person who can teach a certain discipline and make exchange workshops with different disciplines

Encourage children to use their imagination

Stimulate the public to be inspired by circus through events. E.g. Young juggler of the year

Watching shows from other circuses

Social circus – Circus is successful in crossing not just cultural and land borders but other borders also – language, disability

OPEN SPACE

What do we have to gain from Cross-fertilization?

We could gain a raised profile for youth theatre/ dance and have more and better platforms

Knowledge and understanding form other arts

Are there negatives?

The Sector could get bogged down

The Sector doesn’t want to dilute Circus so it’s not recognisable

When is Circus not Circus?

Depends what you are doing

Might not need it

Working with performers is good for young people

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Sharing language of performance to infuse other art forms with circus
Engage drama/ dance/ sports practitioners can offer intro to young people in circus the signpost them to specialists
Creates more chance for young people
Different art forms have different regimes/ methodologies; this gives young people a different perspective.

Does circus have respect for other art forms?

Yes, in youth sector
There is a lack of awareness about circus
People's perceptions:
- 'isn't it just tricks?'
- Not a proper art form? Just for kids so not legit
In London it is respected as an art form
The popular perception of circus can be a problem
There is an issue re: parents who see circus as a hobby for kids not just a legitimate career

What is a young person's perception of Circus?

Often very traditional
There is an issue around Traditional Vs Contemporary Circus
Cross-fertilization is an opportunity to make other artists understand we are good/ serious and legitimate
All art forms have their own language - if we speak in other artistic languages we can make our own language more open, we can learn to be more open, more universal

Do you have the same problem of attitude in circus (outside the UK)?

Yes, in Poland, we can't see new circus very often there is mainly traditional circus; shows aren't very good. Audiences don't expect much in Poland. It's very hard to gain acceptance when you say you are from circus. Circus is just a part of what we do; we try to make a story.
By mixing art forms we are not just interested in technique/ virtuosity but also the intention that you want to transmit. This can make more interesting work. Accessibility – Cross-fertilization helps you to make shows more appealing to a wider range of audiences

How do we get other art forms interested in what we do?

What have we got to offer?

In Finland: 20 years of youth circus have done lots of work on this - why do we even need to talk about this? In Finland the situation is better; there is more respect for circus in Finland
In Australia circus is one of the newest art forms, so there is lots respect for the art form and the way it integrates people. New circus IS cross fertilisation. It already happens
Cross fertilisation can only be a good thing. From a traditional perspective it had to change disciplines in order to continue to perform
Some examples have gone too far and they are not performing circus. Ticking boxes and saying something is circus when it is not.
Circus Space has been getting involved in dance platforms to get exposure
We need to acknowledge circus skills as being important - don't undermine that – need to balance the focus of circus / dance / drama etc

What does circus include? – Cheerleaders? Need technique plus...

“Circus is not really an art form on its own, just an expressions of physical prowess - needs other art forms to be thrown into the mix”

Sports juggling Vs performance - what is circus/ art?

Technique is not enough for art but circus on its own can be art

Music, lighting and costume enhance circus

- But they enhance all art forms

Circus in Finland is respected because of government intervention and legislation around teaching circus. In the 90s the Education Ministry wanted to change arts teaching in schools and introduced circus into the curriculum. Teachers needed to be trained and accredited.

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Circus is mainstream in schools in Finland.

In Victoria in 02 lots of schools use circus in curriculum. Circus is used for mental health and social welfare.

It is hard to do circus in schools because of health and safety.

What do we gain by working with TV/ film/ web?

Change people's opinions - wider recognition

It can become entertainment and not art. But it's easy to be misrepresented

Circus sector needs to understand what TV needs/ wants.

Wookey Hole – Different TV companies were interested in Wookey, but wanted to tell a story, which wasn't the true story of Wookey.

Circus is very popular at the moment. It is entering the mainstream.

Adverts: lots using circus – but do people connect that it is circus? – Probably not.

-Circus could learn from other sectors about developing infrastructure.

Journey of the dance world is similar to the way circus is going. We need to look at the pathway that they went down.

There is a lot to be gained from the dance sector, especially around injury / injury preventions. We could look to there model and borrow it

Youth circus sector could be the leader in challenging issues around Health & Safety

Building schools for the future - lobby to get school halls fit for circus.

Use other art forms to get a foot in the door and make people listen.

Funders/ decision makers need to understand what circus is about. We need the governments of different countries to understand the benefit of circus. This is hard when the state doesn't understand what you are doing. They won't fund you.

We could use other art forms to document the power of circus - provide evidence (*of what??*)

Young people can put stuff on YouTube and see tricks they may then want to learn form YouTube.

Sometimes Young people don't always want to be part of cross fertilisation. They don't necessarily have respect for other art forms

Sometimes young people are just interested in tricks

Young people find it hard to be a dancer/ acrobat and juggler - they just want to fit into one box.

Discussions and seminars are needed to get young people thinking about why circus is important.

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SESSION 2

2.00P.M. 5.11.09 PRESENTATION 1: TRAINING STANDARDS

TIM ROBERTS FEDEC

- 2/ educate young people to be circus youth trainers
- 1/ feedback on the FEDEC manual from the “pedagogical” view
- 1/ work out an own manual
- 2/ discussion on the concept (meaning of the fields of art, pedagogic, technique)
- 2/ how to teach creativity? Importance?
- 3/ Create, until 2015, a Europe – wide education system for youth circus trainers, (Bachelor)
- 2/ Do we need the two kinds of training: pedagogy & circus; or can it be one?
- 2/Teacher’s exchange; exchange on teaching methods by visiting schools (seminars)
- 2/take a look at professional schools; how can the pedagogical and artistic sector come together?
- 2/ training for teachers, artistic director etc. re-education; share experience at local and European
- 2/ Job shadowing
- 2/ Introduce new methods >> cross-borders (e.g. body percussion, break-dance, capoeira, quigong/chi kung)
- 2/ health and safety (seminars), including technical material
- 3/ Equivalences/Recognition of national trainings across borders (e.g. Formation Pedagogique, BE – BIAC + BPJEPS,FR)
- 2/ Exchange of working methods for different projects.
- 3/ working on standards (like the FEDEC did)
- 2/ European circus camps
- 3/Make competencies visible
- 3/ Identify different teaching skills/competence for different projects/ target groups
- 2/ start relationship/encounter with sport and physical education world

TRAINING STANDARDS

CREATIVITY

Is it possible to teach creativity? Are you born with it?

How do we have to act around young people to help them be creative? How can the space we use help this?

Requires a sense of play, freedom and safety within which to fail both artistically and physically.

It’s difficult to define how to teach it as every individual has their own creativity, you must know the individual and teach them individually.

It’s not so much about teaching creativity but creating a space where creativity can be nurtured and grow. You can’t teach it – you allow it to happen.

Give opportunities, push into a situation where creativity can happen. Encourage exploration of changes, new avenues, new experiences which will stimulate creativity.

Mixing cultures and backgrounds asks for a higher level of concentration and learning which promotes creativity.

Avoid easy options, present challenges. Encourage communication with others and sharing of experiences. Keep trying to grow yourself.

The end result is not the goal. The process is the dream. If the children feel justified and fulfilled then the end project will be also. A full process will create a full end result.

Set problems and questions.

Avoid judgement. Creativity can come up anywhere. Don’t try to clamp down on different people.

They will be creative in their own way.

Feedback is key.

Recommended reading – “Whack on the side of the head” – Roger van Oech

Creativity is totally unique. How can you say you have it, it’s complete. Rather, creativity is a lifestyle – the job is to endow someone with self belief and trusting someone to do it.

TRAINING STANDARDS

IDENTIFYING PATHWAYS

Entry Level – Problems in Initial Recruitment

What are the other pathways rather than becoming a circus performer?

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Facilitators?

Youth & Community workers trained to pass skills to the community?

Where to next? How sustainable is it to churn out circus school performers?

Busking route?

Celebratory theatre -

Production route – technical theatre

N.B. Challenge to find work for full time teachers.

Considerations

Flashlight.

Circus for life tools.

Changing mindset of youth/social to hard core training.

Gap between youth circus training and professional training.

Clarity from training institutions on pathways and fitness level

EVS – Volunteer up to a year

Knowledge of level of fitness

Recognised diplomas – insurance.

Financial – private schools?

TRAINING STANDARDS PRESENTATION 2:
SOCIAL CIRCUS IN RELATION TO TECHNICAL CIRCUS
VINCENT WAUTERS ECOLE DE CIRQUE DE BRUXELLES

1. Education

important to have a basic level of technical; to teach social

must have an idea of circus skills to be able to teach social circus

Circus enables children to be able to be successful on stage as well as understand movement and have technical understanding and awareness.

2 Approaches

Circus school who want to have a social project & transmit what they have

Demand of social workers that can be funded for social activities and would like to participate.

Romanian experience – psychologist recognised that children with attention span problems benefit from circus.

School children with specialised needs often isolated at schools whereas integrated in circus arts curriculum at school.

Psychometry activities impart objectives – liberating and exploring what disabled people can do, as opposed to the other method commonly used with able bodied people which goes from easy to difficult tasks.

To teach social circus you need

the technique

be an expert in understanding the disabilities in order to accompany and help

The importance is to be able to develop our understanding of people.

What is Social Circus?

Disabled

Social activities

But circus is always inclusive.

Different teaching methods are needed for different types of social circus projects.

Types: Circus artists in social circus or social workers with interest in circus specifically in social circus. However, there is no common training for both.

Social Circus

depends on the programme, the way or the group.

needs to be a balance between the technical/skills element and the inclusion element.

The essence of social circus is inclusion.

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Idea – to break the barriers.

Objectives or aims have to be clear at the beginning of the project. There is a need to define the right partners and work hand in hand together.

There is also an importance on atmosphere within the group and a teacher needs to prioritise this over the individual's achievements.

Brings people differences together in close proximity.

Teachers' training is based on technical skills but social circus needs a social dimension with inclusion as key.

Projects that work best

- people that worked on a daily basis with disabled or young offenders as once they get support from people they know the project will work.

- social - those that open people to a new discipline – physical or sport.

TRAINING STANDARDS

DIFFERENCE IN STANDARDS BETWEEN PROFESSIONAL & YOUTH CIRCUSES

Are the standards of teaching the same?

For example in America, untrained people teach and as they are not professional, their students can be as trained as they are.

Beginners have lower standards than professionals. In circuses such as youth circus, when a trick is complete, the young person will move on to the next trick whereas a professional will keep going to improve the trick.

Training in school for a day may be led by a professional whilst the ones being taught are amateurs. The day of training could spark something leading to a professional.

Teaching is not necessarily taught by someone of the highest level as they may be a very good teacher, although not a professional themselves, they are still able to teach someone else as long as standards are observed. Similarly, someone of the highest standards may not necessarily be a good teacher.

Youth circus is more varied than professional circus because training for youth circus is about a change of personality, social skills etc. In professional circus, the trainers need to have a higher skill level as it is more about getting the tricks right than about personal attributes.

Trainers for young people need a different set of skills as it's teaching life skills as well as circus. Personality of the trainer is therefore significant.

Some countries currently provide courses, which are required before teaching is possible. These identify the standards.

Combine technique with art – people starting in youth circus and then go on to teacher training.

More attention should be given to training teachers as there is a lot that can be learnt from each other.

Teachers need training.

It should not be so strict that you are required for example, to go to college/university but courses should be identified to train trainers to allow young people to pass on their own skills.

Volunteers are needed as well as professionals however there are still standards for these volunteers, which should be observed.

Schools may not have enough money to hire professional teachers as they rely on parents for money for these activities.

If somewhere wants a school, even if volunteers are used, money is required to fund the training.

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PATHWAYS

What are the other pathways rather than becoming a circus performer?

Facilitators?

Youth & Community workers trained to pass skills to the community?

Where to next? How sustainable is it to churn out circus school performers?

Busking route?

Celebratory theatre - **Error! Contact not defined.**

Production route – technical theatre

N.B. Challenge to find work for full time teachers.

Considerations

Flashlight.

Circus for life tools.

Changing mindset of youth/social to hard core training.

Gap between youth circus training and professional training.

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Knowledge of level of fitness

Recognised diplomas – insurance.

Financial – private schools?

Pathways

Youth exchanges

Arts award 11 – 25 yr – identify own goals and progressions. Create portfolio, record evidence of achievements. Encourage self reflection.

Should be nationally recognised.

Meet an entrepreneur –

Popcorn selling – recognising all aspects of circus

Pathways through social circus to gain confidence – e.g. kids with dyslexia

BYJOY competitions, Dutch Championships. However, query whether competition is a good or bad thing as circus is generally co-operative and non-competitive.

Competitions could be a pathway to performance

Variety shows

Lacking co-ordinating body for youth circus

OPEN SPACE

Discussion Topic: Manipulation Standards

There are many different skills within ‘Manipulation’ so it is difficult to define ‘skills’.

Options:

Direct Personal - contact teaching

Internet teaching

Internet - is this a bad information source?

Juggling TV. – Good resource

You Tube - Not a good resource

Fire Arts – Dangerous!!!

UK Department of Justice/ Circomedia has book of Basic Manipulation skills exists for teachers.

Info on knowing ‘How to Teach’

Good teaching and technique save injury and increase learning speed

Basics: Standing properly, balance, breathing, special awareness

Play games that teach balance and awareness, concentration, skills and focus

Good basic skills lead to faster, better long-term learning

Placing equal value on manipulation skills, juggling skills, a central part of any skills training / youth circus

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Discussion Topic: Safety Standards

Issues

- Lack of written/ organisational standards
- Lack of clarity
- No general support from the EU governments
- Concern that learning comes from bad experiences/incidents rather than leading on just good practice.

In Holland, Circomundo -Now an umbrella organisation - is developing a teacher training. Safety is a wide topic - not only about the child/ teacher relationship and formal training standards First Aid, Child Protection, Professional standards in use of equipment.

In France, all circus schools have a formalised agreement on standards, with different categories and rules of the umbrella organisation.

Categories include: personal training and all staff and volunteers

The Physical Space

The Equipment

The Rigging

It is always difficult because it is expensive and compromise and balance have to be found.

Chalon has developed a 3-month course on Health & Safety - this is a recent development www.ffec.asso.fr (The French umbrella organisation). This is the website for information on the 3 month course. Cost is 11,000 Euros per person – it is very expensive!

There are some bursaries and it is open to any organisation.

This is considered to be an excellent course.

In Denmark there are less than 10 youth circus schools

In Holland there are approx. 50 schools

Circomundo are now an umbrella organisation and has 20 members

Conclusion: Umbrella organisations are very important; they assist in professionalization of the industry.

It is important to include safety awareness into teaching practice.

There is concern over the practical application of reasonable child protection awareness.

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SESSION 3

10.00 A.M. 6.11.09 PRESENTATION: UMBRELLA OF UMBRELLAS (EYCO)
KARL KOEKENBURGER BAG ZIRKUSPADOGOGI, ALAIN TAILLARD FFEC & PETER
SMETS VLAAMS CIRCUSCENTRUM

The European Youth Circus Organisation (EYCO) is a non-profit organization / association of mainly youth circus national umbrellas. It is founded in 2009 and currently has 9 members located all around Europe. The organisation works in collaboration with varied partners to stimulate, promote and support on a national and European level the process of recognising and structuring youth circus.

HISTORY

Founded in 2005 the N.I.C.E. Seminars have been held in Berlin (2005), Paris, Tampere (2008), Lille (2008), Amsterdam (2008) and London (2009). The aim is to build upon an initial informal networking event of European Youth Circus groups. One of these groups, called “Umbrella of Umbrellas”, decided during the N.I.C.E. Seminar in Amsterdam to build an official Umbrella, called European Youth Circus Organisation, EYCO.

AIMS

EYCO aims at stimulating and supporting on a national and European level:

- The process of recognising and structuring youth circus and its contributors,
- The quality improvement of youth circus and its contributors,
- The promotion of youth circus - by its nature a popular, accessible and inclusive art form – as a means for participants to take an active role in society.

(full presentation available from Alain Taillard email: delegue.ffec@orange.fr

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SESSION 4

11.15 A.M. 6.11.09 PRESENTATION: EUROPEAN FUNDING OPPORTUNITIES

AAD KUIN DIRECTOR CIRCUS ELLEBOOG

FINANCE

Youth in action programme

Working through Europe www.ec.europa.eu/youth, helping minorities & underprivileged arts groups with funding

Funding Application from Romania. One application from Romania was rejected and a similar application from Portugal subsequently accepted.

Youth exchange projects are all about youth and are supported greatly by funded bodies

See applications as a conversation not a rejection. Keep trying, the money is important but not as important as the work itself.

Make appointments, meet people, discuss with funders how we will succeed.

Funders want to find you. Help them do it. Help them trust you. They need to know you will be professional and report back effectively on how the money was used.

Social inclusion – key factor for funding. Youth in Action need to provide figures on this so very important.

On the website is the brochure in all languages. Support is available.

Gruntwig Fund – taking youth to different training institutes. “ should offer young people the opportunity to identify common values with other young people from different countries in spite of their cultural differences.”

Ask for money for small things, build up trust. Develop a relationship and make it bigger. “Don’t ask for a forest straight away, start with a bush.”

Youth In Action shadowing opportunities – get professionals to come and work with you. Build links and pathways for exchange.

The form is designed to help. The form will show you what is required for funding.

Ask national agencies. What sections do you have a shortage of applications, where is there money to spare? Apply there.

Try and find an impartial person who is good at business. Someone who can be cut throat and efficient.

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SESSION 5

2.00 P.M. 6.11.09 PRESENTATION : CROSSING BORDERS

ELEFTERIOS KECHAGLOU LE PLUS PETIT CIRQUE DU MONDE & SVEN ALB JUKI-ZUNKUNFT FUR KINDER UND JUGENDICHE E.V.

Why Circus can be a good tool for Crossing Borders?

Circus is the acceptance of the others, of their strangeness

Through circus, we can understand that we are capable to surpass our own difficulties

Circus is a universal language, creating new codes and benchmarks

Contemporary circus is a multi-disciplinary art

Breaking down the boundaries between different arts may help to break down the boundaries between the different cultures

Develop new methods

Why Crossing Borders can be interesting for Youth Circus

Exchange ideas, skills, knowledge

Observe, compare and improve youth work

Motivate young participants, volunteers, trainers and employees

Give more value to youth work

Get extra recognition on a local, regional or national level

Work more

Get short-term funding for international projects

Crossing Borders and Funding

European funding is based on the principle of Co-funding

European funding can several times be difficult to get

Every European Program has its own tools, objectives and priorities. These objectives can change from one year to another. If the project doesn't fit to the priorities, it's ineligible

Some European Programs are more accessible to start with:

Youth in Action, Bi-lateral or regional Programs.

Other Programs need more expertise : Lifelong Learning Program (Leonardo), European Social Fund.

Youth Exchange

Main Target Group: 12-25 years old

Generally, from 6 up to 20 days

Objectives:

Intercultural dialogue

Share experience and knowledge

Involve young people

Self-confidence and confidence on the others, complicity

Artistic, poetic and creative dimension is a source of education and transformation

Voluntary Service

Main Target Group: 18-30 years old

From 2 up to 12 months

Objectives:

Intercultural dialogue

Share experience and knowledge

Involve young people

New possibilities for learning (informal and non-formal)

Mobility for young people with fewer opportunities

Funding

-Bi-lateral (i.e. German-French Office for Youth)

-Regional (i.e. Eurodyssey)

-European (Youth in Action)

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- International (Youth in Action)
- Co-Funding
- National Programs
- Local Government
- Own income

Trainer Exchange

Main Target Group: Circus trainers, youth workers, artists, chief trainers

From 3 days to 1 year

Objectives:

- Exchange of knowledge and methods
- Build common projects
- Improve the qualifications of the teachers
- Increase the motivation and implication of the employees

Funding

- Bi-lateral (i.e. German-French Office for Youth)
- Regional (i.e. Eurodyssey)
- European (Youth in Action : Job-shadowing, EVS, Training for Trainers, Leonardo Mobility)
- International (Youth in Action)
- Co-Funding
- National Programs
- Local Government
- Own income

Building Networks

Partners (from 3 to 12 partners)

Networks are funded on their projects. The number of the partners and the budgets can be very different from one European Program to another

Networking actions can now be funded by European Programs (Youth in Action, Culture...) usually on a short term. The financial capacity of the applicants is an important

OPEN SPACE

Identifying Partners

Why?

- To make exchanges between groups
- To learn from one another by sharing experience
- To identify/ create networks of people
- To create a platform for groups to show what they do (methods)
- To extend the National Youth Circus day to Europe (and further afield)
- To identify groups for smaller circuses to send young people to for exchanges.
- Organising trips to shows to see other work
- Professional development
- www.circuscamp.eu
- www.cirkusskolen.dk (Danish Circus group)

EVS Contact List

<u>Name</u>	<u>Organisation</u>	<u>EVS Ref no</u>
Sven Alb	Circus Pimparllo	DE-16-2007
Pawel Krolak	cyrk Zodiak (polen) www.cyrkzodiak.pl	will apply if needed
Katirena Flora	Le plus petit cirque du Monde	have 2 persons in EVS
Vibelle Hordum	Salling Cirkus kids (DUBAL)	interested in hosting
Gabriella Baldoni	www.campacavallo.com	wanting to host
Rosa Boom	www.elleboog.nl	2010 June-sep
Amy Lumsden	A&FIC amy@albertandfriendsinstantcircs.co.uk	contact Rosa want to host

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EVENTS THAT ARE ALREADY PLANNED:
WHAT? WHERE? WHEN?

European Circus Camp for Young artists
www.circuscamp.eu
Denmark week 26 2010

Blackpool UK
19-21 Feb
Circus Festival for UK circus

18 Events over 2 years
www.circonnection.com site under construction

2nd Celtic youth circus exchange
Cardiff
April 2010

Volunteers without borders – EVS seminar
BMG + Circus pimparello
April 2010
South Germany

London International Youth Circus Festival 12-18th July 2009
Albert & Friends Instant Circus, London

Ideas

Create a database of all groups which says whether a group is interested in taking part in exchanges.
Use N.I.C.E. as a platform to create this database; allowing each group to express its aim, programmes, etc. and to be specific about what types of exchanges they are interested in eg. Outside European Voluntary Service(EVS) structure/ informal, etc
Have the database based around the “Circus Marketplace” idea.
Create Partner Programmes: A group from each of 3 countries can train in each country for 2 weeks (eg Germany, Poland, France

How?

Could use google groups so there is a database on a website for people to access easily.
Its important to have a balance between use of internet and actual physical meetings (such as N.I.C.E).
The administration and management of such a group needs to be considered.
Exchange funding knowledge – identify partners who could help with funding.
Identify partners in terms of spaces – how can space be shared etc
Can these be established elsewhere?
Job shadowing/ exchanging teachers/ database/ document showing what groups need/ trainers/ specification of disciplines

VISAS & ACCESS

Beyond “Fortress Europe”
Down with real & virtual walls
Working within immigration laws but still making things happen
Invisible people vs citizens of the world – how can circus help?
How do we get to achieve a world without marginalised people and with less divide between haves and have nots
Collaborate with NGOs that work in health, education, aid etc
Be a loud voice of reality – speak about issues
Lobby for change & lead by example
Inspire the next generation to be different and have a conscience

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How do small organisations fight BIG decision makers in order to allow people from outside of Europe to come here?

Show that global cultural exchange is important for everyone

Join campaigns, sign petitions denouncing human rights hypocrisy

Link in with legal organisations who have practical knowledge and experience in working with immigration systems.

Cultural Imperialism

Listening to others - not imposing your ideology.

Individual responsibility status quo - accept difference, commonality of circus

What are we talking about!?

Prejudice against circus - poor man of the arts

Not respected or interested in because circus isn't an establishment.... it's a problem because of its travelling legacy?

It's interesting that circus was elevated post Russian revolution - thrived in the communist era.

In Romania the cultural imperialism is religion culture and church / cults are in the same the same ministry (?) so arts find it difficult to get funding, as the religious enterprises are stronger. Money in church is secret, not open.

How do we change cultural imperialism in Germany trying to find people (VIP's from Business & arts) to be advocates of circus - many people like it and like social benefits and become patrons? - Also invite the powerful to come.

Educating and decision makers to secure support for circus.

Issue of size - capital city v regions – big fish v small fish

Issues of being powerless....

Cultural imperialism - cash flows - project endorsed but bank status is a problem

Helps if circus is in school curriculum to release budgets.

Be professional in your contact with power!

Validation

Maverick circus person –

Becomes disillusioned with opportunities

Becomes an executive hippy

Then establishment and finally

Circus is the imperialist expression of art

Cirque du soleil is now the cultural norm

Imperialist of contemporary circus the formula

Can now buy a country and go to the moon

ETHNIC & RELIGIOUS

When coming into a place with racial/religious tension, if you are a complete outsider you are more likely to be of help. A local is still viewed as part of the problem. No such preconceptions of an outsider.

Circus has a unifying power to cross borders.

Art forms have a way of crossing borders and cutting out hatred. The hatred is passed down from generation to generation and bringing young people together can educate and stop the process passing through to the next generation. This can be difficult but is not impossible.

So much art is so high-brow it's inaccessible to young people. Circus is so simple and full of play; it's accessible across all classes.

Experience – Parts of Glasgow where two areas that are usually at arms against each other, when put in a room with toys, circus, all barriers and hatred is gone and it's just kids playing.

Using youth exchange to help areas like these to work together – they go abroad and suddenly have to be a team in order to function in this new place. New language, new culture, real eye opener. First hand experience of people coming back more confident & open minded.

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CROSSING BORDERS

Exchange of artistic practice of crossing boarders, new ideas...

- Marketing/PR at European level through festival or other artistic activity
- Seminar on circus theatre with experts in other fields: Dance, Theatre directors, Traditional vs. 'new, new' circuses
- To create a European pool of circus theatre 'experts' in youth circus or professional network
- Job shadowing/observing artistic process in other fields/arts forums: visual arts, dance, music circus.

CRBs & PASTORAL CARE

Examples of Cultural differences

Eg. Finnish saunas- cultural norm

Do we impose our laws on Finland? Or...

Where do the borders end?

Talk to parents

Encourage swimming costumes

Eg. Adults and young people in same dorm

UK rules tend to be more strict

16+ Age limit in UK

Issues

Cultural/ Parental expectations of duty of care.

Drinking?

Awareness of cultural friction points- acknowledging these in advance.

British CRB check for visitors? Would this work?

Vetting and barring- any accusation against you filed

Belfast needs to sign 'safeguarding children' for Arts Council Application

Risk benefit analysis

Pastoral care- non UK find it strange that there are no signs on toilet doors barring adults

Is this an issue for exchange students as it draws the attention of dangerous adults?

If you subscribe to cultural modes in other countries eg. Drinking/ saunas, are you liable for prosecution in your own country if parents complain?

IDENTIFYING BORDERS

Cultural Attitudes

Things To Consider

Borders in your work and how to cross them.

Those limits imposed from within and those you are not aware of.

Those negative assumptions made by society which need to be broken.

CIRCUS AS A POWER FOR INTEGRATION

Transforming individual identity

Putting people in a position in which they might discover a new way to be.

Q- *How do I identify what I do wrong in my teaching? My limits/ borders with a particular child?*

Use Fun!

Involve people in a positive experience.

Eg. Estonia & Russia- Two societies with parallel life.

Neutral spaces which do not belong to any one particular group.

Between:

City/ Country

Funding/ no funding

Rich/ Poor

Influences of drugs, alcohol, isolation.

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Identify the numerous borders faced by the young people. Be aware of your issues concerning those borders which affect them outside of the activities.

Eg. Poland

No barriers

Circus for poor and disabled children

Children from wealthy families don't come because it represents a place that children run away to.

Circus= Anarchy.

Contemporary movement/ light/ art/ performance.

Sometimes there is integration via state schools.

In others segregation is encouraged with different schools/ groups for different ethnicities and for those with disability.

Changing misconceptions about circus

A perspective check is needed

Circus is seen as nomadic- the vagabond.

How can the negatives be made positive?

+ve

Fireshows

Arts

Movement

Co-ordination

Performance

-ve

Smelly

Animals

Clowns- scary

Fool

Context

Information gathering

Medical/Social modes

Rights + needs

Language/Listening

Developing strategies

Top tips/next step

What sort of children should be involved in circus?

Those with promise and potential

Those aiming for a career in the Circus Industry

Young people with basic skills already

All young people who are motivated

What stops circus being more integrated?

Lack of young people

Lack of money?

Lack of specialist equipment

Lack of knowledge/skills

Lack of motivation

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SESSION 6

9.30 A.M. 7.11.09 PPT PRESENTATION : BEST PRACTICE

METTE YLIKORVA, FINNISH YOUTH CIRCUS ASSOCIATION

OPEN SPACE BEST PRACTICE

Equipment and Maintenance

Law

Use

“Its not our responsibility” - this is often the response. So who should do this?

Things to consider:

Regular checks - clearing,

Invention adaptations – Risks

Regulations – aerial kit and tight wire

Checks every 6 months: if used for hanging people. Trapeze/ silks, harness, karabina.

Refer to Lifting Operations and Lifting Equipment Regulations (LOLER).

In Austria they do yearly independent checks on textiles and rigging points

There is a fear of litigation. As a form of motivation this is wrong. Motivation should be moral.

Issues about contamination - blood, HIV, ETC

Quarantined cleaning.

Storage: humidity, temperature, chemicals, dirt

Kit, food, people.

Competence of users, trainers & technicians is important.

Even if kit is checked yearly users / trainers/ artiste/ child/ young person need to check each use as routine procedure; check in pairs.

Toy monitors

Timing - Tutors is there 30 mins before to prepare kit and check kit and space.

Rules for children:

- Only use kit if inducted by trainer.

- If there is a break in the class kit should not be used.

Try to get participants to be active in risk assessment and to stay within their ability/ competence.

Newcomers should be inducted by tutor and / or existing students.

Use of other industry equipment

- Climbing, working at height

- Theatre rules/ laws

Understanding of loading capacity

CE Marks

Flame proofing

Issues of bespoke equipment

- trapeze wall

- manage risk/ control

- Know capacity of materials / loading

Riggers need to be competent, not necessarily qualified.

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ACCIDENTS & SAFETY STANDARDS

French Standards

- National legal obligations
- and federal laws to cover those issues not covered by national laws
 - e.g. rigging
 - material
 - how to practise
- Must be able to demonstrate that you follow the law

To join the FFEC – French Federation Ecole Cirque – must accept their rules and be subject to inspection

One federal – Diplomas – BIAC & BISAC

BIAC – safety

Have started a 2 year project to investigate national standards and then take findings forward to Europe.

Germany/Spain Standards

- Insurances needed – civil & student
- employees must have H&S training & first aid training.
- Documents recording health & safety issues
- Chart of good practice and information available on what to do, best practice and prevention of accidents.
- Prison sentences possible if accidents could have been avoided but were not.

International standards help you to be safe

Person teaching must want to follow the rules.

Risk – need to calculate the risk and help students to understand it.

Maintain and update information every 6 months.

Apply for EU funding to improve our H&S standards and practices.

Not the lack of information, tools or knowledge but the doing of it.

Transmitting the real practice to everyone! From the youngest 5 year old to the veteran artist/teacher.

H&S is the responsibility of all.

MAINTAINING STANDARDS

How to set standards?

Who is the policing authority?

Who is qualified to set standards?

How do we separate qualified circus trainers from people who teach circus?

Bottom up (defined by us) or Top Down (defined by others). Ideally, bottom up.

Setting standards of competency.

How do current trainers gain a 'qualification' without taking time out from training?

Countries must collate knowledge of best practice – therefore countries must have a representative body to lead and develop this.

Individual organisations should decide that none of their teachers can teach without a defined level of safety and training.

As an industry we should develop a 'kitemark' that shows practitioners meet a set of standards.

CURRICULUM

Writing your own curriculum

A curriculum is much more detailed practice.

Ways to...

- Look at own work, ask others and pupils, and compare what you do to what other troupes do
- N.I.C.E meeting inspires circuses to make their own curriculum and use volunteers.
- Describe different projects, goals, work. Incorporate 'play' for learning, training,

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- and presentation.
- A curriculum could mean every working plan from every teacher has to follow the guidelines despite the project.

Circus in Denmark don't have curriculum but would now like to start thinking about having one.
Social groups - take notes and prepare guidelines.
Depending on how much each student knows decides what grade they do
Need teachers to follow some guidelines.

Students should be aware of their aims and know what they need to do to get a certain grade.

There are some tricks you have to know to get the grade but not all the time.
Everybody must get a certain amount of credits through doing a certain thing eg. Perform/ learn a discipline.
Many organisations do not have a curriculum.
Social circus has an ethos but not a set way.
Interested in the point of making a curriculum and linking it into education.
Young people write reports of classes which are then passed onto their local college so they can formalise it using these reports as guidelines.
Pupils take a pathway and have a choice.
In America there are many youth troupes but there is not a set standard and have never really thought about the word "curriculum" within circus.
Albert & Friends Instant Circus has no set curriculum but work with each child making an informal curriculum for them.
There is a profile of a circus but curriculum is different.
Perhaps the aims are different in a social circus.
Need to find a line to form a link. Eg formal and informal

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SESSION 7

11.30 A.M. 7.11.09 PPT PRESENTATION: INCLUSION

PETE DUNCAN AND PHIL BURTON, CIRCUS ERUPTION

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SESSION 8

2.00 P.M. 7.11.09 PR&MARKETING
REPLACED BY EYCO OPEN SPACE

GROUP 1. TRAINING

Time Line

2010 Happenings
 2011 Resource Centre
 2012 Tools Manual
 2013 Standards/Key Competencies
 2014
 2015

Target Group (young)

People with circus experience who want to become a teacher
 Young Teachers

Working Language

English

Aims & Experts

Elleboog (project development)
 Caravan expertise (organisation)
 Ecole de Bruxelles (Circus with handicapped)
 Berlin
 Basic education for circus teachers; general
 Teach children (4-6yrs) (7-14yrs)

Inclusion

Learn how to make participation possible (Circus Eruption)
 Inclusion – beginners' groups
 Experts exchange
 Learn how to present (Circus Eruption)

How

Cooperation with Circomundo? (Eveline)

Time

1= Pedagogical Tools (Manual)
2= Pedagogical Happenings (Train the Trainer, Assistant Training, Exchanges)
3= Standards – key competencies- recognition
4= Pedagogical Resource Centre (Training, Tools)

2010	2011	2012	2013	2014	2015
1	3	5	4	2	3
4	3	2	5	1	6
1	2	3		1	
5	2	5			
1	3	4		1	2
2	2	4	3		
2	1	4			
1	4	5	3		
	2		3		
	6	4	3		

Process

First weekend to plan the programme together; to ask for needs and themes, to define the “experts”
 One training/one experts' exchange

Place

Denmark, Taillin,- Estonia, Romania, Berlin- Germany, Swamp-England?

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WHAT	WHEN	WHO	HOW
Circus + Urban Art	June 2010	CARAVAN/Youth Circus	Grundtvig Programme
Social Circus	Autumn 2010	CARAVAN www.caravancircusnetwork.eu	Youth in Action
For several courses, basic education		Circus Teachers from all over Europe	In English
Training of Teachers	March 2010	Italy, near Turin, Vertigo	Leonardo Project
Discussion: What is social circus	Autumn 2010	Newcastle, England	
European Circus Youth Camp	August 2010	Young People to become a Teacher Circus Pimparello	

Aims and Experts

- How to teach one discipline for different ages?
- Taillin (acrobatics)
- See new circus disciplines
- Mette, Finland (work with babies)
- How to make things interesting, empowering
- Italy (acrobatical courses)

Working Progress

- Preparatory Meeting (weekend)
- 1 or 2 Seminars

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GROUP 2: ARTISTIC ACTIVITY

2010	2011	2012	2013
Create Artistic Resource Centre (videos, scenarios, artistic tools) The Artistic youth “HAPPENING” (festival, convention, meeting...) The Artistic “training/exchange/seminar”	Seminar for Artistic Leaders in Youth Circus Sector (held in a Festival?) Find a host/location (a multi-lateral youth circus festival maybe Tallin?)	SUPPORT European artistic initiatives from youth Supporting youth led initiatives (conventions)	EYCO Youth Circus Festival The Artistic Youth EYCO youth circus ensemble... Touring... collecting some incoming for the Network Work together with other European circus events FFEC PRODUCTION (common ensemble tour) European (EYCO) youth circus festival/tour (convention) -Finding out what artistic means for the different levels and goals -bringing groups together to create a production / ensemble -create a European youth circus show (made solely by youngsters) and touring around with a tent one summer through Europe. -create or collect methods to get – creativities; choreography; directing methods out -Exchange/seminar for the artistic coaches/directors -principle: youth led arts – Participation/content -youth circus festival in every cultural capital -aged? Artistic Exchanges with other continents
Make Creative Digital Promotional Material -Shows EYCO website: with database of Artistic video's/movies (youTube) Collect authors, story boards an artistic “library” for youth circus shows Story writing/scenarios workshops		Marketing, media, promotion	
Collect Material about existing youth circus festivals-an online activity calendar			

Artistic Promotion Group

1. Communication Survey: - film material, circus shows
2. Installing Engine (website)
3. Meeting on content structure
4. Promotion ‘Montage’ Film Youth Circus (shows) in Europe. Website Group?
5. Make an online calendar of European (multi-lateral activities)

Sub-Section to above

Artistic Train the Trainer

People in the artistic Seminar Group

- Claudia (IT)
- Albert/ Jules (UK)
- Fabian (Germany)
- Rikka (Finland)
- Katerina? (PPCM)

1. Target Group = 50 maximum artistic leaders (how to select-umbrella?)
2. Finding ‘experts’ (circus theatre directors)
3. Is method – exchange – input from ‘experts’
4. Aims, objectives, which topic? {How to make a creative process (show) with children and young people}

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GROUP 3: MANAGEMENT

1. Support National Umbrellas (creation Seminar, local lobbying, structuring)
2. External communication plan (general public, government partners, other continents)
3. Internal Communication Plan (in the youth circus field)
4. Resource Centre on Management Topics (funding, safety standards, organisations)
5. Research Centre (collect studies, facts and figures, stimulate research)

WHAT	WHEN	WHO	HOW
Facts & Figures Members Non-members <ol style="list-style-type: none"> 1. Number of Participants 2. Contact Hours p/y 3. Total Budget 4. Employment – how many voluntary/paid 5. Audience (how many) 	<ul style="list-style-type: none"> - Figures of 2009 (most recent year) - Pilot List Feb 2010 - In English? (up to the Umbrella) - Real List in May - Back in June 	EYCO plus volunteers List to Umbrella Umbrella to Circuses Will/Pilot List Definite List	<ul style="list-style-type: none"> - Email? - Internet? - Eycos Website <ul style="list-style-type: none"> o Login/password - Jan-Tjeerd find out possibilities - <u>Count figures SPSS, digital, internet</u> <u>5 Umbrellas</u>
Working Plan Umbrella 2010-2011 <ul style="list-style-type: none"> - Start date - How many members - Membership fee - plans 	Tomorrow!!!	Umbrella	Digital - Aline

MANAGEMENT

- **Strategic Marketing Plan**
 - o Lobbying
 - o Promotion
- **Communication**
 - o Website
 - o Newsletter
- **Advice for 'national' organisation**
 - o (except artistic/training)
 - o tactics (how to)
- **How to build on Umbrella**
- **Creative and administrative support**
 - o Finance for special national umbrella project
- A support to help for creation of national umbrella
- To motivate other 'continents' to create umbrellas ...
- **To compare templates of organisations of circus schools or vmb**
 - o Pool of people with different experience
- Methods of managing and coaching members of each umbrella
- **Research on the impact of youth circus**
 - o Behaviour
 - o Social circus (impact studies and evolution)
- Resource centre for good networking on national, local and international markets
- To lobby EU and national Think Government about the benefits of youth circus
- How can the small circuses get the benefit of EYCO
- Recognition on EU level that circus is an art
- Resource centre for EU funding on the website
- Create a blog for different groups (EU, Teaching etc.) under the responsibility of each national umbrella
- Ages – what is youth?

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SESSION 9

10.00 A.M. TO 1.00 P.M. VISIT TO THE CIRCUS SPACE

Tour, Kate White (Deputy Chief Executive)

See our building full of children and young people learning circus! The building (originally a powerstation) has recently had a programme of works which include a new studio as well as alterations to existing spaces and new changing facilities.

TIMES: 10.30, 11.40 (20 - 30 mins) Meet in link corridor

History of Circus Space, Presentation, Jane Rice Bowen (Chief Executive)

Jane will outline the history of Circus Space from the initial vision and first building in New North Road to the recent refurbishments. Beginning as an artist led collective in response to a need for a space in London for circus artists to train the Circus Space has grown over 20 years to become a purpose designed circus centre.

TIMES: 11.00, 12.10 (20 mins) Library

Youth Circus, Presentation, Eira Gibson (Head of Participation and Outreach)

This presentation will look at the provision for children and young people at Circus Space. This includes a family learning programme, classes for 6 – 9 year olds, recreational classes for people of all ages and the London Youth Circus, our training for 11 – 18 year olds designed to support young artists pursue a career in performance. We also run work experience programmes and technical placements to encourage participation from people who don't want to be centre stage.

TIMES: 11.20, 12.30 (20 mins) Creation Studio

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SESSION 10

2.00 P.M. GAMES EXCHANGE

PETE DUNCAN & ALEX (TIGGY) PATTISON

Structure of the session:

Rationale
Play/ Exchange
Reflect
Enjoy

Types of Games

Name/ Information Games:

Clumps
Alphabet Exchange
Similarities/ Differences
Co-Operative juggling
Signs

Trust Games

Willow
Falling
Wall crash

Warm Up Games

Paint Pot
Person to Person
Points of Contact
Swedish jumping game
Dance of the Clever
Triangle Tag
Bean Bag Tag
Street Child Home
Skipping

Performance Games

'Yes Lets'
Liar
Machine
Coin of Fate
Detectives
Chair Chess
Sleeping Lions

Games played in the session

Street Child House
Clumps
Similarities & Differences
Triangle Tag
Handles
Person to Person
Point of Contact
Finger Vote
Parachute Games: Intestines, Tent and You're
Amazing
Coin of Fate
Trust Games: The Wall (Running), The Wall
(Walking), Birth Months
Sleeping Lions
Liar
Yes Lets
Bean Bag Head game
Swedish Jumping Game

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FINALE

5.00 P.M. 8.11.09 WHAT SHAPE SHOULD N.I.C.E TAKE IN FUTURE?

IAN SCOTT OWENS, ALBERT & FRIENDS INSTANT CIRCUS

Collective

Network

Open to all

Youth participation

Consider other countries involvement beyond those currently involved

Balance of experienced and inexperienced participants

Consider how N.I.C.E and EYCO should meet together

A combination with a Youth Circus Festival

Define desired results – short & long term

N.I.C.E must remain fresh – about networking and ideas exchange not a platform for E.Y.C.O business

Needs it's own identity

Mix of strategic and tactical ideas – include case studies

VOTE FOR GROUP TO HOLD 6TH N.I.C.E. SEMINAR 2010

ALL DELEGATES

Romania elected