

I D E A S ● F
I N C L U S I O N ● N



Capacity Building in Youth Circus

Trainers Handbook

Trainers Handbook

Introduction

This handbook is aimed at trainers delivering the Ideas of Inclusion course, which was created by EYCO partners between June 2021 and August 2022. It is part of a toolkit that also includes:

- Print ready posters with an inclusion manifesto. There are 3 versions; one with the full script, one without the 'zero tolerance statement, and one simple version aimed at younger children. There are also blank templates, so the poster can be adapted and translated into different languages. It is our hope that these posters will be displayed on youth circus walls across Europe.
- Handouts for participants of the training
- Resources to deliver the training:-eg Speech bubbles/memes for the Gallery of Inclusion; Speech bubble templates.

The Creation Process

The Ideas of Inclusion Course and Toolkit was created, with support from Erasmus+.

In September 2021, experts from across Europe gathered in Cologne, Germany and spent four days pooling resources and creating a structure for the course. They were then joined by thirteen circus trainers from seven different countries, who tested the course and workshopped it further.

The trainers then returned to their countries and delivered the course at 7 national multiplier events. Feedback was gathered from the trainers and participants, to further refine the course and produce the toolkit.

Structure of the Course

Ideas of Inclusion is a half-day course in inclusion for circus trainers. Inclusion is a big topic, and a half-day course cannot cover everything. Instead, the course aims to bring about attitudinal change for circus trainers and their organisations, so they can provide a more welcoming environment for the young people that they work with, whatever barriers they may face.

You may decide to create a longer course from the content available, to allow more reflection time or to add in activities appropriate for different demographics.

How to use this Handbook

There are 8 sections to the course. For each section there is a choice of activities, with basic details for each of them. Choose activities from each section to create your own course.

When choosing activities, consider:

- How long each activity takes
- Whether the group knows each other or not
- Allow time for reflection and discussion. There is a lot of content here, and some of it can be quite challenging. Be prepared to skip some content if participants need more time to think or ask questions.
- Choose activities you enjoy and feel comfortable delivering

Course Flow - The 8 Sections

1. Welcome

- An opportunity to bring the group together, focus the energy for the session and introduce the course. If the group does not know each other already, name games can be played here.

2. Introduction

- First thoughts on inclusion.

3. Working Together

- Explores how we create safe spaces. First, by focusing on the present - what makes a safe space on this course? And then expanding into definitions of inclusion, activities to encourage working together, and discussions on how we can create inclusive environments.

4. Aha Moment

- We begin to look within: what are our barriers to inclusion? How are we influenced by society, and our upbringing?

5. Explore and Reflect

- Why inclusion? How does exclusion impact on people? How does it feel?

6. Circus Activities

- Look at what games/techniques can be used to explore inclusion in circus lessons.

7. Actions

- What will people take away from the course? This is a commitment: a statement of what will change.

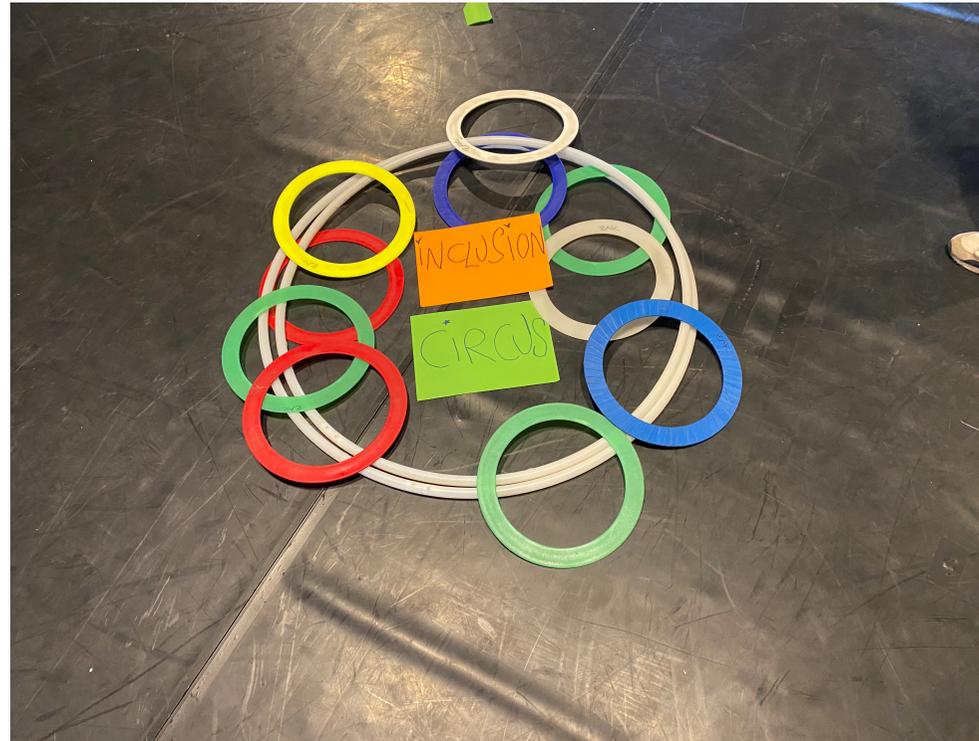
8. Closing

- Activities to close and say goodbye, after an inspiring and challenging session.

9. (Bonus:) Energisers

- Some extra activities to use, if the energy needs changing at any point during the course.

Activity Matrixes



Welcome... and Icebreakers

Activities	Aims	Description	Resources or Space Required	Time	Video
Expectation Islands / Why are you here?	<ul style="list-style-type: none"> • Get people talking • Open discussions • Gather information about participant expectations 	<p>Participants are arranged into small groups to discuss their expectations. The activity is repeated 3 times so they have the chance to interact with different people. These are recorded, and can be used to evaluate the course at the end to see if it fulfilled expectations</p> <p>Read More</p>	Flipchart and pen to record responses.	10-15 mins	Yes
Name/ Animal	<ul style="list-style-type: none"> • Learn names within the group 	<p>Memory game- In a circle each person says their name, and their favourite animal...</p> <p>Read More</p>		8-10 mins	No
Goofy Goofy	<ul style="list-style-type: none"> • Create rapport • Create focus • Have fun 	<p>Game involving blindfolded participants in search of 'Goofy'. This activity works best with a group that knows each other.</p> <p>Read More</p>	A contained space, where participants can move around without getting lost. No obstacles.	8 mins	No
Sun Shines On / The Wind Blows	<ul style="list-style-type: none"> • Information gathering 	<p>Circle activity- the facilitator makes statements, if they apply to the participants they cross the circle</p> <p>Read More</p>		8-10 mins	No
Cross the Line	<ul style="list-style-type: none"> • Information Gathering 	<p>A rope on the floor divides the room into 2 halves. Participants are asked questions, and go to the 'yes' or 'no' side to answer.</p> <p>Read More</p>	A rope.	8-10 mins	No

Introduction

Activity	Aims	Brief Description	Resources or Space Required	Time	Video
Gallery of Inclusion - What is Inclusion?	<ul style="list-style-type: none"> • Learn different definitions of inclusion • Learn which definitions resonate in the group 	<p>Using quotes in speech bubbles spread around the room, the participants look at different definitions of 'inclusion', and pick the ones that resonate with them.</p> <p>Read More</p>	'Gallery of Inclusion': speech bubbles with written definitions of inclusion	15 mins	No
Mirror in a Box	<ul style="list-style-type: none"> • Reassure participants that they are the right person in the right spot: "You are welcome, you are valuable." 	<p>Gather everyone in a circle. The facilitator passes a suitcase around that contains a gift for each person.</p> <p>Read More</p>	<ul style="list-style-type: none"> • Suitcase with a mirror inside. • Mirrors for everyone. 	7 mins	No
My Circus Big Top	<ul style="list-style-type: none"> • Get to know who's here 	<p>A way to get to know participants. This activity creates a visual representation of their passions and expertise.</p> <p>Read More</p>	<ul style="list-style-type: none"> • Paper sheets (A3 or larger) - 1 per participant • Pens, coloured markers • Wall to hang the finished papers on • Masking tape 	10-15 mins	No

Peripheral Vision	<ul style="list-style-type: none"> • Relax before starting the course • Develop focus • Develop spatial awareness 	A guided journey to become aware of your peripheral vision. Read More		3 mins	Yes
Plate on Head	<ul style="list-style-type: none"> • Awareness of feelings of uncertainty around ability • Fun 	Fun and accessible drawing activity Read More	<ul style="list-style-type: none"> • Paper plates • Pens, coloured markers 	10 mins	No

Working Together

Activity	Aims	Brief Description	Resources or Space Required	Time	Video
Safe Spaces Carousel	<ul style="list-style-type: none"> • Create a safe space agreement • Ensure that all voices are heard, and listened to 	<p>An activity to generate the group's ideas about safer spaces.</p> <p>Read More</p>	<ul style="list-style-type: none"> • Papers • Pens • Chairs if necessary • Enough space for the group to be in 2 circles 	10-30 mins	No
Columbian Hypnotist	<ul style="list-style-type: none"> • Create rapport • Encourage participants to work together 	<p>In pairs, take turns using your hand to control the other person.</p> <p>Read More</p>	N/A	5-8 mins	Yes
Pyramid of Inclusion	<ul style="list-style-type: none"> • Define inclusion • Come to a consensus with the whole group on the meaning of inclusion 	<p>An exploration of what is inclusion creating conversations with incremental increasing group sizes</p> <p>Read More</p>	A4 paper and pens for each participant	15-30 mins	No
Speech Bubbles	<ul style="list-style-type: none"> • To gather opinions 	<p>Participants draw what they want to say about inclusion on pre-made speech bubbles. Take photos.</p>	Speech bubbles (on paper).	10 mins	No
Gallery Definition	<ul style="list-style-type: none"> • Encourage participants to deal with potentially controversial subjects 	<p>Activity which stimulates discussion through presenting statements which participants may agree/disagree with</p> <p>Read More</p>	Flipchart paper & pens	10-15 mins	No

Beads Discussion	<ul style="list-style-type: none"> • Create awareness in the group about everybody's right to speak and be heard 	<p>A method that raises awareness around inclusive communication, particularly in situations where marginalised people might not be heard, or could find it difficult to raise their voices.</p> <p>Useful for equalising power imbalance in a conversation.</p> <p>Read More</p>	<ul style="list-style-type: none"> • A hat • Beads: 2/3 per participant (e.g. 10 participants need 20 to 30 beads) 	<p>1-2 min</p> <p>Explanation /discussion time as needed</p>	No
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The following activities are techniques taken from Augusto Boal's 'Theatre of the Oppressed. They are powerful exercises creating images of exclusion and inclusion. They take time and need a facilitator throughout to guide the process. There are 3 exercises. We suggest you choose one or two to include; if the group is not familiar with theatre expression/moving their bodies you may need to do a longer warm up before this.

Activity	Aims	Brief Description	Resources or Space Required	Time	Video
Image Theatre (Individual Activity)	<ul style="list-style-type: none"> • Experience the idea of inclusion/exclusion through moving the body • Explore different views of inclusion and exclusion in the group 	<p>Activity working individually to create powerful images</p> <p>Read More</p>	<p>Clear space.</p> <p>Activity requires a leader throughout.</p>	30 mins	No

Image Theatre (Group Activity)	<ul style="list-style-type: none"> • Experience the idea of inclusion/exclusion through the body • Explore different views of inclusion and exclusion in the group 	<p>Create powerful images in pairs and small groups using bodies and themes.</p> <p>Read More</p>	<p>Clear space.</p> <p>Activity requires a leader throughout.</p>	<p>40-50 mins</p>	<p>No</p>
Theatre of the Oppressed (2 and 3)	<ul style="list-style-type: none"> • Experience the idea of inclusion/exclusion through the body 	<p>Create powerful images with the whole group using bodies and themes. The exercise is part of the methodology of the Theatre of the Oppressed Image Theatre technique.</p> <p>Read More</p>	<p>Clear space.</p> <p>Activity requires a leader throughout.</p>	<p>30 mins</p>	<p>No</p>

Aha Moment

Activities	Aims	Description	Resources or Space Required	Time	Video
Shoes	<ul style="list-style-type: none"> • Use shoes to create awareness that 'one size does not fit all' - in shoes and in life • Understand that everyone is an individual, with individual needs 	<p>A presentation that demonstrates the issues using a 'one size fits all' approach, using a pair of shoes.</p> <p>Read More</p>	<ul style="list-style-type: none"> • A pair of black, smart shoes • Big socks • Small foam pads to put inside shoes to reduce size • Elastic bands • Bandages 	<p>5 minutes presentation</p> <p>15 minutes discussion.</p>	Yes
Medical and Social Model of Inclusion	<ul style="list-style-type: none"> • Create awareness of the barriers to communication caused by focusing on medical issues instead of social ones 	<p>The facilitator takes on the role of a disabled person and is asked questions.</p> <p>Read More</p>	A volunteer to ask the questions (Co-facilitator?)	10 mins	No
A Trip to the Theatre	<ul style="list-style-type: none"> • Raise awareness of the unconscious bias we may have 	<p>A guided journey through a story that raises awareness of our unconscious biases.</p> <p>Read More</p>	Room free of noise distractions.	<p>5 mins: story</p> <p>10 mins: discussion</p>	Yes
Elephant and Giraffe	<ul style="list-style-type: none"> • Raise awareness of barriers to community inclusion 	<p>Using the story of the Elephant and the Giraffe as a metaphor for building design barriers faced by people with disabilities. The story also highlights where power lies.</p> <p>Read More</p>			Yes

Body in a Box	<ul style="list-style-type: none"> • Get participants to think about impairment, language and assumptions 	<p>A look at the needs of disabled people attending sessions.</p> <p>Read More</p>	<ul style="list-style-type: none"> • Flip chart • Markers • Post-it notes • Four A4 or A5 pieces of paper 	20 min	Yes
2,3,4,5	<ul style="list-style-type: none"> • Create awareness about people in situations that have multiple demands and stresses, i.e. refugees, parents of children with autism, etc. 	<p>An activity to help us reflect on the societal stresses that people can experience.</p> <p>Read More</p>	<p>Safe space.</p> <p>Activity involves some participants touching one another.</p>	5-10 mins	Yes

Explore and Reflect

Activities	Aims	Description	Resources or Space Required	Time	Video
Hand, Pair, Share	<ul style="list-style-type: none"> Initiate a discussion 	<p>An activity to get people sharing experience in pairs, and then sharing their discussion with the rest of the group.</p> <p>Read More</p>		5-10 mins	No
Carousel	<ul style="list-style-type: none"> To gather participants' thoughts and opinions 	<p>Flip-chart papers (and pens) are placed around the room, with different topics on each. Participants rotate from one paper to the next - or the papers are rotated from group to group.</p>	Flipchart paper and pens.	15-30 mins	No
Beads Discussion	<ul style="list-style-type: none"> Create awareness in the group about everybody's right to speak and be heard 	<p>A method that raises awareness around inclusive communication, particularly in situations where marginalised people might not be heard, or could find it difficult to raise their voices.</p> <p>Useful for equalising power imbalance in a conversation.</p> <p>Read More</p>	<ul style="list-style-type: none"> A hat Beads: 2/3 per participant (e.g. 10 participants need 20 to 30 beads) 	<p>1-2 mins</p> <p>Explanation/ discussion time as needed</p>	No

Flower of Power	<ul style="list-style-type: none"> • Recognise and discuss power relations and barriers in society • Introduction to the idea of intersectionality • Reflect when and where we have or lack privilege 	<p>Using the petals of a flower as a prop, we examine discrimination.</p> <p>Read More</p>	<ul style="list-style-type: none"> • A large Flower Template plus a handout with the flower image for each participant • Pens • A music player • Enough space to walk around 	40 mins	No
Case Studies	<ul style="list-style-type: none"> • To equip trainers to deal with incidents that may happen in their classes 	<p>Exploring real life cases that trainers may experience, and discuss how to deal with them.</p> <p>Read More</p>	Handouts of case studies	20 mins	No
Dixit Reflections	<ul style="list-style-type: none"> • Reflect on making mistakes 	<p>How do I deal with making a mistake? Using reflective questions to explore our own attitudes to making mistakes.</p> <p>Read More</p>	Picture cards such as Dixit or other images that can be used for reflection.	30-45 mins	No

Circus Games/Actions

Activity	Aims	Brief Description	Resources, Space required	Time	Video
Intergalactic Meeting	<ul style="list-style-type: none"> • Explore non-verbal communication and cooperation • Reflect on stereotypes 	<p>Exploration of communication between 2 galaxies.</p> <p>Read More</p>	Objects chosen by the participants.	8-10 mins	Yes
Creative Solutions	<ul style="list-style-type: none"> • To encourage participants to think creatively when using circus equipment 	<p>In groups of 5/6 people, each group needs to perform a series of challenges using circus equipment, leading to a performance.</p> <p>Read More</p>	A variety of Circus props.	10-15 mins	Yes
4 Mats	<ul style="list-style-type: none"> • Develop teaching tools using different languages and styles 	<p>Look at circus teaching, using the theory of multiple intelligences.</p> <p>Read More</p>	<ul style="list-style-type: none"> • 4 floor mats • Circus equipment 	20 mins	Yes
Teaching Challenge	<ul style="list-style-type: none"> • Opportunity for creativity in teaching 	<p>Participants try to teach others with a range of challenges</p> <p>Read More</p>		30 mins	No
Impairments	<ul style="list-style-type: none"> • Explore how to adapt circus teaching, 	<p>Participants take turns to role play disabled people, while their partner finds creative ways to teach them different circus skills.</p>	<ul style="list-style-type: none"> • Blindfold/eye mask • Slings, bandages • Chairs • Headphones 	20 mins	No

Actions: Taking it Back

Activity	Aims	Brief Description	Resources, Space required	Time	Video
Change 3 Things	<ul style="list-style-type: none"> • Raising awareness to promote change • To understand what we can achieve 	<p>Fun, short and to the point activity about the realities and difficulties involved in change.</p> <p>Read More</p>	<p>Anything that can be used to change appearances, e.g. hats, juggling scarfs, clowns noses, balls, clubs etc.</p>	5 mins	Yes
3 Course Menu	<ul style="list-style-type: none"> • Identify actions that participants can take • Place actions within a timescale 	<p>Using the metaphor of the menu, participants think of the changes/actions they will make in their organisations and practice.</p> <p>Read More</p>	<ul style="list-style-type: none"> • Big piece of paper to write down a menu. • Papers and pens for participants. 	15 mins	No
Actions in Hat	<ul style="list-style-type: none"> • Consolidate actions by announcing them to the group 	<p>Everyone writes down what actions they will take on small pieces of paper. These are all placed in a hat. Everyone takes turns taking a paper out and reading it to the rest of the group</p>	<ul style="list-style-type: none"> • Hat • Small pieces of paper • Pens 	10 mins	No
Dealing with Resistance	<p>Tips for dealing with any issues participants may find</p>	<p>Possible scenarios where resistance to becoming more inclusive may be found, and how to deal with them</p>	<p>Handout for participants</p>	<p>5 mins to explain the handout, or 15-30 mins to make it a discussion activity</p>	No

Closing

Activity	Aims	Brief Description	Resources, Space required	Time	Video
Celebration Tunnel	<ul style="list-style-type: none"> • Build self esteem 	<p>Participants take turns running through a tunnel/gauntlet made by the rest of the participants.</p> <p>Read More</p>		5-10 mins	Yes
Stone and Feather	<ul style="list-style-type: none"> • Reflect on which parts of the course were easy and difficult and what to take home. 	<p>Take a feather and a stone, (or two other objects that represent two questions/feeling you want to discuss). Spend one minute talking using each object. No long feedback and no commenting. Everyone can talk at once!</p>	A feather and a stone (or two other objects).	1 min per person	No
Wave of Impressions	<ul style="list-style-type: none"> • To close the workshop • Assemble a reflection of participants' feelings 	<p>Exploring the impact of the course using different gestures</p> <p>Read More</p>		5 mins	No
TURURU	<ul style="list-style-type: none"> • Encourage group connection 	<p>This activity is a fun, rhythmic, energetic game.</p> <p>Read More</p>		Depends on group size - usually short	No

Energisers/Temperature check

Activity	Aims	Brief Description	Resources, Space required	Time	Video
Clown dancing	Energiser	Fun energiser with participants dancing Read More	Lots of different music. Something to play it on	5-10 mins	No
Electric Hula Hoop	<ul style="list-style-type: none"> • Team work • Trust • Energy break • Energiser • Refocus 	Fun, short, energising activity. Read More	1 hoop for every 5-6 people, clear floors.	5 mins	Yes
Clap Bang	Energiser	Quick activity in pairs to raise energy. Read More		5 mins	Yes
One, Two, Three	Energiser	Good focusing exercise in pairs. Read More		5 mins	No
Head, Heart, Tummy	Temperature check	Quick way to assess the mood/state of participants, on a scale of 1-10. Read more		1-2 mins	No

Activities



Welcome

Expectation Islands - Why Are You Here?

This is a useful activity to find out why people are attending the course, and what they expect to get out of it. This information can then be used to evaluate the cause to see if it fulfilled expectations.

Everyone stands in a circle

The facilitator proposes fun ways to organise people into groups

- 'Organise yourselves in order of birthplace, alphabetically'
- 'Organise yourselves in order of months you were born in'
- 'Organise yourselves in order of months you were born in alphabetically!'
- 'Organise yourselves into the order of your house numbers'

After each organisation, the facilitator asks the participants to discuss a question with the person next to them

In pairs:

Why circus?

What is your role, responsibilities, interest etc?

Why are you here? What do you want to get out of today?" What are your aims, expectations, do you have a specific issue etc.

Why did your circus send you?

Why Inclusion?

Pairs talk for a minute, then after each question the answers are harvested onto Flipchart paper.

This round of information should help facilitators to pitch the session, adapting content if necessary. or signpost people to information.

Advisory: moving around and discussions in pairs will promote some eye contact - participants need to be comfortable with this.

Name/Animal

In a circle, one person starts by saying "my name is... and my favourite animal is..."

The next person repeats the first person's name and animal, and then says their own. This continues until the last person needs to try to remember and repeat all of the names and animals.

The facilitator can then ask for volunteers to guess all of the names, then all of the animals.

Goofy Goofy

All participants are blindfolded or close their eyes. One participant is chosen to be 'Goofy'. 'Goofy' stays silent at all times. Goofy can keep their eyes open if they choose.

Participants move around the space and when they encounter someone they ask "Goofy Goofy?" If they receive "Goofy Goofy" as an answer, they know that they have not found 'Goofy', and they move on until they find someone else and repeat.

When they ask "Goofy Goofy" and receive no answer, they know that they have found Goofy, and they then join with them and also become 'Goofy'. At this point they can open their eyes. All participants eventually join and form a big 'Goofy' group.

Advisory: it is a good idea to have some people not in the game, in order to keep participants safe, stop them bumping into walls etc.

The Sun Shines On/The Wind Blows

This is a great activity for information gathering

- Everyone stands in a circle. The facilitator says either "The sun shines on..." or "The wind blows..."
- Everyone who is wearing red
- Everyone who is a juggler
- Everyone who has taught circus for more than 10 years ...everyone who skipped breakfast etc.

Anyone who can say yes to the statement, walks across and finds a new place on the other side of the circle.
This game is also great when played with a parachute: it is wafted upwards with each statement, and participants run underneath it.

Cross the Line

A rope is placed across the space to create a dividing line. One side of the rope is the 'yes' side. The other is the 'no' side. Participants are asked questions, e.g.

- Have you been a circus trainer for more than (1 year/2years/10years/20 years)
- Is juggling is your favourite circus skill?
- Have you travelled for more than (1/5/10) hours to get here?
- Are you vegetarian?
- Do you need coffee to keep going?
- Do you smoke?

They move between the yes/no sides to give answers.

Make up your own list of questions; this is a useful exercise to gauge the energy of the group - if they have had a long journey, for instance, they might be tired. Check the amount of experience they have as circus trainers. Check if they will need breaks often - to smoke or have coffee. Check their dietary requirements for lunch, etc.

You can gather more detailed answers by having stronger yes/no replies the further they are away from the rope, if needed.

Introduction

Gallery of Inclusion

The facilitator places around the space:

- Definitions of inclusion written on speech bubbles
- Photos/images that represent inclusion

Participants are invited to take a look at the gallery and discuss each representation of inclusion. At the end each participant chooses one representation that resonates most with them, and stands next to it.

The facilitator then interviews each group to collect comments on why they chose this representation of inclusion.

Mirror in a Box

A small suitcase is passed around the circle. The facilitator says there is a precious gift in the box, and asks each person to look inside one by one.

When they look inside, there is a mirror in the lid which reflects their image back at them.

This activity is a good way to invite the group to reflect and question themselves, and it is nice for them to discover that they are the 'gift'.

My Circus Big Top

We have five minutes to draw a personal big top. The king-poles/ Masts represent your pillars - for example one pillar could be your family or your circus family. Another king-pole might represent your expertise in circus. Each individual decides how much they want to share/how many pillars their big top has. You can then decorate your tent with things that you can do, hobbies or anything that you want to share with the group, professional or personal.

Think of the canvas, the ground and anything else that could make up your big top. A mixture of literal and metaphorical representation is allowed/preferred. Ask the participants to put their names on their drawings.

After 5 minutes gather all the big tops and sticky tape them on the wall.

Use this activity as an information gathering technique, to find out who is here and what they bring with them as participants. Leave the big tops on the wall for future reference, and a reminder of what we all bring with us.

Peripheral Vision

Everyone stands in a circle.

The facilitator speaks:

"We are here and now, we take a few seconds to observe what surrounds us, the sounds that surround us and we begin to breathe deeply and listen to the sound of our breathing.

Now we look at a point in front of us and try to focus on that point. It can be, for example, the shoes of the person in front of us. Without moving our heads, we keep looking at this point and try to enlarge the focus to the shoes of the two people who are on either side of the shoes we were looking at.

We take a few seconds to focus on the new space and little by little we will open our vision more, towards the two people who are on both sides.

At this moment we should be looking at 5 pairs of shoes, while still looking at the first. We repeat the exercise and we lengthen our vision more and more, until we see the shoes of the two people next to us. And in the end we even see our shoes and even our nose."

Plate on Head

Give everyone a piece of A4 paper, pen and something to lean on – like a plate or piece of card

Get people to sit in pairs facing each other about 1m apart

Explain in a serious voice that this will be a portrait gallery – to draw your partner as accurately as possible for an art gallery wall we will make (at this point lots of nervous talk and some confident artists)

Rules – 2 minutes maximum for portrait and you must put the plate on your head to draw on. (at this point lots of laughter and relief)

Draw the pictures and share them.

Discussion – when it felt like a lesson/school and the result was important, ? when the plates were on heads and it was a fun process – playful and how that felt ?

How do some children feel in school ? when playing? Where should circus activities be ? how should they feel -process or results ? challenge and fun ?

Working Together

Safe Space Carousel

Form 2 concentric circles of people (Circles A & B), with the inner circle facing the outer circle. Explain that we are going to discuss how we create a safe space. Ask everyone to talk and to listen.

Person in inside circle (A) talks to partner in outside circle (B)
B: Listens and records/writes

B then talks to partner (A)
A: Listens and records/writes

Everyone in circle B then moves 1 place clockwise. Everyone in circle A moves 1 place anticlockwise. They then take turns sharing the previous conversation, e.g. A: "I listened to ____ and they told me..." B: "I listened to ____ and they told me..."

All of the A's gather and all of the B's gather in groups. They check and share ideas.

Columbian Hypnotist

In pairs: one player holds their palm forward, fingers upright, between 20 and 40 centimetres away from the face of their partner. Their partner is then as if hypnotised, and must keep their face the same distance from the hand of their hypnotiser. The hypnotiser can then move their hand - up and down, right and left, backwards and forwards etc.

The partner must then try to maintain the same distance between their face and the hypnotiser's hand, so they remain parallel. The hypnotiser must not do movements too rapid to be followed, or come to a complete halt.

After a few minutes, the partners swap.

Adaptations

- They can take it in turn exchanging roles by extending a hypnotising right hand to change who leads and who follows.
- One hypnotiser can hypnotise two players at the same time (using one hand for each).

Pyramid of Inclusion

Explain that group will explore what is meant by inclusion in a social circus setting

Give each participant a piece of A4 paper and pen – give them a few minutes to note the key elements of what inclusion means in a circus setting

When everyone has something (doesn't need to be finished) encourage people into pairs to share their views and see if they can cooperate to refine their definition

Continue in 8's and 16's to see if a consensus can emerge about the key elements for the group

Reflect on the challenge of including and understanding a range of views, call back/summaries the last round of ideas
Is this activity repeatable within your circus? Would it work alongside the "manifesto" poster?

Gallery Definition

Facilitator prepares a series of statements on flip charts which you could agree/disagree with and comment on

Examples

- ♦ All circus disciplines can be accessible to all
- ♦ It is the responsibility of teachers to make circus inclusive
- ♦ Everyone is responsible for safety, atmosphere and inclusion at circus
- ♦ Our circus is inclusive
- ♦ We should celebrate progress and effort not achievement
- ♦ We should report on inclusion like we report on projects, finances etc

Put the flip charts around the space. Explain that there are a range of issues to be discussed within "inclusion"
Divide the group up so there are several teams – give each a marker pen (great if they are different colours one for each group)

Invite the groups to visit a flip chart – write if they agree /disagree and why
Keep teams moving so they explore several issues.

Gather people together and check comments (by pen colour) consensus or contentious areas?

Bead Discussion

Share beads equally among the participants - they should have 3 each - and explain that if they want to speak, share their opinion or answer another person, they have to first put one of their beads in the hat. As everyone has 3 beads, they have 3 opportunities to speak. You must/may use all your beads, but once your beads are gone you cannot speak.

Image Theatre: Individual

All participants stand in a circle.

The leader will say a word (topic). Participants will individually make a frozen image/statue with their bodies which they associate with the word.

When the participants are ready, they turn their back to the middle of the circle. When everyone is ready, with their back turned, the leader makes a sign and everyone turns together to show their image/statue.

The leader starts with general, easy words/topics (like forest, city, etc) and evolves to more complex topics that are associated with the theme (family, exclusion, inclusion, etc.).

When the images/statues are revealed, the leader will ask participants to remember their statue, but relax for now. The leader will then ask participants one by one to go into their frozen statue. The group is asked to look at the statue and describe what they see, and what associations it creates. At the end, the leader asks the statue to explain their point of view. The leader chooses several different

statues to look at in this way.

On the final topic - inclusion / exclusion - the group can observe each others' images, make comments, explain themselves, and discuss different perceptions.

Depending on the focus, the leader can choose multiple topics to look at.

Advisory: This exercise stimulates expression through the body. If the group is not comfortable using their bodies, it takes more time to warm up with easier topics.

Image Theatre: Groups

Images in Pairs (7 min)

Start in pairs. One person makes themselves into a statue (frozen image). The partner looks at their statue and then adds themselves to it. The first statue relaxes, looks at the second statue and puts themselves in another image relating to the second statue. So on the images continue.

Just observe and fill in the image. Don't think, just do. Use the space.

Images in Groups (7 min)

The same exercise continues with a small group. The first person starts, others one by one fill in the image. When the last person is in the image, the first goes out, looks at the image and puts themselves in another relation/statue. Remember the order of the group.

Creating Group Images (20 - 30 min)

If it is a large group: one part of the group makes a group image. The other part of the group are observers.

If the group is smaller: the whole group stands in a circle. There is space left in the middle of the circle. The middle of the circle is the stage. Whoever wishes to goes on stage.

Important: During all the exercise the group doesn't speak or comment. The group focuses on observing and actively expressing with the body. After the exercise there should be enough time for reflection and discussion.

Without arranging who, or what they will do, one of the group comes on stage and puts themselves in a statue. The others one by one fill

in the image. The image stays frozen. The observers observe. The leader dissolves the image with a sign.

To warm up, use simple topics for the first few images (e.g. shopping centre). When the group is warmed up, the leader chooses the topic of exclusion. The group makes several images of exclusion.

The group chooses one image that resonates the most with them.

One more time the statues of the chosen image come on stage and make the chosen image.

The leader then asks the spectators to make a change in the image to make it inclusive. The spectator moves the statues to make the image inclusive.

When the inclusion image is finished, the observers take a good look. Then the leader gives a sign for the statues to go back to the image of exclusion.

We try a few different interventions from different spectators. At the end we see all the different images, changing at a sign from the leader: exclusion, inclusion 1, inclusion 2, inclusion 3.

Reflection (20+ minutes, depending on group size)

Have the group come back in a circle and reflect on what we saw and what we felt. What were the changes? What was the impact of those changes? Have the statues discuss how they felt in all of the images.

Image Theatre 3

Participants stand in a circle. The facilitator suggests creating a collective image around a theme with a few participants in the centre of the circle.

The facilitator proposes one participant creates an image signifying exclusion from the others. Everyone reacts to the participant to form a picture of exclusion.

Then the participant who first created the image is asked to change the picture into an image of inclusion

Discuss what happened.

Advisory: This activity is an extension of the previous 2 exercises, and will not fit into a 3 hour course. Participants should already be familiar with the principle of creating images (image theatre).

Aha Moment

Shoes

Script:

"We want to make circus more professional. We did a survey and we know that the average shoe size is UK 7/EU 41.

We know that the most 'professional' shoes are black. We have bought 50 pairs of men's black shoes size EU 41, which is the average size. Who has feet that are too small? Show hands? Don't worry, we have some thick socks, & foam pads.

Who has feet that are too big? Show hands? Don't worry, we have some bandages for foot binding, and some rubber bands you can tie round your toes; your toes will eventually drop off & the shoes will fit."

Is this OK?

Where is the problem, with the feet or the shoes?

The message: ONE SIZE FITS ALL IS NOT OK - IN SHOES, IN EDUCATION, IN CIRCUS.

Discussion follows.

Medical and Social Models of Inclusion

This exercise usually follows the 'Shoes' activity.

The facilitator is asked "What is wrong with you?" multiple times. (Ask someone to volunteer to do this)

They reply (e.g.):

"I have MS, sometimes I am unable to walk"

"I have autism"

"I have ADHD, which means that I have problems focusing"

"I broke my arm 10 years ago and now it doesn't work properly"

Etc.

How much information does this give us? Is it useful?

Instead, try asking "What is wrong FOR you?"

They reply (e.g.):

"If there are steps to the building, I can't access it in my wheelchair"
"If the space is too noisy I get overwhelmed. I need a quiet place to escape to."
"I don't like a lack of structure, I need to know what to expect before the workshops starts."
"If I don't warm up properly I have problems juggling."

This is an exercise in understanding that people are disabled by their environments more than their impairments.

The MEDICAL model of inclusion - what's wrong WITH you - doesn't give us much information about how we can support the person.

The SOCIAL model of inclusion helps us to understand the needs of the person, so we know how we can provide spaces/equipment/environments which will help them.

A Trip to the Theatre

Ask everyone to close their eyes.

Script:

"This is a special night, at the biggest and most prestigious theatre in town. Crowds are gathering; you and your friends are there in the foyer. You go through the doors and into the theatre space: a huge hall, with big red curtains on the stage, below a proscenium arch.

You walk in and sit down on a row of plush velvet seats, making yourself comfortable.

The lights dim, and the show is about to begin.

The curtains open.

A person comes onto the stage, there is a buzz in the audience. The person holds the stage - there is an air of anticipation.

The person is well dressed. Everyone is watching.

The person takes a deep breath, and is ready to speak... WHAT NEXT??"

Ask people to stop and think about the person on stage: who are they? Look at their gender, appearance, age, any visible impairments etc.?

Generally, people tend to 'see' an older white man; larger/heavier with more authority/power and no visible impairments.

Why are these people most likely to hold such positions/roles? How do they get there? What are the barriers for others taking such roles? Who do we expect to see on stage/in positions of power? How can we help a more diverse range of people be seen in all aspects of circus?

You can support a discussion on preconceptions/expectations, perhaps leading to some commitments and action plans.

Advisory: check that everyone is comfortable with sitting with their eyes closed before beginning this exercise.

The Story of the Elephant and the Giraffe

We recently came across a thoughtful story which illustrates the assumptions that some people make about community inclusion. While progress has definitely been made in many areas, there's still more work to be done. The tale is called The Story of the Elephant and the Giraffe, by R. Roosevelt Thomas.

This story helps us to recognise the power dynamic of diversity and inclusion – what it really is, how it works, how we have traditionally dealt with it, and why efforts sometimes fall short.

The giraffe represents the majority – it is his house, his design, his rules. He is in charge. The elephant is the minority. He is warmly invited and generally welcomed, but in the giraffe's home he is the outsider. The house was not built with the elephant in mind.

This story is a metaphor for the experience of many people with disabilities, and many other minorities, as they confront systemic barriers that are often unintended but very real.

We invite you to read the story:

In a small community just outside of the city of Artiodact, there was a family of giraffes. They had worked hard to build themselves a new house with all of their needs in mind: there were soaring ceilings and tall doorways, high windows with lots of light and narrow hallways that conserved space. It was such a wonderful house that it won the National Giraffe Home of the Year Award.

One day the head giraffe was working in his new basement workshop when he looked out the window and saw someone familiar. It was an elephant that he had worked on the local Parent Teacher Association committee with. Giraffe remembered that Elephant was a woodworker and an exciting thought occurred to him, "Maybe Elephant would like to work on some projects with me?" Giraffe stuck his head out the window and invited Elephant in.

The elephant was delighted; he had liked working with the giraffe and thought that this would be the perfect way to get to know him better. He walked up to the basement door and waited for Giraffe to open it.

Giraffe opened the door, greeted elephant but then the two animals were faced with a problem, Elephant could get his head through the door but he could go no further because the door was too narrow. Giraffe wasn't worried – he quickly explained to Elephant that the door was expandable in order to accommodate woodworking projects and equipment. With a pop of a bolt and a slip of a panel, Elephant was able to get through the door.

The two acquaintances were happily exchanging woodworking stories when the phone rang. Giraffe saw that it was his boss, and told Elephant he needed to take the call. He told Elephant to make himself at home and went upstairs to his office, apologising that it might take a few minutes.

Elephant decided to take a look around the workroom, saw a half finished project in the far corner and decided to take a look at it. As he walked through the doorway to get to the far side, he heard an ominous sound as his backend crunched up against the sides of doorframe. He backed out. He decided to join the giraffe upstairs but as he tried to walk up the stairs, the stairs began to crack. He jumped off and hit the wall and made a huge dent in the drywall. He sat there disheveled and dismayed until Giraffe came back down the stairs.

Giraffe was surprised and explained, "What on earth is going on?"

Elephant replied, looking slightly ashamed, "I was just trying to make myself at home".

Giraffe looked around at his workshop and then smiled. "I see what's going on here", he said. "The door way is too narrow for your large backend. We need to make you smaller. There's an aerobics studio in our neighbourhood and if you take some classes, we could get you down to size".

Elephant looked like he wanted to shrink into the very wall that he had dented a few minutes earlier. He said, "Maybe..."

Giraffe continued, "And the stairs are obviously too weak to carry your weight so if you go to ballet classes at night, I am sure we can get you to a point where you are lighter on your feet. Can you do those things? It would be great if you could because it would be nice to work together".

"Perhaps", said the elephant, "but to tell you the truth, I'm not sure that a house designed for a giraffe would ever really work for an elephant, unless there were major changes".

From R. Roosevelt Thomas, (1999) Building a House for Diversity. New York, u.a.:
American Management Association,

The story of the elephant in the giraffe's house can be used to start a conversation: is it possible to build a house for all?

What can we expect people to do to fit in? In the UK, organisations have to make 'reasonable adjustments' to help include people, but there is nothing in law about what is expected of people.

How can we find out about the needs of people, and what would make them feel 'at home'?

These conversations can take place with circus participants, staff, managers, trustees - hopefully discussions would lead to actions.

Body in a Box

Draw a large gingerbread person on flip chart paper. If you have a large group, and big enough paper, you can draw around someone to get the body shape. Within the space created by the outline of the person, participants suggest rights that people have in a circus context (e.g. to have friends, to make choices, to say no, to try things, to feel safe, etc.)

Write 4 categories on A5/A4 paper - one on each sheet, e.g. sight impairment, wheelchair users, behaviour challenges, learning difficulties. Divide participants into 4 groups and give each group a category. Have the participants brainstorm what 'special' needs a person in their category could have, and write these needs on post-its to stick on their paper. For instance: sight impairment - clear floors with no trip hazards, a tour of the space... (time limit 5min).

Divide the gingerbread person into 4, by drawing a horizontal line and a vertical line through its' middle. Put a 'category' label in each quadrant.

Call the participants back to the gingerbread person, and ask them to stick their post-it notes with the corresponding category on the gingerbread person.

Now ask the questions: "Doesn't everyone need clear floors not to trip? Doesn't everyone want to have a tour of the space? Doesn't everyone need access to a toilet?"

You can end by saying: "everybody has needs, 'special' needs - just needs. How can we make our circus space so everybody feels welcome and has what we all need?"

2,3,4,5

Advisory: this activity can start out as a fun exercise, however it has a twist at the end that can be emotionally intense.

The facilitator asks people to get into groups of 5. Two people stand facing each other.

One person is the protagonist. The other person puts their hands out in random places and the protagonist needs to slap their palms as they put them in different positions. After a few tries at this, a 3rd person is introduced.

While the hand slapping movement continues, the 3rd person stands behind the protagonist and taps different body parts. The protagonist needs to say which parts are being tapped at the same time as continuing the hand slapping.

Person 4 is introduced. They stand on one side of the protagonist and ask ridiculous questions; eg 'what colour is surprise', Is glue sentient?

Person 5 then stands on their other side asking serious questions: eg 'How many people in your family' When was the last time you were in Italy?' What is the capital of Bulgaria?'

The protagonist continues to slap hands, name body parts all through this, and the questioners continue to ask the same questions until they are answered.

Depending on how much time you have, the groups can alternate and try different positions.

At the end, the facilitator explains this was a game invented by refugees, to try to make people understand how it is to be a refugee.

- The hand slapping is the everyday things that they need to do; get food, wash clothes...
- The tapping body parts is the aches and pains they may have from their gruelling journeys and experiences before arrival
- The ridiculous questions is trying to understand a different language that doesn't make sense to them
- The serious questions is the bureaucracy they encounter, being asked questions that may have serious consequences if answered wrongly.

The overall experience is one of intense stress, which the participants have experienced in fun, supportive way, but its very different in the context of displacement

Explore and Reflect

Hand, Pair, Share

The facilitator asks the group to walk randomly around the space. When they shout 'Hand' everyone raises one hand. When they shout 'Pair', they all find a partner and put their raised hands together. They then share their thoughts and opinions on a given subject.

Bead Discussion 2

Share the beads equally among the participants and explain that if you want to speak, share your opinion, or answer another person, you have to first put one of your beads into the hat. You only have 3 beads, which means that you only have 3 opportunities to speak. You must/may use all of your beads, but once your beads are gone you cannot speak.

Flower of Power

For this you will need a large Flower of Power template- made from paper/card, recycled plastic (supplied by [Stiklings](#)) and an A4 blank flower template for each participant

Spread the flower petals on the floor

Tell the participants to move around while the music plays. You can also give easy movement tasks if you want. When the music stops the movement stops, tell participants to find a pair/small group (depending on the number of participants) and discuss the category on a petal that they are close to: they can share their thoughts, questions, knowledge or experience.

Repeat the procedure (music-stop-discuss) 3-5 times. Give a few minutes time for discussion with each stop.

After the last round of music, put the petals together to form the flower. You can ask the participants to help with this.

Give each participant an A4 paper with the blank flower template and tell them to fill it in with their own characteristics. Remind them to fill it in individually - they do not need to show their results to anyone.

Ask if anyone wants to share their reflections on the topic. You can also explain the idea of intersectionality: different forms of discrimination are linked and overlap, creating often cumulative and unique experiences of discrimination.

Advisory: talking about discrimination and barriers can bring up difficult memories and emotions for some, as well as guilt for having privilege. Remind the participants to respect their own and others' privacy, and only share things that they are comfortable sharing - no one needs to expose their difficult/traumatic experiences. With big groups this activity takes more time and needs more facilitators.

Case Studies Activity

Here are some examples of incidents/challenges/dilemmas - they were collected from trainers at the 'Ideas of Inclusion' training in Cologne, in October 2021.

You can reflect on them yourself, use them to promote discussion with other trainers, or see if your organisation has any policies, rules, or ways of working which would cover these incidents.

1. During the warm up in an acrobatics class with teenagers, Jason tells you that he has a boyfriend. Raffael overhears this and reacts, saying that that it is dirty. How would you react as a teacher?
2. During a circus exchange a student (12 years old) tells you that he is trans. You find out that this is the first time he has told anyone. What do you do about sleeping arrangements? How do you communicate with the parents (who didn't know yet)? How do you communicate with the group?
3. In the Sunday morning class for 6 to 8 year olds, there is Noa - a child with ADHD - and Maxim, who is shy. After the class, Maxim's mum tells you that Noa has been bullying Maxim, by shouting loud at her, and not giving her time to go on the silks.
4. During aerial class you are spotting a child on silks. She falls, and while catching her you accidentally touch her breast. How do you react? Should you report this incident and to who?
5. In a class you have a student called Nele who is highly motivated. She trains really hard, but she doesn't eat enough food for the physical activity she does. What do you do?
6. Kate has always been in the partnered acrobatic class. She comes in one week and is suddenly not comfortable with physical contact anymore. What would you do?
7. Imagine that after talking to her, she tells that she has been the victim of sexual violence but she doesn't want the group to know. What would you do?

8. Samuel is part of the youth group. With this group you are working towards a big show. Due to mental health problems Samuel is not coming consistently to class. How would you deal with this situation?
9. In a class of four year olds, Olivia asks Benjamin why he's always picked up by his mum and not his dad. Benjamin casually says that it is because his mum and dad don't love each other. How would you react.?
10. Liam asks Daniel why his skin is so dark. How would you react?
11. Amelia asks Mia: "Why do you have 2 mums?" How would you react?
12. In a balancing class you have Sophia: a girl with trisomy 21. After the class, Sophia's father apologises for Sophie's behaviour. How do you react?
13. In class, Sophia (the girl from case study 13) is trying to explain something. Jake wants to help and takes over to help her. What do you do?
14. You come back from a course about inclusion and are motivated to start an inclusive class. Only 4 children show up. What would you do to attract more students?
15. There is a child in the group whose gender identity you are unsure of. All of the kids think they are a girl, but you think they may not be. What do you do?
16. A young person is 14, and is undergoing gender affirmation surgery. The other young people in their class have a lot of questions about this. What would you do?
17. The young people in a class don't know what gender the assistant trainer is and have come to you to ask. You know that the assistant trainer is struggling with their gender identity. What do you do?
18. Isaac calls Anthony a homophobic slur without thinking about the meaning of the word. How would you react?

Dixit Reflections

1. Tell the group to reflect individually the following questions. You can write down the questions on a flip chart and/or give a piece of paper with the questions on it to each participant (5-10 min).

- What is challenging for me?
- How do I feel when I make a mistake?
- Where do I feel confident?

2. Spread the

cards on the floor. Ask people to stand up and look at the cards. Tell them to choose one card that reflects their thoughts on the previous questions, and helps them to share their thoughts on the topic (5 min).

3. Ask participants to get into groups of 3-5 people (depending on the size of the whole group), and share their thoughts using the card they chose (10-15min).

4. Come back together in a circle. Is there something you would like to share with everyone? (10-15 min)

Circus Games

Intergalactic Meeting

Participants are divided into 2 groups.
Each group comes from a different galaxy.
Each galaxy has to choose:

- An invented language with which they communicate
- A type of movement from their own galaxy, to walk and move about
- An object that is considered divine in their culture

The two galaxies start the activity from opposite sides of the room.
They meet to try to communicate, despite speaking different languages.
The journey they take will go through different phases that include:

- Discovery
- Confrontation
- Negotiation of meanings
- Mutual understanding
- End with celebrations and peace agreements.

Creative Solutions

The facilitator divides the group, ideally into groups of 5/6 people.
There are a series of traditional circus tasks that need to be carried out as a group. The group's challenge is to look for creative solutions to performing the tasks.

Each group makes up a story, using the circus equipment, to perform to the rest of the groups. The aim is to surprise them with their originality!

The tasks are:

- Mount a trapeze (or other aerial equipment)
- Balance an object
- Throw a diabolo in a box
- Keep 3 or more objects in the air
- Make a human pyramid

Give the story a title and let's go!

4 Mats

The group is divided into 4, one group per mat.

Four mats are placed on the floor, each one representing a circus discipline (acrobatics, balancing, juggling, aerial).

Participants place themselves in whichever activity group they feel the most comfortable.

Each group decides on a series of moves to teach for their discipline, and agrees to use one of the following ways of communicating.

- Physical demonstration using the body: no speaking or touching
- Audio description: without any visual references
- Drawing, using images or written instructions: without speaking or touching
- Touching: without speaking or showing

Demonstrate the exercise to the other groups. Discuss what was learned from this activity.

Teaching Challenge

Sometimes people offer the chance to “teach people” with impairments – can you teach this skill to a blindfolded person? Some people object to this as it is not “real” and offers no understanding. These activities aim to look at ways of overcoming barriers being creative having a range of ways of teaching/communicating

Explain that the group will have a chance to learn some skills , but people volunteering to teach will have challenges

Volunteers choose a skill to teach , that they feel confident and competent to teach.

They are then given a challenge –

- Teach with your back to the group – you can speak and answer questions
- Teach without words – you can mime /draw pictures but not touch people
- Teach from a sitting position – sitting on your hands

Rotate the participants/teachers/skills

Look at transferability – ways of communication, adaptations, frustrations, creativity and problem solving

Actions

Change 3 Things

Good activity to do before the '3 Course Menu' activity, or similar.

Get participants to pair up and look at each other for about 20 seconds. Instruct the participants that they have 30 seconds to turn away from their partner and to change 3 things about their appearance. When the time is up have them turn back and look at each other again with the task of listing the things they can see that the other person has changed (they have 20 seconds).

Again, instruct them to turn away, but now they have to change 6 things about their appearance, again in 30 seconds. Repeat the task of listing what they can see has changed. Now repeat the task of changing their appearance, but they now have to change 30 things in 30 seconds!

At this point most people will give up, complain that the task is impossible, and possibly tell you that it's a bad game!

Explain that is the point of the exercise. Most of the time we can change three things on our own. If we work together and have support from others we can change around six things. If we try to change everything at once, then people rebel and will not want to change anything.

So what will you choose to change?

3 Course Menu

The game 3, 6, 30, Change is a great introduction to this activity. The leader presents a big piece of paper, written like a menu.
'Menu:

Starter

(what I can do this week?)

Main Meal

(what do I want achieve in half year/one year?)

Dessert

(what do I want to achieve in 5 years?)'

The participants are invited to think about their Menu, and choose 3 changes they will make or advocate for.

What is your starter?

What changes or actions can you do right now, when you come back to your organisation/practice? What steps can you start with? What is possible to change/do right now?

What is your main meal?

What changes do you aim to do in half a year or one year? What would be possible to do but it takes more time to gather resources, speak with managers, stakeholders, or that takes more preparation...?

What is your dessert?

What changes do we see in the long term? What is your final aim? What would be great and thrilling?

Sometimes it helps to start with the dessert: to identify the long term target/end dream. It can help us to identify the steps to start.

Each participant individually takes time to write down their Menu. Depending on the group, if some people work closely together, they can make their Menu together.

The leader at the end asks the group to share some of their examples as starters, main course, desserts.

Closing

Celebration Tunnel

Taking turns, imagine you are someone who has just finished a marathon. All of the other participants are at the finish line, cheering you on as you reach the end.

Variations: ask for different atmospheres to be created, e.g. running through a forest, a fairground etc. People making the tunnel mimic the different sounds and movements.

Advisory: high energy. People need to focus, and move their arms out of the way in time.

Wave of Impressions

The group gathers in a circle. The leaders ask everybody in the group to look at their toes. If people feels comfortable to do so, they can close their eyes. Everybody is asked to reflect on the course and feel one word/sound/movement that describes how they felt. When everybody is ready, they open their eyes and or look in front of them.

One after another, each participant says their word/sound/movement. Because it is passed from one person to another, it feels like a wave of impressions.

TURURU

Participants stand in a circle. One person starts by making a syllable or sound. The next person then makes a syllable/sound. Then the whole group repeat both sounds and add "TURURU!" (no pauses)

E.g 1) "Blim" 2) "Pim" ALL: "Blimpim Tururu!"

The 2nd person now makes the first sound, and next person the second, and it travels around the circle. You can replace TURURU with a movement or gesture - decide this at the beginning of the game.

Energisers

Clown Dancing

The group is divided into 2 teams. They stand in 2 lines facing each other with a good distance between them.

The facilitator plays some music and one 'clown' comes forward from one team and starts to dance. The 'clowns' in the opposite team try to copy the dancing. The first clown dances up to someone on the team and they take over, stepping forward to do a different dance of their choice. The other team starts to copy.

Each time a new clown dance starts, the facilitator changes the music.

This continues until all clowns have had their turn in the spotlight to dance.

Electric Hula Hoop

Participants form groups of 5 to 6 people. 4 or 5 people stand around the Hoop on the outside, holding the hoop at waist height. One person stands in the centre of the Hoop. They will walk, change direction, move up/down, change speed. Can the group prevent this person touching the edge of the "electric" Hoop?

How fast can they move/change?

If the person in the centre position touches the hoop, swap out.

Clap Bang

Everyone gets into pairs, who face each other.

The pairs get into a rhythm, clapping both hands together or on their thighs, then choosing a direction to point with both of their arms, before clapping again.

Directions can be:

- Right side
- Left side
- Up
- Down

Each time they mirror each others' movement, the next move is a point/clap to each other.

1,2,3

In pairs, each person takes turns saying 1,2,3. They repeat this, one after the other.

Once this becomes easy, numbers can be substituted for a movement. For example, 2 may be replaced with a tap on the other person's shoulder; so 1, (tap on shoulder), 3, 1, (tap on shoulder), 3.

Eventually, all 3 numbers can be exchanged for movements

Head, Heart, Tummy

At the start, and periodically throughout the session, share

Heart 1-10,

Head 1-10, and

Tummy 1-10 scores,

To assess emotional health, fatigue, and energy levels. This can be added into oral communication for quiet participants by just asking "head?" and a student may say 2 indicating they are struggling to understand, or carry out the exercise; or 9, indicating they are maxed out with their thinking.

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