

PARTICIPANT HANDBOOK

Cirque du Monde Training - Part 1

This awesome Participant Handbook belongs to:



SOCIAL CIRCUS PROGRAM OF
CIRQUE DU SOLEIL.

FOREWORD

Ever since *Cirque du Soleil* has had the resources to follow its dreams, it has chosen to be involved with at-risk youth through its social circus program, *Cirque du Monde*. With the objective of encouraging the personal and social development of these young people, *Cirque du Monde's* actions take the form of social circus workshops, training, support and consulting, networking and raising awareness.

Most recently, in order to support the development of social circus, *Cirque du Monde* has invested in the production of a series of educational tools. The *Participant Handbook* is an integral part of this series and is based on the expertise developed by *Cirque du Soleil* and its numerous partners and collaborators since 1995.

Both a notebook and a reference manual, the *Participant Handbook* aims to prepare the instructors and community workers taking part in *Cirque du Monde* training sessions. Furthermore, in order to promote the professional development of a greater number of practitioners, *Cirque du Monde* has decided to make this handbook available to the social circus community, thereby allowing both individuals and organizations offering training activities to take full advantage of it. They will, however, note that using this handbook does not give them the right to provide training on behalf of the *Cirque du Soleil*.

The *Participant Handbook* is a product of the *Social Circus Trainer's Guide*, which is the educational reference document for *Cirque du Monde* Training. The handbook brings together all thematics that will be addressed during the training session. For each thematic, we have listed objectives, basic notions and related key messages. In the appendix, you will find a collection of various documents and practical grids related to social circus project planning and follow-up. Furthermore, we have taken care to leave you plenty of room for additional notes, so that you can summarize what you have learned during the training session in your own words.

Have a great training session!

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SOCIAL CIRCUS BASIC TRAINING

The social circus basic training program of *Cirque du Soleil* purpose is to prepare circus instructors and community workers for conducting social circus workshops with at-risk people. The training also seeks to help them better understand the overall context of social circus intervention. It also aims to develop the skills needed to intervene appropriately with partners in a varied and multicultural context.

GENERAL TRAINING OBJECTIVES

- Develop strong personal and professional ethics;
- Introduce the fundamentals of an innovative and participative teaching method;
- Develop a community-based learning environment;
- Turn art into a personal development tool.

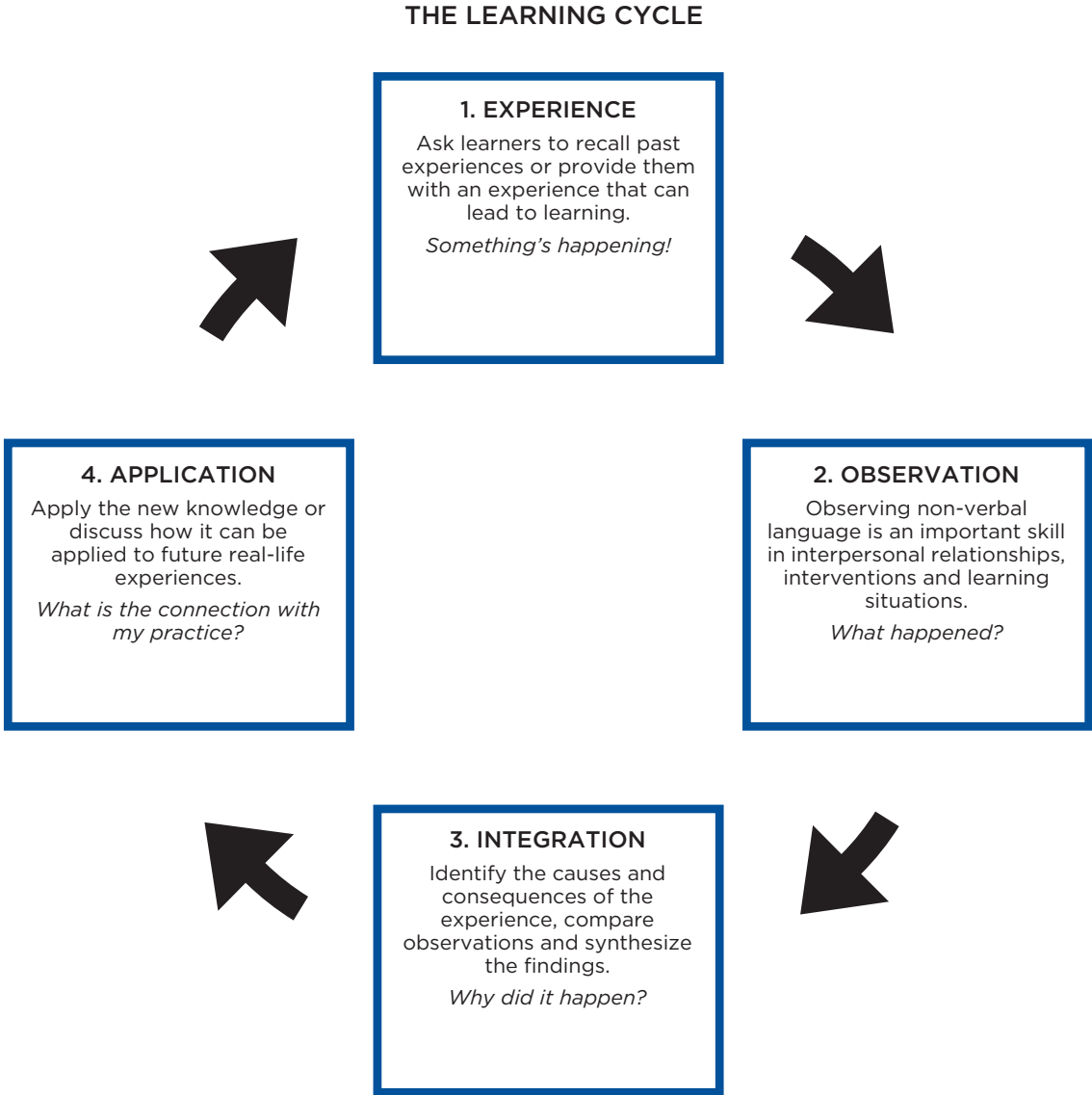
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THE EXPERIENTIAL LEARNING CYCLE

In this text, we focus on the four stages of the experiential learning cycle: experience, observation, integration and application. Each stage reflects the different ways in which individuals learn. For example, some need to feel what they're learning - to be touched emotionally - some prefer to observe, reflect, analyze and question, while still others learn through action. By applying all four stages of the model, all types of learners can find meaning.

The activities proposed during this training are arranged according to the four stages of the experiential learning cycle.



SOCIAL CIRCUS

OBJECTIVES

At the end of this module, the instructor and community worker will be able to do the following:

- 1. Adopt the notion of social circus.**
- 2. Recognize the principles and objectives that define social circus.**
- 3. Understand how social circus is a type of social intervention.**

We were at the annual meeting of Cirque du Monde in Baie-Saint-Paul in 2009. It was one o'clock in the morning when I started talking with the youth about the great day we had just spent together. One of them asked me to read a poem that he had written during the day. It went: "Circus has influenced me and changed my life. It's helped me to learn new techniques and discover my strengths, my potential. I want to do circus all my life – I want to live it. It's given me the desire to build new dreams." I have had the privilege of hearing similar comments in countries all over the world, of watching youth explore their strengths and find inspiration. Whenever I hear these testimonials, I more fully understand how this experience can become a powerful catalyst for personal and social change. All across the globe, there are young people stepping on stage and choosing to build their futures. For these young people, social circus is a tremendous springboard.

Lino De Giovanni, Social Circus Training Manager
Cirque du Soleil, Montreal





SOCIAL CIRCUS DEFINITION

Social circus is an innovative social intervention approach based on the circus arts. It targets various at-risk groups living in precarious personal and social situations, including street or detained youth and women survivors of violence.

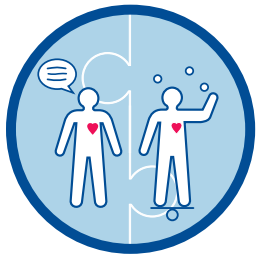
In this approach, the primary goal is not to learn the circus arts, but rather to assist with participants' personal and social development by nurturing their self-esteem and trust in others, as well as by helping them to acquire social skills, become active citizens, express their creativity and realize their potential.

Social circus is a powerful catalyst for creating social change because it helps marginalized individuals assume their place as citizens within a community and enrich that community with their talents.



SOCIAL CIRCUS PRINCIPLES





Agent of transformation
 Negotiation Mutual support **Complementarity** Knowledge
 Connecting with the reality of youth Tandem Listening
Teamwork Role safety openness **Feedback**
 Reflection
Collaboration between social and circus
 Planning Communication Limits Concerting
 Trust Common goals Intervention Specialty Challenge
 Consistency Adaptation Involvement
 Common language Friendship Experience

Generating
 Ritual Appropriation Objectives
 Processes **Educational approach** End
 Start solidarity Development Solidification Growth
 Taking control
Duration over time Evolution
 Means Story Synchronization Rhythm
Progression Evaluation Limits
 Step Opportunity Planning Relation sense of belonging
 Meaningful learning Appropriate timing



Participants' knowledge
 Listening Individuality **Ethics** Complexity Self-regulation
 Inclusion Mediation Specificity **Adaptability** Coaching
 Relation strategies Voluntary participation
An approach centred on participants
 Protagonist Respect Progression Analysis Development
 Reality Group Personalization Support
 Rhythm Concerting **Process** Guidance



Social circus is an innovative method of intervention based on the circus arts.

Social circus leverages the skills of circus artists and community workers.

Social circus has enormous potential to change youth and communities.

Personal and social development is the primary goal of social circus.

THE ROLES OF INSTRUCTOR AND COMMUNITY WORKER

OBJECTIVES

At the end of this module, the instructor and community worker will be able to do the following:

- 1. Pinpoint the skills, attitudes and knowledge instructors and community workers must possess.**
- 2. Understand the complementary roles of instructor and community worker.**
- 3. Recognize the limitations of these roles and the scope of intervention possible, as well as the advantages of the tandem approach.**

The circus instructors have the technical knowledge. In some cases, however, they'll ask us to take over because they don't feel properly equipped to deal with certain situations. For example, there was this young man from a youth centre participating in a workshop. He got angry with the community worker assisting him and started freaking out. He wouldn't listen to a word the instructor was saying and just lost it. Because he was having this breakdown, the instructor wasn't able to get through to him. In fact, it just made the situation worse, to the point where the instructor lost total control of the situation. The young man was in such a state, he could have torn the place apart.

We had to ask the instructor to step aside and wait for the young man to ride out the anger. Once he was a bit calmer, I could step in – since I wasn't involved in the confrontation – and try to calm him down further.

Sylvain Demers, *Cirque du Monde* Coordinator
Centre résidentiel et communautaire Jacques-Cartier, Quebec





THE COMMUNITY WORKER'S ROLES

As a general rule, the community worker plays the part of liaison between the social circus project and the participants. Employed by the local organization, the community worker often has intimate knowledge of the living environment of participants and, in some cases, has followed the course of their lives and even shared some of their difficulties. The community worker's roots in the living environment of participants give him opportunities to capture and maintain their interest in a social circus project. He can also be a great help in building a powerful bond of trust.

COMMUNITY WORKER'S DEFINITION

Social intervention expert who generally comes from the local organization or community that houses the project and whose main role is to work with the community participants, whom he assists in their personal and social development during social circus workshops.

The community worker's first role consists in preparing the circus session: recruiting participants, finding the location, planning the workshops. During the workshops, his main responsibility is to develop bonds of trust with the participants, an indispensable condition for the effectiveness of the social circus approach. In fact, the quality of these relationships is at the root of any progress. Only where there is a strong and lasting bond of trust between the community worker and the participants can the circus lessons become life lessons.

For extra information about the community worker's roles, we invite you to refer to Community Worker's Guide: When Circus Lessons Become Life Lessons, pp. 34-39.



THE SOCIAL CIRCUS INSTRUCTOR'S ROLES

Social circus instructors are asked to teach circus techniques as part of an educational program, but they are also called upon to help youth in their overall development by acting as important role models for that growth process. Teaching the circus arts is basically a pretext for building a trusting relationship with at-risk youth and giving them the resources they need to grow.

SOCIAL CIRCUS INSTRUCTOR'S DEFINITION

Circus artist whose main role is to teach various circus disciplines to social circus workshop participants.

In order to understand at-risk youth and the complexities of their milieus, instructors must have strong social awareness, developed educational skills and a spirit of openness. Instructors must also have realistic expectations about what participants can learn and put the focus on effort instead of results.

The duties and responsibilities of the instructor are determined by the work mandate. This mandate is defined by how far advanced the intervention program is, as well as the circumstances and development of the youth participating in the circus workshop.

DEFINING THE INSTRUCTOR'S MANDATE

The mandate issued by the hiring organization outlines the responsibilities and determines the social circus instructor's field of activity. It must be clearly understood by the instructor and employer, as well as by the local community and other workers in the field (organization coordinator, assistant instructor, community worker, etc.). The clearer the mandate and the more realistic the expectations, the easier it will be to achieve the objectives.

The instructor's mandate will vary according to certain factors:

- Instructor status (coordinator, assistant, intern, etc.)
- Individual experience and qualifications
- How far advanced the program is at the time
- The length of the work mandate
- The needs and expectations expressed by the community and the program's partner organizations

THE INSTRUCTOR'S OBJECTIVES

As part of the work, the social circus instructor must be able to do the following:

- Adapt to the socio-economic and cultural realities, as well as the overall skills of participants.
- Take into consideration the cultural codes, lifestyles and unique customs of the community in which the intervention is taking place.
- Quickly find available resources to ease the process of producing these workshops.
- Respect the rules and vision of the partner organization.
- Encourage other individuals in the community (family, friends, members of the partner organization) to participate and support the youth's involvement.

THE INSTRUCTOR'S RESPONSIBILITIES

The responsibilities of the social circus instructor will vary depending on the mandate given and must be carried out with the partner community. Responsibilities include the following:

- Organizing and planning circus workshops
- Facilitating circus workshops appropriate to the needs and proficiency of the participants: introducing the circus arts, refining techniques, introducing artistic elements (acting, characters, etc.), preparing a public performance
- Setting up and maintaining a physically and emotionally safe environment for the workshops
- Handling materials and logistics
- Evaluating all activities, from preparing to running the workshops and briefing the relief team

THE INSTRUCTOR'S ROLES

For workshop participants, the social circus instructor must do the following:

- Prepare and teach circus activities appropriate to the skills and experience of participants, as part of an educational initiative that takes their overall development into consideration.
- Listen to participants, paying special attention to their needs, stages of development and limits.
- Empower participants through learning, and provide them with a wide range of tools to keep them stimulated and actively involved in the learning process.

For community workers, the instructor must do the following:

- Develop a relation of trust and encourage teamwork in a complementary and harmonized way, in accordance with the tandem facilitation model.

For directors of the partner organization, the instructor must:

- Gear the program's general intervention toward the local community eventually taking charge.

Lastly, the instructor may also play a role in the community. As such, the instructor must do the following:

- Contribute to changing the community's perception of at-risk youth by encouraging involvement in circus activities or public performances.

THE INSTRUCTOR'S POSITION AND MOTIVES

Social circus instructors must oftentimes find a compromise between the mandate they've been given and their own personal ambitions. This allows the instructor to remain balanced and composed when managing tasks and dealing with the expectations of project collaborators.

The instructor's motivations can be defined using the four main values for volunteers, as generally outlined by NGOs (non-governmental organizations) for international cooperation:

- Professional challenges
- Social engagement
- Cultural challenges
- Personal experience

DEFINING THE INSTRUCTOR’S LIMITS

It is difficult to define the instructor’s limits, but in a general sense, social circus instructors teach circus techniques, get involved with at-risk youth and support community workers and local partner organizations. The mandate will determine what’s required and must clearly define the instructor’s responsibilities and scope of action, as well as the position to be assumed by the instructor, employer and community partners.

THE ATTITUDES TO ADOPT

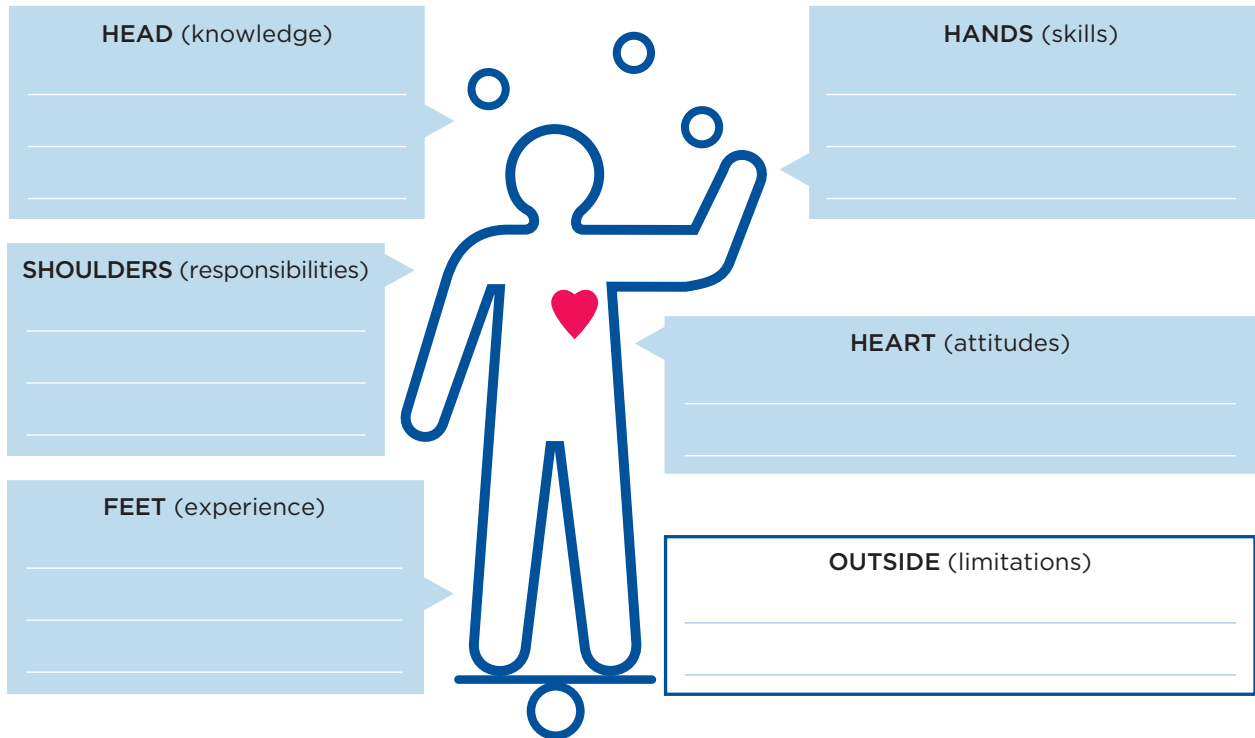
The arrival of a social circus instructor in a community can disrupt its usual activities and work methods. However, the introduction of new methods, interventions and tools for change can be well received if they are presented with respect and flexibility, gradually introduced so as to build consensus and framed in a spirit of mutual help and support.

It is therefore important to adopt and maintain an attitude that is open, attentive, flexible, respectful, humble and cooperative. Also, instructors must remember to be adaptable to the realities of the community and the context in which they are working. The attitude adopted will always transcend action. After the instructor has left, the circus skills taught will remain in the community, of course, but the attitude displayed by the instructor when sharing these skills will have a far more lasting effect.



INSTRUCTOR AND COMMUNITY WORKER PROFILE

CIRCUS INSTRUCTOR PROFILE



A central blue outline of a circus instructor balancing on a ball. The diagram is surrounded by six light blue boxes with white text and horizontal lines for writing. The boxes are: HEAD (knowledge) at the top left, HANDS (skills) at the top right, SHOULDERS (responsibilities) on the left side, HEART (attitudes) on the right side, FEET (experience) at the bottom left, and OUTSIDE (limitations) at the bottom right. A red heart is located in the center of the instructor's chest.

HEAD (knowledge)

HANDS (skills)

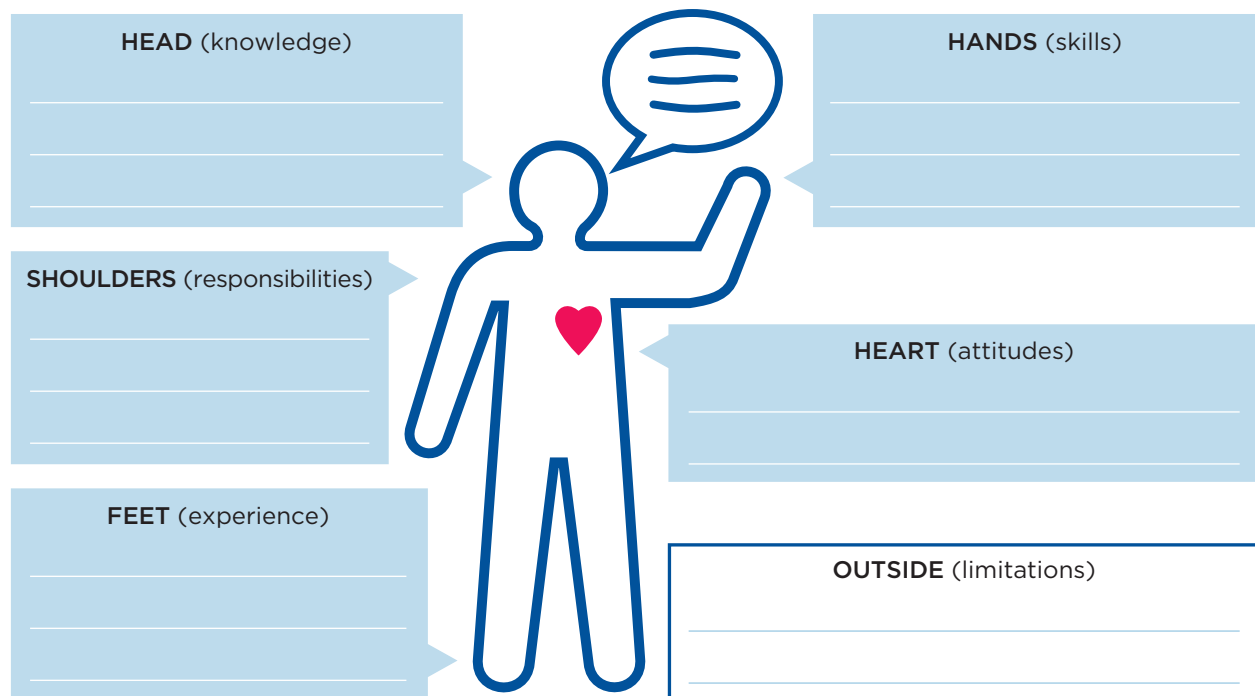
SHOULDERS (responsibilities)

HEART (attitudes)

FEET (experience)

OUTSIDE (limitations)

COMMUNITY WORKER PROFILE



A central blue outline of a community worker with a speech bubble above their head. The diagram is surrounded by six light blue boxes with white text and horizontal lines for writing. The boxes are: HEAD (knowledge) at the top left, HANDS (skills) at the top right, SHOULDERS (responsibilities) on the left side, HEART (attitudes) on the right side, FEET (experience) at the bottom left, and OUTSIDE (limitations) at the bottom right. A red heart is located in the center of the worker's chest.

HEAD (knowledge)

HANDS (skills)

SHOULDERS (responsibilities)

HEART (attitudes)

FEET (experience)

OUTSIDE (limitations)



Both the social circus instructor and community worker must be highly adaptable to the needs of participants, other members of the facilitation team, partner organizations and the community, as well as to the context.

As adult figures, the instructor and community worker are role models for participants.

Instructors and community workers must be instigators, facilitators and catalysts for social change.

It is imperative that social circus instructors and community workers are consistent and reliable in all interactions with participants.

AT-RISK YOUTH

OBJECTIVES

At the end of this module, the instructor and community worker will be able to do the following:

- 1. Comprehend how the social circus approach addresses inclusion and marginality.**
- 2. Gain a better understanding of the realities of young people locally and abroad.**
- 3. Define the concept of resilience.**

They should not be pitied, even if they are at risk. These young people must be treated as equals. There is so much help available to them. But at-risk youth must take responsibility for – and also take charge of – their situation. The day when a young person decides to make a change, to do what he or she really wants to do, there will be no limit to what can be achieved. There was one young girl who sat “paralyzed” on the bench for three years. We respected her decision.

She still joked around and talked with the community workers. Then, two years ago, when we started aerials, she fell in love with the trapeze. From that point on, everything about her changed: her lifestyle, eating habits, training, wardrobe, etc. She’s now trying to get into the circus school in Quebec City.

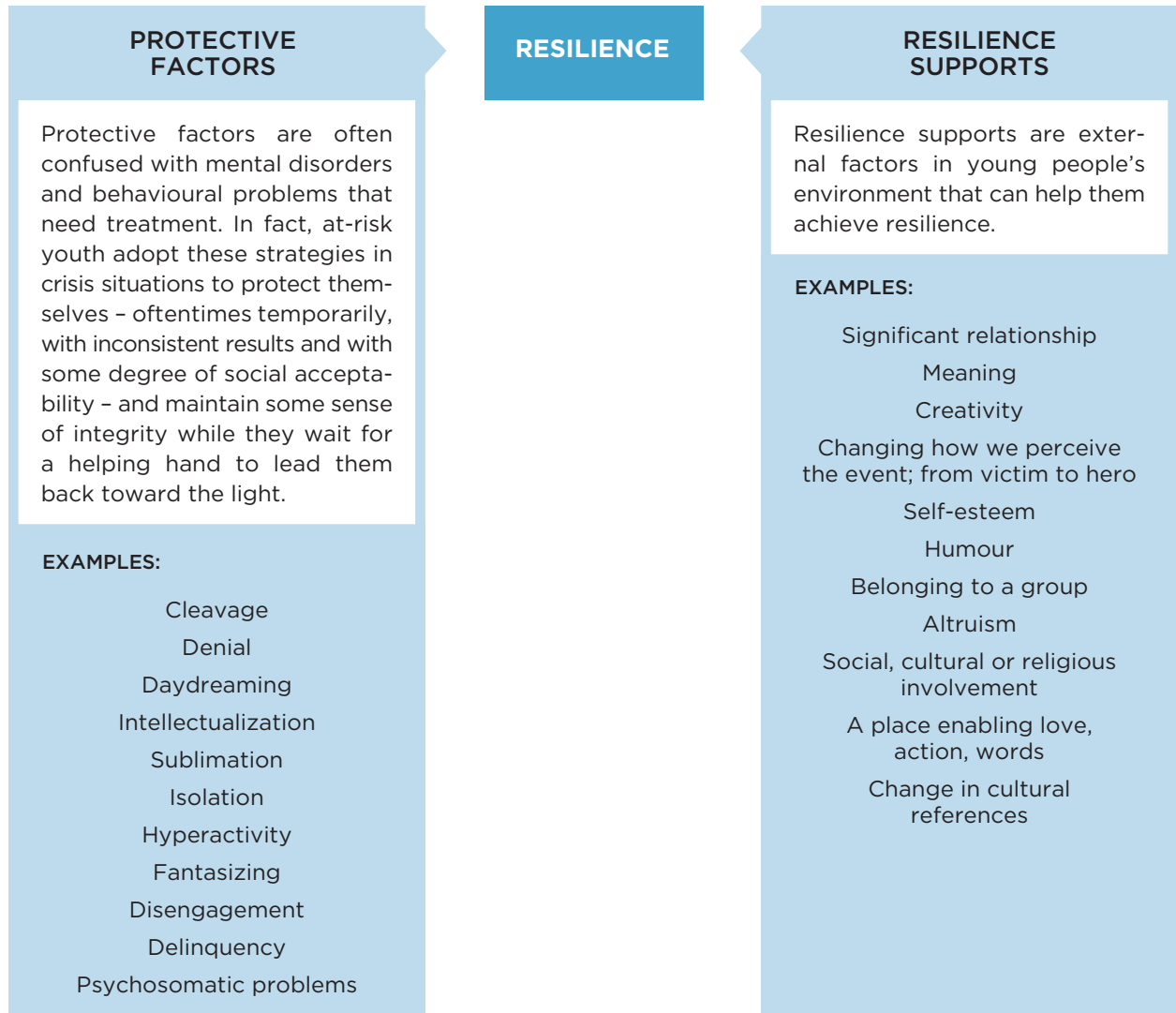
Marc Lafrenière, Social Circus Instructor
Cirque du Monde, Sherbrooke





RESILIENCE

Resilience is a psychological process that occurs when an individual touched by trauma uses that traumatic event as a means to transform their experience and implement mechanisms that enable them not only to cope with what has happened, but also to bounce back.



RESILIENCE SUPPORTS IN SOCIAL CIRCUS WORKSHOPS

The following is an overview of possible ways to integrate resilience supports into the framework of social circus workshops.

AIMING FOR CHANGE

Since the goal is encouraging young people to change, it is best for instructors and community workers to target that change directly rather than express vague expectations. Consequently, it's important to set solid objectives rather than merely talk about good intentions.

ASSUMING THE ROLE OF INITIATOR

The role of initiator is to invite – with a benevolent spirit – young persons to explore their selfhood through a technical learning process that goes beyond the simple transfer of knowledge. It is also the initiator who uses his or her teachings to introduce youth to life and relationships with others, and to help them advance through the stages of development. Much the same role that instructors and community workers must play.

ASKING A LOT AND GIVING A LOT

Giving more is not the key to helping these children. On the contrary, we make them stronger by demanding more of them. – Boris Cyrulnik

Young people must become their own catalysts for change. As they are the ones undergoing the development process, the success of an intervention does not rely on the instructor and community worker alone. Consequently, we must demand a lot from young participants and provide them with challenges, all the while properly assessing their abilities.

CREATING A MAGICAL SPACE

Making the workshop environment a magical space helps to create a protective bubble around youth and to disconnect them from their other reality. This space is totally safe and is monitored by instructors and community workers, who help establish the ground rules for using the space. Ultimately, it is created to help participants learn a different way of relating to themselves, to others and to the world.

ESTABLISHING RITUALS

Rituals help engage participants, encourage a sense of belonging to the group and become comforting moments for youth. When they are integrated into the structure of a social circus workshop, they can also channel aggression into more acceptable and positive expression within the group. The greeting ritual is one of the most common and beneficial of rituals. It helps to immerse participants in the present moment of the workshop and to disconnect them from their outside problems – thus helping them to benefit more fully from what they're learning.

CREATING A SPACE FOR FREE EXPRESSION

Since all interior changes call for and trigger external changes, youth will need to talk about and name the new emotions arising from participation in the social circus workshops. It is thus important to provide a space where participants can express themselves and share with others. This forum could add meaning to their experience and guide them towards greater self-discovery.

REALITY OF YOUTH AROUND THE WORLD - SOME STATISTICS

EDUCATION AND LITERACY

- 11% of youth 17-24 are illiterate. In sub-Saharan Africa, this statistic rises to 28.8%.
- In 2008, 796 million adults worldwide (15+ years old) reported not being able to read and write and two-thirds of them (64%) were women.
- In other words, 39 million teenage girls are currently not enrolled in either primary or secondary education, which amounts to 26% of that age group.
- Only 1 in 3 countries had achieved gender parity in secondary education by 2005.

LABOUR MARKET

- In developing countries, one child in six works.
- The global number of child labourers stands at 215 million.
- Youth 15-24 account for an estimated 23.5% of the working poor in countries with available data.
- 27% of the population in developing regions live on less than \$1.25USD a day.
- The estimated global number of working poor (15+ years old) living on less than \$2USD a day is 942 million (i.e. 53% of the total population in developing countries).

YOUTH AND HIV

- The estimated number of young people 15-24 living with HIV globally in 2009 was 5 million.
- In 2009, 79% of new infections occurred in sub-Saharan Africa.
- In Southern Africa, adolescent women are 2 to 3 times more likely to be infected than males of the same age.

STATUS OF WOMEN

- The percentage of women 15-49 in developing countries (excluding China) who think that a husband is justified in hitting/beating his wife under certain circumstances is 49%.



Government websites and websites of international organizations are good reference points. Here are some suggested sites:

- Social indicators from the United Nations (UN):
<http://unstats.un.org/unsd/demographic/products/socind/statistics.htm>
- Country profiles compiled by the United Nations Educational, Scientific and Cultural Organization (UNESCO):
http://stats.uis.unesco.org/unesco/TableViewer/document.aspx?ReportId=198&IF_Language=eng&BR_Country=
http://www.uis.unesco.org/FactSheets/Documents/Fact_Sheet_2010_Lit_EN.pdf
http://www.uis.unesco.org/Library/Documents/global_education_digest_2011_en.pdf
- World Bank data, by country, topic or indicator:
<http://www.worldbank.org/>
- L'Encyclopédie de l'État du monde (in French; subscribers only):
<http://www.etatdumonde.com>
- International Labour Organization
http://www.ilo.org/global/about-the-ilo/press-and-media-centre/news/WCMS_165276/lang--en/index.htm
http://www.ilo.org/wcmsp5/groups/public/---dgreports/---dcomm/documents/publication/wcms_126685.pdf
- Childinfo - UNICEF
http://www.childinfo.org/facts_archives.html
- Worldometers (Real Time World Statistics)
<http://www.worldometers.info>

Notes 

GROUP PROFILE

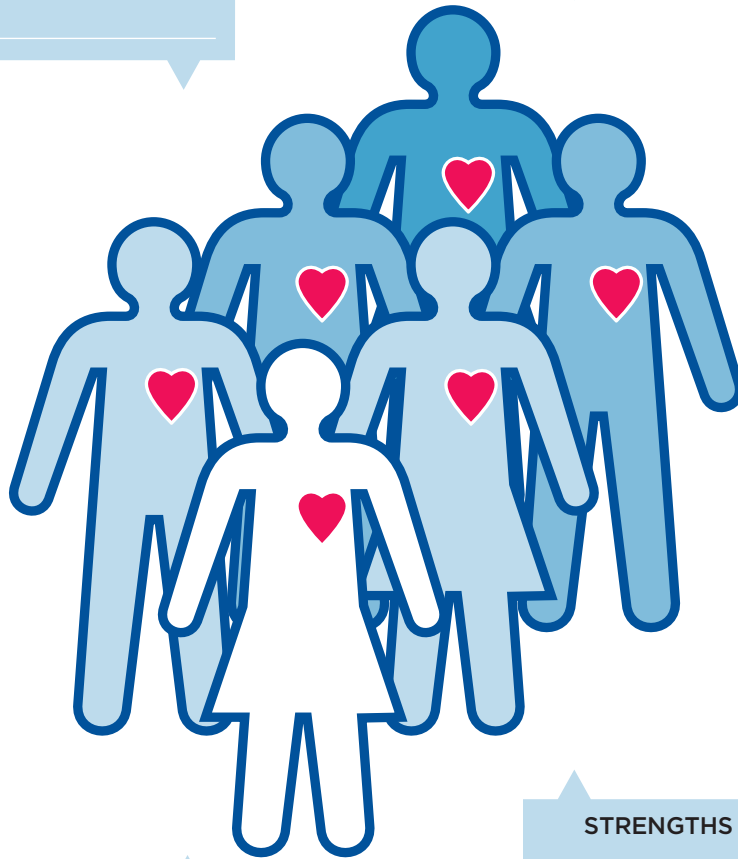
GENERAL CHARACTERISTICS:

Average age:

Ratio of men/women:

Ethnic origins:

BACKGROUND AND LIVING CIRCUMSTANCES:



SOCIAL PROBLEMS:

STRENGTHS AND QUALITIES:



The objective of social circus is not reintegration at any cost. On the contrary, it's about allowing the marginality of youth to enrich the social fabric.

The life experiences of at-risk youth can be used as the foundations for change and serve as catalysts, enabling youth to rebound and become creators of their own lives.

Each young person has his or her own history: instructors and community workers can embrace this truth by being attentive to each young person in the group.

The social circus workshop offers a fun and accepting environment that encourages young people to express and create and allows them to feel safe.

ETHICS

OBJECTIVES

At the end of this module, the instructor and community worker will be able to do the following:

- 1. Recognize the importance of having a common code of ethics.**
- 2. Use a frame of reference for all interventions.**
- 3. Understand the scope and limits of their role.**
- 4. Adapt the application of and respect for the code of ethics to their particular set of circumstances.**

In Montreal, we worked with one community worker who happened to be punk. She had a fantastic relationship with the kids, mostly because they all listened to the same kind of music. One day, she approached me with a problem. The punk scene is very small in Montreal, to the point that on a Friday or Saturday night, she often found herself in the same bars or concert venues as some of our young participants. She wanted to party – to dance, drink and indulge – but the youth that she worked with during the workshops were also there. She came to me with an ethical question about this very situation: “When I’m at Foufounes Électriques and I get a little too drunk, I have to leave because I don’t want to behave badly in front of the participants.” What she finally did – and I thought it was a great idea – was to use this situation to open a dialogue with youth about drinking and taking drugs.

Emmanuel Bochud, Social Circus Liaison Officer
Cirque du Monde, Montreal





THE DEFINITION OF ETHICS

“Ethics” comprises a collection of moral principles that help individuals know how to react in certain situations, and to do so in a way that respects the self and others.

Current notions of “ethics” and “morality” are often used interchangeably, but there is a slight difference between the two. Unlike morality, ethics does not claim to be universal and timeless; rather, its meaning changes according to time and place, and is adapted to the unique customs and rules of each human community. Seen this way, ethics never puts forth a pre-packaged response. Instead, each situation calls for its own solution.

In general, ethics asks us to answer the question: “What is the best action?”

DEFINING A CODE OF ETHICS

A code of ethics is a collection of principles, rules and values that guide an organization. Its goal is to provide a common frame of reference for persons working within the same organization, regardless of their location or context.



CODE OF ETHICS FOR SOCIAL CIRCUS INSTRUCTORS – CIRQUE DU SOLEIL¹

PRINCIPLES AND STANDARDS OF CONDUCT

The objective of any code of ethics is to provide a common frame of reference. This code sets guidelines for those assuming the role of social circus instructor. It guides their conduct during training practice and also indicates proper behaviour for the cultural context in which they'll be working.

Social circus instructors work with at-risk youth who have often been betrayed and hurt in the past. As a result, these young people place an enormous amount of faith in the efforts they make and seek to develop trust-based relationships with their instructors.

Consequently, the instructor-youth relationship goes beyond the mere teaching of circus skills. These interactions must be infused with compassionate sensitivity and obey certain guidelines in order to prevent any instance of abuse or neglect, or any awkward situation that could negatively impact young participants or the social circus program.

Instructors are not required to be psychologists, social workers or street workers. Their involvement, however, does entail certain responsibilities and tasks that will keep their interventions grounded in the utmost respect for the young people, colleagues and partners participating in the program.

Instructors must be aware that their attitude and behaviour will serve as models for young participants, and that this aspect of the relationship is just as meaningful as the skills that will be taught.

In this spirit, this text outlines the principles and actions that should guide the attitudes and behaviours of social circus instructors during the circus workshops and, in certain circumstances, outside the workshops as well.

These principles and standards of conduct are what instructors must strive to achieve as they carry out their duties according to the highest performance criteria.

GENERAL PRINCIPLES

This code of ethics for social circus instructors grew out of existing codes developed by various sports and professional associations with a social and educational bent. It is in keeping with the definition of social circus instructor; in other words, it integrates the artistic, social and sports aspects into one single training approach.

The code is founded on the following key principles:

- 1. Competence**
- 2. Integrity**
- 3. Personal responsibility**
- 4. Dignity and respect for the culture**
- 5. Social responsibility**
- 6. Physical and emotional safety**
- 7. Teamwork**
- 8. Relationship with employer**

¹ The Code of Ethics for Social Circus Instructors was adopted by Cirque du Soleil in 2001 to provide a common reference for instructors working within partner organizations of Cirque du Monde.

The statement of each of these principles is followed by a definition and list of standards of conduct describing how the principle applies to the instructor's actions. These standards of conduct are an important aspect of each principle.

1. Competence

Instructors will teach techniques that they have mastered or are capable of teaching, according to recognized standards, in a safe manner. Furthermore, instructors shall acknowledge and respect their limits and agree to act according to these limits, all the while seeking to improve and increase their overall abilities.

- 1.1 Instructors must have completed the basic training necessary to assume the role of social circus instructor.
- 1.2 Instructors must be aware that what they do impacts the lives of the individuals and groups with whom they work.
- 1.3 Instructors must respect the limits of their knowledge and abilities while performing their duties.
- 1.4 Instructors must refrain from working in an inadequate environment that presents excessive risks and dangers to the health of participants.
- 1.5 Instructors must provide activities that are suitable to the age, experience and abilities, as well as the physical and psychological state, of participants.
- 1.6 Instructors must train participants gradually and systematically.
- 1.7 Instructors must transform circus workshops into positive life experiences.

2. Integrity

Instructors shall be committed to maintaining integrity throughout their teaching and assisting activities, and they must do so in a sincere manner that shows respect for others. They shall not falsely represent their qualifications, experience or power, or otherwise inaccurately portray themselves so as to derive personal benefits.

- 2.1 Instructors must be aware of how their beliefs, values, needs and limits, as well as other aspects, could impact their role.
- 2.2 Instructors must clearly define their role and fulfill the requirements of that role with regards to those with whom they are working.
- 2.3 Instructors must understand that they can disagree with some of a participant's behaviours, without acting in ways that will be alienating to that individual.
- 2.4 Instructors must personally abstain from accepting any emotional, economic or sexual advantages offered to them during the course of their work, other than the remuneration they receive for fulfilling their role.
- 2.5 Instructors must not engage in any form of sexual intimacy with participants.
- 2.6 Instructors must refrain from all forms of sexual or psychological harassment.
- 2.7 Instructors must not commit any wrongful acts.
- 2.8 Instructors must acknowledge the use of any items of intellectual, artistic or other property that does not belong to them.

3. Personal responsibility

Instructors will accept responsibility for their actions and strive, to the best of their ability, to adapt their methods to the needs and potential of the individuals with whom they work.

- 3.1 Instructors must consult with their colleagues to avoid posing a danger to participants and to prevent behaviours that run counter to the instructor's code of conduct.
- 3.2 Instructors must respect the commitments they have made by ensuring that they perform their duties according to the determined schedules and objectives, and to the resources made available to them.
- 3.3 Instructors must keep their private lives strictly private, unless it is likely to compromise the instructor's practice or the workshop being run.

4. Dignity and respect for the culture

Instructors will be respectful of the fundamental rights, dignity and culture of all individuals. This means respecting the privacy, confidentiality, self-determination and autonomy of each individual.

- 4.1 Instructors must not use confidential information that could harm the workshop participants for the sake of personal gain or for the gain of others.
- 4.2 Instructors must be discreet, showing tact and good judgment when it concerns the private lives of trainees.
- 4.3 When participating in a research project, instructors must ensure that those participating in the project have wilfully and knowingly consented to do so, and that they have not been led to believe that a refusal to participate would lead to reprisal or sanctions.

5. Social responsibility

While leading circus workshops, instructors will be open and responsible to the communities in which they are working.

- 5.1 Instructors must take steps to ensure that actions planned for individuals and groups help them gain the greatest possible autonomy and independence. This excludes actions that aim to exert control or domination.
- 5.2 Instructors must promote social justice, acceptance, autonomy, self-determination and respect for all persons. They must also encourage trainees to take an active role in developing a mutual support and assistance network in their community.
- 5.3 Instructors must intervene if another instructor behaves in a way that does not conform to the code of ethics.
- 5.4 Instructors must never, under any circumstances, use their position for propaganda purposes, nor to procure – or attempt to procure – unjust or illicit benefits for themselves or for anyone else.

6. Physical and emotional safety

Instructors are responsible for physical safety on their training sites. They will ensure that training equipment is safe and properly used. They must also be ever vigilant when assisting with a risky move or ensure that said moves are attempted in the presence of a competent person who can oversee the safety of trainees.

Instructors are also expected to create an emotionally safe space where mutual respect is a given. They must establish a state of trust among the participants and ensure that all of them can find their place in the group.

- 6.1 Instructors must ensure that participants take part in activities in a secure setting.
- 6.2 Instructors must teach participants to be responsible for their own safety by making them aware of the measures they must take to protect themselves and others.
- 6.3 Instructors must encourage participants to have fun and learn in a positive environment that encourages fairness and collaboration.
- 6.4 Instructors must enforce the right degree of rigour and discipline, all the while being flexible and adaptable to different situations.

7. Teamwork

Instructors are committed to collaborate actively and voluntarily with other team members, including other instructors, community workers, partner representatives and employers.

- 7.1 Instructors must commit to work actively as a team when preparing, running and evaluating circus workshops, and to do so in an atmosphere conducive to reaching a certain degree of trust likely to generate honest, genuine exchanges.
- 7.2 If pending decisions lead to conflicts over technical, administrative or political choices, instructors must always focus on their top priorities: running a smooth workshop and helping participants in their development.

- 7.3 Instructors must promote an atmosphere of cooperation and support among workshop participants.
- 7.4 Instructors must cooperate with other partners who wish to lend additional support to the program.
- 7.5 Instructors must use discretion when resolving any disputes with colleagues. Differences of opinion must be settled in a constructive manner, with more serious conflicts dealt with through the appropriate channels.

8. Employment relationship

Instructors promise to respect their hiring conditions and account for their activities to their employer.

- 8.1 Instructors must provide their employer with any and all information likely to contribute to the smooth running of the program.

Notes 



A code of ethics is a framework that can be used to make working together easier, regardless of the participants or country. It is a common reference point, guideline and shared code of conduct.

A code of ethics enables greater consistency in every action and more stability in every intervention.

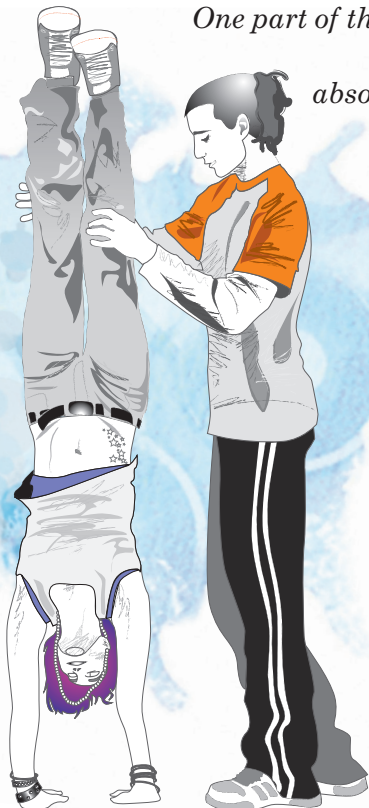
Differences in values between instructors, community workers, participants and members of the partner organization can lead to conflict. The development of a code of ethics eliminates some of the potential conflicts before they have even begun.

SAFETY

OBJECTIVES

At the end of this module, the instructor and community worker will be able to do the following:

- 1. Recognize the importance of establishing physical and emotional safety to ensure the success of workshops.**
- 2. Develop an abiding concern for safety.**
- 3. Learn ways to implement a safe environment conducive to circus workshops.**



One part of the program has us take our equipment out to the streets. One day, we arrived in the park and one young man absolutely wanted to use the stilts. As he had knocked back about ten beers and was completely drunk, we were insistent: “No, you can’t do that. You can juggle, but no stilts.” The next time, he was waiting for us; however, he had stayed sober, so that he could use the stilts. From that day on, each time we went out, he would make sure not to have any alcohol. It became a way for him to manage his alcohol consumption.

Karine Lavoie, Social Circus Instructor
Cirque du Monde, Montreal



SAFETY IN SOCIAL CIRCUS WORKSHOPS

With regards to safety, the responsibilities of the facilitation team address the following four points:

1. PREMISES
2. EQUIPMENT
3. PARTICIPANTS
4. INSTRUCTORS AND COMMUNITY WORKERS

1. PREMISES

The instructor and community worker must take care to create a working environment that is **pleasant, neat and safe**. Although they must be vigilant at all times to secure the environment, both the instructor and community worker must also **set aside specific periods of time for inspecting the premises**. When visiting a workshop site for the first time, they should walk around to familiarize themselves with the premises and verify certain key elements. The team must check, among other things, the safety exits, first-aid kit, fire extinguisher and location of a telephone in case of emergency, and make sure that they have the contact information of the person in charge of the premises. Furthermore, they must **check for the presence of objects that could cause injury** and remove them from the area. Lastly, the facilitation team must pay particular attention to the quality of the lighting and ventilation.

Should the workshop take place in an open area, the instructor and community worker should locate a sheltered area to use in case of rain or a shady area if it gets too hot. They should also inspect the terrain for the presence of dangerous objects (gravel, sharp objects, sand, etc.). However, whether the workshops happen inside or outside, instructors and community workers must always adapt workshop activities to the actual site where the workshop will take place.

A **quick evaluation of the premises** should also be conducted **before each workshop**. To help with this, we strongly recommend that organizations and members of the tandem facilitation team use *Checklist for ensuring safety during social circus workshops*, a grid that lists all the elements that must be verified before each workshop. This checklist, which has been provided in the following pages, catalogues the most common inspection points and includes a follow-up tool explaining recommended actions for situations when safety measures are not being respected.

2. EQUIPMENT

Instructors are responsible for the physical safety of participants and must ensure the safe use and maintenance of equipment. They must therefore **check all circus equipment or materials before allowing use**. The frequency and degree of use evidently determines how often the equipment must be checked. For example, stilts used but once a month can be quickly checked before each use, whereas stilts used every day by more than one participant should be rigorously examined before each workshop.

Instructors must also regularly make the rounds to verify, maintain and clean all equipment. During the rounds, instructors must confirm that equipment has been installed or mounted according to standard. If the instructor does not feel competent enough to evaluate the quality of the equipment installed, he or she must then ask a specialist. If this is not possible, the equipment should not be used. Also, instructors should be able to **recognize signs of wear** on equipment and safeguard that equipment has not come into contact with sand, liquids or blood. If this is the case, it becomes necessary to clean the equipment before use, or even during use, to make sure that no one slips, gets hurt or is contaminated. Finally, instructors must make sure that there is **enough clearance for safe use of the equipment**.

Another responsibility of the instructor is **educating participants about how to use the equipment** and encouraging them to **adopt preventive measures**. In doing so, instructors must transmit clear messages about how to move, install, use and store the equipment.

3. PARTICIPANTS

Instructors and community workers will be asked to work with a wide variety of participants. The age of participants, as well as their physical condition and abilities, degree of autonomy, experience and ability to work as a group will impact how activities are planned and **determine the level of safety to implement**. The facilitation team must be vigilant the day of the workshop to **make certain that participants are in an appropriate state** to take part in scheduled activities. If some participants are showing signs of physical or psychological fatigue, or are demonstrating signs of diminished capacities, the instructor and community worker must re-evaluate what they've planned and adjust safety levels accordingly. Before jumping into the activities, the facilitation team must also ensure that **participants have been adequately warmed up** and that they are wearing clothing that is appropriate for the planned activities.

Furthermore, from the very start, instructors and community workers should **make participants aware of the importance of safety** during social circus workshops. The facilitation team must help participants to understand the risks of practising the circus arts and teach them the safe behaviours to adopt. Teaching safety also involves helping participants to respect their limits and **to be mindful of others**. Over time, through ongoing sensitization, the instructor and community worker can **foster a spirit of mutual aid among participants**, all the while making them increasingly responsible for their own safety.

4. INSTRUCTOR AND COMMUNITY WORKER

While the instructor ensures the physical safety of participants, the community worker plays a major role when it comes to ensuring emotional safety. When faced with complex situations, the facilitation team will be called upon to mediate. Handling difficult situations is necessary and delicate work. It is important to be **strictly intolerant of psychological abuse** such as harassment, intimidation and bullying, and to intervene immediately. However, intervention goes beyond reacting to difficult situations as they arise. Throughout the session, instructors and community must focus their energies on **creating a safe and reassuring environment** – a safe space or bubble – where participants can feel that their physical and emotional integrity is always being respected.

It is also recommended that instructors and community workers be **well prepared to deal with all safety issues**. They should have a list containing all contact information for the parents or guardians of each participant and, if possible, health information about each participant. Naturally, the facilitation team understands that this information must be kept confidential. It is also highly recommended that the facilitation team be notified about the transmission of blood-borne diseases and understand what procedures have been established by the partner organization to deal with emergency situations. Remember that being well informed does not necessarily teach instructors how to intervene efficiently should the situation arise. For instructors to learn how to **react appropriately in emergency situations**, adequate training with simulation and practice is also required. Ideally, all members of a facilitation team should have completed full first-aid training.

CHECKLIST FOR ENSURING SAFETY DURING SOCIAL CIRCUS WORKSHOPS

SAFETY ELEMENTS TO VERIFY:	COMPLIANCE? YES/NO	IF NO, WHAT ACTION(S) MUST BE TAKEN:	ACTION(S) TAKEN	DATE
PREMISES				
Training area is well delineated and free of debris				
Adequate lighting and ventilation is provided				
Drinkable water is available				
Emergency exits are clearly marked				
A first-aid kit and fire extinguisher are on hand				
A telephone and an emergency phone number, as well as contact information for the person in charge of the premises, are available				
EQUIPMENT				
Equipment is appropriate and in good condition, and does not present a risk of injury for participants				
Equipment not being used is properly stored, so as not to inconvenience participants				
Equipment is set-up in full compliance with norms and standards				
Equipment is clean and disinfected				
There is sufficient clearance for safe use of the equipment				
Participants have received clear instructions on how to use equipment				
Instructions are given for the set up and uninstall of moveable equipment, which will be stored after each workshop				
PARTICIPANTS				
Activities have been planned according to the mental and physical state of participants				
Participants are willing and do not have diminished capacities				
Participants are able to adequately warm-up their bodies for the activity				
Clothing worn by participants is appropriate				
Participants are made aware of the potential dangers of practising the circus arts, as well as the safe behaviours they must adopt				
INSTRUCTORS AND COMMUNITY WORKERS				
Instructors/community workers ensure the emotional safety of participants and that they are not subjected to intimidation or harassment				
Instructors/community workers have a list with the names and contact information for each participant's parent or guardian				
Instructors/community workers know basic information about participants and their general health, all the while respecting their privacy				
Instructors/community workers are informed of the procedure to follow in order to prevent the transmission of HIV during social circus workshops				
Instructors/community workers receive clear instructions on procedures to follow in case of an emergency and their respective responsibilities at that time				
At least one member of the facilitation team has first-aid training				



The physical and emotional safety of participants is the top priority.

Safety must become a permanent concern shared by all.

Prevention and education are key to ensuring safe practices.

The extent of the safety measures required will vary according to the context, so it's important to re-evaluate your practices frequently.

When it's a question of safety, it's important to be aware of one's professional limits.

CREATIVITY

OBJECTIVES

At the end of this module, the instructor and community worker will be able to do the following:

- 1. Learn the role and importance of creativity in social circus both for participants as well as instructors and community workers.**
- 2. Apply the different steps of the creative process to the social circus context.**
- 3. Understand the benefits of and issues surrounding the performance in the social circus model.**

The theme for this year's performance was "The Giants." There was a parade in Baie-Saint-Paul, in which all the Cirque du Monde groups participated. Here in Manawan, we made traditional Aboriginal costumes for our giants. It was our way of combining the theme with our native traditions. Parents worked alongside their children. It was really beautiful to watch. The integration of traditional elements was a source of inspiration for the youth, because it's how they identify themselves. They can just as easily listen to Samian and traditional music as they can to hip hop.

Alice Echaquan,
Special Education Technician
Cirque du Monde, Manawan





CREATIVE EDUCATION

There are three reasons why creativity is at the heart of the social circus approach. First, for workshop participants, it acts as a powerful catalyst for both personal and social development. Second, creativity also stimulates the learning process for participants, as well as the facilitation team. Lastly, it is essential to the process of creating and producing the end-of-session performance, which must be prepared and presented by the group.

DEFINITION OF CREATIVITY

The capacity of an individual or a group of individuals to imagine or create a unique concept, a new object, an unexplored world or even solve a difficult problem with an innovative solution.

CREATIVITY AS A CATALYST FOR CHANGE

- ▶ Creativity enables to explore new horizons, produce new ideas and discover new paths of inquiry.
- ▶ Creativity enables to knock down barriers, deconstruct and rebuild what is considered standard or normal and find original solutions to old problems.
- ▶ Creativity enables to find affinities between seemingly random ideas, establish new relationships and contemplate new perspectives.
- ▶ Creativity contributes to personal development and growth.



CREATIVITY: A PROCESS

The creative process generally follows four stages:

1. PREPARATION

This first stage consists of gathering feelings, ideas, emotions and thoughts, without trying to put them into any order. It's a period of exploration in which one feels the desire for change.

2. INCUBATION

At this stage, the cognitive data collected begins to become more organized at the subconscious level. New ideas begin to emerge and are explored, but do not yet coalesce into a satisfying form.

3. INSPIRATION

Finally, an idea or solution is discovered! Thoughts flow and come together, becoming more organized and forming the foundations of the larger work.

4. CONFIRMATION

The idea or solution is at long last brought to life. The relevance and quality of the work is confirmed by the feedback provided by others and the public.

THE ROLE OF PERFORMANCE IN SOCIAL CIRCUS

- ▶ Depending on how far the group has evolved, the performance can take the form of a presentation, a demonstration, a contribution or be part of another public event like a parade, popular festival or open house.
- ▶ The performance is an opportunity to celebrate the end of the session and mark the achievement of a common goal.
- ▶ The performance a good opportunity to establish links with the community, family members and peers, so that they too become more aware of each participant's potential and perhaps change how they perceive these youth.
- ▶ The preparations and performance itself are an opportunity for participants to learn the importance of discipline and working together.
- ▶ The main goal of the performance is not a high-level technical performance; rather, it's to mark the end result of a long process and to do so with a prevailing spirit of fun.
- ▶ All participants, no matter what their skills and talents, have a part to play in the performance.
- ▶ After the performance, some time should be set aside to go back over the experience and talk about what has been learned and the emotions experienced. This period of exchange and discussion should also provide a chance to talk about the future: how can the participants integrate the life lessons drawn from their training into their daily lives? In other words, how can they transform the circus lessons into life lessons?

Notes 

CREATIVE FACILITATORS

The social circus approach is, by its very nature, creative because in practicing the circus arts, participants are being pushed beyond traditional models of social intervention. But it goes beyond that as well. Instructors and community workers must **make room for creativity** in their activities and interventions, not only because it fosters participation and integration of all group members, but also because it stimulates the artistic expression of participants.

Creativity **prevents us from falling into a routine**. The practice of "copy-paste", which is the repetition of activities from one workshop to the next, can quickly become boring for both participants and the facilitation team. Creativity enables instructor and community workers to **take leaps of faith and step out of a comfort zone**. In many ways, the team must not only teach creativity - they must embody it as well.





Creativity allows individuals to create a new world and explore new horizons.

Encouraging self-expression in all its forms stimulates a creative environment.

The instructor and community worker use creativity in their facilitation approach to ensure interaction between all participants.

The performance is not a goal in itself, but a rite of passage that permits individuals to meet a challenge and to perform to and even exceed expectations.

COMMUNICATION

OBJECTIVES

At the end of this module, the instructor and community worker will be able to do the following:

- 1. Understand the three components of communication: verbal, paraverbal and non-verbal.**
- 2. Know communication techniques to ensure the proper transmission of information.**
- 3. Understand notions allowing to give constructive feedback.**
- 4. Apply communication skills in terms of expression and mostly the ability to listen.**

I was working with a translator in Mongolia. At the beginning, I spoke the same way I would speak in North America, but I realized that the translator was having great difficulty translating my words. At one point, we sat down together and he said to me, "You must speak in very short sentences; you must get directly to the point." He explained that syntax in the Mongolian language is very different to that of English. If I remember correctly, sentences begin with the verb, followed by the subject and the complement. So I had to adapt, finding a way to state the point as briefly as possible and just speak less. I learned a huge lesson because of this experience. When I returned to Canada, I continued to use this method of communication with youth, even in French.

Emmanuel Bochud, Social Circus Trainer
Cirque du Soleil, Montreal





METHODS OF COMMUNICATION

When instructors or community workers communicate with an individual or group, they are acting as transmitters, receptors or both at the same time. As a transmitter in a face-to-face situation, there are essentially three ways to “code” the message being sent. The most impactful messages are those that achieve the greatest balance between these three modes of expression.

1. VERBAL EXPRESSION: WORDS

The words we use, apart from the manner in which they are expressed, constitute what is known as “verbal expression.” This includes vocabulary, grammatical structure and the particular expressions used by a specific group.

2. PARAVERBAL EXPRESSION: VOICE

Paraverbal expression refers to how words are pronounced: tone and intensity of voice, pauses, intonation, modulation, accent and so on.

3. NON-VERBAL EXPRESSION: BODY

This form of communication mainly consists of facial expressions, bodily gestures, posture, eye contact, the notion of space (that is, the distance between the speaker and the audience), and even mode of dress.



TECHNIQUES FOR EFFECTIVE COMMUNICATION

1. Prepare what to say

2. Know how to listen

3. Paraphrase

4. Adapt the words to the audience

5. Define formal and informal spaces for communication

6. Know how to capture and keep attention

FEEDBACK: THINGS TO KEEP IN MIND

When delivering feedback, there are a number of factors that must be taken into consideration.

- ▶ Feedback must be specific and refer to a particular situation or gesture. It cannot be about general behaviour.
- ▶ Feedback should refer to modifiable behaviour. In order to be effective, feedback should address behaviour that is relatively easy to modify. It should not address behaviours that are an inherent part of an individual's personality or physical appearance.
- ▶ Feedback must be either positive or negative. When giving feedback, it is important to remember that the goal is to help the other improve.
- ▶ Before giving feedback, it is important to establish an atmosphere of trust and mutual appreciation. Feedback can only be given when recipients understand that we accept and respect them.
- ▶ Feedback must be offered and not imposed. We can only give feedback to someone who wishes to receive it.
- ▶ When giving feedback, we must express our personal point of view and never pretend to speak on behalf of the group. We must allow each person to give their own feedback, whether it be positive or negative.
- ▶ Feedback is a mode of communication that is not common to all cultures. It is thus important to be aware of cultural differences.





Developing good communication skills helps to capture and keep the room's attention.

Taking the time necessary to discuss and listen attentively helps to encourage good communication.

Adapting your language to the group and its milieu is essential.

Using many types of communication (visual, auditory, gestural) allows you to reach different types of learners.

Paraphrasing is an effective way to ensure a common and shared understanding.

Learning how to give and receive feedback is a communication skill that promotes learning and harmonious relationships.

TEAMWORK

OBJECTIVES

At the end of this module, the instructor and community worker will be able to do the following:

- 1. Understand how a team works.**
- 2. Recognize the essential elements of successful teamwork.**
- 3. Encourage participants to engage in teamwork.**
- 4. Recognize the advantages and challenges of teamwork.**

We will never truly be free to grow with the other until we recognize the other as an extension of ourselves... As a trainer, I've had the privilege of working with and learning from trainers both here and abroad. I sincerely believe that our observations and exchanges allow us to transform our visions, our thoughts, and that that's how we grow. During a training session in Brazil, we were scheduled to work with a Brazilian trainer. When we arrived, we already had a plan for the week, but when we spoke to the trainer, we understood that he too had developed a plan based on his reality. It totally destabilized us. We had a long meeting, during which time we planned the next day. We realized that, in order to build something together, we needed to allot time for constructing a training session to assemble all of our strengths and contributions. We were there to give training, but the teamwork process was training for us too.

Lino De Giovanni, Social Circus Trainer
Cirque du Soleil, Montreal





SEVEN TIPS FOR KEEPING YOUR TEAM HEALTHY AND FIT

For social circus instructors and community workers, determining the issues that impact teamwork is essential. Working as a team can be a very enriching experience on both a personal and interpersonal level. From this collective effort comes the potential to obtain higher quality results than individual work could ever generate. To ensure the best possible results from a team effort, the instructor and community worker must take the following seven elements into account:

DEFINITION OF “TEAM”

A team is a group of individuals with assigned roles working together to achieve a common goal in a spirit of collaboration and cooperation. A team is therefore focused on both the task at hand and the group itself.

1. Limit the numbers

2. Develop a sense of belonging

3. Support individual commitment

4. Maintain unity

5. Target a common goal

6. Accept limits

7. Organize a structure

Notes 

ENCOURAGING PARTICIPANTS TO ENGAGE IN TEAMWORK

In social circus workshops, teamwork can be a very valuable tool for participants. It encourages each to actively participate, while also promoting equality, mutual help and respect, trust, openness and personal validation.

The instructor and community worker are key to making teamwork a positive and educational experience. They must behave as coaches on both the technical and human level by:

- ▶ Helping the team to define a realistic common goal
- ▶ Encouraging everyone to participate
- ▶ Getting participants to take part by suggesting different roles
- ▶ Giving teams a sense of responsibility and teaching them how to organize themselves
- ▶ Facilitating the decision-making process without making the decision for them
- ▶ Removing obstacles and stimulating creativity
- ▶ Intervening in cases of conflict or, if possible, preventing them

Instructors and community workers are also called upon to act as role models. The interactions and bond shared by the facilitation team reinforce lessons learned by giving participants a concrete example of the collaborative model we wish to promote. These are the optimal conditions that will help participants learn the foundations of teamwork.

Notes 

TANDEM FACILITATION

The social circus educational approach adopted by *Cirque du Monde* is based on tandem facilitation. This, in turn, relies on there being **complementarity between the instructor and the community worker**; a complementarity that turns into true complicity when both facilitators share the same objectives for their participants, as well as the **same commitment to the social circus approach**. In fact, the role and career of each is greatly enriched by the unique experiences and qualities that the other possesses. Working as a team enables both facilitators to **combine their common strengths** in the interest of achieving their intervention goals.

Tandem facilitation can be a **challenge for the instructor as well as the community worker**. Frequently, these leaders come from very different backgrounds and their methods of working with participants are not always compatible. For tandem facilitation to work, the facilitators must define and **concentrate on a common goal**. By combining their energies in the pursuit of this common goal, **they can marshal their talents and individual strengths** to overcome any issues or obstacles that will inevitably arise.





A strong team focuses on both the task and the group.

The definition and pursuit of a common goal help rally the talents and efforts of all team members.

Teamwork requires organization and a huge capacity to adapt.

APPENDICES

SOCIAL CIRCUS GLOSSARY OF *CIRQUE DU MONDE*

The following glossary provides definitions specific to the social circus terminology, as used by *Cirque du Monde*. These definitions ensure common understanding of the terms and expressions used in all educational documentation produced by *Cirque du Monde*.

At-risk individual

Individual deprived of one or more security factors that normally enable persons to assume their basic responsibilities in full enjoyment of their fundamental rights. At-risk individuals are often victims of socio-economic hardships, including poverty or lack of schooling. Many of these individuals have difficulty developing a balanced social and family life, and because they typically live on the edges of society, at-risk populations can suffer from fragile mental or physical health as well. Drug and alcohol addictions are also frequent.

Cirque du Monde

The group of young creators and ordinary citizens who contributed to the birth of *Cirque du Soleil* never forgot where they came from. Rather than attempting to embrace a wide range of causes, the *Cirque du Soleil* chose to commit itself to at-risk youth through its social circus program, *Cirque du Monde*.

With the objective of encouraging the personal and social development of these young people, *Cirque du Monde*'s actions take the form of social circus workshops, training, support and consulting, networking and raising awareness.

***Cirque du Monde* educational material**

To support their training activities, *Cirque du Soleil* wanted to provide trainers, community workers and instructors with suitable training material. Three educational documents have already been completed: *Community Worker's Guide*, *Basic Techniques in Circus Arts* and *Social Circus Trainer's Guide*.

Community Worker's Guide: This document is a summary of the social circus approach, as well as a practical guide, and will help community workers with the fundamentals and guiding principles of this mode of intervention, as well as support them in organizing, planning and evaluating social circus workshops.

Basic Techniques in Circus Arts: As both a technical guide and an educational tool, this document illustrates 177 technical elements drawn from 17 basic circus arts disciplines. Accompanied by video documents, this work offers in-depth expertise and technical content that will enable the delivery of progressive and specialized instruction in a safe environment.

Social Circus Trainer's Guide: Designed for trainers, this 14-module document covers the essential components of basic training for social circus instructors and community workers. Each module outlines objectives, key messages and testimonials from social circus practitioners. It also provides pertinent reference texts and facilitation activities to help training participants explore the educational aspects of the social circus approach developed by *Cirque du Monde*. The *Social Circus Trainer's Guide* comprises the following modules: social circus, the roles of instructor and community worker, at-risk youth, ethics, safety, creativity, communication, teamwork, educational approach, workshop planning, facilitation and group management, partnerships, conflict management and intercultural relations.

Participant Handbook: Both a notebook and a reference manual, the *Participant Handbook* aims to equip the instructors and community workers taking part in *Cirque du Monde* training sessions. For each thematic addressed during the training sessions, the *Participant Handbook* lists the objectives, basic notions and related key messages. The appendix contains a collection of various documents and practical grids related to social circus project planning and follow-up.

Cirque du Monde Training

In 2000, *Cirque du Monde* created a training program to help social circus instructors and community workers improve their educational skills. Launched in partnership with local organizations, this *Cirque du Monde Training* was designed to develop a high level of personal and professional ethics, share the fundamentals of this innovative and participatory educational approach, create a bridge between the lessons taught and the realities of the community, and position the circus arts as a unique personal development tool.

Since the program was launched, more than 3,000 instructors and community workers from over 30 countries worldwide have participated in *Cirque du Monde Training*. In fact, this program has impacted more than 100 different organizations.

A social circus training session is generally given by two trainers (one circus instructor and one community worker), who lead a group of about 20-25 social circus instructors and community workers. This session lasts about a week and offers a series of activities built around specific themes, such as: roles within the tandem facilitation team, working with at-risk youth, ethics, safety, creativity, communication, teamwork, educational approach, workshop planning, working with partners, conflict management and intercultural relations. Training might also include periods of time focussing on how to teach the circus arts and group games.

Code of conduct

Shared set of rules of conduct that are democratically agreed upon by the tandem facilitation team and the participants at the beginning of each social circus session. They are established to ensure that workshops run smoothly. These rules address the premises and equipment (storage, maintenance, repairs, loans, using materials), as well as schedules, safety procedures, etc. Simply put, the code of conduct establishes the foundation for respectful communication and outlines consequences for infractions.

Social circus

Social circus is an innovative social intervention approach, which uses the circus arts as a tool for fostering the personal and social development of at-risk individuals.

It targets various at-risk groups living in precarious personal and social situations, including street or detained youth and female survivors of violence. The primary goal of this approach is not merely to learn circus arts. Rather, it's designed to help participants achieve personal and social development by nurturing their self-esteem and trust in others, teaching them social skills, inspiring them to become active citizens, and helping them to express their creativity and explore their potential.

Social circus is a powerful catalyst for creating social change, because it helps marginalized people to assume citizenship within a community and enrich that community with their personality.

Social circus community worker

Social intervention specialists who generally come from the local organization. Their main role is to intervene with participants in social circus workshops, and guide them through the process of personal and social development.

The social circus community worker has roots in the community, which helps him or her to engage and maintain the interest of participants for the social circus project, as well as to establish a trusting relationship with them. The community worker is also called upon to work in tandem with a social circus instructor in complementarity and harmony.

One of the community worker's duties is to prepare the social circus session: i.e. recruit participants, find suitable premises and plan the workshops. During workshops, he or she main responsibility is to develop bonds of trust with participants, an indispensable condition for the effectiveness of the social circus approach. The community worker must also ensure that the content and pace of the workshops are adapted to the capacities and needs of participants and that these elements fit in with the particular character of the community. Lastly, this person must make sure everyone understands and respects the rules of the workshops. This last aspect is crucial to the development of a trusting relationship, as it conveys the importance of mutual respect, fairness and safety for all.

Social circus instructor

Circus artist whose main role is to teach various circus disciplines to social circus workshop participants.

Instructors must adapt their educational approach to suit the unique needs of the community, participants and local organizations they will be working with. In this role, instructors will also be required to work in tandem with a social circus community worker in complementarity and harmony.

The instructor's main duties consist of: teaching circus techniques; organizing, planning, facilitating and evaluating workshops; and, coordinating the project with the community worker and the local partner. Other responsibilities include establishing a good relationship with partner organizations, interacting with the community in order to encourage community members to change their perception of workshop participants, and occasionally participating in social interventions – all the while being conscious of the social impact of their own actions. The instructor is a true artist, but one who chooses to use his or her talents to help at-risk individuals.

Social circus session

Series of social circus workshops delivered to the same group of (20 or so) participants. The session usually ends with a public performance.

Generally, a session lasts between two and ten months, and it tends to follow the school calendar. Workshops are planned according to the group participating and available resources. The goal of the session is to help participants achieve personal and social development by nurturing their self-esteem and trust in others, as well as helping them to express their creativity and explore their potential.

Following the public performance, participants gather for one last group discussion to talk about the future and how they can apply what they learned during the session to their real lives. In some ways: How to turn circus lessons into life lessons?

Social circus trainer

Professional who teaches circus instructors and community workers the basic or advanced concepts of social circus.

Trainers are usually circus artists or community workers with a strong background in social circus. They are required to lead training sessions in tandem with another circus specialist/social intervention specialist. Together, they can more concretely illustrate what it means to work in a complementary way. Trainers use activities and moments for reflection to help instructors and community workers develop a clear understanding of the social circus approach, all the while adapting their teaching to better suit the cultural and social realities of the training group and of their community.

Social circus workshop

Given once or twice a week, social circus workshops generally run an average of three hours long. These workshops, which typically have 20 or so participants, are usually led by a tandem facilitation team composed of one social circus instructor and one community worker.

Workshops introduce participants to various circus techniques (juggling, acrobatics, stilts, unicycle, trampoline, etc.), as well as theatrical and clown acting. Participants also take part in discussion periods at the beginning and end of the workshops in order to share their opinions on various topics and learn how to express themselves.

Tandem facilitation

Within the social circus context, tandem refers to the pair formed by the social circus instructor and the community worker, who work together in complementarity and harmony.

The educational approach favoured by *Cirque du Monde* is based on this facilitation model.

PLANNING A SOCIAL CIRCUS SESSION

GENERAL OBJECTIVE OF THE SESSION:

WEEK	TECHNICAL GOALS <i>Circus lessons</i>	SOCIAL GOALS <i>Life lessons</i>
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		

PLANNING A SOCIAL CIRCUS WORKSHOP

WORKSHOP:	LENGTH:	ATTENDANCE:
INSTRUCTOR(S):	COMMUNITY WORKER(S):	OTHERS:

GENERAL OBJECTIVE OF THE SESSION:

TECHNICAL GOALS FOR THE WORKSHOP <i>Circus lessons</i>	SOCIAL GOALS FOR THE WORKSHOP <i>Life lessons</i>

SCHEDULE					
APPROX. LENGTH	ACTIVITIES <i>(list all activities, including the greeting, breaks and the review/closing)</i>	ACTIVITY LEADER(S) <i>(first names)</i>	WHAT'S NEEDED FOR THE ACTIVITY <i>(materials, safety, warm-up, creating teams, discussion of themes, etc.)</i>	ACTIVITY COMPLETED?	
				YES	NO

FOLLOW-UP

GENERAL COMMENTS:
(group dynamic, challenges faced, social interventions, modifications to consider, etc.)

OBJECTIVES FOR THE NEXT WORKSHOP:

ACTIVITY



ACTIVITY

THEME

SEQUENCE

REFLECTION



ACTIVITY

THEME

1. EXPERIENCE
Something's happening!



4. APPLICATION
What is the connection with my practice?

2. OBSERVATION
What happened?



3. INTEGRATION
Why did it happen?

GAME PROPOSAL

NAME OF THE GAME:

LENGTH OF GAME:

NUMBER OF PARTICIPANTS:

MAIN OBJECTIVE:

(FOR EXAMPLE: WARM-UP, TEAM WORK, COORDINATION, CONCENTRATION, ENERGIZER, OPENING, CLOSING, ETC.)

MATERIAL:

SEQUENCE:

COMMENTS AND GAME ALTERNATIVES:

NAME OF THE PARTICIPANT PROPOSING THE GAME:

GAME PROPOSAL

NAME OF THE GAME:

LENGTH OF GAME:

NUMBER OF PARTICIPANTS:

MAIN OBJECTIVE:

(FOR EXAMPLE: WARM-UP, TEAM WORK, COORDINATION, CONCENTRATION, ENERGIZER, OPENING, CLOSING, ETC.)

MATERIAL:

SEQUENCE:

COMMENTS AND GAME ALTERNATIVES:

NAME OF THE PARTICIPANT PROPOSING THE GAME:

Ever since Cirque du Soleil has had the resources to follow its dreams, it has chosen to be involved with at-risk youth through its social circus program, Cirque du Monde. With the objective of encouraging the personal and social development of these young people, Cirque du Monde's actions take the form of social circus workshops, training, support and consulting, networking and raising awareness.

Most recently, in order to support the development of social circus, Cirque du Monde has invested in the production of a series of educational tools. The Participant Handbook is an integral part of this series and is based on the expertise developed by Cirque du Soleil and its numerous partners and collaborators since 1995.

Both a notebook and a reference manual, the Participant Handbook aims to prepare the instructors and community workers taking part in Cirque du Monde training sessions. For each thematic addressed during a training session, the Participant Handbook lists objectives, basic notions and related key messages. In the appendix, various documents and practical grids related to social circus project planning and follow-up are also presented.

CIRQUE DU SOLEIL™

