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CIRCE (Cooperative for Information and Research of Circus Education)

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REPORT ON How to Fuse Theatre and Circus.

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Introduction

Workshop participants from circus organisations from Hungary, Czech Republic, Greece, Germany, Belgium, Spain and the UK gather at the Invisible Circus for a week to learn techniques and research ideas of how to combine circus and theatre. The Invisible Circus is a pioneering contemporary circus company which deeply influenced the cultural development of Bristol and creates a fitting backdrop for the week's workshop. With the guidance and tuition of Albin Warette, theatre teacher at the Toulouse Circus school Le Lido, the group begins a week of individual research and group connection, dissecting current practices and piecing together new ways of working.



Day one: The Encounter

The day begins with physical, mental and vocal warm ups.

Exercise one: hand guidance. In partners we take it in turn to mirror each other's hand, guiding us through the space, finding connection with our partner and awareness of the group within the space. Noticing if either partner takes more of a lead, are we more comfortable as followers or leaders.

Exercise two: vocal warm up.

We learn a tongue twister in French. For at least half of the group, French is not a familiar language. We take it in turns to say as loudly and quickly as possible. This is the only initial direction for the exercise. Throughout the exercise we are made to feel aware of how to follow this instruction in other ways:

- It's not a problem to make a mistake with the tongue twister, the instruction is to deliver it as loud and quickly as possible, not as perfect as possible
- Think about the process before acting on it, and then go for it, try not to take time for hesitation.
- Perform without ego, how can this be possible?
- What emotional embodiment occurs within us whilst we're delivering speech loud and quickly, how can we project it?
 - At the end, how can we finish the act?



Theory

For every one action, there can be three moments: 1- 'before', a moment to hold 2- action or 'explosion', 3- the echo, the breath can be used to close the action.

Using this three-stage theory, we as artists and educators can encourage truthful action, find meaningful and honest routes to returning to neutral. This theory can help us change the way we typically consider an action to be the main part, and breaking it down into three stages allows us to explore. This theory also enables us to move away from using a 'mask'. A 'mask' could be a taught theatrical neutral position, or where we are hiding our honest experience.

Exercise three: in a circle taking it in turns to say our name with a gesture and creating a long memory game of movement, whilst also engaging with our voice and building our relationship as a group.

Exercise four: The Fake Slap. Using the 3-step theory we had learned earlier we now pair up and practice fake slapping each other, being mindful of the holding moment before hand, the action and the echo.

Later we take it in turns as a group to observe each pair doing the fake slap, encouraging us to think critically about what story we are telling on stage, how we express emotion. We are encouraged to fill the body with physical energy before entering the stage which enables us to create intention, and to use our voice to react because miming the response creates an unrealistic reaction. How can the echo and breath close the scene? We become aware of the concept of 'overacting' where we show something rather than be. It's important for the action to be believable, without this quality the action can become boring.

Afternoon

Warm up 1: in circle we have 4 movements repeated in a pattern. We exchange the movement for numbers 1, 2, 3 and 4 and gradually speed up the pattern. This exercise is mentally and physically engaging.

Warm up 2: walking around the space, the instructor gives us two words, we must all say one word and find each other in the space forming two groups.

Exercise five: the false kiss. We are given a technique to deliver a kiss on stage, in partners we practice and then we take it in turns to perform to the rest of the group, being mindful of the three stages of action.

The reaction of the group is different for the kiss than the slap; as a whole we are more giggly and nervous. This contact, reflection of emotion, closeness and strange familiarity seems far more intense than slapping.

General trends of the first false kiss:

- 1) Before/ holding: intense, noticeable tension in the body
- 2) Action: technically good, at times passionate
- 3) Echo: break into laughter/communication

Suggestions to help us work through include: following the narrative of emotion, rather than artificially creating one. Invite play in the 'before' section until you and your partner feel ready to act.

Exercise six: Donna Bella. This game tries to encourage passion, challenging us to make actions bigger and smaller. "It's not difficult, it's natural", we must try not to overthink a task, and instead listen and wait, tune in to when we as individuals and our partners are ready. This is a skill we use in our everyday life with relationships. Putting this game into the context of circus it is easy to notice how these actions may seem 'too much' for everyday life but can be the catalyst for expression in circus.

Exercise seven: Walk onto the stage with a partner, acknowledge each other, then the audience. Do nothing, don't pretend, just do nothing and notice how you are holding yourself. Stillness poses a

challenge, and space allows the mind to wonder, just as a 'Do not enter' sign makes your feel curious and want to enter. This exercise encourages us to find the quiet, acknowledge it and be in the space.



Excessive eight: It's GREAT! One by one, we walk towards the tutor saying 'it's great', gradually building up until we feel a moment to explode vocally and physically into the space. The challenge is to not lose connection at the beginning by looking to the floor or hiding behind a 'mask'. My experience taught me that the gut feeling telling me to explode was much more subtle than I imagined it to be. The initial feeling for me was easily missed and small in comparison to the physical explosion itself, teaching me to listen closer than I had thought. We are all encouraged to fight for the connection internally and with each other.

Conclusion of the day.

At the end of the day we had a session for reflection and to understand the teaching techniques that we had experienced in the workshop so far.

- Let the student do and then offer feedback. This allows the teacher to know the student's pathways and suggest other ways of working.
- Don't expect too much in the first round, allow the student to explore the task.
- Be respectful of our routes in traditional circus, we can think of it as our grandma, who has informed and created us but perhaps is a little out of date.
- We can be aware that words represent 7% of our interaction (or in circus this is the "technique"), what other ways can we communicate? 55% is from the body, and 38% is the intention.
- Try and break the mould of wearing the 'mask', check in with 'how do I feel now'
- When teaching or creating, notice and identify social norms, because then you have boundaries to explore and these boundaries have the power to inform your work. Eg. Armpit hair, if you show it you must be aware that the audience WILL notice it, so if you acknowledge it then your audience stays with you rather than becomes lost for a few moments. -

- A tactic for creating a connection within a group, is to allow yourself to be the common enemy.

Day Two – We are not just bodies

Homework: to create 15 seconds of movement with your discipline/apparatus.

Morning session: We break into our disciplines and practicing as individuals in the space.

At first we have no connection in the space with each other.

Drawing from the workshop yesterday we must try to apply the 3 stages: holding, Explosion and then the breath as well as finding any vocal connection.

Managing risk: trying to find the connection is like learning a new trick, trying new things.

finding freedom in taking your gaze elsewhere.

After warming up in the space and trying to find connection with each other in the space whilst practicing our disciplines. How does the energy and our movement change?



Next we take it in turns to perform our 15 second performances to the group. We are encouraged to embody the three stage theory that we learned the day before and translate it into our circus practice. We think about:

- finding moments and energy in each other's seconds.
 - finding rebellion as artists.
 - knowing the rules + finding out what direction it can go in.
 - your circus: what is your identity onstage? inherited technique: classical presentation
 - the "mask" is a presentation to tell the audience how you feel or how you want them to feel.
- To rebel, without wearing a mask we can give the audience more work to do.

The feedback we are given is not intended to change, suggest that we are bad or wrong but to offer another way or journey. It is the artistic choice. what do I send to the audience? what do I want to send?

- Direction can change, so can your connection with the audience.
- Don't ask for permission or acceptance from audience.
- Always: connect, explode, breathe
- What is the difference between 'overacting' and emitting energy?



After break we come back into the space to warm up and continue our exploration.

Warm up: Name and Ball Game. We stand as a group in one big circle and pass the ball to someone in the group whilst simultaneously calling a different group members name. When your name is called you must run around the circle and swap places with the person who called your name. The person who catches the ball continues the game. This challenges us to actively be engaged mentally, physically and vocally.

Next we return to the previous task and each receive individual feedback for our 15 seconds. We are each challenged to move deeper out of our comfort zone. This makes us fragile and vulnerable but also makes our ability to create a connection between artist and audience stronger. Most of us notice that our circus discipline becomes another form of the 'mask'. We are challenged to think about the inherent ways of moving and performing our technique.

We take it in turns to perform and develop our 15 seconds, allowing us to see and understand each other's challenges. This opportunity to observe, not only allows us to reflect upon our own movement but to see what other people and challenges can occur. The short time of 15 seconds allows us to focus and explore how to develop just one 'explosion' or trick. We are able to dissect the trick and notice how we can do them differently: pull apart the sequence and find pauses, breaks, emotion.

To conclude the day and our findings we gather again to notice and discuss the following:

- Noticing our behaviours whilst warming up. Our internal focus can make us reclusive, how can we acknowledge others and fight for connection?

- Value the power of an outside eye; as an instructor we can strive not to create technical replicas, but to look for how to push the individual to explore more.

We're then introduced to the concept of 'Diegesis'; a narrative richness tool creating three worlds including real life (the world in which the audience and artist live), the technical world where for example the circus artist performs a technical discipline and the sensitive world where we can communicate emotion. Audiences travel from real life to a technical or a sensitive world. As soon as the artist acknowledges a missed trick for example, the audience is transported from the sensitive world back to the technical world.



DAY THREE – We are never alone

We begin the day with a seminar discussing theories to put into our practice. We begin by discussing the promise of a prop on stage. As soon as audience sees a prop, they are promised to see this prop used. We are encouraged to think of ourselves not as a human being but as a 'circus being'; my prop is an extension of me.

We discuss how to critically assess your diegesis. Perhaps by note taking and making three columns to visualise where each movement or action lies and decide if it should remain or move to another.

We are given a task: to tell a story

Start a sentence and pass around the group creating a pass-the-parcel story.

The task initiates conversations of different theories and ideas to use when creating work.

- If the audience are not given a story the audience will create their own conclusions.
- It begins with the title it is an emotional hook. It sets a starting point. It's the beginning of the 'colour'
- After the title, then comes www: Who, What, where, when
- As rebels, it's important to know the rules of asocial context, but we don't have to abide by these rules.
- Everything begins with a funnel. There is a lot of information put into the show. Audience looks for clues... at the neck or the tunnel is 'Crystallisation': condensing information and creating story line and finally at the end we have the 'how'.

-How does it change the world or story or hero? What is the moral?

- We are all storytellers: we will LOOK for the relationship between the artist and the equipment.

- Opening 'drawers': when you open a drawer you will inevitably need to close it. For example: James Bond needs to save the world, this is the first drawer, and is given a tool, which is the second drawer, later he uses the tool- closes the second drawer and saves the world closing the first drawer.



Albin's Number System

We are given a number system to assess and work with energy levels of the stage:

0: the level of energy on the stage before the artist is on stage- empty.

1: 'Death' audience receive a 'dead' picture. interaction is close to zero.

2: still - like a photo with life inside. static pose

3: breathing and connecting-from the point of view of the audience

5: Real life- a realistic way of being on stage

4: Real life with a 'lid' - closed in- telling a secret. quieter version or reality, holding back. audience receive a small tension and suspense.

6: Passion: the audience relieving passion

7: Explosion: I could have guessed

8: Explosion that goes too far: audience are overwhelmed: I could have guessed but not that outcome, perhaps creating a bridge between 'ditzes' words.

9: Accident: unplanned essence of live show or a planned accident. the audience change 'diegess' worlds. they are thrown to reality.

10: Multi focus: away or overwhelming the audience. after the audience has been following and eventually they climax, there is so much to take in and they can cut off.

Activity: we will be given a sequence of numbers and in a group we will make a story going through the energies.

An example of one order is:

- 2) -photo - come on with shoes. 5) real life - place shoes on floor. 2) photo - smelling shoes.
- 8) Explosion too far- throwing shouting 3) breathe connection

In groups we explore different variations, creating stories from the energies presented on stage and challenging each other's ideas. Was that moment really an explosion or was it something more or less? How can we change our behaviour and actions to reflect the energy we want to? How can we communicate as a group to deliver?



DAY four – the wedding/ the match

warm up: - finger to finger in pairs blindly follow each-other.

- try to connect fingers and make a group circle with eyes closed.
- vocal warmup
- French tongue twister exercise.

Task one- stage set to be an apartment where we are given a narrative to play out and tell each-other 'I love you'. using dialogue and drawing from techniques learned including holding-explosion-breathing.

We also applying the numbers of energy to the scene:

to start-empty stage - 0

arrive on stage- leaving the party-5 to 7

say goodbye

leave the stage

return to get the keys

'I love you'

'I love you too' or 'here are your keys!'

During this task, we are challenged to create a game of interaction with our partner, play with the energy and explore the honesty presented.

After a break we warm up again with the 1234 clap and gesture game. Repeating warm ups and exercises creates a constant throughout the workshop, allows us to invest more personally into each challenge and creates a familiarity associated with tuning in and waking up to the workshop ahead.

We go back to the apartment task, this time trying to use the levels of energy and integrate circus skills. This time, instead of giving verbal feedback we will instead perform other couple's performance. This allows us to see how other people have perceived our performance. It also allows us to have a frame-work in which to work with when we embody someone else's creation.

After a break, we come back into the space and one by one are invited to sit on a chair, look at the audience and say a random word.

We are introduced to the concept that we each perform or live within the perimeters of Yin and Yang, and neither can be whole without the other. Further, we learn about 'anima' and 'animus'. It is possible to see intention in body language. Circus can generally be considered as 'animus' because the technique is strong risky and powerful. Theatre can add an 'anima' moment or dimension. This theory can be another source of energy to inform creation.

DAY FIVE – going further together

Warm up 1: mirror each other's movement. Later, still in pairs, partner 1 leads the sounds and partner 2 leads movement

warm up 2: walk around the space and respond to commands from tutor.

- 1- jump with joy
- 2- fall to the floor with fear
- 3- come to the centre excited
- 4- Sing and "turn around"
- 5- carry a partner in fear.

Task one: play any song and exist on stage.

Audience responses included wanting to join the artist on the stage. Feeling like we were learning more about our co-workers and their personalities and that we had created an 'anima' state of sharing.

We were encouraged throughout the showing to find 'animus' moments, not to avoid our true emotions and to dive into them and that it's not always necessary to display the same emotions or narrative that the music is giving us.

Some of us will have prepared how we may exist on stage.

Things that we could work with when existing on stage include:

- close eyes: invite audience to create their own conclusions.
- engage eye contact with someone

- stepping back in space- there must be a reason
- challenge habits of contemporary techniques.
- take some time with improvisation.
- dare to use animus/ shout to deliver energy
- Change level of energy.
- at the end, what do we remember? the artist or the music?
- where does the first physical explosion focus? Where does that leave the audience?
- you are the master, not your music.
- fix your clothes or hair after an intense moment, don't wear a mask of 'respect how hard this was for me a contemporary serious artist!'
- sometimes we are connected to personal energy, others we are transported into another world
- Be aware of times we pass in and out of connection with the artist on stage.
- it is only necessary to engage with the audience if it is important to you as the artist or for your performance.

After a break we come back to a familiar warm up before being presented with a new task:

Pick someone in the group and try to portray them on stage.

- within 1 minute of preparation, I can become or embody characteristics of another person.
- find the physicality
- Identify what character you are
- finally you can be informed to address or change your personal characteristics in order to take on another role.

We can look for ways to enter character: physical, state of being, voice such as the "signature" or "tick", which is something that is very noticeable to the character. Perhaps you do the signature whilst breathing.

Is it possible to perform 'anima' as caricature? As individuals we will find some routes easier to connect to a character than others. For me, I found voice easier to engage with their state or physicality. Also, a tick helped me identify a character.

My sentence about the week:

I am more self aware now, than I was at the start of the week. I have got tools to help me create mindful theatrical circus.

Top tips from Albin:

- if you don't feel it don't do it, this is feeling based theory
- write notes for feedback but highlight key info.
- difference between director and trainer: trainer is 'anima' allowing exploration. When director, start open but eventually you must become 'animus'.
- as a trainer: deliver an 'anima' physique so as not to create doubt in the trainees mind
- When delivering a 's*it sandwich' replace the 'but' with an 'and'.
- when training, try to say as little as possible.
- try to be as far as possible and as close as necessary.
- to push the link between theatre and circus you must offer theatrical feed back as well as technical feedback.
- theatre + circus are a dialogue that can inform each-other.

group feed back

- finding my crazy
- non- judgemental space
- finding value in creativity
- quenches thirst for creativity when coming from a focused technical world.
- motivation + hopeful.
- too little time
- we never get 1 answer without gaining 100 new questions.
- learning, connection, energy and challenge-
- in circus we break down borders of physicality, with theatre we can break/get closer to emotional + mental borders.
- Thank you for showing us importance of time, feeling and truth.
- a gift

Conclusion

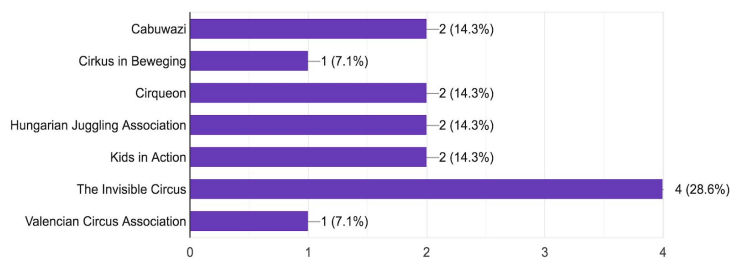
Finally, after a week of intense work, creation, research, self and group discovery, the workshop participants are tired yet full of inspiration and a new found sense of ownership, power and creativity. Albin's techniques encouraged us to not only consider our own learning but to think about how we can deliver theatrical circus workshops or direct theatre and circus. We were presented with challenging alternative ways to look at our own practice and were given tools to dissect and resurrect our work. As arts are ever evolving, it is important that we as trainers, directors and professionals continue to seek, research and discover different pathways for creativity. The benefits of international workshops, mean that the techniques learned this week will have a reach across Europe, as we all embody, take on and develop our skills individually and as teachers. We were also challenged to bond as a group, all from different backgrounds and countries, with one common interest in circus, we helped each other learn how to react and interact with creative tasks, inspiring responses and creating a bond that can only strengthen our industry and art.

PARTICIPANT EVALUATION FORM SUMMARIES

Questionnaire summaries from before the workshop

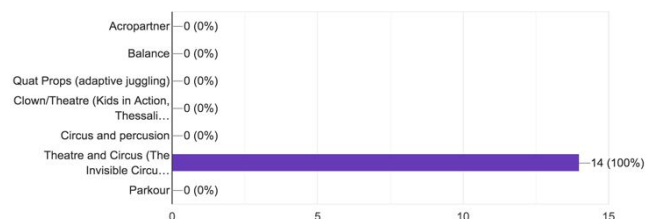
Which is your sending organization?

14 responses



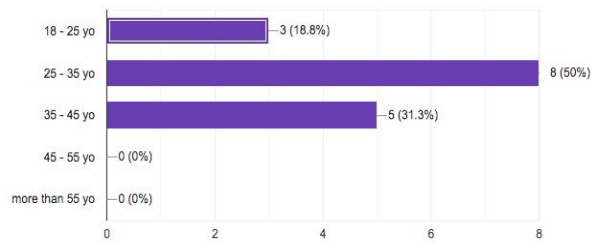
Which workshop are you going to attend?

14 responses



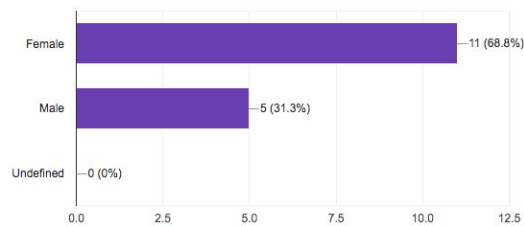
What's your age?

16 responses



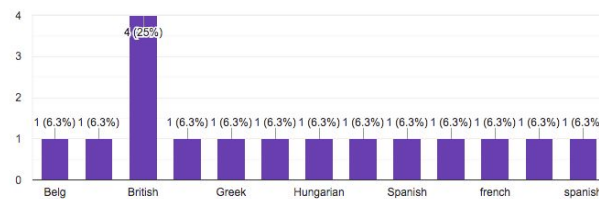
What is your gender?

16 responses



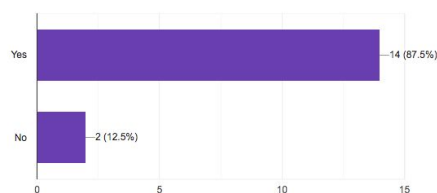
What is your nationality?

16 responses



Have you attended an international workshop before?

16 responses



What do you know about Circus & Theatre? 16 responses

- It's something that for me always goes together, in my work one does not exist without the other
- I have worked in theatre and circus, and a combination of both, for the past 30 years so my experience is quite extensive
- I was practicing physical theater last two years and participated in many performances. Also, I was capoeira trainee for three years and lately I am practicing floor acrobatics and contemporary through workshops and classes in Greece and in Europe.

- I know that the two art forms often combine to create interesting performance. I have created, produced, directed and assisted theatrical circus productions with Lavrak Circus, NoFit State and Bassline Circus.

- I'm clown and actress, and teacher in both discipline

- I'm a circus performer. Begun circus when i was 8 years old. Studied in school of art in geneva and circus school in quebec. I had the opportunity to do a few circus or theater workshops

- I have worked a lot in my country as a performer, and director fusing theater and circus in social circus frameworks mostly

- I know that "Circus&Theatre" is the idea to mix both because are complementary scenic arts since theatre brings to circus the possibility to create histories and express ideas trough the circus disciplines and reverse, circus brings to theatre body expression tools that enrich histories or ideas represented. In traditional circus can be considered that already exist theatral interp... however it's usually limited to represent classical circus characters that have a intention to show skills or make people interacting(4th wall break) Theatre also use another scenic art resources to improve the quality of the histories(dance ,live music...). Recently it's increasing incorporating circus arts in theatre plays bringing the "danger factor" and generating atmospheres and ambients that increase the interest of the audience.

- I'm autodidact "street" performer, my team sad about me: I'm not professional but the most experienced amateur.....

- Circus and Theatre among its other significalities, is a method that can teach us how to make a circus act more than just a technical line, how to tell a story by using circus technique.

nothing

skills, methods, experiences

- I completed the Circus Pedagogy training and several years ago I played in two plays that performed fairy tales in a funny way for adults. in the circus education further education we have created a final show in the course and listed them. When I develop a show together with the children, I put a lot of emphasis on incorporating a story and thus incorporating expression and emotions.

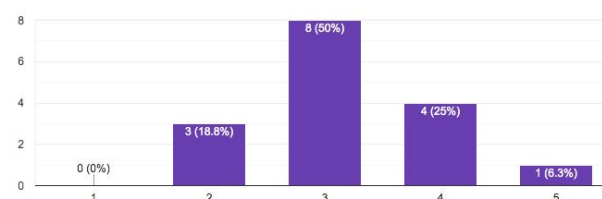
- I work professionally as a theatre and circus maker. Sometimes separately, sometimes combined, often with music and sound as a key element.

Studying a MA in Directing Circus

- I had some classes in Brussels, performed and directed some shows.

How is your skill in Circus&Theatre?

16 responses



Describe (3-5 lines) 16 responses

- I studied Physical theatre during my bachelor in Acapa. At the moment I am directing theatre/circus shows with non-professionals

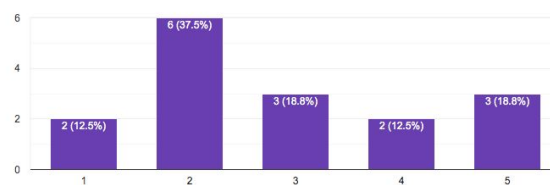
- Aerial artist, aerial teacher, performer with 17 years experience in circus and previous to that acting training for 15 years

- My background in physical theater and floor acrobatics would possibly be an advantage in this case. I don't have a direct connection with the circus field but I believe that all the performing arts are combined at the end. - - Also, I was always interested in this field therefore that's why I applied.

- I have a confident understanding of both theatre and circus and am aware of how techniques and skills can influence the other. Circus is a great tool for physical theatre.
- I put 4, because I have a lot of experience into theatre and clown. In circus I have less, I juggle balls and I love acrobatics.
- I'm a rope performer. And I work with different companies. I have also my own company. We create shows for 10 years. I'm also Circus teacher and I also teach a class of how to create and develop a show in group.
- I have studied physical theater, dance and circus in different frameworks, and as a freelance performer I have been participating for the last 5 years in different shows, plays, and performances combining theater and circus
- I was learning theater with my mum when I was a child. She used to make little theatre and puppet plays for kids and I participated in. Also I was doing theater courses in my town theatre school from 6 to 9. Later when I discovered Circus, first I started coming back to the theatre school and I did some theatre improv. and theatre regular course but finally I decided to learn specific circus skills. I started to learn juggling clown and dance in AVC (Circus Valencian Association) and I participated in different creation projects. Now I continue my formation and I still create circus shows.
- I love juggling, acro, turn to a crazy giant on stilts... I had so many workshops, for really different people, to teach circus skills.

What is your experience in teaching Circus&Theatre?

16 responses



Describe (In 3-5 lines) 16 responses

- I automatically incorporate it a little bit in my teaching but never as a specific subject. I do use it a lot in my directing work.
- Been teaching aerial and creative aerial for 10 years
- I have facilitated workshops in other Erasmus plus projects during last year as a participant. More specifically, - I taught capoeira in Netherlands, physical theater exercises in Spain and some basic floor acrobatics in Romania.
- I work a lot with circus and burlesque, teaching dance and theatre techniques to inform practice.
- 6 years ago I dedicated myself to impart theatre and clown, with teenagers and adults. I love so much my work, and I feel like I am creating my own style. I put into my work techniques of art therapy and shamanism.
- I teach circus for 20 years in different places.
- I have been implementing physical theater techniques in my circus classes for children, youth and social groups
- I really like to create shows with content. Actually I'm not working to create exactly but I use to do with friends to speak about political philosophy or some ideas in our shows... sometimes just for make comedy, sometimes more serious work.
- I simply like sharing things I had lots of juggling work for HJA, in schools, for social circus, some in festivals, some random in parks. I'm on the "route" of acro yoga in Budapest...
- I was a member of a few theatre workshops in the last 10 years. I try to use these exercises when I hold youth classes.
- nothing

- I'm teaching aerial silks trying to connect the technical with the theatric, but I don't have too many theatre skills. Anyway I choreographed different aerial numbers telling a history with the movement and creating pictures with the bodies.
- The more it promotes creativity and space creates something to work on (show) and thus it is also possible to process today's problems in our world in an artistic process.
- I work with a devising approach to making work, focusing on story and bringing in the appropriate skill to create the right atmosphere and feeling for the show. I've toured with companies in UK and Internationally focusing on clown and music in storytelling as well as with accessible aerial dance company in UK for the past 10 years.
- I have run a few basic workshops and drop in workshops. I am directing students as part of my MA
- I don't use so much theatre in my classes.

What do think are the benefits of Circus & Theatre? 16 responses

- one does not exist without the other
- Learning to portray a story using the physical rather than just words makes work much more interesting and exciting to me both as an artist and a viewer
- I believe that both Circus and Theatre are two similar ways of social interaction through art. They are very intimate to people and the audience because they can communicate different aspects of life to each of us in a direct way. Therefore, they are very enriching kinds of art which were, are and will be beneficial to every kind of society because they are always influenced by people's lives (which are always changing).
- I think it makes both art forms more accessible and can add context and deepness across disciplines.
- many benefits, among them : active listening, body and emotional consciousness, stage presence, ability to improvise.
- To discover new tools to create and to teach and discover different ways to teach or speak about this subject
- Combining Theatre and Circus brings a unique vivid spark in both artistic techniques. When teaching those it can contribute a lot to bond the group, and help everyone boost their fantasy and find a place where they feel comfortable to express themselves regardless of physical skills
- I think that I wrote a lot in the before questions... Sorry 😊 But I really think that is important to express something to say something to make people think or feel. Also I think that it's a special therapy to clean ourselves to make something magic and present to the audience.
- Good effect in life of everybody if there is time for play together...
- I hope I can develop my expression and learn a concrete method to diction (like how we learn and develop the technical part of circus)
- I don't know
- Great shows
- That can connect the technical circus disciplines with expression, emotions and a story
- More varied range of disciplines to create worlds. More exciting to combine art forms as they create so much more possibility.
- More connection and meaning for the audience.
- To develop circus as an art.

What is your profession? 16 responses

- Director (interdisciplinary performances), performer and teacher
- Circus artist/ teacher/ costume designer
- I graduated Physics.
- Freelance circus artist
- Art Therapist, Artist, clown and theatre teacher
- Circus performer
- Dancer, Choreographer, Circus artist, Trainer

Juggler, clown, actor, creator...nothing?

Dreaming about everything...

Juggling, stiltwalking, wire-balance, acro-balance

teacher

Social Worker

Circus pedagogy

Theatre maker and Musician

student

Circus teacher

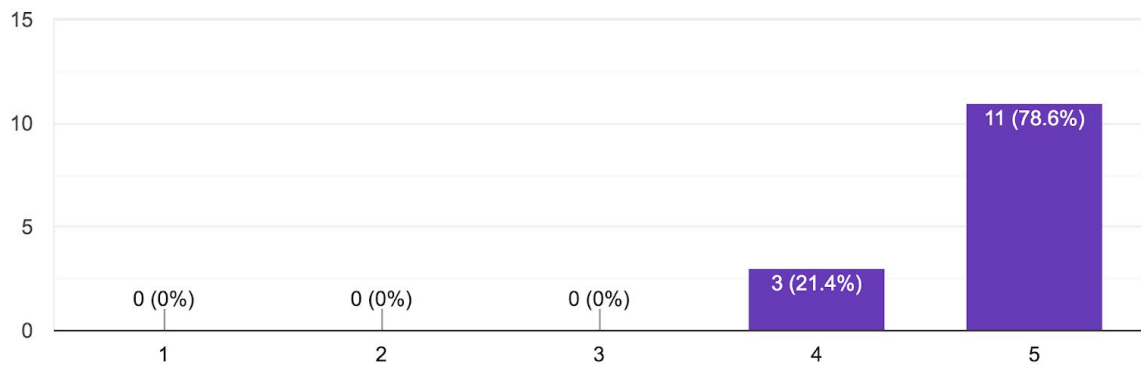
Questionnaire summaries from after the workshop

What is your skill level now in Circus & Theatre? 14 responses

- High
- Higher than before, a little more open to new methods, though need to practice
- Advanced
- The course gave me some new views on circus as an art.
- I just realised, my skills are much lower than i imagined before
- Good
- Need some more practice....
- I have a better understanding on how specific theater techniques can assist circus performers in improving their stage presence.
- I feel much more confident about being on stage and enriched with new tools for performing. Which means my skill level is much higher than before.
- Higher than before
- I feel more connected to my artistic practice and that there is a place for approaching devising, performing and creating from a 'feeling' place.
- I learned a lot about me and a lot of new skills
- Much better

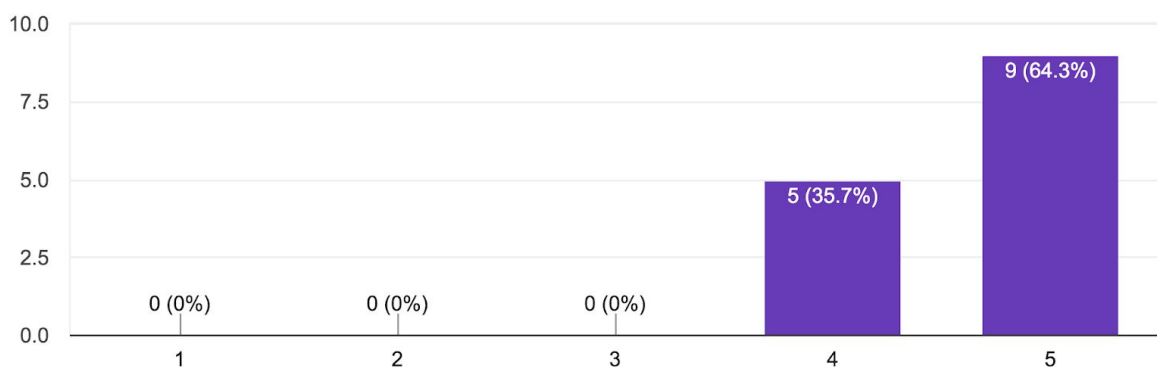
How have you improved your knowledge by participating in this workshop?

14 responses



Do you think you will use Circus&Theatre in your profession?

14 responses



Describe (3-5 lines)

14 responses

- Will use new techniques in teaching, in creating new work, and directing student's work
- Albin gave us many clearly articulated tools to use in our work.
- I am very happy to have done the workshop, because it's precisely the discipline that I work in my classes. And now I have more tools. The new learned methodology is perfect for my way.
- The motivation to work more with energy connected to emotions, frustration, pain, eager is an interesting path.
- With this method I can exist in a more conscious way on the stage and also I can teach this way of existing for my students.
- Yes it was a lot of tools that I can use for myself and for teaching and directing

- With my group we'll change lots of part of our stilts/ acro show, using things and ideas from Alban's workshop.
- As a circus trainer and performer I plan to integrate theatre techniques learned in this workshop as well as group dynamic exercises that were successfully used by the teacher
- To be honest I have already done it. I used the principles of "connection" & "breathing" in my practice and my audition for dance schools. It was really insightful to overcome my limits on stage and go further as a performer of any kind of performing arts (circus , dance etc).
- The workshop offered a complex method full of small details. I am sure that many things are adoptable to the youth circus to enrich the stage work and research processes for the shows
- The workshop provided us with tools, time and space to develop our understanding of circus and theatre, challenge our own practice and learn new ways of delivering workshops.
- I remember that what I do is part of a wider community across the continent and look forward to continuing to share performance practice, facilitation and directing with peers and the various community groups I work with. I aim to integrate the circus and theatre work in my own practice more as a way to inspire others.
- The workshop showed me that the stage is a crazy challenge for me, but it helped a lot to make me aware of that. The workshop has given me skills that I definitely want to incorporate into a performance. The park and the street call ...
- Too early to know exactly how, but yes, for sure.

What do you think have been the main benefits of this workshop?¹⁴

responses

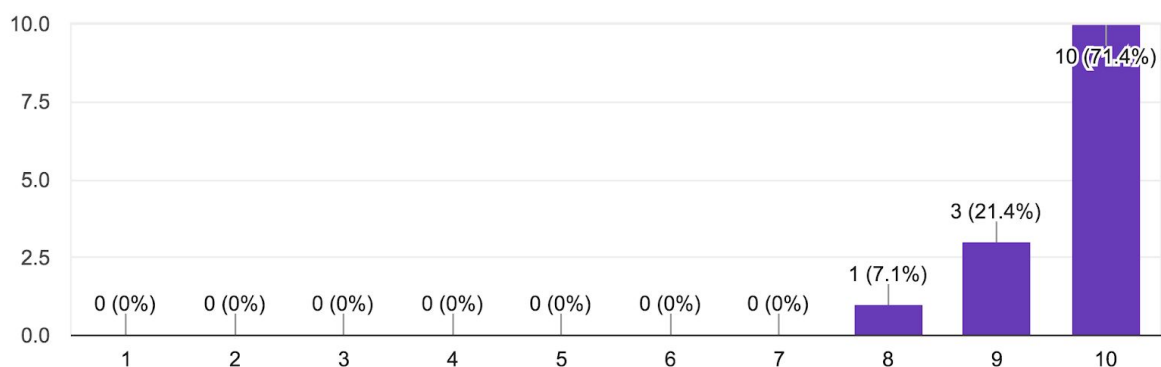
- New understanding about connection on the stage, new ways to use circus to tell a story, staying true to yourself as the artist whilst portraying a character
- Copious amounts of tool, explained and delivered clearly in an enthusiastic and nurturing environment.
- scenic tools, methodology and human team
- A new way of thinking about circus and performance.
- This workshop show me a really different philosophy and technik of perform, like what i practising. so that give us a new view about performativ art
- main benefit is to have had the opportunity to be trained by a really good teacher.
-In the circus everything is possible!....
- Broadened perspectives on the effective and truthful physical presence of any performer on stage.
- Due to the fact we got out of our comfort zone and expose ourselves as artists all the time, I believe I am much more confident on stage because I can support what I offer and accept any result. The fact that there is no success or failure was really helpful. And that as artists we can always evolve and expand our skills and limits. It is a non stop journey which we can enjoy

even at the most difficult moments. Finally, the group of participants was amazing. Everyone was/is unique and therefore we created a very dynamic group of artists who supported & respected each other as human beings and artists.

- learning by doing, reflecting and discussion. to experience this journey with other and pass through the same exercises, be challenged to act out of the own comfort zone
- Time and space to allow deep investigation into ways to create circus and theatre.
- Refreshing my soul. Being held to go so far out of my comfort zone, like cracking, and then finding a way back to centre.
- For me it has clearly shown my fears and what I want to work on. That I now hear much more on my tüütüüt. When I shoot a photo in everyday life and it's amazing how many times I miss it again and again ... The workshop brought me a little bit closer to me, gave me more confidence to get on stage and stay true to myself.
- Opening to a new way of seeing things.

The workshop material was presented in a clear and organised manner?

14 responses



How was the logistics of the workshops (venue, accomodation, food, information)?

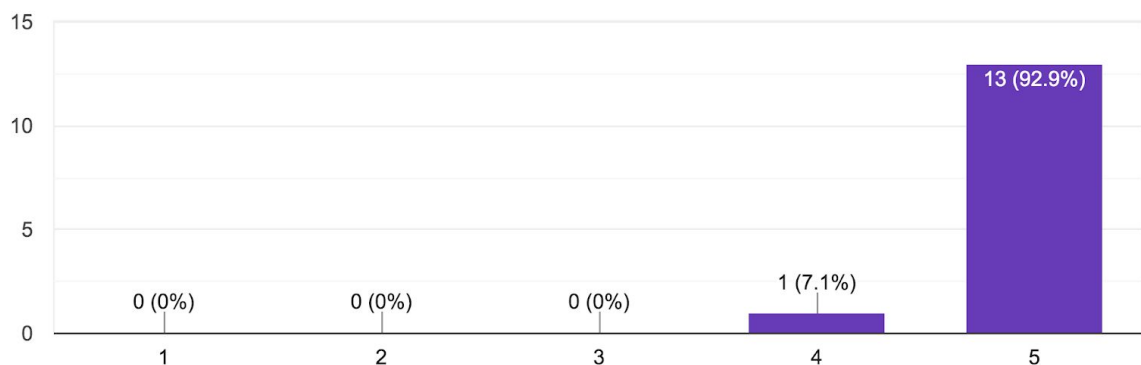
14 responses

- Perfect
- brilliant
- 10 /10, super, comfortable, exquisite
- Nice
- All the organisation was human-based, friendly, and well-organised. the evening programs were interesting and fun. only one (not so important) thing: i don't like so much the room where we slept.

- really well organized. Food was excellent, the place to sleep was ok. The organizer was really great, really helpful and involved.
- It's was perfect!
- Everything were nice. The venue was cold resulting in lower ability to concentrate and perform
- The food was really good and the information part as well. The only thing that could be better was the venue of training because it was quite cold. But still the workshop was so good in quality that you couldn't focus so much on that.
- great!
- Super!
- Great - I don't mind the cold, we were warned about it beforehand so I came prepared with layers etc. The food at lunch was delicious and amazing that they delivered. It was distracting with people walking through the space and I felt split brain when it was people I know, but this didn't spoil the flow too much. In moments I noticed that I was aware of 'not me' in exercises as there were non-workshop participants walking through.
- was wonderful. Thanks Rada! The food was amazing. The maps to the Hostel and the hostel was also great and the evening offers were great,...
- Generally good, but being in a non-heated space, in England in March, is a terrible thing to do to people. Warmth is one of the basic needs, it should be handled seriously.

What was the quality of teaching?

14 responses



What do you think would have improved the workshop? 14 responses

- A warmer space to work in
- It was amazing. I can't think of anything that could have improved it.
- For my taste, I lacked a bit more body, more scene, and more moments to work with circus elements.

- More ways on giving feedback by the group and not only by the teacher. Sometimes too much talking and explaining than practice. (Day 3). And the heating, it was cold and when turn on the noise was not so nice for the ambiance of the theatre.
- maybe a bit more physical activity can make the learning more comfortable for circus peoples
- I would add 1 more day of workshop.
- So much useful theatre knowledge we got, what we just missing from our performance.
- The venue to be warmer.
- As I mentioned before only the heating part and maybe a bit of cleaner space of the floor.
- one day more for having some more free time to visit Bristol
- To do it in summer when the weather was warmer!
- Clearer ending times. Shorter lunch breaks. More physical on our feet activities to punctuate the conversational elements.
- THANK YOU SO MUCH For saying yes when I asked to join this project! BIG Learnings! cxx
- sometimes talking less so that more can still be put into practice
- HEAT