

# EXPRESSIVE TECHNIQUE THROUGH DANCE AND MOVEMENT

Toolkit for educators, trainers and  
staff working in different social  
fields



**Lifelong Dancing: Learning pathways  
about dance for Adult Educators**



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# ABOUT THE PROJECT

Lifelong Dancing project is aimed to extend and to develop the educators' competences dealing with people with fewer opportunities through the use of skills related with dance and body movement. The idea is to increase the level of the quality in the pedagogical methods and to have a wider number of methodologies to be used with people with special needs.

## Goals and objectives

The main objective of this project is transnational and intersectoral cooperation to develop, test and implement innovative methods of working with adults through dance therapy. These innovative methods integrates arts and education into a single element of social strengthening that promotes a better quality of life for people with fewer opportunities (refugees and migrants, people with psychological disorders, people with physical disabilities, elderly people, etc), favoring social inclusion, promoting a healthy lifestyle, increasing self-esteem and self-knowledge to achieve an independent life and thereby improve the decision-making of their own lives.

The consortium of this project, believe that the use of non formal education, (dance-related activities in this case) can make a great improvement of the educators' competences, of activities related with individuals needs and finally can produce good results in the field of the social inclusion work.

## Specific Objectives of the project

Creation of innovative practices in the field of Adult Education through the development of a work kit through dance therapy and other expressive movement therapies, which promote a healthy lifestyle, a healthy expression of emotions, self-esteem, the stimulation of decision-making capacity and social inclusion in a multicultural community.

Organizational development of 5 institutions with different cultural and organizational experiences and strengthening of the strategic association between them through the development and dissemination of intellectual products and innovative work methodologies created in the field of adult education and non-formal education.

Increasing the portability of innovative and non-formal methodologies by developing a web platform of multicultural resources for adult educators, trainers and staff, working in different social fields using art therapy methods. The web platform aims to disseminate the resources developed within the project, as well as existing ones, to workers in the field of adult education, interested organizations and institutions, NGOs, dance schools, art schools, service providers, etc.

## What is our target group?

Adult educators, trainers and staff, who work in different social fields, who are interested in using expressive techniques that favor personal development, the development of self-esteem and decision-making capacity, as well as to promote healthy lifestyles, through art, express emotions, exercise and promote social inclusion with all this.

Migrants and refugees, people with psychological disorders, people with physical disabilities, elderly people, etc. who want to benefit from innovative work methods through artistic therapy.

Organizations and interested institutions, NGOs, dance schools, art schools, service providers, providers of therapeutic or non-formal education, dance and art schools from the 5 countries involved.



# Objective we pursue by developing the Toolkit

Creating innovative practices in the field of Adult Education through dance therapy and other expressive movement therapies, the LLD project consortium developed this Toolkit in order to:

- provide concrete curricula for dance and movement activities and sessions with adults, described in specific ways for each type of background: migrants and refugees, people with physical disabilities, people with psychological issues.
- help vulnerable groups to fight isolation, exclusion, marginalization and promote access, participation, equality and social inclusion, through the digital learning pathways opening up

The Training Kit for Educators, trainers and staff, working in different social fields is a step-by-step guide, allowing to easily transfer, adapt and replicate the methodology - therapy based on dance and expressive methods - in different environments and for different target groups. It includes theoretical and scientific justification, work methodology, evaluation tools and impact measurement, audio-video tutorials and, databases with informative and educational resources.

*"During the workshops I discovered that people can trust you and that they are available to be known by others, if they have the possibility; that something I had forgotten about me, it's still inside me; and that the body communicates much more than I could have imagined". (Participant, Italy)*



*"What I liked the most is to discover that some limits can be overcome through the interaction with the other people". (Participant, Italy)*



*"I not only enjoy the workshops, but have learnt so much about my body and how I can express myself through dance and movements. The benefits have been great to me, with all techniques especially, the part where we had to trust the other members of the group. It was so valuable. Learning to be in the present and be body aware has been developing with trainer's guidance." (Bulgaria)*



*The participant lives a beautiful sensorial experience allowing him to overcome his limits, and learning more about how to implement our relationships with the others. (France)*



*"It is the first time that I experience freedom of movement in this way, the connection between all the members of a group and the awareness of the body and group sensitivity. I loved the ease of connecting and interacting with each other. I have felt free, happy and accompanied " (Romania)*



*"I have never participated in such workshop and I loved it. It helped me interact with others in the group easily and I learned a lot about body awareness."*

# HOW TO USE THE TOOLKIT

This Toolkit contains a selection of guidance, different tools, best practices and resources for introduction of dance and movement, to support educators engaged in formal, informal and non-formal education and training in the different sectors in accordance with the specific needs of the trainees. The toolkit focuses on advanced and innovative method of teaching that support learners in achieving emotional, cognitive, physical and social integration.

The toolkit includes 7 workshops and their adaptations with different target groups and contexts in the partners countries, which guide the users through the process of using dance therapy in the field of adult education. Each workshop is described in details, including appropriate music for every session, tips for the educators/trainers, questions and tips for discussions after each workshop, evaluation for every session and etc.

## How to use the toolkit?

Firstly, read carefully all activities included in the 7th workshops. After each workshop you will find questions for discussion and evaluation. When you get acquainted with all activities of the training sessions please read workshops' adaptations regarding the needs of the different target groups.

When ready, take some time to define what activities you can include in your work process.

Tools needed during some of the sessions: a piece of fabric/, scarf for each participant, or a stick, rubber band, PC, speakers, training mates (optional - for some of the activities)

## Who is the toolkit for?

The Toolkit can be adapted to different needs and contexts of the target group and can be used by experts, organizations and other stakeholders who want to use an open, innovative and intergenerational learning activities during their work with people from marginalized groups. It can be used in:

- formal education - by learning support assistants, teachers, adult educators, etc.
- informal and non-formal education and training by art therapists, psychologists, training providers, such as SMEs, NGOs, etc.
- other stakeholders

*"I have felt the energy that is created in the group that flows until reaching the goal of dancing to heal emotional blocks. I have exposed myself to ridicule and shame and I have succeeded, I feel that it is the first time that I move in freedom".*  
**(Romania)**



*"I've been able to become familiar with the other people and get in touch with them, with much more naturalness than my usual way of approaching people for the first time, without focusing on the problem of not knowing their histories and origins, leaving out that veil of distrust that tends to influence my first encounter with a person I don't know."* **(Maria Dorothy, participant, Italy)**



*"The participant likes the fact that the workshop is accessible to everyone, he likes to move and express himself with his body and he struggles confronting himself with his image in the mirror. He discovers that the body, the senses and the space connect to the body-memory. He feels connected to himself and the others. He would like to be"***(France)**



*"The participant appreciates the facilitator's dedication and he is intrigued by the physical interaction with the other participants. He is self-focused and involved. He thinks to be more energetic and more attentive to the environment."* **(France)**





# DANCE THERAPY IN THE FIELD OF ADULT EDUCATION

## Documentation and scientific argumentation of the use of dance therapy in the field of adult education

Since the earliest times of our existence, far before the creation of first modern civilizations, dance served as an irreplaceable way of expressing human thought and emotion. According to the oldest traces of human history, dance has been part of ancient rituals, spiritual gatherings and social events. As a medium of trance, spiritual force, pleasure, expression, performance and interaction, dance became infused into our nature from the earliest moments of our existence - from the moment when first African tribes covered themselves in war-paint to the spreading of music and dance across the world. With no doubt, dancing remains one of the most expressive forms of communications that we know.



It is considered that dancing is about the human body and about movement, playing an important role in the individual process of acquiring authenticity. This process refers to the development of congruence between body, mind and spirit. The use of the body as a therapeutic and cathartic instrument is an ancient tradition in various cultures. In many primitive societies, dancing was considered a basic and necessary action like eating and sleeping. Considered a way to connect with nature, dancing allows for expression and emotional communication. Dances have accompanied the major changes in human life (birth, marriage, death), thus promoting man's integrity – both personal integrity as well as the integrity seen as a social value.

Dance therapy has always been present, but we merely just rediscover and redefine it according to our existence in the present.

Dance therapy combines the movement of the entire body, simultaneously with accessing the emotional and mental level, through free dance, thus obtaining curative effects towards the individual's state.

As Shalem Zafari & Grosu considers, the origin of dance and movement therapy lies in the modern dance, as it is based on direct expression and spontaneous movement, distinguishing itself from the formal nature of dancing, thus allowing for the expression of the client's inside world without the observance of esthetic standards. Therapists discovered several methods to teach their clients to move so that they could express themselves, methods which allow for the client's interior state to influence the movements and the movements to influence the psyche.

Movement and dance activities use dance and movement as healing tools that facilitate the process of unlocking the impressively expressive potential of the body. The main hypothesis of dance therapy is that body movement reflects inner feelings and can lead to psychological changes. Thus, DMT promotes physical and psychological health, while its primary purpose is to help healthy and dysfunctional individuals in the process of regaining the meaning of their lives and the harmony between body, mind and spirit.

Dance and movement therapy integrates knowledge from nonverbal experience, verbal communication, and cognitive observation analysis. This therapy involves deep self-expression, rooted in body and movement and the ability to understand this expression. Dance and movement lessons are ideal for working with people with autism. Through various techniques, dance contributes to the development of confidence and the formation of a relationship between the child/adult and the teacher.



The initial objectives of dance or movement lessons are to reach the level at which the child appears to function - the sensory-motor level, to establish a relationship and to work in order to form a body image.

Dance Music Therapy uses movement and dancing for psychotherapeutic purposes, improving the individual's physical and psychical integrity. It is based on the understanding that the process of the unconscious starts with body awareness and body movement. The psychological dimension of body awareness is characterized by the individual's level to become aware of their body and to control it.





# Use of dance therapy in adult education in France

Current surveys identify France as one of the few OECD countries that have not decreased public expenditure on educational institutions in recent years, because of global financial and economic crisis. More than 40% of the people between 25 and 64 years have attained a higher level of educational attainment than their parents. These key features of the national education system set the backdrop for focusing on the area of adult and continuing education.

The adult and continuing education is following a holistic understanding of lifelong learning. Terminologies linked with this understanding are (also) permanent education, popular adult education as *éducation populaire* movement, self-education, mental training or *formation tout au long de la vie* as lifelong learning. *Entraînement mental* is a pedagogical method introduced by Joffre Dumazedier (1915–2002), a French sociologist, in 1944 and first used with young unemployed persons.

Over the last two Centuries there has been a consistent increase in the use of dance therapy in healthcare across France, as well as the rest of Europe. In 1950, Rose Gaetner was the first dancer who introduced dance into healthcare in France. In 1963, she assisted in the creation of the Jour Santos Dumont Hospital, Paris, where workshops of artistic expression and dance were the main therapeutic tools. Since then, numerous hospitals and health care institutions have adopted dance therapy into their practices. Between 1975-1980 various medical publications documented the of dance therapy. In 1984, was created the “La Societe Francaise de Psycho-Therapie par la Danse” that eventually became Societe Francaise de Danse-Therapie in 2001. Since then, various formation courses at universities or private organizations are tailored for professional healthcare assistants or artists to study Dance Therapy.

From the nineteenth century onwards, many different attempts were made to help patients with mental illnesses: theatre performances in asylums (Bicêtre, Charenton and Sainte-Anne) and concerts in hospitals, bands and chorales for patients. At that time, it was generally believed that patients should receive treatment that had a social purpose, which was characterized by a variety of different collective activities like music. Some artistic activities were also included in programmes of ergo therapy (crafts production) and occupational therapy with self-expression). Over the twentieth century an ever increasing number of experiments in arts therapies, based on a wide range of different theories, have been conducted by artists, care takers or ‘art therapists’. For plastic art (art therapy), the year 1950 marked a turning point. In dance therapy we observe two main developments, one through a classical approach of dance, and a second with a more psychological, psychoanalytic orientation, through primitive expression (F. Schott-Billman).

There are also “corporal expression” workshops, which are between psychomotor or dance/occupational activity and therapy. Music therapy has been developed in psychiatric hospitals since about 1830 (with Pinel’s medical disciples), through receptive and active (band, choral) activities. At the end of the nineteenth century these activities were stopped, until 1969 with the creation of the first centre for music therapy (J.Jost, E.Lecourt, J.Guilhot, M.A.Guilhot, P.Sivadon, M.Gabai), when this modality made its comeback.

From 2011 to 2014 there are four professional master’s degrees in France: Master in Music Therapy, Master in Dance Therapy, Master in Dramatherapy, Master in Plastic Arts Therapy. There is also an option for research, leading to the qualification of doctorate in art therapy. In May 2014 the Minister of the Universities has decided to change the title of this Master which is now “Master professional and research Sorbonne Paris Cité in Art Creation, speciality Arts Therapies” with four orientations: music therapy, drama therapy, dance therapy, plastic arts therapy. This is to reinforce the part of arts in arts therapy to distinguish the arts therapies to the psychotherapies.

Since the 1980s some universities offered university diplomas in Art Therapy (or music therapy, arts therapies, artistic mediations and etc). The average level to assign these trainings is three to five years of experience in social, education, clinical work, or a licence degree, with a practice of art. The master degree in arts therapies is a professional, national title, regulated by the Minister of Education and Universities.





# Use of dance therapy in adult education in Spain

Current surveys identify France as one of the few OECD countries that have not decreased public expenditure on educational institutions in recent years, because of global financial and economic crisis. More than 40% of the people between 25 and 64 years have attained a higher level of educational attainment than their parents. These key features of the national education system set the backdrop for focusing on the area of adult and continuing education.

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Adult education must be understood within the concept of Life Long Learning, which is gaining more and more space in the field of non-formal education, but its impact on educational systems is not yet clear. The relationships that emerge between early childhood education, adult education and the learning environment in Spain have just begun to be documented, beginning to give it the necessary importance. Although there is a general tendency to improve lifelong learning to improve adult education practices, a variety of contexts can also be observed in projects, in the educational policy of adults and in the variety of learning environments.

In the 50s, Laban Movement Analysis (LMA) created by Rudolf Laban is integrated into the therapeutic use of movement and in what refers to dance therapy. During these years, other disciplines encompassed in artistic and creative therapies such as music therapy and art therapy also progress.

In Spain, as well as other countries in Latin America, the method created by the Argentine dancer María Fux is one of the first references in "Therapeutic Dance". In 1974 she opened centers in Italy and Spain (Madrid and Aragon) to teach the method, based on the therapeutic aspects of movement and dance, but without integrating the psychological and psychotherapeutic framework.

This is more a creative dance of an educational nature and not as much as dance and movement in the therapeutic. Nowadays, the dance therapy in Spain, is not recognized as a profession, although many public universities, as well as professional studies in the private field that teach and train professionals in dance therapy can be found.

If we look for information and studies for dance therapy in Spain, we have to focus on so called Dance Movement Therapy (DMT). In 2001 the Spanish Association of Dance Movement Therapy (ADMTE) was created and constituted by a group of experts in the field of creative therapies. The ADMTE was born from the American association of Dance Movement Therapy (DMT), which purpose was to help the physical and psychic integration of the individual (ADTA, 1966).



In Spain, dance therapy was first introduced in early 2000, thanks to the incorporation into the academic field, with the implementation of master's degrees and official and unofficial postgraduate courses. In 2003 the Autonomous University of Barcelona began to teach the "Master in Dance Movement Therapy" based on the parameters of the existing trainings in the United Kingdom. Since 2007 this master is part of ECARTE (European Consortium for the Arts in Education), the European Network for university courses in Creative Therapies. Nowadays the University of Barcelona offers two training programmes at academic level in Spain - "Master in Dance Movement Therapy" and "Master in Therapy through Movement and Dance".

Students who want to be trained in dance therapy usually are with different educational fields, such as pedagogical, artistic, psychological and clinical. The DMT aims to connect emotion, movement and thought. Its objective is not a choreography, nor aesthetics in movement, it is the relevant psychotherapeutic process, as we have already detailed.

From 2000 until today in Spain different activities and events have been held, which have favored the development and professional expansion, such as conferences, the creation of associations and studies from the non-formal sphere. Catalonia, (especially Barcelona) is the region where most associations, experts and important events with regard to dance therapy, are located.





Biodance, initially called psychodanza, a system created by the Chilean Rolando del Toro in the 80s, is another discipline close to the dance therapy which can be found in Spain. In 2011 in Madrid was established the 'International Institute of Biodanza Javier de la Sen', that aimed at promoting human development, welfare and awareness, through the training of teachers, the promotion of classes, courses and workshops of biodance, all from the field of non-formal education and personal development plan.

In the region where ASPAYM CyL is located, cannot be found either regulated studies in dance therapy, or non-regulated study centers for training professional in this field. However, some experts, mostly trained in Catalonia, Madrid or abroad, organize workshops or sessions, in psychology cabinets, civic centers, municipal rooms, neighborhood associations, yoga schools, dance academies or alternative spaces. Such example is the Center for Creative Growth "Nadanta", situated in Valladolid, where workshops, training and specific activities related to the body and movement, such as Feldenkrais Method - Consciousness through of Movement (ATM), Yoga, initiation to the Bowspring System, Qi gong, Yamuna Body Rolling, Creative Dance Biodanza SRT are organized.





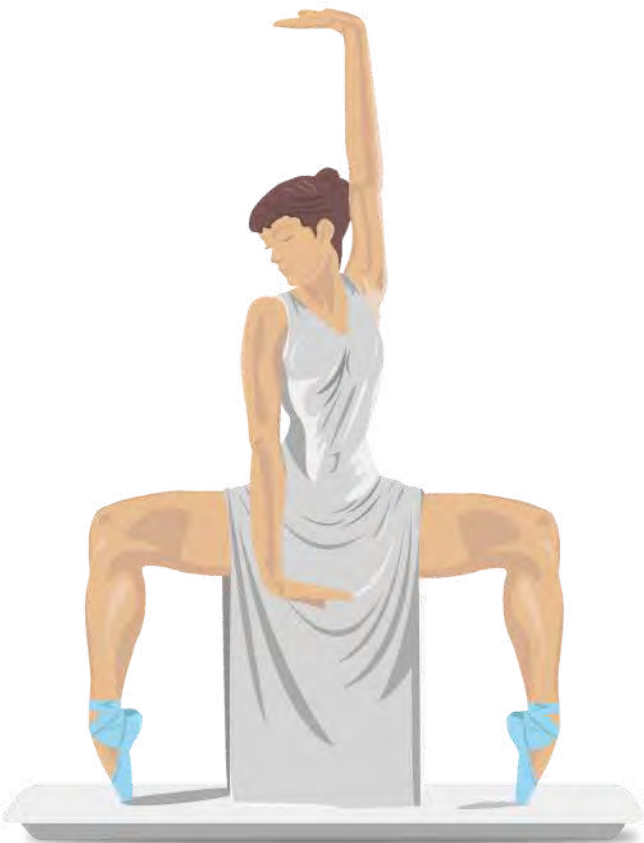
# Use of dance therapy in adult education in Romania

In Romania, the therapies through music, dance and movement are at the beginning of their path and the country has no extensive experience with such therapies, even when the therapists and youth educators use them and have achieved positive results. Many studies and experiments have demonstrated the effectiveness of dance and music therapy, especially in life-related aspects of social and communication relationships, reducing stress and negativity - both techniques (dance and yoga) reduced perceived stress and negative affect.

In a study from 2016, the authors Fratila, Velescu, Cojocaru, & Velescu, researchers in the Faculty of Art, conducted a study in Romania on the phenomenon of rhythmicity in association with music or dance, demonstrating that they can change the condition and disposition of certain patients. It is interesting to study the psychological impact of rhythm over people who interact with art.

The researchers have shown that rhythm is an integral part of our life, from natural physiology, present in the form of breathing or heartbeat, to the psychological factor influenced by listening to a certain type of music, performing rhythmic exercises or admiring an art object.

Others specialists such as Shalem Zafari & Grosu (2016) considered it necessary to study the Dance Movement Therapy (DMT) within therapeutic supervisions, by suggesting the relevance of using it for the professions in which supervision is important for the formation: the domain of verbal and non-verbal communication within the supervision space, body-oriented psychotherapies and other creative artistic therapies.



The authors Nuțu and Munteanu (2017) brought to the fore of the research an innovative training program called "Dance your stress away" which aims to reduce stress and change the negative mentality about stress. This training was created for employees and managers who face stress and various intensity pressures at their jobs.

Codruța Pasc confirmed in her study (2016) the efficiency of dance and music therapies to rebalance emotions, feelings, body and relationships. Music, movement and dance therapy provides emotional support to children and parents for expressing their feelings.

Cardaș Flavia (2015) conducted a study in Romania on the effects dance and movement have on certain psychological dimensions such as: body image, verbalization of emotions, self-esteem, anxiety, stress and body awareness.





# Use of dance therapy in adult education in Bulgaria

The work of many professionals in various fields, such as psychologists, artists, social workers, medical specialists and a number of others, is united in this complex therapy. By putting art, music, dance, poetry, psychodrama and many more forms of visual and non-verbal art, the dance therapy is directed to people with emotional, mental and health problems. In Bulgaria art therapy has developed (even before 1989) thanks to some of the worldwide pioneers of art therapy - Professor Diana Wooller - Head of Art Therapy Department in London and Daniel Lamlie - a reformer of the education in England, who exempted the art education from the template schemes. Art therapy, including dance therapy is part of the rehabilitation program according to the Medical Standard "Psychiatry" 1 of the National Program "Medical Standards in the Republic of Bulgaria" (2001-2007).

It presents the methodology developed for the organization of group arthropathy, developed and experimented in the daily hospital for psychiatry of the University Hospital "Aleksandrovska".

The methodology is applicable to working with groups of different numbers, composition, occupations, diseases, problems, age and can be expanded, adapted to the needs of the members of the group. The professional development and interests of art therapists are supported by the Bulgarian Association of Art Therapy (BAAT). It brings together professionals who have completed psycho-therapeutic trainings and practicing therapeutic, teaching, research and other professional activities in the field of art therapy.



Art therapist is an official recognized profession in Bulgaria. Several higher educational institutions provide education and qualifications for art therapists. The educational program "Art therapy and occupational therapy" is fully in line with the requirements of the Ministry of Labor and Social Policy and with the working positions in the social organizations and services, defined as art therapist and occupational therapist.

It is oriented towards raising the qualification of persons who hold a Bachelor's or Master's degree in various professional fields or are in the process of training for the acquisition of the ACS. Emphasis is placed on the knowledge needed for professionals working in the social sphere - psychology and psychopathology; foundations and methods of social work; group therapeutic work; social pedagogy, as the disciplines have both theoretical and practical direction.

There are disciplines that prepare the future specialists for direct socio-psychological work with children and adults, such as art therapy, functional occupational therapy, occupational therapy and music/ dance therapy.

One of the challenges standing before the art-therapists in Bulgaria is result of the lack of strong traditions in the innovative therapeutic therapies, as well as the reluctance of some of the managers of health and social centers or institutions to look for new, creative possibilities for treatment, for example through art. In order to overcome this barrier for the implementation of art therapy in the public health and social

domain and especially in the health and social care institutions and hospices, attention should be paid to the significant benefits art therapy brings in. This could be the basis for change in the educational, social and cultural policy in the country. Currently, in these institutions art therapy exists only as a part of the occupational therapy or recreational therapy.



In Bulgaria, dance therapy is mostly practiced in the social care homes and very rarely in the healthcare facilities. It is mostly applicable in social care homes for elderly people, for people with mental problems or in sheltered accommodations. On the other hand, there is sufficient load of work being done in the development and implementation of dance therapy for different target groups and needs. A major initiative worth pointing out is the research on dance therapy as a tool for patients with cancer, and in particular – breast cancer.

The Association for development of Bulgarian sport is part of an international consortium working to develop an international valid protocol on dance therapy as a therapeutic tool for breast cancer. Apart from this initiative, there are numerous providers of dance therapy in the form of NGOs, clubs or private limited companies providing dance therapy for adults with different needs, such as couples therapy, therapy for patients with dementia, with depressive or suicidal conditions, etc.



# Use of dance therapy in adult education in Italy

In Italy, as in Europe, 'adult education' means a series of activities aimed at cultural enrichment, requalification and professional mobility. These activities can be organized by a school in collaboration with local communities, also involving the labour market and the social partners at local level.

In general, most dance therapists work as educators or in schools (80%) and only a small part of them (20%) works in medical and therapeutic area. Notwithstanding this data, dance therapist profession is not well known in Italy and in Sicily, although in this region it is possible to register the Italian largest network. Dance therapist profession, as well as other professions in the field of arts, is brought down right from the start since it is considered to be totally "marginal" and not advantageous in working field, while it is strongly evaluated in many other European countries.





As a result, universities do not provide specific courses in this sphere. People can only find “sub-courses” of other faculties, for example University of Palermo offers a 40-hours course under the faculty of the master course of Continuous Education.

The DMT began to spread in the country first in the form of courses, internships and isolated seminars and then with real training schools, each with its own specific theoretical framework and methodology.

In this critical frame, the APID association plays a huge role. It is the only association that promotes, supports and recognize the activities of

the dance therapists together with its large national network of 12 schools and with EADMT (European Association Dance Movement Therapy).

In recent years, in the Professional Register that now collects more than 200 members among ordinary and associate teachers, the Supervisory Register has been added. This register collects the DMT – APIDs professionals which, with reference to a specific profile, are authorized to supervise the professional activity of Dance Movement Therapy. And just recently the dance therapy in Italy has become “University subject” thanks to the cooperation with the Institute IUSM of Rome (Faculty of Motor Sciences).



In both cases, the great problem is that in Italy the used methodology divides theoretical form practical part, leaving physical expression in a marginal position since lessons do not use “transmission” methodology but are only thought classes. Students work less on their body and have a “cultural problem” with it since, right from the first steps in educational path, body expression and nonverbal one are less and less considered in order to give space to other subjects that are considered more useful to understand and learn.

The therapist Claudia Luna, responsible for the association “Art Therapy Sicily”, focuses on the relation: body, soul and connection (connection with themselves). Her approach, has a major effect on senior citizens with Alzheimer and senile dementia, allowing them more corporeal activities. Through this relation she notices an increase in the security and courage of people and decrease in shyness, which allows them to establish a relationship both with themselves and with other people.

The school of Dance Therapy in Palermo ARTEDO uses dance therapy in contexts of training for people with disability from different age group and for different kind of subjects. The school provides services for prevention of children, in order to help them growing in harmony with society. Also, they work with adults trying to prevent anxiety and stress. The school often uses it even within working teams, as a tool to promote the abilities of the company team.





## Effectiveness of dance therapy with each target group

For people with disabilities, education does not only mean learning, acquiring new skills or professional training. Lifelong education for people with disabilities means a mechanism of social inclusion, means being

able to represent oneself, taking control of their daily lives and their future. Adult education is also important because the group of people with disabilities can you need to train your capacity more than other people.

### Dance therapy with people at risk of exclusion

Dance therapy in a group, if the therapy is directed to people at risk of exclusion, provides them a safe and supportive environment. Such environment gives them opportunity to interact in the group, improves their confidence and self-esteem, along with the motor skills, coordination and flexibility. The perception of their own body and its abilities, fosters their feeling of individual empowerment. Group therapy is a priority, as a form of communication and mutual support.

In 60s in Spain, María Fux worked with deaf students, developing her own dance therapy system, which later Fundación ASPAYM Castilla y León, Spain used with people with Down syndrome and other disabilities.

## Dance therapy with people with disabilities

In regards to physical disabilities, the medical approach focuses on the body as a problem, and deals with its inabilities. Dance therapy provides different approach, by challenging and improving their capabilities. It allows the participant to work within their own physical abilities. Without any requirement for accuracy of the performance, dance therapy motivates spontaneous movement, which is convenient in the work with people with physical disabilities. Dance therapy allows the individual to express himself through it and to perform tasks without a sense of inferiority, which helps for creating a better image of their body.

Dance movements, along with exercises for plasticity, coordination and flexibility are used to expand the range of motor functions, which has a positive effect on the overall somatic health. The positive effects are not only in physical aspect. The therapy contributes to increasing activity, expanding psychomotor skills, creating an adequate perception of the physical image of oneself. It enforces self-expression and processing of anxiety and sadness. In terms of using dance therapy with people with mental illnesses, its effectiveness is already proven. Dancing therapy could reduce psychiatric symptoms and improve well-being, it reduces stress, anxiety, depression and aggression.



"This laboratory has allowed me to improve all those aspects of my personality that tend to inhibit my spontaneity and make me deeply shy even in the face of foolish tests of "courage" (**Maria Dorothy, participant, Italy**)

## Dance therapy within LGBTQ+ community

The lesbian, gay, bisexual, transgender, and queer (LGBTQ) community is an at-risk population in dire need of competent treatment. The silencing of the LGBTQ community by an oppressive heterosexist and transphobic society causes negative impacts to LGBTQ+ individuals' wellbeing, physical health, and self-expression. Research suggests that because of their stigmatized identity the LGBTQ+ community has special therapeutic concerns such as, internalized self-hatred, social rejection, gender or sexual orientation confusion, and safety needs.

Art therapies, creative clinical interventions, and community art-based projects can help with the reintegration of difficult experiences, increase of self-awareness, improve interpersonal connections, and further develop self-concepts. Through the expressive arts LGBTQ+ individuals can experience a safe space for the pride and pain of their experiences.

LGBTQ+ people in particular have been stripped, silenced, or made to question their self-expression due to fear of emotional, physical, and spiritual repercussions. This silencing of free self-expression can create obstacles towards LGBTQ+ people impacting their relationship to themselves and their identities, creating relational bonds (Pelton-Sweet & Sherry, 2008) The dance therapy can help the LGBTQ+ people to build a connection between emotional and physical wellbeing and self-expression, which can generate positive results (Pelton-Sweet & Sherry, 2008).

Often due to physical and emotional threats within their environments many LGBTQ+ people are unable to publicly express their gender or sexual orientation and therapists are tasked with respecting their desire for safety while honoring their desire to be wholly integrated.

The participant feels love, calmness, harmony, sharing and kindness within the group. He finds pleasure in participating in this journey. **(France)**



As an expressive therapist working with the LGBTQ+ population one must keep abreast of a client's historical and current relationship with their gender identity, gender expression, and sexual orientation. When an expressive art therapist is working with a client it may also not be apparent whether or not the client is LGBTQ+ because those identities are not always visibly identifiable (Addison, 2001). LGBTQ clients therefore may come to therapy with concerns directly related to their sexuality orientation or gender identity as well as concerns about other parts of their lives which may be considered unrelated or only tangentially related.

For clinicians working with LGBTQ+ clients there are special concerns regarding their client's physical health and how it relates to their mental wellbeing. LGBTQ+ communities have been significantly impacted by sickness and death due to HIV, AIDS, violence, lack of access to health care, impacts of oppression related stress on the body, and lower socioeconomic status (Fraser & Waldman, 2001). Expressive arts therapist must be prepared to encounter and navigate potential client diagnosis of HIV or AIDS and potential bereavement for others who have died from HIV or AIDS (Fraser & Waldman, 2001). When working with LGBTQ+ clients it is also important to be aware of various emotional processes around medical and social aspects of transitioning to affirm one's gender identity.





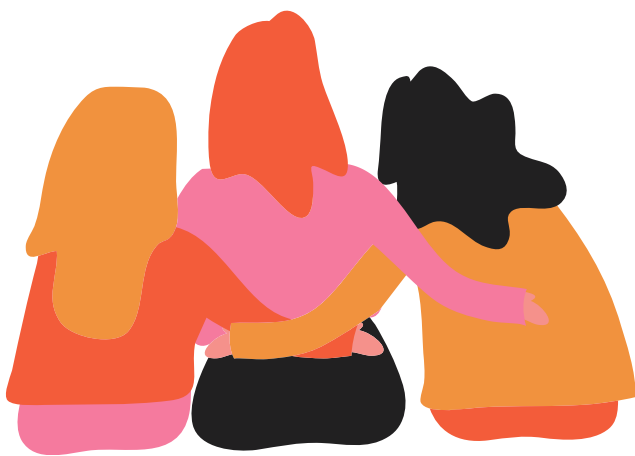
A therapist working with the LGBTQ+ population must be able to withstand various instances of transference. The fact that a client could transfer negative societal emotions and thoughts onto the therapist is a conceivable scenario which must be handled responsibly.

Therapists who are LGBTQ+ identified can find that the disclosure of their identity to LGBTQ+ clients can allow them to act as a positive role model, build rapport, and potentially invite client's projections of internalized self-hatred (Fraser & Waldman, 2001). The latter must also consider the emergence of dual relationships and how to maintain personal and professional boundaries with clients at LGBTQ+ social events, activities, and establishments (Addison, 2001). It should be noted that attention should be given to how LGBTQ+ client may respond to boundaries and disclosure from a therapist based on their experiences as LGBTQ+ individuals.

## Dance therapy with migrants

Migrants often suffer from complex trauma including persecution in their home countries, flight, and disadvantaged conditions of life in the host country. The body is directly involved in these traumatic experiences.

Dance/movement therapy allows for the treatment of complex psychological trauma (torture, rape, war experiences) and contributes to the healing process directly on a body level. The complex trauma in the life of migrants require creative therapeutic interventions on different levels. Therefore, dance therapy is designed to help these people integrate the mental, physical and emotional aspects of their lives through this expressive movement.



The dance therapists help the migrants to feel better about themselves and overcome issues in their lives that may be holding them back. Dance therapists observe how clients move through different games, movement and breathing exercises, and improvisational dances. Then they apply a range of techniques to help the migrants with whatever issues they may be facing. The therapist might help a client with self-esteem problems by mirroring her movements to make her feel accepted. For instance, a therapist might ask a migrant to express the idea of a thunderstorm through an improvised dance, he will then use the improvised dance to gain insight into how he expressed "stormy" emotions such as anger. Then the therapist might change the tempo of the music, making it faster or slower to encourage a more intense or calmer expression of emotion. The dance therapy helps migrants to integrate the mental and the physical sides of life.



## **Introduction to the Dance Workshops for Adult Educators**

**Use of dance as a medium to  
enhance self-confidence,  
empowerment and  
communication skills.**

Dance is an empowering medium of self-awareness. It can be used as a form of communication, subconscious education and body expression.

## Communication

Dance is considered a universal language, as it does not require words, but rather body movements and their responses. For this reason, it is vital that Educators observe the participants' reactions meticulously during the tasks in order to read and understand their emotions. This constant observation will facilitate the Educators in selecting the right tasks to achieve the desired outcome.

## Subconscious education

As the participants complete the structured workshops, including the more arduous tasks or the more playful tasks, they will also be gaining a subconscious education of trust, teamwork, their own place within a group, the standard of discipline needed to succeed and the rewards of succeeding as an individual and as a team. The most important aspect of this education will be the most difficult for the Educators to pass on, which is the ability for the participants to trust themselves and others.

## Body expression

It is important that within the workshops proposed, the participants feel free to express their emotions. Once the participants have learnt the principles of the workshop, and practiced them, it is crucial that the participants are allowed to experience a moment where they feel free to use their newly acquired knowledge. This part of the workshop will allow them to express any emotions they may have retained from the task.

The educators must help the participants understanding their body responses, so they recognise their own individual strengths and weaknesses. Once they have this ability they can then use these notions as tools to achieve common objectives, express their feelings and their individuality in the way they want.

"I am still processing all of the information that was shared with us and I will continue to use some of the techniques in my daily life. I really can't say enough how much I appreciated your approach and commitment." - **Bulgaria**

**The workshop should be composed of the following five sections:**



### **Introduction**

The educator presents himself (if needed), explains the structure of the particular work session, and makes sure that everyone has understood and agrees with his instructions.

### **Warm up**

The participants warm up their bodies and awake their senses according to the tasks that will follow.

### **Tasks**

The learning and experimental phase of the workshop. The participants must follow the instructions and guidance given by the Educators.

### **Improvisation/creation**

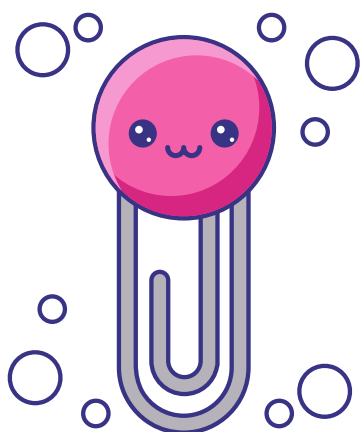
The body expression phase, in which the participants create a dance where they can alternate a sequence of established movements and improvisation, incorporating the tasks of the day.

### **Open dialogue**

It is the phase in which the participants can reflect on the session by asking questions, to both the educators and their peers, to seek solutions. In this phase, it is important to encourage self-criticism and future improvement.



Considering participants will be confronted with new experiences in each workshop, it is essential that the Educator continues to reassure and encourage them throughout the sessions, to ensure the feeling of being comfortable in order to achieve their full potential.



### Please note

The 7 following workshops are structured according to a logical progression for the participants.

If the educator wishes to use any workshop excluding the first, they should still apply the introduction from the workshop 1.

The educator should read all the advices provided for the 7 workshops in order to have as many information as possible before the beginning of the workshop.

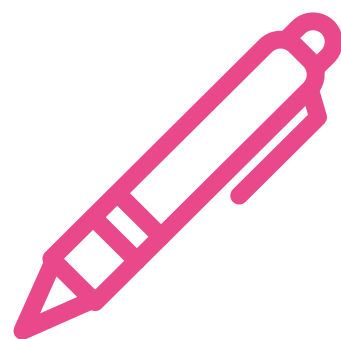
The educator should watch carefully the video tutorial paying attention to the description and the tips given for each workshop.

The educator should choose the appropriate workshop to the targeted adults.

In presence of a special need participant (e.g. deaf participants, foreigners not speaking the language used in the workshop), the educator should avoid tasks that require the participants to listen to their instructions with closed eyes, unless a translator or facilitator is helping.

Number of participants recommended:  
preferably 10, maximum 16

Total duration of each workshop is about 2h.





# WORKSHOP 1

## Ready for change?

### Getting to know each other through movement

This first session is based on creating a pleasant and secure atmosphere for the group, necessary in order to generate cohesion and integration among the participants.

The educator, if interested in collecting the responses to the workshops, should start by distributing the initial evaluation questionnaires and the attendance list, if necessary, (this can take between 15 and 20min, to be expected before the start of the workshop). At the end of the last workshop, he should redistribute the same questionnaire, then a second one. Questionnaires are provided in the manual.

#### Objectives of the workshop

- Create a climate of trust
- Break the ice
- Knowing the others
- Integrate the group

#### ACTIVITIES

The educator should introduce themselves followed by each of the participants. The educator should say their name and share any personal characteristics they wish to share (by speaking, dancing, writing, singing, etc.). Then, each of the participants should introduce themselves in the same way, and share also the motivation that drove them to participate to these workshops.

The educator should present the workshop that will follow and give a brief description of the 6 workshops that will follow.

The educator should make sure that everyone is comfortable with the instructions or that they are at least ready to try the experience.

## Connecting to the space and the others

The educator leads the participants on a walk in the space, at their own pace, drawing their attention to everything around them, static and moving, by following the steps below:

- participants should pay attention to the outer space of the room until the next task (space up, floor space and space around)
- participants should now look for dark spaces in the room, walk towards them, find a comfortable position, and close their eyes to feel the energy.
- participants should do the same with bright spaces.
- Everyone should get back up and walking throughout the space, and now they should look at the inner space of the room, the center of the room, get to it and walk around it.
- participants should include the others in their visual field as they walk, and a smile is welcome when meeting peer's eyes.
- participants, returning to a walk that takes up all the space, should now turn their attention to the interior and exterior space of the room to increase a full awareness of everything and everyone around them.
- Each participant chooses a peer to keep in mind and at the signal of the educator, everyone

should move towards the chosen peer and move around remaining as close as possible (optional: during the journey they can walk, crawl, run, ...).

- At the educator's signal, everyone should now run away from the chosen person and find the furthest place from them (during the last two instructions everyone should be moving almost constantly).

The 2 last points (going towards and running away from) will be repeated until the educator leads the following step.

- At the facilitator's signal, everyone should pick another participant and repeat all over again, and so on.

When the educator feels that the participants are physically warm enough, he stops the first exercise and leads a discussion time where questions and sharing of feelings and impressions of the participants are encouraged.

### Playlist

- Maria and the violin's string: Ashram
- Moby: memory gospel
- Gustavo Santolalla: pájaros
- Billie Eilish: ocean eyes
- Sam Smith: fire on fire
- Sam Smith: stay with me
- Sam Smith: I'm not the only one



**40 min**

## Crossing the space in between bodies



10 min

Everyone should go back into walking around the room to find their connection with the space and the participants again.

At the facilitator's signal, everyone should make a clear choice on their journey, focusing on crossing the space in between 2 other participants, whether the distance between them is very short or very big. Once crossed, they should change direction as well as the two chosen persons.

### Playlist

- James Blacke: barefoot in the park.
- Florence + The Machine: cosmic love.
- Florence + The Machine: dogs are over.
- Florence + The Machine: hunger.

Important: During the exercises "Connecting to the space and the others" and "Crossing the space in between bodies", all participants should move continuously, and their pace (e.g. pace of walking, running, slow motion), direction of movement (e.g. backward, forward, sideways), levels (e.g. standing, knees bent, crawling, rolling on the floor) and distance between participants (e.g. very close in pairs, very close in small groups, very close as the whole group, very far from each other...) can be guided by the educator to **manage the warm-up of the participants, to nourish their creativity in their movements and to awaken their self-awareness in space.**

## Tunnel in couples

The educator should invite the participants to split into pairs and stand next to each other, forming a corridor between them. One of the couples, standing at one end of the rows, begins the dance by crossing the hallway, jumping and dancing (free movements). They will stop once they reach the opposite end and the couple who were next to them will do the same and so on. The educator will manage this exercise as he wishes in order to relax the atmosphere.

Duration of the exercise at least equal to the song.

### Playlist

- The Beatles: love me do, twist and shout.



5 - 10 min

according to the number of participants

## The tree

Everyone should think of a tree that is precious to them; because they love it very much, because they identify with it, because they connect it to their life-story. When chosen, they should represent it with their body language, in space, showing it to a partner. The feet could represent the roots of the tree, the legs the trunk and the arms the branches. Always looking for the link with this tree through their movements.

When finished, the partner should do the same.

Once the experience is over, they should take turns revealing why they chose this tree. The listener should not interfere in any way except through active listening.

### Playlist

- Ludovico Einaudi: nuvole bianche, experience, night.



**20 min**

## Open discussion within the group

1. How did you experience connecting with others through movement?
2. How do you approach others in your daily life and how maybe was that different now?
3. Which exercise takes you out of your comfort zone the most?
4. What would you like to emphasize about these exercises?
5. What turned out to be the most complicated?



**30 min**



# WORKSHOP 2

## Yes, together we can!

### Cooperating and discovering the team spirit

This workshop is designed to facilitate the integration of a group, fostering its ability to work as a single organization, supporting and respecting each other.

## ACTIVITIES

### ENERGIZER

Important: Group movements and not, should always be stimulated by the educator to manage the warm-up and nourish the creativity of the group

The educator should invite the participants to move around the room and find a connection among themselves and with the space.



**10 min**

### Objectives of the workshop

- getting to know each other within the group, using verbal and non verbal communication
- building a group based on values of respect and cooperation
- making the participants feel safe and at ease within the group

Before starting the new activities, the educator should connect the previous workshop with the new one, evoking the conclusions of the previous time, appealing to their current reflections.

While moving, they should explore:

- different pace of movement: walking, running, slow motion;
- directions of movement: backwards, forward or sideways;
- levels: walking in a standing position, with bent knees, crawling, rolling on the floor;
- the distance between the participants: very close as a couple, very close in small groups, very close in the whole group, very far from each other.

## Incorporating the fabric in motion

The educator should take a piece of fabric, stand in front of the group and move it around.

Participants should reproduce the movement they see, reflecting the qualities of the fabric by incorporating what they feel, translating their feelings into movement.

1. The educator should start by simply moving the fabric around the space without changing its shape, in order to facilitate the connection between participants and the fabric.

2. Gradually, it should add movement (easy to start) to the fabric itself, continuing to move, so that the participants can find body movements as they walk around.

(Consider asking for a second person who can guide the group if the number of participants is bigger than 10, otherwise it can be complicated for the participants to follow)

3. When the participants are comfortable with the above tasks, the educator could add more complex movements and play with the speed. For example: throw the fabric around, up, down, twist it and so on.

### Playlist

- Delicate Infiorescenze - Guappecarto



**10 min**

Depending on the time available and the composition of the group, you can choose to continue with one of the two options below.

## Invisible string

The educator should invite the group to split into pairs. When the music starts, one of the partners should guide the other by connecting to a part of his body by an imaginary thread, "pulling" them for example by the nose, the hand, the elbow or any other body part.

Important: The educator, if necessary, could guide the participants at the start of the task by suggesting to begin with "pulling" with the fingers, and name the parts of the partner's body to "pull", then he can leave them free to choose, and encourage leaders to 'pull' their partner by other parts of the body, making the task evolve. (e.g. person A could 'pull' their partner B knee from their head)

When the music stops, participants should switch roles.

Substitution version: the participants change partner every 10 seconds at the instructor's signal and they decide among themselves very quickly their respective roles.

### Playlist

- Solo&Indrè - Full album
- George Ezra - Budapest



**10 min**

## Elastic DANCING

*\*Optional*

The group is always divided into couples. Each couple receives a large rubber-band long about 2 meters and 5 cm wide. When the music starts, each couple should step into the rubber-band and initiate movements while dancing, without dropping the rubber-band, staying inside. They can explore their dance on the spot or while moving around, paying attention to the other couples.

### Playlist

- Jet - You are gonna be my girl
- Blues Brother - Everybody needs somebody
- Swing and Jazz & Retro playlist
- Electro Swing Collection



**10 min**

## The group challenge

Participants should one by one stand in a circle, connecting through one arm to another person.

They should only jump in after saying something they have in common with the person they are connecting to.

Once in a circle, the educator will ask to create a choreography. The main rule is that each of the participants proposes a movement, in order to achieve a choreography by the whole group. The educator can intervene to help the group, if necessary. The group should decide on the music for the choreography.

They should have 15 minutes to prepare it and the rest of the time to present it.

### Playlist

- Guappecarto - Delicate Infiorescenze
- Jet - You are gonna be my girl
- Blues Brother - Everybody needs somebody
- Swing and electro swing
- Solo&Indrè - Full album
- George George Ezra - Budapest
- Rire Avec Charlie
- The Black Keys - Lonely Boy



**40 min**

## Open discussion within the group

1. How do you feel right now?
2. Are you satisfied with the results of the activity?
3. How did the cooperation within the group go?
4. What helped complete the task?
5. What did not help with the task?
6. What would you change in your behavior?



**30 min**



# WORKSHOP 3

## Who am I?

Empowering ourselves through dance

The workshop aims to improve self-awareness, rebuild self-concept and develop self-esteem.

### Objectives of the workshop

- rethink, feel and reconstruct our often distorted body-image (extremely valid for people with physical disabilities);
- awareness of the body-image role in physical and emotional self-perception (an healthier body perception leads to a more positive overall self-concept).
- strengthening of self-esteem
- empowerment (self-esteem is a determining factor for both adaptation skills and general well-being).

The educator should introduce the new workshop and relate it to the two previous workshops, making sure that everyone is comfortable with the tasks of the day.

## ACTIVITIES

### Activities of movement and corporal expression

The educator should distribute colorful sticky notes at the very beginning of the session, so that participants can write 3 words: 1 regarding their expectations for the workshop; 1 their expectations of their own performance; 1 for their emotions at the present moment.

Notes should be kept until the end of the workshop.

- the educator should now invite the participants to form a circle and pass on a ball made of imaginary energy following the rhythm of the educator clapping hands. The idea at the beginning is to keep a steady pace.
- any participant could start throwing the 'ball' at another person which could be anyone in the circle.
- As the task becomes clearer, the educator should give up the clapping and leave the rhythm to the group.

- The ball pitcher could make it bigger or smaller, give it texture, weight, they should define it. The person who receives the ball must take this into account during the reception and then change it if desired.



**45 min**

Important: to enhance the creativity of the participants, the educator could name different types of balls, or other objects, which travel at different speeds due to their weight, shapes, sizes etc. The educator could enter and play with the group if necessary.

### Playlist

- ZHU – Good Life
- Pharrell Williams - Freedom
- Pharrell Williams - Happy

## Ball of energy

The educator should invite the participants to split into couples and place them into rows. Each couple should have at least one meter distance from the couples aside, and within the couple the partners should have at least 3m distance to start.

During this exercise, the couple will play with imaginary energy balls. There will be two defined roles: pitcher and receiver. The pitcher should produce and throw balls of energy at his partner, choosing speed, strength and intention (defining a game, attack, strike, etc.), while the latter should decide whether to receive or dodge those balls. At the educator signals (around 5 minutes later) the participants should swap roles.

important: during this exercise, the educator should observe the couples and the movement they propose, so that they can intervene with advice on how they can use the energy and how to play with it: for example, the person pitcher, could follow the rhythm of the music and play with the intensity of their actions, they could also change the distance between them and their partner, or the power they use to throw the energy. The receiver will be facing the choice of accepting and incorporating the energy (through their movements), or avoiding it, depending on the partner's proposals.



**10 min**

### Playlist

- The Who - My Generation
- The Doors - Riders on the Storm
- Iggy Pop - The Passenger

## Inviting to dance

The same couples should now cooperate. One person (the leader) should gently invite their partner (the follower) to move around the space. The leader should guide their partner with their hands and encourage a dance that will be self-centered. As the dance progresses, the leader could use any part of their body to guide their partner to move around the space, inducing movements to any body-part of the follower.

The follower should allow the leader to initiate the movement. They should then take over by continuing the induced movement, using the received energy. At the educator signals (after about 5min), the couple should switch roles.

### Playlist

- Arvo Part - Spiegel im Spiegel



**10 min**

## Instant group choreography

The educator should invite the participants to create one or a series of movements that identify them (for about 5/10 min).

They should then invite the participants to form a group, not too close one another, and start an instant choreography altogether by copying each other: the educator should initiate the exercise by showing a movement that the group should follow, reproducing the same movement as precisely as possible, until the leader (the educator at first) choose a participant to take over the lead and so on.

(This exercise is used to promote empathic bonding. Asking a group to

follow their own movement also serves as an empowerment exercise).

Precisions: the leader presents his movement and in real time all the participants copy it, paying attention to the quality and dynamics of the proposed movement.

The leader could also move in space - walking, running, crawling.

The leader chooses when to pass their role: In this version of the exercise, it happens through physical contact - they choose someone else, and they passe the role by touching their shoulder, hand or back. The group has now a new leader and so on until all the participants experience the leader role.

Substitution version: In this second version, the change of role is carried out as follows: The leader is the one who cannot see anyone in their field of vision, and the change of leader takes place when, through movement (all it takes is a turning of the head) the person who cannot see anyone else changes. It involves considerable attention and awareness of oneself and the others in the space. The other instructions remain the same.

Different music can be used in the background for these exercises. We recommend to alternate happy and fast music to slower and dramatic music, and notice their influence on the group movements.

### Playlist

- Hazy - Cosmos
- Hazy - Universe
- n u a g e s - Closer
- Jain - Come
- Jain - Alright



**30 min**

### Personal reflection

Participants are again invited to write three words that answer the following questions:

- How did you experience the workshop?
- How would you describe your implication?
- How do you feel now?

### Playlist

- 2CELLOS - Shape of My Heart
- n u a g e s - Closer

Then, according to the 'before' and 'after' notes, participants are invited to share and discuss with the group. They should discuss about the workshop in general and their experience through the different steps and exercises.



## Open discussion within the group

1. Which exercise was the most difficult for you? Why?
2. What was the most enjoyable? Why?
3. Did you want to stop during any of the exercises? If yes, why?
4. What did you like most - leading or following? Why?
5. Was there a time when you opened up more? What helped you?



20 min

"The experience I had through the workshop's activities face me the opportunity to get out of the comfort zone in terms of expression trough dance, I managed to reconnect with my inner self and showed me that our body has no limits and it only takes the right music to express what it already knows" **Romania**

"I liked a lot the exercises from the workshops and through them I realized how rigid I was into some movements; on the others, I had to coordinate better to my pair (no matter the size of the person) and I realized that I need to trust myself so I can sustain her/him. Through these exercises I discovered some limits in my body's movements and the need to offer and receive support with the others."

**Romania**

# WORKSHOP 4

## Catch up with yourself

Listening to your own as well as somebody else's body

This workshop aims to raise awareness of the spaces within our body-parts, the space between two people and the space we are in, through research and creativity.

The educator should introduce the new workshop, relate it to the three previous workshops and make sure that everyone is comfortable with the tasks of the day.

### Objectives of the workshop

- Increase the ability to make clear choices.
- Cooperation with the other.
- Connection with oneself, the other and the space.
- Improvement of body communication skills.

## ACTIVITIES

### Body expression and exploration

#### Part 1

- The educator invites the participants to walk in the space, at their own pace, awakening their consciousness on everything around them, static or in motion;
- participants should look at the outer space of the room until the next instruction (up space, floor space and space around)
- they should now look at the inner space of the room, the center of it, go towards it and walk around.
- participants should include the others in their consciousness while walking and a smile is welcome when meeting a peer's eyes.
- participants, should return to walk into the whole space, turning their attention to the inner and outer space of the room to increase a full awareness of everything and everyone around them.
- Everyone should now choose a point in the room, look at it and walk towards it. When they reach the closest area to that point, they should choose another point, go there, and repeat the task until the next instruction.

- At the educator's signal, when participants reach the chosen point, they should choose a body joint and explore its full range of motion.
- When participants feel that they have explored enough and are ready to continue, they should stop the movement, look at another point, go to it, and repeat the experience, choosing a different joint.

Important: they should aim to mobilize as many joints in the body as possible within the available time. Ideally, they should have explored their neck, shoulders, elbows, wrists, fingers, spine, hips, knees, ankles, and toes by the end of this task.



**5 min**

Important: during the steps of the above instructions, all participants should be in constant motion, and their pace of movement (walking, running, slow-motion), direction of movement (backward, forward or side to side), the levels (walking in a standing position, knees bent, crawling, rolling on the ground) and the distance between the participants (very close as a couple, very close in a small group, very close in the whole group, very distant from each other ...) should be guided by the educator to manage the warm-up and the awakening of self-awareness within a group and a specific space.

### Playlist

- Nicola Cruz - @Iguazù falls - cercle

## Open discussion within the group

- 1. Do you have any comment on your feelings at any point in the process?**
- 2. What emotions did you experience when exploring fast movements or slow-motion? Far or very close to each other?**
- 3. How did you feel when you had to pick a place and get there?**



**15 min**

## Body expression and exploration

### Part 2

- The educator should invite the participants to grab a stick and find a place in the room.
- The participants should place the stick in their hands and test the possible movements without it falling.
- Participants should now hold the stick between one hand and another part of the upper body (choosing from the hips to the head) and explore possible movements without dropping the stick.
- When ready, participants should connect their hand to another part of the upper body, and so on.
- At the educator's signal, participants should now connect their hand to the lower part of the body (from the hips to toes) and repeat the previous points.
- At the educator's signal, participants should connect two parts of the body, avoiding the hands this time, and explore the same task.

#### Playlist

You can continue with Nicola Cruz or use Wonderful Ethno Music (Andalusia vs. Arabia) Mix by Billy Esteban



**15 min**

## Body expression and exploration

### Part 3

- Participants should now work in pairs. They should connect one of their hands to their partner's hand through the stick and repeat all of the above instructions. When the couple have explored enough with their hands, they should connect the same other parts of the body through the stick and so on.
- When the pairs feel ready, they should connect two different parts of the body, for example forehead to hand, or head to elbow and so on, while exploring the possible movements with these chosen connections.
- Towards the end of the instruction, they should be able to stop using their hands to connect, and explore more difficult combinations, for example: the shoulder of one to the thigh of the other.



**30 min**



## CONCLUSION

The educator invites the participants to split into two groups. One of the two groups should now show their experience to the other and vice-versa. In this way, they can stimulate their critical eye and on the other hand live the experience of having the attention of the others on them.

### Playlist

This workshop does not require specific tracks as it is not focused on rhythm exercises neither specific musical dynamics. The educator is free to use any tracks they think appropriate. However you can refer to the previous exercises.



**15 min**

## Open discussion within the group

- 1. How did you experience the isolation of the joints and how did you find the exploration of their movement?**
- 2. How did you experience the inclusion of an object to explore movement?**
- 3. How did the body communicate with another person through an object? If difficult, what made it difficult in your opinion? How could you improve this communication to make it work?**
- 4. As you watched the others doing the exercise, what did you see? What would you suggest to make the exercise easier?**



**30 min**

# WORKSHOP 5

## Trust me

### Connecting through balance

Throughout this workshop the participants will work on the partnering skills. The touch and the sharing of the bodyweight will be required. All the tasks will be explored in pairs.

### Objectives of the workshop

- Increase of communication: by exploring leading and following skills.
- Increasing sensorial feelings.
- Increasing trust.
- Overcoming our psychological limits.

The educator should introduce the new workshop, relate it to the four previous workshops and make sure that everyone is comfortable with the tasks of the day.

## ACTIVITIES

### Warm up the senses and encouraging the movement

The educator invites people to pair up, making sure they find a partner of about the same height and weight. The pair will consist of person A and person B. During the warm-up, A should lie down on the floor, releasing all of their weight on the floor. B will change position around A depending on the joint they will deal with. B lifts A's head 2 / 3cm off the floor and holds it for a few minutes feeling its weight,

making sure A relaxes their head in their hands. B should repeat the same action with the following parts: shoulders, arms (holding wrists), legs (holding ankles), chest and pelvis (putting hands under chest and pelvis, one at the times, and lifting them). Throughout the exercise, A and B should focus on how they feel about their body weight.

B should repeat the whole thing, focusing on A's joints and freedom of movement. This time B should manipulate each part of A's body for a few minutes. A should allow B to manipulate their previously awaken body parts. B should explore the range and possibilities of movement with each part of the body. He should start by manipulating A's head, then their shoulders (one at a time), elbows, wrists, fingers, knees, ankles and toes.

### Playlist

- Beautiful Piano Music & Soft Rain Sounds - Relaxing Music Mix by Peder B. Helland



**30 min**

At the same time, B should check and encourage A to let go if there is any tension that might interfere with the free flow of movement.

When all the joints have been mobilized, B should step away from A and look at their body lying on the floor, observing if any differences appear compared to the start of the session.

A should analyze and focus on their bodily sensations (2 / 3min).

A and B should now switch roles and repeat the above steps.

## Windmill Movement

The educator should invite A and B to stand face to face, with 1/2 foot between them, holding the wrists with both hands. A and B should exert a slight push against each other, so that they both fall backwards while still holding their wrists, their legs should remain extended and their arms should reach the extension too. They need to find a balanced position where their weight is distributed evenly between their arms.

Important: when the bodies drop down, their spines and necks should be aligned with their hips and legs. The back should not be bent (excluding its natural curve).

At this point, they could reach a more advanced version by bending their knees and experimenting with different levels, for example: one could have the knees bent while the other stretched out, or one more bent than the other, or both at the same level, ect.

Important: when A and B bend their knees, they should put their hips to a 'sitting' position on an imaginary chair, putting their spine to a slightly diagonal back position, not forgetting the alignment of the head to the spine. The back should not be bent (excluding its natural curve).

Pairs should now repeat the above tasks using only one arm (A's right hand holds B's right wrist and vice-versa).

Then they should try with the other arm. When the pairs are comfortable with this position of balance (legs extended and bent), they could move on to the next step where they alternate their grip with an arm movement 'windmill movement' : while A and B are holding the wrist with their right hand, in a position where the knees are bent at the same level, they should use their left arm to create a circular motion (up to down) until their left hand meet under their grip and quickly change hands by releasing the

right wrist and grabbing the left wrist. They should continue by creating the same 'windmill' movement with the right arm which is now free and so on.

Participants, at the end of the exercise, should change partners to experiment the same instructions with someone else and notice the differences.

Optional: when they are comfortable with the 'windmill movement', the pairs could repeat all the exercises while making the instructions more complex: for example, lifting one leg off the floor, increasing the difficulty in finding balance.



**20 min**

### Playlist

- Mose ft. Suyana - Live at Heart Culture

## Back to Back

A and B should now position themselves back to back with their weights against each other. Once they have found a point of balance, they should move their feet away from each other, keeping the entire surface of their back in contact at all times, to sit on the ground. They should bend their knees, readjusting the positioning of their feet until they reach the ground.

Once seated, they should now reach the back-to-back standing position by pushing the floor with their feet and using their weight against each other until a standing position is reached.

Once standing, they should repeat the exercise until the pair is able to reach both positions comfortably.



**10 min**

### Playlist

- Mose ft. Suyana - Live at Heart Culture



## Improvising by sharing the bodyweight

A and B should regain the back-to-back position of balance and evolve into an improvisation where they experience the sharing of body weight by changing the part in contact between their body.

They should reach a point where they are in constant motion, even if in slow motion, where they are constantly changing their point of contact.

For example, they could start back to back and then go shoulder to shoulder, chest to chest, head to chest, etc.

Important: at all times, participants should listen to the information given by their partner through their bodily communication (no spoken dialogue). Therefore, they should take the time needed to listen to and understand their partner's instructions.

After a few minutes of exploring, they should change partners to repeat the experience with someone else.

### Playlist

- Mathame @ Reforma 180 heliport for Cercle



**20 min**

## OPTIONAL ACTIVITIES

### For advanced groups

### Flower Position

A should lie down on the floor with both legs in the air perpendicular to the floor (and their hips), bending slightly their knees. B should be in front of A's legs and they should grab their ankles and place A's feet under their hips.

When A's feet are in the correct position, A should take B's hands and extend their legs to lift B off the floor. Once the balance is established, B should let go of A's hands and relax his back and legs as they reach the flower position.

Participants could repeat the exercise and switch roles several times to gain more fluency.

## Angel Position

The pair should resume the flower position and this time B should extend their legs and torso to reach a full stretched body position, parallel to the floor. If needed, A and B could hold hands first, with the goal of releasing them and B could open their arms outward, thus reaching the angel position.

When the pair is comfortable with the Angel Position, they could try to reach the position from a standing position for both partners. As A prepares to lie down, holding the B's hands, A places their feet under B's hips and they reach the position in one movement, together.

## CONCLUSION

In both cases, whether you have chosen the optional exercises or the ones suggested, the group should be divided in two, half of the participants should show their success to the others and vice-versa.

### Playlist

This workshop does not require specific tracks as it is not focused on rhythm exercises neither specific musical dynamics. The facilitator is free to use any tracks they think is appropriate. However, you can refer to the given music above.

## Open discussion within the group

- 1. What were your emotions when you manipulated your partner's body parts?**
- 2. What were your feelings when you abandoned yourself to your partner?**
- 3. What has been your experience with the counterbalance? Was it difficult? Why do you think so? What has worked and what has not?**
- 4. How would you describe your bodily listening? How would you describe your bodily communication?**
- 5. What role is best for you, follower or leader?**

## TIPS FOR FACILITATORS/ TRAINERS

- The facilitator should make sure that the pairs have similar weight and body proportions.
- The facilitator should always be around the pairs that are exploring the Flower Position and the Angel Position, or choose a third person who pays attention and helps in case of need.
- The facilitator should make sure that to achieve the tasks of the workshop, the participants use as little as possible their muscles (as the counterbalance in these exercises does not require big efforts, but alignment of bones and coordination).



# WORKSHOP 6

## Me, My-self and the others

### The power of emotions

The aim of this workshop is to develop a new perspective of oneself, encouraging the connection between mind, body and emotions.

#### Objectives of the workshop

- become aware of the dimensions of the body other than physicality.
- Expressing emotions through body and movement.

For some of the instructions we are inspired by the lyrical rhythm resulting from

**Gabrielle's theory of 5 rhythms:**  
Coherence between all bodies creates the sense of flow

The educator should introduce the new workshop, relate it to the 5 previous workshops and make sure everyone is comfortable with the tasks of the day.

## ACTIVITIES

### Mirror emotions

Participants are invited to reflect on their last month and to choose 3 intense emotions experienced during this period. They will then work in pairs and one of the two will start by expressing their emotions while the partner will have the mirror role. First, they should choose who starts, and then choose the first emotion to communicate through their movements. The partner should try their best to reflect exactly what they see.

At the educator's signal, the same person who expressed the emotion will communicate the second, then the third.

(They will have a given time: about 2min for each emotion)

After this first phase, each participant will write down their reflections by responding to the questions that will follow.

7 min to think and write down.



## Questions for the person expressing emotions

1. How would you describe the moment when you were thinking about emotions ?
2. What was it like to transmit them through movement?
3. How did you feel doing this?

## Questions for the person who was mirroring

1. What were the emotions received?
2. How would you describe the experience of mirroring somebody else's emotions ?
3. How have your own emotions influenced the movements of your partner?

The roles should now interchange. Likewise, at the end, each participant will write down their reflections by answering the same questions.

7 min to think and write down.

## EVALUATION

Initially, they have 15 minutes to talk about the experience in pairs. The educator should walk around and help the participants draw conclusions if necessary.

Second part of debriefing:

1. What impacted you the most?
2. How is for you to see your emotions reflected by another person?
3. What did you discover about yourself? What did you discover about your partner?

### Playlist

(during personal reflection time)

- Estas Tonne – Internal flight

Debriefing within the group

- Each participant will share their conclusion with the group.
- After this exercise and having reached these conclusions, what would you like to change in the way you express your emotions?
- Give me 3 small actions / thoughts that you want to implement differently next week in your daily life.



1 hour

# The totemic animal

Participants are asked to sit in a circle and to think about an animal or an insect, they are attracted to, that represent themselves or they feel related to.

## Imagery



**30 min**

Typical educator speech to guide participants on a journey into their imagination: Move slowly around the room and relax. Think about your animal and to better imagine it, you could close your eyes. As you move around the room, keep thinking about the animal, its characteristics, its strengths, its weaknesses. Now imagine that the animal comes up to you and you can interact with it. Firstly you are both shy, you just met, you just got to know each other, then you interact more and more and the animal responds to your actions with its own actions. Feel free to follow the animal, interact with it, move around the room together until you feel closer and closer. Your actions are more and more the same, you are almost the same, and eventually you become the animal. You are that animal and you start to move around the room like it, you feel more and more like it, you are now the same entity.

## Playlist

- Kitaro - Gaia
- Kitaro – Flouting Lotus
- Da Vinci (Hans Zimern)
- The Piano Guys – Beethoven's 5 Secrets
- Nathalie Manser – Gabriel's realm
- Two steps from hell – Victory

Now you are going to live just one day like it does. It's morning and you wake up, you look around and you see your home, your shelter. Once you wake up you come out of your shelter to search for food and after searching, you get angry because it is not easy to find food. Finally, you succeed and you eat. After eating you find your calm and relaxation, enjoying your existence. Around you, there are other animals, they move around you, they live a day of their life, as you do. You start to move and interact with them again, creating an ecosystem. As you move around and interact with other animals in the environment, you become aware of your role in this ecosystem. You find your path and your goals, you become aware of your skills and your strengths. Take time to reflect, in your refuge, on this topic, on your purpose in this world.

You can now find a place in the room and come back to yourself letting the animal go away from you. You can see it leaving your body and go further and further away.

Take your time to sit down, reflect and write notes down about your thoughts.

The educator will have to alternate moments of silence with moments music (loud and rhythmic, slow and peaceful).

## DEBRIEFING

### Questions that lead to personal and intimate reflection:

- What traits do you have in common with the totemic animal?
- What power did the animal give you?
- What surprised you about your interaction with the animal?
- What was it like to become the animal and how did it feel?
- Did you notice any difference regarding the way you interact with the others in your daily life?
- What did you learn from your totemic animal?
- What is the purpose of this exercise in your opinion?
- What do you want to do (concrete actions) with the powers that you have discovered in this exercise, in your daily life, in the next period (next week for example)?

**20 min of personal reflection**

### Share conclusions with the whole group:

- What is your strong point that you discovered during this exercise, and you were not aware of?
- How can you use this quality to improve your life and to achieve your goals?

**10 min**



1 hour in total (30 min imaginary exercise and 30 min evaluation)

### Playlist

- Estas Tonne
- Shania Noll
- Kitaro



**1 hour**



# WORKSHOP 7

## Bring the pieces together

Reconnecting with yourself and going on

This last workshop is designed to verify and assess the skills acquired as well as the awareness of the development of each participant.

### **Objectives of the workshop**

- Workshops evaluation.
- Awareness of the acquired skills and those to be improved.

## INTRODUCTION

The educator invites participants to introduce themselves using their voice, body, drawing, etc., as in the first workshop.

The educator should now introduce the new workshop, relate it to the six previous workshops and make sure that everyone is comfortable with the tasks of the day.



## Part 1

The educator invites the participants to walk in the space at their own pace, being aware of everything around them, static and moving, in the room:

- participants should look at the outer space of the room (up space, floor space and space around)
- At the educator's signal, they should now look at the inner space of the room (the center of the room), go to it and walk around it.
- At the educator's signal, the participants should return to walk around the whole space and they should now turn their attention to the inner and outer space of the room to increase a full awareness of everything and everyone around them.
- When the participants catch somebody else's eyes, they should hug each other for at least 4 seconds (the educator should encourage the connection of the cores during the hug moment, suggesting a slight bending of the knees).
- At the educator's signal, participants should randomly choose a partner, grab their wrist and repeat the windmill exercise from workshop 4. They should repeat it for a few seconds and then resume walking into the space to choose another partner, repeat the windmill exercise and so on.
- At the educator's signal, everyone should focus on the center of the room and walk away from it, occupying the outer space of the room, crossing their respective paths (the pace of the walk and the levels should be guided by the educator).
- While moving around the outer space of the room, participants should choose a person, walk towards them, choose a joint and explore the possible movements of it by manipulation. When they have explored enough, they should resume walking again, choose another person, choose another joint, manipulate it and so on.
- At the educator's signal, everyone should focus on the center of the room again, walk towards it and move around.
- The educator should encourage the participants to cross each other, keeping a very short distance among them, moving around the middle of the room, with a smooth rhythm.
- The educator should guide the participants towards a slow motion as they keep going, and open their arms to use them as indicators: they should develop their arms in the direction of the path they wish to take.

Important: the educator should encourage participants not to abandon their choices and to wait until they find the right time to take the chosen path (for example, if person X decides to pass between person Y and person Z, X opens an arm and directs it between people Y and Z, if X cannot pass, they wait until their path is clear. While X waits, it is possible that Y and Z have changed their position in the space, so X is no longer between Y and Z, it doesn't matter, when X can, they should go through the chosen path and choose another one when finished)

- At the educator's signal, participants should slow down as they go, moving around a space that becomes smaller and smaller, until they touch each other and can no longer cross.
- At this point, everyone should hold their pose, close their eyes and focus on their breathing for about 1 or 2min (some participants may share their weight while others may stand or be on any part of the body in contact with the floor).

### Playlist

Pink Floyd – Shine on you crazy diamond

- At the educator's signal, the group should move around the space as a single entity, at a slow pace, where each participant is free to change position within the group as long as they are still in contact with the group, with at least one person (group exploration should last for about 10 min)

Important: the educator should guide the group by encouraging the change of level, the change of body part in contact with each other, the engagement of all the joints of the body as the movement goes.

The educator should remind participants to pay attention to the people with whom they are in contact, especially when they are sharing their weight, and to feel in full freedom of bodily expression.

- At the instructor's signal, the group should stop, maintain the position they are in, close their eyes and again focus on breathing for a few seconds.



40 min

## Open discussion within the group

**1. How did you experience this exercise?**

**2. How do you want to use what you have learned now into your daily life ?**



10 min

## Sculptor and their sculpture

In pairs, one person will have the role of the sculptor and the other of the material that will be sculpted. The sculptor should model their partner by making them go through different positions promoting movement and the isolation of the joints. This exercise requires three steps:

### First step

The sculptor should explore the forms they could give to their partner, by making them go through different levels (the sculpture could be lying on the floor, kneeling, standing, etc.). The sculpture should keep each shape sculpted by their partner until it is manipulated again. At the educator's signal, the pairs should switch roles.

### Second step

The pairs should switch roles again. At this point, the sculptor should choose six shapes to give to the sculpture and the sculpture will have to memorize the six shapes as well as the movements necessary to reach them. When this is done, they should switch roles.

### Third step

The educator invites the participants to split into two groups. Group 1 should show the sequence of the six positions given by their sculptor to group 2. As the participants in group 1 complete their sequence of positions, they should wait, keeping their last position, for everyone to have finished.

Together they should walk in space and choose another place to repeat their sequence a second time. When finished, they should always keep the last position until everyone has concluded and walk out of the space together.

Now it's the second group's turn.

**Remarks:** during the 'sculptor and their sculpture' exercise, when the participants play the role of the material to be sculpted, they could close their eyes to accentuate their connection with their body, to further stimulating their listening to the manipulation proposals.

### Playlist

- Pink Floyd – Shine on you crazy diamond
- Yann Tiersen BSO Amélie
- Ludovico Einaudi

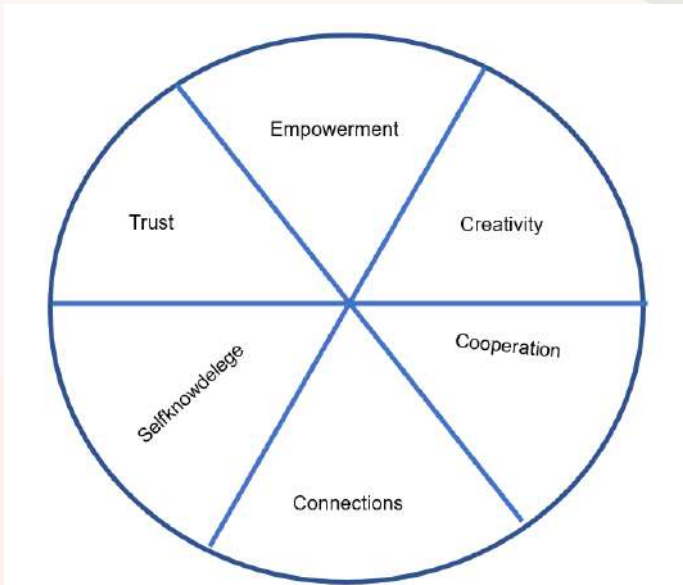


**30 min**

# EVALUATION

## First Part:

The educator should provide a piece of paper with the following diagram and place it on the floor. It will feature 6 portions, like a pizza. Each part will be one of the skills worked on during the workshops: empowerment, confidence, self-knowledge, connections, cooperation and creativity.



Each participant will have post-its available on which they will write what they consider to be their level of success in relation to each skill and paste it in the corresponding part. Once everyone will finish, the educator will analyze with the group all the skills and everyone will be able to comment on their experience and their achievements.

## Open discussion within the group

**1. How was the whole experience for you?**

**2. How would you use what you have learned here, in your daily life?**



Then six sheets of paper will be placed on the floor, each of the sheets will present the following sentences :

1. I feel that ...
2. I want to thank ...
3. I have learned to ...
4. From today on, I should value more ...
5. I would like to say that ...
6. I propose that ...

Finally, participants will have a dice available. Each participant should roll it in turn and complete the sentence corresponding to the number obtained by rolling the dice, for example: if the dice obtains the number 5, the participant should complete the sentence: I would like to say that ...).

The educator could also distribute at the very end the questionnaires we provide on the manual if needed.

# WORKSHOPS - POST COVID ADAPTATIONS

## Introduction

Given the situation the whole world is facing now with COVID and all the challenges and difficulties it brought the consortium adapted the workshops in order for the activities to be in line with the COVID regulations and safety.

Limiting close face-to-face contact with others is the best way to reduce the spread of COVID-19. Social distancing means people staying home and away from others as much as possible in order to help prevent spread of COVID-19. As people are more often in public now, we can use the term “physical distancing”. Physical distancing means that people should keep a safe distance of 2 m between each other.



# WORKSHOP 1 POST COVID

## Ready for change?

Getting to know each other through movement

This first session is based on creating a pleasant and secure atmosphere for the group, necessary in order to generate cohesion and integration among the participants.

The educator, if interested in collecting the responses to the workshops, should start by distributing the initial evaluation questionnaires and the attendance list, if necessary, (this can take between 15 and 20min, to be expected before the start of the workshop). At the end of the last workshop, he/ she should redistribute the same questionnaire, then a second one. Questionnaires are provided in the manual.

**Important:**  
**keep safe distances at all times to perform the exercises**

### Objectives of the workshop

- Create a climate of trust
- Break the ice
- Knowing the others
- Integrate the group

### ACTIVITIES

The educator should introduce themselves followed by each of the participants. The educator should say their name and share any personal characteristics they wish to share (by speaking, dancing, writing, singing, etc.). Then, each of the participants should introduce themselves in the same way, and share also the motivation that drove them to participate to these workshops.

The educator should present the workshop that will follow and give a brief description of the 6 workshops that will follow.

The educator should make sure that everyone is comfortable with the instructions or that they are at least ready to try the experience.

## Connection to space and with the others

The educator leads the participants on a walk in the space, at their own pace, drawing their attention to everything around them, static and moving, by following the steps below:

- participants should pay attention to the outer space of the room until the next task (space up, floor space and space around).
- participants should now look for dark spaces in the room, walk towards them, find a comfortable position, and close their eyes to feel the energy.
- participants should do the same with bright spaces.
- Everyone should get back up and walking throughout the space, and now they should look at the inner space of the room, the center of the room, get to it and walk around it.
- participants should include the others in their visual field as they walk, and a smile is welcome when meeting peer's eyes.
- participants, returning to a walk that takes up all the space, should now turn their attention to the interior and exterior space of the room to increase a full awareness of everything and everyone around them.
- Each participant chooses a peer to keep in mind and at the signal of the educator, everyone

should look at the chosen person and continue walking through the space pointing their arms at that person.

- At the educator's signal, everyone should now run away from the chosen person and find the furthest place from them (during the last two instructions everyone should be moving almost constantly).

The 2 last points (pointing arms to the chosen person and running away from) will be repeated until the educator leads the following step.

- At the facilitator's signal, everyone should pick other participant and repeat the activities all over again, and so on, keeping the required distance.

When the educator feels that the participants are physically warm enough, he/ she stops the first exercise and leads a discussion time where questions and sharing of feelings and impressions of the participants are encouraged.

### Playlist

- Maria and the violin's string: Ashram
- Moby: memory gospel
- Gustavo Santolalla: pájaros
- Billie Eilish: ocean eyes
- Sam Smith: fire on fire
- Sam Smith: stay with me
- Sam Smith: I'm not the only one



**40 min**

## Crossing the space in between bodies



10 min

Everyone should go back into walking around the room to find their connection with the space and the participants again.

At the facilitator's signal, everyone should make a clear choice on their journey, focusing on crossing the space in between 2 other participants, with the condition that the distance between them is no smaller than at least 1 meter. Once crossed, they should change direction as well as the two chosen persons.

### Playlist

- James Blacke: barefoot in the park.
- Florence + The Machine: cosmic love.
- Florence + The Machine: dogs are over.
- Florence + The Machine: hunger.

Important: During the exercises "Connecting to the space and the others" and "Crossing the space in between bodies", all participants should move continuously, and their pace (e.g. pace of walking, running, slow motion), direction of movement (e.g. backward, forward, sideways), levels (e.g. standing, knees bent, crawling, rolling on the floor) and distance between participants (always longer than 1 meter) can be guided by the educator to **manage the warm-up of the participants, to nourish their creativity in their movements and to awaken their self-awareness in space.**

## Tunnel in couples

The educator should invite the participants to split into pairs and stand next to each other, forming a corridor between them (each participant is at least 1 meter away from the others). One of the couples, standing at one end of the rows, begins the dance by crossing the hallway, jumping and dancing (free movements). They will stop once they reach the opposite end and the couple who were next to them will do the same and so on. The educator will manage this exercise as he wishes in order to relax the atmosphere and will make sure the required distance is kept.

Duration of the exercise at least equal to the song.

### Playlist

- The Beatles: love me do, twist and shout.



5 - 10 min

according to the number of participants

## The tree

Everyone should think of a tree that is precious to them; because they love it very much, because they identify with it, because they connect it to their life-story. When chosen, they should represent it with their body language, in space, showing it to a partner. The feet could represent the roots of the tree, the legs the trunk and the arms the branches. Always looking for the link with this tree through their movements.

When finished, the partner should do the same.

Once the experience is over, they should take turns revealing why they chose this tree. The listener should not interfere in any way except through active listening.

### Playlist

- Ludovico Einaudi: nuvole bianche, experience, night.



**20 min**

## EVALUATION

- 1. How did you experience connecting with others through movement?**
- 2. How do you approach others in your daily life and how maybe was that different now?**
- 3. Which exercise takes you out of your comfort zone the most?**
- 4. What would you like to emphasize about these exercises?**
- 5. What turned out to be the most complicated?**



**30 min**

# WORKSHOP 2 POST COVID

## Yes, together we can!

### Cooperating and discovering the team spirit

This workshop is designed to facilitate the integration of a group, fostering its ability to work as a single organization, supporting and respecting each other.

### Objectives of the workshop

- getting to know each other within the group, using verbal and non verbal communication
- building a group based on values of respect and cooperation
- making the participants feel safe and at ease within the group

Before starting the new activities, the educator should connect the previous workshop with the new one, evoking the conclusions of the previous time, appealing to their current reflections.

## ACTIVITIES

### ENERGIZER

Important: Group movements and not, should always be stimulated by the educator to manage the warm-up and nourish the creativity of the group

The educator should invite the participants to move around the room and find a connection among themselves and with the space.



**10 min**

While moving, they should explore:

- different pace of movement: walking, running, slow motion;
- directions of movement: backwards, forward or sideways;
- levels: walking in a standing position, with bent knees, crawling, rolling on the floor;
- the distance between the participants: very close as a couple, very close in small groups, very close in the whole group, very far from each other.

**Important: keep safe distances at all times to perform the exercises.**



## Incorporating the fabric in motion

The trainer should be in front of the group, each one is standing at least at 1 meter distance.

The educator should take a piece of fabric, stand in front of the group and move it around.

Participants should reproduce the movement they see, reflecting the qualities of the fabric by incorporating what they feel, translating their feelings into movement.

1. The educator should start by simply moving the fabric around the space without changing its shape, in order to facilitate the connection between participants and the fabric.

2. Gradually, it should add movement (easy to start) to the fabric itself, continuing to move, so that the participants can find body movements as they walk around.

(Consider asking for a second person who can guide the group if the number of participants is bigger than 10, otherwise it can be complicated for the participants to follow)

3. When the participants are comfortable with the above tasks, the educator could add more complex movements and play with the speed. For example: throw the fabric around, up, down, twist it and so on.

### Playlist

- Delicate Infiorescenze - Guappecarto



**10 min**

Depending on the time available and the composition of the group, you can choose to continue with one of the two options below.

## Invisible string

The educator should invite the group to split into pairs. When the music starts, one of the partners should guide the other from at least **1 meter distance** by imaginary connecting to a part of his body by an imaginary thread, "pulling" them for example by the nose, the hand, the elbow or any other body part.

Important: The educator, if necessary, could guide the participants at the start of the task by suggesting to begin with "pulling" with the fingers, and name the parts of the partner's body to "pull", then he can leave them free to choose, and encourage leaders to 'pull' their partner by other parts of the body, making the task evolve. (e.g. person A could 'pull' their partner B knee from their head)

When the music stops, participants should switch roles.

Substitution version: the participants change partner every 10 seconds at the instructor's signal and they decide among themselves very quickly their respective roles.

### Playlist

- Solo&Indrè - Full album
- George Ezra - Budapest



**10 min**

## Elastic DANCING

*\*Optional*

The group is always divided into couples at **1 meter distance from each other,**

Each couple receives a large rubber-band long about 2 meters and 5 cm wide. When the music starts, each couple should step into the rubber-band and initiate movements while dancing, without dropping the rubber-band, staying inside.

They can explore their dance on the spot or while moving around, paying attention to the other couples.

### Playlist

- Jet - You are gonna be my girl
- Blues Brother - Everybody needs somebody
- Swing and Jazz & Retro playlist
- Electro Swing Collection



**10 min**

## The group challenge

Participants should one by one stand in a circle at 1 meter distance from each other.

They should only jump in after saying something they have in common with the person they are connecting to.

Once in a circle, the educator will ask to create a choreography. The main rule is that each of the participants proposes a movement, in order to achieve a choreography by the whole group. The educator can intervene to help the group, if necessary. The group should decide on the music for the choreography.

They should have 15 minutes to prepare it and the rest of the time to present it.

### Playlist

- Guappecarto - Delicate Infiorescenze
- Jet - You are gonna be my girl
- Blues Brother - Everybody needs somebody
- Swing and electro swing
- Solo&Indrè - Full album
- George George Ezra - Budapest
- Rire Avec Charlie
- The Black Keys - Lonely Boy



**40 min**

## Open discussion within the group

1. How do you feel right now?
2. Are you satisfied with the results of the activity?
3. How did the cooperation within the group go?
4. What helped complete the task?
5. What did not help with the task?
6. What would you change in your behavior?



**30 min**

# WORKSHOP 3 POST COVID

## Who am I?

Empowering ourselves through dance

## ACTIVITIES

### Activities of movement and corporal expression

The workshop aims to improve self awareness, rebuilding self concept and developing self esteem.

#### Objectives of the workshop

- rethinking/ feeling and reconstruction of distorted body image (extremely valid for people with physical disability);
- awareness of the body-image role in physical and emotional self-perception (an healthier body perception leads to a more positive overall self-concept).
- strengthening of self-esteem
- empowerment (self-esteem is a determining factor for both adaptation skills and general well-being).

#### **Please note:**

**During the implementation of all activities within this workshop the facilitator should ensure all participant respect a reasonable distance (1.5 meter)**

The educator should distribute colorful sticky notes at the very beginning of the session, so that participants can write 3 words: 1 regarding their expectations for the workshop; 1 their expectations of their own performance; 1 for their emotions at the present moment.

Notes should be kept until the end of the workshop.

- the educator should now invite the participants to form a circle, respecting a safe distance between all of them, and pass on a ball made of imaginary energy following the rhythm of the educator clapping hands. The idea at the beginning is to keep a steady pace.
- any participant could start throwing the 'ball' at another person which could be anyone in the circle.

As the task becomes clearer, the educator should give up the clapping and leave the rhythm to the group.

- The ball pitcher could make it bigger or smaller, give it texture, weight, they should define it. The person who receives the ball must take this into account during the reception and then change it if desired.



**45 min**

Important: to enhance the creativity of the participants, the educator could name different types of balls, or other objects, which travel at different speeds due to their weight, shapes, sizes etc. The educator could enter and play with the group if necessary.

### Playlist

- ZHU – Good Life
- Pharrell Williams - Freedom
- Pharrell Williams - Happy

## Ball of energy

The educator should invite the participants to split into couples and place them into rows. Each couple should have at least one meter distance from the couples aside, and within the couple the partners should have at least 3m distance to start.

During this exercise, the couple will play with imaginary energy balls. There will be two defined roles: pitcher and receiver. The pitcher should produce and throw balls of energy at his partner, choosing speed, strength and intention (defining a game, attack, strike, etc.), while the latter should decide whether to receive or dodge those balls. At the educator signals (around 5 minutes later) the participants should swap roles.

important: during this exercise, the educator should observe the couples and the movement they propose, so that they can intervene with advice on how they can use the energy and how to play with it: for example, the person pitcher, could follow the rhythm of the music and play with the intensity of their actions, they could also change the distance between them and their partner, or the power they use to throw the energy. The receiver will be facing the choice of accepting and incorporating the energy (through their movements), or avoiding it, depending on the partner's proposals.



**10 min**

### Playlist

- The Who - My Generation
- The Doors - Riders on the Storm
- Iggy Pop - The Passenger



## Inviting to dance

The same couples should now cooperate. One person (the leader) should gently invite their partner (the follower) to move around the space keeping at least 1.5 meter distance. The leader should guide their partner from distance and encourage a dance that will be self-centered. As the dance progresses, the leader could use any part of their body to present movements to their partner and encourage them to move around the space.

The follower should allow the leader to initiate the movement from distance. They should then take over by continuing the induced movement, using the received energy.

At the educator signals (after about 5 min), the couple should switch roles.

### Playlist

- Arvo Part - Spiegel im Spiegel



**10 min**

## Instant group choreography

The educator should invite the participants to create one or a series of movements that identify them (for about 5/10 min).

They should then invite the participants to form a group, not too close one another, and start an instant choreography altogether by copying each other: the educator should initiate the exercise by showing a movement that the group should follow, reproducing the same movement as precisely as possible, until the leader (the educator at first) choose a participant to take over the lead and so on.

(This exercise is used to promote empathic bonding. Asking a group to

follow their own movement also serves as an empowerment exercise).

Precisions: the leader presents his movement and in real time all the participants copy it, paying attention to the quality and dynamics of the proposed movement.

The leader could also move in space - walking, running, crawling.

The leader chooses when to pass their role: In this version of the exercise, it happens by pointing - they choose someone else, and they pass the role by pointing them out with their index finger. The group has now a new leader and so on until all the participants experience the leader role.

Substitution version: In this second version, the change of role is carried out as follows: The leader is in front of the group and passes his role by nodding with his head to someone from the participants. This version requires observing, attention and awareness of oneself and the others in the space. Now the leader of the group is someone else and they continue that way until all the participants experience the leader role. The other instructions remain the same.



**30 min**

Different music can be used in the background for these exercises. We recommend to alternate happy and fast music to slower and dramatic music, and notice their influence on the group movements.

### Playlist

- Hazy - Cosmos
- Hazy - Universe
- n u a g e s - Closer
- Jain - Come
- Jain - Alright

### Personal reflection

Participants are again invited to write three words that answer the following questions:

- How did you experience the workshop?
- How would you describe your implication?
- How do you feel now?

### Playlist

- 2CELLOS - Shape of My Heart
- n u a g e s - Closer

Then, according to the 'before' and 'after' notes, participants are invited to share and discuss with the group, while keeping a safe distance from each other. They should discuss about the workshop in general and their experience through the different steps and exercises.

## Open discussion within the group

1. Which exercise was the most difficult for you? Why?
2. What was the most enjoyable? Why?
3. Did you want to stop during any of the exercises? If yes, why?
4. What did you like most - leading or following? Why?
5. Was there a time when you opened up more? What helped you?



20 min

# WORKSHOP 4 POST COVID

## Catch up with yourself

Listening to your own as well as somebody else's body

This workshop aims to raise awareness of the spaces within our body-parts, the space between two people and the space we are in, through research and creativity.

### Objectives of the workshop

- Increase the ability to make clear choices.
- Cooperation with the other.
- Connection with oneself, the other and the space.
- Improvement of body communication skills.

The educator should introduce the new workshop, relate it to the three previous workshops and make sure that everyone is comfortable with the tasks of the day.

## ACTIVITIES

### Body expression and exploration

#### Part 1

- The educator invites the participants to walk in the space, at their own pace, awakening their consciousness on everything around them, static or in motion;
- participants should look at the outer space of the room until the next instruction (up space, floor space and space around)
- they should now look at the inner space of the room, the center of it, go towards it and walk around.
- participants should include the others in their consciousness while walking and a smile is welcome when meeting a peer's eyes.
- participants, should return to walk into the whole space, turning their attention to the inner and outer space of the room to increase a full awareness of everything and everyone around them.
- Everyone should now choose a point in the room, look at it and walk towards it. When they reach the closest area to that point, they should choose another point, go there, and repeat the task until the next instruction.

- At the educator's signal, when participants reach the chosen point, they should choose a body joint and explore its full range of motion.
- When participants feel that they have explored enough and are ready to continue, they should stop the movement, look at another point, go to it, and repeat the experience, choosing a different joint.
- 

Important: they should aim to mobilize as many joints in the body as possible within the available time. Ideally, they should have explored their neck, shoulders, elbows, wrists, fingers, spine, hips, knees, ankles, and toes by the end of this task.



**30 min**

Important: during the steps of the above instructions, all participants should be in constant motion, and their pace of movement (walking, running, slow-motion), direction of movement (backward, forward or side to side), the levels (walking in a standing position, knees bent, crawling, rolling on the ground) and the distance between the participants (very close as a couple, very close in a small group, very close in the whole group, very distant from each other ...) should be guided by the educator to manage the warm-up and the awakening of self-awareness within a group and a specific space.

### Playlist

- Nicola Cruz - @Iguazù falls - cercle

## Open discussion within the group

**1. Do you have any comment on your feelings at any point in the process?**

**2. What emotions did you experience when exploring fast movements or slow-motion? Far or very close to each other?**

**3. How did you feel when you had to pick a place and get there?**



**15 min**



## Body expression and exploration

### Part 2

**Participants should work on their own, with no interaction with the others, for the following exercise.**

- The educator should invite the participants to grab a stick and find a place in the room.
- The participants should place the stick in their hands and test the possible movements without it falling.
- Participants should now hold the stick between one hand and another part of the upper body (choosing from the hips to the head) and explore possible movements without dropping the stick.
- When ready, participants should connect their hand to another part of the upper body, and so on.
- At the educator's signal, participants should now connect their hand to the lower part of the body (from the hips to toes) and repeat the previous points.
- At the educator's signal, participants should connect two parts of the body, avoiding the hands this time, and explore the same task.

### Playlist

You can continue with Nicola Cruz or use Wonderful Ethno Music (Andalusia vs. Arabia) Mix by Billy Esteban



**15 min**

## Body expression and exploration

### Part 3

- Participants should now work in pairs. They should connect one of their hands to their partner's hand through the stick and repeat all of the above instructions. When the couple have explored enough with their hands, they should connect the same other parts of the body through the stick and so on.
- When the pairs feel ready, they should connect two different parts of the body, for example forehead to hand, or head to elbow and so on, while exploring the possible movements with these chosen connections.
- Towards the end of the instruction, they should be able to stop using their hands to connect, and explore more difficult combinations, for example: the shoulder of one to the thigh of the other.

### Playlist

Arabic Spanish Music ~ Andalusia Nights



**30 min**

## CONCLUSION

The educator invites the participants to split into two groups. One of the two groups should now show their experience to the other and vice-versa. In this way, they can stimulate their critical eye and on the other hand live the experience of having the attention of the others on them.

### Playlist

This workshop does not require specific tracks as it is not focused on rhythm exercises neither specific musical dynamics. The facilitator is free to use any tracks they think appropriate. However you can refer to the above instructions



**15 min**

## EVALUATION

1. How did you experience the isolation of the joints and how did you find the exploration of their movement?
2. How did you experience the inclusion of an object to explore movement?
3. How did the body communicate with another person through an object? If difficult, what made it difficult in your opinion? How could you improve this communication to make it work?
4. As you watched the others doing the exercise, what did you see? What would you suggest to make the exercise easier?



**30 min**

# WORKSHOP 5 POST COVID

## Trust yourself and cooperate

Connecting through distance and balance

Throughout this workshop, the participants will work on the exploration of the space and the body connected to multiple surfaces at the same time. They will also work on memory, creativity and observer skills.

### Objectives of the workshop

- Increasing communication
- Increasing sensorial feelings.
- Increasing trust.
- Increasing observer and learning abilities.

## ACTIVITIES

### Warm up the senses and encouraging the movement

- The participants should walk on the space exploring the room.
- They should activate their sight concentrating on a faraway space within the room, a very close one and everything in between, working and stimulating the sense of the sight.
- They should change space and walk around as they explore.
- They should pay attention on the small objects in the room and the big ones, collecting all the details they can.
- After the exploration, the facilitator should ask the group to split in two at first, and then to form pairs.
- In pairs, they should sit down, with the due distance, and tell to their partners all the details they remember of the room.
- At the end, they should pick three details among the ones shared and name them to their partner.

- When ready, all the participants should go back into walking in the space with a special connection among pairs (they should keep the same safe distance they had while sat down during the whole exercise)
- Among pairs, they should pick a leader and a follower.
- The leader should pick one of the three details and go into an improvisation inspired by the detail they have picked.
- The follower should follow the movements and try to guess the inspiring detail their partner has chosen.
- At the facilitator's signal, they should swap roles.
- When done, the participants should go back into sitting down in pairs, verify if the guess was right, and talk about the connection between their improvisation and the chosen detail.

## Playlist

- Beautiful Piano Music & Soft Rain Sounds - Relaxing Music Mix by Peder B. Helland (youtube)



**40 min**

## Trust your support

All the participants should stand in front of a support (a wall, a door, ...)

- They should put their hands against the support and give it their weight by bending and stretching their elbows, their legs should be straight.
- They should repeat this movement several times and pay attention to the position of their body while doing it, with particular attention to the spine.
- As they explore this movement, they should play with the curves of the spine in all the possible senses in order to warm up the joints and experience the sharing of their weight on a stable support.
- As they develop this research, they should continue with the previous task and add the bending of their knees, letting go any tension around the ankle area and the toes.
- By this point, they should be able to play around by stretching one leg while bending the other one (involving the hips), stretching one arm while bending the opposite elbow (involving the shoulders) and so on.
- When ready, at the facilitator's signal, they should lift one foot off the floor and play with the explored principles.

- At the facilitator's signal they should swap leg.
- They should repeat the tasks above with the hands (one off the support and then the other).
- At the facilitator's signal, they should give their weight through two points of support and explore different combinations for different coordination:
  1. right foot and right hand in contact respectively with the floor and the support;
  2. left foot and left hand;
  3. right foot and left hand;
  4. left foot and right hand.
- When ready, the participants should improvise alternating the point of contact with the floor and the support guided by the facilitator's tips (they could use their forearms, their chest, their shoulders as points of contact by this point).
- At the facilitator signal they should now use their back as the point of contact and improvise (stretching or bending legs, opening the arms ...)

### Playlist

- Mose ft. Suyana - Live at Heart Culture



**30 min**

## Creating together

- When ready, they should go back in the same pairs, A & B, as before.
- A should now improvise inspired by the same detail they have chosen at the beginning of the workshop, with the same tasks of the Exercise n1 Trust your support, and show the improvisation to B.
- As A improvise, B should watch attentively and pick 5 movements from A improvisation and repeat them until they memorize them (using the same support and the same points of contacts)
- When B are ready, they should stop A and teach them the 5 movements.
- When A have memorized the movements, they should swap roles.
- By the end of these tasks thy should know a choreography of ten movements (5 picked by A and 5 by B).
- When ready, the group should be split in 2 (all the A together and all the B together). The A should show their choreography to the B and vice-versa.



**30 min**



## Playlist

This workshop does not require specific tracks as it is not focused on rhythm exercises neither specific musical dynamics. The facilitator is free to use any tracks they think is appropriate. However, you can refer to the given music above.

## TIPS FOR FACILITATORS/ TRAINERS

The facilitator should make sure that the pairs are keeping a safe distance at all time.

The facilitator should make sure that all the steps of each exercise above have the time needed for exploration in order to go deep into the purpose of each step.

The facilitator should help the development of the creativity of the participants during the exploration tasks if needed by naming all the joints they can move, relax, stretch, use as point of contact ..., as well as reminding the quality or the speed of movement and so on.

## EVALUATION

- **How did you feel when exploring and teasing your sight?**
- **How did you feel to let go of your body weight onto your support?**
- **How was your experience? Was it difficult? Why, in your opinion? What worked and what didn't ?**
- **How was the communication with your partner?**
- **What role suited you the best (listener/observer or giver of information) ?**

# WORKSHOP 6 POST COVID

## Me, and Myself and the others

### The power of emotions

The aim of this workshop is to develop a new perspective of oneself, encouraging the connection between mind, body and emotions.

#### Objectives of the workshop

- become aware of the dimensions of the body other than physicality.
- Expressing emotions through body and movement.

For some of the instructions we are inspired by the lyrical rhythm resulting from

#### **Gabrielle's theory of 5 rhythms:**

Coherence between all bodies creates the sense of flow

The educator should introduce the new workshop, relate it to the 5 previous workshops and make sure everyone is comfortable with the tasks of the day.

**For respecting the social distance, the participants should mirror emotion, but on 1,5 m distance (or the reglamentation from each country)**

## ACTIVITIES

### Mirror emotions

Participants are invited to reflect on their last month and to choose 3 intense emotions experienced during this period. They will then work in pairs, but from distance, and one of the two will start by expressing their emotions while the partner will have the mirror role. First, they should choose who starts, and then choose the first emotion to communicate through their movements. The partner should try their best to reflect exactly what they see.

At the educator's signal, the same person who expressed the emotion will communicate the second, then the third.

(They will have a given time: about 2min for each emotion).

After this first phase, each participant will write down their reflections by responding to the questions that will follow.

**7 min to think and write down.**

## Questions for the first person expressing emotions

1. How would you describe the moment when you were thinking about emotions ?
2. What was it like to transmit them through movement?
3. How did you feel doing this?

## Questions for the person who was mirroring

1. What were the emotions received?
2. How would you describe the experience of mirroring somebody else's emotions ?
3. How have your own emotions influenced the movements of your partner?

The roles should now interchange. Likewise, at the end, each participant will write down their reflections by answering the same questions.

7 min to think and write down.

## EVALUATION

Initially, they have 15 minutes to talk with each other in pairs, but from a safe distance, about the experience in pairs. The educator should walk around and help the participants draw conclusions if necessary.

### Second part of debriefing:

1. What impacted you the most?
2. How is for you to see your emotions reflected by another person?
3. What did you discover about yourself? What did you discover about your partner?

### Playlist

- Estas Tonne – Internal flight

1 hour



### Debriefing within the group

- Each participant will share their conclusion with the group.
- After this exercise and having reached these conclusions, what would you like to change in the way you express your emotions?
- Give me 3 small actions / thoughts that you want to implement differently next week in your daily life.

## The totemic animal

Participants are asked to sit in a circle, not too close from each other, and to think about an animal or an insect, they are attracted to, that represent themselves or they feel related to.

### Imagery

30 min



Typical educator speech to guide participants on a journey into their imagination: Move slowly around the room, keep a safe distance from the others and relax. Think about your animal and to better imagine it, you could close your eyes. As you move around the room, keep thinking about the animal, its characteristics, its strengths, its weaknesses. Now imagine that the animal comes up to you and you can interact with it. Firstly you are both shy, you just met, you just got to know each other, then you interact more and more and the animal responds to your actions with its own actions. Feel free to follow the animal, interact with it, move around the room together until you feel closer and closer. Your actions are more and more the same, you are almost the same, and eventually you become the animal. Then you start to move around the room like it, you feel more and more like it, you are now the same entity.

### Playlist

- Kitaro - Gaia
- Kitaro - Flouting Lotus
- Da Vinci (Hans Zimern)
- The Piano Guys - Beethoven's 5 Secrets
- Nathalie Manser - Gabriel's realm
- Two steps from hell - Victory

Now you are going to live just one day like it does. It's morning and you wake up, you look around and you see your home, your shelter. Once you wake up you come out of your shelter to search for food and after searching, you get angry because it is not easy to find food. Finally, you succeed and you eat. After eating you find your calm and relaxation, enjoying your existence. Around you, there are other animals, they move around you, they live a day of their life, as you do. You start to move and interact with them again, creating an ecosystem. As you move around and interact with other animals in the environment, you become aware of your role in this ecosystem. You find your path and your goals, you become aware of your skills and your strengths. Take time to reflect, in your refuge, on this topic, on your purpose in this world.

You can now find a place in the room (at least 1.5 m away from the other participants) and come back to yourself letting the animal go away from you. You can see it leaving your body and go further and further away.

Take your time to sit down, reflect and write notes down about your thoughts.

The educator will have to alternate moments of silence with moments of music (loud and rhythmic, slow and peaceful).

## DEBRIEFING

### Questions that lead to personal and intimate reflection:

- What traits do you have in common with the totemic animal?
- What power did the animal give you?
- What surprised you about your interaction with the animal?
- What was it like to become the animal and how did it feel?
- Did you notice any difference regarding the way you interact with the others in your daily life?
- What did you learn from your totemic animal?
- What is the purpose of this exercise in your opinion?
- What do you want to do (concrete actions) with the powers that you have discovered in this exercise, in your daily life, in the next period (next week for example)?

**20 min of personal reflection**

### Share conclusions with the whole group:

- What is your strong point that you discovered during this exercise, and you were not aware of?
- How can you use this quality to improve your life and to achieve your goals?

**10 min**



1 hour in total (30 min imaginary exercise and 30 min evaluation)

### Playlist

Estas Tonne  
Shania Noll  
Kitaro



**1 hour**





# WORKSHOP 7 POST COVID

## Bring the pieces together

Reconnecting with yourself and going on

This last workshop is designed to verify and assess the skills acquired as well as the awareness of the development of each participant.

### Objectives of the workshop

- Workshops evaluation.
- Awareness of the acquired skills and those to be improved.

## INTRODUCTION

The educator invites participants to introduce themselves using their voice, body, drawing, etc., as in the first workshop.

The educator should now introduce the new workshop, relate it to the six previous workshops and make sure that everyone is comfortable with the tasks of the day.

**Important: A safe distance must be kept during the whole implementation of the exercises within the workshop.**

## Part 1

The educator invites the participants to walk in the space at their own pace, being aware of everything around them, static and moving, in the room. The educator must make sure that the required distance is kept all the time.

- participants should look at the outer space of the room (up space, floor space and space around)
- At the educator's signal, they should now look at the inner space of the room (the center of the room), go to it and walk around it.
- At the educator's signal, the participants should return to walk around the whole space and they should now turn their attention to the inner and outer space of the room to increase a full awareness of everything and everyone around them.
- When the participants catch somebody else's eyes, they should smile at each other.
- At the educator's signal, everyone should focus on the center of the room and walk away from it, occupying the outer space of the room, crossing their respective paths (the pace of the walk and the levels should be guided by the educator).
- While moving around the outer space of the room, participants should choose a person, walk towards them and start guiding their movements by an imaginary thread connected to their body, "pulling" them for example by the nose, the hand, the elbow or any other body part (**from at least 1 meter distance**).
- At the educator's signal, everyone should focus on the center of the room again, walk towards it and move around.
- The educator should encourage the participants to cross each other, **keeping at least 1 meter distance among them**, moving around the middle of the room, with a smooth rhythm.
- The educator should guide the participants towards a slow motion as they keep going, and open their arms to use them as indicators: they should develop their arms in the direction of the path they wish to take.

Important: the educator should encourage participants not to abandon their choices and to wait until they find the right time to take the chosen path (for example, if person X decides to pass between person Y and person Z, X opens an arm and directs it between people Y and Z, if X cannot pass, they wait until their path is clear. While X waits, it is possible that Y and Z have changed their position in the space, so X is no longer between Y and Z, it doesn't matter, when X can, they should go through the chosen path and choose another one when finished)

- At the educator's signal, participants should slow down as they go, moving around a space that becomes smaller and smaller, until they reach no shorter than 1 meter distance between them.
- At this point, everyone should hold their pose, close their eyes and focus on their breathing for about 1 or 2min (some participants may stand or be on any part of the body in contact with the floor).

- At the educator's signal, the group should move around the space at a slow pace, where each participant is free to change position within the group as long as they keep the required distance between them.

Important: the educator should guide the group by encouraging the change of level and the engagement of all the joints of the body as the movement goes.

- At the instructor's signal, the group should stop, maintain the position they are in, close their eyes and again focus on breathing for a few seconds.

## Playlist

Pink Floyd – Shine on  
you crazy diamond



40 min

## Open discussion within the group

**1. How did you experience this exercise?**

**2. How do you want to use what you have learned now into your daily life ?**



10 min

## Sculptor and their sculpture

In pairs, one person will have the role of the sculptor and the other of the material that will be sculpted. The sculptor should model their partner by making them go through different positions promoting movement and the isolation of the joints. The sculptor must not touch their partner while sculpting them, instead they can use the "Imaginary string" method from workshop 2. This exercise requires three steps:

### First step

The sculptor should explore the forms they could give to their partner, by making them go through different levels (the sculpture could be lying on the floor, kneeling, standing, etc.). The sculpture should keep each shape sculpted by their partner until it is manipulated again. At the educator's signal, the pairs should switch roles.

### Second step

The pairs should switch roles again. At this point, the sculptor should choose six shapes to give to the sculpture and the sculpture will have to memorize the six shapes as well as the movements necessary to reach them. When this is done, they should switch roles.

**Remarks:** during the 'sculptor and their sculpture' exercise, the sculptor can manipulate the movements of their partner by imaginary thread connected to any part of their body (for example: the nose, the hand, the elbow, etc.).

### Third step

The educator invites the participants to split into two groups and makes sure that the required distance is kept. Group 1 should show the sequence of the six positions given by their sculptor to group 2. As the participants in group 1 complete their sequence of positions, they should wait, keeping their last position, for everyone to have finished. Together they should walk in space and choose another place to repeat their sequence a second time. When finished, they should always keep the last position until everyone has concluded and walk out of the space together.

Now it's the second group's turn.

### Playlist

- Pink Floyd – Shine on you crazy diamond
- Yann Tiersen BSO Amélie
- Ludovico Einaudi

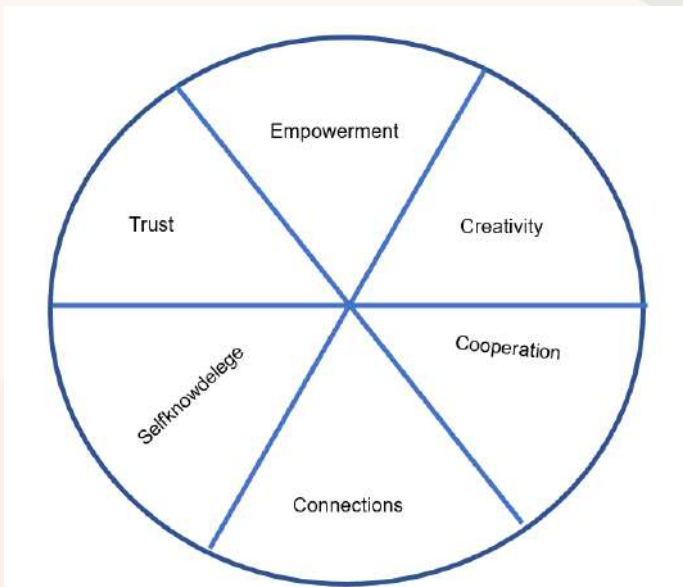


**30 min**

# EVALUATION

## First Part:

The educator should provide a piece of paper with the following diagram and place it on the floor. It will feature 6 portions, like a pizza. Each part will be one of the skills worked on during the workshops: empowerment, confidence, self-knowledge, connections, cooperation and creativity.



Each participant will have post-its available on which they will write what they consider to be their level of success in relation to each skill and paste it in the corresponding part (they will do it in turns without getting close to each other). Once everyone will finish, the educator will analyze with the group all the skills and everyone will be able to comment on their experience and their achievements.

## Open discussion within the group

**1. How was the whole experience for you?**

**2. How would you use what you have learned here, in your daily life?**



Then six sheets of paper will be placed on the floor, each of the sheets will present the following sentences :

1. I feel that ...
2. I want to thank ...
3. I have learned to ...
4. From today on, I should value more ...
5. I would like to say that ...
6. I propose that ...

Finally, participants will have a dice available. Each participant should roll it in turn and complete the sentence corresponding to the number obtained by rolling the dice, for example: if the dice obtains the number 5, the participant should complete the sentence: I would like to say that ...). The other participants should observe the dice rolling from at least 1 meter distance.

The educator could also distribute at the very end the questionnaires we provide on the manual if needed.



# ADAPTATIONS

## Introduction

After developing the workshops, all the partners tested and adapted them in compliance with the specific needs of the different target groups.

Below are presented adaptations of the workshops from all the partners and their recommendations, based on the experience and the observations highlighted during the training process.



## SPAIN

### ADAPTATIONS FOR PEOPLE WITH DISABILITIES

During the displacements and along the full development of the sessions it is necessary to have some support from people outside the group for the participants with disabilities, in order for them to be able to perform the activities satisfactorily.

Having a long space will facilitate the development of the sessions, so that there is no possibility of collision between the wheelchairs.

It is necessary to adapt the duration of the activities according to the characteristics of the group. Some exercises that could be more difficult for the group can be cut or can be done longer if participants need more time to perform them correctly.

It is important to specify when an activity is going to be changed, so the participants can understand the music rhythm's change and the stop for the explanations.

It is recommended that the activities of corporal expression and dance are developed progressively, in case the group is not familiar with the activities and are not invasive.

If the participants have some cognitive impairment, it is necessary to use more time for explanations and for doing the activities.

Instead of applying evaluation questionnaires, also quantitative and qualitative ones, the evaluation will be done according to the next questions:

- **Which exercise did you like the most?**
- **In general, did you enjoy the activities?**
- **Would you like to highlight something about the activities?**

## WORKSHOP 1

In general, for this workshop, it is recommended to provide a large space, to ensure that all wheelchairs can move freely. However, a limited number of participants is recommended.

**The Couple Tunnel** exercise will be adapted as follows: the participants will be invited to stand in two lines facing each other. The participants will cross the tunnel dancing, following the rhythm of the proposed music singularly and alternately (the first from line A and then the first from line B and so on until the last).



## WORKSHOP 2

Invisible queue "pull or push"

As in the previous exercise, most participants need a support person to perform the movements.



### Rubber dance

The person being surrounded by the elastic will apply movements by playing with the latter, deforming it, thus creating dance movements using this elastic. The accompanist should keep a portion of the elastic on a fixed point so that the person playing can express themselves to the maximum of these capacities.

### The group challenge

Due to the great mobility difficulties, this part of the workshop, in which the participants shake hands and make a hula-hoop between them, will be modified by making a common "wave". Finally, instead of doing a common choreography by shaking hands, it will be done with loose hands.

## WORKSHOP 3

Following the first part of the workshop which remains unchanged, when the participants are getting ready to experience **the Energy Ball** exercise, it will be adapted as follows: the educator should invite the participants to choose a partner and then stand in a circle. In turn, each pair will be invited to the middle of the circle to experience the exercise. The rest of the participants are observers, located in the surrounding circle.



Presentation of participants through the movement

Due to physical difficulties (for example, hemiplegia), participants will be able to perform the exercise, however when the leader transmits his role to someone else in his group, this will be done by indicating the person and not Touching her by the shoulder

## WORKSHOP 4

### Body expression and exploration part 1

If you do not use the expression "to walk", the words "to move" or "to move" should be used. When changing the speed of travel, do not use phrases like "as fast as possible" as this could be dangerous with wheelchairs. Instead, the educator will guide the participants by taking the necessary time so that they can assimilate and carry out the instructions safely. This will allow participants to concentrate on their movements and on the speed at which they can internalize last.

### The possibilities of the stick Body expression ... part 2

Due to the participants' movement difficulties, the stick will be used to experiment with the possibilities of games and mobility with all parts of their body. To make things easier, this could be done in pairs of people with reduced mobility or if necessary with a support person.

In many cases, participants may not be able to perform specific movements with one or all part of their body. In this case, the attendant uses the stick to apply a certain pressure on the sensitive parts of the body of the person with reduced mobility in order to stimulate him more.



### The couples

Participants should use the stick only with parts of the body that they can move. In this exercise and also in the previous one, it is important for the facilitator to group together balanced pairs, in which both partners can move the same part of their body.



## WORKSHOP 5

### Body warming

For participants who cannot sit or kneel on the floor, the exercise will need to be adapted. The body warm-up is done individually, exploring the possibilities of movement of the body parts themselves. For example, the head, shoulders, arms, hands, legs, etc ...

Optional: *The educator could give the instruction to perform the exercise in a pyramidal way, therefore starting from the upper body towards the low or vice versa.*

The participants are placed in pairs and dance while remaining in contact with the partner at all times.

The arms will be the points of contact.

The participants are separated into two lines, one facing the other line A and B. The participants of line A propose movements that line B should reproduce as facing a mirror. Each pair in turn from the beginning to the end of the two lines. Then we interchange roles.

### Mill movement

For participants who cannot stand or drop with their body weight back, the exercise will need to be adapted.

The activity is done in pairs, each in their own wheelchair, taking the wrist of the partner and progressively exploring the force applied by each of the two partners and while following the instructions specific to the exercise, i.e. perform the mill movements and play with the different height levels of the upper body. The educator will have to ensure to provide clear instructions, manage the time of explanation and follow the time of assimilation of the participants.

**In the event that the flower, angel and back-to-back position cannot be performed, the following activities are offered:**

In pairs, participants dance with the aid of a ball in a creative way, then in harmony with the rhythm of the music and trying not to let the ball fall to the ground.

At the same time as they exchange the ball, the pairs must analyze and feel the strength that their partner develops while playing, to then experience it and apply it in turn.

## WORKSHOP 6

Following the first part of the workshop, which remains unchanged, when the participants are getting ready to experience the exercise **Totemic animal**, it must be adapted as follows:

When the participants try to put themselves in the skin of the chosen animal through their movements and in the time gaps between each

instruction given by the educator, they should express themselves by speaking by saying what and why do they make every move. So, they can really imagine what they are doing, despite their physical condition.

When interacting with others, participants should also express the animal and its movements, in order to create a better ecosystem and understand the proposals of others..



## WORKSHOP 7

### Exercise 1:

If most participants need the support person to move around, the part where participants have to run to the mirror and come back naturally walking will be appropriate. Instead, the group will be facing the mirror, the person who wants to suggest movements ahead and the others will have to repeat the proposals. When the person has finished, the person who wants to make proposals for movements goes ahead and then. The educator should take care to encourage the participants to come forward and give examples if they find themselves in difficulty.

### Part 1:

Being unable to move freely and therefore with the help of the support person, the participants will be invited to this move in space, they should choose a person, go towards him, choose an articulation and explore the possible movements of the chosen joint by manipulating it. When they have explored enough, they should start moving again, choose another person, choose another joint and so on. The educator must ensure to provide clear instructions, manage the time of explanation, follow the time of assimilation and execution of the participants in order to prevent any possibility of collision.



## BULGARIA

### ADAPTATIONS FOR MINORITY GROUPS AND PEOPLE AT RISK OF SOCIAL EXCLUSION

In regard with the minority group (Roma community) several issues need to be considered. The age group, in this case 18 – 19 years olds, and the cultural specifics of the community required a slightly different approach. In order to prevent participants from finding sexual context in the activities, which require physical proximity and touch, it is important to explain extensively each activity, its purpose, context, and provide exhaustive instructions to the participants, as well as demonstration of the activities to be performed.

Recommendation: where possible split participants for activities in couples based on gender (participants working with a peer from the same gender), which will reweave possible feeling of discomfort from close proximity with the opposite sex and prevent displacement of focus.

The pilot testing with the group of people at risk of exclusion and marginalization, comprised of diverse ages, social and economic status, health, mobility and needs resulted in the formulation of the following tips and suggestions for implementation. Some of the activities, which require considerable physical strength (such as exercise 2 of workshop 5) might be not only challenging for some of the participants, but if not closely monitored might result in an injury. Therefore, better be prepared with enough volunteers on the spot, who will be prepared to support the participants and make sure the activities are implemented accurately and any possible risk is addressed.



## ITALY

### ADAPTATIONS FOR MIGRANTS AND REFUGEES

In dance and movement revealed to be a powerful mean of expression and interaction among people coming from different ages, backgrounds, life experiences and even not speaking the same language. The chance to get in close and intimate connection with someone you would never approach or meet in a daily situation, was precious, and gave the group added causes for reflection. Nevertheless, facilitators need to be aware of the important role playing when asking people to open up, trust each other (and themselves) and express their inner worlds with people unknown before.

The first difficulty emerging from the group interaction is obviously the language. It is important that the facilitators speak at least one of the common languages of their foreign participants (for instance, in CEIPES' case, with many migrants arriving from sub - saharan Africa, it was English and French). Ask if everyone is understanding the language you are speaking at the first meeting and be prepared to translate your instructions. The participants themselves can support the group, then do not hesitate to ask who can help you with this task.

"The experience I had through the workshops activities face me the opportunity to get out of the comfort zone in terms of expression trough dance, I managed to reconnect with my inner self and showed me that our body has no limits and it only takes the right music to express what it already knows" (*Mihaela, participant \_Romania*)

One important point to make clear to the group is the aim of the training, make them aware of what they are doing, what they can gain from the time spent in the workshops and why it is necessary to fill in a questionnaire. Normally their main concerns are how to find a job and have a legal position in the country, so the time they dedicate to a learning path needs to be perceived particularly meaningful by them.



Evaluation was also a tricky moment for many of the participants with migrant backgrounds. If you are going to ask for filling in an initial and final questionnaire, be prepared with versions of it in different languages and to give support to the participants explaining the meaning of the questions with some volunteers. Due to the language barriers and for some participants, to the lack of habit in expressing their thoughts and emotions in front of others, it is not always possible to get deeper feedback. For the ones who feel comfortable with it, you can give some time to think and write something down with specific questions, this helps to reorganize the thoughts. In the right moment, asking feedback in a circle, one by one, starting from less shy people, encourages everyone to talk. Moreover, you can adapt the evaluation moments using mainly the body, in order to get more visible results.

The aspect of great relevance of using dance and movement is that anyone will express her/himself any way through her/his body, even if not asked to do so. It is very important in this case for the facilitators to grab every detail to check how the participants are feeling and what their difficulties are to understand how to support them.





## FRANCE

### ADAPTATION WORKSHOP FOR LGBTQIA+ COMMUNITY

During the pilot phase of the seven workshops in France, Essevesse did not need any physical adaptations because of the target group they choose. Of course, if happen that some people have physical issues and still being part of the community, it is recommend to read all the general tips provided in this manual for the facilitators as it is very important to keep all the participants safe at all time.

#### Recommendation

**It is important when promoting such event, to be as clear as possible about the target group and the goals of the workshops in order to avoid conflict among participants. Please, when it comes to the participants' presentation, do not forget asking to specify the pronoun they identify with.**

During the workshops participants worked with heterosexual people who felt part of the group anyway and they did not want to feel excluded from the LGBTQIA+ community. No one was aware of this fact, therefore all the activities turned out very smoothly. At the very end of the session though, it was brought up to the participants this specificity and the reaction from some of them was very interesting. Some people from the LGBTQIA+ community were uncomfortable with the idea of having heterosexual people in, because they needed a safe space. They would feel more comfortable having a space just for their minority, as many activities and opportunities for heterosexual people are already available in the world.

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# ANNEXES

## DOWNLOAD PAGE CONTENT

In order to guarantee the effectiveness of the developed methodology and to monitor the impact of the workshops, the consortium created qualitative and quantitative indicators. Two questionnaires - initial and final for the participants in the workshops, as well as evaluation report template are used during the implementation of the methodology.

The initial questionnaire should be given to each participant before the beginning of the workshop, and the final one when all activities are completed after the debriefing at the end of the workshop.

These templates are translated in 5 languages and can be downloaded freely from the [official website](#) of the project.

All evaluation forms are intended for adult educators, trainers, experts and all staff working in different social fields to follow-up the progress of the participants from the first workshop to the last one.

[Evaluation forms and questionnaires](#)

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