



IMPROVE BY MOVE

MANUAL FOR YOUTH WORKERS





IMPROVE BY MOVE Manual for youth workers is a final result of IMPROVE BY MOVE project, coordinated by Sempre a Frente Foundation in partnership with Cie Essevesse and NICOLA Arts.

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Description of IMPROVE BY MOVE project

IMPROVE BY MOVE project is a result of cooperation between three expert organizations working with youth: from Poland - Sempre a Frente Foundation; France, Cie Es-veesse; and United Kingdom, NICOLA, implemented from June 2021 till January 2023.

Partners' experiences in working with youth showed a great need to support young people in their daily functioning, especially those coming from disadvantaged backgrounds. Difficulty in understanding and expressing themselves and their feelings, lack of a sense of acceptance, difficulty concentrating and controlling their reactions, rejection by a peer group - these are just a few of the problems faced by our young people on a daily basis. These are just a few of the common problems that block young people, prevent them from making conscious decisions about themselves, take up new challenges and thus are a significant factor that inhibits them from achieving personal and professional success while growing up and as adults (if it is not overworked in therapy). Dance and artistic expression give the opportunity to work on these deficits, strengthen young people, their self-esteem and agency, for example, by learning to control their own emotional reactions. According to A. Halprin, M. Eddy - the pioneers of using dance methods in work with people with various social and mental disorders, all information about what is happening in human life is recorded in their body as tension, pain or everyday behaviour. Thus dance and bodywork promote healing, i.e. one of the artistic fields that allows our psyche to connect with the physical (Mindful Movement: The Evolution of the Somatic Arts and Conscious Action, 2017). Dance may promote wellbeing by strengthening the immune system through physiological processes. Hence, the project aims to use dance and movement as a method of working with young people who struggle with many social and psychological difficulties and social exclusion. The main goal of the project was to develop an innovative support program for young people with fewer opportunities to help them strengthen their self-acceptance, confidence and wellbeing, through participation in dance and movement workshops. In the framework of the project, there was also created a video guide as a tool for youth workers to provide support and improve their professional and personal competences. To assure best quality of the project results, the program has been tested on youth workers during the training in France (November 2021), pilot workshops were run for the groups of young people in Poland, France and the UK (May – August 2022) and later on reviewed again based on the feedback of the trainers and youth. From this process, we can provide you with a useful method described in this Manual, which can be used not only by professional dancers and PE teachers, but every person who wants to support the development of young people in creative ways.



Partners of the project



 Lublin, Poland

Sempre a Frente Foundation

works with children, youth and youth workers in area of psycho-social support since 2010 and has great experience in developing and implementing programs supporting mental health of youngsters. The foundation coordinates the Child Advocacy Centre, the only one in the region, an interdisciplinary facility, which offers psychological, psychiatric, legal and medical assistance for children and youth in need. They also run two support centers for youngsters aged 5-19 and their families, providing them with psychotherapy, consultations and programs raising their psycho-social skills. Their Youth Information and Development Centre offers services to young people up to the age of 30 in the whole voivodeship, including free consultations, educational workshops and events promoting civic engagement and volunteering. They believe in learning by doing, in their work, which combines psychological and therapeutical approaches with non-formal education methodologies.



 Marseille, France

Cie Essevesse

is codirected by Sicilian choreographers Antonino Ceresia and Fabio Dolce. Both artists came together to combine their knowledge and artistic visions to develop the three main directions of the company: creation, education and raising awareness of dance and body expression. Central to their research is the relationship between the relentlessness of the creative process and the attention to the evolution of the contemporary world. They work to attract a vast and diverse audience to make them aware of the importance of being mindful of the progress of the arts, but also appreciative of the artistic heritage around us. Simultaneously the two choreographers, formed also in dance and art therapy are developing new approaches for self-empowerment and social inclusion, using body expression as a non-formal education tool. Their aim is to reach as many people as possible, including minorities, through European projects and collaborations with partners all over Europe, with a single overarching goal: together towards a better world.



 London, United Kingdom

NICOLA (New International Company of Live Arts)

is a youth-lead charity, which promotes positive interactions within and between youth communities through creating opportunity and projects, in particular in areas of high crime and low provision of extracurricular and arts activities. Their projects encourage young people – who may otherwise be involved in unproductive and potentially damaging activities, such as street crime – to take an exploratory journey into the world of arts, including dance, drama, music and fashion, thereby providing an outlet for their creativity. NICOLA provides a supportive environment to allow youngsters to develop their talents and skills. The support provided will help to prepare them for finding suitable education and/or employment both in the artistic field and outside.



Introduction to the IMPROVE BY MOVE program

The **IMPROVE BY MOVE** program can be used by any person working with youth (youth worker, teacher, pedagogue, educator etc.), not only dancers, to enrich their work methods and the experiences of the target groups they support. The program is intended to be used with young people aged 13+, providing support through methods based on dance, movement, especially in areas related to self-awareness, self-acceptance, self-expression, tolerance, self-determination, goal setting and their implementation. The program does not contain specific accommodations for people with disabilities, however it is very inclusive. One does not need to be able to dance, be musical or be fit to enjoy and benefit from integrating with their peers during the workshop.

The program is composed of 2 types of workshops:

1. non-formal education based workshops aiming to integrate participants, develop their skills and knowledge in topics of self- acceptance, communication, emotions and time management
2. dance workshops – a series of workshops focused on body movement and dance, deepening the experiences and competences developed in non- dance activities

The two types of the workshops can be used together as a whole program or used separately, according to the needs of the target group. Their various activities can be used independently by youth workers based on the learning goals they want to achieve with the group of participants. Depending on the familiarity of the participants with each other, it is good to plan non-formal education based workshops (non-dance, integration, communication, etc.) alternating with dance workshops or preceding them. In a situation where the group does not know each other very well, it is especially advisable that the non-dance workshops take place first in order to build trust and get used to others before classes that require greater involvement (such as touch) with others.



Important

This process is not a therapy in itself, although the participants might receive therapeutic effects. It is a program about supporting youth, not a process of dance therapy. This process is not replacing any therapy the participants might need.



This process is a complementary tool to other forms of prevention and therapeutic processes. Youth workers and facilitators need to put forward the dance and body expression experience, keeping their place as youth workers and facilitators.



Introduction to the Dance Workshops for youth workers

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, knowledge about oneself** and **body expression**.

“

Through dance we gain new insights into the mystery of our lives. When brought forth from the inside and forged by the desire to create personal change, dance has the profound power to heal the body, psyche and soul

Anna Halprin

”

Communication

Dance is considered an universal language, as it does not require words, but rather body movements. Through body expression we can tell what is impossible to say through words.

“

Dance is the hidden language of the soul of the body

Martha Graham

”

Knowledge about oneself

Throughout the process proposed during the workshops, the participants will gain knowledge about themselves with regard to trust, teamwork, listening, critical thoughts, attention skills, one's place within a group, the standard of discipline needed to succeed and the rewards of succeeding as an individual and as a team.

Body expression

It is important that within the workshops proposed, the participants feel free to express their emotions. Once the participants have experienced the principles of the workshop, it is crucial that the participants are allowed to experience a moment where

they feel free to use their newly acquired knowledge to express feelings they might have repressed during their life and express symbolic responses through dance (the participants might have repressed feelings that could be expressed through movement and dance).

During a dance workshop, the facilitators should help the participants to take time to listen to their body, and let them connect to their own individual strengths and weaknesses in order to use them to achieve common objectives, express their feelings and their individuality in the way suited to them.

A dance workshop is usually composed of:

- 1. Introduction** - The facilitators present themselves (when needed), ask the participants to present themselves (when needed), explain the structure of the dance session and make sure that everyone understands and agrees with their instructions. Please read carefully the consent paragraph below.
- 2. Warm up** - The participants warm up their bodies and awake their senses according to the tasks that will follow.
- 3. Tasks** - The learning and experimental phase of the workshop. The participants should follow the instructions and guidance given by the facilitator.
- 4. Improvisation/creation** - The most creative phase during which the participants express themselves through a free dance/movement inspired by what they have learnt during the previous phases.
- 5. Open dialogue** - The phase during which the participants can reflect on the session, asking questions to both the educators and their peers and/or comment. In this phase, it is important to encourage self-criticism.



Considering the fact that the participants will be confronted with new experiences in each workshop, it is essential that the facilitator continue to reassure and encourage them throughout, to reinforce the feeling of being at ease in order to achieve their full potential.



Consent and respect

In the activities that are based on physical contact and close proximity, it is especially important to establish underline the role of consent, respect and setting boundaries in the group. These topics shall be carefully discussed at the beginning of the workshops and clearly stated in the group agreement set together. Participants should be assured that workshops are a comfortable and safe space. **All participants shall respect everyone**, regardless of their age, race, religion, nationality, gender expression, weight, ability, dance skill, and so forth, and **be mindful** of how others might perceive their behaviour. This includes being **respectful of physical and verbal boundaries** (this includes not making unsolicited comments). Participants must feel assured, **in accordance with the consent given, that they will never be required to consent to any interaction they don't want**. It is very important for young people to understand that others may not have the same levels of comfort as them. **Consent and level of comfort with a physical contact is very individual and may depend** on the situation, level of trust, or other aspects. That it is why **it is always better to check in** with their activity partner before they get involved in any physical interaction. **Permissions can change at any time and it is obligatory to act accordingly**.

The participants must be made aware that even following the rules **it is possible for boundaries to be crossed without ill intent**, and that this is a time to **apologise**. **There shall be no persuading or pushing on a person to change their mind** if they clearly indicate they are uncomfortable or unwilling to participate. It must be clearly stated that any violent, misogynist, racist, sexual, homophobic, transphobic, fatphobic or any other kind of harrasing behaviour is not accepted and will not be tolerated at the workshops. **All participants should be empowered to speak up if they experience or witness any inappropriate or unaccepted behaviour and know who the person is to report it to**. Every report must be taken seriously.

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General recommendations for the facilitators

Preparation of the facilitator

1. The facilitator shall get to know how well, if at all, participants know each other. Based on this information, they shall prepare and plan the group work for the workshops accordingly.
2. The following 5 dance workshops are structured according to a logical progression for the participants.
3. The 4 non-formal education-based workshops can be introduced by the facilitator at the time they feel is most beneficial for the participants.
4. The facilitator should read this Manual carefully in advance, in order to have as much information as possible before the beginning of the first workshop.
5. The facilitator should watch the Video Guide of each workshop carefully when preparing to implement it, paying attention to the description and the tips given for each workshop. The Video Guide is available here: <https://linktr.ee/improvebymove>.
6. The facilitator should evaluate the workshops in advance in order to understand if they will need to make adjustments for their target group.
7. The duration of each workshop and of each task might change depending on the needs of the target group. Timing guidance is included.
8. It is necessary that the youth workers understand that they are offering a space where the participants can test out a different process they are not necessarily familiar with, and that the workshops will just be an experience.
9. It is fundamental not to transfer our insecurities, or fears, to the participants: Everyone (youth workers and participants), must try, in a safe way, or they will never know what the experience will bring.
10. The facilitator must believe in what they are proposing in order to lead the participants in a completely new experience. Be confident and trust your competences.

11. The Video Guide is complementary to this Manual. It is fundamental for the facilitator to carefully read and watch the tools produced by the IMPROVE BY MOVE project.
12. 12. If the facilitator feels the need to find out more about workshops and dance exercises, to increase their knowledge on how to lead participants towards creativity, especially when it comes to body movement, you can have a look at our Links of Interest.

Technical preparation of the dance workshops space and participants

1. The facilitator should inform the participants about the most important matters (dress code, safety rules etc.) in advance.
2. The facilitator can implement workshops in any space safe and big enough (safe to lay on the ground and roll), not necessarily a professional dance room.
3. The facilitator should check the room before the beginning of the workshops and make a risk assessment (example in 8. Risk Assessment paragraph).
4. The facilitator should ascertain there is fresh air access in the workshop space.
5. The participants should wear appropriate shoes or be barefooted if working on a slippery floor, otherwise socks are recommended.
6. The participants should wear comfortable clothes (avoiding tight jeans).
7. The participants should not have a heavy meal up till 1 hour before the workshop.
8. The participants should provide themselves with water for the breaks and healthy snacks for the end of the workshop (e.g. banana, almonds etc.)

Delivery of the workshops

1. The facilitator should make sure to begin the workshop by establishing agreement of the rules among the group (according to the given tips and participants' needs).
2. The facilitator should ask the participants to share their pronoun with the group in order to encourage a safe space for their gender identity.
3. The facilitator must imperatively ban any sexist comments, body shaming, or discrimination on the grounds of race, disabilities or any personal attribute to encourage a safe space. If a participant is experiencing any of the above, they should immediately talk to the facilitator about it.
4. After introducing each workshop, the facilitator should make sure that all the participants are comfortable with the tasks.
5. If any of the participants is uncomfortable with touching, the facilitator should adapt the exercise for them and make sure everyone respects their choice. Respect is the first rule for a group to exist.
6. When in presence of a special need participant e.g. deaf participants, foreigners not speaking the language, the facilitator should avoid tasks that require the participants to listen to their instructions with closed eyes, unless a translator or facilitator is helping.
7. The facilitator should not compare any of the participants with the others; instead, they should point out the achievement of each participant.
8. The facilitator should make as many general notes as possible to keep everyone's attention. However, if a participant needs special help, they should pay attention to that individual. The other participants might learn from it.
9. The facilitator should pay attention to the words they use during their guidance, and they should find words of encouragement for the participants' successes.
10. The facilitator should make sure that the participants feel free to express themselves, in a new way, without feeling lost.
11. When needed, the facilitator should be pushing the participants' limits without putting them in danger at any time. Pushing the limits must not compromise one's boundaries.

12. The facilitator should make sure that the tracks chosen do not distract the participants from their tasks, and do not impede their creativity and research (for example, commercial music and folkloric ones might encourage the participants to move in a certain, conventional way. Nevertheless, they can be used to create a playful atmosphere and renew the energy of the group when needed).
13. The facilitator should pay attention to the time spent on each task and increase or decrease it depending on the progress of the tasks/participants.
14. When explaining an exercise, the facilitator should pull aside one of the participants to demonstrate, thereby reassuring the group and making them believe in a successful outcome. The facilitator can follow this up with further demonstrations, with as many people as possible.
15. If at some point some of the participants feel uncomfortable with the tasks, they can sit down and observe. They should be encouraged to join the group again when they feel comfortable.
16. It is very important to keep the framework secure. If the facilitator encounters resistance from the participants (they do not feel comfortable with some of the exercises or are being disruptive), they should ask them to sit and watch, pay attention to what is happening, and come back if and when they wish to.
17. If some of the participants are not comfortable with talking during the sharing moment, you should not insist. They can participate in body communication, and not necessarily with words. However, the facilitator could encourage the participants to write down on a piece of paper their feelings, thoughts or key words, even after they have gone home.
18. The facilitator should remind the participants that no particular skills are required and that they will never be judged for what they do. These workshops are not about making art but instead, open a space for expression.
19. The facilitator should facilitate the activities, making sure they leave enough time and space for the participants to explore their potential. They should remain in their role as the guide and not the main actors of the workshops.
20. One last recommendation is to **ENJOY THE IMPROVE BY MOVE PROGRAM!**

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Reflection and evaluation

Debriefing moment is meant for open dialogue, reflection and evaluation, which are very important in the learning process. Therefore, it is crucial for the facilitator to make time for it at the end of each workshop. It allows young people to process the experience, analyse what they've learned, what has changed in them, what emotions happened during the activities and what it all means to them. There are some specific questions or activities that can be helpful in this process:

1. Example questions:

- Wow are you feeling?
- Wow are you feeling in your body now?
- Was there something challenging for you today?
- Was there something especially nice/cool for you?
- What's the one word you would choose to describe your experience?
- Which of the tasks was the most difficult for you and why?
- How will you use what you have learned ?

2. Example activities:

- using Dixit or any other metaphorical cards- The facilitator asks the participant to choose one and describe their experience of the day based on their associations.
- using blob tree – The facilitator asks the participant to choose a character that best describes their state of mind and discuss the emotions and experiences of the day.
- cherry, stone, carrot – The facilitator invites participants to share with the group their thoughts about the experience in a form of taking a cherry (what was cool, nice, pleasing), stone (what was difficult/challenging) and carrot (what was nourishing, useful for the future). Everyone in a circle shall share these 3 things with the group.
- roses and thorns – The facilitator hands out pens and pink and green sticky notes. On the pink paper, participants should write down their best memories and positive experiences from the workshops; and on the green ones, the difficulties and challenges (one thing on one paper). When they are done, they should stick it together on the wall to create a rose, which is then discussed as a group.



Risk Assessment

A risk assessment is a careful examination of what could happen to participants, colleagues or others in a particular situation and/or environment. They are a legal requirement that require the identification and implementation of precautions to minimise or prevent harm and they should be followed before the start of the workshop.



To remove risk entirely from any activity is both impossible and unpractical. In the case of a dance workshops the challenge for all concerned is to manage the potential risks that young people may face through their participation.

The role of the risk assessor is to determine whether a hazard is significant and, if so, to determine and implement the precautions necessary to eliminate or minimise the risk presented. Participants should also undertake their own risk assessment for travel to and from the venue, and ensure they understand their roles and responsibilities in reducing risk during the workshops.

Steps of risk assessments:

1. Identify the hazards
2. Assess the risks
3. Evaluate existing control measures
4. Implement additional controls
5. Review and update



The exemplary Risk Assessment Sheet can be found below.

Low - Accident unlikely with control measures in place - Manage by routine procedures

Medium - Possibility of accident occurring causing minor injury or loss - Management responsibility must be specified

High - Accident likely with possibility of serious injury or loss - Immediate Action Required

Risk Assessment Sheet

Organizator's name:

Assessment carried out by:

Date assessment was carried out:

NO	Potential hazard	Groups at risk	Existing Control Measures	Risk Priority	Additional controls required to minimize the risk	Done
1.	Injury/Harm	Participants, volunteers, staff	<p>To be reminded of all safety precautions in dancing & sports.</p> <p>Ensure they are wearing appropriate clothing & foot wear.</p> <p>Participants be informed about the fundamental skills and rules prior to participating in the session.</p> <p>Participants remain under supervision and behaviour management of in charge staff. Instructed in Code of Conduct.</p> <p>Make sure that no objects are left lying around on the floor that people can trip over. General housekeeping.</p>	Low	<p>Staff to ensure: Monitor wearing & removal of jewellery.</p> <p>Participants tie back long hair</p> <p>Relay safety instructions to the participants.</p>	
2.	Electrical issues					
3.	Anti social behaviour					
4.	Facility evacuation					
5.					
....						



Non-formal education workshops and comments

In this paragraph you will find the description of the non-formal education based workshops along with their structure and some comments to facilitate them. Each workshop is planned for 90 minutes, including a break, a summary and debriefing moment. It is important for the facilitator to remember to include a 10-minute break in the middle of the workshop so young people can relax, have a drink or a snack. Timing planned for each exercise as well as materials needed for its implementation are mentioned in the very beginning of description of each workshop.

It is important to start the program with a team building workshop, but the order of the next non-dance workshops depends on the needs of the group and the facilitator's vision. Activities in each workshop can be used in the given order but also separately outside of the IMPROVE BY MOVE workshops program.

Team building workshop

Aims

- getting acquainted with the participants
- building trust

Materials needed

- items of facilitators choice: matches/straws/post-its/marbles/pencils
- papers and pens
- bowl/container
- cards with word pairs prepared beforehand
- tape

ACTIVITY 1



10 mins

Dance of names

The facilitator invites participants to stand in a circle. One by one every person says their name while creating a gesture of their own choice. The task of the group is to repeat their name and gesture just after them. When the circle is done so participants have introduced themselves with name and gesture, then the whole group together at the same time repeats everyone's names and gesture one more time, creating a "dance".

ACTIVITY 2



5 mins



items of facilitator's choice

The pile

The facilitator invites each participant to take from the pile (items of facilitator's choice) as many items as they want. They decide whether to take 1 item or more. Then the facilitator explains that each person has to say as many facts about him or herself as the number of items they have selected (i.e. if they took 3 items they need to share 3 facts about them with the group). It gives them a chance to share a few personal things with the group and get to know each other a little bit better.

ACTIVITY 3



15-20 min



papers and pens, container

The story

The facilitator invites participants to write down their funniest short story (it has to be true). It is important to say in advance that this story will be shared with other people in the room later on. When everyone finishes writing, the facilitator asks participants to fold the papers and drop them in a container. Then the facilitator picks one out randomly and reads out the story, while the group has to guess who it is about.

When the guessing is done, the papers are put back in the box. The facilitator splits participants into groups of 3-4 participants. Each group draws a card from the container. Their task is to try to show this story to the group with body movements and mimicry, so the rest of the group can guess which story their choreography is showing.

ACTIVITY 4



15-20 mins

MAMEMIMOMU

The facilitator should give the participants all the necessary information before starting the activity. First the facilitator explains that the participants will be walking around the room, having conversations with different people BUT in a very specific way. They should carry out conversations using made-up words and sentences invented by them on the fly. The syllables to use in their made-up language (assigning syllables that participants can use in the conversation) and the context of the conversation will be assigned by the facilitator.

Here are the example sets of combinations of syllables and contexts:

- Syllables to use: MAMEMIMOMU. Context: You are a family/close friends who haven't seen each other in a year, so you want to catch up;

- Syllables to use: LALELILOLU. Context: You are making typical small talk about life, politics, sports - whatever you want;
- Syllables to use: RARERIRORU. Context: You are having lively discussions or a big argument;
- Syllables to use: PAPEPIPOPU. Context: You are apologizing to someone.

Once everyone understands the rules, the facilitator gives the first context and syllables, inviting the group to walk around the room talking to people. The facilitator should join the group in the activity to encourage them and to demonstrate, remembering to give the new context and syllables every 2-3 minutes, finishing the activity after the 4 rounds.



Participants mustn't use normal words, just the invented words for all of their communication. It is the speed, the rhythm of their speech, the tone and volume of their voice, their mimicry and movements that are important. They should walk around the room and talk to as many people as possible using the given context of the conversation.

When all 4 rounds are finished, the facilitator should invite all participants to sit/stand together in a circle and start a discussion about the experience. They can use these questions:

- How did you feel in the conversation without using normal language?
- How difficult/easy was it for you to communicate using only the words/sentences you came up with on the fly?
- To what extent were you able to understand each other with the other person?
- What aspects of nonverbal communication helped you to understand the other person?
- Which context for the conversation was the most pleasant? Which was the most difficult for you?

ACTIVITY 5



20 mins



cards with word pairs prepared beforehand, tape

Find your pair

The facilitator prepares word pairs beforehand, like salt and pepper, milk and honey, sail and wind, or umbrella and rain etc. on separate pieces of paper. Then the facilitator tapes to each person's back one of the papers without them knowing what word they have. Participants then have to walk around and ask closed questions (with a yes or no answer) to find out what their word is. Once they find out, they have to find their pair. For example the salt needs to find the pepper. When they are already coupled, they need to ask their pair more questions (these can be open or closed) to learn at least 3 new things about the other person so later on they can introduce this information to the group.

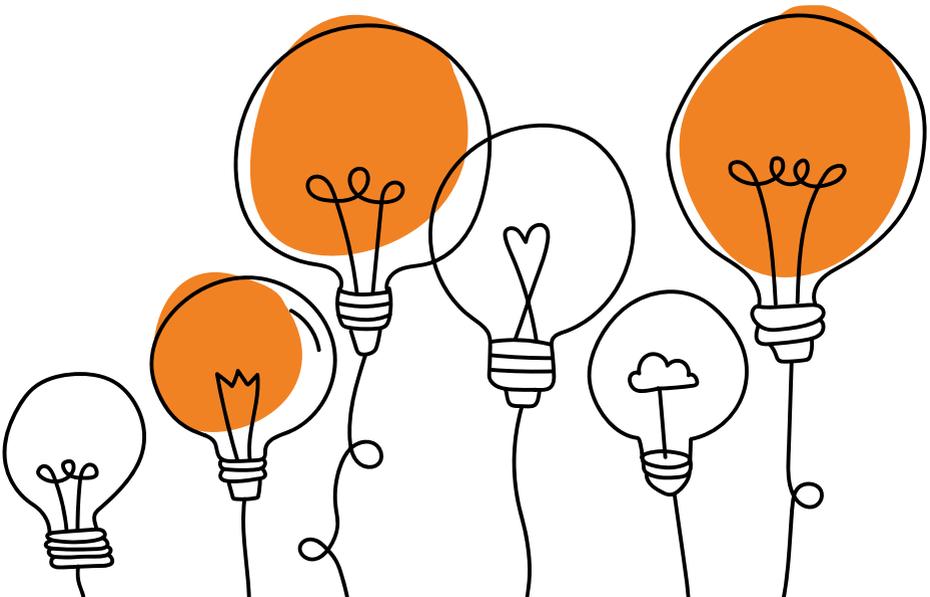
Summary and debriefing moment



5 minutes

Thermometer

The facilitator prepares word pairs beforehand, like salt and pepper, milk and honey, sail and wind, or umbrella and rain etc. on separate pieces of paper. Then the facilitator tapes one of the papers to each person's back without them knowing what word they have. Participants then have to walk around and ask closed questions (with a yes or no answer) to find out what their word is. Once they find out, they have to find their pair. For example, the salt needs to find the pepper. Once they are in a pair, they need to ask their partner more questions (these can be open or closed) to learn at least 3 new things about the other person so later on they can introduce this information to the group.



Communication and emotions workshop

Aims

- improving listening skills
- including empathetic listening and perspective-taking
- using an assertive “I” statement

Materials needed

- music player and music
- flipchart
- markers
- post-its
- printed list of “I” and “you” statements for each participant
- paper and pens

ACTIVITY 1



10 mins

Active listening

Facilitator divides participants into pairs. Each person in a pair is supposed to tell the other about the strangest thing they’ve eaten (about something unusual). While one person is talking, the other has his or her back turned and does not respond.

When each person in a pair has completed this, the facilitator asks the pairs to talk again. This time, each person in the couple tells about the best gift that they have ever received. This time, partners are facing each other. The person who listens is supposed to nod, ask additional questions and act involved.

When all the pairs are done talking the facilitator asks each person to share their experience:

- When was it easier and more enjoyable to tell their story?
- When did they feel they were listened to?
- Did they feel ignored? And when?

To sum up the facilitator asks the participants to explain the qualities of a good listener (e.g. the face turned towards the interlocutor, maintaining eye contact, showing interest, nodding, letting them fully express themselves, giving feedback, etc.).

ACTIVITY 2



8 minutes



flipchart and markers

Lecture

The facilitator explains to the participants that the “I” statement is an assertive type of communication. We use the “I” statement when we talk about our feelings caused by the behavior of the other person, while taking responsibility for those feelings. It is important that we talk about how certain behaviour affects us and our feelings. The “I” statement allows us to express our thoughts, feelings and expectations in a form that respects the person of whom we are talking.

The facilitator can write elements of the “I” statement on a flipchart:

I feel (my feelings, emotions)

when you (objective description of the behavior, situation, facts)

because (explaining why I feel this way)...

in future I would like you to (expressing my expectations)

ACTIVITY 3



12 minutes



printed lists of “I” and “you” statements for each participant

“I” and “you” statements

The facilitator gives each participant a piece of paper with a list of statements. Participants’ task is to declare which sentences are “I” statements.

List of statements:

1. You embarrassed me at dinner the other night, like you always do. Please don't do that anymore.
2. I feel sad when you don't look at me when I'm telling you the story I care about, because it feels like I am not respected. So I would like you to give me more attention when we are talking.
3. I get anxious when you don't tell me you're running late, because I think that you have forgotten to pick me up. I wish you would call me if you can't make it on time.
4. You never tell me how you're feeling. How am I supposed to know if you are angry at me?
5. I feel that you are inconsiderate when you don't return the borrowed items. Just think about my feelings next time.
6. I feel frustration and anger when I am reminded a few times a day to do my homework, because it makes me feel like a little child. I would appreciate it if you gave me some more space.

7. Stop whining! You are not the center of the universe. I find that very annoying.
8. I am upset that the coat you borrowed from me was damaged because I can't afford to replace it. I really appreciate it when the things I lend out are taken care of.

“I” statements are 2, 3, 6, 8.

In summary, the facilitator can ask participants if it was easy to find the “I” statements and how they feel about using them in everyday conversations.

ACTIVITY 4



5 minutes



post-it cards

The power of words

The facilitator hands over the post-its so each participant receives one. Their task is to tear it into very small pieces. Then the facilitator asks the participants to put torn post-it back together. The participants should conclude that this is impossible. The exercise shows that each word that is spoken has an impact on the person who hears it. Both motivating words and those that hurt leave traces. We cannot undo what we said, so it's important to choose the words we use carefully.

ACTIVITY 5



25 minutes



music player, music

Emotional movement

The activity has four stages.

1. The facilitator invites participants to walk around the room freely listening to the music, looking around the space and looking at their peers.
2. After 1-2 minutes the facilitator asks participants to form pairs and stand in front of each other. Now one person in the pair has to show how they are feeling with movement/dance. They can express their day/week/event through movement. The other person's task is to watch closely and try to imitate these movements, paying attention to their qualities: spaciousness, directions, strength of movement, pace, weight.
3. After 2-3 minutes, the pair sits down side by side and have 4-5 minutes to talk about what emotions they felt from the other person, what they observed, and whether what the imitation was close to the intention of the original movements. Then the roles are reversed and the second person tries to convey their emotions with movement and dance, and the first one imitates them.

4. Once all the pairs have completed the task, the facilitator gathers everyone in a circle to share their insights about the exercise.

Proposed questions:

- Was it easy for you to convey emotions through movement?
- Was it easy for you to read the other person’s emotions?
- What did you feel when you imitated the movement of the other person?
- Did this exercise help you understand your emotions?
- Did it help you to understand the emotions of the person you worked with?

ACTIVITY 6



20 minutes



paper, pens, music player, music

Emotional eye contact

The activity has three stages.

1. First the facilitator invites the participants to walk around the room without making eye contact with anyone. They should improvise and act as they wish but without looking into each other’s eyes. This should take about 2 minutes. Then the facilitator stops everyone and asks the participants to make a note of their feelings on a sheet of paper.
2. For the second round, the facilitator asks participants to seek out eye contact as they go around the room. However, as soon as they have made eye contact, they should break it and look away. This stage should take about 3 minutes. Then the facilitator stops everyone and asks them to record their feelings on their sheet of paper.
3. In the third round, the facilitator asks participants to seek out eye contact and as soon as they have made eye contact with anyone they should pair up with that person. This should take about 2 minutes as well. When everyone is paired then the facilitator should ask participants to record their feelings on their sheet of paper again.

When all the participants are done with their notes, the facilitator should ask them to sit in the circle and have a discussion on what happened, with the following questions:

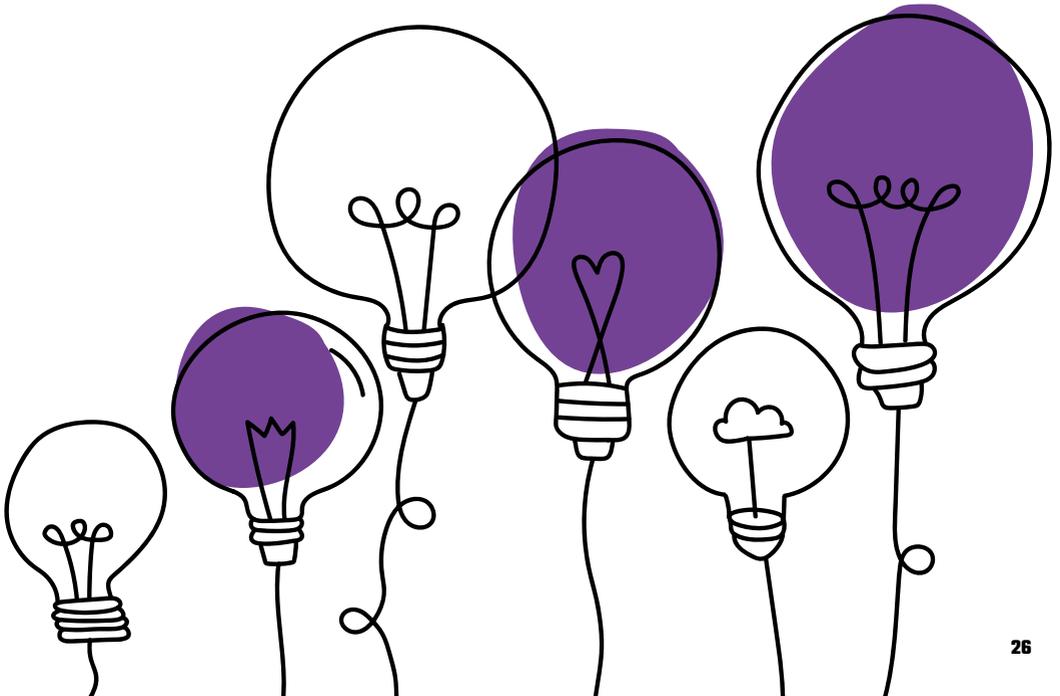
- While going through various stages of the exercise how did you feel?
- How did it feel when you were making eye contact and you had to break it straight away?
- How did it feel when you made eye contact and you could approach the person to pair up?
- If you were slow to pair up with someone, how did it feel to go about finding someone you could make eye contact with?
- How easy was it to make eye contact with someone?
- How close do you feel with people that you maintained eye contact with?
- What can dictate our behaviour in making eye contact or maintaining eye contact?
- How does this compare between different societies?

SUMMARY AND DEBRIEFING MOMENT

 5 minutes

Faces

The facilitator invites participants to show a facial expression that reflects how they feel at the end of the workshop. The rest of the group has to guess what they feel. This can trigger some additional questions and answers, but it doesn't have to.



Self-acceptance workshop

Aims

- understanding and building adequate self-esteem
- development of self-acceptance
- strengthening the self-esteem of participants

Materials needed

- flipchart
- markers
- pens
- post-its
- colourful sheets of paper

ACTIVITY 1



15 minutes



flipchart, markers, pens, post-its

Brainstorming on self-acceptance

The facilitator asks the participants about acceptance and self-esteem, and invites them to share their thoughts on the sticky notes. Then the facilitator collects them and puts them on a flipchart with the word SELF-ACCEPTANCE written on it, inviting them to discuss the results of the brainstorming. Based on that participants together create a definition of self-acceptance.

Help for the facilitator Self-acceptance is defined as affirmation or acceptance of self in spite of weaknesses or deficiencies. It refers to an individual's satisfaction or happiness with himself, and is thought to be necessary for good mental health. Self-acceptance involves self-understanding and a realistic awareness of one's strengths and weaknesses. It results in an individual's feeling about themselves and their "unique worth".

ACTIVITY 2



20 minutes



flipchart, markers, pens, post-its

The scale

The facilitator invites the participants to individually and anonymously write on the Post-It the a number from 1 to 10, with the number representing how they feel about themselves today, how much they like their own looks and personal qualities today. The number 1 means a very low level of self-esteem and 10 means that they feel great about themselves. When finished, the facilitator asks them to put the Post-Its in a container.

Then the facilitator asks the group: What do you think is the average level of self-esteem today in the group? The group should make some guesses.

When they are done guessing, the facilitator should stick the Post-It cards with numbers on the scale on the wall/floor, so everybody can see what the average self-esteem of the group is, and whether or not their guess was accurate.

The questions that may help during the discussion:

- Are you surprised by the average result? Why?
- How is it different than your guess? Is it lower or higher than you expected? Why is that?
- Do you think that on another day these numbers could be different? Why?
- Is there anyone who feels comfortable enough to say which number was theirs?



Important to share with the participants

Each day self-esteem can be different - it is perfectly normal. Our self-esteem can be affected by our mood, health condition, appearance, relations with other people etc. The self-esteem changes with age. Teenagers due to hormones and life changes tend to like themselves less and this is absolutely normal.

ACTIVITY 3



40 minutes



colorful sheets of paper, markers, crayons, etc.

Self-advertising

The facilitator invites participants to work individually to create an advertisement for themselves, which will later be shown to the group. They can either paint/make some crafts or dance. The facilitator explains they should find some space for themselves, take colorful sheets of paper or think about some choreography which can communicate their strengths, advantages, what they are good at, interesting facts about themselves. They can draw the picture of themselves, they can make a little show with music, it's up to them.

When participants are done with their individual work after around 10-15 minutes, they are invited to present their work to the group. The group can suggest what else could be found in the advertisement of a given person. The facilitator can suggest some affirming words for each work.

ACTIVITY 4



20 minutes



paper, crayons

What animal are you?

1. The facilitator invites the participants to draw an animal they identify with. It is important to say that it will be presented to the group later on, but for during preparation, it needs to stay secret. At this point the participants are not allowed to see each other's drawings.
2. After individual work, the facilitator should ask the participants to leave their work on the floor/table face down.
3. The facilitator should then mix/shuffle the drawings so they can be pulled out randomly from a pile. If a person gets their own painting, they need to change.
4. When all participants have an animal drawing in their hands, the facilitator should ask them to look at it and say what are the positive traits of this animal. The group can comment on what positive traits they associate with that animal as well. There is no guessing which animal is whose. If while a drawing is being described, its creator wants to declare it's theirs they can, but this is not obligatory.
5. When all the animals have been described, the facilitator should invite participants to discuss their feelings after this exercise. Some helpful questions are listed below:
 - How are you feeling now?
 - Is there anything that surprised you?
 - Is there anything you'd like to add?

Usually there is a sense of surprise among the participants, as other people may see more good qualities than they can about themselves.

ACTIVITY 5 ⌚ 15 minutes 📄 paper, pens, envelopes, music, music player

Letter to your future self

The facilitator invites participants to write a letter to their future selves. In the letter, they should describe how they intend to develop and use the strengths they consider to be the most important. The facilitator encourages them to hide those letters and open them no earlier than in 3 months.



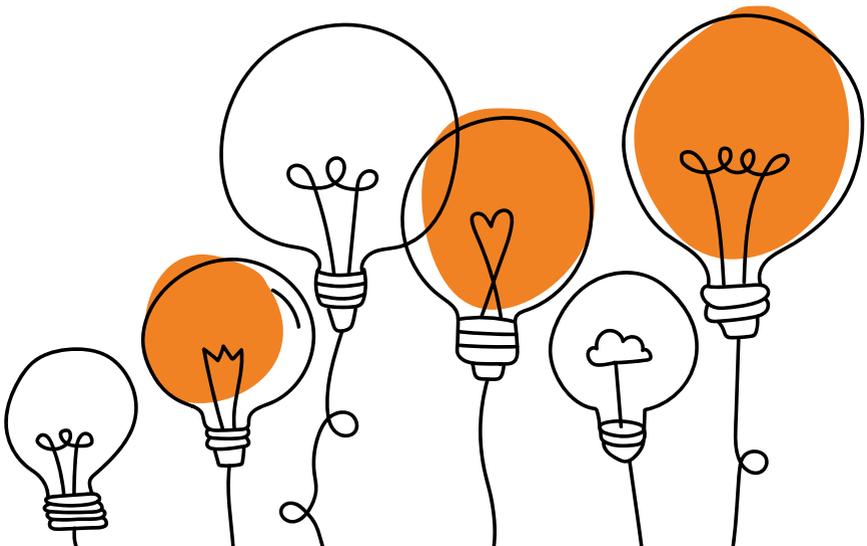
As an alternative to writing a physical letter, the participants can use the website <https://www.futureme.org>, where they can write an email to their future selves, which will be sent on a chosen date.



While participants are writing their letters, it's important to create a soothing atmosphere with silence or nice, relaxing music in the background.

SUMMARY AND DEBRIEFING MOMENT ⌚ 5 minutes

The facilitator asks participants to share what colour they are right now. They can simply say what colour feels like their current state or also communicate with why they feel that way.



Time management workshop

Aims

- learning how to plan your free time and time for duties
- using effective techniques for managing oneself in time

Materials needed

- flipchart paper markers
- paper
- pens
- printed list of tasks
- printed proverbs
- container of choice (box, basket, hat etc.)

ACTIVITY 1



10 minutes



flipchart and markers

Timely discussion

The facilitator writes a quote on the board and initiates a discussion on the topic:

“

You cannot manage time; you can only manage yourself

Peter Drucker

”

The facilitator gives the group the question: How do you understand the this sentence? If there are no volunteers to start a discussion, the facilitator can ask questions directly to a particular participant. If needed there are some additional helpful questions to spark the discussion:

- What does it mean to manage yourself in time?
- What’s your impact on your daily plan?
- Do you think you would manage your duties/tasks/activities better if the day was longer?

When the discussion is over, the facilitator can share with the participants some conclusions:

- Regardless of the amount of time we have, usually it seems to be too little to accomplish what we want.

- It's good to plan our days ahead of time in order to manage all our activities: chores, hobbies, work, school etc.
- It doesn't matter how much time we have. What matters is how we plan to use it.

ACTIVITY 2



30 minutes



flipchart, marker, sheet of paper, tasks list

Time master's game

The facilitator divides the group into even teams (3-5 people) and tells them they will have 15 minutes as a group to accomplish the tasks and score as many points as possible.

The rules are:

- Each group needs to score as many points as possible by accomplishing the tasks from the list.
- The list of tasks and their accompanying points are visible and the same for all the groups.
- Each group has the same amount of time, 15 minutes.
- All the groups perform their tasks at the same time.
- The facilitator establishes the start and end time.
- The facilitator counts the final score.
- The participants need to indicate they are finished by raising their hand or calling out — whatever the facilitator decides. Once someone is finished, the facilitator goes over to check if it was done correctly and counts the points scored.

All the participants are obliged to follow the safety rules:

- no pushing
- no disturbing other groups
- no insults
- respecting others boundaries
- and other rules if the facilitator finds them necessary

Then the facilitator should show the group a flipchart with the tasks (every task has a different number of points to get by accomplishing it). Using a stopwatch, the facilitator says "start" to begin the game.



The facilitator should prepare the list of tasks beforehand. There shall be about 20 tasks in total to perform. There should be not enough time to accomplishing all of them during the activity.

List of example tasks is given below:

Run around the	5 points
Sing a song together	15 points
Make a paper plane and throw it so that it flew across the room	10 points
Find out something unusual, unique about every person in the group	5 points
Make some clothes for the facilitator	10 points (and 5 points extra if the group gets to convince him/her to wear it)
Give each participant in the group a nickname	5 points
Make a tower from the materials available	10 points
Name your group and come up with a slogan	5 points for the name, 5 points for the slogan
Make a dream list of all group members	15 points
Each participant of the group performs a series of pirouettes from one end of the room to the other	15 points
Every person in your group takes off their shoes and socks	10 points
Each group participant does 5 push-ups	10 points
More suggestions can be added or changed by the facilitator depending on what they think it's suitable for the group.	

In the process, the facilitator adds up points for the tasks performed. After 15 minutes, they should stop the action and hang on to each group's points, without saying who won yet. Instead, the facilitator will invite the participants to discuss how they performed.

Proposed questions:

- How did you decide which task to choose?
- How did you divide the tasks in the group? And why like that?
- Did you act together or individually?
- Was there any leader in the group?
- What could help you to be more effective? (individually or as a group)
- How could you make better use of your time to score more points?
- Was there anything difficult during this task?
- Is there anything that surprised you?

At the end of the discussion, the facilitator shall reveal the points each group collected but underline that there are no winners and losers and it's all about learning new skills and having good time.

ACTIVITY 3



10 minutes



papers with proverbs

Pictionary time!



The facilitator should pick around 30 proverbs about time from the link (<https://proverbicals.com/time-proverbs>) or anywhere else they like. Write them on the cards (little pieces of paper), fold and put in the bag, box or basket before the workshop.

The facilitator invites the participants to play pictionary with proverbs about time. To do that the facilitator should divide the participants into 2 teams. The volunteers from each group (one by one) come to the basket and randomly pick one card with the proverb. Their task is to show by gestures or movements (without words) what the proverb is and their group is supposed to guess the proverb. When it's correct the other person takes their turn.

ACTIVITY 4



25 minutes



papers, pen, flipchart, marker

Eisenhower Matrix

The facilitator explains to the group that Eisenhower Matrix is a simple method for managing oneself over time. It is a graphical representation and a clear separation of important, urgent, unimportant and non-urgent tasks. In such a way a person can consciously make decisions when performing tasks. The facilitator draws on the flipchart the matrix explaining all the parts of the matrix and giving examples:

The Eisenhower Decision Matrix



1. In the green part, there are tasks that are urgent (the time to accomplish them is very soon) and are very important (eg. studying for tomorrow's exam, choosing a present for mum's birthday party happening tonight, buying sneakers on the last day of sales which is tomorrow!)
2. The blue part is for the tasks that are not urgent, but are still important. These are things we must do but not as soon. They can be postponed a bit (eg. calling grandma, planning a summer vacation, cleaning up the room, signing up for a dance class.)
3. The red part is for tasks that are not important and which you can delegate to someone else to do. It means that the deadline for accomplishing them is soon, but they don't necessarily require our personal attention or bring direct benefits to us (eg. baking cupcakes for the school fair, walking your grandparent's dog.)
4. The grey part is for the non-urgent and unimportant tasks. These are basically the things we may do, but don't matter a lot (eg. scrolling through Facebook, playing online games, reading another chapter of the book at bedtime.)

Then the facilitator should ask participants to think about the next day and write down all tasks/activities they need to do (from preparing for the exam to having a shower or listening to music). The time for this task is 3 mins. Every person should do it individually.

Based on their own personal activities list the facilitator invites them to complete their own matrix in next 6 minutes. When participants finish, the volunteers are invited to share their matrix and together analyze their choices and usefulness of the method.

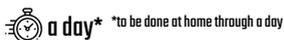
SUMMARY AND DEBRIEFING MOMENT



Pictionary time!

The facilitator invites participants to share one word that sums up today's workshop. If the facilitator thinks the group would benefit from another exercise they can share with participants the following bonus task to do at home.

BONUS EXERCISE



TIME EATERS

To do this exercise correctly you need to have at least 20 coins of your currency (EUR/GBP/PLN/....) for example 20 x 1 euro or 20 x 10 cents and a small bag/sachet. The exercise is based on you analyzing your own behaviours during the day and detecting time eaters.

It is best to start the exercise of detecting time eaters in the morning. When you wake up, start thinking about what you are doing. Focus on the tasks you want to accomplish. Every time you observe you stop doing things you wanted (postpone the task, lose your focus)- put 1 coin in a special sachet or small bag. After throwing in the coin, finish the activity and do what you should have in the first place. You have to insert your coin when you are not doing what you should at the moment. For example, if you're doing your homework and answer the phone to talk to a friend - this is a time eater. This is not a time to chat. So it requires a coin in a sachet.

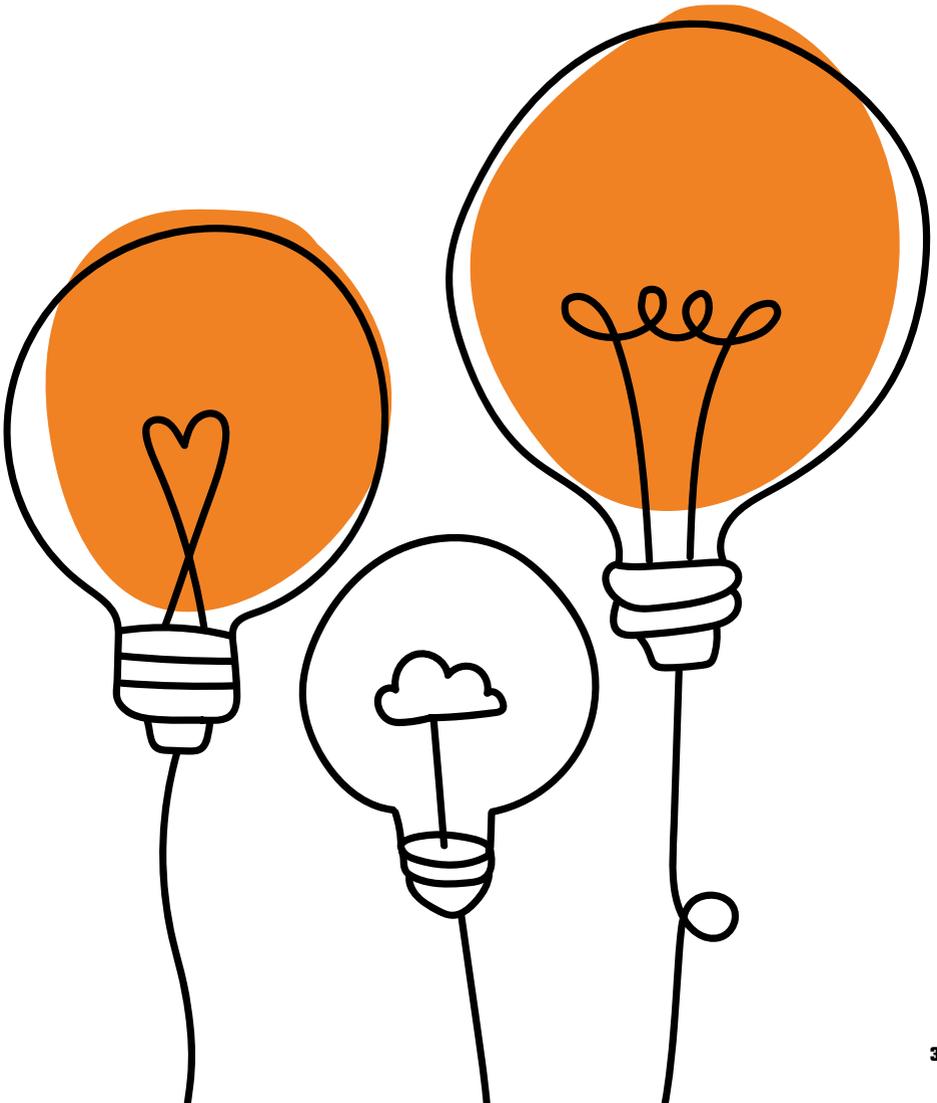
Focus on all your activities during the day, see if you get distracted easily and what are your time eaters.

It may be fun to walk around with a purse, but the results are priceless :)

In the evening, as you count the coins in your purse, it's time for you to think about how much time you lost doing unnecessary things and how it influenced your efficiency.

For your convenience, here are some examples of the most common time eaters: checking chats dozens of times, watching TV, browsing the social media, talking on the phone, having another coffee or tea.

You can see how much time you waste. Coins symbolize value. 1 coin is like nothing, but a few can be used to spend on any purpose you like. Think how many coins you'd collect in a whole week! Your valuable time could be invested more wisely! It's your choice!





Dance Workshops & comments

In this paragraph you will find the description of the workshops along with their structure and some comments to facilitate them.

The program is composed by 9 videos:

- Interview from the youth workers that have implemented the program during the pilot phase in Poland, France and England
- Mobility Routine
- Warm Up
- Stretching
- Workshop no.1 (3 creative activities - debriefing moment)
- Workshop no.2 (3 creative activities - debriefing moment)
- Workshop no.3 (3 creative activities - debriefing moment)
- Workshop no.4 (additional warm up - 3 creative activities - debriefing moment)
- Workshop no.5 (3 creative activities - debriefing moment)

The Mobility Routine, Warm Up and Stretching should be conducted the way they are shown (depending on individual abilities or limitations- see comments below).

These three videos will remain the same for the 5 workshops and will be used in the following order: Mobility Routine, Warm Up, Workshop no. (creative activities), Stretching.

For Workshop no.3 and Workshop no.4, you will find some additional Warm Up exercises in the workshop description (For Workshop no.4, you will have the additional Warm Up also in the video guide of Workshop no.4).

After the Stretching is complete, the facilitator will always propose a 'debriefing moment', where the participants can share thoughts, comments, ideas, emotions, etc.

Understanding the video guidelines

The **Mobility Routine** is filmed in real time. If you follow it, you will be able to practice it in real time.

The **Warm up** is filmed in order to explain each exercise. You will have to pause the video to have enough time to practice and repeat each exercise the required number of times.

The **Five Workshops** are filmed in order to give an idea of what the experience can look like and help the facilitator to understand the described activities. The participants should not reproduce or copy what is shown in the videos. On the contrary, the facilitator should encourage the groups to develop their creativity according to the tasks described in the video guidelines and in the description below.

The **Stretching** is filmed in real time. If you follow it, you will be able to practice it in real time.

You will not find a written description of the Mobility routine, the Warm up and the stretching in this Manual, so please follow the videos.

All the program videos can be found here: <https://linktr.ee/improvebymove>.

Why is it important to keep the same Mobility routine, Warm up and Stretching?

In order to give the chance to the participants to memorise the exercises and go deeper in the practice whilst improving their mobility and flexibility. They could also repeat these exercises at home during their daily routine to keep their body and their mind in a healthy state.



The Mobility Routine, the Warm Up and the Stretching can take a lot of time for the participants to memorise and practice. We highly advise the facilitator to dedicate one, two or more workshops for the participants to practice each part of the program separately. This will help them to go through the exercises more quickly, and leave more time for the creative activities.

What are the Mobility Routine, Warm up, Creative Activities, Stretching and Debriefing Moments?

Mobility Routine - Every joint is mobilized whilst raising awareness on the importance of regular stimulation of the body and performing a whole range of movement. This includes the neutral position, the torsions of the spine, curves, a flat spine, bending of the knees, active stretching, etc. This part of the workshop is very important in order to keep a healthy body and avoid injuries.

Warm up - The participants will learn how to get down to the floor and stand up in a safe way; how to make side rolls; front and back rolls; slides on one hand.

In Workshop no.3. the participants will also understand how to lift body parts or even a person in a safe way (you will find only a written description of this additional activity).

In Workshop no.4- The participants will also work on their musicality and body coordination by learning binary and ternary rhythms and how to use them in choreography (you will find this activity in the video guidelines of Workshop no.4.).



If the facilitator is not comfortable with any of the exercises proposed during the warm up, ex. the front and back rolls or sliding on one hand, they should not propose them. If the participants are scared or they make an attempt and they are not comfortable with these exercises, the facilitator should not insist on the same day, but possibly attempt it again another day.

Creative activities - The participants will use the tasks given by the facilitator in order to implement, explore and develop their creativity, putting forward their singularity and their communication skills through body movement.

Stretching - At the end of the creative activities, the participants will stretch every part of their body in order to relax their muscles and lengthen their spine. These are very important exercises to keep a healthy body and avoid injuries.

Debriefing moment - During this part, each participant can reflect, share their thoughts & comments about the experience.

A few general ideas of questions that can be used during this process are given in the Reflection and Evaluation section.

Disabilities adaptations

This program does not present any adaptations for people presenting physical disabilities. If you do not feel comfortable with adapting the content of the program and you would like to use our methodology, please contact us and we will lead you to find a possible way to do so. However, the facilitator should always begin by asking what they can do, and allowing them to adapt in their own way. Trust them, as long as they feel comfortable and they do not put themselves at risk. This is valid if they are able to understand what is good or wrong for them.

Concerning mental illnesses, it is always mandatory to work with mental health professionals that can help as the need arises. If you do not have the competences to do so and professionals are not available during the workshops, you should not propose these activities to participants presenting mental illnesses.

Workshop no.1 - Creation-Communication-Cohesion

Aims

- reinforcing the group
- installing body and verbal communication
- opening the connection between the participants and the facilitators

First the facilitator shall introduce themselves and the project. They shall present the team, the goals and the overview of the program, as well as the activities that will happen during the workshop.

Warm-up and Mobility Routine

Make sure to complete Warm-up and Mobility Routine sessions before proceeding with any Creative activities (following the tutorials available on: <https://linktr.ee/improvebymove>).

Creative activities

ACTIVITY 1

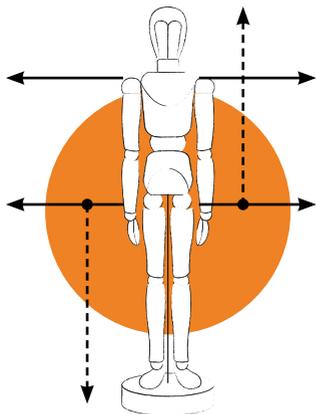
- The facilitator invites the participants to walk into the space at their own rhythm and in any direction, to be acquainted with the space for around 2 minutes. Whilst walking, the participants should take a bit of time in order to pay attention to something singular and particular about their peers.
- The facilitator should now invite the participants to split into 2 groups and form 2 lines, one in front of the other (the distance should be decided based on how the participants feel about being observed): each participant should pay attention to the person in front of them to observe any particular, singular characteristic that could define that person. The facilitator will point out a few characteristics to pay attention to, including : the colour of the hair, of the skin, of the eyes, the subject's height, their proportions, the way they stand, their body position, their curves, in which direction their body projects, where they put their weight on their feet (towards the toes, the heels, in the middle, towards the interior side of the feet or the exterior side of it), how their feet are connected to the floor, such as if the toes are relaxed, and so forth.
- The facilitator should ask the participants to walk back into the room for a few seconds and resume the two lines again, making sure that each participant has another person in front to repeat the exercise. They should repeat the exercise 4 times in total.

- The third and fourth time, they should observe the person in front of them by using their body and changing the angle of view: by bending one knee to get closer, twisting the spine, making one step forward, and so on. Between the third and fourth time, when they go back into the room they should run into the space and have 10 seconds to resume the line. The entire activity should take approximately 10 min.
- At the end, the facilitator should invite the participants to run into the space again, to pick one place in the room, slow down and when they reach it, to close their eyes and let the images of everything they have observed come up in their mind and take note of all the differences between their different pairs. They should now let their memories bring movement within their body, guided by their comfort level.
- **Optional** The participants could draw a silhouette showing a good and healthy posture according to what they have learned. In the drawing, they should highlight the characteristics that define a healthy posture. This drawing can be shown at the beginning of workshop no. 2, during the introduction, if wished by the participants.

ACTIVITY 2

- The facilitator should invite the participants to walk back into the space and guide them through different ways of moving. of moving into the room, going through: walking, running, crawling, rolling, in all the directions (forward, backward, side to side). They finish by jumping around and combining all the actions in the way they wish.
- Next the facilitator invites the participants to keep experimenting with the same task going towards a slow motion pace, still playing with the levels they have explored (standing, crawling, rolling, etc.). As they go through, the facilitator should invite them to approach two people, to form a trio, and make physical contact (starting with their hands). They should keep going in slow motion until they find a shape they are happy with, hold it and analyse their position within the shape and the position of their partners, if they can see it (if not, they can imagine their positions). The facilitator could help the analysis asking to focus on the shape of their spine, on their knees, their ankles, their connection to the floor, the parts of the body in contact with the floor and each other.

The facilitator should now ask the participants to break the connection and resume the neutral position. They should continue to pay attention to the journey their body takes as they get back up. When everyone is ready, they should move again in the space, finding two new partners, and repeat the exercise.



Important The facilitator should remind the participants that they should keep exploring the levels at all times.

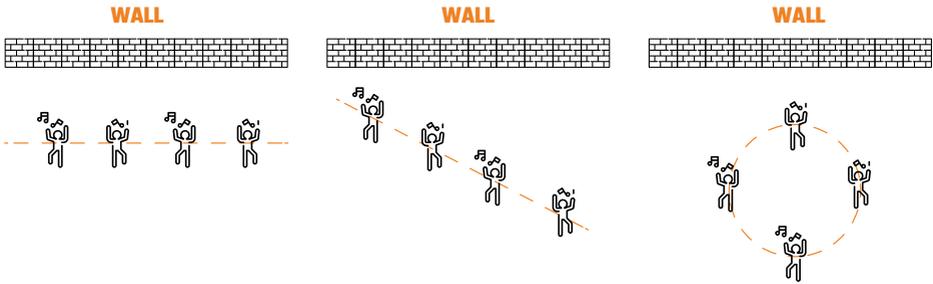
They should repeat the whole experience three times in total.

On the third try, the facilitator should ask them to inhale and exhale consciously, finding the parts of the body moved. This should be done after the analysis of the movements and before resuming the neutral position.

- **Advanced level** When looking for connections, the facilitator should ask the participants not to use their hands, but instead to keep a connection using a different part of the body.
- At the end of the activity, the facilitator should invite the participants to disconnect with their partners, find a place that allows enough room between the partners and resume the neutral position. They should close their eyes, recall the experience they have just lived and reproduce the movements that come up in their mind, staying on the spot. When ready, the facilitator should invite the participants to resume their neutral position, open their eyes, look around them before leaving the spot, and connect again with the group using visual contact.

ACTIVITY 3

The facilitator should invite the participants to form groups of 3-4 people (depending on the number of participants) and create their journey around the room that they will take as one and only entity. They should include at least 2 lines and one shape to combine in the order they decide, making sure they include: one diagonal, one parallel line to one of the walls, and one circle.



Once they agree on the order and the size of the lines and shapes, they should decide the way each participant will move within the trio, respecting their chosen journey. By the end, each participant should have gone through the three levels explored in the previous activity (standing, crawling, rolling) and should be connected at all times with at least one of the members of their group via a hand, and they should be constantly changing points of contact as they go through.

Advanced level The participants should avoid the contact with the hands and prioritise the other parts of the body.

When ready, the facilitator invites each group to show their choreography to the rest of the participants.

STRECHING

Make sure to complete Stretching before Debriefing moment (following the tutorials available on: <https://linktr.ee/improvebymove>).

DEBRIEFING MOMENT

This can be an open reflection and discussion, but it can be also supported by the facilitator's questions. What is most important is to give each participant the opportunity to share their thoughts and comment about the experience. Some possible questions for workshop no.1.:

- How did you feel in the first activity when you had to look at the other person, at their body, look into each other's eyes?
- How did your feelings differ depending on who you were partnering with?
- How did you feel when you first touched your partner while performing activities?
- How was it working in the group? Were there any difficulties in this activity?

Workshop no. 2 - Body Awareness

Aims

- increasing the participants' awareness of their bodies
- acknowledging basic principles of dance technique
- developing creativity and playfulness

In the introduction of the workshop, the facilitator should ask the participants about any aha moments or any questions about the previous experience (showing the drawing of the neutral position if needed) before presenting the activities of the upcoming workshop.

Warm-up and Mobility Routine

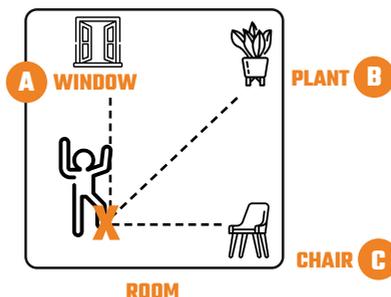
Make sure to complete Warm-up and Mobility Routine sessions before proceeding with any Creative activities (following the tutorials available on: <https://linktr.ee/improvebymove>).

Creative activities

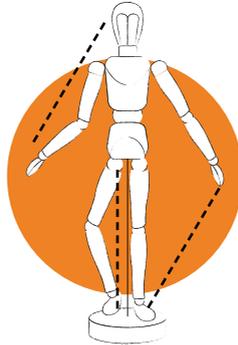
ACTIVITY 1

The facilitator should invite the participants to walk into the space at their own rhythm and in any direction, to be acquainted with the space, drawing their attention towards the connection between their body and the space around them (outer space), and the space within themselves (inner space).

Connection with the outer space The facilitator should invite the participants to pick three things in the room (A, B and C) and one part of their body (X). Then they should imagine lines connecting X to A, B and C at the same time. A, B and C could be a part of the ceiling, a window, a part of the floor or any objects present in the room. Bearing in mind these 4 elements, they should keep walking around the room, which will make these imaginary lines longer or shorter depending on the distance they have with them. The facilitator could refer to the image of a marionette to illustrate what is happening.



Connection with the inner space The facilitator should ask the participants to imagine strings connecting their parts of the body, for example, heels to knees, knees to femur, coccyx to cranium, fingers to shoulders, neck to occiput, left scapula to right scapula, left hip to right hip, left heel to right heel. They should also incorporate body parts that are far away from each other, for example, right heel to back of the head, left knee with the forehead, etc., in order to start thinking of the body as an ensemble of exterior and interior connections.



As they go through the process, alternating between the connection with the outer space and the inner space, the participants should imagine that A, B and C are now pulling X. First, one by one, and gradually altogether, until the participants find the point in the space that is at equal distance to A, B and C, resuming their neutral position.

The facilitator should leave the participants in that position for at least 1 minute inviting them to feel all the connections they have found throughout the activity.

- The facilitator now invites the participants to find a low position, close to the floor without lying on it, and analyse the interior and exterior connections with any of the objects of the room. They should keep the position as long as needed to have a general idea of their connections. When ready, they should take their time to align their bones and resume their neutral position. Then they shall walk into the room to find another place, choose another position close to the floor and repeat the whole process 1 other time (3 times in total). When the participants find their third position, the facilitator should now give them 5 seconds to change position (without resuming the neutral position, and without walking around the room). Next, they should repeat it 2 more times (3 times in total), giving a few seconds for each position, after the initial 5 seconds.

ACTIVITY 2

- The facilitator should invite the participants to move around the space using the exercises explored during the warm up: front roll, back roll, side roll, the slide on one hand (and for some, the advanced option), etc. In between two series of rolls and slides, the participants should resume the neutral position paying attention to the alignment of the imaginary lines crossing their body. They should repeat the process a few times (5-7).
- Now the facilitator invites the participants to split in pairs: A and B. Person A should go through the exercises just explored and person B should help A by giving suggestions on the healthy way to do it. The facilitator should pay attention at all times and give tips to the participants when needed, to deepen their knowledge on the way of doing these exercises safely.

ACTIVITY 3

- The facilitator invites the same pairs to create their journey within the space. When they memorise it, they should compose a choreography using the explored movements of the workshop from point X, lying on the floor, to point Y, standing in a neutral position

Advanced level the participants could add contact between them during the choreography, trying to keep at least one point of contact throughout the choreography.

- When ready, the facilitator invites each pair (or two pairs at a time depending on the number of participants) to show their choreography to the rest of the participants.

STRECHING

Make sure to complete Stretching before Debriefing moment (following the tutorials available on: <https://linktr.ee/improvebymove>).

DEBRIEFING MOMENT

This can be an open reflection and discussion, but it can also be supported by the facilitator's questions. What is important is to give each participant opportunity to share their thoughts and comment about the experience. Some sample questions for workshop no.2.:

- How did you feel in the activities today?
- How can you describe your ability to discover the contact between your body, inner and outer space?

Workshop no.3 - Trust your mind

Aims

- increasing trust in oneself and others
- highlighting the importance of benevolence and attention from the others in oneself;
- encouraging communication, creativity and self-knowledge

Warm-up and Mobility Routine

Make sure to complete Warm-up and Mobility Routine sessions before proceeding with any Creative activities (following the tutorials available on: <https://linktr.ee/improvebymove>).

Additional exercises to the general Warm Up

The facilitator should propose the following exercises designed to learn how to lift something or someone, in addition to the general warm up:

1. The facilitator invites the participants to split into pairs. Person A should lie down and B should lift A's body parts paying attention to their posture at all times. Person A must make sure B understands the right technique. Their core should always be engaged and they should prioritise the use of their legs to lift up A's body parts instead of their spine. They should never feel pain in their back (even though no video is available of this exercise, you will find good tips in the video guidelines in activity 2 of this workshop). Next, they should exchange roles.
2. The facilitator should invite the participants to split into trios, person A should lie down on the floor and persons B and C should repeat the task above together.
 - **Advanced version** B and C could find ways to lift A off the floor, keeping a safe posture. Everyone should experience the A role.
 - **Important** The facilitator should pay attention to the proportion of each participant in order to match up the trios.
 - **Reminder** The facilitator should propose suggest to the participants that they try these additional exercises during the workshops dedicated to the Mobility Routine, Warm Up and Stretching mentioned in the session above. **Why is it important to keep the same Mobility Routine, Warm Up and Stretching?**

Creative activities

ACTIVITY 1

- The facilitator should invite the participants to form groups of 3-4 (depending on the number of participants). Person A should be in the middle of the group and they should resume a neutral position. At first, the partners should make sure that A stands in their healthy and neutral position. Once they all agree, the partners should move A's body to emphasize the imaginary connections that link A with the outer space. For example, one of the partners could open A's arm to emphasize the connection between A and the door, or a window, or another person and so on. After each partners' action, Person A should keep his or her position, and the other partner should carry on from that exact position. The partners should alternate their engagement with Person A and leave enough time for him or her to feel the connections with the outer space. The facilitator should invite A's partners to start by moving A's extremities at first. Following this, they could move A's spine, knee, and so on, bearing in mind the fact that each movement should be conceived to emphasize A's outer connections.

The partners should always arrange themselves to support A, helping them to keep their balance and above all, keeping the spirit of working as a team towards the same goal with the maximum of benevolence they can provide.

- **Advanced version** As they go through, the partners could move person A at the same time, paying attention to A's balance, making sure A doesn't fall on the floor. If they want to take A to the floor they should do it in the safest possible way.
- **More advanced version** Person A could close their eyes from the beginning and the partners could try to lift him or her and keep the moving parts of his or her body according to the previous task. Each participant should experience the A role

ACTIVITY 2

- The facilitator should invite the participants to split into pairs (A and B), making sure that they have the approximately same height and weight.
- Person A should lie down on the floor in between B's legs and B should stand on top of A with their legs at A's ribcage level. A and B should grab their wrists (crossing their arms or keep them parallel) and go through the following steps: B will have to bend their knees in order to keep their back strong and straight, and they should start walking backwards. When they both stretch their arms, A should bend their knees just the right amount for their soles to touch the floor and B should continue going backwards. A should let B pull them off the floor by keeping their core strong

and lift their hips off the floor reaching, gradually, the standing position as B pulls A's weight back on their feet. They should exchange roles.

Advanced version When A and B are both comfortable with this version of the exercise, they should stand in front of each other and reverse the process. First, they should grab their wrists in a standing position and as A goes back, B makes sure they counterbalance A's weight to take A to the floor. B should always keep the counterbalance using their spine 'leaning backwards' as A goes down, especially when they are in between the standing position and the lying position. A and B should have their arms straight and long the whole time. B should end by bending the knee to resume the very first position of the previous version of the exercise and A should end in a lying position on the floor. They should swap roles.

More advanced version A and B should swap roles in a continuous motion getting onto the floor and off the floor with a regular pace.

Important If a participant is alone, or they do not have a peer with the same size or weight, the facilitator should try with them (if they can).

If the participants do not succeed or the facilitator is not able to succeed with one participant, the facilitator should highlight the importance of trying before giving up. If they fail, it is completely fine, as they might succeed another time, with another person later on, or never succeed at all.

ACTIVITY 3

- The facilitator should invite the same pairs to look for the easiest way to lift their partners albeit this time from a standing position. They should find at least 3 different lifts and exchange roles. The facilitator should always pay attention to all duos and intervene when necessary.

Important The facilitator should encourage the participants to find their own solutions to succeed instead of solving things for them. In this way, they will encourage their creativity. They will always find a way.

The facilitator should now invite the participants to form groups of 4 formed by existing pairs. Each group should now create their own choreography going through the following steps:

1. They should decide first decide on their journey into the room as a group (the directions they will take as one entity).
2. Then they should include at least one lift per pair, one counterbalance exercise of the Activity 2, one lift in trios and put them in the order they like.

3. In between these three elements, they can add any movements they want to create, making sure they respect the path they have chosen. Repetition of movements is allowed.

The participants could also use all the tools learned in the warm up and in the previous workshops. When ready the facilitator should invite each group to show their choreography to the rest of the participants.

STRECHING

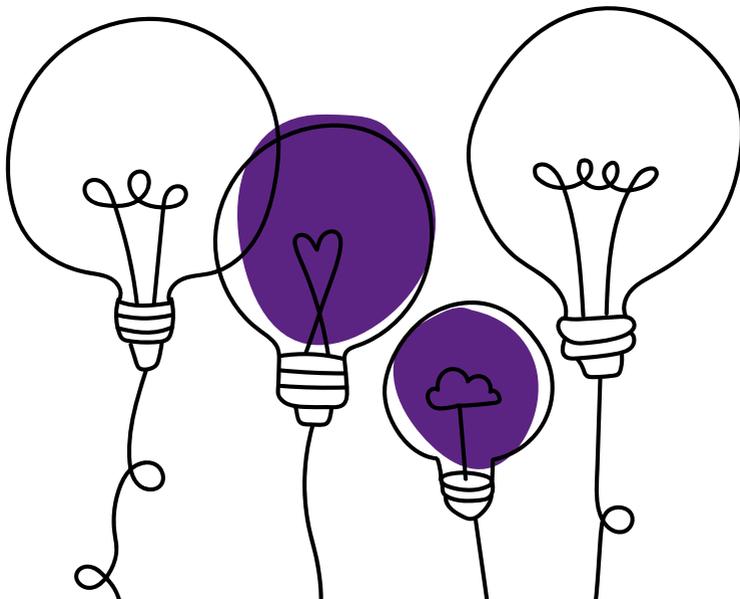
Make sure to complete Stretching before Debriefing moment (following the tutorials available on: <https://linktr.ee/improvebymove>).

DEBRIEFING MOMENT

This can be an open reflection and discussion, but it can be also supported by the facilitator's questions. What is important is to give each participant opportunity to share their thoughts and comment about the experience.

Some sample questions for workshop no.3.:

- How did it feel giving up control of your body to another person?
- How did you feel taking control of your partner's body?
- What helped you let go of controlling your body?
- What did you feel when you were moved by other people?
- What made you trust people in the group?



Workshop no.4 - Space and Time

Aims

- increasing awareness of oneself within a space
- increasing awareness and knowledge in rhythm
- increasing musicality
- encouraging communication, creativity and self-knowledge

In the introduction of the workshop the facilitator should ask the participants about any aha moments or any questions about the previous experience and should present the activities of workshop no.4.

Warm-up and Mobility Routine

Make sure to complete Warm-up and Mobility Routine sessions before proceeding with any Creative activities (following the tutorials available on: <https://linktr.ee/improvebymove>).

Additional exercises to the general Warm Up

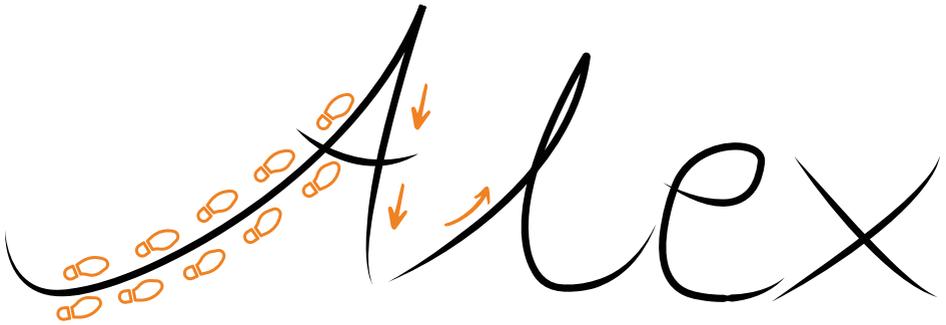
Please look at the video guidelines for the additional exercises. They include the binary and ternary rhythm in order to work on the musicality and coordination.

Reminder The facilitator should suggest to the participants that they try these additional exercises during the workshops dedicated to the Mobility Routine, Warm Up and Stretching mentioned in the session above: **Why is it important to keep the same Mobility Routine, Warm up and Stretching?**

Creative activities

ACTIVITY 1

- The facilitator should invite the participants to walk into the space and connect with it.
- The facilitator should now invite the participants to find a place in the room and write their name on the floor using steps. They should 'walk' their name on the floor paying attention to all the details of their name. After their first writing, they should pick another place in the room and choose a different size of their letters, repeat the activity and so on. They should 'walk' their names at least 3 times using different sizes of the letters. Now the facilitator should invite them to 'run' their names 3 other times. Next, they must 'run' half of their name and 'walk' the other half for at least 3 more. Then, they shall 'slide' their name on the floor with their feet. They could also jump into a point if they need, for instance it on top of the letter 'i' letter and so on...



- The facilitator asks the participants to write their name with their right hand on the air using the whole arm. They should then change the spot and use their left hand and arm, then change the spot again and repeat it with their right hand by changing the size of letters. They repeat this with the left hand and arm. They should keep changing spots and start to write their name with one hand and finishing with the other; and so on. All the variations should be available to the participants. The facilitator should encourage changes of direction: once towards the ceiling, once towards the window, once towards the floor and so on. They could also change direction as they write their name, and write half a name with one hand, change spot and continue the writing with the other hand. They should write their name at least 10-12 times with the multiple variations mentioned above.
- The facilitator should now ask the participants to combine legs and arms and mix up all the tasks previously explored leaving space to their creativity.
- **Advanced version** The facilitator should invite the participants to write their name in two different ways simultaneously. For example, using one arm towards the ceiling and the opposite leg sliding on the floor.

ACTIVITY 2

- The facilitator should invite the participants to split into groups of 4. Each participant should contribute to the creation of an ensemble of rhythm by clapping their hands, or clapping the hands against the wall, on the floor or on oneself. They should memorise, as a group, the sequence of rhythms played by all the participants to develop their own musicality.

ACTIVITY 3

The facilitator should now invite each group to define and memorise a journey within the space using the initials of their names. In between letters, they can choose to change the space they are using and the way they do it.

The participants can be as creative as possible. Each participant should contribute to the choice of the journey.

The participants should use the rhythm they invented in activity 2 to create their journey and make their choreography, since they will have to perform it whilst playing their rhythm. They should find a solution to keep clapping the rhythm whilst dancing their choreography. They do not have to clap the rhythm at the same time throughout the whole choreography, however the rhythm should be present all along.

This task will help the group in containing the timing of the choreography using the rhythm they have created in activity 2. The participants can choose to double their rhythm to match the journey they have chosen, if needed.

When ready, the facilitator should invite each group to show their choreography to the rest of the participants.



STRETCHING

Make sure to complete Stretching before Debriefing moment (following the tutorials available on: <https://linktr.ee/improvebymove>).

DEBRIEFING MOMENT

This can be an open reflection and discussion, but it can be also supported by the facilitator's questions. Some sample questions for workshop no.4.:

- How did you feel creating connections between yourself and the space you are in?
- Which type of activity was easier/harder for you: group or individual? Why?
- What did you feel when you created choreography with the group?
- What helped you to cooperate better with the team?

Workshop no.5 - Create to be free

Aims

- stimulating the creativity of the participants
- summing up the notions the participants have acquired
- increasing group cohesion and communication
- stimulating team work
- increasing autonomy

In the introduction the facilitator should ask the participants about any aha moments or any questions about the previous experience and should present the activities of Workshop no.5.

Warm-up and Mobility Routine

Make sure to complete Warm-up and Mobility Routine sessions before proceeding with any Creative activities (following the tutorials available on: <https://linktr.ee/improvebymove>).

Creative activities

ACTIVITY 1

The facilitator should invite the participants to walk into the space at their own rhythm. They should ask them to find a word. Then, to pick one joint (elbow, wrist, knuckle) and to write it in the air or on the floor and in any direction of the room. Inspired by the activity 1 of Workshop no. 4, they should write the chosen word multiple times with any part of the body: nose, knee, shoulder, etc. They could also combine two parts of the body and so on. They should write their words at least 10 times. The facilitator should remind the participants to play with the letter size, the dynamic and the levels.

ACTIVITY 2

The facilitator should invite the participants to split into groups of 4 and ask them to create a choreography in which they should include a solo, a duet, a trio and a group scene with the 4 people. They should also include the following:

1. A moment where they play a rhythm they create using their hands and/or voice (at the same time that a solo participant, duet or trio is dancing with the very same rhythm);
2. A combination of lifts in duets and in trios;
3. At least one moment of everyone dancing on the floor;
4. By the end of the choreography , the journey they choose should have covered the entire room.

The facilitator should let the participants make their own choreography, choose their music if they need one (taking into account the fact that they should create their own rhythm and play it at some point in their performance). This should take between 30 and 45 minutes. The facilitator should intervene if needed by recalling all the activities explored during the previous workshops.

The facilitator could also ask each group to create a name for their choreography and share it with the whole group before the next activity.

Important The facilitator should pay attention to all the participants and make sure that each individual has the chance to express themselves comfortably with and manifest their full potential.

ACTIVITY 3

When ready the facilitator should invite each group to show their choreography to the rest of the participants.

STRECHING

Make sure to complete Stretching before Debriefing moment (following the tutorials available on: <https://linktr.ee/improvebymove>).

DEBRIEFING MOMENT

This can be an open reflection and discussion, but it can be also supported by the facilitator's questions. What is important is to give each participant opportunity to share their thoughts and comment about the experience. Some sample questions for workshop no.5.:

- What was the most difficult part of creating the choreography for you?
- What was the most fun or the nicest thing you found in this experience?
- How was the distribution of tasks in your team during the development of the choreography?
- What feelings accompanied you at each stage of work on the choreography (planning, practice, presentation)?
- What feelings accompany you now, after presenting your choreography?

**Thank you for trusting us
and well done for trying!**





Feedback from the trainers and creators of the dance workshops program



IMPROVE BY MOVE has been an amazing project for many reasons. It helped me to concentrate on our methodology and reflect on what information we can give to the facilitators/educators/teachers/youth workers eager to learn about dance and its amazing power of transforming society. We managed to produce a program that gives a good amount of information about how to facilitate a dance workshop. This program will be a reference for me and our dance company (Cie Essevesse) to refer to as the beginning of a possible new journey for the youth workers and their groups. I would love to push it further with other complementary programs, delivering more adaptations for minorities maybe and give different options for some of the exercises.

The overall experience with both youth workers and young people, has confirmed how amazing 'non formal education' can be for society and how dance can help to spend an incredible time among human beings.

Fabio Dolce



We created the content of the IMPROVE BY MOVE project in order to deliver well studied tools whilst permitting a certain malleability within them, in order to give the youth workers the possibility to continue a personal research in the field of dance.

Training our partners was an experience rather complex in terms of organisation, however very enriching from the management point of view. Indeed, it was necessary to reinvent the way of addressing people who had no knowledge of dance, and managing the time was a real challenge. We had to ensure the integration of the created tools, revising them if and when needed as well as filming the sessions for the video guidelines. All this, in one week.

When I tried the workshops with a SEGPA class in France during the pilot phase, I was cheered to receive sincere and invested feedback from the young people. The cross-functionality of this project and the experiences we have had, opened up an ever more favorable field for us in the search for "well-being".

Antonino Ceresia





Feedback from youth workers

15 youth workers from France, Poland and United Kingdom took part in the training course of IMPROVE BY MOVE program to learn how to implement the workshops with young people and test the program on themselves first. They came from different backgrounds: psychologists, pedagogues, educators, dancers, animators, half of them with no dancing experience so far, as the program is designed for all kinds of professions supporting youth on a daily basis, regardless their level of sports and dancing skills. Below there are some quotes we collected from them.



Amazing experience, I become more aware about my body, emotions, connection with other people and my inside self. A good experience of pushing your limits, going beyond your comfort zone.

Jagoda, Poland



While trainers gave us dance fundamentals, each participant from his personal experience could enrich the process of finding a personal way of expression by movement. The more experienced with body work were also eager to help the one in difficulties during the technical parts of training, finding other ways to show and explain the right path of the body to achieve the moves. Also each one could implement his personality during creative part and do exactly what he was able to do and to show in choreography by forgetting about "super performative" expectations. That was a great experience, as much personal as professional (...) I discovered capacities I was sure I didn't have. So I'm super excited to continue to explore my body and its power to tell stories. A great experience for body and mind.

Delphine, France



It was interesting that we were from very different fields, like psychology, pedagogy, theatre, dance.(...) The whole experience was nourishing and inspiring.

Sara, France

““

I found the overall experience amazing and I loved connecting with everyone and making new friends.

Matt, England

““

I think that my best moment was the last choreography: I felt a little progress which I made and I felt much better with my body and connection between it and my mind which made me felt better with other people.(...) I felt HUGE support from every each person, lot of advices. I felt taken care of by the others.

Iga, Poland

““

For me the strongest point was the open reflexive and inclusive approach of the course - related to the subject itself (the tool that dance is and its uses) and also related to what each participant could bring. I feel we could get in touch with the very basics/essentials of dance and body work, and at the same time we had space to go deeper and have the insight to individually apply that in our specific realities. It was progressive. The moments of sharing were important after the practice to gather the experiences together, turned the sentient into something practical. I find that the workshop in that way was unpretentious and effective.

Mariana, France

““

It was great for me, because I have nothing to do with dance, and it wasn't overwhelming, it was a very pleasant experience. I learned a lot and I cannot wait to try the methods and techniques in my work with the youth.

Katarzyna, Poland



Feedback from young people

After the pilot sessions of the workshops implemented in France, United Kingdom and Poland, the youth workers asked the participants about their reflections. Below there is some feedback from young people who took part in the activities, shared anonymously:

“

The workshops gave me a sense of peace, tranquility.

“

I met here new friends and we became very close.

“

This workshops taught me that you can become a better person in life.

“

I felt very comfortable in this class with no competition, so everyone can learn to dance without being afraid.

“

I started using the I statement... and it turned out to be effective.

“

After the workshops I felt tired physically but in a way also good.

“

I'm not very fit but I enjoyed it. I must say at the beginning it was hard but in the end it was fun to move, sometimes weirdly, and dance. Without any judgement or pressure to be the best.



Links of Interest

History of dance therapy

- Article on dance therapy <https://www.encyclopedia.com/medicine/encyclopedias-almanacs-transcripts-and-maps/dance-therapy>
- Dance/Movement Therapy, I. A. Serlin, 2010, https://www.researchgate.net/publication/314045011_DanceMovement_Therapy
- THE HEALING HISTORY OF DANCE, K. Dunphy, 2020, <https://pursuit.unimelb.edu.au/articles/the-healing-history-of-dance>
- Dance Movement Therapy, Past and Present: How History Can Inform Current Supervision, Y.Shalem-Zafari, E.F.Grosu, 2016, <https://www.europeanproceedings.com/pdf/article/10.15405/epsbs.2016.12.81>
- Choreographer Anna Halprin, Who Redefined Dance As A Tool For Healing, Dies At 100, A. Tsioulcas, 2021, <https://www.npr.org/2021/05/25/1000217732/remembering-anna-halprin-a-pioneering-choreographer>

Research about physical activity and mental health

- The relation of physical activity and exercise to mental health. C. B. Taylor, J. F. Sallis, R. Needle, 1985, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC1424736/>
- Physical Activity and Mental Health. D. Landers, S. Arent, 2012, <https://www.semanticscholar.org/paper/Physical-Activity-and-Mental-Health-Landers-Arent/de8be141df41a13467e768999ab4788b02d95c37?fbclid=IwAR1PBtk-BywQ1fohktp0SofMPJjuFha4s1w9G22Cw1CabWQ8z8BbHAXooBqU>
- Effects of Dance Movement Therapy and Dance on Health-Related Psychological Outcomes. A Meta-Analysis Update. S. Koch, Roxana F. F. Riege, K. Tisborn, J. Biondo, 2019, <https://www.frontiersin.org/articles/10.3389/fpsyg.2019.01806/full>
- Movement Behaviors and Mental Wellbeing: A Cross-Sectional Isotemporal Substitution Analysis of Canadian Adolescents, D. M. Y. Brown, M. Y. W. Kwan, 2021, <https://doi.org/10.3389/fnbeh.2021.736587>
- Exercise and body image: A meta-analysis, H. A. Hausenblas, E. Fallon, 2006, https://www.researchgate.net/publication/240236773_Exercise_and_body_image_A_meta-analysis
- Physical activity and body image among men and boys: A meta-analysis. R. Bassett-Guntera, D. McEwanb, A. Kamarhiea, 2016, <https://www.sciencedirect.com/science/article/abs/pii/S1740144516303758?via%3Dihub>

- The Importance of Physical Activity in the Normative Development of Mental Body Representations during Adolescence.: Implications for Teacher Education, B. Mirucka, M. Kisielewska, 2019, https://www.jstor.org/stable/j.ctvvpb3xhh.18#metadata_info_tab_contents
- The meaning of the body schema in reaching maturity during late adolescence, B. Mirucka, 2016, <https://journals.pan.pl/dlibra/publication/114873/edition/99926/content>
- Dialoguing with Body: A Self Study in Relational Pedagogy through Embodiment and the Therapeutic Relationship, C. Lussier-Ley, 2010, <https://nsuworks.nova.edu/tqr/vol15/iss1/11/>

Platforms with tools for Youth Workers

- SALTO Toolbox - <https://www.salto-youth.net/tools/>
- EPALE - <https://epale.ec.europa.eu/>
- Gry i zabawy - <https://gryzabawy.pl/>
- We are the teachers - <https://www.weareteachers.com/>
- Act for youth - <https://actforyouth.net/publications/>
- Artcom - <https://artcom-project.eu/>

Other dance workshop program

- Lifelong dancing program - <https://mooc.ceipes.org/course/lifelong-dancing-learning-pathways-about-dance-for-adult-educators/>
- Dance against bullying - <https://dab.infoproject.eu/>

Movies

- Documentary film about Pina Bausch working with amateurs - Pina, 2011, <https://www.youtube.com/watch?v=K1USPgHNjAw> (teaser)
- Documentary film about Anna Halprin and the process of rehearsals - Right On (Ceremony of Us), 1969, https://archive.org/details/right-on-ceremony-of-us_11873_pm0047625
- EADMT Documentary - Resilient Lives: Building Strength Through Dance Movement Therapy, 2017, <https://www.youtube.com/watch?v=69WdcJGI4dA>



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