

BODY NARRATIVES

ERASMUS+ TRAINING COURSE TOOLKIT



PhotoVoice As A Tool For Sex Education

For Youth Workers Working With Teen

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PHOTOVOICE AS A TOOL FOR SEX EDUCATION

Erasmus+ training course toolkit

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ABOUT BODY NARRATIVES

Body Narratives Erasmus+ Training Course (no. 2025-1-CZ01-KA153-YOU-000304575) took place from 31 Jan to 8 Feb 2026 in Statek Habří, Czech Republic. It was focused on **Comprehensive Sex Education** (CSE) for youth workers actively working or wishing to work with teenagers, using participatory photography and photovoice as main tool for dialogue and learning.

Through creative and embodied methods such as photography, movement, drawing and mindfulness, participants explored their relationship with themselves, sexuality and sexual education.

Activities included photoprojective exercises where participants selected images representing their perspectives and created a collective collage expressing a shared understanding of sex education.

Movement and contact improvisation exercises, under the concept of **Yes / No / Maybe**, supported exploration of body awareness, consent, boundaries and communication.

Photography-based activities such as VisualMe, Who I Am?, and 5 Senses Photography encouraged participants to reflect on identity, emotions and sensory perception through images.

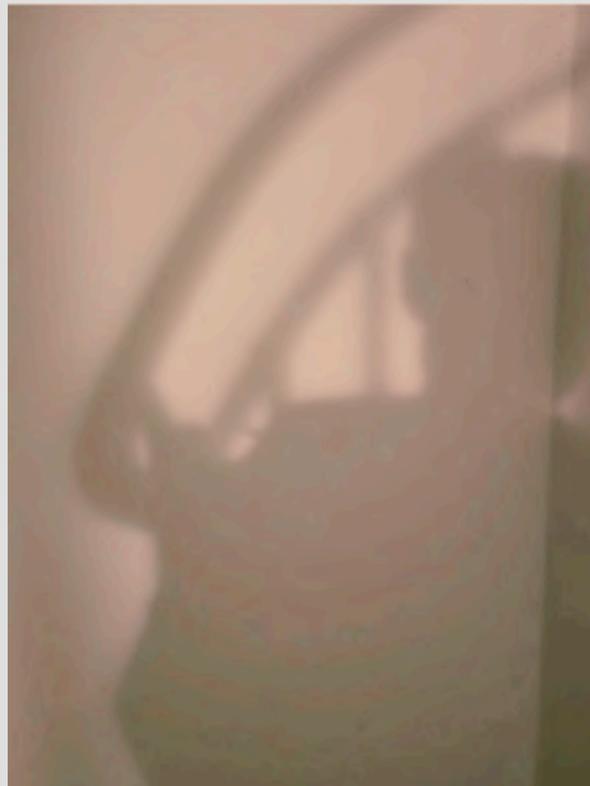
Additional activities like Photolangage, They Say – I Say and photographic diptychs and more helped explore themes such as consent, curiosity, knowledge and fear related to sexuality.

The training concluded with somatic and visual activities combining drawing, movement, and photography to express personal and social perceptions of sexuality.

A **secondary non-formal learning tool** used throughout the training was interdisciplinary creative storytelling, which supported inclusion, emotional expression, and emotional regulation.

Overall, the training promoted self-awareness, creativity, collectivity and critical reflection, while equipping youth workers with participatory and visual tools to facilitate conversations about sexuality and health with young people.

All photos have been produced during the mobility from the participants themselves for the purpose of Body Narratives project with the mentoring of their trainers.



PARTICIPATORY PHOTOGRAPHY THAT LEADS TO PHOTOVOICE

Participatory photography exercises leading to Photovoice by engaging individuals in mindful, intentional image-making that captures their personal experiences, emotions and perspectives, which are then shared, discussed and collectively reflected upon within a group, transforming individual photographs into a collaborative visual dialogue that highlights common themes, diverse viewpoints and social issues, ultimately fostering empowerment, critical awareness and community-driven insight.

SEX EDUCATION IN EUROPE

UNESCO Global Education Monitoring Report highlights major gaps in sexual education worldwide. Among the 50 countries surveyed, **only 20% have legislation on sexual education** and just 39% have implemented specific initiatives.

Across Europe, only 10 of 25 countries offer structured curricular programs on sexual and affective education but many countries adopt a holistic approach that combines reproductive health education with emotional and relational learning.

PHOTOVOICE

PhotoVoice is a participatory storytelling approach first developed in 1992 by Caroline C. Wang and Mary Ann Burris.

Initially conceived as a way for women in rural villages of Yunnan Province, China, to bring their lived experiences into conversations about regional development, **PhotoVoice transforms everyday realities into powerful visual narratives capable of informing decision-making.**

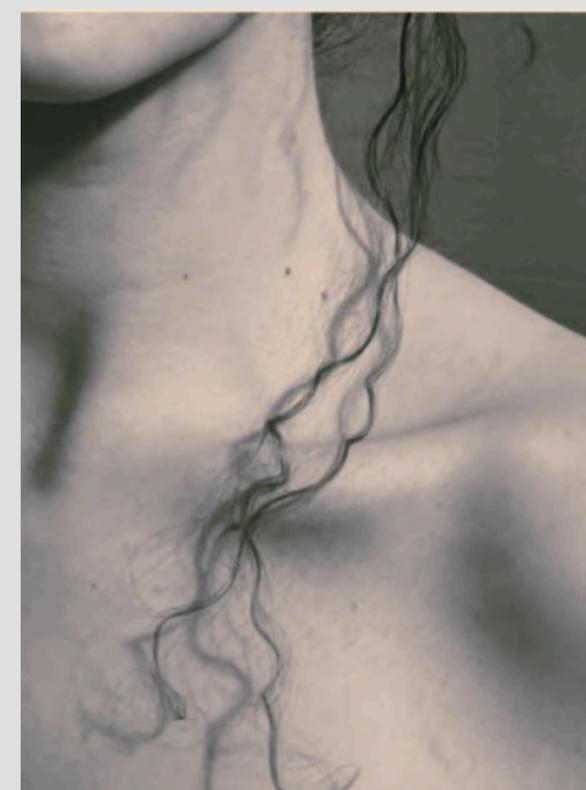
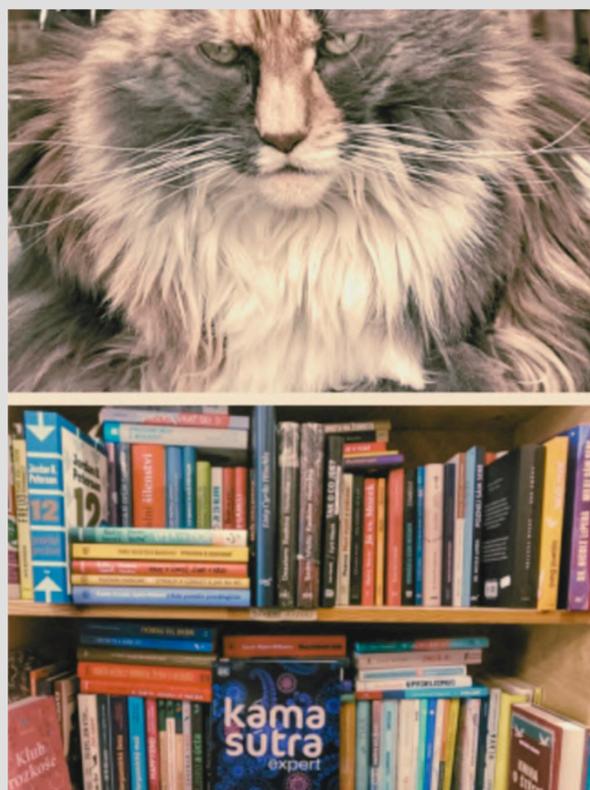
Our method draws its strength from social justice and advocacy, critical consciousness education and (trans)feminist theory using images and drawings as tools for storytelling and education.

During the mobility, the youth workers moved through all stages of becoming visual researchers: learning how to observe, document, reflect and ultimately communicate visually their perspectives to broader audiences.

Storytelling through PhotoVoice invited conversations about real life, sometimes gentle, sometimes uncomfortable, but always meaningful. It created space for discussions that might otherwise remain unspoken.

Participants gained new perspectives, creative exercises and participatory techniques that can enrich their work with young people. By training youth workers to share personal stories through photography, we managed to equip them with more authentic ways to connect in trust, empathy and a deeper sense of shared experience.

These tools can also support the raising of awareness around gender and social issues, encouraging communities to reflect on challenges faced by marginalized groups and to explore paths toward inclusion through artistic expression.



TOWARDS ONE COLLECTIVE PICTURE

Having only one week to work towards Photovoice, participatory photography exercises was essential for our working team since gave participants time to individually explore and translate their experiences into meaningful images, building personal reflection and confidence in this short time before entering the collective dialogue.

The Photovoice process is authentic, thoughtful and grounded in each participant's lived perspective as a methodology and usually needs time for the community to arrive in artworks. Through our approach, we are confident that we manage to co-create a collective image about sex education in the most comfort possible respecting the different needs and the cultural differences of our group.

PARTICIPATORY MINDFUL PHOTOGRAPHY

Participatory mindful photography begins with the individual—someone pausing to notice their environment, emotions, and embodied experiences, and translating those reflections into images that carry personal meaning. Through **attentive looking** and **intentional image-making**, participants document moments, symbols, and spaces that relate to their lived understandings of sexuality, relationships, and identity.

When these individual photographs are later brought together in a **collective photovoice process**, they evolve into a shared visual dialogue that amplifies diverse perspectives on comprehensive sex education.

In this collaborative stage, images and accompanying narratives are **discussed, curated, and assembled** into collective artwork that reflects common concerns and aspirations, while also highlighting tensions and inequalities.

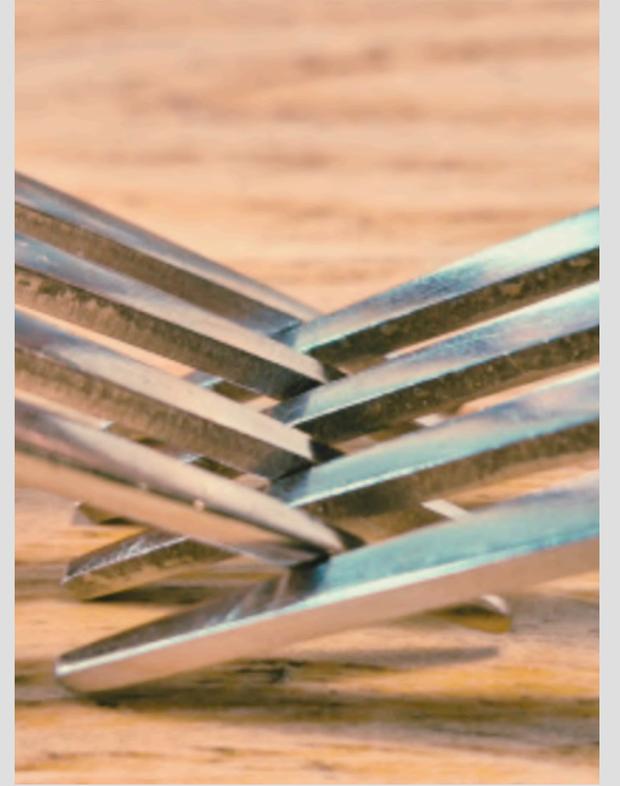
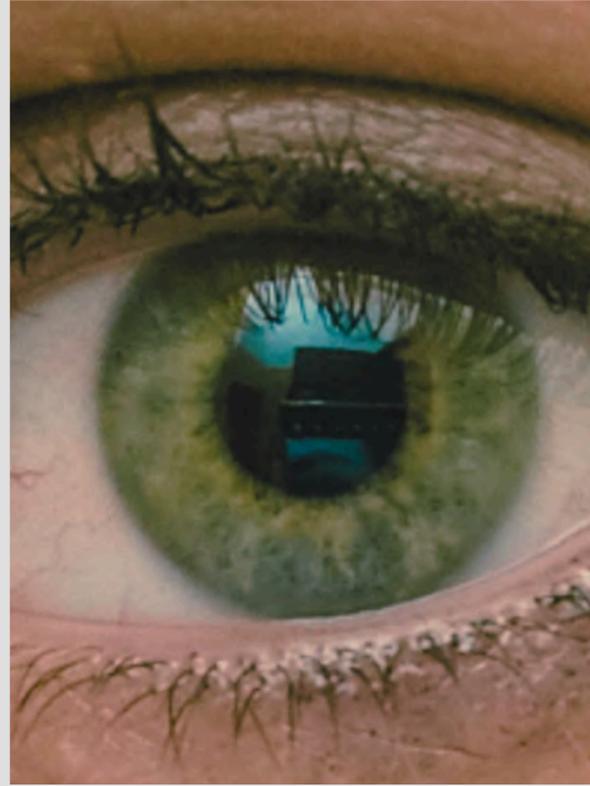
With special attention to contemporary gender social issues—such as gender diversity, consent, body autonomy, and the persistence of

gender norms—the resulting photovoice project becomes both an artistic and pedagogical platform, enabling participants to critically reflect on how sexuality education intersects with power, culture, and social justice.

In this context, the process was adapted into a week-long format as a simulation of this community-based participatory practice, allowing youth workers to experience the methodology firsthand, draw inspiration from the tools and reflective exercises used, and later adapt and apply these approaches within their own educational and community youth work.

Body Narratives see this process as important because it can empower participants to reflect on their lived experiences, express personal and collective perspectives on sexuality and gender and critically engage with social norms through creative and participatory dialogue, transforming education into a space for awareness, inclusion, and social change.

Having a psychologist as facilitator can ensure a safe, reflective and supportive environment where participants can explore sensitive topics such as sexuality, identity and relationships while fostering emotional awareness and respectful dialogue.



FROM INDIVIDUAL ARTISTIC EXPRESSION TO SOCIAL CHANGE THROUGH ARTS

Our approach works by intentionally encouraging participants to engage deeply with their personal experiences, emotions and reflections, translating these into creative forms that are then shared, discussed and woven into collective projects, all while gently shifting focus away from perfectionism, self-satisfaction and artistic egos, emphasizing instead authentic expression and mutual understanding for social change. Through this process, individual creativity becomes a catalyst for society by motivating collective action that gently shifting the focus away from personal recognition and self-centered achievement, emphasizing instead shared understanding.

STORYTELLING & PHOTOVOICE

Too often, people focus more on expressing their own experiences than on truly listening to others. Consent is overlooked, boundaries are crossed and authenticity can seem unimportant or even ungenune.

Yet storytelling offers a meaningful way to **bridge emotional and social divisions** since creates space for body memories and unspoken feelings to surface and can empower the emotional growth.

When we cultivate mindful presence, the stories held deep within us can finally be heard, inviting recognition, understanding and lifelong learning.

In the Body Narratives training course, we used storytelling as a secondary tool to guide the creation of participatory photographs.

Through sharing stories, poems, songs and reflections, participants guided to translate their stories into visual images that represented their individual perspectives. This process encouraged dialogue, active listening and mutual understanding within the group.

The photographs were then brought together to form a collective Photovoice artwork in an attempt to **balance individuality and collaboration**, respecting personal expression while weaving the different stories into a common visual voice.

By using mindful storytelling as a medium of somatic expression, photography becomes a pathway for reflection, dialogue and empowerment via visual stories that give form to feelings and experiences that may otherwise remain unspoken. These images, combined with personal reflection and group dialogue that supports open conversations about bodies, boundaries and sexuality can contribute to a **deeper and more inclusive approach** to comprehensive sex education.

In participatory discussions on bodies, sexuality and identity, **story-listening instead of storytelling** can support consent, validate experiences and build trust, fostering more inclusive and meaningful dialogue.

When facilitation combines both artistic and educational expertise, the participants can be guided in learning and reflection within their zones of comfort expanded, while learning to use creative expression to explore, communicate and connect performative experiences in meaningful and socially engaging ways.



WHAT IS COMPREHENSIVE SEX EDUCATION

Comprehensive sex education (CSE) is an age-appropriate, evidence-based approach to learning about sexuality, relationships and sexual health that goes beyond disease prevention.

It aims to equip individuals with the knowledge, skills, attitudes and values needed to make informed decisions, build healthy and respectful relationships and understand key concepts such as consent, body autonomy, gender equality and diversity.

CSE is inclusive, addressing sexual orientation, gender identity, social norms and pleasure, while also developing critical life skills such as communication, decision-making and self-reflection.

Rooted in a rights-based perspective, CSE empowers learners to navigate their sexual and emotional lives safely and responsibly, fostering personal well-being and contributing to healthier, more inclusive communities.

Often youth workers are expected to support youth in gender projects without having a clear idea on how to deal with their own sexuality or/and feel comfortable in discussing relevant matters making even safe zones unintentionally tensed by shame, fear or even internalized anger.



PROBLEMATIC AREAS IN SEX & GENDER LEARNING

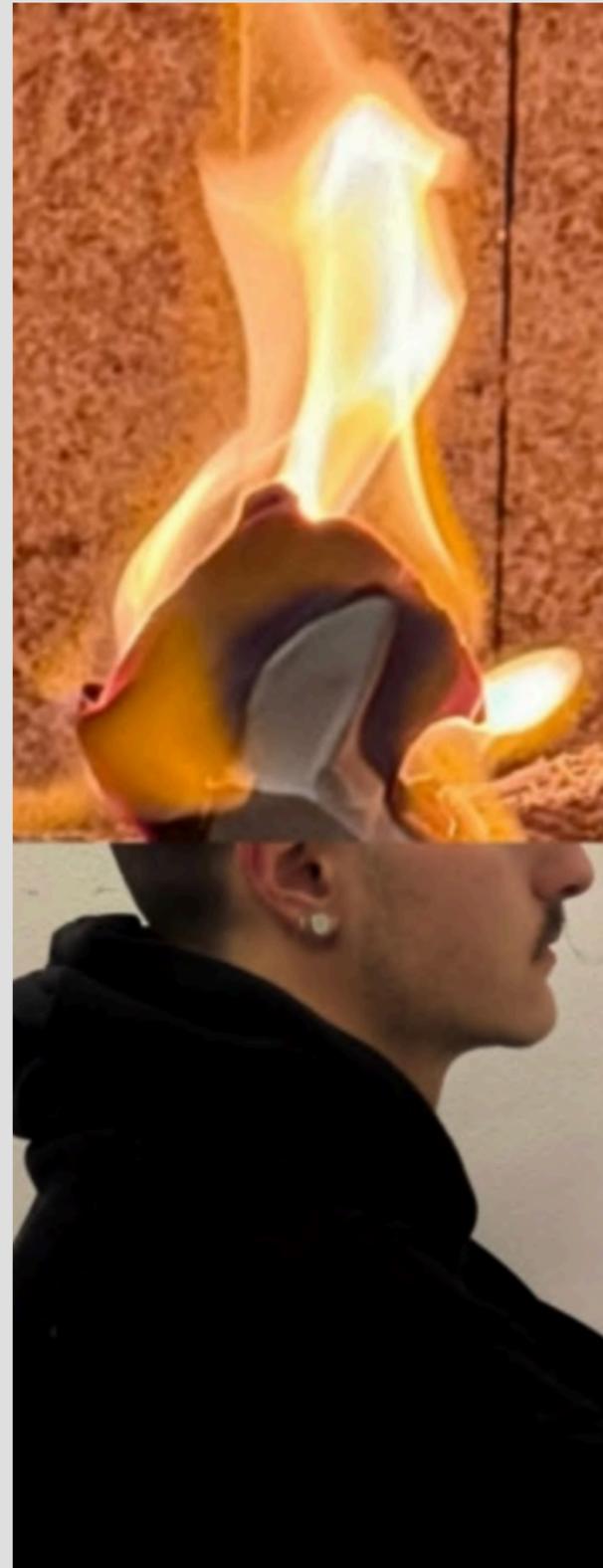
Many teen curricula lack inclusivity, overlooking LGBTQI+ identities, diverse gender experiences and varying sexual orientations, which can leave some adolescents feeling marginalized, unseen or unsupported.

Consent, healthy relationships, emotional well-being and communication skills are frequently underrepresented while fear-based or shame-centered approaches dominate instead of evidence-based, rights-centered teaching.

Positive aspects of sexuality including pleasure, self-expression and personal boundaries are often neglected while practical skills like decision-making, critical thinking about social norms and navigating media influence are insufficiently addressed.

For youth workers, these gaps highlight the need for mindful, body-centered learning environments where people can safely explore their experiences, share perspectives and engage in open conversations.

By incorporating participatory methods, they can empower first themselves on how to understand, respect and contribute to positive social change.



SOCIAL NORMS AND CONFUSION AROUND SEX

For teens, there is often pressure to conform to expectations about when, how and with whom they should engage in sexual activity, which can lead to confusion, shame or fear.

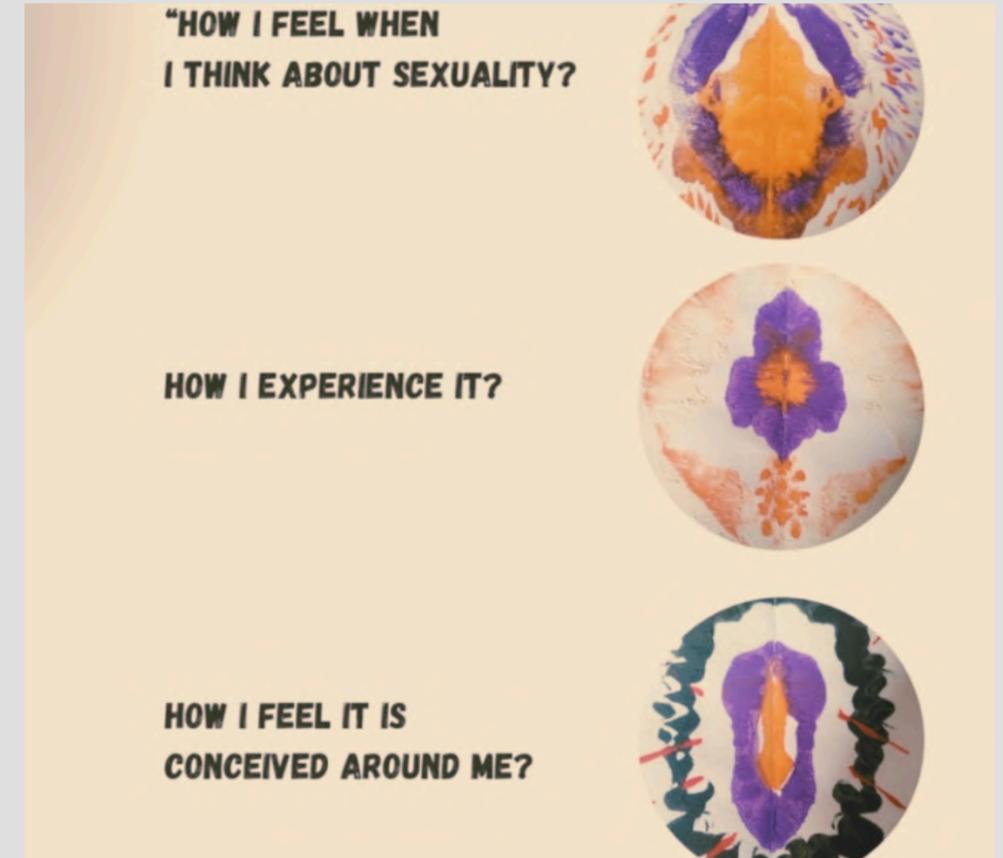
Mixed messages from peers, media, families and schools can make it difficult for teens to develop a clear sense of consent, healthy boundaries and positive sexual identity of any kind.

Teens also struggle often with gender stereotypes and body image issues which influence how they perceive themselves and others.

For adults, social norms can create ongoing expectations sometimes leading to misunderstandings, guilt or judgment of oneself and others.

Conflicting cultural, religious and societal messages cause them to feel uncertainty about sexual expression, consent, or communication with partners. They often experience pressure to conform to traditional norms while trying to navigate personal values.

In **both cases**, these norms contribute to misinformation, stigma and hesitation to openly discuss sex. And **youth workers** themselves have their own troubles to navigate through these matters.



CO-MAKING ALTERNATIVE SOCIAL NARRATIVES

Expanding understanding beyond binary gender roles, challenge stereotypes and validate the LGBTQ+ and gender-diverse experiences as natural, sex education becomes more inclusive and relevant, helping learners recognize and respect diversity in identities, relationships and expressions of sexuality. This fosters true empathy, critical thinking with an open heart, and deep self-reflection, allowing people of all ages to reduce stigma and build equitable interactions. Integrating alternative social narratives ensures that sex education not only conveys biological facts and traditional binary relationship styles, but also promotes social justice, personal empowerment, and safe, respectful communities where judgment, gossip, and exclusion are not needed.



OUR YOUTH WORKERS' INSIGHTS

My sexuality is not something I protect - but it might be a tool I use for protection.

Is curious, afraid, suppressed but surprising.

Is personal, can evolve over time and is a natural part of human diversity.

I feel my sexuality in my eyes.

Our mind is the limit of our bodies.

My sexuality is brain, body, voice, mindset.

Like moving between exposure and shelter.

Powerful.

It feels fluid and curious, sometimes protected, sometimes openly expressed.

I feel my sexuality in my breath, my skin and my posture.

It is something I both show and protect, depending on how safe I feel.

They say that sex education should not be taught in schools, I say it is one of the factors which will help youth to have a balanced life.

They say it is up to the family, I say sex education is up to professionals.

They say their sexuality will be prematurely "heated", I say it melts the frozen guilt and confusion.

They say "I understand because they might be scared", I say awareness and naturality is freedom and safety for all parties.

They say, be quiet, don't talk about it, it is a shame. I say it is beautiful, it is courage!

I say that sexual education helps us understand each other's needs.

They say "Forbidden!", they say "No tears!", they say "Be a man!".

I say: BE FREE, FREE, EXPLORE!

They say only girls need to worry about sexual health.

I say accurate info prevents myths and builds confidence.



THE LEARNING PATH OF PHOTOVOICE

PHOTOPROJECTIVE

From the series of pictures presented by the trainer, each participant selected:

- 1 picture representing their relationship to themselves, and
- 1 picture representing their connection to the sex education.

They explained the resonance. Then, as a group, they created a collage from the selected pictures, and through a discussion, they found a word representing their common experience (the selected word was “Journey”).

CONTACTTO PART 1

Contact improvisation exercises were practiced. The trainer supported participants in grounding and then, invited them to a moment for exploration of the space, and an observation of the human and non-human environment around them with looks and first contacts without touch, and then slowly following the trainer’s instructions to get in touch.



Then, they worked in pairs, trios, etc. with the contact improvisation “Yes / No / Maybe” in Movement where in pairs, they could express a clear YES/NO to a partner without the usage of words.

- YES means this feels good, I’m available for contact right now. Stepping closer.
- NO means not now or not this kind of contact and not necessary explanations. Stepping back.
- MAYBE means I’m curious, but I need to go slowly and feel step by step. Pausing or slowing down.

CONTACTTO PART 2

Evaluation of the experience through a sheet where on one side they draw the heart and on the other the brain.

Participants were invited to reflect on the experience and in the brain part they had to write WHAT THEY THOUGHT and in the heart part WHAT THEY FELT.

Then, they were given a red thread and they had to join these two parts (heart-brain) and it followed a group reflection and sharing.



VISUALME (PHOTODIALOGUE)

Before arriving at the TC, participants were asked to choose **5 objects that represent them** and put them on the bed.

They took 1 photo from above of these 5 objects that represent them and all these photos were sent to the trainer before the start of the course.

Trainers printed the photos and participants were guessing whose photo is which one.

When they guessed the value on it, they were asked to share in pairs why they decided to photograph those objects.

In the group, they shared the experience with a word (*crystalizing*) and summarized it through a movement of their own photo.

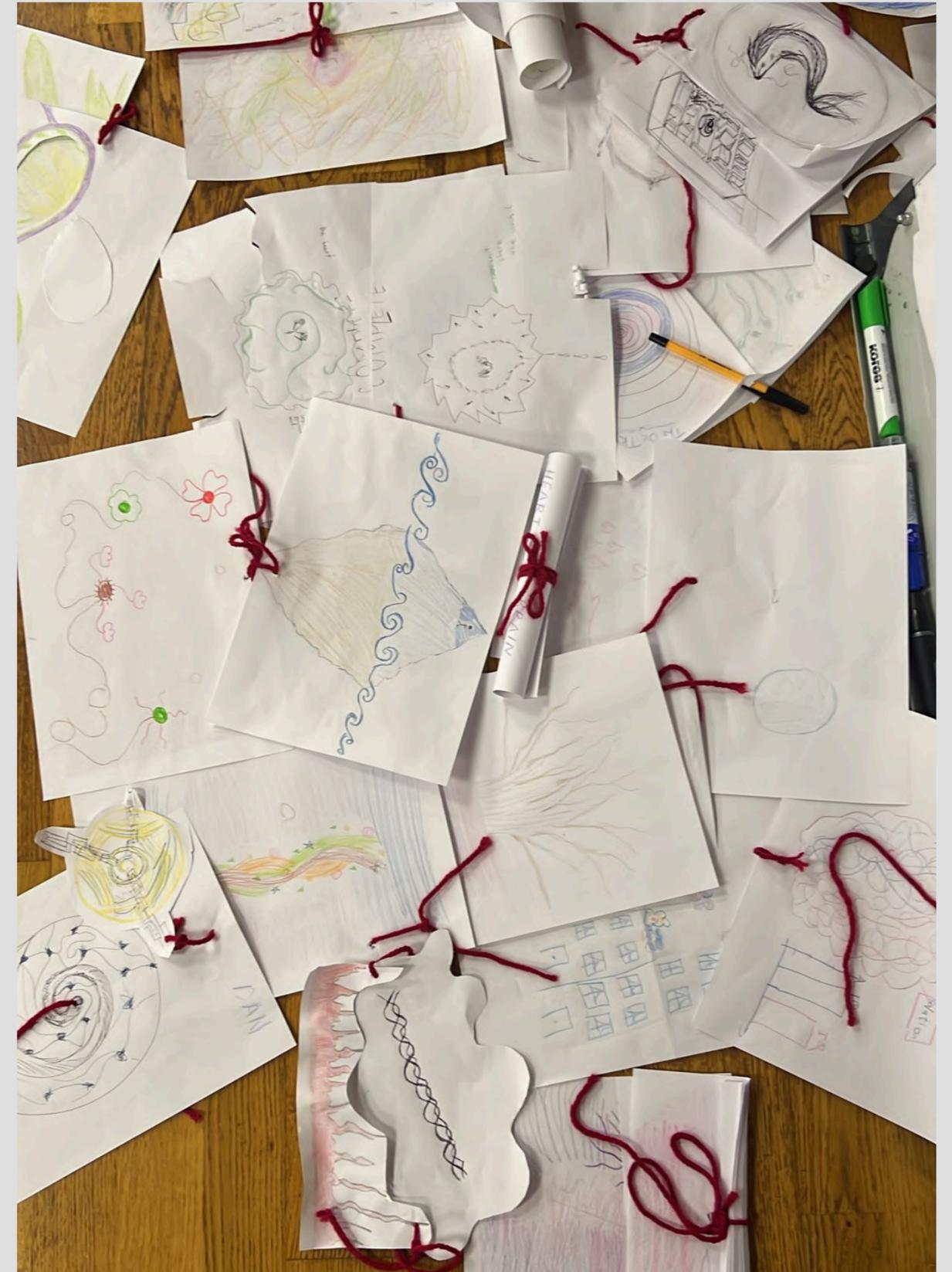


SELF PORTRAIT

Everyone received an envelope, and while listening to music, they were invited to draw an auto-portrait (in whatever abstract or realistic way they preferred), plus writing down their names and 3 things they like and dislike. Then, in a circular fashion, everyone talked about their envelopes and what they do in life.

This was done on a day 2 because during day 1, the group build a skill of listening to each other through non-verbal activities, and now they were paying a true attention and listening actively in the more brainy part, not just gathering information about people they just met and forget.

At the end, they all placed the envelop on the wall in a form of sugar-cube so anyone can leave them a nice message or gift during the training.

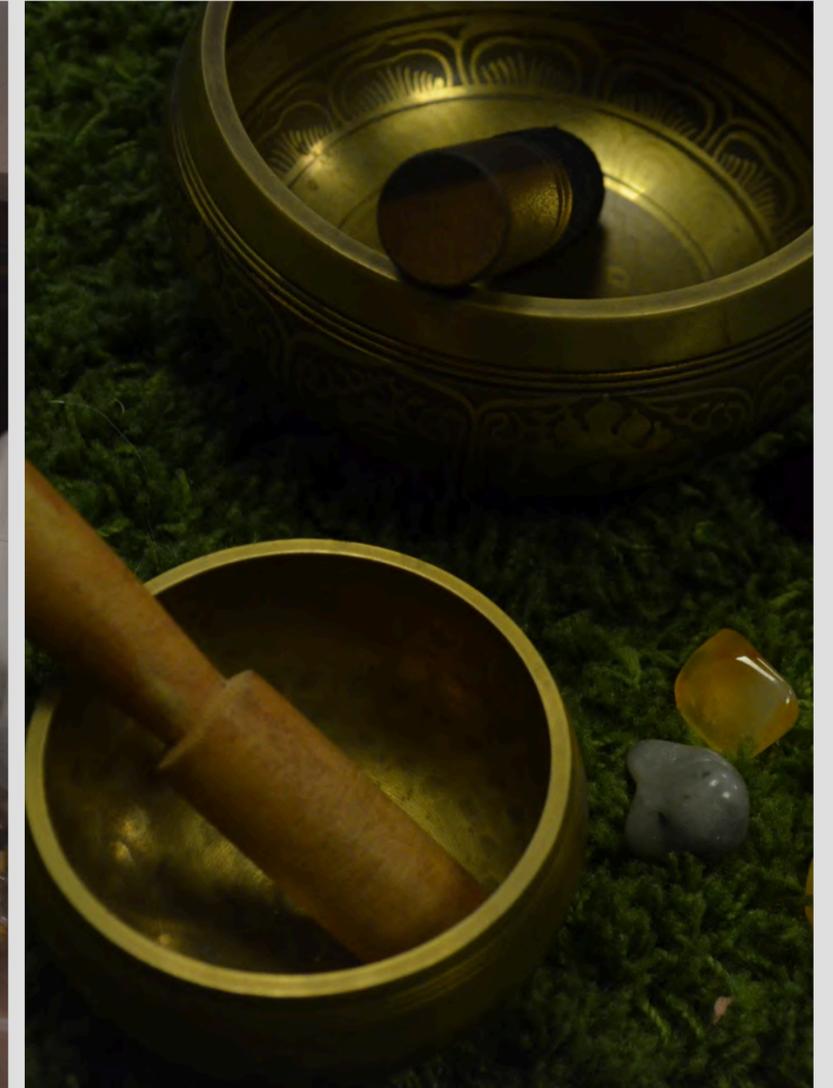
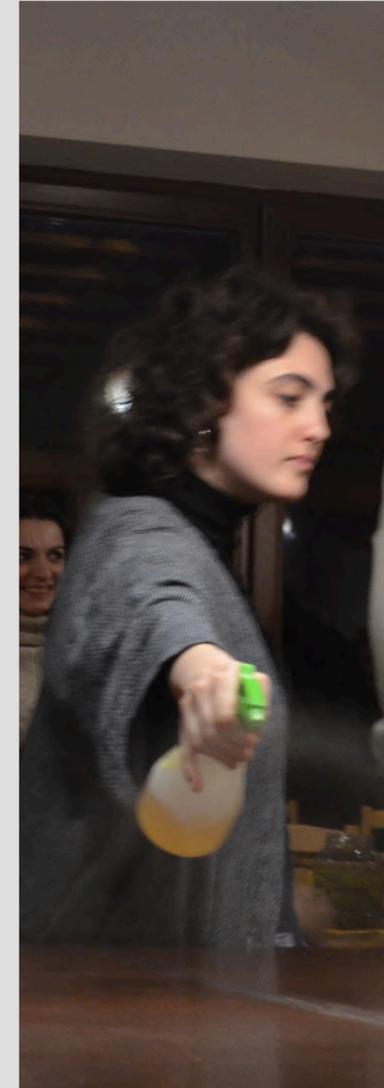


5 SENSES PHOTOGRAPHY

Short mindfulness guided meditation and an activity where each person was invited to practice an introductory mindfulness meditation led by the trainer on the presence of the breath and then they are invited to explore the surrounding external environment where they had to take a photo with phone or camera that represents:

- something I see,
- somethin I hear,
- something I smell,
- something I feel
- something I taste.

The invitation was to explore the senses and translate them into photos after experimenting in the outer environment. A sharing in groups followed.



WHO AM I

This activity invited participants to reflect on themselves through a series of 4 photographic self-portraits:

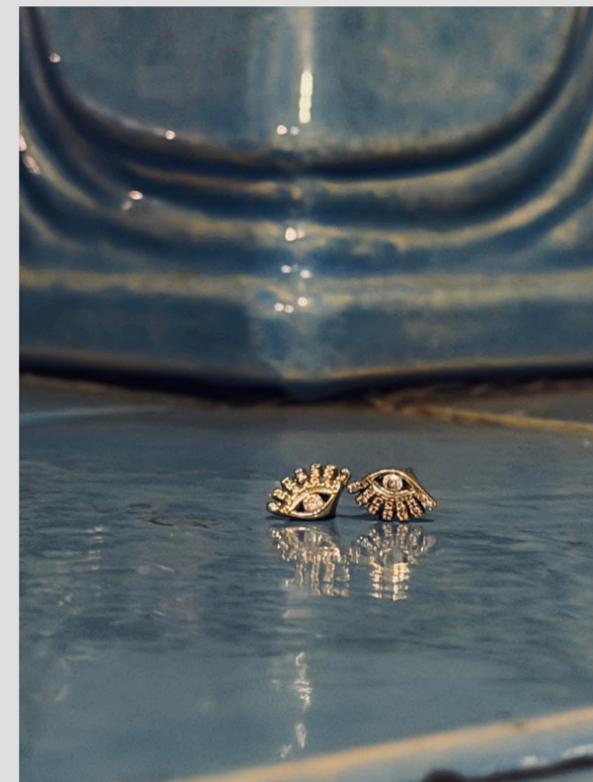
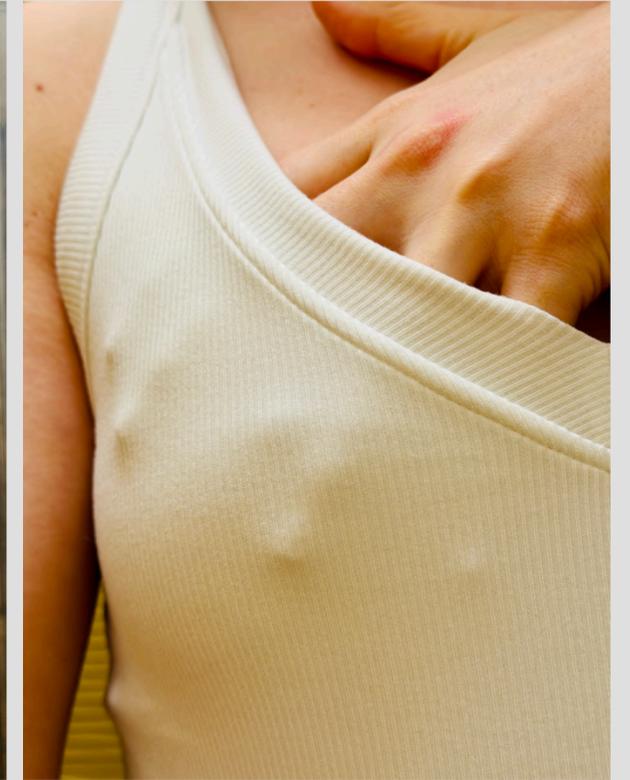
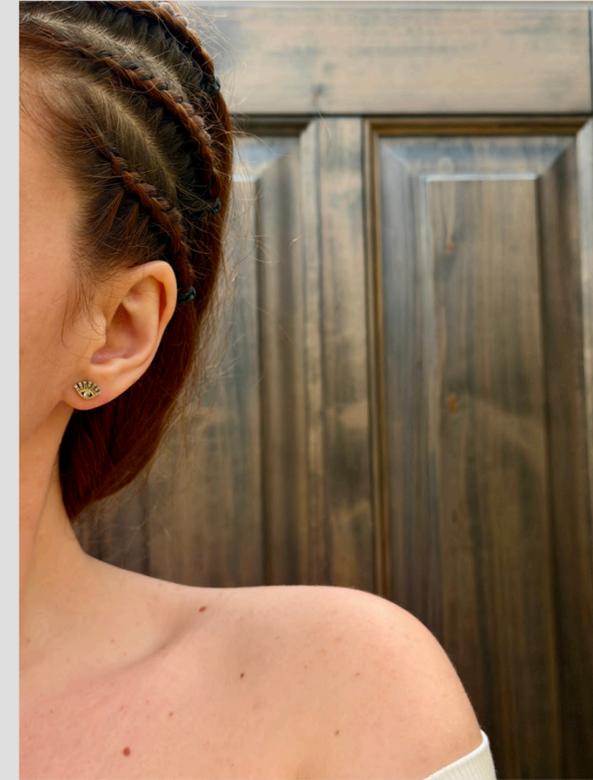
- a part of my face,
- a part of my body,
- a personal item
- my shadow or my reflection.

Using their cell phones, everyone captured these perspectives and uploaded them to a Padlet wall with titles for each.

After viewing the photos as a group and discussing the creative process, we moved into a deeper reflection. Participants were asked to:

- “look at your photos and think about the gap between how others see you and how you see yourself.”

They then took a final self-portrait and wrote a personal response to those external views. To close, we shared the titles of these final portraits and noted the specific emotions the exercise evoked.



MIRROR TECHNIQUE WARM-UP

Participants were invited to move through the space, following the trainer's lead in a series of basic dance-inspired movements.

In pairs, they stood face-to-face—sometimes with eyes open, sometimes closed—connecting through breath or eye contact before beginning to move together.

This "hand-to-hand" exploration was designed to develop sensory contact and encourage authentic movement.

Following this, the trainer introduced elements of Floorwork and Release technique, leading into a final "Impulse and Answer" exercise in small groups.

The session concluded with a collective moment of sharing and reflection.



MY VISION THROUGH MOVEMENT AND PHOTOGRAPHY

Participants revisited their “My sexuality is...” post-its from Day 1, making changes if they felt moved to do so. They then embodied their words through dance, drawing inspiration from impulse/answer, release, and contraction techniques.

Once they felt confident, they could choose a partner to dance with; for those who preferred a more introspective approach, there was the option to dance back-to-back with eyes closed.

The final step was to capture a photography that represented their sexuality through movement, followed by a sharing session in intimate groups.



FROM DIALOGUE TO IMAGE – DIPTYCHS (EXPLORING DUALITIES)

Building on the “They Say – I Say” reflections, participants worked individually to create four photographs expressing their personal response to the topics presented. Turning inner dialogue into visual storytelling allowed space for both clarity and contradiction.

In small groups, participants created **photographic diptychs** exploring key tensions in sexuality and the human experience:

- Consent / Boundaries
- Body / Emotion
- Knowledge / Confusion
- Curiosity / Fear

These paired images revealed how opposites often coexist, helping us approach sex education as a space of nuance rather than simple answers.



SOMATIC PHOTOGRAPHY THROUGH DRAWING

Participants created 3 drawings:

- one representing how they feel when thinking about sexuality,
- one reflecting how they experience it,
- and one illustrating how they perceive sexuality is conceived in the world around them.

Each drawing was given its own title. Once finished, participants placed their work in front of them, observed it carefully, and translated the visual energy into a dance.

Next, the group arranged all the drawings into a single large composition, following visual principles such as shape, color, and similarity.

After observing the collective work, everyone chose a position in front of a drawing that spoke to them (not necessarily their own).

Inspired by their chosen piece, and after reflecting on the specific emotions it evoked in relation to sexuality, participants translated that feeling into a photograph.

The session concluded with a group sharing.



THE LEARNING PATH OF STORYTELLING

WHERE ARE THE STORIES HIDDEN?

The workshop begins with grounding and centering exercises. Participants explore gentle stretches and breathwork to connect with their bodies and become aware of their presence in space.

They then walk in different ways and speeds, using metaphors like a boat on the sea to maintain balance and attention to the whole group and the space.

This movement exercise leads to collective non-verbal story co-creation, where improvisation and shared gestures allow participants to connect and engage with each other.



EYES AS WINDOWS

Participants explore nonverbal consent and boundaries. In pairs, they practice body contact while listening to music, adjusting touch and proximity according to comfort.

This activity encourages awareness of personal limits, acceptance and respect for others, fostering a deeper understanding of consent without words. Reflection through discussion or journaling helps participants process insights about boundaries and listening.

THE WIND AND THE IVY

Somatic expression and chakra activation follow. Participants engage in gentle asanas and movements inspired by Danza Vidal to activate the heart, sacral and third-eye chakras.

Using the myth of the child of Aphrodite and Hermes, they explore identity, fluidity and wholeness that prepares the ground of a creative exercise with transparent paper that allows them to represent symbolically their genitalia neutrally, cultivating body awareness, dignity and self-acceptance while addressing feelings of shame in a supportive environment.

The most important element of this activity is the preparation through non-judgmental engagement to avoid mental blocking.



THE SELF CARE TREASURE BOX

The workshop focuses on emotional archetypes, starting with a box opened in front of the group containing representations of famous singers who left a mark on pop culture through their views on sex.

Using storytelling, the session began: “Once upon a time, there was a King (Elvis) and a Queen (Freddie Mercury)...”

Participants then embodied the twelve Jungian archetypes through these 12 iconic pop and rock figures, exploring emotional qualities, body images, and sexual representations within themselves through free movement to music.

On the floor, they participated in embodied dialogues regarding sexuality-related impressions, making a diversity of opinions visible through “body listening”—both their own and others.

These archetypes were transformed into storytelling symbols and presented as keepsakes, linking personal expression with myth and archetypal imagery. By using pop culture, the concepts became a real-life experience that could be implemented on any dancefloor, rather than something theoretical or abstract. Throughout, the main focus remained on working through shame-based (self-)judgment.



PHOTOTHATSPEAK

Media and gender reflection was the next key activity.

Participants watched video poems addressing toxic masculinity and gender stereotypes, analyzing how language and visuals enforce social norms.

They also examined controversial advertisements from the 90s, swapped gender perspectives, and discussed internalized discrimination and homophobia openly.

This activity encouraged critical reflection on media, consent, representation, and the cultural shaping of desires, behaviors, and hierarchies.



SEX TALKS: MOVING DEBATE

Participants responded to a series of statements related to sexuality by positioning themselves in the space according to how strongly they agreed or disagreed. This embodied debate made the diversity of opinions visible, while encouraging respectful listening and curiosity instead of judgment.

The purpose of this morning's workshops was to explore prejudices, superstitions, taboo feelings, and related issues within a safe, non-judgmental environment that fostered respect, acceptance, and open dialogue. The statements and reflection questions used are as follows:

Sex is basically penetration.

Can I consider someone a sexual partner even if we just spent the night kissing? Even if we only sleep together naked in a bed cuddling? Even if we start something that never escalates? Is the goal of sexual intimacy the ejaculation?

I prefer watching women that kiss on movies than men.

*How many times I have seen a full naked woman in the movies?
How many times a full front naked man?
When I had sex with someone I tend to share everything with my friends.*



When I had sex with someone I tend to share everything with my friends.

Do I share what I liked? What I didn't like? What is my goal when I do it? Is it considered an invasion to the privacy of another individual? Is it ok to gossip about other people's sexuality? Is it ok when a private matter becomes public if one wants and the other partner(s) does not?

There is nothing sexier than common sense of humour.

What I find attractive to someone? If I only care about their physical appearance am I shallow? I am interested in sex only if there's a relationship potential? Am I interested when I know that is not another case for relationship? What is my rush?

I know if I want to have sex with someone from the first moment I see them.

What do I consider my own sexual driving force? Do I need an emotional connection? Do I need a mental connection with them? Do I change depending on the people I meet?

It is easier to flirt after two or three beers because people connect better.

Am I sexy when I am sober? Do I need to "dress up" my personality to feel sexy? Is alcohol a tool I use to play with my limits? Do I feel more liberated when I drink? Do I feel constrained in my everyday life? Am I ashamed to flirt?

A polyamorous person is someone who participates in group sex (threesomes or orgies).

What is polyamory? How do polyamorous people connect to others? At what level of intimacy do they engage? Can a polyamorous partner be "solo"? Is it okay if they don't have sex with more than one person? Is it okay if they do?

If someone gets naked in front of another person, it means they want to have sex.

What is nudity? Do I feel like the center of attention when nude? How comfortable am I seeing body parts that are considered private? How comfortable am I revealing mine? Am I judging other people's bodies? Am I judging my own? What do I see in the mirror? What do I feel: shame, anger, sadness, joy, liberation, or freedom?

Some sexual practices should only happen within the context of a relationship.

How far do I allow myself to go with a new person? What are my limits? Are there parts of my sexuality that I feel I need to hide? Are there parts of my personality I hide?

Public sensuality can be disturbing to me.

Does it bother me to see a person exploring their sexual energy in ways different from mine? If someone of my own gender is doing it, how do I feel? Do I believe that sexual energy always needs to find a "human target"? What is my emotional reaction to this?

Drugs can be used as a sexual tool because they heighten feelings of love, trust, and empathy.

Do I need to create a specific context to feel sexy? In that state, am I enjoying the other person more, or myself? Do I have a need to lose control? Am I romanticizing an addiction?

Masturbation is a self-care practice.

Is self-care only supposed to be pleasant? Can I masturbate "through" my anger, sadness, or loneliness? How often do I do it? What do I think about? Can I make my fantasies a reality? If not, what stops me? Am I hurting anyone with my imagination?

The person who gives is active; the person who receives is passive.

How do I feel about another person's pleasure? Is it there to serve my needs? Am I there to serve theirs? Can we both achieve a "flow state" at the same time? Does sex require performing roles? What about tops and bottoms? What about dominants and submissives? What about gender roles? Can talking and agreeing change who is "active" or "passive"? Are these permanent roles? Does this put people in boxes, or does it clarify their needs? What does this say about my perspective on giving and receiving?

Character is not important when choosing sexual partners.

Am I allowed to feel "horny" for people I don't actually like? Could I explore a sexual practice with someone I look down on? What are my red flags?

Fuck is an insult.

Is it vulgar to use sexual language in public spaces? Do these words belong only in the bedroom? Is how we talk about sex a matter of character? Should we use a specific tone when discussing it? Do I speak too openly or too guardedly because I was restrained when I was younger? Are there religious practices connected to my attitudes and beliefs toward sex?

A person can stop any time they want.

Can sex be a game of power? Do I give myself permission to stop when something no longer feels pleasurable? Do I know my limits? Do I feel okay proposing "safe words"? How do I feel about explaining my limits beforehand? How do I feel during the act? And after?

Celibacy is not natural for the body.

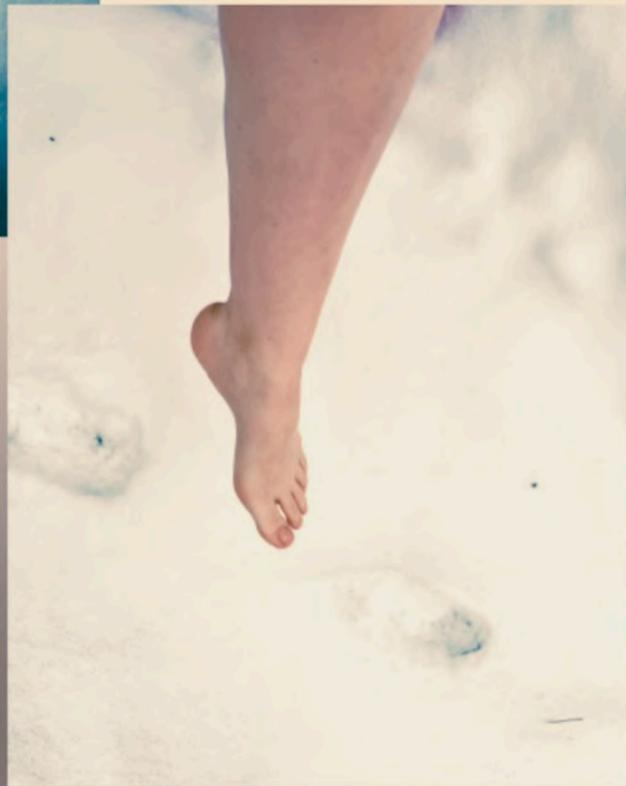
If I abstain from sexual practices by choice or by nature, is something wrong with me? Can I be in a relationship with a person who doesn't want to have sex? What is sex, really? What is a relationship without it?

It is okay to flirt just for recognition.

What am I seeking? Is it attention? Approval? The joy of the "game"? A deeper connection? How do I feel about these motivations? What if someone falls for me and I don't feel the same? Do I care about their feelings while I am "playing"? How do I react if they get mixed signals? How far do I take the game? Is it a way to explore my own potential?

Pleasure is mostly connected to size.

Does sex require specific techniques? What about people who are intersex? What about dildos, other sexual tools, or different parts of the body? If sex is not just about penetration, why should the size of either person's body matter? Do I tend to pick partners based on my perception of their power?



*Once upon a time, in a land full of snow,
22 people gathered to let their heart grow.
Talked about love and fantasies and lust,
Making fotos that they danced.*

*And every other day, discovered
Taboos and blockages and limits of the mind,
Knots that unleashed
With active listening, eye contact, touch and playfights.
They learned to play art games that made their eyes glow,
Giggling about whatever was unexpected and unknown.*

*And moved a bit their doubts and worries,
Capturing through the lens light in their bodies.
Diving in hot bubble waters in the middle of the night,
Listening to music that drew pleasure to their smile,
A proper circle was never made,
But they made memories that will take time to fade.
And ding ding dong! the time has come to go,
And this how a prophet in leather melted for them the snow!*

TEAM OF BODY NARRATIVES



Silvia Accattoli, psychologist, mindfulness coach & artist

Once upon a time, in the crossword where art, movement and human stories meet, there was standing a psychologist who believed that healing could take many forms. She was a multidimensional explorer of human experience, someone who gently braided together psychology, visual art and expressive movement.

In her work, the clinical met the creative: contemporary, social and pedagogical circus practices danced alongside psychological insight, opening playful yet profound pathways for growth, reflection and healing.

She was also a guide in the practice of presence, a mindfulness trainer and senior instructor who helped others return to the quiet wisdom of breath, body and awareness.

But perhaps her deepest fascination lived within the world of images. Through a psychosocial lens, she used the language of images to nurture well-being, inspire social change and weave people into meaningful narratives.

As a sports psychologist and a lover of embodied expression, the body is not separate from the psyche; is another storyteller. And so, when she works, she creates spaces where people can see themselves a little more clearly, move a little more freely and tell their stories in new ways.



Zoi Diakoumogiannopoulou, storyteller & alternative educator

Once upon a time, there was a curious wanderer of life who walked a path where light and shadows make rainbows out of nowhere. With a Master's degree in Education and Culture, she is a weaver of experiences, designing and facilitating non-formal socio-educational projects, mobilities and art workshops where storytelling, movement and mindfulness gently intertwine.

In creative circles, participants are invited to listen deeply themselves and one another as one. Through traveling, studies and constant practice, she explores urgent questions of our time about inclusion, social justice, (trans)feminism, public art, community organizing and alternative non-hierarchical pedagogies.

Each experience becomes another thread in her tapestry of work. As a certified yoga teacher, she invites breath, movement and creativity to become quiet companions in their workshops and provokes the mind to shut down for a while to let the heart drive, accept every emotion as natural and speak authentically while holding nurturing spaces where people can feel safe enough to express, reflect and learn how to belong in collective care.



Vojtěch Žák, trainer, facilitator, coach, storyteller & writer

Some journeys begin with words. So, they first walked the path of storytelling as a journalist and after as a marketer. Over time, however, their curiosity moved beyond telling stories toward helping people rewrite their own.

Their work now lives at the intersection of social economy, inclusion and personal development, with particular attention to the experiences and voices of the LGBT+ spectrum. In their practice, many tools come together: storytelling, coaching, systemic approaches, body movement, art, gamification and, perhaps their favorite: LARP.

Each method invites participants to experiment, reflect and discover new perspectives through both play and meaningful dialogue. They spent 6 years as a scout leader, learning the quiet art of guiding groups, nurturing collaboration and holding space for growth. Their journey later led them to the Netherlands and the famous Olde Vechte Foundation.

There, within an international community of learners and dreamers, their path toward coaching and facilitation began to take clearer shape. And since then, they emerged in holding spaces where stories unfold, identities are explored and people feel encouraged to step into the next chapter of their lives.



Michal Filípek, kitchen & sustainability facilitator

His story has started with books but somewhere along the way, he found his way into the kitchen. After studying French and literature, life took an unexpected and delicious turn through Erasmus+ cooking experiences.

Today, he is a plant-based chef, a low-waste lifestyle enthusiast and a devoted lover of sustainability since over the years, he has gathered plenty of hands-on experience and kitchen stories! With the right mindset, a few good ingredients and a lot curiosity, the kitchen becomes a space for creativity and learning.

For him, cooking is also part of something bigger since he believes that living sustainably is about taking small, meaningful steps in everyday life with one choice at a time.

During this project, participants had the chance to explore many of these small steps from food to daily habits and discover which ones could work best for the community space itself.

PARTNERS



INspire (Czech Republic)

hosting organisation

INspire is an NGO created in 2018 by people with diverse skills but shared vision: to help in creating a world that works for everyone. They believe that change begins with example. By embodying their own values, they aim to inspire others to become the change they wish to see in the world.

They use non-formal education for creating spaces where participants can explore questions together and learn what they personally need to learn.

INspire creates learning environments with a strong focus on the diversity of perspectives, encouraging people to see issues from different points of view and believe that wisdom lies within every person. That is why they encourage individuals to explore their inner selves and search for inspiration within their own hearts. By connecting with their inner wisdom, people can become a source of inspiration for others.

Their programs support the personal, social and professional development of both individuals and groups, creating opportunities for learning, connection and positive social change.

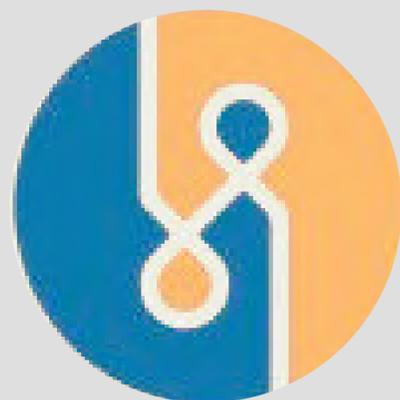
They hosted Body Narratives since its participatory approach and creative practice with educational facilitation can allow international youth workers to develop innovative, non-formal strategies that can empower young people, cultivate critical thinking and foster positive social change in their communities.



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