



Erasmus+

BOOKLET

# Movement in touch

A PROJECT BY DANCING HEARTS

11-20 DECEMBER 2023, OSLO, NORWAY



***THIS BOOKLET IS AN OUTCOME OF THE “MOVEMENT IN TOUCH” PROJECT WHICH IS CO-FUNDED BY ERASMUS+ AND SUPPORTED BY THE NORWEGIAN NATIONAL AGENCY.***

***THE PROJECT WAS IMPLEMENTED BY DANCING HEARTS ORGANISATION AND SUPPORTED BY THE PARTNER ORGANISATIONS.***

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## ABOUT THE PROJECT

The Movement in Touch (MIT) project, was initiated by the need to create a safe and inclusive space for youth workers and young people to explore movement, physical contact, and body interaction as tools for learning, communicating, and healing, both individually and as a group.

By exploring the nature of consent and defining the boundaries in our emotional and physical bodies through movement and physical touch, we learn different ways to explore and express them, that are available for all, regardless of age, physical characteristics and conditions, or gender identity.

Touch and movement are fundamental elements for human development and well-being, but they are often neglected unavailable, deemed unnecessary, or even harmful. Breaking the stigma of touch being associated with sexual affection was also an important part of the project.

During an 8-day mobility training for 35 youth workers from 9 countries, the project enabled the exploration the mind-body integration, through nature-connected methodologies that cultivate the sense of belonging and embrace diversity.

This booklet contains some of the methodologies and tools applied in the Movement in Touch training course.



## OBJECTIVES

The main objectives of the training course were:

- introducing movement in touch techniques and philosophy to youth workers, providing them with the necessary tools for social education and youth work activities (including future Erasmus + projects);
- exploring MIT as an inclusive dance and challenging the stigmas associated with dance and artistic expression, such as age, physical condition, and gender roles, exploring communication with oneself and with others, free from preconceptions that may limit our experience and communication potential;
- fostering holistic listening skills in oneself and others, using experiential learning through the body to improve perception and increase empathy;
- discovering the numerous physical, emotional, and psychological benefits of touching and being touched, exploring different forms and qualities of contact in dance and non-verbal communication, while also critically examining and experiencing the stigma that often associates physical contact with sexual affection;
- promoting a more inclusive and holistic approach to physical contact among youth, fostering greater understanding, empathy, and communication skills.



# DAY 1:

## MORNING

**INTRO:** Understanding how can we build trust and create a safe space for all. We started creating a sitting circle without talking.

**NAME EXERCISE:** We walked around the room and came across one person each time, we had to introduce ourselves just by saying our name representing different emotions: love, anger, as we were talking to our boss,

**LIP SYNC NAMES:** in order to remind all the names, we created a circle and we had to repeat one by one the name of each person, all at the same time. The person we were naming had to lip sync his/her name. Within the same circle we shared how we felt during the activities and knowing each other and building trust.

**BUILDING TRUST:** Walk around the room and meeting others in couples holding our hands and stretching ourselves by squatting (one at a time) .

**GROUND THROUGH STROKING:** Walking around the room, we came across one person, and from behind we had to ground through stroking from head to toes the energy of that person, three times. One person had to receive it and then to give it. After this, we had to keep walking and meeting new people.

Updated version: Ground through stroking and let the person lay down on the floor with our help and love. After that, we helped them to stand up.

2nd Upgraded version: Anyone who has been stricken stays laying down on the floor.

3rd upgraded version: walking around and trying to stroke others from behind and at the same time we try to avoid to be stricken. Anyone who has been stricken stays in the floor.

**SMALL DANCE- SHAKING:** small adjustments of our body structure, nerves and muscle in relation to gravity when standing apparently still in our feet led to a practice of shaking realising energy and grounding.

# DAY 1:

## AFTERNOON

**GETTING TO KNOW EACH OTHER:** With one paper each, we had to answer the following questions:

- What is our birth given name
- How do we call ourselves
- How old do we feel
- What memorable happened in your life that changed you
- Would you repeat last year
- What is weird about you

After filling that paper with the answers, we created a gallery in the room placing our answers in order to the others to read them and choose one that touched us and felt more connected.

Then, we all read in the circle one answer from the paper we chose that was important for us.

**Conversation and Improvisation on how dancing, moving, and touch is perceived in cultures represented**

**EXPECTATIONS:** We took 3 different post-its and we had to answer 3 different questions regarding our expectations of the training. Then, we had to summarise them in just one Post-it and fold it in one, and put it on the blanket. All, as a group, had to take the blanket with intentions out of the room with all the people touching the blanket at least with one hand and without dropping any post it. Then we had to throw them into the air and each catch one of the post-its with the intention, and read it to others in the sitting circle we created.

**ENERGETIC TOUCH:** Walking around the room and standing trying to feel the energy between our hands. In the beginning, we made it alone and then met other people and changed energy through our hands.

In couples: one was with the eyes closed and the other choosing a part of his/her body and without touching was giving energy and the other receiving energy trying to understand.

# DAY 1:



## NIGHT SESSION

Walking around the space you gaze on the floor watching the other's feet without giving attention whose are the feet. Just trying to connect with your inner self first.

Then you continue to observe the other's knees and hips and finally, you start connecting with the other person through pure touch finger-finger without giving attention to who is the other person. Just pure touch.

Then we continue to the wristlets, the elbows, and then the hips - still without paying attention to the person but exploring a bit of this contact and how that feels.

So, the first touch moment is a reality.



# DAY 2:



## MORNING

### **THE GIFT OF ATTENTION:**

The group is walking in the space passing an object between the people. Only the person holding the object is allowed to speak and share anything. All the attention of others is focused on the person speaking while staying present in their bodies. The process can be playful. The object can be gifted or taken.

### **PLAYING WITH GRAVITY:**

- **Falling and being supported:** The group is walking in the space and when someone lifts their hands in the air, people from the group approach them and help them fall softly to the ground by holding their body from head to toe. More people can do it simultaneously. The person lying on the floor eventually stands up by themselves and continues walking and supporting others. At some point, we stop standing up from the floor and continue laying until everyone falls down for the last time.
- **Meditation:** We keep lying down on the floor imagining the roots coming from all the parts of our body to the center of the world. We slowly wake up the bodies, moving the fingers and toes and our limbs. Staying on the floor, we shift the attention of gravity pull to different parts of the body (hips, knee, shoulder, toe).



# DAY 2:



## AFTERNOON

### **ENERGETIC IMPRINT, EMPATHY, AND MANAGEMENT OF TOUCH:**

Aimed to highlight the importance of touch, its energetic imprint, and the focus on consent and boundaries. The exercise was divided into two parts. First Part: Centering on Oneself and Perception of Touch

The participants began by centering their attention on themselves, taking deep breaths, and feeling their inner state. This stage helped them connect with their bodies and prepare for the next phase of the exercise.

Next, the participants paired up. One person placed their hand on a part of their partner's body where the partner couldn't see it. Gradually, the person moved their hand away from the partner's body. The partner was instructed to say "now" when they felt that the hand was no longer touching them. In most cases, participants continued to feel the touch long after the hand had moved away, demonstrating the lasting impact of the energetic imprint of touch. Additionally, participants were asked to move their hands close to various parts of their partner's body without actually touching them to see if their partner could perceive the energetic imprint.

Second Part: Consent and Management of Touch

The participants discussed the importance of consent and boundaries when receiving touch. They were introduced to different options they have when touched:

1. Allow the touch to remain where it is: Accept the touch in its current position.
2. Repositioning the hand: Moving the hand from the current spot to another part of the body where it is less bothersome or more enjoyable.
3. Stopping the hand: Preventing the hand from moving to an undesirable spot.
4. Going away or removing the hand: Instruct the partner to completely remove their hand from their body.

Participants were instructed to practice these options both verbally and non-verbally. They played a game where they actively managed the touch they received, considering their preferences and boundaries.

This exercise helped participants understand the importance of consent, the energetic impact of touch, and the management of their boundaries. Through this experiential approach, the power of touch was highlighted as a means of communication and awareness of oneself and others.

# DAY 2:



## AFTERNOON

**ECSTATIC DANCE:** First, we spent 15 minutes outside as preferred. Then we met in front of the training room where we received the instructions for the next hour and a half: Be silent, be present, don't leave the space, don't make intentional contact, don't focus too much on the words by the guide during the dance but be open to receive. Let your breath and the music guide the process.

During the dance music changed more times, asking us to focus on different aspects of life (embodiment, duality, seasons, rhythms, relationships, spirals, and human form). Finally, there was a question: What is it that you can forgive yourself for? Lastly, we were invited to connect to other bodies to make a network. Each of us received a paper to freely write about anything that came to our mind. We highlighted a part we'd like to share and we read it in the circle. We then got another little paper to write about what we forgive ourselves to use during the new moon ritual.



# DAY 2:



## NIGHT SESSION

### **VOICE MEDITATION (workshop hosted by the participant):**

- Entering the room we committed to silence first and were given a gentle scent massaged into our wrists. Standing in the circle we received the instructions: as the new moon is here, the workshop will be connected to setting intentions and inviting new into our lives, using our voice as a catalyst for change.
- Firstly, we did a candle gaze meditation, looking into the flame and emptying our minds. After 3 minutes we closed our eyes trying to capture what images/feelings/ideas appeared in our mental landscape when finishing the gaze.
- We were invited to turn our gaze then into the inside and focus on the energy stored there. Move it around to explore the space and see what is all around us.
- We invited the humming sound from our lower core and let it go with our exhale together as a group. Later, we formulated vowels and exhaled making different sounds.
- The circle opened for the volunteers who wanted to be greeted with their names from the whole group. Whoever stepped into the circle would specify (or not) how they would like to be greeted. The group members would then give them the gift of their voice and sing their name in a chosen way to the participant in the middle. Whenever the person in the middle would have enough of it, they would silently leave the middle and return to the circle. We did that some more times.
- The circle finished with deep group breaths and a common sound in one tone.

**FIRE:** (was being prepared after dinner): The fireplace opened in front of the space. We were invited to use the paper, on which we wrote about what we forgive ourselves for in the previous workshop during our afternoon. Some would throw it into the flames. The remaining time was free and spontaneous - singing, chatting, playing guitar.

# DAY 3:

## MORNING

### **EXPLORING CO-PRECARITY, SUPPORT AND GRAVITY:**

- Description: Activity in pairs or in bigger groups; outdoors in the snow, exploring the surroundings of the place; experimenting with the balance, gravity and support of the other person; co-precarity as a state.
- Warm up in a group while everyone is in pairs. Attention to the group while being in visual contact with the partner. The two partners cannot be on the ground or standing at the same time. Like a pair of “electrons” that turn in different directions - if one is pointing up, the other one is pointing down. At any time one partner can decide to change state, and the other should react and change also.
- Blindfolded exploration of the environment in pairs - one blindfolded, the partner leading without much touch.
- In pairs experiencing balance, and gravity, being in contact with different parts of the body - shoulders, pelvis, head. Experiencing co-precarity - trusting, leaning, supporting, not being afraid to fall to the ground. Experiencing movement and stillness while the music is playing and changing couples.
- In pairs, we explored more variety of being in balance and leaning on each other. Starting standing and leaning with contact in shoulders; one person was melting to the ground and falling on all four; the other one was balancing on his pelvis; flipping under the person standing in table position and then bringing him to roll together on the ground, the two are getting up together not losing contact. Then, couples could group together and see how they can explore this in bigger constellations.

# DAY 3:



## MORNING

### **MASSAGE, STRETCHING AND TWISTING, YIN YOGA ELEMENTS:**

Extended massage in pairs, stretching four limbs, twisting and rolling the body of the partner.

In pairs, one lying down and the other starting with a slow touch of one leg continues with some light massage and then explores different directions of stretching the leg and finding the diagonal direction across the body when the stretch in the leg extends through the whole body to the opposite shoulder. This repeats to the four limbs. Then, the person rolls the body of the partner on the top of his thighs and pelvis, letting them lay on their back and experience release and melting down. Afterward, the person giving the massage would catch one or two limbs, stretching and pushing, while the partner would use this anchoring point and contract and extend their body sliding on the floor.

We transformed into a melted unity of people on the ground gripping each other and being in contact, while allowing everyone to twist and turn like a "seastar" or an "amoeba".

Circle of sharing feelings and thoughts that were provoked by the experience.

# DAY 3:

## AFTERNOON

### **COMPASSIONATE TOUCH/ EMPATHY:**

- Guided meditation scanning the body and getting in contact with the part of the body that needs attention. Conscious slow breathing focusing on the various body parts.
- In couples we were lying on the ground, next to each other, synchronizing our breaths. Gently the self-compassion expanded via non-verbal requests to the other person. This continued for some time.
- The instruction was to bring attention also to the other couples around. Then gradually connections started appearing between different people allowing them to move and communicate, creating a moving human statue.
- Circle of sharing feelings and thoughts that were provoked by the experience. The participants were allowed to leave the circle if they needed to, and the rest formed a smaller circle for even deeper sharing and connection.

## NIGHT SESSION

### **SOUND MASSAGE (workshop provided by the participant):**

Two people at a time lie on the ground, surrounded by the rest of the group. They would express any wishes about do's and don'ts regarding the touch of the givers. The sound massage included a variety of sounds and touch offered by each participant, including squeezing, brushing, touch, whispering, animal voices, etc. Couples were changing every 5-7 minutes. At the end, there was a group sharing and a common sound to close the ceremony.

# DAY 4:

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## MORNING

### BALANCE IN CONNECTION/ RELEASE

- In pairs holding two pens. Each pen between pointing fingers of the partners. Moving around without pens falling down.
- Standing in front of each other in contact with both hands leaning the weight on another person and trying to throw the person out of balance
- Contact point with one foot again trying to throw the person out of balance
- Starting on both knees and arms (tabletop position) contact with one side of the partner's body. Both roll over to another side without losing contact with the partner.
- From tabletop position to the middle where the partners are touching back to back and then standing up together.
- Again from the tabletop position to the middle. One of the partners gets into table top position and the other one is lying on his back. Then the roles change.
- The activities 4,5 and 6 we tried with different partners to experience different bodies.
- Moving around in the space with a partner. Different points of contact between the partners start with the hands, and shoulders and then combine it with the hips at the end losing the shoulders and the connection stays with the hips.



# DAY 4:

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AFTERNOON

## **BODY AS A LANDSCAPE/BODY STRUCTURE**

We choose a partner. One was the receiver and another was the giver. Then we changed. The receiver was lying on the ground in a relaxed position. The giver followed the instructions:

- Putting pressure on different body parts. Walking on the body with hands like a cat.
- Brushing the body
- Pulling the fabric

After that, the giver combines all of the three. The receiver is at first passive then slowly starts to respond to the stimuli.

Then we changed roles and at the end of the second round the roles were blended and we ended up moving in contact.



## **ROLLING 1**

Solo rolling over the floor observing our weight and how we perceive it. Melting to the floor as water.

Solo rolling over the floor with the feeling of lightness and reaching.

Work in pairs: One person is rolling and another finds the opportunity to cover a part of another person as a blanket and pausing for two breaths together (intro into rolling over).

Rolling over a partner.

# DAY 4:

e e

## AFTERNOON

### **JUMPING SESSION**

We started the activity by walking through the space and kept that during the whole exercise.

- Jumping as a rabbit into the hole.
- Jumping »across the river«
- Jumping with the support of another person. (Supporter having hands in a stable parallel position.). Later the third person helps with the landing of a jumping person.

During the whole activity, we were focusing on keeping the flow and fluidity of the movement.

Going into the groups of three and doing “dirty dancing” jumps. The jumping person walks toward the supporter, putting the hands on his/her shoulder and jumping while the supporter has the hands on the hips of the person to support the jump and landing.

In groups of three. One person jumps like a rabbit into the hole very close to the second person. This person supports the jump landing by putting the hands on the hips of a person.

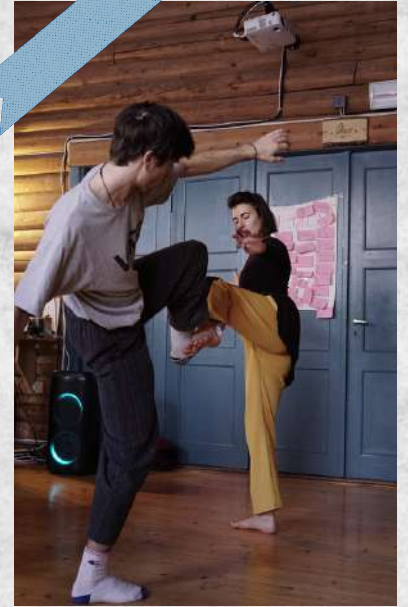
In the groups of five: One person walks towards the group and the group lifts him/her into the horizontal position.

### **ROLLING 2**

- Going into pairs. Exploring the contact between pelvises by lying down and putting the pelvis on the hip of another person. One leg on the ground, another diagonal over the person's legs.
- Solo exploration of the rolling movement. Starting on the back, leg on the side, lifting hips, and rolling over on the belly.
- Same movement with the partner. One is rolling and one is making the move over the other. Being focused on not putting all the weight to the partner (as we learned in a rolling part).

# DAY 4:

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AFTERNOON

## BODY IMAGE/ EMPATHY EXERCISE

We began the session by tuning into our bodies, addressing our needs through gentle stretching, breathing, and movement. This initial phase allowed us to become more present and aware of our physical sensations.

1. Positive Focus: We identified which part of our body felt good in the moment and allowed ourselves to move with it, celebrating its vitality.
2. Gratitude: We then shifted our attention to a part of our body that we generally feel positive about and appreciate, recognizing its strength or beauty through movement.
3. Neutral Observation: We focused on a part of our body that we generally do not feel strongly about, observing it with curiosity and neutrality through movement.
4. Discomfort and Acceptance: Finally, we focused on a part of our body that didn't feel good at the moment, either due to appearance or sensation. Through mindful movement, we explored this area with curiosity, accepting any discomfort and allowing ourselves to gently move through it. This process helped us develop a deeper understanding and compassion for our bodies.

In the last part, we reflected on our experiences, moving alone or in contact with another participant, fostering a deeper sense of empathy and connection.

# NIGHT SESSION

Dancing night (bachata, salsa, traditional dances ...)

# DAY 5



## MORNING

### REFLECTION AND SELF CARE TIME

We divided into different groups. One of them explored the surroundings. The other stayed at the cottage.

The explorer group went to hike in the white Christmas decorations that Norway offered us in this period. After leaving just 10 minutes late from the hour established the previous day, the group started walking in silence. After 20 minutes of strict silence, they arrived at the first lake. The way was full of skiers, spruces, animals, and magical creatures from the deep forest. The bravest of them, kept the way to the second lake, Kobberhaughytta. A very strong snowstorm on the way back made them arrive a just bit late for lunch.

The second group chilled in the Nordmarkskapellet and offered coffee and snacks to skiers stopping by to warm up. We informed them about our project and the extensive outreach of Erasmus plus programmes .



# DAY 5



## AFTERNOON

### FAKE HEALING EXERCISE

In this role-play activity, participants were divided into groups of three, with one person taking on the role of the patient and the other two acting as doctors. Each patient articulated an issue they wished to address—be it emotional, physical, or otherwise. The doctors then provided a “treatment” for 10 minutes, integrating movement and touch in imaginative and supportive ways.

Participants rotated roles so that everyone had the opportunity to be both a patient and a doctor. This allowed each person to experience the therapeutic effects of touch and movement from different perspectives. After all roles had been explored, the group gathered for a sharing session where each participant had 2 minutes to express their thoughts and feelings, with others listening without interruption.

The exercise concluded with a group sharing circle to reflect on the experience and the connections formed.

#### Key Aspects of the Activity:

- Integrating movement and touch in creative, supportive interactions.
- Engaging deeply with the roles of both giver and receiver.

#### Aims of the Activity:

- Explore the therapeutic potential of movement and touch.
- Build connections and trust through role-playing.
- Enhance understanding of the impact of physical and emotional touch in a supportive setting.

# DAY 5



## AFTERNOON

### MIT SESSION (SLEEPING BAG LANDSCAPE)

In groups of 4, we created islands built from 2 sleeping bags on the bottom. One person was lying on the 2 sleeping bags eyes closed and the others were standing next to it. This person feels as if they were a landscape. Every little touch is meaningful.

In the beginning, the person lying was motioned. Just the 3 people standing interacted with the blankets: pulling, pushing, and covering, ... After some minutes of exploration, the person lying could start to move a little bit. Then a bit more. He or she could interact with the blankets, the layers, and the touch, ... To finish, the people standing stopped interacting with the person lying. Leaving her alone, moving with the different layers. Getting mixed with all the blankets.

Key aspect:

- Discovering, recovering, uncovering, layers, body,
- Imagining you are the earth's surface with tectonic movements
- Focussing on slow motion, less is more
- Imagining the different spheres of the earth

Aim :

- Explore the embodiment of being a landscape;
- To be aware of the skin touch and how it affects us;
- Unsexualise touch

## NIGHT SESSION

The night kept many surprises for us. While doing the last activity, the electricity went away. It meant no light, no heating, no cooking, no water ... Imagining us as survivors, we spent most of the night chatting surrounded by candles, cooking with fire, and dancing. It finally came back at around 00:00. This return to normality was taken as a victory. Despite the fact that some of us were quite happy with the uncommon situation!! We even thought of sleeping all together near the fire.

# DAY 6:



## MORNING

### MIRRORING IN DUOS

Participants began by pairing up with someone they didn't know well. One person became the creator, making movements that their partner mirrored. After some time, they switched roles. Later, they repeated the exercise with a familiar person, allowing them to compare the differences in connection and response between the two experiences.

Next, participants tried to blend the roles of creator and follower, aiming for a natural flow where both partners were simultaneously leading and following.

The participants reflected on being mirrored and being the creator, their level of comfort in roles, and the simplicity but profanity of the exercise.



# DAY 6:



## MORNING

### **GROUP DYNAMICS THROUGH GUIDED MOVEMENT - HYPNOTIZERS**

Part 1: Pairing Up for Guided Movement Participants began by forming pairs. One person in each pair placed their hand in front of their partner's face and "hypnotized" them by leading their partner's movements. The guiding partner used subtle hand motions to direct their partner's body, creating a flow of movement that the other followed. This required the "hypnotized" partner to stay attuned to the signals and intentions of the guide.

Part 2: Transition to Trios After spending time in pairs, participants reformed into trios. In each trio, one person took on the role of the guide, using the palm of their hand to hypnotize and lead the other two participants. This added complexity required the guide to be even more mindful and aware, coordinating the movements of two people simultaneously. After a while, roles were switched, giving everyone the chance to guide and be guided.

Part 3: Group Movement as One Unit In the final stage, everyone gathered in a circle around one person who used different parts of their body to guide the entire group. The group responded as one cohesive unit, moving in synchrony with the leader's signals. The guiding person could use their hands, feet, or any other body part to direct the group's movements, creating a unified, synchronized group dynamic.

### **FLOCK OF ANIMALS**

This exercise emphasizes group cohesion, fun, and the exploration of movement and sound through animal metaphors.

Participants start by choosing an animal they feel drawn to and embody its movements and sounds, creating an immersive experience. They then form a herd by making their chosen animal sounds to attract others. Initially, the herd remains stationary, allowing participants to explore grouping dynamics and connection.

Next, the herd begins to move together, synchronizing their movements to reflect their chosen animals, enhancing collective rhythm and cohesion. In the final stage, a participant steps forward to become both a new animal and a leader. The group follows, adapting to the new animal's movements and sounds. As new leaders emerge, the group fluidly transitions, demonstrating adaptability and dynamic group interaction.

# DAY 6:



AFTERNOON

## **THEATRE IMPROVISATION**

- Standing in a circle with a group, one person has an imaginary animal in their hands, e.g. fast rabbit, and when the rabbit is released, everybody jumps over the rabbit until it reaches the owner. Or parrot or anything
- Standing in a circle of participants, transforming an imaginary object that you have received from the person next to you
- In duos, plan a fantasy vacation, make suggestions, and react to every suggestion with a sentence "Yes, and ... " The same as above but a different example – decorating a house, suggesting things and reacting with – "No, but ..."
- Start with an empty stage / blank canvas. One by one fill the space with an embodied object that could fit to the idea of the picture (forest, ocean, etc.) Say what you are and then add yourself as a new object until everyone is on a stage.
- Expressing one of the six emotions on a scale from 1 to 10. The group stands in a line and steps forward for every stage. Checking the difference between your feelings, and body sensations.
- Creating small plays with randomly chosen roles, sceneries, scenarios, and plots. Trying to interact with the other actors, expressing your emotions, and staying in your role. Different versions can be created by adding sentences, changing roles, freezing the action, and replacing the actors during the show.
- In pairs, no words, action & reaction, create a movement that your partner can reply to in a different way. Transform what you have received into another movement and send it back to your partner.

# NIGHT SESSION

Vocal improvisation, dance night

# DAY 7:



## MORNING

### WORLD CAFE

#### **The first round: Boundaries**

We explored boundaries in romantic relationships and connected to physical touch and found that clear, honest, and transparent communication of intentions is crucial. Also, boundaries can change over time, thus it is important to have regular check-ins and it is totally okay to change our minds anytime. We also talked about needs as those are a crucial guide towards identifying boundaries. And that our needs are sometimes not too straightforward to identify in ourselves.

Challenges/ triggers/ difficulties... and a way to address them

Many different things were mentioned in this table, and participants expressed themselves also in artistic ways with drawings and colors. From the more general feedback to the more specific, participants shared things around these main topics:

- Difficulties to feel themselves fully, to open themselves fully. Many of them were feeling a lot of frustration due to this, and blockages. Some people mentioned the weather and the period of the year as possible causes of this need to be within themselves.
- Difficulties in the theatre impro. This activity was very challenging for many people, some of them tried to face this difficulty by trying, but others were not able to do it.
- The feeling of not being included in some moments/ with some people.
- Too much noise

There were some strategies to cope with all these difficulties, participants mentioned:

- Simply accepting their feelings the way they came, not pushing themselves to show a version of themselves they could not embody this time.
- Taking time for themselves, observing and respecting their own timing and pace
- Communicating, setting boundaries

Participants found relief by finding their difficulties were shared, and created very interesting artworks to illustrate them.

## How to create a 45-minute workshop

This was really a brainstorming session about how to create a decent workshop (introduction, activity, and reflection). In short:

- a target group is needed
- structure is needed (to give freedom to the participant)
- goal of the activity needs to be clear (before or after to do a good reflection and to know why you are doing a certain thing)
- and of course, you need to be comfortable with yourself (trainer and participant)

Future topics of workshops:

- include other art forms (how to bring movement into a regular exhibition?)
- use daily life as inspiration (to feel more connected to the topic). (e.g. window cleaning can be turned into a dance move)
- rediscovering your senses (what happens when you lose your senses? Can you reconnect with your environment?)
- How to touch your body without using your hands, but by using other body parts. Which body part starts the touch? How are parts interacting?



## THE SECOND ROUND

Challenges/triggers/difficulties aka The shit

The main topics of the free-flowing discussion were:

- our needs: having our needs heard, respected, and met makes us feel seen and worthy
- silence: asking for silence in the group can feel difficult, it's hard to ask but leaving to find it elsewhere doesn't satisfy our need to stay in contact, near other people. How can we ask for silence from others, how can we find our peace in such chaos? What to do with frustration and suppressed anger?
- touch: we are experiencing sensory satiation with touch, which at times, feels too much and too often, yet we crave it, yet we feel the need to be touched, caressed, stroked, and cared for.
- life outside the project: our project is a bubble, one that is comfortable but perhaps the one leaving us stagnant, not growing. Some fear how will life be after returning home. How can we challenge ourselves enough at the TC to start the process of a lasting change, to outgrow the mild life we may be living? Are we open to being triggered and challenged fully at the TC - what do we need from the group, what do we need to do ourselves to provoke triggers and faster growth? welcoming people that trigger us <3 these people are a gift!
- connection I: touching others I may be searching for a sense of trust and safety - it is scary to slow down and not grasp because we could be left alone. We're looking for deep connections with only a few people but are afraid of rejection.
- connection II: sometimes we see others getting well with each other and connecting and we feel jealous. It's a call for self-reflection and authenticity. I shouldn't have to reach for it, search, or even force it but instead just let it flow and happen naturally, as it is and will be.

# AFTERNOON

**THE FOLLOWING ACTIVITIES WERE DESIGNED, ADAPTED, AND LED BY THE PARTICIPANTS DURING THE OPEN AFTERNOON. THE LOCAL COMMUNITY WAS INVITED AND PARTOOK IN THE WORKSHOPS.**

**WE SELECTED 3 ACTIVITIES THAT HAD A WIDE IMPACT ON THE MAJORITY OF ATTENDEES AND ARE EFFECTIVE DUE TO THEIR SIMPLICITY AND ADAPTABILITY.**



## Standing up for yourself

### Goal:

Letting out anger and transforming it to fuel for action

### Implementation:

The activity consisted of two parts. First, we stood in a circle, standing in a bear stance (legs slightly apart, knees slightly bent, hands in fists on our chests, pinkies touching), and started chanting "hey-ya" louder and louder. We gathered momentum and awakened our anger and inner power through our voices and body movements.

In the second part, we separated into groups of five. In each group one person recalled a challenge or difficulty they wanted to overcome, optionally said it out loud and got on the floor in a position representing the challenge. Then they said a number from one to ten indicating the amount of weight they wanted the others to put on them. Then their task was to harness the power of their anger woken up in the previous exercise and stand up, symbolically overcoming their challenge with the others pushing them down, symbolizing the obstacles, blocks, and pressure in their way. This was done for every person.

### Outcomes:

The activity touched many participants emotionally. Some cried many reported feeling relieved or a sense of confidence and power.

### Suggestions:

We might need more time and maybe some guided meditation or something to find and decide on the challenge and really embody it. We might also need some task or a way to occupy the teams that are done before the others and are waiting. A strong closing ritual like shaking is welcome to let the intense/heavy emotions be regulated.



## Circle singing impro

The evening of day 6th I offered a workshop based on the circle singing methodology. One of the founders of this methodology is Bobby McFerrin, and it consists on an improvised

group singing technique that originated in the 1980s and has developed over the years. Circle Songs is a completely improvised collective improvisation session

Goal:

To enjoy the possibilities of the voice and creating something together in a circle setting.

Implementation:

Participants entered the activity room and without any verbal instruction, i guided them to create a circle in a standing position. I entered the circle and welcomed them one by one with an eye contact look. After that, I started proposing some sounds and guiding the group in vocal improvisation without words. When the dynamic was understood, I offered the center of the circle for whoever wanted to try to guide the group, and some volunteers created their own guidance for vocal improvisation.

Outcomes:

Five participants took the opportunity to lead their improvisations, with very different and interesting results. The general feedback of the activity was to have been a joyful, interesting and new way of creating together.



# 3-MINUTE GAME

Actual time needed - whole activity + discussion in pairs and summarizing in a whole group - approximately 40 minutes

Suggested devices: timer and music in the background

Goal:

to learn how to express our needs related to the body

to reconnect and fine-tune communication skills

to test and define own boundaries

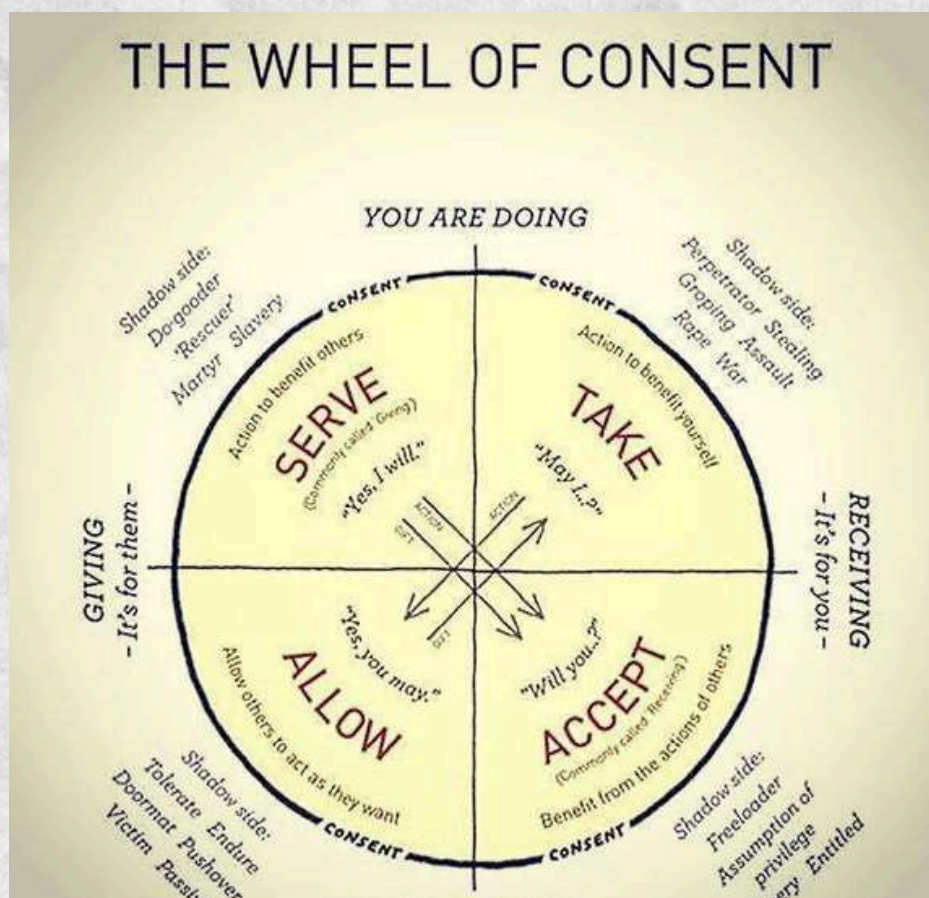
Exercise taken from Betty Martins: [www.bettymartin.org](http://www.bettymartin.org)

3-MINUTES GAME - Whole description in the movie:

<https://bettymartin.org/how-to-play-the-3-minute-game/>

Outcome:

Embrace the diversity of self and foster inclusion and acceptance for the parts of self that can be conflicting and divisive at times. Reflection in the sharing circle was fulfilling and empowering for all participants.



## Contact improvisation jam

Goal:

Grounding in your senses

Implementation:

We gathered in the evening and started lying down on the floor, accompanied by soft music without any beat or lyrics and candlelight.

We connected with our breath and I led a short warm-up to lead us into body contact to experience a taste of contact improvisation.

Before starting I invited everybody to tune in and feel always free to follow their own rhythm, leave if they didn't feel like continuing a dance, and say no if they received an unwelcomed touch or invitation.

We tuned in with our breath and felt the power of gravity on our body, focusing first on the points of contact of our bodies with the floor, after a mindfulness journey (approx 20 min) we started slowly moving in the space and I invited to explore the contact with other bodies, reminding the activities we did during the days with Antonio as some common alphabet to help us moving, together with free, careful movement. I invited everybody to remember to breathe, listen, and have fun and I stopped talking, letting the music and the movement guide the jam.

I closed with a song called "People Are Water" and checked with all the participants individually in a soft way how they were feeling.

Outcome:

Feeling safe in your body and trusting your senses to guide you.



# DAY 8:

## EVALUATION

On our last morning was the evaluation morning.

We started outside, watching the sun and moving in whatever way we needed to move in order to process feelings, emotions, thoughts, words that we had and were shared along the whole week together. This took about 20 minutes.

Afterwards we went inside and were told to choose between 5 reflection tables (similar topics to the ones from the day before).

1. Boundaries and Touch
2. Creative expression of what we lived these 8 days
3. Harvest and Lightness of 'Movement in Touch'
4. How can I implement what I learned here in my personal and professional life?
5. Practical application or workshop of M.I.T. methodologies

We ended it how we started the very beginning of the project; by throwing a blanket from person to person and whoever holds it can speak what's on their mind, reflect and share with the full attention of the others, and then pass the 'talking-towel' onwards to so else.

Then we had a final discussion round of just popcorn style asking any questions we wanted to the team or participants.





Erasmus+

# Movement in touch

A PROJECT BY DANCING HEARTS

