

ERASMUS + Training for youth workers:
PIA – Play, improvisation, art 2
11.4.-19.4.2026

Gathered workshops and learning material



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Arrival

Walk in the space, feel your feet, the ground, your spine, the top of the head that is held by the sky. At moments you stop and close your eyes to feel these qualities - the support from the ground in your feet and the up support from the sky from the top of your head.

Walking you say hello to others - first with noticing and gently touching the feet, in the second round with the shoulder and in the third round with the eyes.

The group stops and closes their eyes. When the facilitator touches you on the shoulder you say out loud in the space your name. The next repeats the name of one person before them and adds their name. All the names are said in the space.

The group stays with eyes closed. What is my intention for this time here with this group? See what kind of thoughts or maybe images, feelings come in your mind when thinking about your intention.

Sharing in the circle - the image, thought, word of the intention that came out today.

*Offer an alternative to closed eyes.

Tuning in through body, playfulness and sharing (Prija and Kristina)

Landing with bubbles, feet, arms, gaze - Prija

Standing we arrived to ourselves with some breaths. Slowly moving our body weight from one foot to another. What continue with slow steps, walk - with out attention to our feet. We discovered how our weight and feet can move and feel the floor. With firmer steps, or slides. After some time we moved our attention to our hands. The hands started to guide our movement through the space. The attention was on the hands - we played with our gaze (eyes focus) on the hands - completely absorbed on the hands, while they moved through the space. We discovered the space around us with the hands - our bubble. We played with our gaze completely on the hands, but than also shifted our gaze like a TV screen - neutral focus on the space - while the hands where still guiding us through the space. Than we remembered our feet - and also played that our gaze was on the feet. We played a bit with this - feet guiding the movement, hands guiding the movement, the gaze on the feet or hands, and the gaze neutral - now where really - while the hands or feet where still guiding us.

Game with the rope in trios

Two people had a rope cc 3–4 m between there hands, stretched. While the third person was in between. We started a dance – the two people holding the string and the 3rd person playing with the rope. We changed roles after a while.

When we changed the roles 3rd time the task was that two people holding the string from different groups had to be back to back or in contact, and also dance. While they continued the dance with their trio. So 2 trios where connected by this 2 people.

Meaningful dialogues

How to guide the exercise is written in the 1str day of the first Learning material.

https://docs.google.com/document/d/1ugPf8Eqhp3jaaDLJHK1I91bEq9L_KVGbLs7aujbSgWw/edit?usp=drive_link

Questions:

What inspiring me, what is my fire, what gives me spark...

What meaningful, strong, remember able, happened in this time from autumn to now?

What support do I need right now? How can I support myself in this TC?

(How can others support me? And how can I open to it?)

Dancing with the Scarf

1. **Exploration:** Work in pairs, sharing one scarf between you. Together, explore how to make the scarf move, focusing on the qualities of lightness and airiness. While your attention is on the scarf, stay aware of your partner and let your body follow the scarf's movement.
2. **Exploring qualities:** After a while, the facilitator places signs in different parts of the room, each offering a movement quality to explore: slow – fast, up – down, sharp – soft, big – small. When your pair reaches a sign, explore and play with those contrasting qualities.
3. **Interact with others:** Gradually, pairs begin to notice each other and interact, scarves and all. Bigger groups can form, play together and dissolve. Together, find a way to end.

For people that are not yet comfortable in moving their body, focusing on an object makes it easier to move – it takes the pressure off the body. Also a simple and clear focus on the form of movement is helpful.

Collective support, Image theatre (Kristina)

Some intro image theatre exercises we did in the first training (check them). At that point we were working without a focused topic – to learn the language of Image Theatre – sensitizing the body and observation. In this workshop the topic is support. To open a space of sharing how we perceive support and collective or community support.

The aim of Theatre of the Oppressed (TO) is collectivity: to imagine and practice change and empowerment in society.

Clay and Artist

Work in pairs. One person is clay, the other is the artist.

Before you begin, agree on any body parts the clay does not want touched. From this point, work in silence.

Phase 1 – Activation: The clay stands with eyes closed. The artist gently touches different parts of the clay's body. With each touch, the clay imagines breath or energy entering that spot – a minimal, subtle response. The clay does not move from their place. When the artist is finished, they touch the clay's forehead as a signal to open their eyes.

Phase 2 – Sculpting without touch: The artist now sculpts the clay without touching them – using invisible strings, breath, gestures, or mirroring. Try to make the clay walk, move, or dance.

The clay may interpret your movements in their own way. Pay attention to how they respond and adapt your communication accordingly. If the clay doesn't react as expected, stay curious. It is the artist's job to find ways to communicate more clearly.

Note: Without physical touch, the clay has more autonomy over their body and can avoid positions they're not comfortable with.

Switch roles when finished.

Share your feelings in pairs.

Exhibition: "Give Support / Being Supported"

Place the clay in the space and create your sculpture. As a final detail, set the gaze of the sculpture and whisper a word, sentence, or sound for your piece. When all sculptures are ready, the artists are invited to visit the exhibition. When an artist meets the gaze of a sculpture (eye contact), the sculpture shares their word, sentence, or sound.

At any point, if holding the image becomes too difficult, you may shake it off, return to the image, or ask to be replaced.

Discussion after the exhibition:

- What did we see? What kinds of support appeared? What qualities did they have?
- Did any form of support surprise you?
- Does support come from others, from ourselves, or from the feeling itself?
- How do we understand support in this group?
- How did the sculptures feel in their image? How did they interpret the sculpture made of them?
- What is it like to be sculpted by someone else?

Addition 1: In a circle, sculptures briefly return to their image so they can see each other. When the facilitator taps their shoulder, they say their sentence.

Addition 2: In a circle, sculptures return to their image. Artists stand beside the sculpture that resonates most with them – either the kind of support they most often give, or the kind they most want to receive. Notice what is most present in the group.

Group Images – The Multiplicity of the Image

Stand in a circle as a group.

Create a series of group images on the theme of "community support" or "collective support".

When someone has an idea, they step into the middle and take a position (become a sculpture). Others join one by one, adding themselves to complete the image. When the image feels finished, the facilitator signals everyone to dissolve it and return to the circle. There is no set number of people who must join – those who don't are observers (spectators), noticing what the image expresses.

The group creates several images on the same theme, one after another. The aim is to discover the many different ways we perceive collective support.

Optional deepening: The facilitator pauses at one image and touches each person in it. One by one, each person shares a word, sentence, or sound connected to their position in the image.

Working with change: In our situation one image was depicting a lack of support. The people in images are asked to move in a count down of 10 seconds to the position they would like to be in. What would you change? Once in the new image, the facilitator again touches each person for their word, sentence, or sound.

Discussion:

From the outside: What changed? Who changed? How significant were the changes? What is different now?

From the inside: How did the change feel for those in the sculpture?

Start with the observers' reflections – this opens up collective meaning-making before the creators explain their intent. We are looking for shared experience, not a single interpretation.

Support home groups

In small groups, share what kind of support you would like right now, and offer it – through words, a walk together, a supportive touch, or whatever feels right.

Warming up to the body and breath, Support (Prija)

Moving with the breath Solo

1. Arrival (lying down, no movement)
attention on the exhale (not the inhale – the exhale grounds more)
sense of weight, of the ground
2. Breath moves the body (micro)
not “I am moving,” but “the breath moves the body”
micro impulses (belly, ribs, back)
3. Expansion into the limbs, arms / legs
opening / closing
like waves – exploration what your body does.
4. Transitions into larger movements
still coming from the breath, no forcing
Start to play with rolling, slides, spirals may emerge
5. What transitions to a sitting position – exploring here.

Standing, space, reaching out... come back to yourself... “Follow the impulse” (in space)

6. Coming to standing movement, still from the breath, walk / move follow the body's impulse

The idea is not the perform, but to be connected to your breath and let the breath move you.

Moving with the breath duo and exploring support (with breath)

We synchronised our breath with holding the down parts of our arms standings ("small dance"). Then one person was the mover from the breath (like before), the other one was supporting the moves - with his breath and movement - not necessarily touching (but could). The supporter tried to have the breath synchronised - but if there are moments when is not - its ok. You find the moments when you breath back together.

Change roles.

Moving with the breath together

Starting back to back. We started to breath together. What turned into a movement and breath together. Both following their impulses, but also listening to each other and dancing with the breath together. The movement was growing from the common rhythm. Experimenting with the rhythm of closeness, and distance. Listening without force. Organic connection, not like a tasks. Don't stress if the breath is not all the time in tune - tune it organically, with your movement, breath and the partners. Find also pause and stillness - to listen and regulate.

Reflection questions in pairs:

How did the solo breath help me to regulate? (feel more in balance)

How and if did the partner exercises help me to regulate? What worked for me?

Sharing in a circle.

Regulation and co-regulation

Regulation is the ability to bring the body and nervous system back into balance after stress or activation. Somatically, we do this through the body - by slowing the breath, grounding through the feet, softening muscles, or moving gently to release tension and return to a sense of safety. We regulate to feel present, calm, and connected, allowing the body to restore equilibrium so we can respond to life rather than react from overwhelm.

Solo regulation:

- Slowing down, Proprioception, Interioception, Using images for support, slowing down the nervous system.
- Focusing on the breath, perception of weight, spaciousness in the body, etc.)

Co-regulation is the process by which two nervous systems help each other return to balance.

It's something humans (and all mammals) do naturally - through **voice, facial expression, touch, breath, and presence.**

When you're with someone calm and grounded, your body can begin to mirror that calm. When you're with someone anxious or agitated, you may start to feel that, too. That's co-regulation - the *shared regulation* of emotional and physiological states.

So, in short:

Co-regulation = shared nervous-system safety.

It's the foundation of trust, empathy, and connection.

Why this type of practice: Co-regulation can only happen when both bodies feel **safe enough**.

Safety doesn't mean "perfect calm" – it means there's no sense of threat.

We can *only* co-regulate when our nervous systems believe,

"It's okay to connect right now."

Inviting, directing, supporting and witnessing

We work in pairs and through the body, with different exercises of body action and experience, with a followed reflection on the exercise and transition to daily life – experiential model by Kolb.

a) Exercise on Inviting

One person gives the other small physical impulses on the body, for example through touch, brushing, gentle pushing, or other forms of contact. The other person responds to the invitation or impulse in whatever way feels natural to them. There is no need to follow the impulse directly or "correctly". The focus is on listening to the invitation and noticing the authentic response that emerges in the body.

After some time, partners switch roles.

b) Exercise on directing and support

One person is the mover, directing and initiating the movement they want to explore. The other person offers support, mainly through weight, grounding, physical contact, or other supportive forms of bodily interaction. The mover chooses how to use the support and how to move with it. The support person remains attentive and responsive, without taking over the direction of the movement.

After some time, partners switch roles.

c) Exercise on witnessing

One person moves freely while the other witnesses from the side. The role of the witness is simply to be present, to hold space with empathy and attention, without judging, evaluating, analyzing, or interpreting the experience. The witness practices being present in an open, compassionate, and non-intrusive way.

Approximately 3–5 minutes per person.

Sharing and reflecting in pairs:

- How did I experience the qualities of inviting, directing, supporting and witnessing in this exercise?
- How can I relate the experience to my own life?
- Where do I feel strong or comfortable, and where is there potential for further growth?
- How do these qualities relate to my youth work or mentoring practice?

- How do I offer support through inviting, directing, supporting, and witnessing, and where do I notice potential for development?

Contact improvisation and the wheel of consent (Lara)

Context; A class with adults from different art and cultural backgrounds

Group dance level; Beginners/intermediate

Goal; Learning by doing, holistic approach

How to communicate with our bodies and our boundaries from a place of playfulness

Introduction			
Time	Teaching style	Organization	Music/material
	Follow lead	Circle	No
Description exercise			
Giving context about the class. Setting the boundaries and explaining a little bit about consent. We check in how the energy level is today, by raising the hand in the air. Also mentioning that this is an experience and I invite curiosity and would recommend letting go of judgement towards self. Injured people can paint on the side. Working with your own body is enough. It's an invitation of exploring through the body. Learning by doing. - We do a small ritual to gather the energy, by rubbing the hands fast. Creating energy to shower with the hands on our self, to repeat and give to other and through the space. Being thankful is also part of the experience.			
What does the teacher do		What does the student do	
Guiding explaining		Listening, checking in	
Motivation exercise			
Trauma informed teaching is about giving context and giving guidelines so it is clear. Also doing a check-in helps to channel the group energy.			

Connecting to yourself and the space, painting with the body – organizing the space - outside			
Time	Teaching style	Organization	Music/material
	Holistic	Through the space	Good energy
Description exercise			
We start with a follow and lead by the teacher that will help activate the body also by checking in by yourself. We will go through every body part with the music. We will start by painting with the body and through the space. We take the energy and the task outside to explore - Grounding: by doing the Steve Paxton small dance (like you are rocking on a ship) - Improvising with the image of painting (activating the eyes) To gather the group back together we do a follow and lead exercise where I do shaking to create group energy. We do a small ritual to gather the energy, to grab the energy with the hands to shower on our self, to repeat, to put it on a place you need extra love and give to others and			

through the space.	
What does the teacher do	What does the student do
Leading by body and voice	Improvise with given exercise
Motivation exercise	
Feeling your body first before being in contact with others is important so we start from feeling the possibilities in our own body. Using imagery helps participants to get out of the head.	

The wheel of consent			
Time	Teaching style	Organization	Music/material
	Trauma informed	In pairs	Calm
Description exercise			
Source: Betty Martin’s Wheel of Consent Source from teacher; Vivianne Rodrigues de Brito The teacher explains about the wheel of consent. Where the goal is to teach the student about how to communicate with each other. Part 0 Explaining different types of touch. Firm, brush, tap, tracing etc. by standing in a circle and doing it for yourself, following the teacher. Knowlegde sharing Explaining the theory behind this exercise. Goal; learning how to listen, adapt, channel boundaries, agency and responsibility. Go into pairs Part 1. Person B asks; “How would you like me to touch you for three minutes?” Person A answers with what they would like to receive. For example; I would like to receive a 3 minute as shoulder and back massage with firm touch. Person B checks by themselves if they want to give this. If the case is no they can respond by giving an alternative; I can give you a back massage with soft touch is that something that would also work for you? You keep negotiating until both have agreed. After the 3 minutes you switch roles. Part 2 Person A asks; “How would you like to touch me for three minutes?” This is an unique opportunity to give a person something for your own pleasure. Maybe you would like to cuddle someone or play rock paper scissor, it can be anything. But the goal is that Person B does it for their own pleasure. Person A has to decide if they want to give that to Person B. You keep negotiating until both have agreed. After the 3 minutes you switch roles. After we say thankyou and walk through the space to continue to the next exercise.			
What does the teacher do		What does the student do	
Guiding by voice and side coaching		Consult with other student. Giving and receiving	
Motivation exercise			

There are more options than yes and no. We can learn how to still engage in movement while we keep our boundaries. (trauma informed teaching)

Some basic Contact improvisation tools;

- It's all about the pelvis. With your partner you are always looking for the pelvis. Like a magnet.
- When you go down you think up, when you go up you think down. CI is about using gravity to your advantage. It should not feel heavy if you utilize the body.
- Everything is as spiral, energy never stops.
- There is only invitation, no grabbing.
- Bending the knees slightly helps to prevent injuries and creates more availability and grounding in the body.
- The whole space is part of the journey, everything matters, keep a soft gaze and keep your eyes also open in the back of the head (360 view)
- We give direction in the body, by reaching.
- If you want to lift, your pelvis should be lower than your partner.

Connecting with others by different types of touch, all about the pelvis			
Time	Teaching style	Organization	Music/material
	hollistic	Across the floor	
Description exercise			
We walk around the space, taking in the space and having short interactions with each other along the way. Maybe you follow someone's path or have a small interaction. We transition into a build up to different types of touch across the floor with a partner (you keep switching). Focusing on playfulness. - negative space; interacting without physical touch - rolling point of contact (ballerina); - push (and pull) -(chicken wing) - chickenwing chancing directions - chickenwing going up and down with rolling point of contact - add bridge transition* optional ----- Optional; With this information we are going to explore through the space in pairs. We do it in 2 groups. So the others have a break.			
What does the teacher do		What does the student do	
Guides and shows		Follow and lead	
Motivation exercise			
Giving tools in a playful way on how to partner helps to give the participants a task to focus on. Also showing physical examples every time we add something new. Speaking in imagery helps to keep it playful.			

10 minute break

In the air, through the space			
Time	Teaching style	Organisation	Music/material
	holistic	Across the floor	
Description exercise			
- superman; going across the floor by doing an easy hiplift.			

Going into two groups to explore all the material Playing with this idea around the space	
What does the teacher do	What does the student do
Guiding, sidecoaching	Follow and lead
Motivation exercise	
To bring the curiosity and the playfulness back into the room.	

Score * optional (we did not do this)			
Time	Teaching style	Organisation	Music/material
	Guiding	2 groups	
Description exercise			
A guided practise to use all the elements we did today. - Eyes closed body parts - Negative space connection - 1 contact point, rolling point of contact - Different ways of contact (brush, tap, trace etc. on the spot) - Go through the space and take the elements with you, allowing breath to also be there First we go quickly through it together. Than we do this in two groups. Explain that the whole space is part of the experience, also the people on the side.			
What does the teacher do		What does the student do	
Guide and sidecoaching		Follow and lead and watch	
Motivation exercise			
This is a way to teach a structured order for participants to feel different layers within the dance.			

Jam			
Time	Teaching style	Organisation	Music/material
	Guiding	Cypher	
Description exercise			
A free jam where people can go in and out. You can borrow, invite and steal partners. Also you can observe. - borrowing, stealing, joining partners; taking people for a walk stop and go, switching partners, taking a solo moment			
What does the teacher do		What does the student do	
Guide		Participate by being present	
Motivation exercise			
It's playfulness in a form that gives opportunity for full free expression. Which creates ownership			

over movement. This gives a moment and a space for full embodiment of the material that stuck around in the body.

Cooling down			
Time	Teaching style	Organisation	Music/material
18.42 5 minutes	holistic	Through the space	Calming
Description exercise			
Coming back to earth. Landing back into the space. Letting go of all the energy attached. - Laying on the floor breathing - Saying one word that comes up - Lay on the side (this is for the bloodflow) - Making a closing circle by sitting and doing the hand rubbing ritual one more time.			
What does the teacher do		What does the student do	
Guides		Follow	
Motivation exercise			
It's important to come back into your own body. We opened a world full of possibilities and the closure is needed to come back to oneself.			

Aftermath			
Time	Teaching style	Organisation	Music/material
	Guiding	circle	-
Description exercise			
Depending on the energy we will either all give one word or answer questions. Or give a moment to write about this.			
What does the teacher do		What does the student do	
Guide		write	
Motivation exercise			
Coming back takes time and I want to leave space for that.			

Nature mandala (Gabi, Izabela)

General description:

In the *nature mandala workshop* we look into how group energy and shared intentions can shape both the individuals' and physical world. We start with a guided meditation that then turns into a collective creative flow in which participants work together to create a large-scale mandala made out of natural materials which physically represents their intentions for self/community/world/etc... The core of the experience is observing how small groups united by a specific/shared intention (a single word or a feeling) each create a distinct part of the mandala, which then blend together to form one unified piece of art.

Objectives of workshop:

1. Explore group cohesion – for the participant to feel the shift from being an *individual* to becoming a part of a *collective organism*
2. See how a mental concept (intention/feeling) physically manifests as different sections of mandala; to see if the *vibe* of each sub-group directly changes the look of their part of artwork and how the intention guides us into the choice of materials
3. Practice silent collaboration by building something complex without speaking but rather relying on energetic alignment and intuition

Target group:

1. Young people aged 18-30 (the workshop methodology can also be adapted for younger ages by setting a more concrete intention/shared word and simplifying the guidance during the meditation process by asking more concrete/simple questions)
2. Youth workers
3. Teams and communities looking to strengthen their bond

Materials: For meditation: Blankets to sit on, Bluetooth speaker, Calm music playlist

Mandala making: Small paper bags to collect items , Chime for signaling the end of material gathering

Implementation:

Introduction (5 mins) explaining the exercise

Tuning in (10-15 mins)

Participants are asked to form a big circle with enough space around to move. They are asked to close their eyes and are guided through soft movement meditation. They are asked to feel and connect to the ground, to themselves and to the other around.

Intuitive looking for intention (10 mins)

Participants are guided to move from meditation to slow movement around the room. On the floor of the room there are pieces of paper with words describing intention. They are invited to read each one of them and spend some time feeling it in their bodies. After some time they're asked to stay next to the word that resonates with them the most and that's how groups are formed.

There were four words belonging-acceptance-trust-connection and each of them had corresponding part of mandala.

Gathering materials (30-40 mins)

In the formed groups participants are given 25 minutes to wander in nature and gather materials for the mandala.

Creating mandala together (20 mins)

After gathering materials all of the participants arrive together to create a mandala. The intention groups can work together on separate parts. We can suggest its silent process for bigger immersion.

Reflection (10-15 mins creating + 20 mins reflection)

Participants are arriving seated in the circle, they are given materials and small pieces of paper. Guided with questions they have around 10 mins to create their piece of reflection on the process - it can be drawing, writing. Later they group up in small reflection groups with people that had different intentions to present their piece of reflection to others. (we used a different type of closing, pop-corn style sharing and circle)

Additional reflection

Later in the reflection about the workshop we were talking about how the process felt itself. There's nice way to frame it with this intention that is based on Scott Peck's Four Stages of Community Building: 1) Pseudocommunity - when we announced community intention; 2) Chaos - when groups went separate ways; 3) Emptiness - when we emptied out gathered materials; 4) True Community - when we shared.

Expected learning outcomes:

Participants will leave with a deeper understanding of how group cohesion works in practice, experiencing firsthand how a shared intention can guide collective action without words. They will recognize the direct connection between their inner world and the physical materials they choose, witnessing how abstract feelings turn into tangible structures. Finally, they will gain a new perspective on collaborative creativity and the value of the process over the final product.

Sources

<https://unityartsministry.org/building-community-with-mandalas/>

<https://takemeoutside.ca/wp-content/uploads/2023/02/NatureMandalaLesson.pdf>

<https://marymakesgood.com/2020/05/nature-mandalas.html>

<https://onecommunityglobal.org/stages-of-community-building>

The power of thoughts (Tina)

Theme: The Power of Thoughts

Approach: Physical theatre + psychodrama + experiential learning

 0:00-0:05 - OPENING (Circle)

"Today, you will not learn by listening."

"You will experience how your thoughts influence your body... your emotions... and your behavior."

"We are not working with emotions today."

"We are working with thoughts that create emotions."

(Pause, make eye contact with group)

“By the end of this workshop... you will see that your confidence has very little to do with reality.”

“And everything to do with the story you tell yourself.”

Rules:

“Be curious.”

“Notice your body.”

“Don’t act emotions.”

“Just believe the thoughts you hear.”

 0:05–0:12 - NEGATIVE WALK

“Start walking around the space.”

(Wait 10 sec)

“Walk normally.”

“Notice your breathing.”

“Notice your shoulders.”

“Notice your face.”

Now introduce negative thoughts slowly:

“Now... just listen to the thoughts.”

“Maybe you’re not interesting enough.”

(Pause 3 sec)

“People are judging you.”

(Pause)

“Someone can see your weaknesses.”

“You don’t belong here.”

“You might say something wrong.”

“Better not to stand out.”

“Freeze.”

“Don’t move.”

“Look at the people around you.”

(Pause 10 sec)

“What changed in your body?”

“Did the people change... or your perception?”

 0:12–0:18 - POSITIVE WALK

Instructions

“Start walking again.”

(Pause)

“Now, let’s try new thoughts.”

“You are interesting.”

“You have value.”

“People want to hear what you have to say.”

“It’s good that you are here.”

“You belong.”

“Your presence matters.”

“Freeze.”

“Look at people again.”

“Did they change... or the way you see them?”

(Pause, let it sink in)

EXERCISE: “Expression of Thoughts”

Goal:

To visualize inner thoughts through the body.

Instructions:

Each participant find a thought:

- Positive thought about yourself — open body, big movements, lifted posture

- Negative thought — closed body, hunched posture, small movements

Task:

“Express this thought using only your body and facial expressions.”

“No words.”

Other participants observe the sculptures

Effect:

Participants directly see and feel how thoughts shape:

- body language

- behavior

- perception of others

0:18–0:28 – INNER VOICE TASK (Pairs)

Setup:

Form pairs.

One person = Body, one person = Voice.

Body does a simple repetitive task (stacking books, writing, moving chairs).

Voice says supportive or critical thoughts out loud.

Instructions / What to Say:

“Do not try to be good at the task. Just notice how thoughts influence your body.”

ROUND 1 – SUPPORTIVE (2 min)

Voice says:

“You can do this.”

“You’re doing well.”

“Keep going.”

“Take your time.”

(Body continues task)

ROUND 2 - CRITICAL (2 min)

Voice says:

“That’s wrong.”

“You’re too slow.”

“You’ll mess it up.”

“Others are better than you.”

(Body continues task)

To finish playfully we formed groups of 4-5 people depending on the time left. Each group needed to think of one situation where the main protagonist had negative thoughts about himself and then make the same scene again where only thoughts change and they become positive, how outcome also changes. They showed it in front of the group.

Boundaries and resources (Evelin)

Duration: 80 min

Material: masking tape, open space

Method: experiential learning and reflecting through the body

Workshop frame

Core idea. Boundaries are approached not as walls or separation, but as a way of staying connected with oneself while being in contact with others. Resources are explored as the capacity to recognise what supports us, ask for support, receive it, and remain connected to ourselves while doing so.

The work is exploratory rather than performative: there is no “right” way to respond.

Participants are invited to follow bodily information, impulses and changing needs.

Opting out, pausing, observing or changing one’s mind is always allowed.

The emphasis is on noticing rather than interpreting or fixing.

Workshop flow

1. Arrival & framing — 3 min

Introduce the theme: staying with myself while being in contact with others.

Frame boundaries as information about contact, distance, safety, choice and need.

Remind participants that they can stop, step out or modify any exercise.

Focus / intention: Create consent, safety and an inward focus before relational work

begins.

2. Warm-up: inner state & opposite quality — 8 min

FACILITATION

Walk through the space and bring attention to your present inner state.

Allow that state to shape the body: pace, posture, rhythm, breath, weight and direction.

Amplify the quality slightly and notice what becomes clearer.

Now experiment with offering the body an opposite or complementary quality. If there is anxiety, what might calmness feel like in movement? If energy is low, how might you invite more fire, activation or vitality?

Move between the two qualities without forcing either one.

REFLECTION PROMPTS

How do I recognise my state through the body?

Can I influence my state without denying what is already there?

Focus / intention: Grounding, interoceptive awareness and an embodied experience of self-regulation.

3. Sensing my boundaries & the presence of others — 7 min

FROM PHYSICAL TO RELATIONAL BOUNDARIES

While walking, first return attention to yourself.

Gently tap or touch different parts of the body. Explore the skin as the physical boundary of the body: where do I end?

Expand awareness beyond the skin. Without defining it precisely, notice your sense of personal or energetic space.

Gradually include other people in your awareness. At what distance do you begin to register another person?

As paths cross, notice impulses: closer or further away, slowing down, avoiding, adapting, yielding, taking space, following, leading or making eye contact.

Do not correct the response. Simply observe what your body tends to do in contact.

REFLECTION PROMPTS

When do I first notice another person entering my field?

What are my habitual relational tendencies: withdrawal, adaptation, avoidance, submission, taking space, control, curiosity?

What changes in my body when contact becomes more direct?

Focus / intention: Recognise micro-boundaries and automatic relational responses before consciously setting a boundary.

4. Personal space: mapping the boundary — 12 min

INDIVIDUAL EXPLORATION

Explore the room and notice where you feel most at ease or most 'at home'.

Use contact with the space — floor, walls, distance, orientation — to return attention to the body.

Choose a place and mark your personal space on the floor with masking tape.

Create the boundary intuitively: it may be wide or narrow, regular or irregular, protective, open, close to the body or spacious.

Explore being in the centre, near the edge, facing outward, turning inward, and stepping across the line and back.

Adjust the boundary until it feels right enough for this moment.

REFLECTION PROMPTS

How does my boundary look and feel: like safety, confinement, protection, openness, exposure, something else?

Where do I position myself inside it?

How do I know in my body when the distance feels right?

Focus / intention: Make an internal sense of personal space visible and tangible.

5. Entering another person's space — 10 min

NON-VERBAL INTERACTION

Divide the group in half. One half remains in their marked spaces; the other half moves through the room.

Movers intuitively approach one person's boundary and ask, without words, whether they may enter.

The host responds only through body language and non-verbal communication: invitation, hesitation, refusal, distance, gaze, gesture or movement.

If entry is allowed, stay together for a short time. The duration is determined by the host, who may end the encounter at any moment.

Both people notice what happens internally: eye contact, closeness, tension, adaptation, ease, responsibility, the wish to leave or the wish to please.

Switch roles.

REFLECTION PROMPTS

What was it like to ask for access without words?

What was it like to allow or refuse someone's presence?

When another person entered my space, could I remain connected to myself?

Focus / intention: Practise consent, non-verbal boundary communication and staying in oneself during contact.

6. Stop: setting, crossing & renegotiating a boundary — 15 min

PAIRS

Set-up. Partners stand opposite each other at a distance. One approaches slowly; the other decides when to say "Stop." Switch roles after each round.

Round 1 — Boundary respected: the approaching partner stops immediately when they hear "Stop." Notice what it is like to have control over distance and to experience your limit being respected.

Round 2 — Boundary crossed: agree beforehand that, after "Stop," the approaching partner will deliberately continue for a few steps. Keep the experiment slow, contained and pre-agreed; the person setting the boundary can end it at any time.

Round 3 — Active renegotiation: after "Stop," the approaching partner pauses. The person setting the boundary can then adjust the distance — inviting closer, asking for more distance, changing their mind, or confirming the stop. Explore the boundary as something responsive rather than fixed.

Switch roles so both partners experience approaching, setting the limit, having it respected, having it crossed in a controlled experiment, and renegotiating distance.

REFLECTION PROMPTS

What changes in my voice, posture and breath when I say “Stop”?

How does my body respond when the boundary is respected? What happens when it is crossed?

Is it easy to change my mind after setting a boundary?

Do I tend to soften, justify, freeze, become forceful or lose contact with what I actually want?

Focus / intention: Experience agency around boundaries and notice the embodied difference between respect, violation and renegotiation.

7. Resources & support — 20 min

GROUPS OF FOUR

One person stands in the centre and identifies what kind of support or resource they feel they need in that moment.

They assign a specific resource to each of the other three participants. A resource can be a person, a quality, an inner capacity or anything else that feels supportive: “You are my friend.” “You are my self-confidence.” “You are my calmness.” “You are my strength.” “You are my sense of safety.”

The three participants then become a physical support system around the person in the centre, offering support with their hands, arms, shoulders or other parts of the body.

When ready, the person in the centre gradually allows themselves to lean back and give more of their physical weight to the group. The supporters respond to their body and make sure the weight is held safely and comfortably.

The person in the centre is invited to experiment with receiving rather than holding themselves up: How much of my weight can I allow others to carry? What happens when I trust that they can hold me? Can I receive support without worrying that I am too heavy, too demanding, or too much?

The supporters notice their own experience as well: What is it like to support someone? How do I respond to their weight? Can I offer support without taking over, fixing or anticipating what they need?

Stay with the experience for at least 5 minutes per person, allowing enough time to settle into the experience of giving and receiving support.

Gentle background music can support the exercise and help create a slower, more contained atmosphere.

Rotate until everyone who wishes to has experienced being in the centre.

REFLECTION PROMPTS

For the person receiving:

- What was it like to let others support my physical weight?
- Could I actually let go, or did I continue holding myself?
- Did thoughts such as “I am too much,” “I am too heavy,” or “I shouldn’t need this much support” appear?
- Why did I choose these particular resources? What needs might be underneath them?
- What helped me trust the support?

For the supporters:

- What was it like to physically hold and support another person?
- How did I respond when they gave me more of their weight?

- Could I stay present and responsive without trying to control the experience?

Focus / intention: Develop the capacity to recognise, request, receive and regulate support without losing self-connection.

8. Closing: reflection & integration — 5 min

- What did I learn about the way I stay connected to myself in contact with others?
- What did I notice about my boundaries — how I sense them, communicate them, and respond when they are respected or crossed?
- What did I discover about asking for and receiving support?
- What do the resources I chose tell me about what I need right now?
- Is there something I would like to give myself permission to do differently in my relationships?

“Staying connected to yourself is something you practise — in every interaction.”

Facilitator notes

- Keep transitions spacious enough for participants to register bodily responses; the value of the exercises is in noticing, not completing a task quickly.
- For exercises involving boundary crossing, establish explicit consent for the structure before beginning and keep the intensity low. Participants can stop the experiment at any point.
- Do not interpret participants’ boundaries for them. A small, large, open or protective boundary is information for exploration, not a personality diagnosis.
- Resources do not have to be people. Participants may name an internal quality, memory, place, image, rhythm, movement or form of relational support.
- If time is short, prioritise embodied noticing and brief integration over long verbal sharing.

Workshop arc at a glance

Phase	Question	Capacity
Self	What is happening in me?	Awareness & regulation
Boundary	Where do I end and where does contact begin?	Sensing & choice
Interaction	Can I stay with myself while meeting another?	Consent & agency
Support	What do I need, and can I ask for / receive it?	Resourcing & connection
Integration	What can I carry into everyday life?	Transfer

Tenderness (János, Peter, Gréta)

Materials: music, blankets

We invited the participants to do what they need to do to arrive: stretching, laying down, dancing etc. What do you need to do to be present, to arrive? We let them dance for quite some time.

Then we invited them to start to move in the space, to notice each other, to look into each other's eyes. Then keep eye contact with one person, and continue exploring the place like this, moving still in your own way, playing with the dynamics, space between, the level: up, down. Then switch partners, play the same.

Eventually we invited them to find a partner to do the next exercise with.

Exercise 1:

There was an introduction to the topic of tenderness, caring touch and to showcase some possibilities for tender touch. In pairs they could take a moment to try the possibilities:

rocking, earthy touch etc.

3 mins per person and then switch.

To experience giving and receiving.

After this exercise we invited them to walk in the space feeling into their own boundaries, where does it start, where does it end. Feeling into their bodies, how was this for me to be touched in this short exercise? Was something not okay for me? Feeling into their needs. Giving them some time to come back to themselves, so they can be more present for the next exercise, more aware of their boundaries and needs.

We invited them to find another partner they feel safe with.

They made small islands for them, to feel comfortable in their own space with their partner.

Exercise 2:

There was an introduction about the wheel of consent, to take a longer moment than the previous exercise to give and receive consensual touch from one another.

The idea was to express what one person needs and ask for consent if it's okay to touch and be touched in that way.

15 mins per person and then switch roles. There are moments during the session once in a while to remind them it's possible to ask for something else, if they want to change in case they don't feel comfortable or they need a different kind of touch.

(If there's more time it's possible to do the second part where you express what touch you would like to give to another and the other person can say yes/no or compromise to something else)

At the end there is a moment to thank each other and share how the experience was.

Shadow without borders – shadow theatre (Lara, Oznur, Seyda)

Total Duration: ~90 minutes

Participants: 18–30 years old, international group

Method: Shadow theatre + improvisation + non-formal education

OBJECTIVES

- To experience non-verbal communication
 - To develop intercultural understanding and empathy
 - To strengthen creative expression and improvisation skills
 - To support teamwork and collective creation
-

WORKSHOP FLOW

Part 1 – Introduction to Shadow (10 min)

Objective:

To explore the relationship between shadow, light, and body

Implementation:

Participants go behind the screen and:

- Enlarge and shrink their shadows by moving closer to/further from the light
- Create shapes using hands, arms, and body
- Experiment with slow and fast movements
- Try individually and in small groups

Facilitator emphasis:

“Shadow shows not only what you do, but how you do it.”

Part 2 – Movement with Music (15 min)

(With a strong transition model)

Objective:

To experience how music transforms movement and shadow

Transition:

“What if the source of movement is not you, but something else?” (like music)

Phases:

Phase 1 – Reaction

- Music starts

- Instruction:
“Don’t dance. Just react to the music.”

Phase 2 – Exaggeration

- “Amplify the effect that music creates on your shadow.”
- Movements are enlarged and dramatized

Phase 3 – Flow

- “Now you and the music move together.”
- Natural flow/dance emerges

“Soon, we will experience something different behind this screen.”

Part 3 – Card Creation (10 min)

Objective:

To involve participants in the process and generate content

Implementation:

Participants write on papers:

- Place
- Character
- Object
- (Optional) Emotion

All are collected in a box.

Part 4 – Group Formation & Card Selection (10 min)

Implementation:

- Participants are divided into 5–6 groups
- Each group draws from the box:
 - 1 place
 - 1 character
 - 1 object
 - (optional) 1 emotion

Part 5 – Preparation Process (10 min)

Objective:

Collective creation and quick decision-making

Instruction:

Groups:

- Create a short scene
- Can think of beginning – development – ending (not mandatory)
- Use symbols and body language

Encouragement:

“Let your creativity speak as much as possible without words. You don’t have to be completely silent—you can speak or use small sounds while performing.”

Part 6 – Performances (20–25 min)

Implementation:

- Each group performs for 3–5 minutes

Objective:

- Non-verbal expression (as much as possible, not mandatory)
- Creativity
- Spontaneity

Part 7 – Reflection & Evaluation (20 min)**Experience:**

- How was it to communicate without speaking?
- Was there a moment you struggled?

Culture:

- Did you interpret the same thing differently?
- Did your culture reflect in your performance?

Meaning:

- Can we understand each other without speaking the same language?
- How effective was body language?

Closing Activity**To participants:**

Show your current feeling, thought, or what remains with you from this workshop using just one shadow.

- Participants come to the screen one by one
- Create a 2–3 second shadow

Inspiration session' on contact / movement (Jasper)**Principles**

- we work with touch – it is personal, but not how you think, you do you, speak from own experience, check in with self and other (is it too much or too little, sometimes politeness is in the way of connection and true touch).
- freedom – we work on techniques that make us trust everyone takes care of themselves and the others.

Field of learning

support = firm & flexible.

The space where we grow mightily is between safe and too much.

So we aim for constructive challenge -> play full elements that invite to let go and be surprised

What you can always do is: support- study - enjoy

Support = with attention, presence, feedback, encouragement, feedback when asked for.

Study = how is it done, by yourself, by someone else, what would involve a little risk?

Enjoy = the beauty of sharing space and moving together, how much can you permit joy to fuel your work without thwarting it.

Warm-up

Floor – support , let go while scanning through body

Moving to raising to standing: reach – contract – release

- optional: what is enjoyable in this touch and 3 actions with the floor (how to make this enjoyable?)

+ adding pushing to rise to standing

Standing and non touch engagement

concentration: small dance

cube: 26 directions to snap fingers (see clip from first block from PIA 1 training)

- fall into space in cube directions – a bit of letting go and activation! Preparing the feet for unexpected falling while playing/improvising with the body.

Walk through space: playing with relating through eyes, movement patterns in space, following each other or like opposite magnets.

Exercise on touch and degrees of resistance

variation on 3 minute game – in couples

sit side by side (looking opposite directions) touch arm till where?

first 3 minutes you give touch as other likes/instructs, next 3 minutes as you would like to touch.

The point is to recognize and honour your own internal like and dislike, give and receive feedback and not make this personal, but take it as an opening to experience new things in a safe way.

switch roles

Then write for yourself about giving and receiving, feedbacking and whatever caught your attention. Share

Earthquake architecture – in couples

One move with his hands the head of other (that is relaxed) over the axis of neck, ribs, hips and feet. eyes open or closed. Not leaning into the touch of the hands, but flexible to move along.

Variation: bring head of the axis inviting the other to make a step or more.

One move arm of other influencing the axis of neck, ribs, hips and feet. eyes open or closed. not leaning into the touch of the hands, but flexible to move along. Variation: bring arm of the axis inviting the other to make a step or more. Even bring the other to the floor.

Contact basic principle

One pushes or pulls other. Other comes along with some resistance, diagonally pushing in or leaning diagonally away. Always the legs ready to catch oneself in case the contact would abruptly disengaged.

- add turning while pushing or pulling to change directions and create more dynamic
- add rolling the point of contact instead of holding one point fixed.

variation:

- pushing in forehead to forehead, moving side ways.
- pushing in forehead to forehead, moving side ways, but making the touch point a pivot point.
- pushing in forehead to forehead, moving side ways, but rolling around the head.

Play with these principles in group, pushing and pulling each other around: connecting, breaking, stopping, stealing, switching, avoiding.

Remember the **main principles are support, study, play.**

Session on awareness in the room and basic lifts, play and integration.

Plaza of the digital demons (Giorgio, Flora, Paulo)

We started by introducing what the **Theatre of the Oppressed** is: when, where and how it became a way to let the voiceless speak out about social and (later) internalised oppressions.

We spoke about how this approach to theatre is **less about performance and more about process** and it involves the “**spect-actors**”, rather than letting them passively absorb, to contribute to different perspectives over the topics explored, the conflicts involved in our daily lives and the power dynamics of which we are all parts of.

We spoke about **Image Theatre** as the language we decided to use to research into our **relationship with phones and social media**, choosing to use our body intelligence to look into this shared and complex experience. Image Theatre for this workshop will be about embodying and representing through sculptures the complex feelings that inhabits our time spent on infinite scrolls through content that goes from war to cute cats, exploring what pushes us to take the phone in the first place, what emotions are present before, during and after we came in contact with this content and what need might be holding behind this developing habit or addiction.

1. Warm Up + Introducing the language / tools (image theatre) [time: 15 mins]

- walk into space as you are and as you feel today (> different speeds)
- when we clap hands, stop and make an image of:
 - how you feel today - let's scan our bodies to look into our current state - what you are coming with - what is present
 - what we are struggling with in this period - think of before coming to the training, your life back home.

2. Getting into topic - relationship with phone / demons [time: 25 mins]

- Let's start walk again.
 - Feel your pockets...see how the your phone is not there. Where did you leave it? Is it close or far? Is it safe?
 - Let's imagine it is, the phone presence is real. IT IS THERE in your pocket. Is it reassuring, comfortable, or maybe inconveniently pressing against your thigh?
- As we walk around the space, think about your emotional relationship toward your phone. Try to feel it in your body
 - What geometric shape does your relationship with the telephone have? Are the sides even, odd? Is it a rounded figure or maybe one with sharp angles? is it a closed or open figure?
 - facilitator claps, participants are making an image of the shape, embodying its nature
 - Let's now think about this shape as if it were an animal. How would it move?

fast/slow, moving big or small? — clap, participants start to move in the form of the shape as an animal would do.

- Walking again:
 - Do you remember the feeling when you're urged to reach for your phone without a clear intention to use it? Try to remember what happens in your body, how does it feel for you
 - Let's go back 3-5 seconds: what made you reach for your phone, what is the root of the urge? — clap: make an image of the feeling
 - We have different impacts when being on social media: funny memes, cute shorts about pets, traumatic political events, friends on holiday, etc. — when clapping, transition into new images based on what kind of emotions you encounter when being on social media (3-4 images)
 - Think of all the images you tried, and chose the most relevant for you: that raises emotions, that you want to discover more deeply in the upcoming hour — clap: taking the chosen image again
- Animating the image:
 - How would this image move? Keep the feeling behind it: fast/slow, calm/hasty, rigid/fluid, straight/bended, etc.
 - Experiment with it while moving. Try to bring it to the space, moving around, not staying still
 - When clapping, try something new, and feel whether it feels true to you - still keep the nature and the feeling of your original image! (eg. if your gaze was down, that keep it that way)
 - Slowly start to stick to one way of moving
 - Experiment with sounds: how would your creature sound like? Not verbal!

3. Deeper into topic – Emotions and needs [time: 30 mins]

- move around in your relevant image, see how this sculpted emotion affects your movement, your capacity to relate to the outside world. Start noticing other people, internally listen to how their proximity makes you feel, how they impact the boundaries of your image and what you feel inside it. If the direction of the gaze of your image allows it, try to make eye contact. Slowly look for ways to interact, but always keep your image.
- now play with the intensity of your image. When at “1” your image is completely introspected: what it carries and manifests is present within you, but outside nothing is visible, just your everyday self. While at “10” your sculpture and emotion is brought to an extreme, make it into a creature made of that emotion.
- Let's walk around and let's play with these intensities, also in relation to how other people makes us feel. If we are particularly activated or triggered by a meeting we grow in intensity, otherwise we bring it inside.
- Let's go to intensity “7” and moves around the space with our image and stop. Close your eyes. When I tap your shoulder you will let the internal monologue of your sculpture to come out. What is this sculpture thinking, feeling, what worries, fears or else, let it out and if only one sentence comes, you can keep repeating that one. I tap one person at the time, allowing all the topics that came up through the

research to come to surface, for everyone to hear. I then tap everyone shoulder so that all the voices are spoken at the same time creating an entropy, possibly resembling to the one of a scrolling experience. Then silence again.

- I will tap half of the people (A) shoulder and they can open their eyes. Walk to a sculpture (B) that resonates with you just by looking at it. After choosing, face it. Now everyone can open their eyes. (A) asks (B) “what need is holding behind what I see?”. (B) – which are still holding their image – reflect over what need is present behind the emotions that manifested in the phone /social media experience they chose to embody. (B) then sculpt in the body of (A) their answers, without using words, just hands and face expressions. After they can whisper in their ear one sentence that encapsulate what they tried to express.
- (B) can walk around the space to visit the museum of needs that other sculptures create. They can tap on sculptures shoulders to hear the sentences.
- Change roles.

4. **Integration** – Exorcism [time: 15 mins]

5. **Pre-break** [time: 5 mins]

6. **Sharing** [time: 15 mins]

- Participants create small groups (3-4 people) based on how they feel comfortable
- Suggested questions for discussion – but they’re free to share what is relevant for them

– what made an impression on you (experiences that are interesting for you) and what does it tell you?

– how did your body or interaction with other bodies / images shape your understanding of the topic?

– do you have any new intentions regarding to your phone and usage of social media?

7. **Closing Ritual** [time: 7 mins]

Notice your phone is not in your pocket much these days, how does it feel differently?

– Dance off to relieve the tension and come back to ourselves. (Music track / Radiohead – Idioteque)

– Let’s stand all together in a circle and slowly come close to the center so that our shoulders press against each other and hold us up without effort.

*– We take from our heart an intention we want to manifest in our relationship with our phone or social media and we place it in the middle of the circle. We can voice it out or just keep it to ourselves. It can be one word, an invitation, or a realisation we made through the workshop. *What do I want to change? What does it mean to see the need holding behind my urge to use the phone?**

Nature and me (Nina)

Aim of the workshop:

- New experience and insights
- Calming down the wandering minds
- Strengthening the awareness of one's body and its senses
- Making deep relationship with the outer natural environment
- Open to artistic expression
- Overcome the limitations of everyday life
- Practicing the Silence
- Sharing one's reality with the others

Time needed: 90 minutes

Group size recommendation: 5–20 participants

Materials:

- Natural environment, which offers enough space for undisturbed 45 minutes solo wander (also depends on the number of participants)
- Wristwatch or mobile phone for timekeeping (in case the participant moves further away from the gathering point)
- Gong, drum or any distinctive sound maker (for sound alert at the end of the wandering activity, to invite participants to come back to the gathering place)
- Papers and (colour) pencils
- Diary + pencil (optional)

Description of the workshop:

Warm up (eyes closed)

Invite the participants to make a circle and maintain in standing position.

Ask the participants to express with one word, sound or body gesture, how they feel.

Invite the participants to arrive fully (to feel grounded, to listen to/feel the nature within their bodies, to focus on breathing, to scan the body from the head to the feet, to broaden their awareness by switching on all the senses and perceive the surroundings – feel the air/breeze, hear the birds...)

Introduction of the main activity (eyes closed or open)

Invite participants to go for a solo walk in the nature.

Make them aware what solo walk means. (This is not a hike, but an attentive wander. All the senses should be switched on. The walker should be all the time aware of his/her body in relation to the nature. Try to be in embodied relationship with the things/creatures you encounter. Perceive everything with curiosity and wondering and keep this intention no matter what activity/actions you engage in. How does it provoke or inspire you? What story is nature telling to you? Find an object which attracts your attention. ...)

Give instructions regarding:

- possible art activities, carried out during the walk, if inspired
- possible materials to take with (check under Materials and Optional materials)
- time keeping and sound alerts for finishing the wandering activity
- how to come back or what to do when coming back (e.g. “come back in silence and maintain it while waiting for the others to join the circle”)

Introduce the participants’ back-up plan in case of emergency.

Invite participants to ask questions to clarify any confusion.

Invitation to start the wander.

Main activity

- The participants are on their own, wandering.
- The facilitator should be present at the gathering point, reachable.
- The facilitator is a timekeeper and makes sound alerts at the before stated times.
- The facilitator prepares the gathering place for the closing activity.

Closing activity

- The participants are coming back one by one and find a space nearby (keeping their connection to nature) as they arrive, until most of the group has returned. Then ask everyone to return to the circle and commence the real “arrival” in the space. There may be calm music background as part of invitation to join the circle.
- Ask the participants to express with one word, sound or body gesture, how they feel after the wander.
- Invite the participants to take a few minutes to think of their wander time:
 - to read the poems/notes they wrote
 - to observe the object they picked and then listen to the story the object is telling
 - to move with the object they picked
 - to observe the drawing they made and its message
 - to write down or draw in case of inspiration
 - to do anything they need to connect their nature wondering and discoveries with their here and now presence in a group circle.
- Invite the participants, if they feel like it, to present their objects (personal or the one they found during the wander) and share a story about it. (Possible to arrange a space in the middle of the circle to place the objects.)
- To share their poems, drawing, ...
- To share any discovery, observation, experience as a gift to the group, to the others.

Art (Nova)

Objective :

To express intuitively, on something physical, or something physical. Artistic expression through art, comparing *composition* to the natural *flow* of the body, *connection* to *exploration*, and *meditation* to *repetitive patterns*.

Aim :

To play with the space you have on the canvas and/materials presented. To explore the possibilities like exploring the space we find ourselves in. To question: what are the possibilities?

Observing the mind as we create, if something comes up/When you notice something come up, question if you wish to incorporate this feeling/thought into your work, or to let it be. Practicing the mindset of a creative flow this way.

Question: What does creativity mean to you? How did it feel to create something intuitively, without a predetermined outcome / wished outcome?

Closing (absent at PIA, wished to incorporate next time this workshop will be held):

Closing the exhibition, participants will walk around the room, observing the final works. One by one, they may say a word or a few words that come up in their mind when they view the piece. Without judgements or labels. The maker may choose at the end to share something about their piece if they are willing to do so.

Social Dynamics (Tekla, Ainho)

Social Dynamics is an experimental, playful workshop exploring how people function together in groups and societies.

Through drama games, movement and teamwork exercises, participants will explore different aspects of social interaction: leadership and following, cooperation and competition, communication, trust, group roles, conflict and finding ways to work together despite differences.

Rather than discussing these topics only theoretically, the workshop invites participants to experience them directly and reflect on what happens within a group.

The Games

1. The Hidden Leader — Leadership & Influence

Participants stand in a circle while one person leaves the room. The group secretly chooses a leader, who begins making simple movements that everyone else follows. The person outside returns and tries to discover who is leading the group. The game explores how influence works within a group, how people follow others, and how leadership can sometimes be difficult to identify.

2. The Chair Game — Competition & Cooperation

One person tries to reach and sit on an empty chair while the rest of the group attempts to

prevent them by occupying it first. After experiencing the game freely, the group has the opportunity to stop, discuss and develop a strategy together. The exercise explores competition, cooperation, strategy, leadership, group decision-making and the difference between being effective and being fair.

3. The Islands — Finding Your Group

Participants move freely around the space. When a number is called, they must quickly form a group of that size. The exercise is simple and energetic, but also creates situations where participants have to make quick decisions about belonging, cooperation and inclusion. It is then used to form the teams for the next exercise.

4. Blind Communication — Roles, Trust & Interdependence

Participants work in groups of four, with each person given a different limitation and source of information. One participant is blindfolded and can speak; another can see but cannot speak; another has information that must be communicated through detailed verbal instructions; and a fourth participant, positioned elsewhere in the room, has to create a drawing based on what they hear. The group must find a way to coordinate despite everyone having only part of the information and different abilities to communicate. The exercise explores trust, communication, power, frustration, responsibility and how different roles depend on one another.

5. LittleTown — Different Rules, Shared Space

Participants stay in their teams and become separate “towns”. Each town receives its own simple social rules and a specific goal — for example, one town may need to arrange chairs in a straight line while another must arrange them randomly. At first, each group works according to its own rules. Then the towns have to share the same space, creating situations where their different goals and ways of functioning may come into conflict. The exercise explores how different groups coexist, how conflicts emerge, and what happens when we encounter people whose rules or priorities are different from our own.

6. The Human Knot — A Common Goal

To finish, everyone forms a circle, takes hold of different people's hands and creates a human knot. Without letting go, the group must work together to untangle itself. Unlike some of the previous games, everyone now has exactly the same goal: finding a solution together. The exercise brings the workshop back from conflict and difference towards cooperation, connection and collective problem-solving.

Throughout the workshop, the games are followed by short moments of reflection, allowing participants to connect their experiences in the games with everyday group dynamics and the societies we create around us.

The workshop is designed as a light and open space for curiosity, connection and self-reflection — a chance to observe not only how others behave, but also how we ourselves react when we become part of a group.

Sensorical game, exploring squeeze, authentic movement exercise (Kristina and Prija)

The Penguins Family

Find a place in the room standing where you feel comfortable. Doing the exercise outside is also beautiful and gives a wide space dimension. Close your eyes. Listen to your breath. Feel your body moving with the breath. Open your mouth. Start humming. Put your hands on different parts of your body to feel your voice. Find your own sound. A repeating sound. Slowly start walking with the sound, slowly like a Penguin with soft arms.

Form a circle.

Every other person in the circle is quiet while the others voice their voice. The facilitator can touch every other person on the shoulder so it is clear who is listening and who is voicing their sound. You remember the sounds of your neighbour. They are your home.

Exchange.

Disperse the circle, walk into the space in silence.

On sign the penguins start to search for each other again and put on their voices. When you find your neighbour you hold their hand and stay in silence until everybody finds their neighbour and the circle is whole again.

**In this version people spend quite a long time with their eyes closed. They can use a bandage for their eyes to make it easier. If they don't understand the instructions or are lost they are invited to hold the hand up, so the facilitator explains again or approaches them. You can use a gong or other sound to call for silence in the group and say the explanations in between.*

Aim: Feel your voice. Sensibilize the senses. Emphasis the feeling of belonging. Where do you feel like home?

What could we talk about? How do you feel in your life: Finding your voice, searching for your belonging family, being part of it ? What are the places / people where you feel like you belong?

***version from the InExActArt book, Birgit Fritz:**

This game requires an even number of participants. Start by standing in a circle. Moving around the circle, count alternately: one, two, one, two, one, two, until you come full circle and each person has a number. Then, all the "Ones" stand in front of the "Twos" to their right.

The two people stand facing each other, look at each other, and then the "Twos" close their eyes. The "Ones" make a distinctive sound that they can repeat for a long time and by which the "Twos" will recognize them. When creating these sounds, make sure they are not similar to each other to avoid confusion later. The "Ones" then return to their original positions in the circle, and the "Twos" open their eyes.

Once the circle is closed again, the “Twos” step in front of the “Ones” to their right, thus ending up in front of a different person. Next, the “Ones” close their eyes, and the “Twos” create their own sound signal, by which the “Ones” standing in front of them will recognize them. The “Twos” then return to the circle.

Once the circle is closed, close your eyes without exception. With your eyes closed, begin to imagine that you are penguins in a colony. Slowly and quietly, begin to move carefully (like penguins) around the room. When the leader calls out, “Back to the circle, find your neighbors!” the penguins begin to call out with their invented sounds and search for their penguin family.

Once you’ve attracted the right penguin with your sound, hold hands and stop making sounds. Anyone who can’t find their neighbors in the circle continues making sounds and searching until the group of linked hands is back in a circle.

Exploring squeezing

Group Exercise – Squeezing / Compression

Everyone was walking through the space. One person would stop, close their eyes, and remain standing.

The rest of the group gathered around that person and began to squeeze / compress them with their hands – like a full-body massage. With 20 people cc 3 people could stop at a time.

After some time, the roles rotated so that everyone had a turn.

Partner Work – Squeezing & Movement

We then worked in pairs.

One person stood with eyes closed, while the other used their hands to squeeze different parts of the body. First you check if the mover is ok with touching or squeezing all the body parts.

At first, the touch was slow – sensing the space between the hands and the body.

Then the person being touched began to move, while the partner continued squeezing different parts of the body, following their own inspiration. The tempo gradually increased.

Later, the invitation expanded:

not only using hands, but also other parts of the body – leaning, placing weight, exploring different types of contact.

The person receiving continued their own movement throughout, not reacting directly but following their own flow.

Then partners switched roles and went through all phases.

At the end, both partners were moving at the same time – each dancing their own movement while also squeezing / compressing the other with different parts of the body.

This became a shared improvisation.

Note:

This tool can work well when introduced gradually, that’s why we introduced it gradually. If applied too directly or intensely, the squeezing can feel like too much for some people.

Authentic Movement

We did it as a help for personal closing of the week, the processes that might have opened and need some closing.

More about the method: https://en.wikipedia.org/wiki/Authentic_Movement

Intro and instructions:

First cycle (cc 20 min – can be longer)

Mover: 8 min of movement

Witness: observes in silence

Immediately after the movement, the witness draws what they experienced/saw (no focus on aesthetics, quick, like an imprint of the experience)

Mover can rests in silence during this time or make some notes

3 min

Reflection:

The **mover** shares first, if they wish. – cc 5 min, if needed more

Questions that can help: “If you’d like, share something about your experience.” What did you notice in your body when you started?

Was there a moment that stood out to you?

What emotions or images appeared?

How was it to finish the movement?

Witness sharing:

A short description (cc. 3 min)

The sharing is not analytical, but in the first person: “I saw/felt...”, not “you were...”,

“While watching you, I noticed...” (stays in the first person)

The witness does not interpret the mover’s experience, but shares their own impression

Second cycle (20 min)

they switch roles and repeat the same process

Closing together (5 min)

Silence, they place the drawings in front of them, a few words about the experience

Closing

Put on some music. A person goes in the middle of the circle and dances their dance to the music. The dances can be anything, but somehow repetitive or simple enough, so that all the group can follow and copy the dance, so everybody is dancing at the same time. After some time the person in the middle looks for another person in the circle and approaches

them, to exchange places. The new person starts to form their own dance in the middle of the circle and all the group follows them.

Show me how to get down

The group is holding a steady beat - clap with the hands and on the thighs. The person in the middle (1) approaches a person in the circle (2). The conversation goes:

1: Hey, Marta!

2: What's app?

1: Show me how you get down!

2: No way!

1: Show me how you get down!

2: *The person has two options:*

a) They can say again "No way!" If they really don't want to. In this case, the person says "Ok", and goes to another person in the circle.

b) They say: "Ok!" and show a movement in 4 beats how to touch the ground - saying out loud "1, 2, 3, 4, This is how to get down!" The whole group in the circle repeats the words and the movements: "1, 2, 3, 4, This is how to get down!"

Person 2 comes inside the circle (becomes Person 1) and approaches another person in the circle.

Closing

Grounding in trios

Reflection on the activities of the training Find a comfortable place to be with eyes closed. The facilitator guides you through the days and activities of the training to remember what you experienced.

Solo time with questions to reflect (20 min)

How do I wish to integrate what I experienced in my relationships / work / daily rhythm?

How can I offer support to others without losing my own ground or center?

What kind of facilitator do I wish to be? Which strengths do I wish to develop?

Sharing in trios (30 min)

All the group gathers around the mandala.

We take a look at it, the community mandala that we created in this time. The intentions we put in it. It all became one and shared.

In your time you take any object (or more of them) from the mandala that represents the seed(s) that will become your tree. The realisations, intentions, knowledge, experiences that you will plant and new life will grow.

Each with their own timing takes their seed(s), stays with them, finds a place in the woods where they will plant them and finishes the ritual.

The mandala slowly dissolves.