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DanceCARE Erasmus +

Dance Movement Therapy and Conscious Movement as innovative tools in emotional education and support for long-term caregivers.

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D2.2. GUIDELINES FOR DanceCARE

body-mind TRAINERS and self-help groups FACILITATORS

Work Package 2



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1. Introduction and objectives of the document

The ultimate aim of the interventions described below is to counteract the care burden syndrome. In fact, both informal and formal care is demanding, and Long-Term Care (LTC) caregivers are often isolated and at high risk of psychological distress and depression. Caregiver BURDEN is a specific form of stress that tends to become chronic the longer the caring situation lasts and manifests itself in the most diverse and subjective forms: sleep problems, appetite problems, mood decline, attention and concentration difficulties, memory difficulties, irritability and anxiety, persistent worry, somatization symptoms, ease of falling ill.

A caregiver who takes care of him/herself, who is aware of his/her limits and resources also on an emotional level, who fits into a peer group and avoids isolation, will be healthier, will resort less to the use of drugs, and will turn less to the health care system; and will also be able to care for his/her elderly person better.

Focusing on the burdens of care and the risk of falling into depression, the scientific community has long discussed the concept of 'EMBODIED COGNITION' (Varela, F. J., Thompson, E., & Rosch, E., 1991) and the need to put bodily processes at the center of education, care and mental health. It could be argued that there is no comprehensive intervention that does not also take the body into account. This concept is slowly spreading and DanceCARE represents a valuable step towards a paradigm shift, responding to the need to reduce the burden of care through mind-body methodologies such as Dance Movement Therapy (DMT) and Wise Motion (WM). As literature shows that only the multi-component intervention category can significantly reduce the care load, self-help groups intercept the need for networking, counteracting isolation.

This guide for body-mind trainers and facilitators of self-help groups in the DanceCARE project is based on previous research on the most important emotional needs and skills to be developed for carers of older people with long-term care needs.

From a literature review including ten publications, five main emotional needs and five soft skills are defined for which the long-term caregivers would need support to contrast the burden. The educational training sessions are designed to respond to those needs. The main emotional needs are *self-confidence, resilience, well-being, social relations* and *emotional regulation*. The soft skills are *communication skills, self-awareness, mindfulness, empathy* (both empathy for oneself and for others), and *digital skills*. Below, it is specified which emotional needs and soft skills are in the main focus in each training session. However, many sessions may also respond indirectly to some other emotional needs and soft skills listed.

Here, we also integrate the results from the distribution of a questionnaire to the DMT European experts about the best interventions to reduce stress and depressive symptoms related to the caregiver burden, and the outcomes from a focus-group with selected experts with valuable experience in the field of elder care. The questionnaire was filled in by 140 DMT experts, and it is used as an underlying guideline in designing the content of the educational training sessions.

This document is therefore intended to be a guide for the body-mind trainers of the DanceCARE educational programme and to describe the 7 workshop sessions and the topics/interventions linked to them, and to be of particular help in the research process.

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It also contains an outline for the facilitators of the 3 self-help groups that will start after the workshop part and the structure of each video linked to the different sections of the programme.

Finally, it will be of particular help in the research process, enriching the qualitative investigation with art-based material.

The following tools are provided:

- to the caregivers who will benefit from the educational programme based on psychocorporeal techniques, to help them self-help and develop greater awareness [ANNEX 1- SELF OBSERVATION DIARY]
- to body-mind trainers to report every single workshop dynamics and process [ANNEX 2- GROUP ACTIVITY REPORT]

2. Basic instruction for body-mind trainers

As a first step, body-mind trainers should introduce themselves and contextualize the workshops, answering implicit questions from participants, such as: why are we here? What is this workshop for?

They should also aim to set a safe and containing environment (verbally and non-verbally) that participants could be met with respect, empathy and be valued as contributors to the research process. The following ground rules might be helpful for the engagement of the participants and could be presented by each body-mind trainer in the way that best fit at the time.

Clearly communicate to participant:

- the cadence, days and times of the group activities,
- the resources and tools offered by the project,
- the importance of being punctual and not skipping more than 2 meetings,
- the use of comfortable clothing, that the activity should take place without shoes,
- that one does not have to be a dancer and that there is no right and wrong movement,
- that we do not judge the movements generated but are curious to experiment and create singly and together;
- that it is important to be able to listen and perceive
- that this is not a psychotherapy group but a support group to reduce the stress and psycho-emotional burden of caregiving

These ground rules serve to create a sense of security and reduce the worry and anxiety of the new situation for the participants, who will thus be more willing to express themselves and immerse themselves in the experience we are proposing.

The internal attitude of the body-mind trainer is also fundamental to the creation of the group as a collective body (Foulkes, S.H. 1975).

Therefore, as conductors it is important to:

- prepare oneself to lead, placing oneself in the here and now

- observe what is happening in the group to understand where it is going and possibly change direction based on this

- to keep to the schedule of the session, but also to have a certain flexibility given by the ability to listen.

This training and educational programme will be based on the Psychodynamic approach. This approach will offer trainers the opportunity to integrate DMT and WM methods, which are both based on body-mind activity. The Psychodynamic DMT approach engages expressive movements and offers LT carers the ability to access their unconscious feelings, activate their imagination and work with symbolic image making and meaning (Bräuninger, 2006a). DMT is an embodied, enactive and artistic approach and the therapeutic use of movement aims to engage participants creatively in the process: to expand, clarify and strengthen their awareness and their definition of self, at the same time DMT promotes participants' emotional, cognitive, physical, spiritual and social integration (EADMT, 2010).

The WM method is based on neuroscience and supports participants in their physical abilities, enhancing self-awareness and social bonding through an integrated approach including music, movement and breathing. The integration of both methods will support participants to better understand their lived experience, by utilizing the wisdom of both subjective experience and objective knowledge.

Trainers involved in the process will themselves embody *presence* and *openness* to observe and listen to participants' needs. They should consider that they are witnesses; they observe the process of the movers non-judgmentally (Whitehouse, 1986). At the same time, it is essential for them to follow the steps of the educational training sessions, in order for their work to contribute to the results of a research project.

If trainers feel that an important moment emerges from the group they could make a small change to the planned educational training sessions, but it is essential any changes to the plan are reported through the ANNEX 2- GROUP ACTIVITY REPORT

In different phases of implementation, body-mind trainers are asked to provide their aesthetic perspective connected to participants' cultural background and aesthetic preferences. More specifically, in each session they are asked to use a short story, a quote, a poem e.t.c. to introduce to the participants the topic of the session. Also, they are asked to share a playlist with songs that elderly like to listen to. The research team is available to support trainers when needed.

2.1. The structure of the sessions

Every training session develops through five phases. These phases form the structure which DMT experts recommended in the online questionnaire cited in the introduction.

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1. Check-in

This is the first phase of the session and focuses on grounding and entering the group space. Here the mind-body therapist has the task of understanding the initial emotional climate of the group. Typically there is verbal sharing, with a focus on the body and mind in the here and now, but the body-mind therapist can also facilitate non-verbal expression, giving participants the opportunity to share and be seen without having to speak. This information helps the mind-body therapist to meet the person/group where they are.

During the DanceCARE educational training check-in, we decided to include a debriefing of the last session, and focus on suggesting an arts modality to use to access and express how the participants arrive. For example, a movement, a drawing, a sound, etc. In the second phase of the training we ask participants to decide for themselves their preferred artistic mode of expression during the check-in.

Below you find a summary of the key elements of a check-in:

- Possibility for verbal as well as nonverbal sharing (using an artistic format)
- Focus on the here and now
- Self-observation: attention to the body and mind
- Therapist observation: body attitude, posture, activation level, emerging themes
- Meeting the person/group where they are
- Connecting individuals to the group: connecting inner world and outer world; breaking isolation

3. Warming -up

As the warm-up in sports aims to prepare the body for a certain physical activity, the body-mind warm-up aims to prepare the person for creative, expressive, symbolic movement. For example, when a movement phrase, a shape, a posture or gesture has a special resonance for a person or meaning can be attributed to it that seems to come 'like a bolt out of the blue', then it can be described as a symbolic movement, representing something important to the person (Meekums, 2002).

This part can be more or less structured. Typically the body-mind therapist will guide the group through indications and invitations, while leaving some freedom and room for play to adapt to the needs of the individual at that time.

The body-mind trainers should be sensitive to the current state of their body and to the feelings and needs coming from the group, maintaining flexibility to tune in to them.

The following elements are key in the warming up phase:

- Preparing for expressive, symbolic movement
- Encouraging curiosity, exploration, nonjudgmental attitude

- Waking up the kinaesthetic sense through improvisational exercises (e.g., bringing the attention to the feet)
- Use of imagery to promote creativity and playfulness
- Use of props (balls, cloths, elastic bands, etc.) to facilitate exploration and contact between participants
- Giving options and respecting participants' individual needs in the moment

4. *Process*

The process is a phase of deepening and immersion in the topic on which the body-mind therapist and participants have decided to focus. There are no specific/prescribed movements but spontaneous movements, which come from the inner world, are encouraged and facilitated. Several aspects are important during this phase:

Deepening the process:

- Moving into the unknown, the creative process is open ended

Movement improvisation:

- Personal and group imagery and embodied metaphors
- Working symbolically with themes that came up during the first phase

Intentional exploration of different movement qualities:

- Changing sense of self (e.g., exploring light use of weight, expanding movement, etc.)

Embodied exploration of different modes of relating:

- e.g., receiving care from another participant during improvised movement.

Reconnecting with playfulness

- movement fueled by curiosity, joy and connection

5. *Closure*

As the process and expressive movement can awaken our implicit memory, it is possible that new feelings, raw emotions emerge in the participants that require a moment of transition of expressive languages, before a verbalisation of the meanings and experiences experienced during the session is possible. This is why closure often involves the mind-body therapist warning a few minutes in advance that the movement is about to end, so that the participants have a chance to emotionally and bodily prepare themselves.

Other channels of communication such as drawing or writing are often used before the participants are invited to share their experiences with the group. This helps to anchor and elaborate a bodily experience that might otherwise remain in the sphere of the unconscious.

Several aspects are important during this phase:

- *Reactivating the observing ego*
- *Bringing more intentionality to the last movements*
- *Coming back to oneself (e.g., awareness to breathing, closing eyes, self-touch)*
- *Connecting with individual experience and meaning*
- *Activating introspection*
- *Using other modes of expression (e.g., writing, drawing) for a smoother transition to verbal sharing*

6. Check-out

During the end of the session “check out”, the group is encouraged to share their experiences verbally (verbalization), observing their bodies and feelings. The verbal exchange facilitates the integration of the experience.

Here the mind-body therapist is responsible for modelling respectful and active listening (Tennant & Butler, 2023) and moves towards the integration of experience, the possibility of interpersonal learning and the promotion of differentiation.

A summary of the key elements of a check-out:

- Verbal sharing can be stimulated with questions such as: “What happened here?” or “How can I take something that I learned here and bring it to my everyday life?”

To facilitate the closure and check-out phases, the participants are provided with the tool of the SELF-OBSERVATION DIARY (Annex 1)

2.2 How to prepare the environment

SUPPORTING ENVIRONMENT	The setting is important for the participants to feel safe and comfortable , so that they can construct a secure bond with the trainer and other participants, and engage in creative exploration through movement, which might be new for them.
PHYSICAL ASPECTS OF THE DMT SPACE	Preferably, the DMT space should be spacious enough , have adequate flooring to invite and facilitate different movements in a safe way. A place with no mirrors is preferred to minimize self-consciousness and distraction . Some thought should be given to the privacy of the space : aspects like visibility from outside and soundproofing (Meekums, 2002).
PREDICTABILITY	The DMT space to be perceived as a reliable and safe , the trainers as well as the institution should treat it with respect and care. For instance, avoiding last minute changes and cancellations, respecting the beginning and ending time of the session, and preventing any interruption to the sessions.
CONSENT AND CONFIDENTIALITY	Participants should be given enough information about what to expect, so that they can participate consentingly . Confidentiality is of key importance . If any data will be used for research purposes, this should be clarified beforehand and the participants should give informed consent . The participants should be advised to respect confidentiality as well , for instance, if anyone shares sensitive information about themselves, the participants are expected not to share this outside of the group.

The environment is very important for the process of each educational training session. Below, we sum up the most important elements of the environment. In the description per session (chapter 3) we will indicate if something specific needs to be arranged in terms of the environment, for that particular session.

2.3 Use of the materials and music

The specific music and material suggestions are added per training session, in chapter 3.

In general, as far as the choice of artistic/creative materials is concerned, we suggest using paper, drawing and writing materials, nature elements and clay, as well as other recycled materials that can be useful for carrying out the activities.

The topic of choosing music is very broad and complex, as the vibrations resulting from sound can generate different effects from person to person. In general, sometimes it may be indicated to use only voice guidance and/or silence; or instrumental music. For this reason, we suggest using music that suits the emotional climate of the group and the development of the theme, e.g. a piece that is activating if it serves the group and that is relaxing in moments of concentration and creativity.

For DanceCARE project sessions, the consulted external DMT experts, who have experience with the topic of long-term care, suggested specifically for those giving care to people with Alzheimer and dementia, to work with music with lyrics because they can bring up important memories for people.

Another suggestion was to use music that is typical for a specific region or country. Dr. Richard Coaten, an expert on DMT in elderly care, for example commented that *folkloric type music local to the area/region/country is very important to connect people with their culture and past*. Therefore, we suggest that the body-mind therapists add regional music to their playlist. Some parts of the training sessions are recommended to do in silence or with instrumental music, which will be specified in chapter 3.

Although recommendations are added, body-mind trainers are given the flexibility to use music with lyrics, instrumental music, nature sounds, sounds created by the group, or silence if the sound space is not specified in the description of the exercise.

In any case, it is necessary for the mind-body trainer to listen to the pieces of music several times before proposing them to the group.

3. Body-mind education for stress relief: the core sessions of the DanceCARE educational programme

This chapter describes in detail the core part of the DanceCARE training programme, that embeds seven sessions.

Every session is reported below, in a template explaining in depth: the central issue addressed by the session; the session development; the needed materials; the music tracks suggested; the corresponding link to the video-lesson; the detailed explanation of the proposed exercises.

Each body-mind trainer should always remember to fill in the report of each meeting (Annex 2) and to forward it to the national project contact persons each time, using the link provided to them.

Furthermore, it is important to remind the participating caregivers to always keep the self-observation diary (Annex 1) with them, as a tool for reflection and elaboration of the body-mind work, always at hand.

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Training session 1 - Body-mind education for stress relief	
Self-awareness: Breathing, grounding and slowing down	
CENTRAL ISSUE (what caregivers' needs are we going to capture and what emotional skills do we want to stimulate?)	Emotional need: Wellbeing Soft skill: Self-awareness The key take-away: Through slow breathing, you can calm down your nervous system.
WORKSHOP DEVELOPMENT (how do we do it? Which body-mind technique/methodology do we use)	We will use simple techniques to introduce bodily methods to the participants who may encounter such methods for the first time. We use the basic techniques of breath awareness and grounding.
MATERIALS (e.g. fabrics, balls, stones, art materials, etc.): what materials do we use and for what purpose?	In this session, only music is needed.

<p>MUSIC (some links to suggested tracks and an indication of when they should be used)</p>	<p>Calm instrumental music chosen by the facilitator starting from the phase 3: Process.</p>
<p>VIDEO link</p>	<p>https://www.youtube.com/watch?v=871D8878tpU&list=PLaOW0sUyN1mWLRr6CR9-J-0MghMYJHNLc&index=8</p>
<p>EXPLANATION (description and indications for users to understand the body work and the exercises proposed - possible suggestions for carrying them out independently)</p>	<p><u>20 min CHECK-IN circle</u></p> <p><u>15 min WARM-UP</u> - Grounding to this moment, creating a safe space in the room and in us</p> <ul style="list-style-type: none"> •We start with <i>ordinary walking</i> (as walking on the street), and start orienting ourselves towards the space we are in and the people who we are sharing the session with (examples of the suggested instructions: “See the texture of the ceiling”, “Observe the details of a wall”, “Notice the colours of the socks your fellow mover is wearing”, “Greet with smile a person when walking by”). •Gradually, we <i>slow down walking</i> and sink towards our internal world. We <i>focus on our breath</i> and how our feet touch the ground from heel to toes on each step. We notice how it is easier to slow down walking, when we also slow down breathing. We slow down the walking and breathing more and more, until we walk in slow-motion. •With very slow walking, we <i>find a place on the floor</i> where it is good to stop (no walls or a fellow mover in a close distance). We are standing firmly, feeling the support of the floor and imagine roots growing from our feet deep into the ground. •We bring our attention to our breathing and observe how our lungs and ribcage expand to all three dimensions - up and down, front and back, sideways - by placing your hands on your chest. <p><u>25 min PROCESS</u> - Our breath guides our movement</p> <p>[Gentle instrumental music starts]</p> <ul style="list-style-type: none"> •We allow the movement of breathing to expand from lungs and ribcage to shoulders, arms, hands and fingers. Our arms are like a continuation of our lungs, moving gently like wings. •We allow the movement of breathing to spread also to our neck, head, back and belly, the whole upper body. •We allow the movement of breathing to spread to the hip, legs, feet and toes, to our entire body. •With this full-body movement, we play with the dynamics of velocity: fast, slow, anything in between.

	<ul style="list-style-type: none"> •We find a partner and share the breathing movement together with a shared rhythm, as if two people would form one organism. •With a smile, we say goodbye to the partner, and find a new partner to repeat the exercise of shared movement with someone else. •After saying goodbye with a smile to our second partner, we go back to your own airy full-body movement of breathing. <p><u>10 min CLOSURE</u></p> <ul style="list-style-type: none"> •We slow down the full-body movement and little by little find our end for the movement through breathing. [Music fades away] •We stop standing on the floor, feel the breath and feet firmly touching the floor and feeling the roots deep inside the ground. We ask ourselves what has changed in our body since we started the exercise from this same body posture. <p><u>20 min CHECK-OUT circle</u></p>
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Session 2 - Body-mind education for stress relief	
Title: Self-awareness: Self-confidence (body posture, mobility)	
CENTRAL ISSUE (what caregivers' needs are we going to capture and what emotional skills do we want to stimulate?)	Emotional need: Self-confidence Soft skill: Self-awareness The key take-away: Growing awareness of self on a physical and emotional level. Expanding their toolbox, with tools for selfcare. Processing information by improvising individual dance and developing their own choreography.
WORKSHOP DEVELOPMENT (how do we do it? Which body-mind technique/methodology do we use)	We use Body Awareness techniques (self-massage) to introduce bodily methods to the participants. We use Laban efforts to work with body dimension and space/time (Laban R von, Ullmann L, 1971). We use Body mechanics to work with body posture and mobility (Liederback 2010).
MATERIALS (e.g. fabrics, balls, stones, art materials, etc.): what materials do we use and for what purpose?	In this module, only music is needed.

<p>MUSIC (some links to suggested tracks and an indication of when they should be used.)</p>	<p><u>Check-in:</u> No music</p> <p><u>Warm-Up:</u></p> <p>Les souvenirs et les emotions- Ludovico Einaudi (x2): https://www.youtube.com/watch?v=aHFuJyMUeXY</p> <p><u>Space :</u></p> <p>Direct: Clarinet Quintet – W. A. Mozart: https://www.youtube.com/watch?v=fkUb0HKU2w</p> <p>Indirect -flexible: Hungarian Dance No.5 – Johannes Brahms: https://www.youtube.com/watch?v=3X9Lvc9WkkQ</p> <p><u>Weight:</u></p> <p>Strong/heavy: In the hall of the mountain king- Edvard Grieg: https://www.youtube.com/watch?v=kLp_Hh6DKWc</p> <p>Light: Jeux d' eau – Claude Debussy: https://www.youtube.com/watch?v=jnKF1p7CahY</p> <p><u>Time:</u></p> <p>Sudden-quick: Flight of the Bumblebee – Rimsky-Korsakov: https://www.youtube.com/watch?v=aYAJopwEYv8</p> <p>Sustained: Adagio – Albinoni: https://www.youtube.com/watch?v=XMbvcp480Y4</p> <p><u>Flow:</u></p> <p>Bound: Moonlight sonata – L.V. Beethoven: https://www.youtube.com/watch?v=5-MT5zeY6CU</p> <p>Free: Claire de lune – Claude Debussy: https://www.youtube.com/watch?v=CvFH_6DNRCY</p> <p><u>Process:</u></p> <p>Ερμής - Καλοκαίρι (Full Album Mixtape): https://www.youtube.com/watch?v=6z7133wsl20</p> <p>Music for Choreography of Joy</p> <p><u>Closure:</u></p>
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	<p>Mirror lake - Angus MacRae: https://www.youtube.com/watch?v=YtgC7njqNFs</p> <p>Check-out: No music</p>
<p>VIDEO link</p>	<p>https://www.youtube.com/watch?v=6dROA1H3SMc&list=PLaOWOsUyN1mWLRr6CR9-J-OMghMYJHNLc&index=7 PART 1</p> <p>https://www.youtube.com/watch?v=YDPC-ecgAv0&list=PLaOWOsUyN1mWLRr6CR9-J-OMghMYJHNLc&index=6 PART 2</p>
<p>EXPLANATION (description and indications for users to understand the body work and the exercises proposed - possible suggestions for carrying them out independently)</p>	<p><u>CHECK-IN: Focus to the moment (In circle, 20 min)</u></p> <ul style="list-style-type: none"> • Artistic check-in: a movement about how they feel today/ an image that they bring today in the group/ a song-some lyrics that they want to share with the group today etc.. • Short introduction about what we did in the previous session and what we are going to do today. Open the floor to the participants. How did they process the previous session? Did they apply it in practice? • Body-mind trainers share a short story/a quote/a poem e.t.c. to introduce to the participants the central issue/emotional need of the session. <p><u>WARM-UP: Body Awareness and transition (15 min)</u></p> <ul style="list-style-type: none"> • We start with a <i>self-massage</i>: we name different parts of the body and we start tapping and molding down body parts. When we finish, we place our hands in a calm place of the body and we stay there for 2'-3'. • <i>Songs with or without lyrics start playing</i> and we follow the rhythm (playlist of the body-mind trainer). • We start moving in the space according to Laban efforts: Space (Direct, Indirect -flexible) Weight (Strong/heavy, Light) Time (Sudden-quick, Sustained) Flow (Bound, Free) Use metaphors to introduce the Laban efforts, for example for weight (light like a feather). • There is an introduction to body image that can be how to care and accept their bodies when they work with mobility. <p><u>PROCESS: Body posture and mobility (25 min)</u></p> <ul style="list-style-type: none"> • Work with Body mechanics: (body boundaries, center of weight). Instead of being on the emotional level, they can be on the mechanical level, as for example where their center of weight is.

	<ul style="list-style-type: none"> Working in couples (A and B): Hand of another person on their lower back, so that they become more aware of their own center. Changes of weight so that they can experience what that does to their center. Leaning or lifting so that they can feel the changes of weight. Choreography of Joy: personal weight shifting, using counterpoints to stretch away. Going back and forth for their personal choreography of joy to practicing weight shifts with their partner. <p><u>CLOSURE (10 min)</u></p> <ul style="list-style-type: none"> We return to ourselves in order, to come in contact with our bodies again and to decompress. Facilitators guide this process: by giving cues that support the participants to go to connect to their heartbeat, breath and body. <p><u>CHECK-OUT (In circle, 20 min)</u></p> <ul style="list-style-type: none"> What do I take with me from this session? Can I find an image or color for what I take away and draw or do some creative writing? Where do I store what I learnt in my body?
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Session 3 - Body-mind education for stress relief	
Title: Mindfulness and the surroundings (stress-management)	
CENTRAL ISSUE (what caregivers' needs are we going to capture and what emotional skills do we want to stimulate?)	Emotional need: Resilience Soft skill: Mindfulness The key take-away: Being in nature, and imagining nature, releases stress.
WORKSHOP DEVELOPMENT (how do we do it? Which body-mind technique/methodology do we use)	This module is made preferably outdoors (park, forest, inner yard etc.) instead of a dance studio. We use sensory awareness, working in pairs through body movement, and creation of a still-life installation out of natural material.
MATERIALS (e.g. fabrics, balls, stones, art materials, etc.): what materials do we use and for what purpose?	Natural material which each participant spontaneously finds outdoors by themselves during the session. Each participant will need a camera (for example, a cell phone camera) to take a photo of their own still-life.

<p>MUSIC (some links to suggested tracks and an indication of when they should be used.)</p>	<p>No music, just outdoor sounds which are naturally present.</p>
<p>VIDEO link</p>	<p>https://www.youtube.com/watch?v=X1FkjTzOZm4&list=PLaOW0sUyN1mWLRr6CR9-J-0MghMYJHNLc&index=5</p>
<p>EXPLANATION (description and indications for users to understand the body work and the exercises proposed - possible suggestions for carrying them out independently)</p>	<p><u>15 min CHECK-IN circle</u></p> <p><u>15 min WARM-UP - What can we hear?</u></p> <ul style="list-style-type: none"> •We find a good spot to stand with even ground under our feet and space to move our arms. •We start to tune inwards, and bring our attention to our breath. With an exhalation, we gently close our eyes. •We start listening to the sounds we can hear inside our body (heartbeat, breathing, blood moving in our veins) by asking ourselves “What can I hear inside me?”. •We listen to the sounds we can hear in our immediate environment, within 1-2 meters from us. •We listen to the sounds we can hear in the open space we are in. We try to find as many different sounds as possible. •We expand our listening to the periphery: What kind of sounds can we hear from really far away? •We bring the listening back from the periphery to the open space, to our immediate environment, and to our internal sounds. We let the beautiful sounds massage our soul. <p><u>20 min PROCESS - Movement meditation one sense at the time</u></p> <ul style="list-style-type: none"> •Eyes closed, we allow the sounds around us and inside us to take us into movement. How would your body move, for example, along to the sound of the wind in the leaves or a bird singing? Locate your favourite sound to a calm place of your body. •Eyes closed, we start to pay attention to the smells around us. How would they move our body? Locate your favourite smell to a calm place of your body. •Eyes closed, we activate the skin and start to feel how our clothes touch our skin, how the air and wind touches our face and hands, how the ground touches our feet. Can you feel how we are massaged by the warmth of the sun, by the wind on our skin? How would these sensations of touch move our body? •We gently open our eyes, and start to observe what we can see around us, the details of the space, the nature elements, our body parts. We allow what we see to move our bodies. •We choose one sense at the time and move our bodies based on the sensation before we change to the next sense in our own way. Sometimes the movement can be large and fast, sometimes very small and slow. •With a look, we choose a partner and mirror each other’s movements. •With a friendly look, we say goodbye to our partner. <p>25 min CLOSURE</p>

	<ul style="list-style-type: none"> •Create a still-life, your own installation with the natural materials, like sticks, flowers, and stones. Take a photo of your still-life, and an object which will stay with you. •Find a partner and share about your still-lives. One talks and the other one listens actively. Then, change roles. <p><u>15 min CHECK-OUT circle</u></p> <ul style="list-style-type: none"> •The whole group comes to a circle and a few volunteers are invited to share about their still-life and the movement experience. <p>DMT trainers ask participants to bring for the next session a personal object that is important to them.</p>
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TABLE OF CONTENTS Session 4 - Body-mind education for stress relief	
Title: Empathy (inwards and outwards empathy) and resilience (self-care practises)	
CENTRAL ISSUE (what caregivers' needs are we going to capture and what emotional skills do we want to stimulate?)	Emotional need: Resilience Soft skill: Inwards and outwards empathy The key take-away: Attunement, a base for empathy and communication.
WORKSHOP DEVELOPMENT (how do we do it? Which body-mind technique/methodology do we use)	We will use simple Body Awareness and Mindfulness techniques (body scan) to activate our bodies. We use the “Mirroring” technique to introduce the idea of empathy to the participants. We use 2 Kestenberg rhythms (Sucking and Snapping/biting) to work with internal and external empathy (Kestenberg-Amighi et al. 1999).
MATERIALS (e.g. fabrics, balls, stones, art materials, etc.): what materials do we use and for what purpose?	Important personal objects of the participants. Art materials: papers, pencils, rubbers, pens, coloured pencils, markers e.t.c.
MUSIC (some links to suggested tracks and an indication of when they should be used)	<p><u>Check-in:</u> No music</p> <p><u>Warm-Up:</u> Trip Song - Mimis Nikolopoulos: https://www.youtube.com/watch?v=My3TUIc-7qQ&list=PLH1csqncNzIYSGC1Lff5QnGTEuzG2BWwe</p>

	<p>OR: Meditationsmusik im Wald Step 3: https://www.youtube.com/watch?v=slskfMDzl_w “Moonlight Rumba” – Mimis Nikolopoulos: https://www.youtube.com/watch?v=4vVylZj3bvW&list=PLH1csqncNzIYSGC1Lff5QnGTEuzG2BWwe&index=5</p> <p>Process: Το βαλς των χαμένων ονείρων -Μάνος Χατζηδάκης: https://www.youtube.com/watch?v=5q9H2cd36RU</p> <p>OR: Historiette No.5 – Fabrizio Paterlini: https://www.youtube.com/watch?v=OGlo3UGjID8</p> <p>Sucking rhythm: Moonlight Serenade - Glenn Miller & His Orchestra: https://www.youtube.com/watch?v=9Ws6DdrDtyo</p> <p>Snapping/biting rhythm: Snap (Instrumental)– Alhanii: https://www.youtube.com/watch?v=9KHbm8wSJxA</p> <p>Closure: Rolling Like A Ball – Ludovico Einaudi: https://www.youtube.com/watch?v=x9cbf9HC09Q</p> <p>Check-out: No music</p>
<p>VIDEO link</p>	<p>https://www.youtube.com/watch?v=Au3Xolg33dw&list=PLaOW0sUyN1mWLRr6CR9-J-0MghMYJHNLc&index=4</p>
<p>EXPLANATION (description and indications for users to understand the body work and the exercises proposed - possible suggestions for carrying them out independently)</p>	<p>CHECK-IN: Focus to the moment (In circle, 20 min)</p> <ul style="list-style-type: none"> • <i>Artistic check-in:</i> a movement about how they feel today/ an image that they bring today in the group/ a song-some lyrics that they want to share with the group today etc. • Short introduction about what we did in the previous session and what we are going to do today. Open the floor to the participants. How did they process the previous session? Did they apply it in practice? • Body-mind trainers share a short story/a quote/a poem e.t.c. to introduce to the participants the central issue/emotional need of the session.

- Group members present to the group the personal object that they brought today that relates them to someone dear (person or animal).

WARM-UP: Body Awareness and transition (15 min)

- We start activating different parts of the body (from head to feet). We work in a slow rhythm in order to have the time to pay attention to different parts of the body and we notice if there is a part of the body that needs to be taken care of today.
- Songs with lyrics start playing and we follow the rhythm (playlist of the trainer).
- We start moving in the space, we stop, we say hello to a team member and we share with him/her something that you like to him/her today (ex. The t-shirt that you wear suits you, I like your hairstyle today etc.). We repeat it 4-5 times.

PROCESS: Attunement (30 min)

- We have some time to rest (maybe sitting in our chairs or pillows). The facilitators introduce the idea of "Mirroring" in a more general way, and they give some examples (in couples) about Attunement, Visual, Touch and Sound Attunement.
- We start working in couples with the above ideas (Attunement, Visual, Touch and Sound Attunement).
- We continue working in couples with the idea of "Mirroring" by using the 2 Kestenberg rhythms: Sucking and Snapping/biting.

Sucking rhythm (Kestenberg-Amighi et al., 1999): Basis for bonding in relationships = Attunement to someone/something. Basis for kinesthetic empathy; "fragile" understanding of bodily boundaries; more independent than dependent.

Examples about how we could introduce working with the sucking rhythm in pairs: swing, talking a lot, cradle someone or something

Snapping/biting rhythm (Kestenberg-Amighi et al., 1999): Solid bodily boundaries; ego boundaries; basis for separation and, in a complex sense, for communication.

Examples about how we could introduce working with the *snapping/biting rhythm* in pairs: Patting your belly, clapping your hands, patting the ground in an even rhythm, keep the rhythm "grab, hold, release" or "clap, hold, release".

- We start moving in couples (A and B) with the Sucking rhythm.
A start moving, if he/she wants he/she can move with his/her personal object. B observing A in a gentle way. Change roles. B starts moving, if he/she wants he/she can move with his/her personal object. A observing B in a gentle way.



	<p>A and B have 3'-4' to write their thoughts after moving with Sucking rhythm.</p> <ul style="list-style-type: none"> We continue moving in couples (A and B) with the Snapping/biting rhythm. <p>A starts moving, if he/she wants he/she can move with his/her personal object. B observing A in a gentle way.</p> <p>Change roles. B starts moving, if he/she wants he/she can move with his/her personal object. A observing B in a gentle way.</p> <p>A and B have 3'-4' to write their thoughts after moving with Snapping/biting rhythm.</p> <ul style="list-style-type: none"> A and B have 5' to share their thoughts and ideas about their experience and notice what differences they note in their body using the 2 different Kestenberg rhythms. <p><u>CLOSURE (5 min)</u></p> <ul style="list-style-type: none"> We return to ourselves in order to come in contact with our bodies. We start making a self-massage. If the group feels ready, partner massage (frame it well and choose neutral touch, such as two hands on the shoulders or feet and give pressure, or one hand at forehead one hand at lower back of the head). <p><u>CHECK-OUT (In circle, 20 min)</u></p> <ul style="list-style-type: none"> What do I take with me from this session? Can I find an image or color for what I take away and draw or do some creative writing? Where do I store what I learnt in my body?
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TABLE OF CONTENTS	
Session 5 - Body-mind education for stress relief	
Title: Emotional regulation (coping strategies)	
CENTRAL ISSUE (what caregivers' needs are we going to capture and what emotional skills do we want to stimulate?)	<p>Emotional need: Emotional regulation</p> <p>Soft skill: Coping strategies</p> <p>The key take-away: Embody “difficult moments”, give them a place to be expressed, observe them and try to deal with them through creativity.</p>
WORKSHOP DEVELOPMENT (how do we do it? Which body-mind technique/methodology do we use)	<p>We use simple psycho-body awareness techniques to listen to the body and the needs arising in the present moment.</p> <p>We use Dance Movement Techniques and Intermodal Expressive Arts Therapy techniques with clay to introduce participants’ different modes to work with their emotional</p>

	regulation and to support them reflect on their own experiences (Knill et al. 2005; Van Houten 2016).
MATERIALS (e.g. fabrics, balls, stones, art materials, etc.): what materials do we use and for what purpose?	Clay, paper/plastic cups. Art materials: papers, pencils, rubbers, pens, coloured pencils, markers e.t.c.
MUSIC (some links to suggested tracks and an indication of when they should be used)	<p>Check-in: No music</p> <p>Warm-Up: Luminous – Ludovico Einaudi https://www.youtube.com/watch?v=MgS-Lq_pUGk</p> <p>OR Sent- Lambert (x4): https://www.youtube.com/watch?v=CWE-KE4VnSk</p> <p>November – Lambert: https://www.youtube.com/watch?v=tr9tBjTrg_g</p> <p>Process: No music</p> <p>Closure: No music</p> <p>Check-out: No music</p>
VIDEO link	https://www.youtube.com/watch?v=MAjyrBgcb4&list=PLaOW0sUyN1mWLRr6CR9-J-0MghMYJHnLC&index=3
EXPLANATION (description and indications for users to understand the body work and the exercises proposed - possible suggestions for carrying them out independently)	<p>CHECK-IN: Focus to the moment (In circle, 20 min)</p> <ul style="list-style-type: none"> • Artistic check-in: a movement about how they feel today/ an image that they bring today in the group/ a song-some lyrics that they want to share with the group today etc. • Short introduction about what we did in the previous session and what we are going to do today. Open the floor to the participants. How did they process the previous session? Did they apply it in practice? • Trainers share a short story/a quote/a poem etc. to introduce to the participants the central issue/emotional need of the session. <p>WARM-UP: Body Awareness and transition (15 min)</p> <ul style="list-style-type: none"> • Facilitators name the different parts of the body (from head to feet), group members start paying attention to each different part of the body. Group members are free to “activate” each part of their body in the way that suits them.

- Songs with lyrics start playing and we follow the rhythm (playlist of the trainer).
- We start moving in space, we stop, we move light.
We start moving in space, we stop, we move heavy.
We start moving in space, we stop, we become very big.
We start moving in space, we stop, we become very small.
We repeat, if needed.

PROCESS: Intermodal Expressive Arts Activity to support participants' reflection on their experience (35 min)

- Everyone lays on their backs, and focuses on their breath.
- A piece of clay is placed on the plastic on their lower belly. Close to their lower 2 chakra's, which are about existence and identity, and creativity.
- Then they are guided in a meditation to travel their complete body landscape, to become aware of all the stories stored there. They then bring the 'information' gathered to their fingertips, and with their eyes closed start to let this information flow into their piece of clay. Just letting their bodies decide on what is formed out of clay.
- When finished, they are coming out of the meditation and position to take their time to see what they made.
- Couples are made, A and B. All sculptures of the A's are placed on a line with space in between. The As are 5 big steps away from their sculpture. B is the witness. A starts to slowly walk towards the sculpture, and feel its essence/message. When B claps, A stands still and without thinking they let the sculpture move them. A and B have a chat on what happened for A and what B witnessed.
- Now it's B's turn.
- After all the sculptures are placed in the middle. Everyone gets paper and pencils, and can see what the others made. They can give an aesthetic response by leaving a poem, or creative piece of writing or drawing to each sculpture. Everyone gets the time to read the feedback the others left.

Follow up:

- Reflect on clay experience. Who was this exercise for you? What surprised you? How does it relate to heavy, light, big and small?
- Talk in couples or in small groups about situations that they feel too big or too small, light and heavy (So small that I am not noticed. So small of a detail that I overlook it. So big that I feel like everyone sees me and my stress. So heavy that I don't know how to take care of it. So light that it gives me energy).

	<ul style="list-style-type: none"> • Talk in couples or in small groups about the moments that as “caregivers” they feel too big or too small, too heavy or light. <p>CLOSURE (0 min) Closure is not needed in this module.</p> <p><u>CHECK-OUT (In circle, 20 min)</u></p> <ul style="list-style-type: none"> • What do I take with me from this session? • Can I find an image or color for what I take away and draw or do some creative writing? • Where do I store what I learnt in my body?
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TABLE OF CONTENTS Session 6 - Body-mind education for stress relief	
Title: Communication skills, expression and listening (embodied, non-verbal and verbal communication)	
CENTRAL ISSUE (what caregivers' needs are we going to capture and what emotional skills do we want to stimulate?)	<p>Emotional need: Social relations</p> <p>Soft skill: Communication skills</p> <p>The key take-away:</p> <p>We encourage elements such as trust, cooperation and openness to creativity, to achieve greater awareness of emotions and new forms of personal and social expression.</p>
WORKSHOP DEVELOPMENT (how do we do it? Which body-mind technique/methodology do we use)	<p>We use simple Dance-Movement techniques (flocking exercises) and Creative Dance games to activate our bodies, and engage participants in the process.</p> <p>We use Intermodal Expressive Arts techniques (story-telling, drawing, dancing) to support participants' expression through arts and support them reflect on the experience (Knill et al. 2005; Van Houten 2016).</p>
MATERIALS (e.g. fabrics, balls, stones, art materials, etc.): what materials do we use and for what purpose?	<p>Fabrics, hats, other items to support creating their stories.</p> <p>Art materials: papers, pencils, rubbers, pens, coloured pencils, markers e.t.c.</p>

<p>MUSIC (some links to suggested tracks and an indication of when they should be used)</p>	<p>Check-in: No music</p> <p>Warm-Up: Tempelhof - Yann Tiersen: https://www.youtube.com/watch?v=mTlyklNcn80</p> <p>OR: Everloving – Moby: https://www.youtube.com/watch?v=gMNB8BqAjdY</p> <p>Process: Σύννεφο - Ερμής (Cloud- Ermis): https://www.youtube.com/watch?v=nmEICEbY9_U&t=48s Οινούσσεσες – Ermis: https://www.youtube.com/watch?v=cM_96lwFndM&list=RDEMYTQzL07_wsURU0AoPVXv-A&index=2 Ψίθυροι – Ερμής (Whispers – Ermis): https://www.youtube.com/watch?v=kTS6xzd0MTQ Lemonia – Ermis: https://www.youtube.com/watch?v=-7Qqcqtgfo In the lifetime – DSADS: https://www.youtube.com/watch?v=3LDiINBeoM4</p> <p>Closure: No music</p> <p>Check-out: No music</p>
<p>VIDEO link</p>	<p>https://www.youtube.com/watch?v=JNVsq0-BjMw&list=PLaOW0sUyN1mWLRr6CR9-J-0MqhMYJHNLc&index=2</p>
<p>EXPLANATION (description and indications for users to understand the body work and the exercises proposed - possible suggestions for carrying them out independently)</p>	<p>CHECK-IN: Focus to the moment (In circle, 20 min)</p> <ul style="list-style-type: none"> • Artistic check-in: a movement about how they feel today/ an image that they bring today in the group/ a song-some lyrics that they want to share with the group today etc. • Short introduction about what we did in the previous session and what we are going to do today. Open the floor to the participants. How did they process the previous session? Did they apply it in practice? • Trainer’s share a short story/a quote/a poem etc.to introduce to the participants the central issue/emotional need of the session. <p>WARM-UP: Body Awareness and transition (15 min)</p> <ul style="list-style-type: none"> • We start activating different parts of the body (from head to feet). Group members (if they feel

comfortable) could propose 1 movement to activate 1 specific body part.

- We start with 'easy' flocking exercises, one is leading, and after the corner, the other is leaving.

PROCESS: Creative communication (25 min)

- We work in groups of 3 (A, B, C) and we try to create a story with a theme connected to communication and long-term care giving (e.g. Do you sometimes lose your patience? Or is your communication always gentle and full of love?)

Each group takes 15' to write the story.

Then, group members decide the role that they will have in their story presentation (e.g. A will dance the story

B will draw the story.

C will sing/read the story).

find a way to present our story including parts of the 3 creative approaches above. The body-mind trainers pass through each

group in order to give more instructions or support each group

process if needed.

- We present to the group an aesthetic response. This concept comes Intermodal Expressive Arts Therapy. See additional sheet with notes, for more information (Knill, Barba and Fuchs, 2004).

CLOSURE (In circle, 10 min)

- Focus group: we talk about our experiences and we share our thoughts concerning different ways of communication.

CHECK-OUT (In circle, 20 min)

- What do I take with me from this session?
- Can I find an image or color for what I take away and draw or do some creative writing?
- Where do I store what I learnt in my body?



TABLE OF CONTENTS Session 7 - Body-mind education for stress relief	
Title: Social interaction and creativity	
CENTRAL ISSUE (what caregivers' needs are we going to capture and what emotional skills do we want to stimulate?)	Emotional need: Social relations Soft skill: Communication skills The key take-away: You can create a connection and a pleasant shared experience with someone, like the one you are caring for, through drawing, singing or dancing together.
WORKSHOP DEVELOPMENT (how do we do it? Which body-mind technique/methodology do we use)	We will use creative movement (moving from imagination), embodied collaboration as a group through movement and drawing.
MATERIALS (e.g. fabrics, balls, stones, art materials, etc.): what materials do we use and for what purpose?	We will need a large sheet of paper and colorful pens so that all the participants can draw on the same large paper sheet together.
MUSIC (If we use music in this workshop, suggest some song links and specify at which moments they are to be used. Indicate the music also for the video connected to each session.)	Instrumental music starting from phase 2, Warm-up, to leave more space for imagination (lyrics may be too directive).
VIDEO link	https://www.youtube.com/watch?v=QMV_QFO7xAQ&list=PLaOW0sUyN1mWLRr6CR9-J-0MghMYJHNLc
EXPLANATION (description and indications for users to understand the body work and the exercises proposed - possible suggestions for carrying them out independently)	<p><u>15 min CHECK-IN circle</u></p> <p><u>20 min WARM-UP - Imagination: Cloud and wind</u></p> <ul style="list-style-type: none"> • Playful group cloud exercise (10 min): Create different cloud forms with the participants of the group - let the cloud move gently with the wind! • Then, we are guided for individual exploration (10 min). We find a good place on the floor to stop. With an exhalation, we close our eyes. • We feel a gentle blow of wind on our face, on our chest, on our arms and hands, on our back, belly, hip, legs and feet. We feel a firm wind all around our body. • The wind comes down, and we start to feel a thick cloud around our body. Around our legs, around our back and front, around our arms, in between our fingers. We feel the cloud around our head, our face, around our entire body. <p><u>25 min PROCESS</u></p> <ul style="list-style-type: none"> • <i>Gentle instrumental music starts.</i>

	<ul style="list-style-type: none"> •We start to draw in the imaginary cloud with our right index finger in a very precise way. We clearly see in our mind’s eye the precise lines we are drawing. We add the left index finger, then all ten fingers. We draw with our elbows, shoulders, and the top of the head. We draw with our hips, knees, and then, toes. We choose ourselves with which body part we want to draw into the cloud. •Wind pushes away the cloud and our bodies start to be moved by a gentle blow of wind. The wind gets stronger and pushes our bodies around in a spontaneous way. We don’t predict or decide how we move, we just follow the blows of wind and let go of all the control. The wind guides us and shows the way. We gently open our eyes, still feeling the wind all around our body. •We find a shared sway as a group, as if a gentle blow of wind was moving the entire group. •The wind gets stronger and the shared movement of the group gets larger. •The wind slows down and we start to see and feel a large thick cloud around our entire group. •We draw as a group into the shared imaginary cloud creating a large communal art piece. •Drawing as a group on a large paper <p><u>10 min CLOSURE</u></p> <ul style="list-style-type: none"> •We find an ending to our communal art piece. •<i>Music fades away.</i> •We close our eyes and observe all the details of the communal art work we have created into the large cloud. How beautiful! <p><u>15 min CHECK-OUT circle</u></p>
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GENERAL COMMENT: The kind of exercises/techniques proposed should be explained, taking into consideration that these guidelines should be disseminated to all types of recognised mind-body therapists in Europe.

4. “How to do if” sessions: the launch of the self-help groups to contrast isolation

Once the body-mind section is concluded, the project plans to start self-help groups to respond as completely as possible to the burden problem, counteracting the sense of isolation that often occurs towards the caregiver who deals with long-term care.

The self-help group has these basic characteristics:

Wituk et al. (2000) write that “self-help groups consist of individuals who share the same problem or concern. Members provide emotional support to one another, learn ways to

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cope, discover strategies for improving their condition, and help others while helping themselves” (p. 157).

A self-help group can be defined as “A moment of meeting between people, singles, couples or families, united by the same problem (addiction, state of need, general difficulty, life condition) to break isolation, to tell each other about their life experiences (joyous or painful), to exchange information and solutions, to share suffering and conquests with the aim of rediscovering themselves as a resource, not only for themselves, but for the entire community.” (Stefano Bertoldi, Associazione A.M.A. Trento).

The groups are generally made up of eight to ten people, they meet regularly and are followed by a volunteer facilitator who has the task of helping the participants to communicate, encouraging listening, understanding and non-judgment.

Main objectives are:

- Promote health and life skills
- Enhance personal resources
- Promote change
- Increase awareness of one's own frailties and abilities
- Create or strengthen relationships and friendship networks
- Reduce social isolation
- Promote solidarity

The place where it will take place will be different from the one used for the body-mind workshops, it is planned to use a room with chairs placed in a circle to facilitate discussion. Based on the characteristics of the project implementation site, it could be: a space already in a retirement home or in a day center, a neighborhood space, a club, a municipal space already reserved for this type of group, it could be connected to the activities of the reference mental health center, and so on.

An important criterion is that this space, after starting with the 3 meetings related to the project, can allow the self-help groups to continue independently.

These groups will be facilitated by a psychologist/researcher specifically trained in the facilitation methodology.

4.1 Basic instruction for facilitators

As a facilitator of a self-help group, your role is to create a safe, supportive, and non-judgmental environment where participants feel comfortable sharing their experiences and exploring personal challenges.

Begin each session by setting clear expectations for confidentiality and respect, ensuring that everyone understands the importance of privacy and active listening.

Facilitate discussions by encouraging open dialogue and gently guiding the conversation with open-ended questions, allowing participants to reflect on their thoughts, emotions, and actions.

Remember that your role is not to provide solutions or expert advice, but to empower individuals to explore their own coping strategies, identify personal strengths, and learn from one another.

Foster inclusivity by giving all participants the opportunity to speak, while also being mindful of those who may need extra encouragement to share. At the same time, manage dominant voices in the group to ensure balanced participation. Be prepared to navigate difficult emotions, offering empathy and understanding, but also knowing when to suggest external resources if a participant needs more specialized support.

Encourage participants to take small, actionable steps toward their goals, whether it's managing stress, building support, or creating personal change, and remind them that progress is unique to each individual. Close each session by summarizing key insights, expressing gratitude for the group's participation, and setting a positive tone for the next meeting.

Overall, your role as a facilitator is to accompany the process of personal growth and peer support, while allowing the group to drive the direction of their journey together.

In the case of DanceCARE project it is strongly recommended that the facilitator is aware of the psycho-body work that has been done prior to the start of the self-help groups. Therefore he/she is expected to:

- read these present guidelines in full,
- participate in session 7 of the body-mind training, if possible

4.2 Contents of the sections (a/b/c)

Title	Objectives	Suggested open questions for discussion
A. How to Manage Stress if you Feel Overwhelmed	✓ To encourage participants to reflect on and identify specific situations that lead to feelings of being overwhelmed, and how these situations affect them physically,	- What does being "overwhelmed" feel like to you personally? Can you describe the physical and emotional signs? How do you feel it in your body?

	<p>mentally, and emotionally</p> <p>✓ To foster awareness of the unique physical and emotional signs of feeling overwhelmed, so participants can recognize these signs early and take proactive steps to manage their stress before it escalates</p>	<ul style="list-style-type: none"> - When you recognize that you're feeling overwhelmed, what is the first thing you try to do to manage it? - Are there any coping strategies that have worked for you in the past? - What role do support systems (friends, family, etc.) play in helping you manage stress when you feel overwhelmed? - Have you noticed any patterns in your behavior or thinking when you're approaching burnout or overwhelming stress? - How do you set boundaries or prioritize tasks when you're feeling overwhelmed by too many responsibilities? - Have you noticed any patterns in your behavior or thinking when you're approaching burnout or overwhelming stress?
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<p>B. How to Build Support if You Feel Isolated</p>	<ul style="list-style-type: none"> ✓ To encourage participants to reflect on and articulate the emotions and thought patterns they experience when feeling isolated ✓ Help participants explore the importance of building a support system and identify the type of support they feel they need 	<ul style="list-style-type: none"> - When you feel isolated, what emotions or thoughts do you experience? How do they affect your daily life? - In which part of your body do you feel those emotions? - What steps, if any, have you taken in the past to reach out for support when feeling isolated? Were they effective? - How do you think building a support system could help you when you're feeling isolated? What type of support do you think you need most? - What are the barriers that stop you from reaching out to others when you feel alone or disconnected? - Have you ever found yourself feeling isolated even when surrounded by people? How did you deal with that?
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		<ul style="list-style-type: none"> - What advice would you give to someone who is struggling with isolation but finds it difficult to ask for help?
<p>C. How to Create Change when Feeling Stuck</p>	<ul style="list-style-type: none"> ✓ Encourage participants to reflect on and share specific situations where they've felt stuck, helping them better understand the circumstances that trigger this feeling. ✓ Help participants explore what feeling "stuck" means to them personally, identifying how it manifests in different areas of their lives. 	<ul style="list-style-type: none"> - Can you describe a time when you felt stuck in life? What were the circumstances, and how did it affect you? - How and where do you feel this feeling of being stuck in your body? - What does "feeling stuck" mean to you personally? How does it show up in different areas of your life (work, relationships, personal growth, etc.)? - What are some obstacles or barriers that keep you from moving forward when you feel stuck? How do you typically respond to these barriers? - What small steps have you taken in the past to create change, even when it felt difficult? What did you learn

		<p>from that experience?</p> <ul style="list-style-type: none"> - How do you deal with fear or uncertainty when you're trying to make a change but feel stuck? - What habits, routines, or mindsets do you think contribute to feeling stuck? How do you think changing those could help? - How do you keep track of progress when trying to make changes in your life? What strategies do you use to stay motivated?
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5. Educational programme monitoring tools

In general, the body-mind trainer and the facilitator will help participants to use the learning platform, so it is necessary that he/she is familiar with it before the start of the practical sessions and the self-help groups. The same applies to the chat/blog functionality, which will be used as the main means of communication. This is very important to help the implementation of the blended part of the DanceCARE educational programme.

In addition to the instruments used and described in the Study Design (D1.2) to evaluate the impact of the DanceCARE educational programme on caregiver burden, we structured the qualitative monitoring instruments, contained in the appendix.

The first tool will be used by internal **observers**, Dance Movement Therapists trainees or interested in participating and making a contribution, and is built on the basis of the main psycho-corporeal methodologies identified. It serves to have a perception of the emotional climate of the group over time and during the phases of each workshop (ANNEX 3 of D2.1. Study Design-OBSERVATIONAL GRID)

The self-observation diary is a tool provided to the **participating caregivers** that serves to increase their level of awareness of the movements and experiences proposed in the workshops, and of the emotional states associated with them. It is intended as a personal tool, therefore is a free choice to share the contents with the presenter or any other person (ANNEX 1-SELF-OBSERVATION DIARY).

Finally, the group activity report is a tool of the **body-mind trainer/therapist**, to be filled out at the end of each workshop to report on the group dynamics observed, the emotional climate, also through the description of the use of space, time, flux, effort and other specific aspects better described in ANNEX 2-GROUP ACTIVITY REPORT.



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