



## **Education by dance for development of personal and social competences**

[www.dancefulness.eu](http://www.dancefulness.eu)

**[PROJECT IO1]: Research  
Best practice in dance, mindfulness and positive psychology  
in adult education  
and development of skills through non-formal training activities**



**Co-funded by the  
Erasmus+ Programme  
of the European Union**



Best practice in dance + mindfulness + positive psychology in adult education  
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# 1 Introduction

## Dancefulness for creativity and leadership – project overview

This Erasmus+ KA227 Strategic partnerships Project is a collaboration between six partners from four countries, who are working together to develop and share their knowledge and skills in order to:

- Engage the disengaged and connect the disconnected, being inclusion a key element
- Build an inter-modal methodology that links dance with mindfulness and positive psychology
- Promote creativity and leadership in adults through resilience, empathy, synergies, and assertiveness

The goal will be achieved through:

- An inter-modal methodology that links dance with mindfulness and positive psychology in order to promote creativity and leadership.
- With the help of finding best practices linking dance, mindfulness and positive psychology in order to develop soft skills, creativity and leadership skills.
- Creating an a complementary and innovative online course, that will consist of a theoretical part, accompanied by so called “video pills” that will illustrate and provide practical guidelines for the learners in using the methodology. Dance will be used as a tool for skills development. The online course will cover topics such as:
  - Application of dance in adult education.
  - Connecting dance and mindfulness
  - Dance and positive psychology: practical exercises.

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Even though the target group is diverse (homeless people, migrants, physically impaired, war refugees, unemployed, NEETS, seniors, substance abuse, etc.), they all have certain characteristics in common, such as dealing with increased stress, low self-esteem, fewer opportunities, psychological problems, low soft-skills, etc. Trainers and teachers that are already working with those groups will utilize the program as a reinforcement of their educational trajectories, integrating it with their own good practice.

The methodology will work three key aspects: emotions, cognition and social skills and by working with resilience, empathy, synergies and assertiveness create the foundation to develop creativity and leadership skills.

Since one of the main problems to foster inclusion in adults with fewer opportunities is their reluctance to join educational programs as they tend also to avoid informal or non-formal educational activities, developing their social and emotional skills (soft skills) can happen as a side effect while integrating and merging the *Dancefulness methodology* with the community programs and activities they are usually more willing to attend to.



## Project context and rationale

On the job market, more and more companies are demanding so called *21<sup>st</sup> century skills* (Fadel, 2008) when hiring new employees. COVID pandemic only deepened this demand, therefore the adult learning should be also focused on those skills. Creativity and leadership are two of the ten first skills demanded by enterprises. According to the *The new European Skills Agenda for Sustainable Competitiveness, social fairness and resilience* (European Commission, 2020), for individuals, improving resilience through skills means to reduce dependence on the job market conditions and increasing his or her potential to navigate through professional challenges and transitions. This agenda shows that less than two in five adults participate in learning every year. Learning through life, including at older ages, will make the difference. Therefore each person in the EU should be empowered and rewarded to upskill and/or reskill. As this project is being implemented during the COVID Pandemic, many adults feel disengaged, disconnected and discontent. According to WHO (WHO, 2021), COVID Pandemic has triggered several mental health issues in adults. Feeling fear and stress while facing uncertainty these days is considered normal, but people need support to be able to process and face those feelings and challenges. There is also a risk of social exclusion as many feel that they are left behind.

Moreover, we also need to take into account the war that started in Ukraine recently. Its impact on mental health is on a scale unprecedented in Europe since the end of World War II. Firstly, the high numbers of refugees that require psychological interventions and inclusion. Millions of people at the present time are potentially at risk of mental disorders such as acute stress, anxiety, depression, substance use, and post-traumatic stress disorder (Mellese, 2022). Secondly, the economical (Pantuliano, 2022) and psychological effects of the war, that is after many years of peace happening in Europe is deepening and worsening psychological problems (as mentioned above) of the whole European population and mostly the neighbouring countries.

Physical activity and relaxation techniques can be valuable tools to help people to remain calm and continue to protect their health during this time. Dancing is one of the ways to remain active. It requires no initial investment in materials and can be practiced in any available space.

## Objective of this paper

The intention is to find and identify best practices in linking dance, mindfulness and positive psychology in order to develop soft skills, creativity and leadership skills as well as resilience and empathy through non-formal education activities and tools. The second aim is to find the possibilities how to link such tools with the development of a consistent curriculum for the training course for trainers, teachers, dance companies and providers of non-formal education. Since the Dancefulness project is prioritized to teachers and trainers dealing with adults with fewer opportunities, parts of this paper and the selected best practice are focused on the disadvantaged groups in the broad sense.



## Research overview

The use of dance in conjunction with positive psychology in adult's training is very scarce and a deep research must be done to find best practices at European level. The Mindfulness is becoming a key element in adult's education. However, the information about the full potential of Mindfulness to develop skills is very fragmented, and the information about dance and mindfulness is also very limited. Furthermore, combining dance + mindfulness + positive psychology to develop creativity and leadership is a very innovative approach. For the development of the online course, it is also important to research about the full potential of developing soft skills, creativity and leadership skills through this combination of concepts.

The main challenge of this intellectual output lies on the topics and on finding previous methodologies and best practices that connect creativity and leadership skills through dance or mindfulness or positive psychology. Because we did not expect to find a best practice that matches all the elements at the same time we have chosen to look after partial approaches to our holistic framework. We have tried to define individual aspects and concepts that are related to the topic, combine them and seek the common context. In this way we expected to find best practices connecting:

- a) dance and mindfulness in education,
- b) dance and creativity learning,
- c) dance and leadership learning,
- d) mindfulness and creativity learning,
- e) mindfulness and leadership learning.

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During the research and analysis of the individual best practices, more relevant linking concepts have been identified and are listed among the original ones in the following chapter.

Online desktop research methodology has been used, concentrating on finding resources and research papers related to the topics mentioned above. The research was conducted mainly through following sites:

- search.ebscohost.com
- researchgate.net
- scholar.google.com

The research of the relevant past European projects was also carried on [https://ec.europa.eu/programmes/erasmus-plus/projects\\_en](https://ec.europa.eu/programmes/erasmus-plus/projects_en) and partners involved also did their own desktop research using local networks and contacts.

As mentioned above, we did not expect to find best practice that matches all our elements at the same time. So, we tried also to find best practices combining dance and leadership, or mindfulness and creativity, etc.

While carrying out the desktop research, we came across the fact that the best practice on European level is not sufficient in this field, therefore we have decided to broaden the scope and



include the best practice from other continents as well, because as the research has shown, those topics more elaborated in other countries.

The list of the relevant papers researched (that did not make it to the final selection, but may be of value to the reader) can be found at the end of the document in the section „Additional resources “.





## 2 Relevant theoretical concepts

This chapter provides a brief introduction (highlighting their importance or relevance) of the relevant concepts and topics that are linked to the main topics of dance + mindfulness + positive psychology and later will be incorporated to the *Dancefulness methodology*. Some of those concepts were originally mentioned in the project preparation stage, the importance of other has raised as a result of the research of the best practices. They are presented in alphabetical order.

### Creativity

Creativity<sup>1</sup> is defined as the tendency to generate or recognize ideas, alternatives, or possibilities that may be useful in solving problems, communicating with others, and entertaining ourselves and others. Creativity is also one of The Four C's of 21st Century skills.

### Dance

Dance is the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself.

One of the most basic motives of dance, in the context of the Dancefulness project is the expression and communication of emotion. People often dance as a way of releasing powerful feelings, such as sudden accesses of high spirits, joy, impatience, or anger. These motives can be seen in the spontaneous skipping, and jumping movements often performed in moments of intense emotion as well as in the more formalized movements of “set” dances, such as tribal war dances or festive folk dances, where the dance works the other way round and helps to generate emotions and to release them.

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Dance may produce a state of mind and body that is different from that of everyday experience. The dancer may become intensely aware of the force of gravity and of a state of equilibrium or disequilibrium that normal activities do not generate. At the same time, dance creates a different perception of time and space for the dancer (time is marked by the rhythmic movements and the duration of the dance, and space is organized around the paths along which the dancer moves or around the shapes made by the body). This transcendence of the everyday may also be experienced by the spectators. Drawn into the rhythms and patterns created by the dancer's movements, they may begin to share in the emotions being expressed through them. (Mackrell, 2022).

### Dance /movement therapy (DMT)

DMT is the psychotherapeutic use of movement and dance to support intellectual, emotional, and motor functions of the body. It is based on correlation between movement and emotion.

<sup>1</sup> Definition according to Oxford dictionary



Both conscious and unconscious movement of the person, affects total control, and also reflects the individual's personality. Therefore, the therapist-client relationship is partly based on non-verbal cues such as body language. Movement is believed to have a symbolic function and as such can aid in understanding the self. Movement improvisation allows the client to experiment with new ways of being and DMT provides a manner or channel in which the client can consciously understand early relationships with negative experiences through non-verbal mediation by the therapist (Levy, 1988). Through the unity of the body, mind, and spirit, DMT provides a sense of wholeness. The body refers to the "discharging of energy through muscular-skeletal responses to stimuli received by the brain." The mind refers to "mental activities...such as memory, imagery, perception, attention, evaluation, reasoning and decision making." The spirit refers to the "subjectively experienced feeling of engaging in or empathically observing dancing." (Hanna, 2007).

Dance movement therapy works to improve social skills, as well as relational dynamics among the clients, that choose to participate in it, to better improve their quality of life. Through this form of therapy, clients are able to gain a deeper sense of self-awareness through a meditative process that involves movement, motion, and realization of one's body. Dance therapy is different from other forms of rehabilitative treatments because it allows holistic creative expression, meaning it treats the full person: mind, body, and spirit (Meekums, 2002).

This type of expressive therapy is a valuable tool when used with people with disabilities, especially for those individuals who are unable to express themselves in talk therapies. Dance therapists use movement as a type of intervention by using movement as a way to help individuals relax and open up. Dance therapy also has the ability to reach all aspects of a person's wellbeing including emotional, mental, physical, and social.

### Disadvantaged groups

At the beginning of the project, partners opened discussion about the disadvantaged groups. Each of the partner organization work with different group of disadvantaged people and it is not possible to include different approaches in the methodology. Overall objective of the Dancefulness is to improve well-being of individuals. Strategies to solve well-being can transfer to strategies of finding solutions of individual problems. Therefore we have looked into the common characteristics and problems all our target groups share, to focus on creating a methodology for developing competences to overcome and solve those problems. We have identified the following ones:

- Low self esteem
- Lack of motivation
- Social exclusion (the feeling of being left behind in a changing environment)
- Low soft skills
- Psychological problems (mainly increased stress and depression)

Dancing itself is for adults a traditional way of social inclusion. In that point we follow Sorokin's methodological approach (Sidorkin, 2007), when he remarks that educational tools must have the capacity to attract and retain participant's interest. As mentioned earlier, one of the main



problems to foster inclusion in adults is their reluctance to join educational programs. Adults with problems tend also to avoid informal or non-formal educational activities. Therefore, by combining dance with mindfulness and positive psychology, the learners will develop their skills in order to foster leadership and innovation in a dynamic, inclusive and attractive environment.

### Distributive leadership

In the past, leadership theories sought to distinguish the traits of non-leaders/followers from the inherent personal qualities and characteristics of leaders. Within contemporary leadership theory, the influential concepts of transformational and transactional leadership emerge. While both require effective verbal and bodily communication and collaboration among leaders and followers, it might be argued that transformational leadership can require greater collective participation in creative processes.

The meaning of the leader, from the distributive vision, is not focusing on the person in charge of the organization as the teacher would be in the classroom, but it is dispersed towards each and every one of the people who can appear in an educational centre, classroom or dance group. Thus, the function of leadership is based as a start on the formal structure. From that position it distributes the needs of the organization so that others and others acquire that responsibility during the development of their objective or goal (Leithwood, 2008); (Howell, 2007).

### Experiential learning

Experiential Learning is the process of learning by doing. By engaging students in hands-on experiences and reflection, they are better able to connect theories and knowledge learned in the classroom to real-world situations. Reflection is a crucial part of the experiential learning process, and like experiential learning itself, it can be facilitated. Jacobson and Ruddy (Jacobson & Ruddy, 2004) came up with practical questioning model for facilitators to use in promoting critical reflection in experiential learning. Their "5 Questions" model is as follows: Did you notice? / Why did that happen? / Does that happen in life? / Why does that happen? / How can you use that? These questions are posed by the facilitator after an experience, and gradually lead the group and the individuals towards a critical reflection on their experience, and an understanding of how they can apply the learning to their own life.

While it is the learner's experience that is most important to the learning process, it is also important not to forget the wealth of experience a good facilitator brings to the situation. However, while a facilitator, or "teacher", may improve the likelihood of experiential learning occurring, he is not essential to experiential learning. Rather, the mechanism of experiential learning is the learner's reflection on experiences using analytic skills. This can occur without the presence of a facilitator, meaning that experiential learning is not defined by the presence of a facilitator. Yet, by considering experiential learning in developing course or program content, it provides an opportunity to develop a framework for adapting varying teaching/learning techniques into the classroom (Rodrigues, 2004). Dancefulness methodology will be applied through active experience. Dance is also an interaction process. Arising conflicts, discordance, problems, questions and situations will be used to teach the participants in a practical way about



their emotional intelligence. Accordingly, working together in a learning by doing approach will foster group inclusion and cohesion.

## Inclusion

Inclusion is the practice or policy of providing equal access to opportunities and resources for people who might otherwise be excluded or marginalized, such as those who have physical or intellectual disabilities and members of other minority groups. Traditionally, dance is a very inclusive element in all societies and traditions.

## Mindfulness

Based in Buddhist traditions that emerged thousands of years ago, the modern mindfulness movement was started by the work of Jon Kabat-Zinn, who developed Mindfulness-Based Stress Reduction (MBSR) programs at the University of Massachusetts Medical School in 1979. His work was initially focused on helping patients deal with chronic pain. Patients would try to mentally escape or avoid the pain, but this inner struggle would create more problems and mental distress and exhaustion. By adopting a mindful approach to pain, Kabat-Zinn found he could relieve mental distress and improve functioning overall. In the next decade, mindfulness became integrated into cognitive and behavioral approaches.

There are two key ingredients that form the foundation of all mindfulness-based approaches: awareness and acceptance. To foster awareness, folks are taught to expand one's attention to one's inner processes and experiences, especially of what they are experiencing in the here and now (Henriques, 2015).

Mindfulness can be approached not only as a strategy to reduce everyday stress but a powerful tool to foster the acquisition of soft skills through personal self-knowledge. It can be also used as an active tool to provide inclusion to the groups as they will work together to achieve a more equal foundation for further development. Reducing stress and developing resilience, empathy, synergies and assertiveness would be the first step.

## Positive psychology

Humans are hardwired to pay more attention to negative experiences. As such, it is often the case that people do not know what influences the happiness in their life. Influential psychologists such as Carl Rogers, Abraham Maslow, Erich Fromm, and Albert Bandura helped develop ideas and theories about human happiness and productivity. But it was not until 1998 that Martin Seligman brought new focus to the concept of "positive psychology". He wrote about it in his book *Authentic Happiness*, published in 2002. He expressed his belief that the field of psychology's decades-long exclusive focus on mental health concerns was not the most helpful approach. He encouraged psychologists to instead focus on the promotion, nurture, and enhancement of positive human attributes and talents (Seligman, 2006). Positive psychology emphasizes the positive influences in a person's life. These might include character strengths and optimistic emotions. The base of the theory is the belief that happiness is derived from both emotional and mental factors. Positive psychology aims to help people identify happiness from moment to moment (Good therapy, 2018).



## Resilience

Resilience<sup>2</sup> is the process and outcome of successfully adapting to difficult or challenging life experiences, especially through mental, emotional, and behavioural flexibility and adjustment to external and internal demands. A number of factors contribute to how well people adapt to adversities, the most important are: the ways in which individuals view and engage with the world, the availability and quality of social resources and specific coping strategies.

Psychological research demonstrates that the resources and skills associated with more positive adaptation (i.e., greater resilience) can be cultivated and practiced. When stress, adversity or trauma strikes, you still experience anger, grief and pain, but you're able to keep functioning — both physically and psychologically. However, resilience isn't about putting up with something difficult, being stoic or figuring it out on your own. In fact, being able to reach out to others for support is a key part of being resilient. Resilience can help to protect from various mental health conditions, such as depression and anxiety.

## Self-compassion

Self-compassion is a construct derived from Buddhist thought, as the process of extending compassion to one's self in instances of perceived inadequacy, failure, or general suffering. Kristin Neff has defined self-compassion as being composed of three main elements – self-kindness, common humanity, and mindfulness. (Neff, 2003). It has been suggested that if self-criticism can lead to negative emotions, self-compassion may promote well-being by protecting one from the negative emotional implications of one's perceived failings. Research indicates that self-compassionate individuals experience greater psychological health than those who lack self-compassion. Self-compassion is simply the process of turning compassion inward. We are kind and understanding rather than harshly self-critical when we fail, make mistakes or feel inadequate. We give ourselves support and encouragement rather than being cold and judgmental when challenges and difficulty arise in our lives.

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## Trauma

Psychological trauma is an emotional response to a distressing event or series of events, such as accidents, rape, or natural disasters. Reactions such as psychological shock and psychological denial are typical. Longer-term reactions include unpredictable emotions, flashbacks, difficulties with interpersonal relationships and sometimes physical symptoms including headache and nausea. Trauma is not the same as mental distress or suffering, both of which are universal human experiences.

Not all people who experience a potentially traumatic event will actually become psychologically traumatized (although they may be distressed and experience suffering). Some people will develop post-traumatic stress disorder after being exposed to a major traumatic event. The discrepancy in risk rate can be attributed to protective factors some individuals may have that enable them to cope with difficult events, including temperamental and environmental factors (such as resilience and willingness to seek help).

<sup>2</sup> Definition according to APA; <https://dictionary.apa.org/resilience>

### 3 Summarization of Best Practice

The aim of this paper is to deepen the understanding in how to link mindfulness, dancing and positive psychology with the development of leadership and creativity skills at the same time. The original idea was to find and organize Best practices according to the pairs of criteria mentioned in the methodology part, however it was not possible as most of them were interdisciplinary and combined more than just two concepts. Therefore we have decided to include a matrix of Best practices and relevant concepts rather than to organize them in chapters as initially planned. Additional concepts to be taken into account and included in the course have also been identified.

#### BP Matrix

Table 1. Distribution of the related concepts in the selected Best Practices

|      | Dance | Creativity | Mindfulness | Leadership | Education | Dance / movement therapy | Inclusion | Soft skills <sup>3</sup> development | Self-compassion |
|------|-------|------------|-------------|------------|-----------|--------------------------|-----------|--------------------------------------|-----------------|
| BP01 | X     | X          | X           |            | X         |                          |           | X                                    |                 |
| BP02 | X     |            |             | X          |           |                          | X         |                                      |                 |
| BP03 | X     | X          |             | X          |           |                          | X         | X                                    | X               |
| BP04 | X     | X          | X           |            |           | X                        |           |                                      |                 |
| BP05 | X     | X          |             |            |           | X                        | X         | X                                    |                 |
| BP06 | X     | X          |             |            | X         |                          | X         |                                      |                 |
| BP07 | X     |            |             |            | X         |                          |           |                                      |                 |
| BP08 | X     |            | X           |            |           | X                        |           | X                                    | X               |
| BP09 | X     | X          |             | X          | X         |                          |           | X                                    |                 |
| BP10 | X     | X          |             | X          | X         |                          | X         | X                                    |                 |
| BP11 | X     | X          | X           | X          | X         |                          | X         | X                                    |                 |
| BP12 | X     | X          | X           |            |           |                          |           | X                                    | X               |
| BP13 | X     | X          |             |            | X         | X                        | X         |                                      |                 |
| BP14 | X     | X          | X           |            | X         | X                        | X         |                                      | X               |

<sup>3</sup> Development of soft skills, such as: communication, cooperation, conflict resolution and empathy



## Original pairing of concepts and BP

Table 2. Original pairing of best practice concepts for the research

|  |
|--|
| <b>BP connecting dance and mindfulness in education</b>                                    |
| ▪ BP01: Dancing Solutions to Conflict  |
| ▪ BP02: Common Cultural Heritage Project   |
| ▪ BP11: Dancing with life  |
| <b>BP connecting dance and creativity learning</b>   |
| ▪ BP03: Dance and Disability: crossing borders   |
| ▪ BP05: Dance movement therapy in young people with disabilities                           |
| ▪ BP13: Segni Mossi: Exploring movement and graphic sign                                   |
| ▪ BP14: 4ArtsTherapy: Dance Movement Therapy   |
| <b>BP connecting dance and leadership learning</b>   |
| ▪ BP09: A Collaborative and Creative Leadership Framework for Dance Integration in Schools |
| ▪ BP10: Embodied and Embodiary Leadership  |
| <b>BP connecting mindfulness and creativity learning</b>                                   |
| ▪ BP04: Mindful body, embodied mind  |
| ▪ BP06: Acrobatic dancing duo and dancing group  |
| ▪ BP12: Dancing Mindfulness: A Phenomenological Investigation of the Emerging Practice     |
| <b>BP connecting mindfulness and leadership learning</b>                                   |
| NA   |
| <b>Other:</b>  |
| ▪ BP08: Dance movement therapy in addiction recovery                                       |
| ▪ BP07: Investigación en danza (dance research)  |



## 4 Best Practices Selected

### BP01: Dancing Solutions to Conflict

|  |
|--|
| <p><b>TITLE:</b> <b>Dancing Solutions to Conflict</b></p> <p><b>ORGANISATION:</b> Center of Kinesthetic Education</p> <p><b>COUNTRY:</b> New York, United States of America</p>  |
| <p><b>ELEMENTS OF GOOD PRACTICE</b></p> <ul style="list-style-type: none"> <li>▪ Impact local level</li> <li>▪ Transferability</li> <li>▪ Innovative practice</li> </ul>   |
| <p><b>DESCRIPTION</b></p> <p>This practice is used in conflict resolution processes in school. The ability to creatively resolve conflict supports excellence in communication and fosters a positive classroom/studio climate. Despite the fact that school violence continues to be high, many schools fail to teach conflict management, social-emotional skills, or community building to all educators. This research-based article shares dance strategies that lead toward peaceable behaviour using somatic explorations.</p> <p>Dance is used to identify problems from bullying to gun violence and to find solutions. The author’s Dynamic Embodiment™ approach to somatic education provides skill-building for stress reduction, enhanced understanding of body cues and opportunities for the practice of embodied socio-emotional development and conflict resolution. The approach includes a unique progression she has developed to enhance human tolerance, connection, and understanding of issues, feelings, cultures, and values when under stress.</p> <p>Even though this practice comes from a school setting, which means that it is was not initially intended for adult learners, it provides good examples of exercises to include in Dancefulness curricula.</p> |
| <p><b>TARGET GROUP</b></p> <ul style="list-style-type: none"> <li>▪ High-school and college students</li> <li>▪ Teachers</li> </ul>  |
| <p><b>METHODS OF IMPLEMENTATION</b></p> <p>This practice involves teacher modelling activities and tools to include in dancing lessons for problem solving or skills development.</p> <p>“CAPS” is a traditional negotiating tool for problem situations and a movement model. CAPS stands for Cool down, Agree to solve the problem, Points of view, and Solve the problem.</p> <ul style="list-style-type: none"> <li>▪ COOL DOWN—BREATHE deeply and fully, emphasizing the exhale</li> <li>▪ AGREE TO SOLVE THE PROBLEM—BOW to your partner or contestant before engaging in dissecting the conflict or any negotiations (verbally or through dance).</li> </ul>  |





- POINTS OF VIEW—DANCE YOUR STORY This can involve still pictures, tableaux, or movement dialogue you set up.
- SOLVE THE PROBLEM—CREATE A DANCE TOGETHER

#### LESSONS LEARNED – OTHER DETAILS

Somatic awareness increases bodily sensitivity by enhancing awareness of both sensation and of movement. Individuals become more self-aware and in theory more self-regulating - better able to change directions in the course of escalating tensions, self-soothe, and get calm instead of lash out and hurt others verbally or nonverbally.

The process of exploring new responses is central to somatic education; physical habits are studied and new behaviours are explored.

Somatic education is effective in eliciting new responses because it awakens awareness and helps to break old patterns such as impulsiveness and angry outbursts. Conflict induces stress. Somatic education provides relief from stress and teaches mindfulness while in action. Somatic activities and somatic dance provide opportunities to respond to the stimuli and to begin to calm down, deescalating the situation versus escalating it. Somatic dance experiences can actually help an individual to perceive a trigger before it happens, or much sooner in the cycle, and open up the range of potential responses to the trigger.

#### REFERENCES

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- <https://www.tandfonline.com/doi/full/10.1080/15290824.2015.1115867>



## BP02: Common Cultural Heritage Project

|  |
|--|
| <p><b>TITLE: Common Cultural Heritage Project</b><br/><b>ORGANISATION:</b> Aktywni XXI Foundation<br/><b>COUNTRY:</b> Poland</p>   |
| <p><b>ELEMENTS OF GOOD PRACTICE</b></p> <ul style="list-style-type: none"><li>▪ Impact local level</li><li>▪ Impact national level</li><li>▪ Impact EU level</li><li>▪ Transferability</li><li>▪ Quality assurance</li><li>▪ Innovative practice</li></ul>   |
| <p><b>DESCRIPTION</b></p> <p>The project titled <i>Common Cultural Heritage (2018-2020)</i> was written and coordinated by Aktywni XXI Foundation. It had two partners – from Spain and Italy. The project focused on three cultural fields: history, visual arts and music, because after discussion the partners in the project decided that these fields would be most interesting for their senior students. Foundation Aktywni XXI was responsible for the music. Music and dance is a great way of communication for people from different countries. The seniors themselves chose classical music and folk and national dances as main points of discussion.</p> <p>For the practical workshops dances in the circle were chosen, since most of the senior students were female. Pair dancing would be exclusive because female and male students were not equally represented. In the circle everyone is included no matter what sex or age they are. It also appeared that dance is a common and perfect way of communication between seniors from different countries who speak different languages. Dances in the circle are slow – suitable for the seniors. They also give a chance to stop and think and cherish the moment. They are obviously also a physical exercise. Dances in the circle are also a great opportunity to practice leadership. Each participant can take over the control of the group and lead the dance. They can lead the dance taught in the workshops or their own, which improves their creativity.</p> |
| <p><b>TARGET GROUP</b></p> <ul style="list-style-type: none"><li>▪ Seniors</li></ul>   |
| <p><b>METHODS OF IMPLEMENTATION</b></p> <p>In this project, the senior students took part in both local and international workshops. The first meeting of the seniors was organised in Poland in 2019 and focused on dance. The three groups of seniors presented theoretically the national and folk dances of their countries. In the practical part of the workshops, the seniors could learn dances in the circle, inspired by the music of the three countries. The workshops were led by a dance teacher who also encouraged the seniors to lead their own dances in the circle. They also gave shows of their national dances to the participants of the workshops.</p>   |



### LESSONS LEARNED – OTHER DETAILS

The seniors liked the dancing workshops so much that they decided to continue the dances in the circle on regular basis. They organized the place and the teacher themselves. Now they meet once a week and practice dancing. It appears that interest and pleasure motivated the seniors to act and to lead their way to regular dance classes.

Music has always got a positive effect on our mood. Inclusive dance such as dance in the circle appears to be very effective in this respect. What is more the level of endorphins in the seniors' bodies rises, as is the effect of every sport and movement. Dance in the circle is not demanding for the elderly people. It gives them satisfaction. Moreover, it is a perfect way to socialize and go out.

The biggest advantages of circle dancing are that the participants can also learn leadership and that it is an inclusive kind of exercise – everyone can do it whether the participants are young or old, male or female. We are certain that this kind of workshops would be suitable for most age groups.

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- [Traditional dances by Maja Huminiłowicz on Prezi Next](#)
- [Common Cultural Heritage - YouTube](#)



## BP03: Dance and Disability: crossing borders

**TITLE: Dance and Disability: crossing borders**

**ORGANISATION:** Narodowy Instytut Muzyki i Tańca, British Council

**COUNTRY:** Poland

### ELEMENTS OF GOOD PRACTICE

- Impact local level
- Impact national level
- Transferability
- Quality assurance
- Innovative practice

### DESCRIPTION

The Dance and Disability Project is a joint venture of the British Council and the National Institute of Music and Dance, organized in the spaces of the Rozbark Theater in Bytom and the Center for Contemporary Art in Warsaw. The aim of the project is to change the field of performing arts to make it more accessible and open to the initiatives of artists with alternative motor skills. As part of the program, people interested in the broadly understood performance could take part in workshops with experienced dancers, as well as exchange perspectives and get to know each other. Creative cooperation of participants with and without disabilities allows to discover in practice how nuanced the concept of alternative motor skills is and how fluid are the boundaries of bodily normativity.

Although the project is implemented in part by institutions, it is based on the principles of partnership and independence of the people participating in the program. Therefore, the workshops took the form of laboratories based on experimental methods and, more or less targeted searches, so that the participants could see their potential and follow their own curiosity. Laboratory leaders are to provide inspiration and tools that will be useful in further artistic work. This approach results from the very idea of open art - constantly shaped by the living experience of people existing between categories and generally accepted norms.

Five duos, selected in an open call, were invited to participate in the laboratories, which were to work on their own material under the supervision of dancers: Iwona Olszowska and Kate Marsh. Thus, the Dance and Disability initiative created an opportunity for establishing contacts and cooperation between artists and artists who in the future may significantly affect the situation of people with alternative motor skills in the art of performance. Some of the participants are already developing their artistic careers and social activities.

### TARGET GROUP

- People with disabilities
- Professional dancers

### METHODS OF IMPLEMENTATION

During the workshops, there was an atmosphere of deep concentration - each participant persistently pursued his own practice, oscillating between an individual process and a



connection with a partner and the rest of the group. The pair work model has revealed some particularly interesting aspects of creative presence, such as dialogue, relationship, mutual inspiration and mutual limitations. That is why workshop talks and exercises often took up the topic of communication and creative cooperation. Through movement tasks in pairs, the exchange of ideas and suggestions for a joint composition, as well as group feedback after each session, the participants considered and tested various ways of negotiating, examining the mechanisms of dependence and the potential that is triggered by the meeting of two different sensitivities. One of the postulates of open art is participation instead of competition. At times, one could get the impression that the participants put more energy and effort into cooperation than into physical activity itself, which was also present during many hours of practice.

Working in duos also drew on the collective dynamics of the group. Joint warm-ups, group exercises and the ongoing exchange of experiences created a supportive atmosphere, which was a kind of vessel for what happened in pairs and in each person. Kate Marsh, who chaired the second convention in October, made every effort to ensure that all participants felt the interaction and benefit from the natural strength of the collective as much as possible. In her classes, she used practices related to contact improvisation, mainly oriented towards attentive coexistence and conscious movement together in space. The dancers had enough time and freedom to get used to the various dimensions of encounters: from meeting their own body and need for expression, through random and intentional encounters with individuals, to meeting everyone with everyone in a shared dance experience. Adaptation is not only a passive adaptation to the situation, but an active process of searching for solutions. It is also not inferior or insufficient to the standard answer. Intelligent adaptation means taking up the challenge of being here and now despite various difficulties that at first glance seem to constitute a defect. The point is to practically redefine the very concept of lack and see it as an opportunity instead of an obstacle. Participants tested this approach on their own bodies, finding that there is no correct movement pattern. So they sought agreement with their "kinesthetic self" while at the same time tuning in to external conditions. The activities during the laboratories were aimed at constantly shifting meanings: the wheelchair became a mobile construction and a dance partner, the non-normative body gained its specific drama, and the performative sign language blurred the line between speech and bodily presence.

Most of the time, the duets worked on their own material, and professional dancers acted as mentors in creative activities. The laboratories were to enable the participants to gain greater awareness of their own artistic vision and find the means of expression appropriate for them. It was primarily an intensive conceptual work: searching for structures for movement, analyzing the content and intentions contained in the dance.

It turned out that in performance, choice and precision are as important as creativity or expression. Participants learned to balance these elements in their practice. In addition, everyone had to research their resources and answer the question: "How much am I able to do?" The motto of the project - "crossing borders" - can be interpreted as ambition, but also as a mature concern for one's own spiritual and vital strength.



At the end, the pairs presented the results of their work. The topics discussed concerned various spheres of existence, from the most intimate ones to social and political matters. Anyway, in the case of a project focused on the development of open art, private and public dimensions are strongly intertwined. Each of the participants danced their own story, but on stage these stories could become a reference point, stimulus for reflection, shared experience. The performers saturate their movement with an intense presence that engages the viewer in non-verbal communication. Thanks to the capacious metaphor of dance, a space for meeting above the barriers has opened up.

#### LESSONS LEARNED – OTHER DETAILS

Independent work at the laboratories showed the participants how they can use their own language of movement and thus communicate with a wider group of recipients. In the context of disability, open performance art serves to regain connections lost as a result of stigmatization and social neglect. What was previously inaccessible and marginalized is made present through the dancing body. However, it is not an easy path. Artists with alternative motor skills realize that there is still a lot of work to be done. Active reflection on the social status quo was an integral part of the laboratories - participants showed a lot of determination about their own needs and expectations. Some pointed out that more similar workshops and training sessions for people with disabilities from different backgrounds could be useful. The importance of allied attitudes, i.e. support from people involved in culture, was also emphasized.

Polish culture is still maturing to a paradigm shift, which is why projects such as Dance and Disability are of significant importance for the development of social awareness, and above all, they are part of the trend of activism, which gradually breaks down system barriers. In this respect, performing arts have unique opportunities as their primary medium is the body that speaks for itself, naturally and directly. The subject of disability may be clearly visible in them, but not dominant, unless the artist decides otherwise. The situation of people with alternative motor skills is ambivalent, because on the one hand they have to actively claim their rights, and on the other hand they strive to normalize and accept psychophysical differences between people. Maintaining the balance between these two poles in artistic work was one of the tasks of the project.

The Dance and Disability project provides some idea as to how we could build a non-exclusive art environment. In practice, this means a considerable organizational effort, as public institutions are still not fully accessible and open to activities outside the area of normativity. Many of the current solutions are, to a greater or lesser extent, half-measures and improvisation.

As the basic expression of inner agitation, dance has always been and will be the source of all vitality, change and hope.



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## BP04: Mindful body, embodied mind

**TITLE: Mindful body, embodied mind**

ORGANISATION: -

COUNTRY: Greece

### ELEMENTS OF GOOD PRACTICE

- Innovative practice

### DESCRIPTION

“Healthy body in a healthy mind” or “healthy mind in a healthy body” is the main question of the workshop written by the two Greek Dance therapists. Through the systemic approach the hierarchy of “levels” allows the trainer to stay in touch with the complexity and recognize priorities. The levels communicate with each other and are connected by interaction loops. The dance therapy approach supports that the interaction of the levels is accomplished by the loops.

The „loops” are points where the direction is lost because the information flows from the inside out and vice versa. The body in this framework is a subject, a “personal body”, a place where all the levels of existence are derived. The hierarchy of levels is not immersed, however, at that moment a chain of loops is created between the information conveyed by the movement, the emotion and the thought. Each one triggers the other in such way that many levels are simultaneously present in consciousness.

So, when "diving into the body", a small movement causes a flood of emotions-thoughts-connections, a thought or an emotion can cause a continuum of movement; that will give feedback on the thought, which will be giving feedback on the motion and movement at the same time. This continuum brings into the field of therapy the presence of creativity. A form of creativity that is produced by the mobilization of the "personal body" as a whole.

After a period of racing thoughts- experiences a moment is reached when an observation or an irrelevant information is strengthened by forcing the mind to branch to a new level of reference.

Therapists and patients know the emotions, the intensity and the purity when the people involved are totally present „mindfully" in the moment. They also know that several times they need to be "mobilized" in some way to be led there: To mobilize memory and emotion, or, thought and emotion, or, imagination, or to be faced with paradoxical situations. The techniques learned show preferences for the paths that are followed to mobilize everyone's "personal body" and to produce self-organization at a higher level. In a dance therapy process the patients are called to experience the activation and mobilization in three dimensions, in many different directions, with different qualities and speeds, different flow, opening, closing, stopping or moving, pushing or pulling.

Two "different" frames of reference are connected from the beginning in Dance therapy as the mental and cognitive events are connected with the physical sensation and movement.



The Body and the Mind produce each other and both together in the Dance Therapy process produce creativity.

Lastly, let's go back to the original question "Mind to Body or Body to Mind?" A "representation" proposition from the field of Dance therapy is that while the hierarchy of levels is not catalysed within the overall organization of the system, the proposition that can demonstrate their relationship is rather a "series" or sequence recorded on a strip of Moebius. Dancing in a three-dimensional systemic pyramid we find at the base a Mindful Body and at the top an Embodied Mind; as, through the constant feedback, the levels also seem to be connected, like a strip of Moebius.

#### TARGET GROUP

- Dance therapists
- Individuals, in group sessions

#### METHODS OF IMPLEMENTATION

##### Workshop of 7 stages (E.Keta, P.Katsanou)

1. Activation of the body and attention. Connection with the "personal body"
2. In a short process, each group chooses a dipole of concepts that they will work on next (small-large, male-female, open-close, etc.)
3. The groups work on their topic. All members have the opportunity to experience both poles.
4. On the two surfaces of a paper ribbon they write down their experience. Each surface corresponds to one of the two poles.
5. With the same ribbon the team makes a Moebius strip and is asked to find out that the two surfaces are now connected into one.
6. The group discusses and writes a text about this new material.
7. The texts are read and can be edited

#### LESSONS LEARNED – OTHER DETAILS

The texts of the seven groups of the laboratory record information about the synthesis process itself and about the types of connections through which it is performed.

For example:

"Something new is produced "strangers - beautiful company", "male and female - desire" and the composition is recorded by a group under the title "The story of a birth"

In all the texts the image of water was repeated quite often combined with the liberating function of movement and flow: "Running water! Swimming enjoyment!" The moments when our creativity is released we have the feeling that our ideas, our movements, our thoughts "flow" effortlessly.



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### BP05: Dance movement therapy in young people with disabilities

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| <p><b>TITLE: Dance movement therapy in young people with disabilities</b></p> <p>ORGANISATION: Icandance</p> <p>COUNTRY: United Kingdom</p>   |
| <p><b>ELEMENTS OF GOOD PRACTICE</b></p> <ul style="list-style-type: none"> <li>▪ Impact local level</li> <li>▪ Innovative practice</li> </ul>   |
| <p><b>DESCRIPTION</b></p> <p>The Dance Therapy Association defines dance movement therapy “as the psychotherapeutic use of movement to promote emotional, social, cognitive, and physical integration of the individual.” This type of expressive therapy is a valuable tool when used with people with disabilities, especially for those individuals who are unable to express themselves in talk therapies. Dance movement therapy, with or without accompanying music, includes improvised freestyle movements or dances that are choreographed, such as Latin dances, ballroom dancing, or ballet.</p> <p>Dance therapists use movement as a type of intervention by using movement as a way to help individuals relax and open up. Dance, known as a universal language, has the ability to touch the deepest levels of the soul. Dance therapy also has the ability to reach all aspects of a person’s wellbeing including emotional, mental, physical, and social.</p>  |
| <p><b>TARGET GROUP</b></p> <ul style="list-style-type: none"> <li>▪ Children and young adults with disabilities</li> <li>▪ Dance Therapists</li> <li>▪ Professional dancers</li> </ul>  |
| <p><b>METHODS OF IMPLEMENTATION</b></p> <p>This practice involves Dance Movement Psychotherapy, Special Educational Techniques and dance. The method is integrated, child-centred and is delivered in a safe, nurturing relationship. Relationship is key to their approach and they use non-verbal strategies to create relationships which enhance learning, develop creativity and offer a sense of wellbeing for all involved. Icandance staff are skilled Dance Movement Psychotherapists, Dance/Performing artists and Special educational needs and disability (SEND) specialists. Their approach is unique and sensitively targeted to meet the needs of the individual as well as the group.</p> <p>Icandance classes are inclusive, child-centred and focus on creating a supportive community for the children as well as the families. Icandance provides each child with a specialist support worker who caters to their needs and guarantees that no child is ‘left behind’ and that all are included, working at their pace. This allows them to grow in confidence within a supportive, nurturing environment. This approach aims to model and encourage social interaction</p> |



offering opportunities for the children to meet peers within a fun, non-threatening environment. This supports the families in feeling part of an inclusive community. Working towards the Annual Performance encourages and extends each child to reach a goal and be part of a positive group experience. Staff work both on developing each dancer's movement skills and their emotional readiness for the Annual Performance. For many of our dancers this is their greatest challenge. Being part of the Annual Performance is a huge achievement for each dancer as they are applauded and celebrated.

#### LESSONS LEARNED – OTHER DETAILS

Dance Movement Psychotherapy is a creative arts therapy which offers children and young people an opportunity to explore their inner world in a safe, reflective environment through dance, movement and the body. Sessions are 40-50 min long and are delivered by a qualified DMP as well as Master's degree students on placement. Each is clinically supervised by experienced, registered therapists. They offer various opportunities for dancers with disabilities to engage with dance and creative movement on a weekly basis. The basis of every dance sessions is ballet and other dance styles to develop dance skills, creative exploration and play, interpretation and storytelling, social interaction and fun with lots of opportunities to perform. They offer various sessions and classes for groups of various age, they also organize various events in schools and local communities as well as performances of their students.

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## BP06: Acrobatic dancing duo and dancing group

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| <p><b>TITLE: Dúo de danza acrobática y grupo de danza (Acrobatic dancing duo and dancing group)</b></p> <p>ORGANISATION: IgualArte<br/>COUNTRY: Spain</p>  |
| <p><b>ELEMENTS OF GOOD PRACTICE</b></p> <ul style="list-style-type: none"> <li>▪ Impact local level</li> <li>▪ Innovative practice</li> </ul>  |
| <p><b>DESCRIPTION</b></p> <p>This practice is relevant in the field of dancing and inclusion as it is focused on the inclusion of people with functional diversity, favouring the development of the students' potential and using dance as a tool for communication and expression.</p> <p>This practice is necessary to promote art as a right that belongs to all of us and therefore creates a space in which people with functional diversity can express themselves in an artistic way, favouring socialisation and the learning of tools that favour quality of life.</p> <p>In this practice we observe how dance significantly improves the well-being and inclusion of people, one of the objectives of this project. It also improves the knowledge about dancing and its benefits in adults and also the development of skills such as creativity.</p> |
| <p><b>TARGET GROUP</b></p> <ul style="list-style-type: none"> <li>▪ People with functional diversity from 3 years old to adults.</li> <li>▪ Art teachers</li> </ul>  |
| <p><b>METHODS OF IMPLEMENTATION</b></p> <p>This programme involves 3 hours a week in which the students go through different arts, including dancing. Ten professionals in special education and different artistic disciplines, including dancing, work in the workshops and occupational training programmes to train around one hundred students, from the age of three, from Vigo and its area of influence.</p>   |
| <p><b>LESSONS LEARNED – OTHER DETAILS</b></p> <p>Dancing is really important within the association, it is a core subject in their programme, just like music, theatre, design and photography. Furthermore, they also teach complementary subjects such as mathematics applied to daily life or language development.</p> <p>They have learned that not all of us have a way with words, many of their students do not speak well, but they do wonderful things with music, dance or plastic arts. Therefore, the most important thing is that the students express themselves, interact and develop all their abilities through art.</p>   |



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## BP07: Investigación en danza (Dance research)

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| <p><b>TITLE: INVESTIGACIÓN EN DANZA (DANCE RESEARCH)</b><br/> <b>ORGANISATION:</b> Consejo Superior de Investigaciones Científicas<br/> <b>COUNTRY:</b> SPAIN</p>   |
| <p><b>ELEMENTS OF GOOD PRACTICE</b></p> <ul style="list-style-type: none"> <li>▪ Impact national level</li> <li>▪ Transferability</li> <li>▪ Innovative practice</li> </ul>   |
| <p><b>SHORT DESCRIPTION</b></p> <p>Online database of research on the topic of dance in Spain, developed by the most prestigious research institution in Spain. It is an ongoing project. It includes publications, conferences, seminars, etc. Promoting the knowledge to society is a key element.</p>  |
| <p><b>TARGET GROUP</b></p> <ul style="list-style-type: none"> <li>▪ Wide spectrum</li> </ul>  |
| <p><b>METHODS OF IMPLEMENTATION</b></p> <ul style="list-style-type: none"> <li>▪ Opening a forum for scientific and intellectual debate on the history and theory of dance</li> <li>▪ Making the history and theory of dance visible within the university community</li> <li>▪ Promoting dance research from diverse methodological perspectives</li> <li>▪ Offering a space for the presentation of the latest research advances by members of the Universidad Complutense de Madrid and CSIC community and visiting and invited researchers</li> <li>▪ Collaborating in the training of doctoral students and postgraduate students for the presentation of thesis projects, Master's Thesis and scientific results, as well as for advising undergraduate students interested in dance studies</li> <li>▪ Promoting the transfer of knowledge to society</li> </ul> |
| <p><b>LESSONS LEARNED – OTHER DETAILS</b></p> <p>Right now there are a lot of publications available online. Accordingly, it offers a wide spectrum of materials to develop IO2, IO3, and also to develop Dancefulness in the long term</p>   |
| <p><b>REFERENCES</b></p> <p><a href="http://www.investigacionendanzacsic.com">www.investigacionendanzacsic.com</a></p>  |



## BP08: Dance movement therapy in addiction recovery

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| <p><b>TITLE: Dance movement therapy in addiction recovery</b><br/><b>ORGANISATION:</b> Canyon Vista<br/><b>COUNTRY:</b> Arizona, United States of America</p>   |
| <p><b>ELEMENTS OF GOOD PRACTICE</b></p> <ul style="list-style-type: none"><li>▪ Innovative practice</li></ul>   |
| <p><b>DESCRIPTION</b></p> <p>The American Dance Therapy Association defines dance movement therapy “as the psychotherapeutic use of movement to promote emotional, social, cognitive, and physical integration of the individual.” This type of expressive therapy is a valuable tool when used in addiction recovery, especially for those individuals who are unable to express themselves in talk therapies. Some individuals with a drug or alcohol addiction find it difficult to put their feelings or thoughts into words or have trouble describing their experiences. Dance movement therapy, with or without accompanying music, includes improvised freestyle movements or dances that are choreographed, such as Latin dances, ballroom dancing, or ballet.</p> <p>Dance therapists use movement as a type of intervention by using movement as a way to help individuals relax and open up. Dance, known as a universal language, has the ability to touch the deepest levels of the soul. Dance therapy also has the ability to reach all aspects of a person’s wellbeing including emotional, mental, physical, and social. The following are several ways dance movement therapy is used to help individuals recovering from an addiction:</p> <ul style="list-style-type: none"><li>▪ Provide a voice for feelings, thoughts, and emotions that are difficult to articulate</li><li>▪ Help resolve unresolved trauma</li><li>▪ Help to uncover buried emotions that may be painful</li><li>▪ Give taboo topics a voice</li><li>▪ Provide a way to process and release internal fears, conflicts, and worries</li></ul> |
| <p><b>TARGET GROUP</b></p> <ul style="list-style-type: none"><li>▪ Substance users</li><li>▪ Dance Therapists</li></ul>   |
| <p><b>METHODS OF IMPLEMENTATION</b></p> <p>DMT sessions often include observation, assessment, warm-ups, interventions, verbal processing, and warm-down phases focused on closure. Sessions can be highly structured or non-directive and may be conducted individually or in groups. Although each dance/movement therapist will have his or her own style, certified dance/movement therapists adhere to the following mission and theoretical principles:</p> <p>Mission:</p> <ul style="list-style-type: none"><li>▪ Facilitate life-span development.</li><li>▪ Prevent, diagnose, and treat issues that interfere with healthy functioning.</li></ul>  |



- Assess, evaluate, and develop treatment goals.
- Implement planned interventions.
- Develop and adjust treatment to continuously meet the needs of the client.

**Key Principles:**

- Body and mind are interconnected so that a change in one impacts the other.
- Movement can express aspects of the personality.
- Part of the therapeutic relationship is communicated through non-verbal means.
- Movements can be symbolic and can represent unconscious material/processes.
- Movement improvisation/experimentation can bring about new ways of being.

**LESSONS LEARNED – OTHER DETAILS**

The difference between regular dancing and DMT:

Most people understand that dancing can be good for their health. It improves cardiovascular endurance, muscle tone, balance, and coordination. Dance can also boost a person’s mood, improve his or her body image, and provide an opportunity for fun that may lower overall stress and anxiety. While these elements are certainly beneficial, dance/movement therapy takes therapeutic dance to another level.

People in treatment with a qualified dance therapist have the right to confidentiality, and dance therapists provide a safe space for people to express themselves. Movement becomes more than exercise—it becomes a language. People in treatment communicate conscious and unconscious feelings through dance, which allows a therapist to respond in kind. Dance therapists help people work on issues through the use of a “movement vocabulary” that is centered around physical expression instead of words.

Dance/movement therapists assess body language, non-verbal behaviors, and emotional expressions. Treatment intervention are tailored to address the needs of certain populations. Some intervention examples may include:

Utilizing “mirroring” (matching/echoing the person’s movements) to illustrate empathy for an individual and validation of his or her experience.

Incorporating jumping rhythms into a dance with a group of people experiencing depression because research has shown decreased levels of vertical movement in people with depression.

Making use of a “movement metaphor” to help a person physically demonstrate a therapeutic challenge or achievement (e.g. the therapist gives the person in treatment a white flag prop to help him or her celebrate an emotional surrender).

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## BP09: A Collaborative and Creative Leadership Framework for Dance Integration in Schools

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| <p><b>TITLE: A Collaborative and Creative Leadership Framework for Dance Integration in Schools</b></p> <p>ORGANISATION: Journal of Dance Education</p> <p>COUNTRY: Wisconsin, United States of America</p>  |
| <p><b>ELEMENTS OF GOOD PRACTICE</b></p> <ul style="list-style-type: none"><li>▪ Transferability</li></ul>  |
| <p><b>DESCRIPTION</b></p> <p>The article explores the benefits of having dancing programs integrated in teaching curricula and the examples of objectives that can be achieved:</p> <ol style="list-style-type: none"><li>1. Arts integration: A focus on dance as primary inquiry and expressive medium with visual art and technological components incorporated.</li><li>2. Cross-curricular integrations: Social studies, science, mathematics, literacy, and visual art.</li><li>3. Pedagogical objectives: Integrate the arts with third-grade core curriculum; provide for engaged student learning opportunities; activate brain-based learning; maximize student motivation; target students' multiple intelligences.</li><li>4. Cognitive objectives: Higher order thinking skills, including problem solving, abstraction, and synthesis.</li><li>5. 21st century skills: Innovation, creation, critical thinking, creativity, communication, and collaboration</li></ol> |
| <p><b>TARGET GROUP</b></p> <ul style="list-style-type: none"><li>▪ Teachers</li></ul>  |
| <p><b>METHODS OF IMPLEMENTATION</b></p> <p>Mentorship, Integrated Curriculum, Collaboration, and Scholarship (MICCS) it as a method of creative leadership. By examining their framework in relation to the legacy of dance education, current dance education research, and aspirations for dance education, the authors demonstrate the potency of their approach. Their MICCS model not only builds creative leadership skills in students, but it also demonstrates how dance educators, artists, and scholars are creative leaders.</p>   |
| <p><b>LESSONS LEARNED – OTHER DETAILS</b></p> <p><b>Mentorship:</b></p> <p>Mentorship relates to the traditional apprenticeship model of the master teacher guiding the novice. Specifically, mentorship relies on establishing a meaningful relationship through</p>  |



teaching, communication, and providing professional support. Being a mentor or a mentee can help participants to develop leadership skills.

#### **Integrated curriculum:**

There is evidence that integrated curriculums that include arts can better develop the 21<sup>st</sup>-century learning skills they need (creativity, critical thinking, problem solving, leadership, collaboration, communication, and synthesis).

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## BP10: Embodied and Embodiary Leadership

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| <p><b>TITLE: Embodied and Embodiary Leadership: Experiential Learning in Dance and Leadership Education</b></p> <p>ORGANISATION: University of Auckland</p> <p>COUNTRY: New Zealand</p>  |
| <p><b>ELEMENTS OF GOOD PRACTICE</b></p> <ul style="list-style-type: none"><li>▪ Transferability</li><li>▪ Innovative practice</li></ul>  |
| <p><b>DESCRIPTION</b></p> <p>Why and how should dance be applied within leadership learning? Pursuing gaps in the literature, the research engaged in semi-structured qualitative interviews with 16 artists and scholars of Dance Studies and Leadership Studies with professional or academic expertise in leadership learning or the applied use of dance learning. Situated in Asia, Australia, North America and Europe, the selection criteria were limited to participants working within learning environments.</p> <p>The interviews allowed to identify salient practices and co-construct theories that reveal diverse understandings and experiences of leadership, and the experiential learning methods employing the arts within this context</p>   |
| <p><b>TARGET GROUP</b></p> <ul style="list-style-type: none"><li>▪ Adult learners</li><li>▪ Teachers</li></ul>   |
| <p><b>METHODS OF IMPLEMENTATION</b></p> <p>It is important to provide a goal at the end of a project or workshop series. If you would not have a performance at the end, people would lose their focus. The performance is a place where people can apply what they have learned and get immediate feedback from the audience. It is especially good when the audience includes their peers, since this gives people a chance to present themselves in a completely new light. It is like re-starting the relationship between them. Often people say “I didn’t think that this person can do that” or “I didn’t think that I can do that.”</p> <p>People like making things and showing things. The key thing that I emphasize is that it is the journey as much as the arrival. The focus is on the process and the product equally.</p> <p>Analysing the footage is a good way of learning about how they used their body in the process, like leaning forward or the way they are looking at others. Such exercises may be valuable for analysing whether people use their moving bodies in a charismatic or authentic manner (aligned to their words), for example.</p> |



Through movement we are expressing who we are and our life experience. It might not be knowledge like a mathematical equation, but what we are physically expressing is who we are at the core of our being

Non-verbal communication might therefore be considered a pressing concern for teachers of leadership in diverse international contexts. This can involve first drawing attention to how much is currently being shared through body language. Subsequent explorations of new ways of physically communicating might then liberate individuals to more effectively express and receive information with and through their bodies. Dance workshops can provide a safe playground in which to make such explorations, as participants can play with both visual and tactile cues. The subsequent shared process of re-constructing the experience through group dialogues can help shift the learning from personally “making-sense”, to collectively “making-meaning”. This meaning-making may then provide a clearer way of transferring learnt concepts from just a dance context into a leadership context.

#### LESSONS LEARNED – OTHER DETAILS

In the 1930s-40s, leadership theories sought to distinguish the traits of non-leaders/followers from the inherent “personal qualities and characteristics of leaders”. Within contemporary leadership theory, the influential concepts of transformational and transactional leadership surge. While both require effective verbal and bodily communication and collaboration among leaders and followers, it might be argued that transformational leadership can require greater collective participation in creative processes.

The unpredictability of this leadership environment can challenge traditional logical approaches to organizational problem solving, prompting individuals and organizations to move beyond habitual rationales. Modes of expression and problem-solving approaches can therefore be considered essential to leadership. Such an “enactment of personal potential” may further be seen as crucial to self-actualization, and therefore also an essential component of transactional leadership. Leadership scholarship has therefore increasingly considered how the arts may be applied to support explorations into creative ways of thinking and being within organizations.

This scholarly interest in the nexus between the arts and leadership might also be considered in research into aesthetic, authentic and charismatic leadership, which generally explores how the roles, responsibilities and perception of a leader might be consolidated through the leader’s mastery of particular arts practices. This spectrum extends from a leader-centered method of dance-making to a practice of shared leadership

- Choreographer as expert (leader)–dancer(s) as instrument (follower(s)). The creative ideas are all generated and determined by the choreographer, and the dancer is expected to maintain fidelity to the choreographer’s directions.
- Choreographer as author, dancer as interpreter. The creative ideas are generated by the choreographer, but the dancer may creatively interpret these in the moment of performance in order to keep performance fresh.



- Choreographer as pilot -dancer as contributor. The creative ideas are prompted and selected by the choreographer, but the dancer may suggest creative ideas during the choreographic process. Choreographer as facilitator -dancer as creator. Creative ideas emerge from the dancer, under the guidance and construction of the choreographer.
- Choreographer as collaborator -dancer as co-owner. The creative ideas are co-constructed and the final creative product co-owned by dancers/choreographers.

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## BP11: Dancing with life

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| <p><b>TITLE: DANCING WITH LIFE</b></p> <p><b>ORGANISATION: CIPFPM</b></p> <p><b>COUNTRY: SPAIN</b></p>   |
| <p><b>ELEMENTS OF GOOD PRACTICE</b></p> <ul style="list-style-type: none"> <li>▪ Impact national level</li> <li>▪ Transferability</li> <li>▪ Innovative practice</li> </ul>  |
| <p><b>DESCRIPTION</b></p> <p>CIPFPM has been merging professional dance groups with mindfulness and applied psychology in a project “Dancing with Life”. Project has been granted three times due to its success by the Valencia Ministry of Education and has already been running for several years, it is still an ongoing project. The main idea is that combining mindfulness, psychology and dance, adults are able to foster creativity. This successful project evidenced that adults were able to use the new creativity skills to acquire other skills and also to learn subjects in a more creative way.</p> <p>The project is being implemented during school hours and reflected in the different programs of the participating courses, with a group with many difficulties at social, family and educational levels. 90% came from not finishing their studies since 2nd ESO, 10% came with significant adaptation from ESO. With a level of school dropout of 92% of the participants had a path of not finishing studies or not overcoming it.</p> <p>The project has initially allowed to verify that the introduction in the classroom of the dance activity, involves much more than the simple fact of dancing, but allows participants to change their vision of what should be a school, creating a space for the development of elements required by the Administration and the EU for 2020, such as developing the technical skills shown in the results of overcoming the course of Basic Vocational Training, PFQB and Intermediate Level Training Cycle. In addition, the fact of having passed the course shows that between 100% and 93% of the students have not dropped out, a fundamental requirement for the success of the Basic Vocational Training and PFQB courses.</p> <p>With respect to peer relationships, there was no considerable conflict in the relationship between peers and with teachers, allowing for a better classroom climate. In the special case of the second year CFGM, initially there were problems in the relationship between peers, and after the development of the project, a greater group cohesion was created, which generated an improvement in the classroom climate and in their vision towards the class. This improved the level of attention and academic performance.</p> <p>With respect to the information obtained by the instructors of the companies, it is verified that they have improved their emotional and personal skills, which has led in three cases to their being hired to work during this summer.</p> |



## TARGET GROUP

Adults in risk of social exclusion

## METHODS OF IMPLEMENTATION

Dancing with live develops personal values through dance activities within the education system.

- Practical dance workshops with trained professional dancers.
- Mindfulness and positive psychology approach.
- Promote the transfer of knowledge to society.

### Aims

- Integration of students with difficulties
- Meeting other students.
- Developing personal values
- Creating a friendly atmosphere
- Team work
- Developing a common project: a choreography.

The Project is divided in two main sections:

- Dance workshops: 2 hours per week. Each session includes a reflection about developed values.
- Inclusion workshops: The inclusion workshops want to develop an “integral student” fostering personal values.

## LESSONS LEARNED – OTHER DETAILS

- Using dance as a tool for adults in social exclusion risk prevents drop out.
- Dance is a useful tool to teach other subjects.

## REFERENCES

<https://cipfp-misericordia.org/>

Youtube <https://www.youtube.com/watch?v=KyYiq3MSh14>

Twitter <https://twitter.com/misericordiacip/>





## BP12: Dancing Mindfulness: A Phenomenological Investigation of the Emerging Practice

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| <p><b>TITLE:</b> Dancing Mindfulness: A Phenomenological Investigation of the Emerging Practice</p> <p><b>ORGANISATION:</b> Mindful Ohio &amp; The Institute for Creative Mindfulness</p> <p><b>COUNTRY:</b> Ohio, United States of America</p>   |
| <p><b>ELEMENTS OF GOOD PRACTICE</b></p> <ul style="list-style-type: none"> <li>▪ Transferability</li> <li>▪ Innovative practice</li> </ul>  |
| <p><b>DESCRIPTION</b></p> <p>Dancing Mindfulness is an approach that uses the human activity of spontaneous dance as a mechanism for teaching and practicing mindfulness meditation. The practice adapts the classic practices of mindfulness in Eastern philosophy for a more Westernized audience using the expressive art form. While various articles and writings within the field of dance therapy reference mindful movement, Dancing Mindfulness does not embrace the structured precepts of dance therapy. Whereas dance therapy approaches may draw upon mindfulness, Dancing Mindfulness is modern approach to mindfulness meditation that draws on dance as the vehicle for practicing the present-focused meditation.</p> <p>In examining qualitative literature on mindfulness, several compelling themes emerge. One of the most prevalent themes is that using mindfulness techniques, regardless of the program, helps individuals to become more aware of, or better able to describe, their own emotions/situation.</p> <p>Increased awareness can assist individuals in recognizing not only their own emotional state, but that of others, which allows them to be less judgmental of self and others.</p> |
| <p><b>TARGET GROUP</b></p> <ul style="list-style-type: none"> <li>▪ Adults</li> <li>▪ Dance therapists</li> <li>▪ Dance trainers</li> </ul>   |
| <p><b>METHODS OF IMPLEMENTATION</b></p> <p>Participants are simply asked to come as they are with attitudes of open-mindedness. Structured classes begin with a facilitator gently leading participants through a series of breathing and body awareness exercises. Following a mindful stretch series, the facilitator leads participants up to their feet for letting go and dancing with the freedom one might tap into by simply turning on some music and dancing around their houses. Many participants find this practice, especially when supported by the energy of other practitioners who are also taking risks, a cathartic experience. Although some find themselves overwhelmed and intimidated, they are encouraged to just acknowledge their experience, without judgment,</p>  |



and can choose to opt out of a certain dance or use their breath and movement as vehicles for moving through the discomfort.

Safety is imperative to Dancing Mindfulness practice— facilitators emphasize that no one ought ever to feel forced to participate in any component of the practice. The elements of Dancing Mindfulness, identified by the developer are networks through which mindfulness can be practiced: breath, body, mind, spirit, sound, story, and fusion of all the elements. A facilitator may elect to start the class working with breath in silence, advising participants that when they use their bodies to come up to their feet and dance, their breaths are with them as a guiding force. Using breath to guide the movement is a way, for example, to cultivate the attitude of trust.

#### LESSONS LEARNED – OTHER DETAILS

The experience of the sample can be described through three major psychological themes: overall improvement and growth in emotional and spiritual domains, experiences of the various components within Dancing Mindfulness (e.g., dance, movement, yoga, music, facilitation, venue), and mindfulness experiences. In this section, each theme is more fully described.

Mindfulness, as a meditation practice, does not have to take on a spiritual or religious slant; however, many practitioners of general mindfulness meditation and Dancing Mindfulness take the practice to a spiritual place. In Dancing Mindfulness practice, all spiritual paths are honored, as is the choice not to engage in the practice in any spiritual way. The majority of the participants, however, identified the importance of catharsis and release in Dancing Mindfulness practice.

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## BP13: Segni Mossi: Exploring movement and graphic sign

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| <p><b>TITLE:</b> <b>Segni Mossi: Exploring movement and graphic sign</b></p> <p><b>ORGANISATION:</b> Mindful Ohio &amp; The Institute for Creative Mindfulness</p> <p><b>COUNTRY:</b> Italy</p>  |
| <p><b>ELEMENTS OF GOOD PRACTICE</b></p> <ul style="list-style-type: none"> <li>▪ Transferability</li> <li>▪ Innovative practice</li> </ul>   |
| <p><b>DESCRIPTION</b></p> <p>Segni mossi is an Italian research project born, started in from the visual artist Alessandro Lumare and the choreographer Simona Lobefaro in order to investigate the relation and interaction between dance and graphic sign with children and adults. Dance as different material, projection in the space, emergence of the emotional; sign as extension of the body, action, scent of experiences.</p> <p>In order to experience the interaction between dance and graphic trace or, between marks which act in the temporal dimension (such as those left by a dancing body) and the traces that persist on a physical medium. We move into a certain dimension, which is about the exploration, experimentation, discovery, amazement.</p> <p>Drawing as a way to explore and find the unexpected, helps us to rethink ourselves and the world around us and finding a place in this world, drawing as the need of human beings. Dance is a way to contract our inner world and communicate it through our body into the space and affective a space - to our outer space, so dance is also a way to rethink ourselves and the world around us and finding a place in this world. Combination of those 2 artistic languages enables us to to find a place in the world.</p> <p>This project has been selected by HundrED organization as one of its 100 most innovative education projects across the world for the years 2017 and 2019.</p> |
| <p><b>TARGET GROUP</b></p> <ul style="list-style-type: none"> <li>▪ Adults</li> <li>▪ Children</li> <li>▪ Educators</li> <li>▪ Dancers</li> <li>▪ Art Therapists</li> </ul>  |
| <p><b>METHODS OF IMPLEMENTATION</b></p> <p><b>Trainings, Workshops, Online courses, Interactive performances</b></p> <p>Segni Mossi offers workshops and training courses that blend movement with graphic art. The key focus is on workshops in public primary schools, in conjunction with Mus-e, an organization that works to promote social inclusion through arts in Rome. Segni Mossi supports several schools through weekly movement and art workshops.</p>   |



The intention of the workshops is to explore the common ground between dance and drawing. Learners of all ages are able to experience how these two languages can blend together, using a sensory approach in a non-competitive setting. The workshops focus on creating an environment that stimulates collaboration and innovation, supporting participants to overcome fears that block creativity.

Segni Mossi also runs training courses for teachers and adults all over the world, to pass on their approach to artistic education. These courses explore practical proposals for educators to implement in schools. When educators take these ideas back to learners, the focus is on working with young people to research and create art rather than teaching them.

Goals in the work with kids and adults:

- valorize the sign and freeing it from any representative subordination
- become more confident in using our bodies as communicative tools
- explore the connection between the expressive qualities of the body movements and the expressive qualities of the sign
- consider the experimentation as a working method
- linger on the creative process rather than the result
- develop the ability of engaging themselves in group activities
- gain confidence in itself and in others
- value the differences
- stimulate critical thinking and aesthetic feeling

### Trainings

Two days full of operating group practices, there to experiment with kids, adolescents and adults, within school, social, theatrical, dance and art education contests. But above all, it's an involving experience and a personal growth opportunity. During the first day there is a video presentation. Moments of work are alternated by collective feedbacks and reviews in order to deposit and elaborate the experience and to analyze methodological aspects.

- YELLOW training - explores the pleasure of leaving a mark, the amazement of looking at things with a new look.
- ORANGE training - emphasizes the idea of continuity, fluidity, availability, to let things happen.
- RED training - focuses on the relationship with the other, the contact, the network.
- PINK training - explores the idea of lightness, of the unexpected, of surprise.
- BLUE training - It focuses on the immediacy and the echo of the movement.
- GLITTER training - tastes of fun, extravagance, celebration.

### Workshops

Segni Mossi workshops intend to offer participants an occasion to help overcoming fears and conventions related to alleged drawing incompetence, to become more confident in using their bodies as communicative tools, to develop the ability of engaging themselves in group activities, to stimulate critical thinking and aesthetic feeling.

Meetings are full of drawing-dance operating practices, there to experiment with groups of kids, teenagers and adults, but above all, involving experiences and personal growth



opportunities. Practical work is alternated by moments of observation and elaboration of methodological aspects.

#### LESSONS LEARNED – OTHER DETAILS

Creative arts are an important outlet for people of all ages, but many may fear that they are not good enough to dance or make art. Segni Mossi aims to find interesting ways to bring the arts into education. They work to engage all kinds of learners, encourage freedom of expression without anxiety and teach valuable skills such as creativity and curiosity.

When educators take these ideas back to learners, the focus is on working with young people to research and create art rather than teaching them. Feedback from teachers is that this style of creative education has allowed them to see their students in a different light, especially those who may have more difficulties in the classroom. Many students seem to really enjoy learning in this way and are able to express themselves much more freely through dance and drawing.

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## BP14: 4ArtsTherapy: Dance Movement Therapy

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| <p><b>TITLE: 4ArtsTherapy: Dance Movement Therapy</b></p> <p>ORGANISATION: 4Arts Therapy, o.z.</p> <p>COUNTRY: Slovakia</p>   |
| <p><b>ELEMENTS OF GOOD PRACTICE</b></p> <ul style="list-style-type: none"><li>▪ Transferability</li><li>▪ Impact local level</li></ul>  |
| <p><b>DESCRIPTION</b></p> <p>4Arts Therapy is a civic association focused on dance-movement therapy that aims to integrate the mind, body and spirit. They also organize educational seminars or art workshops for general public. Besides the implementation, their aim is to educate about this form of expressive therapy and to bring the knowledge offered by the body into the lives of the clients and the general public and also to clarify and bring knowledge about what dance-movement therapy is, how it differs from dance, which is therapeutic, and how it helps in the process of a person's healing of psychological problems and injuries. In addition to the practice of dance-movement therapy, the organization is also active in the field of personal development and education of the helping professions, as the knowledge through self-experience is unmistakable.</p>   |
| <p><b>TARGET GROUP</b></p> <ul style="list-style-type: none"><li>▪ Adults (individuals, group sessions)</li><li>▪ Seniors</li><li>▪ People with disabilities</li><li>▪ People with mental conditions</li><li>▪ People in helping professions</li></ul>  |
| <p><b>METHODS OF IMPLEMENTATION</b></p> <p><b>Body-focused group therapy for adult clients with eating disorders</b></p> <p>After several years of practice with clients with eating disorders (anorexia, bulimia) at the Department of Child Psychiatry, the organization has decided to create a space for the ongoing therapeutic process in a safe group environment outside the hospital. In this way, they have open the possibility for clients who are no longer hospitalized but whose condition requires continued therapeutic work, and also for clients who have not been hospitalized but are in the process of outpatient treatment. As eating disorders are very closely related to disconnection from one's own emotions and from the body, which becomes the enemy as much as food, during therapy sessions patients work on rebuilding a relationship with their own body and gradually uncover the stories it hides so that they no longer have to remain hidden. Through body, movement and dance, the healing process of the soul can begin.</p> <p>„We see dance in dance-movement therapy as a means of uncovering human stories and the human soul. Dance in which we learn not to judge ourselves, not to control ourselves but to</p> |



accept ourselves as we are. A dance in which we can say what we cannot say in words. Sometimes it is intense and deep but always healing”.

### **Working with seniors**

Working with seniors is like working with the elders of a nation. They carry many stories not only of themselves but of their times. All written into every wrinkle on their body. Each carries a different story, different experiences, different pains, injuries but also the joys and kindness of life. By the time they come to the end of their life cycle, they often come to that end in loneliness or without the ability to articulate their experiences and needs outwardly. At such a time, it is very important to be part of a community, even to reminisce about old songs, dances, traditions, family and experiences. In a group together they have the opportunity to feel cohesion, community and a change in the often daily routine. Every new movement, every new impulse helps them to activate. Each new touch will remind them of a time when they were more and fulfil the need and desire to not lose the kind touch.

### **Authentic movement**

Authentic movement is about building the ability to witness yourself, to not judge yourself. That's why we work with both inner and outer witness. The inner teaches us to be kind to ourselves, compassionate, accepting, not judging but observing our own experience - both physical and emotional. It shows us how to be guided by our own inner impulses, not to look to the environment for impulses to move but to trust our own bodies to lead us. The outer witness creates a safe space where we can experience ourselves in our truth. It allows us, through its active and non-judgmental presence, to be seen by our surroundings as we are.

### **In unity with the body**

This is a self-experiential series, happening in a close group for 8 with the principles of embodiment and dance-movement therapy. This series is for those who are looking for a way to find their body and for those who know that the body is their way of finding themselves and would like to dive deeper into discovery, in a space that is safe, kind and accepting. The aim of this series is to encourage you to see your body through a different lens, to experience it differently and to create a kinder and more compassionate relationship with yourself. Changing our relationship with ourselves changes everything in our lives.

### **LESSONS LEARNED – OTHER DETAILS**

Each body has a story and a way of uncovering it. Someone may know the sensations in the body but not be able to name the emotions they are experiencing. Someone may be naming the emotions but is unaware of what is happening in their body.

Methodology of 4Arts Therapy combines works with the principles of dance movement therapy, authentic movement whilst also exploring embodiment, somatic approaches or imagery. In addition to movement, bodywork and dance, they use art approaches and voice. The aim is to encourage people to see their body through a different lens, to experience it differently and to create a kinder and more compassionate relationship with themselves, that may change other thing in their life as well.



Dance is seen as a means of uncovering human stories and the human soul. Dance in which people learn not to judge themselves, not to control themselves and to accept themselves as they are. Through movement, dance and the body people build a relationship with themselves. They learn to accept, to listen in kindness and to trust their own wisdom and healing potential.

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## 4 Closing remarks and recommendations for the development of the online course

The following recommendations are drawn from the research and through discussion of the project partners. **Overall, the research finds that:**

- At the moment, no such online course that combines dance+ mindfulness+ positive psychology and other aspects identified is available. Such a course could help to clarify and unify the concepts researched, in relation to the wellbeing of the target groups of disadvantaged adults and provide a basis for further developing skills of professionals working with those groups;
- The online course should be clearly articulated in a way that clarifies who should engage with it, how long it will take and what they will get out of it;
- The online course should ensure that a wide range of practitioners with different backgrounds and job roles can access and benefit from it;
- The course should make use of a range of technologies designed to engage professionals. This means using multi-media and interactive tools;
- In terms of content, the training should include: clarification of the key terminology, concepts and definitions with the field and practical and well explained exercises and methods that the practitioners will be able to use and adapt to the needs of working with their specific target groups.

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**According to the BP and the concepts researched, we suggest structuring the online course of Dancefulness in the following way:** first starting with an introduction of the application of dance in adult education, following by explaining concepts of mindfulness and emotional intelligence. After that those concepts will be merged creating a methodology of a “Dance as a means of full attention”. Concepts of distributive leadership and self-compassion should also be explained and incorporated to the methodology. The theoretical part will be followed by practical instructional exercises

### How to engage adults in online learning?

Since the online course is directed for the adult population, it should reflect on the principles and characteristics of the adult learning. Adults have different needs and approaches to learning compared to children. The challenges of teaching adults in an online setting are many, including accommodating their current knowledge or expertise, taking into account their busy lives, and finding ways to keep them focused on the lesson at hand.



To successfully engage adults in online learning, we should respect that (Sparvell, 2021); (Crockford, 2021); (Pappas, 2013):

1. Adults want to self-direct their learning – they do their best learning when they make the choice to participate. Therefore we should start by listing the direct benefits and uses of the information that is going to be presented and allow them to make decisions about their pace, place, or mode of learning.
2. Adults pull from their own experiences. The program should include real-world examples and realistic scenarios, that they can connect with the past experiences.
3. Adults are motivated by their goals. The course has to be transparent in a way of showing them, how will it help them to achieve their personal and professional goals.
4. Adults particularly interested in relevant information. We need to demonstrate both long- and short-term benefits of the content and include access to deeper-dive content for those who want to look into the more intricate details and research.
5. Adults connect with problem-solving and usually feel pleasure in finding solutions. The materials should be presented in a way that encourages the audience to use critical thinking and problem solving, rather than just simply presenting information.



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