

# TOOL KIT

**educate in consent through  
contact improvisation**

compilation of tools result of the  
Training Course “ConTacto”



**Funded by  
the European Union**

# Introduction

This ToolKit is the main documented learning result of the Training Course, ‘**ConTacto - Education in Consent through Contact improvisation**’, which took place in Covelo, Spain, from 5th to 10th June 2023. You can find more info about the project, and check other results here: <https://coorpos.org/con-tacto/>

One of the main objectives of the project, was to create a space for the participants to research together using CI as a tool for horizontal and collective investigation. And then, to harvest all the information and wisdom from within the bodies, to translate it into words, in order to cocreate a **ToolKit for youth workers on Consent and CI**.

This ToolKit is an **open document**, so any person interested can contribute with new content in any of the chapters, with workshops samples, experiences or resources. The way to do it, is sending an e-mail to [erasmus@coorpos.org](mailto:erasmus@coorpos.org) with the content you would like to add, and we will update the version of the document.

The project was organized by the organization [Coorpos](#), from Spain, with the following partners organizations: DCTR - ASSOCIAÇÃO CULTURAL, from Portugal; FUNDACJA ARTYSTYCZNA PERFORM, from Poland; CorPoetica ASD, from Italy; and Organization for Reconciliation (OR), from France. For a total of 23 participants and 3 facilitators.



# Contents

- **LIBRARY**

- Collection of papers, blogs and talks related to Consent and CI.

- **CARDS**

- On going documentation process, based on the experience of the participants during the Training Course;
  - Facilitation
  - Awareness and embodiment
  - Boundaries
  - Asking
  - Expressing.yes or no

- **WORKSHOPS**

- Memories of the follow-up activities made and design by the participants, to put in practice and spread what they've learnt.

# LIBRARY

This collection is a selection of useful documents and webpages around the topics of Consents and CI, which was elaborated and shared by the facilitators before the mobility activity.

- Wheel of Consent - <https://bettymartin.org/> <https://www.schoolofconsent.org>  
The Wheel of Consent is a practice of taking and receiving, giving and allowing. The Wheel is a model from sexologist and intimacy coach Betty Martin
- Contact Improvisation Blog - <http://contactimprovblog.com/tag/consent>  
A blog from NYC, with different editors, managed by Richard Kim. It has interesting articles labeled under 'consent', 'boundaries' or 'safety', mainly written by Sarah Gottlieb and Alexia Buono
- Reservoir of Hope- Envisioning a culture of consent. Blog by Michele Beaulieux, around Culture of Consent, with an special focus on Contact Improvisation
- The Contact Improv Consent Culture Blog- <https://contactimprovconsentculture.com/> publishes content that inquires into and supports the building of consent-based culture in contact improvisation.
- Consent Symposium - <https://www.youtube.com/@consentsymposium314>  
A forum for CI teachers and committed practitioners to cross-pollinate ideas and strategies toward safer CI spaces, Curated by Nicole Bindler, Deirdre Morris & Vivek Patel
- Collection of rules, guidelines, and discussions about intimacy, sensuality, and sexuality in CI (curated by Charlie Halpern-Hamu) <https://docs.google.com/document/d/1A-D1SP1h5i-tWBjkzVZXUVkxuHjYjzbm9Nj1VCwIxKY/pub>

- [101 Ways to Say No to Contact Improvisation: Boundaries and Trust](#)
- [Can't We Just Dance?: Not If We Want to Create Safer Brave Contact Improvisation Spaces](#)
- CONSENT IMPROVISATION – [Contact Silence](#) by Defne Erdur
- [Exploring Consent; Education through Contact Improvisation on a College Campus](#)
- [How the First Rule Brought #MeToo to Contact Improvisation](#)
- [Just Say “No” to Teachers Who Troll: Counterstories](#)
- [Making safe Contact](#) - On classes
- [Messy Consent](#) - Touch and Play
- [Navigating Sex in Contact Improvisation for those in Positions of Power](#) – Contact Improv Consent Culture Building consent-based culture
- NUANCES OF TOUCH: [EMBODYING AND COMMUNICATING NONVERBAL CONSENT IN CONTACT IMPROVISATION](#)
- [Open Gardenia](#) (On Vulnerability) email conversation between Romain Bigé and Steve Paxton
- [Queer Contact Improvisation \(QCI\): alliance and disruption](#)
- [Queering Contact Improvisation](#)
- [Respecting Boundaries](#) in Contact Improvisation
- [Respecting Boundaries, Coexisting Genders](#) - Women's Experiences of Feeling Unsafe in Contact Improv
- [The Materiality of Conflict in Contact: Improvisational Explorations in 'Pitch'](#) - Malaika
- [The Politics Of Mutuality](#)
- [What “First Rule of CI”?](#) - NSS

# CARDS

The cards were created by the participants during the mobility activity, as a way to support each individual process of harvesting and documenting the most valuable insights that come from the body, after some sessions or exercises.

Each card has a clear structure: a Title; a Description of a question to pay attention to, a point of focus, an approach; a personal Experience of how does it feel, or an example of how the proposal can be embodied; a reflexion about how is this question or score useful for educating youth in consent trough Contact Improvisation; and finally a space for #Tags. The cards were tagged and categorized by the participants in the final stage of the mobility action, to sort them as we are showing them now.

The resultants categories were Facilitation, Expressing Yes and No, Boundaries, Awareness and Embodiment, Verbal Communication, and Asking. Also, each card was sorted in a scale regarding the targetted group: from a proposal for a starting group, which, simple, less deep and less challenging, to a proposal for an experienced group, which is more complexe, deep and challenging. They were sorted using the following keywords: “low”, “midlow”, “mid”, “midhigh” or “high”. A card with a “low” tag is towards an easy proposal for a starting group, and one tagged “high” has a challenging proposal.

With these cards we aim to share tools and experiences to Facilitators and Youth Workers who are willing to work and educate in consent with different targets, level of deepness and experience.

# FACILITATION

## FAST OR SLOW SPEAKER?

### \_description

A SET OF AGREEMENT ~~TO FACILITATE~~  
TO FACILITATE GROUP VERBAL SHARING  
CREATING A SAFE SPACE FOR EVERY VOICE

### \_experience

- WHAT IS IMPORTANT FOR ME TO SHARE WITH THE GROUP?
- HOW DO WE USE THE TIME WISELY?
- WHAT DO WE ALL MISS WHEN SOMEONE DOES NOT FEEL WELCOME TO SPEAK

### \_useful for

HEAR EVERYBODY'S VOICES  
KEEP AN HIGH LEVEL OF ATTENTION  
UNTIL THE END OF THE SHARING

### #tags

## TRUST AND CONSENT

### \_description

- ONE IS IN SPACE WITH EYES CLOSED AND ANOTHER IS TAKING CARE OF SPATIAL SAFETY. THEY CAN ENGAGE ON DANCE AND WHO ONE WITH CLOSED EYES MANIFESTS IF ACCEPTS OR NOT THE OTHER DANCER INVITATIONS TO DANCE OR TRAVEL

### \_experience

WITH OUR EYES CLOSE WE CONNECT DEEPER WITH WHAT MAKES US SOBER, AND THROUGH ZENING THE OTHER TOUCH AND BY MAKING OUR OWN DECISIONS WE CAN EXPAND OUR POSSIBILITIES OF DOING.

### \_useful for

- GROW TRUST. RECOGNIZE LIMITS
- EMPOWER AND EXPERIENCE YES/NO

### #tags

# FACILITATION

Experience      **FEEDBACK**      **CONSENT**  
\_description

• Dynamic investigation of Participation

• 3 people for Experience

• **\_experience** Two dance and the third observes, questions, gives feedback and can propose

• Emphasizes the importance of feedback, during **\_useful for** and after the experience, as an increase in intimacy and the possibility of clear Consent.

#tags

~~Process~~ **MID-EXPERIENCE HARVESTING**

**\_description**  
Instead of waiting for the end of an experience to harvest, invite the participants to make a pause after some minutes, harvest consciously, ask for adjustments if needed, and **\_experience** then continue the experience, and harvest again at the end.



**\_useful for**  
- Understanding and experiencing the usefulness of harvesting to develop trust, connection, and the capacity to create fruitful learning situations.

#tags



# AWARENESS AND EMBODIMENT

## EYES

### description

HOW I AM?  
HOW AM I FEELING RIGHT NOW?  
AND THE OTHER?  
IS IT OK FOR ME? IS IT OK FOR THE OTHER?

### experience

LOOK AROUND ←  → LOOK INSIDE

### useful for

FOCUS TO FEEL

### #tags

Aube

In Contact Improvisation,  
I like ... / I don't like ...

### description

In circle, one person go to the center and say something she likes or doesn't like in CI. If it's same for the others, they go to center also ... (could be graduate!) As long as we want!  
• He, I like it!  
• so much

### experience

In CI,  
• I don't like sensual touch

• I'm ok with touch  
• Not so much  
• And a next one...

### useful for

To know each other, talk about our preferences  
At the beginning of a session!  
Group dynamic building

### #tags

# AWARENESS AND EMBODIMENT

"Where do I want to stay?"

**\_description**

Is the place I am now the place I want to stay, or I want to move somewhere else?  
How long I am staying in the place? when is a moment that a place of comfort is gone, and it's time to go? What happens if I stay longer in a place than flow keeps me there?

**\_experience**

I felt that First I stayed in a place for a long time I heard invitation to move/visit other places. I had inner dialog to recognize how I find this invitation. Am I wishing to stay longer or I am ready to explore? Make this movement in space from inner maturity not from outside suggestion.  
When I started to move I asked myself can I still stop in a place which feels good or I am in the unstoppable flow? What happens if I commit to stay in a place of comfort?  
finding own needs

**\_useful for**

**#tags**

#ZAZA

SEXUALITY / GENDER / TRUST / INTENTION

**DANCE**

**\_description**

- WHY DO I ENTER IN CONTACT?
- WHEN DO I START TRUSTING? WHY?
- WHAT ROLE PLAYS SEXUAL ENERGY IN A DANCE?
- WHO AM I DANCING WITH?
- DO I ENTER THE CONTACT WITH AN INTENTION?
- WHICH ARE MY PREFERENCES?
- BODY TYPE / GENDER / SEXUAL ORIENTATION / CI EXPERIENCE.

**\_experience**

- IN A TAN, IT CAN BE INTERESTING TO GO FOR THE 2<sup>nd</sup> or 3<sup>rd</sup> CHOICE, AND NOT LOOKING FOR SOMEONE. IF SO, WHAT I'M I LOOKING FOR?
- OBSERVING WHICH "GENDER" I TRUST (WHEN?)
- SWITCHING "GENDER" ROLES IN DANCE: **\_useful for**
- DO I ALLOW MYSELF TO DO MORE/LESS?

**#tags**

# AWARENESS AND EMBODIMENT

→ How do I relate to my body when Life brings restrictions (or refrains) me?

**\_description**

**\_experience**

- reframe the constraint as a possible support
- limited liberty in a certain part of the body
- can be a portal to more liberty for other part(s) of the body
- readjust and revalue the limitations during the experience, allowing possibility for negotiating new consent(s)

**\_useful for**

- \* finding freedom in the body, through the body, for and from the body
- \* deconstructing existing patterns and make space/time for recreating new ones
- \* finding clarity on possibilities that I have and reassessing that there might be choices in each situation: staying (dancing) with it, pushing it away, or fighting back

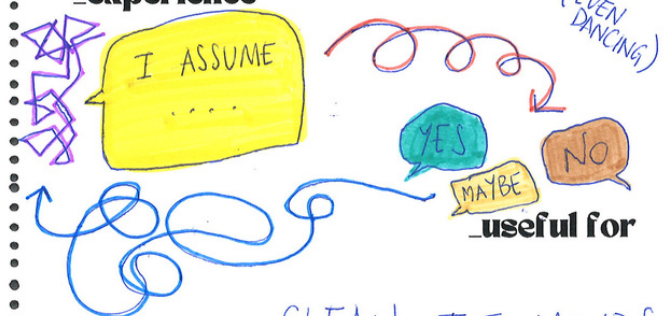
**#tags**

## LET'S MAKE IT EXPLICIT

**\_description**

WHAT I ASSUME?  
IS THAT TRUE?  
HOW THAT INFLUENCE ME?

**\_experience**

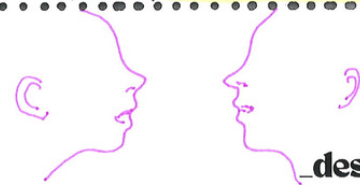


CLEAN THE MINDS  
FROM JUDGEMENT

**#tags**

# AWARENESS AND EMBODIMENT

## GROWING TRUST AND FREEDOM IN RELATIONSHIPS



### -description

WE PASS THROUGH DIFFERENT STEPS OF RELATING. FROM WELDO MINGI TO MAKING ASSUMPTIONS, REVEALING AND HONOURING OUR EXPERIENCE. (WITH THE SAME PARTNER)

### -experience

I COULD SEE SOME PATTERNS OF THE ASSUMPTIONS THAT PEOPLE MAKE OF ME. IN THAT SHORT TIME THE FIRST THING THAT APPEARS IS SOMEHOW THE RIGHT ONE AND IT'S COMPLETE

### -useful for

UNDERSTAND NOT JUST WHAT I CAN OR I CANNOT BUT WHAT I WANT OR I DON'T WANT.

### #tags



How to promote trust in C.I.?  
 Promote availability between: giving and receiving  
 Hear and be heard  
 search for truth  
 preparation  
 work in a flexible structure  
 first trust in yourself

### -description

### -experience

Exercise Two by Two  
 One person supports the other's head. No one is passive but whoever is being supported has the possibility to distribute the weight of the head (vulnerable part)  
 play with levels and speeds  
 no one is leading  
 try to balance frequencies

### -useful for

Build connection in contact

### #tags

# AWARENESS AND EMBODIMENT

## SLEEPING , LISTENING , CARING

### **\_description**

In pairs, one person lays on top of the other, imagine the top person fell asleep. The bottom person tries to move the top person down and separate their bodies without "waking up" the top

### **\_experience**

Person - Take at least  
7-10 minutes each +  
exchange roles

How slow do I need to go to be able to listen + care for both of us?

How can our bodies go from together to separate while maintaining our sense of connection + relationship?

### **\_useful for**

Working on fine listening skills to  
Self + other

developing greater perception of micro  
movements in self + other  
growing intimacy + care

**#tags** #Intimacy #listening  
#Slowness #role play

"Please, take care of my head,"  
- to build trust

### **\_description**

In pairs. A is lying on the floor. B supports their head. A is moving body while resting the weight of the head, then adding changing levels. B use hands and all body to support the head of A.

### **\_experience**

require to start slow and progressively

### **\_useful for**

letting go of too much of a control.  
mobilizing a spine  
suspensions.

**#tags**

# AWARENESS AND EMBODIMENT

Knowing Trust and Sharing weight

## **\_description**

Two person are close and begin to slowly travel through space until they meet reaching for touch and begin sharing weight as they keep choosing where they keep travelling. At any moment they call for pause and ask/share how or what they

## **\_experience**

Feel in the position and what they would need to feel  
I won't give | it safer.

consent or trust if I'm <sup>not</sup> feeling the other with the ability to ground, rise and create by it's own

## **\_useful for**

Learn if what I'm feeling is attune with the other

**#tags**

# BOUNDARIES

## CONFORT PARTS

### -description

WHERE I WANT TO BE TOUCHED?

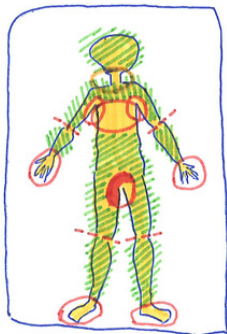
HOW I WANT TO BE TOUCHED?

WHO CAN TOUCH ME?

### -experience

ANALYSE TOUCHING WHERE ARE THE CONFORT PARTS OF MY BODY. AND TRY TO MAKE IT MORE VISIBLE PAINTING THEM.

(CONFORT PARTS CAN ALWAYS CHANGE!)



### -useful for

TASTE THE CONFORT AND UNCONFORT PARTS OF THE BODY.

#tags

Develop sensitivity to be able to stay in the green (YES) zone during the dance

### -description

- Connect to my deep emotional state, listen to my needs (relaxation time). Dance with it alone first.
- Maintain this authentic connect with myself during the whole dance, respecting & expressing my needs, will & boundaries, during the dance -

This way I can respect myself and being sensitive to listen to the others' needs also - Paying attention on staying / keeping in a green / safe / yes zone together - Developing skill of listening, being present & sensitive to what is expressed by the other and #tags by myself -

# BOUNDARIES

## DANCE WITH AN INTERPERSONAL CONSTRAINT

- Ask an witness to notice your interpersonal patterns (I notice that only your back is in contact)
- Create constraints to experience new patterns (have a part of contact in your front, ask the partner to restrain you...)

**-description**

**-experience**

- I played with ① accepting the constraint & dancing with it ② going into it (I fight <sup>is</sup> mod) in a more proactive way ③ sneak out of it

- Having asked for the constraint, it was easier to be grateful for the constraint: the other partner is helping me.

**-useful for**

- Possible next step: I ask the partner to surprise me (within predefined limits) with a constraint that they choose.

**#tags**

## LOOKING FOR EXQUISITE SENSATION

- On the floor, feel your various joints / zones of contact. Explore how they mirror the softness that you bring to your contacts.

**-description**

- I felt my arm was floating: just giving weight and taking support, not holding weight back or pushing into the floor. My fingers were soft like baby fingers. I could take this reference state in to the way I made contact with others.

**-experience**

**-useful for**

- Developing an ethical approach to consent if I keep looking for exquisite sensation, I contribute to reducing the risk of unwanted contact or forceful contact for myself.

**#tags**



# BOUNDARIES

## GREEN ORANGE RED

In pairs 2 persons recognize and name their limits of feeling comfortable and uncomfortable with another person touch. **\_description**

How can someone feel by someone's touch and why?

### **\_experience**

One person push, gentle touch, strong touch or just keep hand on one place at another person body. Second person answer:

1. Green - if it feels good.
2. Orange - it will be okay but maybe try different
3. Red - no, I don't like that. Why?

### **\_useful for**

Exercise for practising assertiveness, naming boundaries, recognizing our and others limits. Being able to accept another person preferences.

### **#tags**

How to connect with your own boundaries?

### **\_description**

2/3 persons  
1 lay down, the others will try different touches with different intensities and ways until receiving 3 NO

### **\_experience**

being more clear to yourself and others about your own boundaries/limits in a physical experience

### **\_useful for**

- \* work deep listening
- \* non verbal communication
- \* work limits/boundaries
- \* work the yes and no relating to touch and contact

### **#tags**

Sandra

# BOUNDARIES

TITLE: ~~BOUNDARIES~~ ADJUSTMENT GAME

OBJECTIVES To explore feelings of orange and red

description

To develop movement vocabulary to change the situation

ACTIVITY: I. Introduce the concept of traffic light

experience

II. A person starts by sharing his/her/hers orange and reds

III. 1-2 people provide these situations in a role movement role

useful for

play, giving space to the person to explore different ways of acting

IV. Reflection

THINGS TO BE AWARE OF: Clear entry

#tags and going out of roles

## TRAFFIC LIGHT

description

IS IT OK FOR ME?  
HOW CAN I CHANGE TO FOLLOW MY "GREEN"? HOW CAN I CHANGE TO FOLLOW YOUR "GREEN"?

experience

DANCING AND LISTENING.

IF "ORANGE" AND "RED" CAME, TRY TO CHANGE THEM IN "GREEN".



useful for

INVOLVE THE RESPONSIBILITY TO FOLLOW THE CONFORT ZONES.

#tags

# BOUNDARIES

## ACCEPTANCE REVEALS SOFTNESS

### description

In the frame of authentic relating, I was invited to reveal my experience.

experience Before doing the exercise I was afraid that compulsive desires would arise, but when fully feeling and accepting what was there (with the support of the partner's acceptance) an unexpected desire for softness revealed itself. useful for recalling the deeper desire for softness and connection, changing the narrative (of desire being predatory); repressed desire become predatory but it is not the deeper desire.

#tags

July 6-23

## I FOUND YOUR ORANGE



### description

DANCING IN PAIR  
SHARING ~~IN~~ VERBALLY and TAKING NOTES

### experience

WHAT ARE YOUR WAYS TO EXPRESS UNCOMFORT OR UNEASE?

HOW DO I NEED TO RECOGNIZE THEM BETTER?

### useful for

LEARNING HOW TO INCREASE & REFINE SENSITIVITY TOWARDS THE PARTNER  
BEING ABLE TO NOTICE THE DETAILS THAT SHOW WHEN THE PARTNER IS IN A NON FULLY COMFORTABLE MOMENT / SITUATION

### #tags

# BOUNDARIES

## DANCE WITH A CONSTRAINT

PERSONAL

• Ask a witness to give me feedback about my patterns: "I notice that you..."

• Define constraints for your dance that help you get out of your patterns:

configuration (dance with pelvis higher than the head), ~~lower~~ support (dance without your feet touching the floor, or your arms touching the floor, or with your head touching the floor), initiation (dance initiating the movement from your sacrum, or your sternum...), attention (or breathing, etc.),

- finding new degrees of liberty (for example, cheeks on the floor → freeride)  
- creating new choices and agency

#tags

How to transform sensual/sexual energy through the dance?

\_description

• Dancing in a group with eyes closed/protected focus in this experience

\_experience

• Acknowledge your sensuality, your boundaries, ways to use this force/energy in your dance  
• Bring this vital energy to connect with other parts of yourself and others in a dance, in a conscious way

• Break "tabu"  
• know how to deal with your sensuality without fear OR without "control", without crossing the consent/limits of others

#tags

Sandra

# ASKING

## WAYS OF INITIATING A DANCE ASKING FOR CONSENT NON VERBALLY

### \_description

- TO APPROACH CLOSER AND WAIT LISTENING FOR A RESPONSE
- TO SYNCHRO WITH SPEED OF THE OTHER AND LISTEN THE RESPONSE
- TO MAKE EYE CONNECTION AND DO A "POINTING" GESTURE AND WAIT FOR RESPONSE

### \_experience

- TO MAKE CONTACT VERY SOFTLY IN A NOT INSTANTANEOUS PART AND WAIT FOR THE RESPONSE
- WE DON'T KNOW IF THE OTHER WANTS TO DANCE WITH US
- SO MAKING A SAFE AND NOT INVASIVE INVITATION IS ESSENTIAL TO INCREASE A COMFORTABLE DANCE THROUGH CONSENT EXPRESSED BY DANCING

### \_useful for

MAKING SOME SAFER SPACES.

#tags #INVITATION #SAFE SPACE  
#INITIATING DANCE

## FEAR OF MISSING OUT

In a circle, everyone can ask everyone else to switch place. We have to wait for an explicit "yes" (verbal or not) before switching place.

\_experience I experienced saying "no" several times, and then feeling afraid that nobody would ask me anymore, that I would be "out of the game"

### \_useful for

- develop an empathy from persons from a "privileged" position (e.g. men for instance) through an experience of the pressure to say "yes", to "please" if you want to stay in the game

### #tags

Sept 6.6.22

# ASKING

## animal contact



### \_description

TRIOS - a human approaching, a wild animal, a witness; rotate after each round so all experience the 3 roles.

The human + the wild animal embody + play with the idea / experience of coming into contact with an unknown animal of a different species

### \_experience

How do I approach a being of an unknown species?

How can I come into contact in a safe way for the other, in a way that is the least invasive possible?



### \_useful for

consent + approaching playfully  
cross species empathy

#tags #role play #approaching

## MAKING REQUESTS

How to request for an  
(intimate) encounter and  
explore your boundaries

### \_description

### \_experience

- tune in into your body sensations and/or breath
- discover your present feeling/s and need/s
- choose the person you would prefer to encounter and direct to them the request
- wait for and embrace/accept the response

(YES/NO/MAYBE)

→ check in within yourself your **useful for**  
body sensations, feelings, emotions (right after the response)

- choose to open up and express your feelings/needs or rather stay with them in silence or direct a request to somebody else

→ making specific/clear requests

→ discover your boundaries

→ expressing needs, feelings, emotions

→ encounter triggers (potentially)

→ recreate patterns while responding (instead of reacting)

# EXPRESSING YES AND NO

Aude

Training to learn to say No!

i May I? i No! i

## description

One to one; One is asking for a simple thing (could I borrow your phone to give a call) and the other has to say No every time <sup>as long</sup> as the other is asking.

People asking may arguing... People still answer No!

## experience

In my experience, It's not <sup>an</sup> easy exercise but It's really powerfull to feel more confident to say No easily then

Before: Play games all together to build trust in the group and don't take it personally.

## useful for

Feel How a No is in our body  
receiving and giving | and What a No means for us!

#tags

# YES · MAYBE · NO

## description

- SMALL GROUPS (3 to 6)
- SOME PEOPLE DANCE FOR A SET TIME, WHILE THE REST OF THE GROUP TAKES NOTES.
- THE WITNESSES WRITE THE "YES", NO, MAYBE WHILE THEY NOTICE THEM IN THE DANCE.
- AT THE END OF THE IMPROV ALSO DANCERS TAKE TIME TO WRITE

## experience

- I NOTICED 2 DIFFERENT SCALERS OF ~~THE~~ OBSERVATION - WHEN PEOPLE COMMIT TO DANCE TOGETHER, THEY SAY A "BIG YES" - INTO THIS BIG YES, ~~THERE ARE~~ MANY SMALL YES-MAYBE-NO CAN HAPPEN

## useful for

- RECOGNIZING ~~WE~~ WHEN WE ARE ENTERING AN ~~UNCOMFORTABLE~~ UNCOMFORTABLE AREA OF OUR DANCE AND FINDING STRATEGIES TO CHANGE IT

#tags

# EXPRESSING YES AND NO

## ... In Contact Improvisation ...

- How to start a dance?
- How to finish a dance?
- How to say no in a soft way?
- How to deal with the feeling of rejection?

• In groups of 4 work this questions by dancing, observing,

**\_experience** Reflection

- Bringing possible ways/answers to this questions
- Bringing different group wisdom

**\_useful for**

- Build self confidence, working insecurities, non verbal communication, softness, care for yourself and others, emotional structure to dance with the yes and the no; making these questions present and

**#tags**

familiar

Sandra

## Yes/NO FRONTLY

**\_description**

Two persons SITTING in front of each other. Looking into their eyes. One will place a hand on the other body. This persons feels and says Yes or NO. If Yes, they keep the touch they feel it nice. If says NO, this person takes the hand and sends it back to the others body..

**\_experience**

IT'S a very strong experience of acceptance/rejection. To Empower, breath and feel what moves inside.

**\_useful for**

- Experiencing acceptance/rejection
- Empowering to say Yes/No
- To learn to respect the other.

**#tags**



# EXPRESSING YES AND NO

## DANCING WAYS TO SAY YES, MAYBE, NO


WORKING IN QUINTETS, TRIOS / DUETS / QUARTETS DANCING WHILE THE OTHERS **description** WITNESSING (5 MIN.) SUPPORTING THE SPACE OF THE EXPERIENCE AND TAKING NOTES. IN BOTH SPACES THE FOCUSES ARE DYNAMICS TO SAY YES, MAYBE AND NO DURING THE DANCE. AFTER EACH SESSION, 2 MINUTES WRITING TO COLLECT **experience** INFORMATIONS.

THE SAME MOVEMENT PATTERN HAS DIFFERENT MEANINGS IN DIFFERENT SITUATIONS AND FOR EACH INDIVIDUAL.

BEING WITNESSED ALLOWS ME TO DEVELOP AN 'EYE' ON THE SITUATION, FOCUS MY ATTENTION ON CHOICES THAT I TAKE, AND **useful for** IT COMPLETES THE EXPERIENCE.

BEING IN AN OPEN STATE IN ORDER TO RECEIVE INFORMATION FROM OUTSIDE AND INSIDE ~~AND~~; SAYING NO NOT AS A WAY TO GET OUT OF LISTENING, FINDING WORDS FROM <sup>TH</sup> WHAT IS CONCRETE EXPERIENCE, **#tags** FROM WHAT IS HAPPEN-ING!

## REJECTION TRAINING

-  **description**
- ① explain a simple <sup>(duo)</sup> exercise (for example, 1 minute of eye-gazing; or lifts; or whatever)
  - ② explain that before doing the exercise we will explore around the process of choosing a partner
  - ③ invite each participant to clarify for themselves with whom they would like to do the **experience** exercise

④ make 2 lines: A and B.

⑤ participants A ask "did you choose me?"

B answers "yes" or "no" (there is a majority of no's)

A and B come to silence and feel their sensations and <sup>emotions</sup>

Then A and B switch (B asks)

⑥ Then line A goes 1 person to the right

We repeat ⑤ one or 2 times **useful for**

- developing the capacity to say "no" and receive "no"

- developing the trust that the partners have the capacity to say "no".

**#tags**

# EXPRESSING YES AND NO

## ..WHAT IF YOU SAY NO?

### **\_description**

- IN A CIRCLE, ONE PERSON IS IN, <sup>INVITING SOMEONE</sup> ~~ASKING TO~~ HAVE AN ENCOUNTER.
- THE PERSON INVITED CAN SAY YES OR NO
- IF, WHO IS IN THE CIRCLE, RECEIVE A NO,
- THERE ARE 3 OPTIONS AVAILABLE

### **\_experience**

- INTENSE, CHALLENGING
- I FELT EMPHATIC FOR THOSE WHO WERE INSIDE THE CIRCLE

### **\_useful for**

- TRAIN YOURSELF TO GIVE/RECEIVE A NO
- BE REAL, & LET YOUR TRUTH BE VISIBLE FROM YOU / THE REST OF THE GROUP

### **#tags**

# WORKSHOPS

The main follow-up activity for the participants was the realization of a Dissemination Activity in their countries, with their locals group, applying what was experienced during the mobility. And then, to write a Memory of the activity, collected here, to share what they have done, and their results:

## **[Consent and contact in the fight]**

I work in a forest school in Italy, as soon as I got back I continued my work on consent there, reaching a new depth.

Context description:

We are in the woods. A group of children meet every day at the edge of a park and then enter a wood and stay together. You grow following your own interests, entering and exiting the flow of relationships, games, emotions, supported by the forest. Adults and children continue to ask questions and continue to investigate the different possibilities.

Description of the activity:

And this is exactly how I proceeded myself: asking me questions, investigating where was the consent. What were the limits. Often in our mornings together, in this period, the theme of the fight is of great interest among the children. Our community has made a journey about it, and now, when it comes to wrestling, everyone knows that:

- a space is defined
- alerts you to any pains/fears
- decide what you want or not (sting, kicking, tickling, biting, farting, ...)

After the training i started to mix contact improvisation with wrestling. This allowed me to get more involved. Suddenly, it was no longer an activity I did for their enjoyment. And the limits I set were not only for my safety, but I started to enjoy myself.

Evaluation:

Here are some questions that arose. Which for me count as a final evaluation. (which is certainly not final, but a new starting point!)

what does he/she like?  
what I like?  
How can I touch him so that he can feel pleasure?  
what annoys me?  
is it a force play?  
a contact game?  
a balancing act?  
if I repeat the same "move" what happens?  
why do they repeat the same movement?  
are they investigating a particular dynamic?  
how important is our relationship?  
if we didn't know each other, how would we have fought?  
would we have fought?  
Is there something that some people like and some people don't?  
how can I adapt my movements and my body to the needs and desires of all of them?  
what are the possible languages to communicate?  
how do i stop?  
how do i say no?  
how do i listen?  
Is the other person able to communicate his limits to me?  
are its limits today the same as yesterday?  
What happen if I put on a little more weight?  
if i stand what happens?  
What if I stoop to their height?  
and if I lie down, what happens?  
What do I like when I lie down?  
What I do not like?  
how do i get out of the fight?  
if I leave will they lose interest in the activity?  
if I walk away, will they continue to play?  
and the wounded?  
Where are they going?  
how are they treated?  
do they care of them?  
is there a space for them?  
is there space for those who want to play but don't want to touch?  
and for those who want to touch without being touched?  
how to support newcomers?

how does the fight turn?  
Is the space always defined and decided?  
what happens if you exceed the limits?  
what's left in my body?  
Will it happen again tomorrow?  
Will they set the same limits tomorrow?  
will they have the same desires?  
and will I want to join?

These questions and many others help me never take anything for granted. To keep me in the process, in search. To never feel like I've arrived. To be a witness, limiting my assumptions and truths.

### **[Come closer. Would you?]**

Description of the context:

The proposal is hosted in a light dance studio with big windows, surrounded by a garden with old trees. Besides of the dance platform there is one big area with pillows, a sofa, some chairs: a cozy corner to welcome moments of reflections and rest. The proposal is open to everybody: any gender any age any movement experiences are welcomed.

Description of the activity:

the activity consists in a 3 hours exploration, using different tools to experience the topics of consent, touch and cooperation.

The first part is an introduction to share the tools:

- wheel of consent
- authentic relating
- agreement on group verbal sharing
- The second part is a combination of non verbal practices / automatic writing / small groups verbal sharing
- The third part is dedicated to create a group dance performance using strategies of improvisation.
- The last chunk of time is dedicated to a collective harvest: a moment to bring together the most relevant highlights of the entire experience.

## **[Bodywork with Consent]**

Description of the context: Bodywork session with 15 people in Bologna, Italy. It's the same group of friends that reunite once every two weeks to exchange massages, take care of each other and feel others' needs.

Description of the activity: We divided in three groups of 5 people. There was a person in the middle asking for something specific while the others around were listening to themselves and, if they consented to do it, they fulfilled the person's wish. The person receiving has to listen very well to what the body is needing and then being able to communicate it clearly. The other option, was to let the people in the "service role" feel what the person in the center needs, without passing through the verbal level. This pushed everyone to listen carefully to themselves and the others. Mind vs. Body. Wanting vs. Needing. The wheel of consent was introduced and we tried to use it to be aware of the role we were covering each time: receiving or giving? Am I serving or am I following my wishes? Whenever the person in the middle was feeling scared, uncomfortable or not at ease, then she had to experiment how to communicate it, either with the body or with words. Also, the people around had to be very attentive to the implicit messages sent by the person's nervous system or movements of the body.

Evaluation: It was very interesting to put the focus on the consent. Sometimes we just want to massage a certain part because WE feel more comfortable, or for our own pleasure. But by putting ourselves in service mode, we change perspective and we start to listen more to my boundaries and the others' needs.

## **[Integrating Consent in Contact Improvisation]**

Description of the context: Aljezur, Algarve. This is a LAB for the contact improvising dancers of the community.

Description of the activity:

- Reflect about consent in contact improvisation
- Follow some exercises to practice the YES and the NO
- Join a group and work around the subject “ Consent in Contact Improvisation” under this guidelines:

- How to approach?
- How to deal with rejection?
- Good ways of saying no
- What are your boundaries and how consent can support?
- The silent consent in the dance, examples

Evaluation: Very interesting! A lot of reflections come out, many people interested and willing to continue working on the subject

### **[Boundaries in Contact Improvisation]**

Description of the context:

Activity took place in one of the parks in Poznań (city in Poland). Workshop was directed to all people who enjoy movement and are interested in the topic. There was 9 persons.

Description of the activity:

First of all, I made sure if everyone agreed to physical touch, which was necessary to make all exercises. I made 45 minutes of open-door class. I said a few words about myself, the topic and Consent in CI project. First exercise: everyone in circle looking at each other. First person (I started the game) slowly going to someone in the circle and in the same time try to “ask” non verbally if that person will change places in circle. We were looking in this exercise how to say non verbally yes, no (especially no) and how to ask, how to accept the refusal.

Second exercise: in the circle we looked at each other to look for a pair in next exercise. It’s important to feel good and not to be afraid of saying “no” to someone. Everything was non verbal and in silent.

Third exercise: in pairs, playing with “Green, Yellow, Red”. One person touching another one only by hand in different places (except intimate zones) with different tension. Second person answering “green, yellow or red”. Green – I’m OK with that touch, totally comfortable Yellow – I’m not sure, maybe change something (for example way of touch) Red – No, I’m not feel good with that, stop. After all oranges and red, person who is touched giving feedback why (for example “I was okay with being touched in my arm but your touch was too strong). At the end was change in pairs.

The last exercise: all pairs from last exercise started slowly dancing, moving together to music. Step by step they started touching and improvisating in contact. In this exercise we were looking for “green, yellow and red” in dancing in non-verbal way. At the end, again in circle, participants shared with their thoughts about whole experience.

Evaluation:

I was really relieved that everyone was involved in exercises. The best practice for start was third one "Green, Yellow, Red". Some participants were surprised about their "greens" or "reds". Although Contact Improvisation at the end should be in longer time at least we could dance for a little bit. For next time I will set time for another 45 minutes and put practice inside – for better Contact Impro practice.

### **[How to build a culture of consent]**

Description of the context:

Nancy, France, Youth house Lillebonne.

3 males, 5 females. Age from 18 to 25 for anyone interested in building a culture in which seeking mutual consent is normalized and supported.

Previously: Some of the participants, in this case, young men, expressed their difficulty to engage in work, bodywork or dance with another male.

Exercise of experiencing proximity

Each participant faces another participant. One will invite the other to come walking towards them. Each participant will experience the exercise with 3 different people. At the end there will be a sharing of experience, i.e., what did you notice, what was easy, did it change anything, what was challenging?

Hand gesture: inviting, stopping, back away.

Both participants are invited to listen to themselves using the traffic lights reading or a personal way.

Traffic lights reading: am I comfortable = green = inviting, not comfortable I need adjustment = orange = stopping, not comfortable at all = red = back away.

The participant whom is invited can at any time, stop its walk or not answer positively to an invitation.

Not possible: to walk in the direction of the other when you were asked to stop or back away.

The exercise can last as long as needed. Participants may not arrive close to each other.

Circle to share results

- Participants noticed that they felt it was easier to respect the other when they clearly stated what they wanted.
- They were more comfortable in the space with the others afterwards.
- The young men expressed this exercise was much needed.



- They expressed their readiness to enter a more contact base exercise after experiencing this kind of proximity first.
- They also noticed the difficulty to listen to themselves when invited. They kept walking even though they knew they could stop anytime.
- Two male participants encountered difficulties to listen to each other. They shared that they felt more listened when a female was their partner.

Following the Exercise of experiencing proximity

20 min dance – suggestion: start with the last partner of the previous exercise or change partners. Aim to stay comfortable.

Starting in solo, using the space between you and your partner. Notice how long does it take to get in physical contact. Are you in the green zone? If not, are you in the orange zone and can something be adjusted (verbalize if necessary)? If you are in red, you can leave the touch at any time.

You can go in touch and leave the touch to practice disengaging from it. Observing how to stay comfortable.

Aim: are you able to adjust? Can you listen to your traffic lights? Are you comfortable verbalizing if necessary?

Sharing results:

- The traffic lights visualization seems to be a useful tool to the group. Simple to understand.
- Once there is a more dynamic encounter it is more difficult to observe and listen to oneself.
- Verbalizing was very helpful but need to be practiced more to become normalized.
- Adjusting was harder than leaving the physical contact for a moment. With more practice they believe it will be possible.

End circle some question appeared

Is it possible to choose a partner and encourage consent at the same time?

All of them shared that if a teacher says choose a partner, they find it impossible to refuse if a person approaches them, even if they feel very uncomfortable.

They recommend the first exercise to be practiced at the beginning of the year, or beginning of each event.

They doubt it is possible if the event is with too many people.

Concerning today's work, they feel more confident of their capacity to listen to themselves. They recognized when it was challenging. They want to practice more and have more tools to implement consent, express themselves and respect others equally.

## **[Expressing and testing consent through contact improvisation]**

Description of the context:

We are in a rural area, with a small group of contact improvisation young participants. We are 7 in the workshop, in Saint-Jean-en-Royans (Drôme, 26, France). We had the workshop on Saturday 1st of July 2023, from 3 to 5 PM.

Description of the activity:

We practiced different exercises to experiment consent in Contact-improvisation :

- bodywork with consent to wake up the body and express consent and needs.
- warming up game in circle with non verbal consent to exchange places in the circle.
- exercise in two lines. One line is waiting for the expression of consent of the other to go towards them. Then exchange the roles.
- exercise to test the other's limits with green/orange/red lights according to whether the touch is good, ok, or not ok. Then improvisation with this person during 10min, without losing the connection. No need to stay always in physical connection, it can also be with eye contact.
- lab : how to say no non verbally?
- jam with consent consciousness

Evaluation:

It was really good, to use the tools with new people and see their reactions. They felt not so at ease at the beginning of the workshop but then they played the game and enjoyed it. The main interest for them was to find how to express a "NO" non verbally during the lab. But also they took part to the different games with a lot of playfulness. The jam then was much more conscious of consent.

## **[Feeling Satellites]**

Description of the context: At any space of dance or movement education, somatic experience or physical training involving groupality.

Description of the activity: I invited to the assistants to travel around the space at their pace and rhythm, drawing curved paths through the space. When they feel it, they could choose to follow someone keeping a distance and matching this other person's speed and path.

The person being followed, keeps on it's own travel and when realizes that's being followed can choose what to do:

To keep travelling, accepting/consenting being followed for indeterminate time and playing with that connection/relation by modifying speed, pathways and playing with pauses (here the person following can choose to stop following and continue its own travel at any moment).

If does not feel or consent on being followed, the person can turn around and face the follower and stop traveling. Here the two persons involved make a pause to breathe at the distance they feel safe, watch/feel each other. Connecting with being grateful to have been chosen and also to have been perceived/recognized, and whenever they feel, they can softly bow in gratitude and continue traveling. Then they continue the exercise going through the space and following other persons when they feel it.

If the person consents on being followed, besides playing with the speed and direction, can begin to go slower or make little pauses. When this happens the person following can choose to imitate the action or to keep on travelling with the direction of going through the other person's "body"/space.

When this happens there will be a first moment where the two persons body meets and travels together, being the person in front the one regulating the speed and the one behind the one creates the impulse forward. When it feels it properly, the person in front can modify her/his/they steps to create a little space between both and at the same time lower his/her/they pelvis by crouching and creating space so the back person is softly unbalance forward by keeping the intention of travelling forward from it's lower center and meeting this new support on the others lower back leaning and making it available to be supported by it and be lifted on the air.

There the person up, explores this new balance, flight and stability and then decides to go down by sliding and spiralizing down from the side and then they just continue travelling on their own.

An adaptation to practice this lift is when the person on top, descends with a spiral, automaticaly goes in front of the other person to keep doing the same exercise reversing the roles.

Evaluation: It was very good. It was inside a CI orientated practice. It's important to clarify this intention of gratefulness towards the others besides receiving or not receiving consent, but meeting, being chosen, listened and recognized by the other is an expression that shows respect and care.

Also when working with consent, clarifying that it's not personal, and also deciding to make the other experience yes and no it's very useful, and learning to deal with this just by making the experience and also recognizing the feelings that arised. It's important also to make a sharing circle after the exercise so they can express what they felt and we are be able to give support.

<https://youtube.com/shorts/XF2U5xETWgM?feature=shareort>

### **[Warm-up - what you want]**

Description of the context:

At Enestudio - a Contact Improvisation I Studio in Barcelona to Enestudio CI students

Description of the activity:

In pairs, there's a request of bodywork from one person to the other, the idea is that each person knows what's best for their body to be activated. Actively practicing specificity from the person who is receiving and asking for different forms of touch / contact / presence. Actively practicing giving feedback, expressing verbally when things are not fulfilling their needs and how to change that. The practice for the person who is being of service; asking for feedback in what they are doing as they are doing it (How could this improve?); They are also invited to check with themselves how much they can give, to respect their own boundaries.

Evaluation:

By starting the warm up to dancing with an integration of physical contact and verbal communication, we set up the space for ongoing negotiation of consent to be present throughout the rest of the practice. We normalize both asking for what we want as well as giving and receiving feedback, we also normalize verbal communication during physical contact which might be helpful for later moments that are more intense and where different sorts of boundaries might need to be negotiated.

## **[Wheel of Consent]**

Description of the context:

In the community where I live, to my 6 housemates and some friends of mine.

Session of 2 hours

Description of the activity:

Talking about consent... Brainstorming about what does it mean Consent to them.

Experiment games :

By two, Say NO to every questions asked and then change the role. Circle Yes with eyes connection to change the place

By two, one is asking to give and then receiving... or permitting and taking, he/she/they want to be touched or touch her/his/their partner, for 3 minute and then change the role.

By two, one is leading and one is following the other by fingers connection... Feel sensations and preferences... what is making me in green, orange or red zone ? And change the role.

Time for feedback

Evaluation:

It was good to start by exercices to say No and Yes before to go into a physical contact . Experiences have been appreciated, People felt safe and happy to experiment new practices and chatting about what is consent, and recognize how easy or difficult is to say real yes or not according to our history and culture... included the fear to hurt someone or to be judged or not loved anymore... Something would be improved is time to go deeper in cultural construction / deconstruction and then try again another exercice about consent to compare what change.

## **[tiktok consent with teenagers]**

Description of the context:

giving teenagers (13yo) dance classes in summer camp in Tulln, Austria.

Description of the activity:

we were having intense dance training, which started with contemporary dance and finish with recording tik toks.

Evaluation:

it was great experience after erasmus plus program. as a teacher I was much more aware about consent. for example when they were filming each other i was making sure that just those ones who agree will be on the movie. i also took more attention on the way how they touch each other when they play some games.

## **[DESIRE AND REJECTION]**

Consent through Contact, Erasmus+ Covelo, Galicia, June 2023

Introduction:

\*Dynamic time: minimum 1 hour (2 hours recommended).

\*The holder/s of the dynamics controls the time by sounding a bell or a gong.

\*During the whole dynamic a circle is formed between all the participants. It is a space holding circle (as in Authentic Movement or as a Round Robin).

The dynamic begins:

A participant enters into the space. She/he takes her/his time to breathe and observe the circle that supports her/him with her/his gaze.

When she/he is ready (when she/he knows internally to whom she/he wants to direct the question) she/he directs the question to only one person: "Do you want to have a meeting with me?"

The person who has received the question takes their time to receive the proposal and respond attentively and truthfully (not automatically): Yes or No.

Two ways:

### 1. If she/he answers YES:

There is a meeting of approximately 5 minutes inside the circle between the two people. The encounter is full of possibilities and has practically no limits. It can be a dance in silence or not, with or without contact, a brief conversation, a meeting of glances, some caresses, some tickling, a wild children's game or a simple doing-nothing together, etc.

When approximately 5 minutes pass (the time holder can lengthen or shorten the time of the meeting depending on the energy and the listening taking place) the holder rings the bell to announce the end of the meeting. The participants thank each other and say goodbye in their own way and return to the circle.

Then a new participant can enter the space and a new round begins.

## 2. If she/he answers NO:

The participant who has received the No, has 2 options:

1. Go back to her/his site (not recommended).
2. Ask to the group: "Is there anyone who wants to have a meeting with me?"

In this case, any person (only one) can enter and have an encounter with her/him. The participant can now choose if she/he wants to have a meeting with the person who has "come to her/his rescue". If she/he doesn't want to have a meeting with that person, she/he kindly thanks her/his for her/his intention: "Thank you for your intent, I don't want to have a meeting with you" and they both return to their place. In case she/he wants to have a meeting with the "rescuer", then they stay in the space for 5 minutes.

In the event that by receiving the first "No" and asking the question "Is there someone who wants to have a meeting with me?", nobody goes to meet her/him, she/he has 2 options:

1. Go back to her/his site (not recommended).
2. Ask for her/his need/desire. For example: "I want 4 or 6 or 10 people to come over and give me a massage" or "I need someone to hug and hold me".

By asking for her/his need/wish, it will be fulfilled instantly by those participants who want to give it to her/him and for the next 5 minutes, until the bell rings and another round happens again.

Notes:

\*Functions of the circle:

The circle has the capacity and the function of holding each meeting with equanimity, neutrality and free of judgment. Likewise, an attentive and active gaze and an available body are keys to avoid falling into automatism and/or boredom. It is important to remember that the same people who make up the circle are the same people who generate the encounters. It is feedback. There is no difference between staying in the circle and staying in space. There is no difference between Yes and No. What happens to my partner happens to me.

\*Why don't we recommend going back to the circle early?

One of the aims of this dynamic is to receive and inhabit the No, the rejection. To do this, we create a safe circle that maintains a space of trust. This way, any emotion generated by the feeling of rejection can be welcomed, expressed and transformed.

## **[Can I trust?]**

Description of the context:

I had an opportunity to give a class in a public school for one of 5th grade. The class was labeled as a "difficult one".

Description of the activity:

We started from some warm up in a circle. Everyone introduced himself and made a movement expressing how he/she feels. The group repeated it. Then we walked through the space. Everyone chosen secretly 2 people and walked to be in between them, then in triangle. This exercise I wanted to continue longer and give next steps but some started to talk and do own thing so I changed plan and asked them to work in pairs. I introduced the topic of trust. One person in each pair closed eyes and followed. The one with open was responsible for a safe. I encourage to name aloud if something was too fast for followers.

Evaluation:

This activity taught me to stay flexible and modify a plan according to the group dynamics. I asked for an evaluation of what this activity gave. Some mentioned that it was group-building and that they got knew each other better. For some it gave a chance to notice if they trust each other or not or starting to trust. Someone shared that need more awareness from the group because if they are noisy that can't follow a task. For me was a challenge to go deeper just having one meeting with them. In the public school context was difficult to work on the topic of consent in a direct way. I noticed a change in the group with a last exercise. Atmosphere was more focused.

### **[Softening into the support]**

Description of the context:

I am invited in the first phase of a residency to facilitate a practice to make a common ground in the group and to support the starting point of the residency. We are in Rietz and the group is composed by dancers, visual artists and musicians.

Description of the activity:

Starting from the point that we are constantly falling and constantly supported , we explored our ways to have an easy and clear access to the support of the ground, in order to go directly into the action and to taste the poetry of our dances . After a solo practice I invited to share the experience in couples. Then I proposed a guided bodywork where everybody could really feel comfortable with the partner and with the ways of touch. During the process the receiver was allowed in every moment to speak to re-direct the touch or to stop it. From there we made some short compositions in duets, feeling the Permission that the space is giving to us, and also the Responsibility to be changed by the dance of the other.



Evaluation:

It was great to witness the work of the group, transforming and developing during the time in terms of softness, readiness and trust. They shared feelings of safe and healthy space where to explore the improvised movement, they also shared some resistances in the letting go, and the gratitude to be supported in their individual process through the touch.

### **[From consent to empowerment]**

Description of the context:

I organized a 5-day retreat at the beginning of July at a big permacultural place, near Parthenay (France) It was a self-organized retreat for people looking for a deeper understanding of consent, in group Governance, in Contact Improvisation, and in their everyday life. We were a small group of 5 people, most of us are group facilitators.

Description of the activity:

The main focus was on: how could everyone make the best use of their time while fully benefiting from the presence of the group?

We used the Wheel of Consent for Governance, Organization, and within each group activity, including the more informal ones (cooking, chatting, requesting a hug, etc.).

We ended up designing new activities:

- contact improvisation with massage
- contact improvisation with impulses from disco music
- jams explicitly using the Wheel of Consent
- jams with debriefings
- empowerment circles

Evaluation:

It was a great opportunity to integrate and spread what I learnt in Spain, and transmit it to fellow facilitators.

The fact that we were a small group allowed us to go very deep into authentic relating and empowerment.