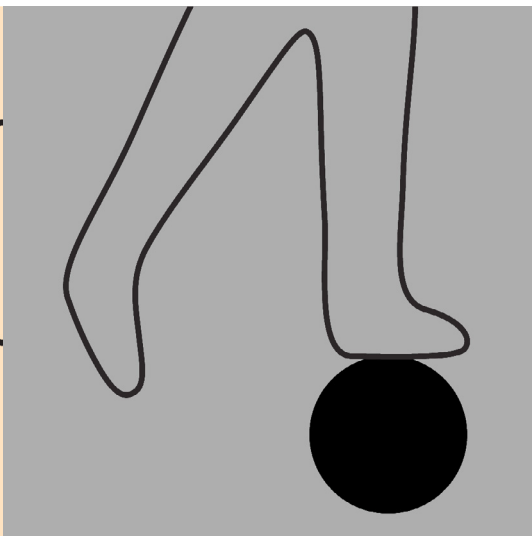
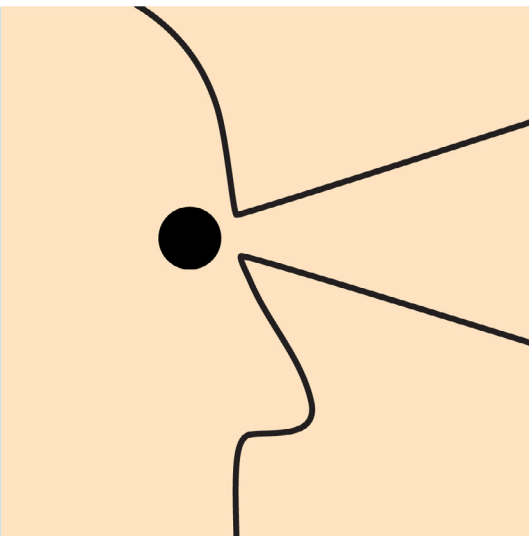
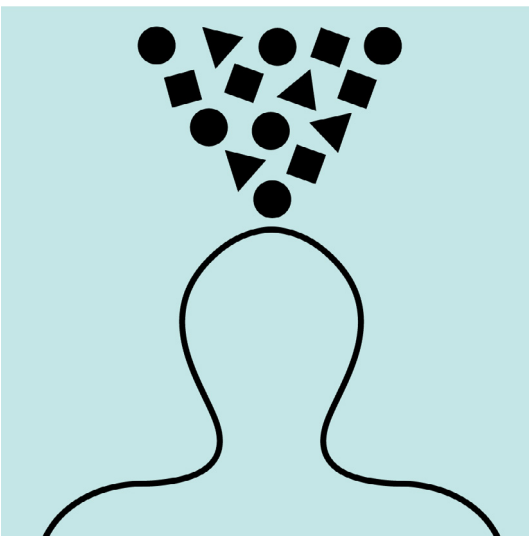


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EMBODIED SOFT SKILLS TRAINING HANDBOOK

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M—O—S—S

moving into soft skills

This handbook was created within the project Moving into Soft Skills that took place with the support of the Erasmus+ programme of the European Union, in cooperation among partners from Finland, Latvia, Poland and Austria. More information is available at www.movingintosoftskills.com.



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INTRODUCTION

We at Moving into Soft Skills - MOSS - offer an innovative approach to working with and developing soft skills. This free and open-source material draws inspiration from somatics and experiential learning to provide you with tools and insights to facilitate Embodied Soft Skills Training.

Soft skills have a wide variety of interpretation and definitions, which may be summed up as the skills people need to function properly in certain situations. The subject is often approached from an objective and cognitive approach. However, due to the subjectivity and nature of these skills, using a systems approach, based on embodiment and experiential learning, together with other cognitive resources, provides a powerful framework for facilitating the learning and development of soft skills.

After an introduction to our approach, and an overview of the soft skills chosen for this material, we dive into the background information and sources of inspiration used throughout this handbook. We examine the principles and concepts which contribute to successful training and then how to plan and facilitate Embodied Soft Skills Training. In the Annexes you will find plenty of cases and examples of training and session plans.

This handbook is a collection of tips and suggestions from professionals in the somatic field to apply to your work. Use it together with the MOSS Soft Skills Mapping Tool and the Exercise Database for creating training programmes, and facilitating, exploring and teaching about soft skills and embodiment.

We invite you to read the handbook one chapter after another, or start with what makes you curious and move intuitively through the text. Come back when you need inspiration or a reminder. Enjoy the journey!



CHAPTER

NO 1

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SOFT

SKILLS

M—O—S—S

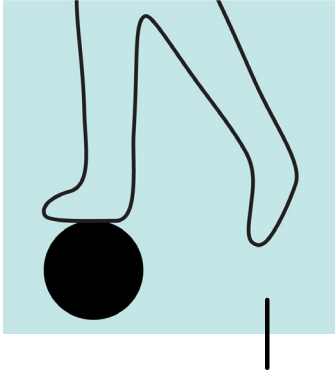
Soft skills have many names: transversal skills, 21st century skills, non-cognitive skills, essential skills, intra- and inter-personal skills, or simply human skills. They are subjective in nature and intangible, and difficult to quantify and identify. They are hard to teach in classrooms and are often difficult to describe precisely. The Lexico dictionary defines soft skills as "personal attributes that enable someone to interact effectively and harmoniously with other people".

Soft skills are evident in attitudes and responses to different situations. Having certain well-developed soft skills may give individuals opportunities and facilitate career progression.

Let's look at an example of communication, which is one of the soft skills. One element of skilled communication is an efficient use of voice. You may have noticed a situation in which someone possibly had a negative or sarcastic tone while saying something and the whole pleasant atmosphere collapsed. In contrast, you might have also witnessed a moment in which a person used a positive and friendly attitude and tone of voice to change a negative situation and atmosphere. Our tone of voice conveys our emotion, and skilled communicators know how to consciously modify their voice to create a desired atmosphere.

Although subjective, soft skills are often approached from an objective perspective, which creates a subtle dissonance. By integrating embodiment and somatic concepts into learning tools, MOSS offers an innovative solution for developing soft skills.

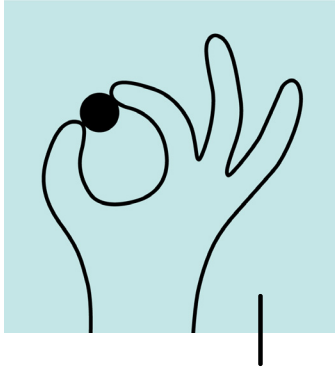
Below you will find a brief overview of our interpretation for each soft skill upon which we focus. We encourage you to guide your participants into shaping their own understanding of each soft skill. This reflection is an important part of the whole learning process, and we designed the MOSS - Soft Skills Mapping Tool for the task.



ADAPTABILITY

is the ability to change in different circumstances, while staying functional. Change often goes hand in hand with ambiguity and stress, which makes uncertainty, tolerance and stress management an important element of adaptability. Adaptability also requires the ability to see different options for courses of action. It might require us to let go of certain expectations and stubbornness. Bodily practices such as improvisation and bodywork offer us plenty of different contexts where we can learn to listen, to act in ambiguous situations, explore different courses of action, adapt to our partners or certain movement possibilities and limitations.

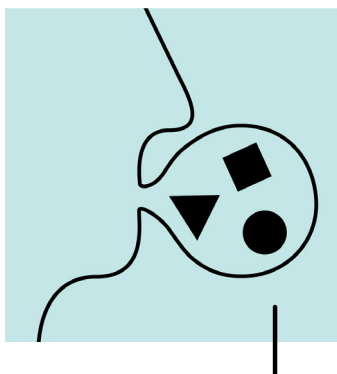
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ATTENTION AND FOCUS

is the ability to shut out distractions and concentrate on a target stimulus - aim, task, or a project - for any period of time, as well as the ability to recover quickly from a distraction or disruption. On a bigger scale, it is also the ability to define what is necessary and what is not relevant for any kind of work. While the average human attention span is declining, the ability to focus is required more than ever. Attention has become one of our most valuable resources. Practices such as body scans and meditation teach us to remain present with ourselves, others and the environment, providing a powerful training of our skill to focus.

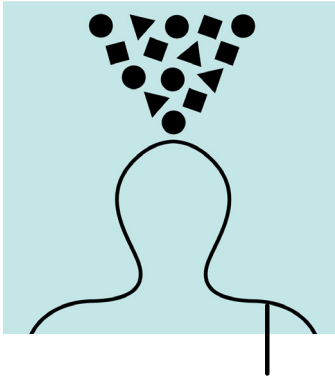
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COMMUNICATION

is a two-way process of information exchange, or more broadly, creating and exchanging meaning. Communication takes place both verbally and non-verbally, and needs a common system of symbols, signs and behaviours. Successful communication requires the ability to adapt to the listener, as well as actively listen, stay connected and interested in the partner. Communication also entails a readiness to be seen, heard and express oneself. The kinds of movement practices that take place in pairs or groups usually require communication and negotiation, and creating a space where a person can explore his or her own communication challenges and learn to address them better.

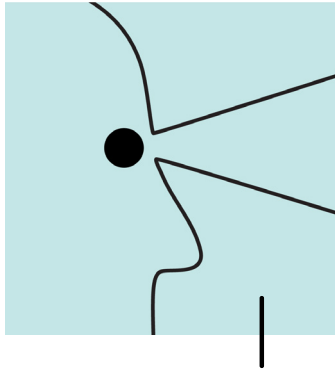
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CREATIVITY

is a cognitive process, which leads to new, original ideas, concepts, definition of the problems and their solutions. An essential element of the creative process is the ability to perceive the world in new ways, and transcend habitual ways of thinking or acting. It may be seeking new combinations, making connections between seemingly unrelated phenomena, finding hidden patterns and noticing new relationships among objects or concepts. Creativity can be a quality of a single person, group or working culture. In a narrower sense, creativity can be defined also as an expression of ideas, imagination, experiences, and emotions in a range of arts, and that we can practice through moving, dancing, building, crafting and other activities. In a wider sense, it can be a part of everyday life in terms of problem-solving, finding novelty and innovation.

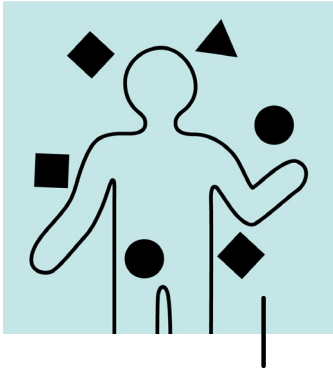
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LEADERSHIP

is the ability to turn an idea or a given goal into concrete actions in a team. Leading implies a direction towards a set goal, and it is the leader's task to ensure that the goal is being reached. Leadership entails visioning, setting goals, instructing, serving, encouraging, taking responsibility, managing, facilitating and making decisions, to name a few. With the help of movement activities, we can explore different leadership styles and develop an authentic approach. We can become more aware of our behaviours, strengths, and weaknesses as leaders, and we can experience those moments of being seen, taking space and empowering others to take space.

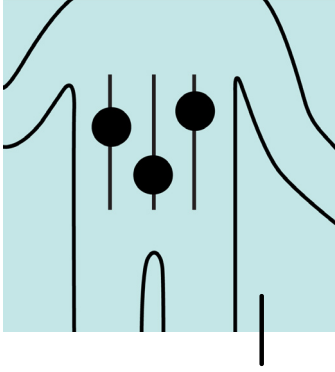
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LEARNING ABILITY

is the skill to comprehend, to understand and gain from experience. It requires an awareness of one's learning process, preferences, and needs. A good learner knows different learning strategies, recognizes learning opportunities and is able to choose the most suitable methods and tools. The ability to learn also includes evaluating one's own work and identifying the need to seek advice or support. A somatic approach can help us to discover the joy of learning through play and from mistakes. It gives us courage to jump into the unknown and the uncomfortable, as starting a new movement practice often requires a good amount of stretching our comfort zone, both physically and mentally.

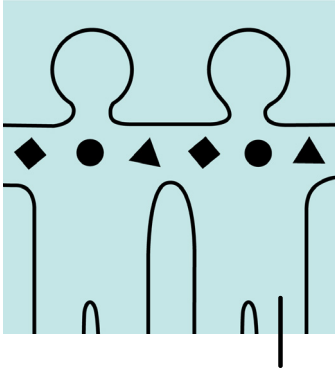
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SELF-REGULATION

is the ability to manage emotions, impulses, energy, and inner resources from within. It is responsible for keeping a healthy balance, which is expressed in the ability to take care of oneself in a relevant manner. Strategies for self-regulation may involve taking a pause between impulse and action, or learning to set boundaries. Self-regulation also requires understanding both the time one needs for accomplishing tasks and also to recuperate. Going for a long distance hike might be a simple and efficient way to discover the power of the body to teach us to regulate ourselves. It requires us to deal with tiredness, pain, and lack of motivation, and the ability to manage our energy to reach the destination or to find the courage to stop the walk and admit our boundaries.

NOTES



TEAMWORK

is the ability of working together to achieve a shared goal. A skilful team member contributes actively to team tasks, knows how to clarify roles and responsibilities in the team, promotes communication among team members and requests and offers support when needed. Teamwork skills involve being willing to take on responsibility, and encouraging and engaging other team members. Developing this skill requires knowing the resources of team members and highlighting everyone's strengths. Important elements of teamwork are the ability to manage disagreements constructively and being aware of the team processes and how they affect the team's effectiveness. Many traditional team building activities are based on tasks that require touch, physically supporting each other, and achieving together something we physically can't do alone. Trying out partner acrobatics, learning massage techniques together or just playing team sports can be a great starting point to become more comfortable and skilled in teamwork.

NOTES

CHAPTER

NO 2

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DEVELOPING

SOFT

SKILLS

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Although it is usually expected that a teacher teaches, or transfers certain outcomes in teaching and learning contexts, it is different in Embodied Soft Skills Training. The facilitator presents and encourages discussions and reflections about soft skills, but the learning and development of such skills is up to the participant. The educator's role is to guide and facilitate and support the participants through the learning process, not necessarily to transfer knowledge.

These perspectives and approaches acknowledge situations in which a participant may learn and develop skills that the facilitator may not have themselves. It becomes easier to understand when considering the subjective nature of soft skills. This approach to the learning process uses and acknowledges certain human aspects, such as the presence of the subconscious mind.

APPROACH

Our approach seeks to acknowledge and provide solutions to valuing the body, movement and our own experience as a way to continuously learn. By focusing on experiencing, observing and reflecting, we tap into how humans learn such subjective matters, which translates in an effective method for developing soft skills.

By encouraging the use of movement and other bodily practices, together with observation of their effects and reflection of what it means in one's own profession, we acknowledge and use resources which might otherwise not be accessible.

It was one of those moments that I can always get back to. I was very much in love with one person, and saw the world with new eyes. The colours were more vivid, the horizon was wider and there was more space. I remember feeling light, like a weight was lifted from my shoulders.

- Outi

These experiences would not be possible without our bodies and us sensing ourselves. This ability is so self-evident that we hardly pay attention to it, but it's a high time to acknowledge and value this resource. We live in, with and through our bodies.

METHOD

We acknowledge that these human skills are naturally developed throughout our whole lifespan. From parents, teachers, relatives or friends, everyone learns skills they need to survive and function in society, as well as for fun and curiosity. However, certain skills might be expected, with which some persons might have challenges. This is usually why training is created. In the context of a training, both subconscious and conscious processes are combined to improve the efficacy and effectiveness of the training programme.

To create a training programme, it is important to understand the learning process, which has been summarized into the steps below.

1. **Information** about what soft skills are and what each one means.
2. **Reflection** on how soft skills manifest in work and the repercussions of their absence.
3. **Experience** in a facilitated activity or life/work experience.
4. **Observe** the inner and outer experiences.
5. **Reflect** and connect the experience to work life situations.
6. **Apply** the new knowledge and experiment.

The first two steps can be carried out with the [Soft Skills Mapping Tool](#), discussions, and presentations. They are part of becoming aware of the role of soft skills at work. The other topics are the subject of this handbook.

Even though a person is participating in the training, they must be interested in the subject and willing to put in the effort for developing their own soft skills. Communicate clearly to your participants about the process and the effort they need in order to develop themselves, both individually and professionally.

NURTURING AND CULTIVATING

Most of the content in this handbook is addressed to educators and facilitators. This section is addressed to anyone who wants to develop their soft skills.

Although the views and approaches to teaching and learning have been changing and developing over time, there is a strong conditioning for learning as being solely a cognitive activity. There are, however, other aspects to learning and developing soft skills. To access other human capacities than cognitive, certain practices can be used, such as using intention and developing inner awareness.

After deciding upon certain skills that you want to develop, keep an intention for it in the back of your mind. Observe work and life situations in which those skills are present or lacking. Reflect on them and experiment acting and doing things differently. If you know a person who you consider having a particular skill, talk with them about it, learn from them, and take classes with them.

Moving is our primal way of learning.

These practices take time to get used to and certain changes might happen quickly, while others will take longer. Having an intention in place means that you open to and seek the change. Keep at it, nurture and cultivate it over time as you develop your soft skills.

| ENGAGING VS "DOING WELL"

The Soft Skills Embodied Training is not about doing exercises well. What matters is how you can engage yourself with the process. Search for what drives your curiosity.

| WHAT IS YOUR 100% OF YOUR 20%?

Save energy! Do 100% of the 20% that you have today. You don't need to overdo, use the amount of energy you have at the moment, and add your 100% of engagement and presence. This is a concept from Nancy Stark-Smith.

| BE LOYAL TO YOURSELF

Being loyal to oneself means clarifying one's communication and actions, which is often followed by commitment, a sense of belonging, and positive use of power. It means being the subject of one's life, not a co-dependent victim, blaming circumstances and others. It includes taking care of oneself and others. Empathy, willingness, and capability to take care are deeply rooted in humanity. The cornerstones of wisdom are compassion towards others and to oneself, knowledge with cognitive skills to use it, and reflection. This is a concept by Elina Ikonen.



CHAPTER

NO 3

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SOURCES OF

KNOWLEDGE

M—O—S—S

The MOSS approach and methods to developing soft skills have been influenced by several sources of knowledge, such as somatics, dance and choreography methods, social pedagogy, and dance movement therapy, to name a few. In this chapter, you will find an overview of each of them.

SOMATICS

Somatics gathers ideas that were brought about by the rise of existentialism and phenomenology, early modern dance and the work of Freud, Jung, and Reich. The development of somatics is connected to the beginnings of modern dance - they share both ideas and the personalities who stood behind them, such as Francois Delsarte, Emile Jacques-Dalcroze, Rudolf Laban, Isadora Duncan, Mary Wigman and Margaret H'Doubler. They introduced interest in the human potential through the cultivation of physical culture and dance explorations.

Somatics as an educational method was developed later, mainly during the first half of the 20th century. Somatic pioneers include F.M. Alexander, Moshe Feldenkrais, Mabel Todd, Irmgard Bartenieff, Charlotte Selver, Milton Trager, Gerda Alexander, Ida Rolf and Lulu E. Sweigard. Their inquiries brought forth the idea of working with breath, human anatomy, ideas related to postural alignment, as well as imagery. Bodily sensations, which came from within and from observations of movement habits, was at the centre of their attention.

The list of second-generation practitioners consists of Bonnie Bainbridge Cohen, Emilie Conrad, Sondra Fraleigh, Anna Halprin, Joan Skinner and Nancy Topf, among others. These women have all played pivotal roles as founders of somatic techniques, such as Body Mind Centering or Skinner Release Technique. Their practices are supported by the use of knowledge of human anatomy, physiology, and the study of human developmental patterns.

Somatic educators facilitate holistic learning processes by bringing attention to how our bodyminds work as one system, one organism. Somatic work is based on our awareness of ourselves in space and the sense of our own bodies. Through relaxation and the increase of body awareness, somatic methods allow significant change and improvement of health, wellbeing and general performance. The results are seen in

expanding one's capacity for work and creativity, increased awareness of one's own patterns, and improvements in the way people feels in their own bodies and among others.

Somatic methods are used as supportive tools mainly in the fields of movement education, physical health, psychology, and dance.

The somatic work often begins with conscious relaxation. Lying, standing or seating, a person is guided by the facilitator to pay attention to their bodily sensations, verbally or through a gentle touch. The practice proposes the use of slow and gentle movements and teaches finding ease and pleasure while moving. The movement can grow from gentle motion, and it can develop to various levels of complexity and speed. It can take on very different forms - such as laying down in rest, playful movement explorations and group improvisations.

Today there are several somatic movement certification programmes available, as well as dozens of non-certified programmes and practices. MOSS is one of these latter ones.

DANCE AND CHOREOGRAPHY

Some developments in aesthetics and practices of dance have been particularly significant for the development of the MOSS Embodied Soft Skills Training. We drew from the lineages of modern dance, contemporary dance, and postmodern dance.

The development in dance from the end of the 19th century to the 1960s, first in Europe and then mainly in the USA, marked the process of change in the approach to the moving body. Many ideas had an impact on the transformation of dance techniques and the rising of somatic methods. The Alexander Technique, the Feldenkrais Method, Mabel Todd's and Lulu E. Sweigard's Ideokinesis, the work of Anna Halprin or Bonnie Bainbridge Cohen's Body Mind Centering are some of the most significant examples of these new concepts regarding the body.

Influential ideas were formed under a common name - release techniques - a variety of methods that explore the potential of the use of gravity and a release of muscles, as opposed to muscle control. Release techniques integrate learning of dance with the study of anatomy, paying attention to the play of weight of the body and momentum in movement, as well as encouraging an awareness of the use of breath.

Significant changes happened also in the philosophy and practice of choreography. A dancer, in a new paradigm, was no longer an executor of choreography, but a person whose perspective and agency played an important role in the artmaking process. Based on awareness practices, improvisation, studies of composition and movement, she or he became the dance maker. This pivotal change was also present in many other professional environments, which started to demand responsibility and a variety of skills from common workers. Like in dance, each individual had to be trained to make informed and creative decisions in an instant, often also in a group. Dance required taking action and responding to the changing environment of an improvised performance, which brought to life a large body of training methods.

MOSS helps in facilitating the use of these effective tools for all other professionals, deepening self-awareness and developing soft skills. In MOSS Embodied Soft Skills Training, you will find exercises that we learned from such artists and teachers as Lisa Nelson, Nancy Stark Smith, Nina Martin, Mary Overlie, David Zambrano, Thomas Lehman and Andrew Morish.

SOCIAL PEDAGOGY

Social pedagogy is a holistic and relationship-centred discipline for working in care and educational settings with people across the course of their lives. It is traditionally a field of practice and academic discipline concerned with addressing social inequality and facilitating social change by nurturing learning, well-being and connection, both at an individual and community level. Social pedagogy is practised within a range of different settings, from early years through adulthood, to working with disadvantaged adult groups, as well as older people. To achieve a holistic perspective within each of these settings, social pedagogy draws together theories and concepts from related disciplines, such as sociology, psychology, education, philosophy, medical sciences, and social work.

All people, from children to old citizens, with diverse socio-economic backgrounds, are considered as equal human beings with rich unique potential. They are seen as competent, resourceful and active agents. Such humanistic values stress human dignity, mutual respect, trust and unconditional appreciation.

With the aim of achieving holistic education that comprehends cognitive knowledge, emotional intelligence, practical and physical skills, well-being is supported by health-sustaining factors and long-lasting feelings of happiness, instead of quick, unhealthy choices. Social pedagogy enables participants to empower themselves and be self-responsible persons who take responsibility for their actions, both among people close to them, their community, society, and environment. On a general level, social pedagogy aims to promote human welfare and prevent or ease social problems.

Each participant is seen as a whole person, and not just part of a target group. The overall development is supported, and the facilitator sees themselves in relationship with the person whom she or he is working with. All people are seen as inhabiting the same life space, not as existing in separate hierarchical domains. As professionals, pedagogues are encouraged to constantly reflect on their practice and to apply both theoretical understanding and self-knowledge to the sometimes challenging demands of the work. There is an emphasis on teamwork, valuing everybody's contribution, listening and communication.

The relationship-centred, practical approach of social pedagogy is connected to working life psychology. Working life soft skills are analogous to pedagogical aims in social pedagogy. These skills are often practised in dance improvisation and in somatics, yet many times not verbalized, or brought to awareness. When talking about principles, dancers often nod their heads and say that they use some dance training-based body language skills in their interactions with other people. They just might not be aware of these connections. In Embodied Soft Skills Training, we want to bring awareness to these silent embodied skills, so that they can reach their full potential and that the participants can integrate them into their work environment.

For more information, refer to Petrie, P., Boddy, J., Cameron, C., Wigfall, V., & Simon, A. (2006). *Working with Children in Care - European Perspectives*. Maidenhead: Open University Press.

DANCE MOVEMENT THERAPY

Somatic methods often lead to releasing or even therapeutic effects. Some dance and somatic exercises are used in dance movement therapy. The difference is the context and the purpose: in therapy, in somatic sessions and in dance class, different goals are pursued. In dance movement therapy, dance and movement are used in a process which furthers the emotional, cognitive and physical integration of the individual in a context that provides a qualified support and a clear therapy contract, with specific goals and duration. The role of the therapist is different from the role of a group facilitator. In a dance class and somatic sessions, there is no patient-therapist relationship. Also, the level of the work is different. Therapy affects changes in feelings, cognition, physical functioning and behaviour on a deeper level. This, of course, can happen in other contexts too, through learning and group processes.

YOUR PERSONAL SOURCES OF KNOWLEDGE

When creating training and facilitating it, draw from your own personal sources of knowledge. This means using your own experience in different kinds of disciplines, be it yoga, martial arts, qi gong, dance, sports, or something else. Draw from any life experience you can connect to developing soft skills.

Years ago, when I started to facilitate movement classes, I used to think about my previous experience and divide it into useful or useless. After a few years of learning and teaching movement and somatics, I realized that there is no white elephant. All my experiences, including everyday routines, work in the office, hair cutting, childhood games and the way I played, combine into one - my unique source of knowledge. What is art for me is mastering my own story, becoming familiar, becoming friends with its parts and making them inspire and move my facilitation style to new places, surprising and familiar at the same time.

- Ksenia

Take a moment to wander through your memories. Close your eyes, and go through the story of your work and personal life. Which parts of your experience are important and/or easy? What can you use as inspiration for facilitating?



CHAPTER

NO 4

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FOUNDATIONS
FOR SUCCESSFUL
TRAINING

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This chapter introduces a set of principles we consider key to facilitating successful training.

The task of the facilitator is to create a space for learning, and to guide and support people as they explore and develop their soft skills.

The facilitator's awareness of the atmosphere is essential to the effectiveness of the experience, as well as being able to hold the space for observation and reflection to take place. By cultivating certain intentions and doing the inner work, a facilitator creates a supportive environment for the participants to learn and develop their soft skills.

Here we address the key aspects of facilitating Embodied Soft Skills Training. Although presented separately, these aspects are intertwined with each other and exist simultaneously. These topics can each be deeply explored so take your time and be patient as you develop your own facilitation and perception skills.

EXPERIENCING, OBSERVING AND REFLECTING

The triad of experiencing, observing and reflecting forms the basis for all of the work. The recurring process of a participant having an experience, observing its effects in themselves, and then reflecting on what it means to them brings awareness to how they perceive and respond to the world around them. Becoming more aware of one's patterns enables new possibilities of choices to be made, which also means having more possibilities of action - both in personal and professional life.

Daily routine and the common work expectations are usually very much goal oriented and focus on action and its results. However, for learning and development of a soft skills to happen, time is required not only for the action, but also for learning from experiences. Stemming from experiential learning, reflecting on the experience is crucial to the learning process.

When planning and facilitating Embodied Soft Skills Training, be clear with the intention for the whole training, as well as each exercise, in

order to guide the process in the desired direction. Concretely, this can mean paying attention to what kind of reflective questions you ask, for example:

| EXPERIENCE

Shake yourself while standing for 1-3 minutes.

| OBSERVE

Let the effort of the shaking be felt in your still body. Stand in a comfortable position on both feet for at least 1 min, breath and observe, let everything that's happening, happen.

| REFLECT

What did you sense, feel and think? What images came into your mind? If there's time, share with the other participants.

SELF-AWARENESS AND SELF-KNOWLEDGE

Self-awareness can be understood in many ways. In this context, we use the word to remind ourselves of paying attention to ourselves and of staying connected to how we are doing before, during and after a session.

Paying attention to ourselves does not mean turning only inward and forgetting about the rest. Our present and ongoing state of body-mind influences the learning space we are part of creating, and the atmosphere. Developing self-awareness is a continuous practice, not an on/off state. Sometimes it can be important to forget oneself too.

A simple technique for staying self-aware is to oscillate the attention between inner and outer worlds, checking how you feel and then what's happening around you.

Related to self-awareness is self-knowledge, which is understood here as the awareness of our more continual characteristics and patterns of response and behaviour. This has an influence on how you are as a facilitator, how you react, and what kind of choices you make. Deepening your self-knowledge will allow you to understand your contribution to the atmosphere better, as well as increase your possibilities for consciously influencing it.

ATMOSPHERE AND SENSING THE GROUP

Atmosphere is a rather subjective and abstract matter. We refer to it as what can be perceived as the general feeling of a group of people in a shared space. It is perceived both personally and collectively.

You may have noticed that in moments of great frustration or excitement you may also start feeling similarly to the others around you. This is usually how the atmosphere is noticed - by the inner feeling it creates. Each person in a group influences the atmosphere and the general feeling of being in space, even if they are not aware of it. As a facilitator, being able to have an influence on the atmosphere is a powerful tool for guiding the participants into fully experiencing the exercises and further developing their soft skills.

Beyond noticing oneself and the general atmosphere in the space is the ability to sense the group during a session and create the atmosphere that would benefit it the most at a given moment. The facilitator can also encourage and train the group to sense each other, which can provide benefits to the group, especially if they work together.

Learning happens in the participants. The facilitators create conditions for them.

We encourage the facilitator to notice the general level of engagement and include a wide variety of activities - from relaxation to higher activation. Creating a balance between exercises that require a lot of energy, with parts that involve deep relaxation, makes for a dynamic session.

Each exercise requires certain activation level and affects the activation level of the group. Pay attention to the activation level of each exercise and your attitude when facilitating them. Are people calm or stirred up? Stay connected to the situation to understand the energy level in the room in relation to what direction you want to guide the group towards. Staying connected here means staying present and perceiving what is taking place, including your felt sense. This will allow you to adapt and improvise as you go.

You can change the atmosphere with your tone of voice and attitude, your position in the space or by using music, specific timing and transition between activities. Explore and experiment how these changes affect how the exercise plays out and how it affects the outcome of the activity and the atmosphere.

VOICE AND ATTITUDE

The tone of your voice, together with your posture and attitude, play a role in forming the atmosphere. Let's use a simple example: If your intention is to create relaxation, using a loud and fast-paced speech might work against it. Instead, use a lower tone and slower-paced speaking voice. A cosy, warm space is also key for relaxation to happen.

Align your voice and body language with your intention and the perceived needs of an atmosphere for the moment.

In transitions, for example, a change in tone might be effective, especially a slightly stronger and faster-paced speech, depending on what kind of change you are intending to induce.

TIMING AND TRANSITIONS

Timing here means how long or short an exercise or transition lasts. A transition is what happens between activities. Mastering this allows creating a sense of flow for the participants.

Making transitions work is an art in itself and is related to keeping the attention and focus of the group on what's going on.

Working with timing functions well, together with voice and attitude. To create more activation in a group, you can create fast transitions and to cool down the atmosphere, you can give more time for the transitions.

Sometimes, you may notice that an exercise needs more time than planned to fulfil its purpose, or that it's running for too long. It is then a possibility to allow the undesired situation to happen and work on the

length of the transition. Align your timing with your position in space to give you even more influence in the atmosphere.

POSITIONING AND COMPOSITION

A facilitator's body language and expression contribute greatly to the atmosphere and how people feel in the space. Your position in relation to the group and each participant's position in relation to each other are also contributing factors.

For example, a traditional class scenario of a teacher in the front of a class of sitting participants, arranged in a grid fashion, gives a very different feeling than a circle arrangement. Standing, sitting in chairs or sitting on the floor will also create a different kinds of atmospheres and experiences for the participants. Think through the arrangement you want and see if it creates the atmosphere you are intending. In case it doesn't, adapt.

There are, however, subtler ways in which the composition and position of the facilitator can affect the atmosphere. During an exercise, pay attention to where you are in the space (can everyone hear you?) and in relation to each other.

When working with people who themselves are a team or work together, you may wish to bring up the topic of noticing each other, how they are positioned in relation to each other, and make it part of certain exercises.

SHARING

Creating a space for sharing will support the group learning process, as the participants hear and learn from another, about each other and with each other. Make use of these moments also as a break from action and as a time for the group to interact and discuss what has happened, thus making sense of what they are involved in.

When facilitating sharing, take into account the individuality and diversity of the group. Give incentives and time for everyone to speak, if they so wish. Sharing moments can also be the time to answer questions and make clarifications about the training and how it is going.

THE ROLE OF INTENTION

Intention can be used as an inner guide. Allow the guide to align the training programme and the sessions according to the purpose and the soft skills that are being addressed.

Setting an intention can be as simple as telling something specific to the inner self - conscious, subconscious, body-mind, organism, whole being - and letting go of it.

**Paradox: Keeping the intention in mind,
let go of the intention. This is key to staying adaptable
to the situation.**

Another way to set an intention is to create an image in your mind. Picture what you want to achieve with the training or with a certain exercise, and then let it go; stop actively thinking about it. Different from having an end goal, the intention functions as a direction. Keeping it in the back of the mind, as something to recall on the go, supports a facilitator to trust the process and serve the participants in what they need the most. It allows for gut feeling and intuition to be present. It can take the form of an idea, a thought, an image, or words. You can then make the choice to act on them if it fits the circumstances.

DO LESS, BE FLEXIBLE AND ENJOY

Similar to how the heart alternates between contracting and relaxing, doing and not doing, the learning process functions in the same way. We invite you to find the balance and enjoy the ride.

Remind the participants that doing more doesn't equal learning more and developing faster. In a training session, we suggest taking breaks and doing less. Pauses, time for observation, reflection or socializing are essential elements of the learning process. They are not a waste of time!

This reflection is part of the case described in Annex 5 (Session No 4), and followed by the exercise SOFT AND GENTLE IS NOT WEAK:

After the weekend I shared my thoughts with my colleague-facilitator about the tension I felt wanting to transmit a lot of information in a short time. I also felt a similar attitude in participants - the ambition to get the most out of this training. I recognized the pressure that participating or leading the workshop created both in them and in myself.

That realization reminded me of the alternative possibility - the attitude of being soft and accepting towards myself, instead of pushing, doing, achieving. I was excited by the pleasure of working with people, and yet I was wondering if we can replace the tension with the attitude, that we are enough just as we are. I wanted us to notice how amazing we are just as we are and to trust that we are ready to learn, so that we can allow ourselves to rest and be delicate towards ourselves rather than stretching to our limits in an effort to achieve our goal.

Marysia, my colleague-facilitator, suggested sharing this insight with the group and I did. It turned out that my reflection was very supportive for many participants. They shared thoughts and how they identified with the issue of always trying very hard and giving their best. I offered a short moment of gentle touch, opening and listening, delicate and soft. We felt the quality of softness, and its receptiveness. We stayed with this sensation for a moment.

It was a breaking point of the training, which changed not only the atmosphere, but also relations in the group and our attitude towards the training.

- Ksenia

Add playfulness into the mix to let the learning unfold on its own. A playful atmosphere is especially beneficial for learning since there are no mistakes when we are playing and everything feels a little easier

when we are having fun. If at some point it looks like the plan doesn't suit the current needs of the group, be prepared to change as you go and adapt with the needs of the group and the moment. Trust your intuition.

Don't push the participants if it looks like things are not moving forward as you have planned. Create a transition or make a pause, take time and trust the process. When dealing with subjective matters, it is often not obvious what the issue is, so trust and allow the process to unfold itself.

THE EXPLORER MINDSET: LEARNING BY DOING, TRUSTING THE PROCESS

Working with this handbook allows for a multiplicity of interpretations and of applications. However, don't try to know and understand everything. Keep an open-minded attitude and let your curiosity guide you.

For me knowing and not knowing are part of one process. They find a balance between each other and play. It's more me who wants to set it down and have it under control. Instead, I can observe and let them play.

- Ksenia

The feeling of not knowing is a perfect starting point for exploration. Learning by doing can be a great way into this work, especially when you stay open and curious for what the process will bring.

You don't have to be sure to start exploring.

We invite you to research and accept the invitation to this journey. Feel free to discover different possibilities within this body of material and let it expand your experience and your soft skills as you become an Embodied Soft Skills facilitator.

BE A TEACHER WITH A STUDENT'S ATTITUDE

The principles presented above apply to the participants and facilitators alike. The agency of both is important in Moving into Soft Skills. Everything that you think for your participants, think also for yourself. Try it out, and work on your own skills. During the Embodied Soft Skills Training, both facilitator and participants are asked to stay in contact with themselves, to remind themselves of checking in on their state of being: checking their inner state, breathing, activation level and feelings. Awareness plays an important role in this learning process. In the case of beginners, bringing attention to self-awareness needs guidance and frequent reminders. This approach also allows people to get in touch with their own limits and boundaries, which are part of their own patterns.

Every situation is a learning possibility.

Whatever kind of activity it is, it allows for an exploration of inner borders/limits, strengths, connecting with the inner wisdom and power and finding inner knowledge, rather than with authorities outside. We believe that there is no one teacher or leader who might give all the answers. The trick is to find out who you are and what works for you. You should experiment, experiencing a wide range of possibilities and ways of being, and finding what brings the most satisfaction.

BEING BODY-ORIENTED

Even though we have created all this material for reading, understanding, thinking and planning, the true goal is moving towards the body: using the body as a source of wisdom and expression. Developing soft skills is also about developing the latent abilities of our complex human system.

Historically, the western society has been dominated by a mechanistic worldview for the last 600 years. We learned to think as if we are linearly predictable machines and are used to interact with the structures in society, being designed to function as if they were machines themselves.

Or, in other words, by people who had a mechanistic worldview as their philosophical background for designing organizational structures. One further example is that it's common for people to think that we process information in a similar manner to a computer, and that our memory is stored somewhere in a fashion similar to a computer. However, living systems are much more complex and chaotic, less linear and less predictable.

By changing how we relate to ourselves, we also change our perception of what is possible. By allowing the idea of the rational mind not being everything that there is, it allows inviting and giving space in thinking and intentions for other aspects of ourselves to express themselves. Most functions of the body are not available to the conscious mind, and yet we breathe and the heart beats. Not all of the information and wisdom the whole body-mind has is available to the rational mind either. Intuition and gut feeling are some expressions of such wisdom. Welcome it in your practice and allow yourself to unfold your human potential through your whole self and mind-body experience of life.

BEING TRAUMA INFORMED

Working with the body can bring past experiences and emotional content to the surface. Depending on the nature of the issue and existing resources of the person, the participant might be able to process and work through it themselves.

It is important to support healthy boundaries and keep the context in mind. MOSS is not and cannot be therapy. If signs of trauma release, or too much focus on healing, or over focusing on body issues appear, then a lighter and more playful approach should be invited. This does not mean repressing the issues, but that the facilitator should offer a more suitable context for that kind of work instead.

Activated trauma does not mean a healing trauma. Undealt trauma activation can lead the group process away from its main purpose and bend the intention to therapeutic actions in non-suitable context. It is neither helping the person, nor the group. On the other hand, when healing is in progress already, embodied group situations can be supportive and the person's individual process can support the group process too. Therefore, recognizing at what phase the trauma is, is crucial for the facilitator.

If it looks like the issues are traumatic in nature, and it is not possible to resolve them with existing resources, it is necessary to suggest that the participant seek professional help. In the case of facing issues which go beyond your competence as a facilitator, the most responsible thing you can do is to acknowledge this and guide the person to professional hands. Map different therapists you can recommend to your participants in case it is needed. There is a European-wide single number for emotional support helplines - look for it online.

It can be beneficial to inform yourself of the many symptoms that trauma can manifest and what to do in different cases. It is also useful to know about the different (psycho)therapeutic approaches.

You can recognize a triggered person losing their normal interaction and acting out or withdrawing from contact, sometimes even leaving the room. It is good to talk with the group about the possibility of trauma being triggered when working with the body - and that it is not dangerous. The participant can tell the facilitator if they need some

time alone before leaving the room and agree to come back later. Check afterwards what happened and if needed give further info. If you recognize that someone is losing connection, you can give attention and invite them back to connection through your body language. This is how you offer support and show that you have seen the individual. The safety of the situation can then prevent its escalation towards triggering and offer a new possibility through learning.



CHAPTER

NO 5

|

CREATING

EMBODIED

SOFT SKILLS

TRAINING

M—O—S—S

There are different ways of planning the Embodied Soft Skills Training, and here are some guidelines and ideas to support you. Examples of class plans can be found as annexes.

Moreover, remember to use the intentions for guiding the planning and take the different aspects of the training into consideration. Always plan the training tailored to your audience. Organize the content you want to go through in the schedule and plan enough reflection, sharing sessions and breaks.

A good place to start is with familiarizing yourself with the [Exercise Database](#). You can build a session using only the exercises provided in the database, or you can use exercises from your personal sources of knowledge. Besides the exercises, include theoretical concepts and discussions. Explain how the training works and how to develop soft skills. Spread and match the theoretical aspects throughout the training. Mention the same things not just once, but at least three times. Someone may not have registered what you said or may not remember it any more. Make your communication clear and structured throughout the training. Make sure everyone understands by asking for feedback.

**Present your understanding of the training, why are you doing it? What is it about for you?
What can it bring to people in your opinion?
Lean into yourself and own your training.**

MORE ON INTENTION

As already addressed earlier in the handbook, make sure that you have a clear enough intention in order to stay on track with the chosen soft skills. Intention is crucial, since it guides the process. With an intention you can determine the objectives and how to reach them. It might be useful to take some time and include a movement or body-oriented method to define your intention. It can mean that you simply go for a walk, and allow the movement and use of the body to inform you in an intention. Likewise, it can also be a dance, a body-meditation, or another body-oriented method with which you are familiar.

An intention can be to guide and facilitate the participants into a process of exploring the soft skills in themselves and develop them through the training.

You can define it in words or let it be more abstract felt-sense in the back of your mind and in your body. In the end, intention is not something you do actively, but something at the back of your mind guiding you.

Align the planning and facilitating activities with your intention.

Clarity of intention is necessary to a certain extent, but it does not necessarily have to be well-defined. This is because it is difficult to see other possibilities than what is expected if the goal is too well-defined. Expectations give both safety but also somehow lock the process. The thoroughly defined words might also bind imagination, integration, and creativity. It is the balance of knowing and not knowing that occurs that allows unexpected learning and growth to take place in a safe enough, but not too safe, environment. Trust the process and be flexible.

Intention is to a facilitator what the stars are to sailors.

FINDING EXERCISES: THE EXERCISE DATABASE

The MOSS - Embodied Soft Skills Training Exercise Database is a community contributed and continuously updated source of exercises suitable to be used in the Embodied Soft Skills Training. It is freely available at <https://movingintosoftskills.com/training>.

In order to find suitable exercises for your Embodied Soft Skills Training, the database offers possibilities for filtering, grouping, and searching. You can search by the name of the soft skill, the duration of the exercise or the tags. It is also possible to search by text.

The introduction of each exercise includes an overview which shortly explains the purpose of the exercise, a full description of the exercise, and questions for reflection and further exploration. You will also find the recommended duration of each exercise and complementary information, which can be helpful in deepening the understanding of the selected soft skill.

Although a suggested duration for each exercise is given, you may adapt and plan the duration as a time frame, instead of the exact given time. If an exercise is given a time of 5 minutes, for example, you may consider it in your plan that it may take 3-10 minutes, depending on what you want from the exercise. You can sometimes make it shorter or longer, and it can vary depending on the number of participants or other factors.

You are encouraged to try out each exercise. You are invited to experience or play with an exercise in order to understand it before using it in a training. Even those exercises used many times may later bring surprisingly different outcomes within another circumstance or with a different intention.

DYNAMICS OF THE GROUP PROCESS

Embodied Soft Skills Training is a group process, which can be divided into three phases. These phases set the overall background for how the group will behave.

Usually, the first one third of the overall training is the time when the participants get to know each other, the way in which the training is going to happen and for trust to build. Please note that some exercises build trust and some require it to exist. Another matter to pay attention to is the amount of physical closeness. Depending on the group, it will be more, or less, welcome.

The second one third is the work stage, which is about the progress and the culmination of the process. In the middle or at the end of it, there may be a conflict phase among the participants and/or towards the facilitator (confrontation, belittling or attacking). View it as a gift that shows that the group is cohesive, trusting and feels strong enough to express not only the nice and superficial things. Be as cordial, listening and authentic as possible in order to get through this phase with the group.

The last one third of the training is about closing the process. Support the participants in digesting the absorbed knowledge and help them integrate the training material into their lives outside the training.

These parts may merge, the lengths are suggestive, and the stages may overlap.

The soft skills learning process happens in a group and on an individual level. Participants' individual growing points are parallel with the group's learning process. The direction for the growth of the group intertwines with individual intentions.

DYNAMICS OF A SESSION

A common way to choose and combine exercises for one session is to consider their intensity and the amount of activity required from the participants. Some exercises include more movement and require a fair amount of activity, while others are more about body-awareness, which typically is a quieter matter. Some are to be done individually, others in pairs and some in a group. Having variety in these elements often results in a good combination.

For example:

- | Start with a 10-minute exercise done individually and with moderate activity level - this serves as an introduction to the session.
- | Have a moment for reflection and sharing.
- | Quick high-activity 1-minute exercise.
- | A longer 40+ minute exercise with the whole group.
- | A shorter exercise done individually, with more of a body-awareness approach, serves for integrating the whole session.
- | Closing in a circle gives a chance for quick sharing of experiences.

By varying the intensity of the exercises, you can create a dynamic session that provides different kinds of learning experiences. Other aspects to take into consideration are the amount of physical closeness and the amount of trust required, as pointed out in the context of the group process.

Check the cases in the Annex for more.

PLANNING IS LIKE COOKING

Planning a class can be compared to cooking: there are as many ways of cooking as there are chefs! Following this metaphor, consider the following questions:

- | Does the kitchen need cleaning before starting?
- | What are your ingredients? What do you start with?
- | What takes longer to cook and what can you add later?
- | What is so elementary, so necessary, that without it your meal would turn into something else? What is it that you can't skip?
- | How long will you let the ingredients cook by themselves without interfering?
- | How will you spice up the meal?
- | On what kind of plates will you serve the meal to invite tasting it? How will you decorate and serve the meal? What cutlery do you need?
- | What will facilitate digesting the meal?
- | How will you celebrate the meal?
- | What kind of atmosphere will help guests to enjoy this meal more?

And while cooking, remember which meal you intend to cook!

PLANNING IS LIKE PLANNING

If you prefer to think more concretely rather than metaphorically when planning, consider the following questions:

| How will you welcome the participants and which exercise will you begin with? What is the first impression you want to offer?

| How will you build up the class? How will you transition from one exercise to the next?

| What questions will you ask during the process that will lead the participants' attention to the chosen soft skills?

| How will you support the participants being both active and peaceful to enable focusing on the class?

| Remember that reflection and sharing are integral parts of the process! Have you reserved time for them as well?

| How will you close the session?

| How will you take care of yourself as a facilitator during the class?

Regardless of how you start to plan, here are some practical points to take into account:

| SOFT SKILLS TO FOCUS ON

Will you hold a *Soft Skills Mapping Session*?

Is the theme predefined?

How will you set the intention for the training?

| MINIMUM AND MAXIMUM NUMBER OF ATTENDANTS

After practising somatics for a long time, I have found some things useful.

I always have a couple of extra exercises available, something that can be adapted to any of the soft skills. I used the 1-5 minute exercises from the Exercise Database for this purpose and prepared some activities to integrate immediately during the sessions (i.e., reflections, questions, sharing, tasks for practising) before meeting the participants. I have found these activities to be helpful in the moments of confusion, when you need a break to clarify the next steps, for changing the atmosphere of the group, or during a conflict situation.

Each exercise has many possibilities and can be adapted to the session context and the soft skills in question. I want to feel comfortable leading the exercises I have chosen. I have noticed the importance of the supporting questions in guiding a process.

The balance between the structure of the plan and the situation of the group is delicate. Trusting the process gives space for the reactions of the participants and helps me to adapt the plan to the current situation. Not everything has to be pre-defined. I pay attention to the atmosphere and the possibilities that come up within a moment, and to the mood of the participants. Timing and transitions from one exercise to another affect the fluency.

I make sure the people have the tools for continuing practising soft skills, such as journaling, or exercises to practice on their own, and encourage them to share what they will take with them after the training programme finishes. Having said it out loud makes it stay with them better.

- Inese L.

| SCHEDULE

How many sessions, on which days, at what time, for how long?

Direct effect on pricing and location.

Suggested minimum 2 hours per session, so it creates the effect of immersion, which supports the approach.

Sessions not too far apart and keep the engagement during the intervals between sessions.

| LOCATION

Big enough for your group.

The aesthetics and atmosphere.

Enough light or enough dim.

Resources and infrastructure: restrooms, power outlets, internet, projectors, sound system.

Accessibility - how easy is it to reach?

Availability - does it fit your schedule?

| ONLINE TRAINING

Test sound, video, microphone - including from a distance if you are to give demonstrations.

Check your camera background - minimal/clean with a plant or small detail is the best.

Position the camera at your eye level, angled slightly down.

Proper internet connection.

Silent and calm space for you to focus.

Enough space for you to demonstrate exercises.

Digital platform - use what fulfils your needs, and what you are more familiar with.

| HOMEWORK TASKS

Video, audio or reading materials.

Exercises to practice.

Keeping notes or diary.

Prepare in advance!

CASES AND EXAMPLES

Creating sessions and trainings may be a challenge. You can check out the cases and examples in the annex for inspiration. They have been developed and tested by MOSS facilitators. They are:

- | Two 2 hour live session plan examples.
- | Three 2-3 hour online session case plans.
- | Two 16 hour case studies - one live and the other online.

We have prepared and presented the Embodied Soft Skills Training in a flexible format that allows you to choose the content and duration of the training sessions depending on the context and needs of the participants. This may be from a single workshop, focused on one skill, to 16 hours or even longer training programme, that covers a variety of the soft skills.



CHAPTER

NO 6

|

FACILITATING

EMBODIED

SOFT SKILLS

SESSIONS

M—O—S—S

ON BEING A FACILITATOR

What is a facilitator? Who can be a facilitator? How to be a facilitator? Facilitators create a flow of events and transitions between them. They can't make things happen, but only create the circumstances for them to unfold. Facilitators are the maintainers of the atmosphere.

The facilitators' task is to create and hold a space for learning and experiencing.

When you think about learning, what comes to mind first? Where does learning take place? Is it positively or negatively connotated? What conditions do you need in order to learn easily? How can you create space for learning?

In the MOSS context, learning takes place continuously. It is deeply connected with the self-reflection of one's own experiences, as well as sharing and reflecting in a group. In somatics, space and atmosphere are crucial for learning to unfold. By guided experiencing, while moving and connecting with others in a safe environment, we can learn more about soft skills than we can put into words.

The balancing force for safety is a challenge, since too much safety can become boring, or even prohibit progress. The optimal ratio between safety and challenge varies from person to person and from situation to situation. It is the facilitator's task to pay attention to this and make conscious choices regarding it during the session/class. On the other hand, it is an empowering task for the participants to self-regulate the amount of safety and challenge necessary to foster their own process.

No man ever steps in the same river twice, for it is not the same river, and he is not the same man.

- Heraclitus of Ephesus

Every training or session has its own uniqueness. It cannot be repeated. Even meeting the same group and doing the same exercise will lead to a different outcome. You can try it in your facilitation practice as

an experiment with the group. Ask for feedback and draw your own conclusions. It's a great way to physically experience your relationship with time, space, and others.

PREPARING THE SPACE AND YOURSELF

Now that you have planned the contents of your training in general, and your next session in more detail, it's time to put it in practice. Carefully prepare the space where the sessions will take place. In this context, in addition to being a physical room, space also implies atmosphere, in other words, what the room contains. In addition, the size of the space itself has an influence on the session; imagine the difference between a small room or a big hall, for example. It also makes a difference what you, as the facilitator, and the participants bring to the space.

| When communicating with the participants beforehand, inform them about the duration of the session, invite them to choose a comfortable outfit suitable for the space you have for your use and movement activities which are to be included. Depending on the season, they might need some extra layers or socks to stay warm during calmer parts of the session.

| Make sure the place you are going to use is private and has enough space for movement.

| Check that the floor and overall space is clean and tidy.

As a facilitator, arrive early for your training. Take time for your own practice to relax, focus, be more present and more available to the participants. Take a few minutes to reflect, for example, on the following:

| What is my energy level right now?

| How do I sense and feel my body today?

| What does my body feel like today?

| Observe what draws your attention, or if your thinking follows a certain pattern.

| How do I react to surprises? To criticism? To being out of my comfort zone?

| Pay attention to your breathing.

| Notice how much or little tension there are in your shoulders.

| What do I do when I don't know what to do?

| Who is a teacher for you? What kind of teacher are you

For me, a lot of preparation and focusing on the session leads to over focusing and losing connection. Instead, I read a book to refresh my mind, eat enough to maintain balanced blood sugar levels and take care of clothes, hair and make-up, which sounds funny to many people. But honestly, it is lip gloss that finalizes my facilitator mindset, not a yoga exercise. If I did yoga, it would get my full attention, and my facilitation would lose its edge. I also lose the flow if I arrive at the spot very early. It's best to appear just a couple of minutes before the first participants, and have only the time I need for checking the space.

- Elina

Keep the connection to yourself while you are leading a class. Be your own best student; be your own best teacher. There are as many ways and styles of being a facilitator as there are facilitators. Trust your own style! You don't have to be perfect to be a great teacher. You don't have to be perfect to learn.

AT THE BEGINNING OF THE SESSION

Depending on the cultural context, environment, time of the day, size of the group, familiarity of participants, work situation, size of the place, weather, or mood, there are various ways to start. Each part of the proposed beginning of the training can be changed or developed into a different structure.

As mentioned, the space and atmosphere are influenced by what you and the participants bring with them - regardless of how aware we are of it. Before delving into the exercises you have planned for the session, we recommend taking some time to discuss certain points in order to create a safe environment conducive to learning:

- | Relationship with time. Respect the agreed schedule by being on time.

- | When sharing, use the so-called I-messages/ I-statements in contrast to you-messages: ("I felt vulnerable when..." instead of "You felt vulnerable when..")

- | Make agreements about confidentiality. Agree on where and how much one may tell about the process to outsiders.

DURING THE SESSION

We live in a goal-oriented world, where achievements require careful planning. However, we all have the experience of things not going according to plan, and still the result is good. As we approach this material, it is useful to check short and longer term goals. What is our aim for this session? What are the goals for the whole programme? Stay aligned with your intention.

| Where are we going with this exercise? With this class? With this training?

| How much deviation from “my plan” is comfortable for me?

In order not to get lost, keep the group’s goal in mind. At the same time, don’t predict the outcome and let go of wanting to achieve anything. The classic motive to illustrate this seeming paradox is a path. As you travel along, you keep the general direction in mind. You also pay attention to your steps, or you might stumble over.

MORE ON REFLECTION AND SHARING

**A defining condition of being human is that we have to
understand the meaning of our experience.**

- Jack Mezirow

Somatic exercises invite us to turn our attention to our inner experience, and observe sensations, feelings, and thoughts. Observe what caught your attention, and what you found interesting, during and after the exercise. Finding expression and sharing experiences is an integral part of the learning process, and so is listening to the different experiences that other participants have had.

Sharing together with reflection enables us to give meaning to the experience, link it with previous experiences and learn. Sharing experiences includes listening and being heard. The process of reflection and sharing also develops communication skills.

Furthermore, it is an integral aspect of this approach - it facilitates and boosts the integration of experiences, contributing to a more effective learning experience. Therefore, reserve time for reflection and sharing during the classes.

The sharing moments usually take place after an exercise has been completed. In a sharing situation, one person speaks at a time and talks from their own experience, while others are listening. One by one, each gets a chance to speak.

Sharing can be facilitated also in a more informal way when the facilitator asks a question e.g., how was the given exercise for the participants? They can freely express and discuss the aspects of it and share experiences.

In the beginning of sharing, it is important to clarify what kind of sharing you aim to have. In other words, what kind of information are participants encouraged to share. It is helpful to ask a question to direct the line of thoughts and answers. Choose the way of sharing according to the:

| SHARING STYLE

One word.

A highlight.

One sentence.

Freely.

| LENGTH AND DURATION

1 minute for each participant.

30 minutes total sharing.

5 minutes for a few people.

| STRUCTURE

Popcorn - whoever wants pops up, in no particular order

Everyone will have space to talk, but may say "pass" to skip their turn.

Whoever wants starts, and then may go one by one.

| ARRANGEMENT

The whole group together.

First individual writing, then sharing in the whole group.

In pairs/trios/group that the previous exercise was, then big group

In duets, after the exercise.

It's also important to consider where the sharing may lead, or what you may want it to lead to? What's next? And how to plan it in the "right time"? After an experience? Before the break? Or after? In a big group? To have a writing moment before sharing is often useful and makes sharing more concise.

FEEDBACK

Asking for feedback is crucial for learning. In addition to self-reflection, we need the external input. Ask for it actively. Receiving and giving constructive feedback are both valuable skills, which can be practised. You can do it briefly after each exercise, since using too much time for it might disturb the flow of the session. You may use more time for it in the closing part of the session.

**How do you feel while listening to feedback?
Do you feel supported, rewarded, challenged, judged,
or insulted?**

Notice the participants' body language when casually asking "How was it?", "How do you feel now?", "Any comments to this exercise?", "Does anyone have something to share by now?". You can see how it has been received in the participants' facial expressions and gestures. It is important to observe body language all the time. In fact, you don't always need to ask for feedback explicitly because people express it unconsciously all the time. On the other hand, you might interpret the participants wrong if you don't ask.

Often words get more emphasis in our minds, but research suggests that most of the information is transformed non-verbally. If there seems to be a contradiction between the spoken language and body

language, humans tend to believe what body language tells, or at least they may get confused and doubt the message. Feedback given with body language is mostly honest because people are not aware of it. The danger is that it will be wrongly interpreted too. One should never read body language based only on single gestures.

You can give feedback in the sharing part of the session. Besides that, you can give more subtle feedback during the exercises with your body language and voice. Also, the choice of words is an easy way to give feedback. For example, if everybody is rushing more than is intended, you can say "Take your time to change the rhythm" or "Find your way to change the rhythm" instead of "You can change the rhythm".

You can also give direct verbal feedback to the whole group. For example, simply "Good work everybody" or "Yes, exactly like that" or "You could make it much slower". Align the tone of voice and your attitude with the task and its purpose.

You can give feedback to a single individual as well. It demands a deeper level of mutual understanding about language, both verbal and non-verbal, and the situation. Individual feedback can also be given during or after the class.

A couple of things to pay attention to while giving constructive feedback:

- Use the I-message. Speaking from personal experience saves us time in agreeing on universal truths. Everyone can state their own individual opinion without the need for further discussion.

- Offer information on what you see, rather than assumptions on what someone was intending to do.

- Ask "Does it make sense for you?".

BEING AWARE OF INDIVIDUALITY AND DIVERSITY

During the session, every person has a different inner experience which manifests as different expressions. Work based on sensing is experienced especially internally. In any case, it is very important that the space for learning is non-judgmental.

I have noticed one typical trait in almost every group. The amount of speaking is divided unevenly. This easily escalates to two subgroups that are secretly complaining about each other. The talkative people say about the silent ones that "they never take the responsibility of producing anything". And the silent ones worry about being left to the background, "because they always take all the space". The easiest solution is to point out before beginning that this happens easily in general. And if, and when, it happens in this specific group, you can remind people of paying attention to the amount of everybody's participation, about giving space and taking responsibility for contributing. When people remember that this is a group phenomenon, they feel less guilty of their own behaviour and are more open to diverse explanations of others' habits. Also, open communication about equality of participation is easier if it has been primed earlier. Not everybody has to participate exactly as much, but it is good to be aware about the balance.

- Elina

People have different ways of learning, as well as different abilities. Some are inspired by freedom and the feeling of flow, while others feel good in structure and need to know the purpose. Take this into consideration and remember that you don't have to please everyone at the same time, but do consider how to facilitate a diverse group with different abilities.

| How do you value your own experience? Instead of "what should I experience?", value your own experience. There's no ideal experience.

| What if someone cannot run? What if someone doesn't want to lie down? What if someone cannot follow the instructions due to a physical limitation?

Remind participants about diversity and that senses provide subjective information. When a person sees something, it does not mean that

everybody sees it similarly. Maybe they do not notice it at all, or it looks very different from their perspective, either physically or mentally, culturally or because of the present body-mind state of theirs. Each person has their own temperament and personality traits, habits and understanding of the present situation.

For example, if there is a high excitement level in the group, and some of the participants are incapable of paying attention, accidents can happen. In order to avoid accidents, it is necessary to cool down to a safe level. This can be done, for example, by adding an exercise with eyes closed, or with large arm movements connected to breathing. After that, the excitement can be built up again, since there is more awareness.

Modulate how you lead the timing and activation level of the group and style of instructions, to maintain the balance between staying in a clear structure and having enough variety. Ultimately, clarity leads easily to frigidity and serves only some participants. Likewise, constantly changing the structure is refreshing to some, but creates uncertainty and chaos for others.

CLOSING

Closing a session and the whole training are integral parts of the whole process. Somatic work often brings up a lot of emotions and waves of change in people, and it is important not to leave the topics 'hanging' in the air. The internal process of the participants usually continues beyond the time spent together in the training, so it is necessary to make sure everyone feels confident to deal with the issues that have surfaced, without support. When needed, you can give support directly, use the group, or suggest an external professional for support.

Another aspect of closing is to have a clear transition from the time with the group to the time afterwards without it. This can include summing up your own experience, being seen in front of the group, expressing gratitude towards the time spent together, saying goodbye and so on.

The time for closing is also important for creating connection with the next session or if there is an opportunity to continue after the training programme. It is the time for assigning homework, or inviting to the next training programme.



CHAPTER

NO 7

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CREATING AND
FACILITATING
ONLINE
PROGRAMMES

M—O—S—S

During the MOSS project, three out of six piloting trainings were conducted online due to restrictions caused by the COVID-19 pandemic. Two pilots were led by 2 facilitators, via the "Zoom" platform, for a group of 20 participants each.

In the exercise database, you can filter with the "Good for" tag that says "Works online". It helps to find exercises that were used by our team and tested online. Additionally, we encourage you to try to adapt to other exercises. Use your intuition to build the training and lead it; check where your curiosity is leading you. Sense your body while preparing and use it as a compass.

GENERAL TIPS

Most participants would already spend many hours in front of their screens. It is important to warm up and give plenty of time for getting into the body, physically and mentally. In time of excessive screen time and general overworking, the more time we dedicate for movement and physical experience the better. Teaching the training online may encourage focusing on doing the exercises, but it is still important to keep the balance of time for experiencing, reflection and integration. If there is too much of one thing, everybody gets tired, both participants and facilitators.

We tried different ideas to create space and time for integration. We discovered that the simplest ideas were the best. For example, to invite participants to join smaller groups, using breakout rooms, to have a tea break together or cut out the Mapping Tool in a group, with no other tasks. A simple dance together after an exercise was helpful. Our favourite moment was when we invited participants to go for 20-minute walk outdoors. The moon was very big and bright this evening. After the walk, we started to talk about it and one participant shared her feelings. Although she was in a different country, far from most of us, she was so happy to know that we all looked at the moon for a while, together.

- Aleksandra and Natalia

Although we are learning, it is important that the overall experience is relaxing and uplifting, rather than causing additional tension. This can be done by using the tips listed below, such as inserting short exercises or changing from individual work to small groups. Many participants

mentioned that they felt rested and energized after the class and that was pleasantly surprising to them. Sharing some time free of tasks also helps. In real life, participants would meet and talk in a changing room or leave the studio together and socialize on the way. During online workshops, you can experiment with creating some free time and suggesting a discussion topic, so people can experience "private time" together, task free.

We offered some tasks that encourage using objects available at home. For example, we proposed to dress up to celebrate the end of the training. We also asked participants to place the triangles with skills they'd like to work on somewhere in their space of everyday life, close to objects that the participants had associated with selected skills for the duration of the workshop or longer. In this way it was easier to relate to selected skills during next meetings.

- Natalia

Being online for some participants can be a positive factor. Some reported that they were less embarrassed to move in front of others, rather than in the usual live training. It gave them options to decide how much they would be seen or when to hide. Having training at home also has a unique opportunity to experience being relaxed and aware, which can be accessed through movement practices in the working-from-home environment.

As we gathered after the lunch break, I told the group I had used some spare time to hang the laundry. I asked about other people's activities around the house during the break. I asked who else hanged the laundry, cooked, answered emails or worked. This brought an amazing atmosphere of lightness connecting our everyday life routines to a training situation. It grounded the experience of training online in the actual space from which each individual participated. As for me, the facilitator, I came across as a more real, average person by talking about my housework. This exchange supported the horizontal relationship within the group, as we could all hear each other's lunch-break stories.

- Marysia

For many, these spaces are associated with being busy and tense in the body. Online workshops can serve as a bridge between exercises and daily work. Whether at home or in the office, online Embodied Soft Skills Training deepens participants' awareness of their bodies. It also brings their attention to the space that they are using daily. Depending on the needs of the moment, participants can look for a place that support them in finding comfort, rest or getting energized.

GOOD PRACTICES

Giving clear instruction is very important. Repeat often or post written instructions in a chat, especially in the case of more complex exercises to avoid people from getting lost. While working online, there are less chances to ask questions than in "live". It is also harder to check what others are doing and how.

Co-teaching is helpful when dealing with technicalities on working online. One facilitator can focus on presenting tasks or answering questions, while the other shares screens, posts on chat, creates breakout rooms or deals with connection problems.

Changes in dynamics and diversity of exercise form help keep up the energy of the class. When exercises are long, it's good to work in different configurations, be it individually, in small or bigger groups, or in the whole group. Also, you may insert short exercises in between long ones.

Mapping tool pieces are useful props during the whole training. Use the selected triangle and ask "How was this meeting connected to these 3 soft skills that you chose at the beginning? What did you learn about them today?".

Insert short awareness check-ins: "How do you sit? Would you like to stretch? How do you breathe?". During non-movement exercises that required a lot of concentration, these will be very beneficial.

Networking - in the end of the training, you can offer participants a possibility of sharing information about themselves, such as links to their websites etc. Organizing a virtual exchange of business cards can be a nice idea if they are not familiar with each other.

CHAPTER

NO 8

|

CLOSING

REMARKS

M—O—S—S

Facilitating is an amazing opportunity to learn, experiment and develop skills. Many of the topics we have covered could be expanded and deepened. Take your time as you refer back to this handbook for inspiration. It is your task to explore these topics and deepen your understanding and experience as a facilitator. Let this material serve as inspiration and food for thought during your journey.

To facilitate successfully, the single most important aspect might be that you trust your skills and abilities in facilitating, and go for it! Maybe this handbook has been like a five-course meal that requires a lot of digestion, or maybe it was just a quick snack that boosts your energy. In any case, we can only provide tips and guidelines, and our wish is that you take what feels nourishing for you, what inspires you and make it yours.

We, the writers of this handbook, are a group of people with greatly varying amounts of experience in facilitating movement sessions. Some of us have worked for decades and some have facilitated only a handful of sessions. This has allowed us to write this handbook, that can hopefully serve both beginners and experienced facilitators alike. We have drawn from our experience but none of us is **you**.

If you enjoy this material, and it has served you, give back to the community by contributing and sharing the exercises that you use. Submit it through [this form](#), and we will check it out and add it to the exercise database so that other facilitators may also find it.

Join us in co-creating a MOSS community around the world. Let us know how you liked this material and if you have a question, comment, idea, or if you want to work with us, reach us by email:

info@movingintosoftskills.com

ANNEX

NO 1

|

SINGLE

SESSION

EXAMPLES -

LIVE

M—O—S—S

EXAMPLE 1

This session is focused on developing CREATIVITY, ADAPTATION, and TEAMWORK skills. It lasts around 2 hours, including time for sharing.

Questions for reflection and sharing about the class - it may be the participants' first writing on their own and then sharing, or sharing right away:

What did I learn today about myself?

What did I learn about the team and teamwork?

What did I learn about creativity? My own and the group's.

What did I learn about adaptation in this class? Maybe you have some experience that was helpful to notice and share.

What experiences from today can I use in my daily life? In which situations?

What did I get?
What did I give?

■ PULSE OF LIFE | 1 min

■ ARM DANCE | 20 min

■ TO STOP TOGETHER | 20 min

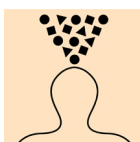
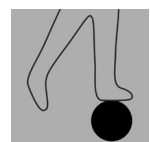
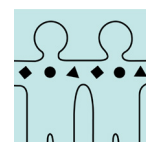
■ SWEEPING PART I | 20 min

■ SWEEPING PART II | 20 min

■ ONE IDEA | 20 min

■ SUPPLEMENTING THE PICTURE | 20 min

■ Reflection and sharing | 10 min



EXAMPLE 2

This session is focused on developing LEADERSHIP, CREATIVITY, and TEAMWORK skills. it lasts around 2 hours, including time for sharing after each exercise.

In closing, reflection and sharing time, you can use the same questions that are mentioned above, only changing the soft skills you intend to facilitate - leadership, creativity, and teamwork.

■ SPEAKING MESSAGE | 10 min

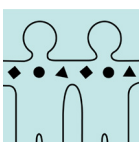
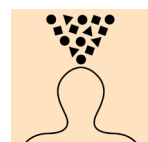
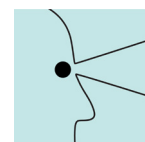
■ AIKIDO CONTACT EXERCISE | 20 min

■ WHO IS THE LEADER | 20 min

■ USING OTHER PEOPLE TO MOVE IN SPACE
| 20 min

■ SWEEPING PART II | 20 min

■ Reflection and sharing | 20 min



ANNEX

NO 2

|

EMBODIED

SOFT SKILLS

TRAINING -

LIVE

M—O—S—S

EXAMPLE 1

This training program is focused on developing ATTENTION AND FOCUS, ADAPTABILITY, and SELF-REGULATION skills.

It consists of nine 2 hours long sessions.

■ Session 0 | 2 hours

■ Session 1 | 2 hours

■ Session 2 | 2 hours

■ Session 3 | 2 hours

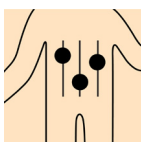
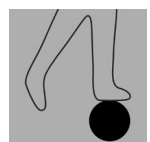
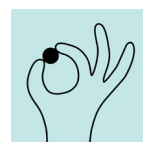
■ Session 4 | 2 hours

■ Session 5 | 2 hours

■ Session 6 | 2 hours

■ Session 7 | 2 hours

■ Session 8 | 2 hours



0 SESSION | 2HRS

This is the very first meeting of the group, so it is necessary to introduce each other, get to know the rules of this group (meeting time, place, safety rules, including confidentiality), and start to create a safe and curious environment for the group's process to unfold.

- |
- Arriving. First opening circle: names, few words about the training and project, guidelines for participants, etc. | 15 min
- |
- PAPER BALL | 5 min with sharing
- SOFT SKILLS MAPPING SESSION with one or two short exercises included | 90 min
- |
- |
- |
- |
- |
- |
- |
- |
- Closing circle of sharing and discussion | 10-15 min
- |

NOTES

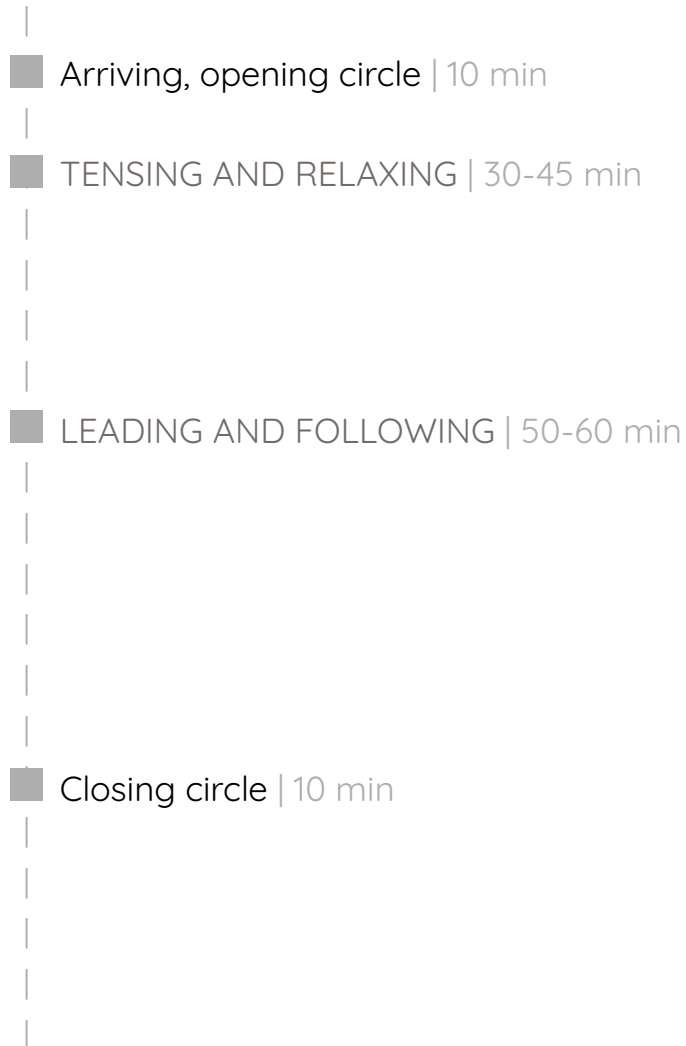
1ST SESSION | 2HRS

At the second meeting, it's suggested to continue to introduce each other in a safe, curious environment and remind the group of the rules.

- |
- Arriving. The opening circle, including calling names for remembering them | 10-20 min
- |
- WALKING, SENSING, FEELING | 30 min with sharing
- |
- |
- |
- CHECKING YOUR PERSONAL SPACE | 10 min with sharing
- |
- Presentation and discussion about somatics and soft skills | 40 min
- |
- |
- |
- UP AND DOWN | 5-10 min
- |
- Closing circle of sharing and discussion | 10-15 min
- |

NOTES

2ND SESSION | 2HRS



NOTES

3RD SESSION | 2HRS

- |
- Arriving, opening circle | 10 min
- |
- CONNECT AND NAME YOURSELF | 50-60 min with sharing
- |
- |
- |
- |
- |
- |
- MY BODY IS... | 50-60 min with sharing
- |
- |
- |
- |
- |
- Closing circle | 5 min
- |
- |
- |

NOTES

4TH SESSION | 2HRS

It is the middle of the whole training process. It is suggested to mention this to the group and share the status quo: what is learned, what is still missing, what is integrated into the daily/working life, etc.

Around this point, the group is consolidating and may start to feel its power. As the participants may feel safe enough at this point, there may appear more disagreements and conflicts. This is a good sign, even if it's sometimes uneasy to bear. That's why after the previous sessions, where the participants explored their soft skills in couples and small groups, this session is focused on the group's togetherness, as well as self-regulation and adaptability topics while being in the whole group.

- |
- Arriving, opening circle | 5 min
- BREATHE YOUR ARMS UP | 3 min
- GROUNDING ON YOUR SITTING BONES | 3 min
- STOPPING MOVEMENT | 25 min
- |
- |
- Break | 5 min, may be lead as a relaxation process
- TO STOP TOGETHER | 10 min
- |
- SWEEPING PART I | 20 min
- |
- |
- SWEEPING PART II | 30 min
- |
- |
- Closing circle | 15-20 min
- |

NOTES

5TH SESSION | 2HRS

Tracing the status quo of the group, and its learning needs, is meaningful now, for each session to adapt and offer the most suitable training process. Feel free to use this and the next session's plan, as well as to change them up to suit the group's needs.

As the process is starting to move towards its end, it's time to shift the participants' attention more to their own learning process outside the training space, stressing the integration of the gained experience with questions like "What will I take from this training?".

|
■ Arriving | 5 min

■ RELAX YOUR EYES | 5 min

■ SOMATIC WORD ASSOCIATION for the 3 soft skills | 10 min

|
■ Lead the group's memory through the exercises and processes that are accomplished. Discuss the group's status quo: where are we in the process of training, what is learned, what is missing | 30-45 min

|
■ 3 MINUTES RESET | 5 min

■ STAYING GROUNDED MEANWHILE | 45+ min

|
■ Closing circle | 5-10 min
|

NOTES

6TH SESSION | 2HRS

The session may be changed radically because this written plan is led by the results of the discussion during the previous session.

- |
- |
- Arriving | 5 min
- MOVEMENT ESPRESSO | 5 min
- BIRD GAZING | 5 min
- FLYING GAZE | 5 min
- BASIC AUTHENTIC MOVEMENT PRACTICE | 90 min
- |
- |
- |
- |
- |
- |
- |
- |
- |
- |
- Closing circle | 10 min
- |
- |

NOTES

7TH SESSION | 2HRS

There are only two 2hr sessions left. What is the main need of the group to satisfy now? Reminder: feel free to use this and the next session's plans, as well as change them up to the group's needs. As the process is moving towards its end, it's suggested to remind the participants about the integration of the received knowledge with questions like "What will I take from this training?"

- |
- Arriving, opening circle | 10 min
- |
- TIGHT ASS? | 5 min
- IT'S BETTER TO... | 20 min
- |
- |
- STOP WHEN YOU HAVE AN ANSWER | 30-45 min
- | It may be necessary to prepare the questions for the group about what is meaningful for them to digest and for you to know how to finish the training in the best way.
- |
- |
- Sharing circle | 15-30 min
- |
- |
- TIMING AND SPATIAL AWARENESS | 30 min with sharing
- |
- |
- Closing circle | 5 min
- |

NOTES

8TH SESSION | 2HRS

The session may be changed radically from its plan up to the answers of the **STOP WHEN YOU HAVE AN ANSWER** and its sharing in the previous session.

It's suggested to focus on digesting the learned material and bring attention to its integration into daily life - for sustainability and continuation of this creative process. What will I take from this training and how?

- |
- Arriving, opening circle | 10 min
- |
- BASIC BODY SCAN | 10 min
- |
- 3 CHANNELS | 45-80 min
- |
- |
- |
- |
- |
- Break | 10 min
- |
- WHAT DO YOU NEED NOW? | 15 min
- |
- SUPPLEMENTING THE PICTURE | 20 min
- |
- |
- Sharing and last closing circle | 20-30 min
- |

NOTES

ANNEX

NO 3

|

SINGLE

SESSION -

ONLINE

M—O—S—S

SESSION A

This session is focused on developing TEAMWORK, COMMUNICATION, and LEADERSHIP skills. It lasts around 2 hours, including time for sharing.

The session starts with introducing **basic somatic principles**, soft skills to address and importance of creating a connection to work in the reflection.

Purpose of the first two exercises is to break the ice.

Program continues with FOLLOW THE LEADER - a clearly structured exercise addressing leadership.

Welcome and overview of the day's programme | 15 min

WALKING GAZES | 10-15 min with sharing

DANISH TV | 15 min

Sample questions and tasks:

Who was born in this area?

Organize yourself according to the north-south axis according to your place of birth.

Organize yourself according to your working years at your organization.

Who prefers to work from home?

FOLLOW THE LEADER | 30 min

Follow the movements of the leader. No spoken instructions. Everyone gets to be the leader.

Technical point: Pin the leader.

Reflection:

How did you feel during this exercise?

How was it to lead?

How was it to follow?

Did you notice some of your patterns? In leading and following?

What kind of movement was easy to follow?

What was hard? Was it some way similar to leading and being led in your work? Do you see some similarities?

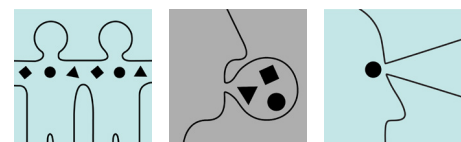
What makes you feel comfortable following?

How did you find your way of taking care of yourself if the movement was hard to follow, unclear, too complicated, too easy? What did you do to fulfil the task in your own way? Did you push yourself to fulfil it anyway? Or did you adapt the movement to yourself?

What makes you feel tension? How did you manage it?

What was fun? When is it easy for you to follow or lead? Is it connected to conditions you need to have or create to learn and develop?

How can all these reflections be used by you in the working place?



SESSION A

Teamwork, communication, leadership, and creativity is explored in the exercise IT'S BETTER TO...

The session is concluded with short movement exercises and reflection about the whole experience.

IT'S BETTER TO... | 25 min

Keep doing an activity until someone else suggests something else.

Reflection:

How can you propose change?

How long does one activity last?

Can you allow more time for actions to develop?

Is there a particular rhythm of change that you notice?

Do you engage in activities or rather focus on proposing changes?

Pause | 15 min

MIRRORING A SHAPE | 5 min - skipped

START FROM CHAOS | 25 min - skipped

Everyone moves as they wish (in sitting). Task of the group is to find a way to bring some sort of order into the chaos.

Reflection:

How did the group do it?

Did you start to follow someone else?

How did you pick that person?

Or did you try to gather followers?

How did you do that?

Or, did you look for some other common denominator, which went beyond mere similarity of movement?

MOVING THROUGH THE SCREEN | 5 min

Head, elbows, hands, feet in the corner.

FIND A COMMON STOP | 25 min - skipped

Reflection:

What role did you take? Stopper or follower?

How did you realize it was time to stop?

Did you try to "succeed" all the time?

How was it to "succeed"? Or was it to "fail"?

How does this exercise relate to your work?

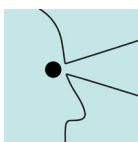
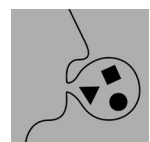
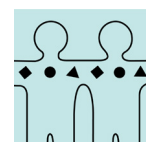
MOVING THROUGH THE SCREEN II | 5 min

Let yourself be inspired by the movements of the MOVING THROUGH THE SCREEN exercise.

Everyone moves as they want. The task is to find a common stop.

End reflection | 10 min

How was today's experience?



SESSION B

This session is focused on developing TEAMWORK, COMMUNICATION, and LEADERSHIP skills. It lasts around 2 hours, including time for sharing.

■ The starting point: How to integrate these exercises into everyday life? What do we do a lot? Sitting at the computer, standing, walking, lying (but not on the floor).

■ Sitting MOVING THROUGH THE SCREEN
Get yourself moving! Discussion about how to integrate it in working life.

■ FOCUSING A BIT OFF - skipped
How about sitting a bit off?

■ BODY SCAN
Body scan in sitting. Discussion on how present is the body in stressful situations.

■ WALKING, SENSING, FEELING - skipped

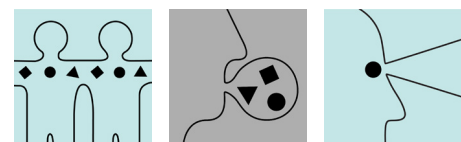
■ PAYING ATTENTION TO WHAT YOU HEAR - skipped

■ TOUCHING OBJECTS AS IF THEY WERE ALIVE - skipped

■ MOVE WITH A LIMITATION - skipped

■ RELAX YOUR EYES
Two elements were added to soften the hands: touch something soft and bell hand (which got good feedback). Discussion: how the bell hand can be combined with anything.

■ Homework: pay attention to the tastes when you eat and the way you touch an object.



ANNEX

NO 4

|

SINGLE

SESSION -

ONLINE

M—O—S—S

EXAMPLE 1

For this 3 hours session each participant chose, by themselves, the skills they wanted to develop. The most chosen ones were: ATTENTION AND FOCUS, COMMUNICATION, and SELF-REGULATION.

There were 21 participants in the group.

Session is concluded with reflection about the whole class - first writing, then a few minutes for the whole group for a few people to talk:

What did I learn today about myself?

Is there something from today that I can use in my daily life? What? When?

What from today was connected with the soft skills I choose in the first class?

What do I get?
What do I give?

What do I want to share at the end?

■ Arrival | 15 min

■ BREATH. SHAKE. TOUCH | 10 min

After the exercise everyone writes one word as a comment, reflection or sensation.

■ LOOKING FOR COMFORT | 25 min

■ COMFORTABLE WITH DISCOMFORT | 40 min

First part: Experience in pairs using breakout rooms. After - invitation to movement. What does my body invite me to do now?

Second part: Reflection. At first everyone writes individually, sharing in small groups follows, and the last step is reflection with the whole group.

■ BREAK - take a walk together | 20 min

The task is to really take a short walk outside. If someone can't, look through the window.

■ JUST DANCE | 5 min

■ ONE IDEA | 40 min

Explanation and example for everyone: We use what we see on screen as a stage. Everyone goes out of frame - to see the empty screens. Someone starts - say their name. Anyone can finish by saying "stop".

Exercise in smaller group: divide participants into groups of 5 people. Presentation of each group with audience of the whole group - who is not "performing" turn off the camera.

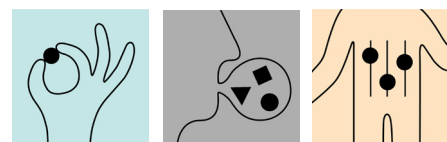
Reflection in the whole group - writing individually and then in the whole group - writing on chat:

What kind of soft skills do you use to fulfil the task?

What strategies do you use to do it?

What did you learn about yourself in this task?

■ Reflection and closing | 15 min



ANNEX

NO 5

|

EMBODIED

SOFT SKILLS

TRAINING -

ONLINE

M—O—S—S

EXAMPLE 1

This online course is focused on developing SELF-REGULATION, additionally LEADERSHIP, ATTENTION AND FOCUS, and TEAMWORK skills.

The lenght of the course is 16 hours, lead by two facilitators in 5 meetings.

There were 20 participants in the group.

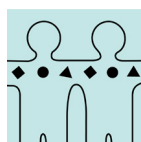
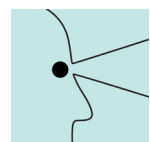
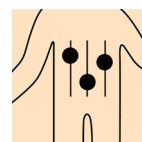
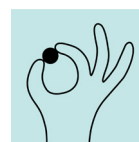
■ Session 1 | 2 hours

■ Session 2 | 4 hours

■ Session 3 | 4 hours

■ Session 4 | 2 hours

■ Session 5 | 4 hours



1ST SESSION | 2HRS

■ Introduction | 10 min

Who are we? Why is it important? Why do we do it through movement and somatics? Guidelines for our online meetings.

■ MOVING ALL BODY PARTS | 15-20 min

■ SOFT SKILLS MAPPING SESSION | 70 min

Follow the description of running the Soft Skills Mapping Sessions online. End with the exercise PAPER BALL using leftovers from the Mapping Tool.

■ INTRODUCE YOURSELF | 20 min

Every person says their name and shows their whole body in a way they choose to, plus show something from their surroundings - it can be an object, view from the window, plant, cat, etc. One person starts and then passes the turn to the next person by saying the name, and this goes on.

■ Homework: TEENAGE BODY WISDOM (short version)

NOTES

2ND SESSION | 4HRS

■ EYES RESTING, BODY SENSING | 30 min

■ MY BODY IS... | 60 min

Exercise lead for the whole group. Divide the group into pairs for showing and sharing the drawing - using breakout rooms. Leave 20 minutes for sharing in a big group.

■ Break | 30 min

■ 3D ONLINE EXPERIENCE | 20-30 min

■ TEENAGE BODY WISDOM | 60 min

Work in pairs using breakouts rooms. Follow the questions from the exercise. Each person prepares 1 song and dances in front of their partner. Write down reflection and share in pairs. Then come back to share in a big group.

■ IT'S BETTER TO... | 20-30 min

NOTES

3RD SESSION | 4HRS

■ STREAMING TALKING MOVING | 30 min with sharing

■ 1-MINUTE COMPLAINING | 20 min with sharing in 2 smaller groups

■ BRAINSTORM ON SOFT SKILLS | 60 min

Divide into groups of 3-4 participants. Each group has to choose one skill and describe it through asking questions, drawing, body sensations and prepare it as a presentation. Choose and decide together how they do it. Presentation of each group in a whole group. Sharing of experience.

■ Talking about decision-making in the previous exercise | 10 min

■ STOP WHEN YOU HAVE AN ANSWER | 20 min

■ 4 POSITIONS OF LEADERSHIP | 60 min

■ Homework: Make a collage, your own map of skills, draw your process, integrating previous sessions.

NOTES

4TH SESSION | 2HRS

■ SOFT AND GENTLE IS NOT WEAK | 20 min together with body scan exercises

■ SHAKE! | 20 min

■ STUCK AND DANCING | 60 min

Divide the group into pairs for 3 min, so they know who they should work with and decide who will be the first to dance. They can share a few words before start.

Then everybody comes back to big group. We share the music. First person dances - all couples at once, and we can see everyone.

Spend a few minutes for writing down personal reflection.

Then all the second partners dance.

Reflection in writing.

Come back to the same room with your partner and share the experience.

Come back to the big group and share the experience.

■ Reflection and sharing about the whole session | 20 min

NOTES

5TH SESSION | 4HRS

■ OFF BALANCE | 20 min

■ Short movement break: any short exercise | 3 min

■ TWO BODIES | 60 min

■ Writing reflection on the whole training programme | 35 min

During writing and reflection - task to find a way to take a break, to rest.
Each participant finds their own way to rest during this process.

■ MOVEMENT ESPRESSO | 5-10 min

■ Sharing and closing | 60 min

In 2 groups - share your collage and your experience in the whole training -
3 minutes for each person.
Share and close in a big group.

NOTES

Leading training courses and facilitating groups is an art. Facilitators are continuously looking for tools and solutions to issues that show up during sessions. This handbook offers guidelines to facilitate groups through embodied experiences and towards developing soft skills.

Working with soft skills can be challenging due to their subjective nature and participants' lack of familiarity with embodied approaches. This handbook, together with the [Soft Skills Mapping Tool](#) and the [Exercise Database](#) provides a framework and method for creating successful and effective soft skills training.

Embodied Soft Skills Training Handbook is for educators who want to put themselves in the frontier of the soft skills training landscape. The handbook uses clear language to support you in each aspect of facilitating groups.

Embodiment and somatics are the perfect match for facilitating development of soft skills. Use this material together with the accompanying [Exercise Database](#) to build great experiences which people both enjoy and learn from.

Accept the invitation and dive deeper into embodied practices to develop your own soft skills while supporting others to do the same.

M—O—S—S

moving into soft skills

