



# MOVE TO FLOW HANDBOOK

Ref: 101089508

## **MOVE TO FLOW**

Move to Flow is a new two-level programme to do a physical activity based on natural movements. This Handbook explains the results of the Move to Flow and the programme.



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the European Union**

Editor: Celia Marcen<sup>1</sup>

Authors: Celia Marcen<sup>1</sup>, Pau Soria Jato<sup>2</sup>, Miguel Ángel Ortega<sup>1</sup>, and Antonio Cardona-Linares<sup>1</sup>

1 University of Zaragoza. ENFYRED Research Group

2 La Cristalería Espai Esportiu

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# **INTRODUCTION**

**By Celia Marcen**



## 1. INTRODUCTION

Move to Flow is an innovative and motivating fitness system combining different physical activities that have in common to be based on simple, natural, outdoor, Nature-based movements. To do this, it is inspired by human movements, Nature, and animals. Move to Flow is a ground-based movement, made fun, challenging, and effective. This program has been designed to improve strength, power, flexibility, mobility, and coordination for all levels of fitness enthusiasts. Whether you want to work out on your own, train with a professional, or take part in group classes, Move to Flow will have something for everybody, and the power to engage everyone. The purpose of this project is to create a modality suitable for all audiences and particularly for population groups that usually have difficulties accessing physical activity, promoting physical activity and mental and social health.

In this sense, the project Natural Movement: Move to Flow (Erasmus + Sport. Ref: 101089508) is aimed at designing, implementing, and promoting a new training programme, based on Nature, specially designed for vulnerable populations. During the 12 months of duration, the partners from three countries (Spain, Latvia, and Serbia) have carried out the following project actions:

- a) needs analysis;
- b) design of a questionnaire to assess the effects of the new programme;
- c) design of a three-element programme (representing the animal, vegetal, and elements world) at two levels

(beginners and advanced), as well as a whole teaching methodology;

d) dissemination of the programme and its potential through different media targeting different audiences (website, social networks, final conferences).

The Project partnership has a complementary composition:

- Coordinated by La Cristalería, a non-profit organisation founded in 2018 and located in Lleida (Spain), specialised in socio-educational support through sport, in coordination with a research team from the University of Zaragoza (ENFYRED Research Group (S53\_23R).
- Association "Latvijas Sporta izglītības iestāžu „Direktoru padome” (*transl. Eng.* – Board of Directors of Sports Educational Institutions of Latvia, *hereinafter – LSIIDP*) is founded in the 2003 with an aim to solve issues in relation with actions of sports schools and sports clubs in Latvia, to represent their interests in state institutions and other organisations as well as facilitate development of youth sports and improve the sport's system in Latvia.
- LAGERTA (Serbia) is a sports organisation dedicated to achieving health and improving the healthy lifestyle of all generations, through all levels of physical education and physical activity and other lifestyle change, providing different types of physical activities and non-formal educational activities related to health lifestyle.

# THE MOVE TO FLOW PROJECT

By Celia Marcen



## 2. THE MOVE TO FLOW PROJECT

### 2.1. What Move to Flow is

What Move to Flow is? How can this activity contribute to improving wellness and well-being?

It is a new activity, which has similarities with two contrasting training systems (and philosophies), Natural Movements and Animal Flow.

Natural Movement is a registered fitness system that combines yoga, break-dancing and meditation. The movement is designed to improve mobility, strength, and endurance, but can also serve as meditation. It gained popularity during the pandemic due to its visually pleasing Nature. An increasing number of people are taking to the floor to improve their bodies and minds through a movement practice called 'Natural Movement,' Using only body weight, Natural Movement is a fluid way of moving that can enhance strength, stability, and mobility. For some people, it is a form of meditation. The practice gained popularity during the coronavirus pandemic and its visual appeal has led to over 200,000 fans following the movement's Instagram account. It was founded in 2010. Having grown weary of the fitness industry's focus on strength, it wants to explore other movement disciplines, and after dabbling in parkour, break-dancing, and circus acts, was created Natural Movement (Bowman, 2017).

Animal Flow is a ground-based, bodyweight movement system designed to improve a range of skills including speed, power, endurance, flexibility, mobility, and stability — the idea being that you can tailor your routine to suit your goals. To practice, you flow from one position to another, opening the body and using stabilising muscles. Recent studies suggest it can help improve whole-body stabilisation and flexibility. Even



though Animal Flow can look like effortless freestyling when done right, studies say getting the technique correct is the key, and it is important to learn the movements properly. Animal Flow is based in Colorado as a cross between break-dancing, yoga, and gymnastics and its fluid movements helped the exercise gain popularity on social media, as devotees post videos of their practice.

When the coronavirus pandemic hit and countries around the world went into lockdown, many people were left without access to their usual gyms and fitness studios. As people looked for ways to keep fit from home (without disturbing their neighbours), some found Animal Flow. Fitness culture is already starting to change, with an increasing number of people deciding more high-intensity workouts are not necessarily the answer. While yoga and Pilates are generally very popular with women, men are more drawn to Animal Flow. Animal Flow is a lot more challenging than it looks and it can be tailored to your ability level.

Exercising in a natural way could be considered 'movement meditation', as it allows you to connect with yourself and move your body in a way that leaves you feeling good rather than mashed up when you practise, you are so concentrated on your body and the movements, figuring out where your body is in space and what each bit of you is doing, that you don't have time to think about anything else, is a way to balance her mind and body (Buxton *et al.*, 2020; Matthews *et al.*, 2016; Pyka *et al.*, 2017). In its most pure, natural form is a complete and immersive experience with the natural world. By learning skilful and adaptable movements, Nature becomes the most complete training environment available. Erwan Le Corre (2019), the creator of the world-renowned fitness system MovNat, is on a mission to reintroduce natural movement to our

modern lives with the most ancient movement skill set: walking, running, balancing, jumping, crawling, climbing, swimming, lifting, carrying, throwing, catching, and self-defence.

In our efficiency-based societies, exercise has become artificial and boring- a chore, if not a punishment. We are training parts of our bodies, not the whole, and we have lost our drive for movement. What we need is simplicity, meaning, purpose, inspiration, and enjoyment. We need to get back to Nature.

The World Health Organization states that each year, 25% of the European population suffers from depression or anxiety; up to 50% of chronic sick leaves are due to depression/anxiety and about 50% of major depressions are untreated. These ailments have been terribly aggravated by the outbreak of the COVID-19 pandemic, lockdowns, and the difficulty or absence of face-to-face contact and communication. Restoring the physical, mental, and social health of the population is a priority not only in Europe but also worldwide (WHO, 2010).

If COVID-19 left us with something good, it was the discovery, for many people, of a) the vital need to move and engage in physical activity; b) the possibility of carrying out accessible physical activity, without complex or expensive materials or facilities; c) the search for new and innovative activities that break with the routine.

The relationship between physical activity and mental health has been sufficiently proven and described (Kandola and Stubbs, 2020; Marconcin et al., 2022; Stockwell et al., 2021), as well as between physical activity and well-being (Eime et al., 2013; Hunter et. al., 2019).





## 2.2. Objectives

The purpose of this Handbook is to set out the theoretical and practical foundations of Move to Flow, as well as its benefits. To achieve this, the following objectives are set out:

- 1.- To analyse the benefits (physical, mental, and social) of Move to Flow, through a questionnaire, which results have been discussed with stakeholders to draw conclusions.
  - To present the results of the questionnaire for different age groups, gender, and socio-economic status.
- 2.- To design a free, easy, and progressive training programme for trainers in Move to Flow.
  - To explain the meanings of each of the designed movements.
  - Design a programme in two levels, beginners and advanced, with two movements in each level.
  - Describe and demonstrate each of the movements as well as the steps necessary for their correct teaching and execution.







# **THE MOVE TO FLOW PROGRAMME**

**By Antonio Cardona-Linares, Pau Soria Jato, and Miguel  
Angel Ortega**

### 3. THE MOVE TO FLOW PROGRAMME

#### 3.1.- Dance and Nature

After the pandemic, society became more aware than ever of the importance of the concept of health and how physical activity, in its multiple manifestations, was one of its pillars. Contact with Nature and physical exercise became ways out of this isolation. The need for the whole population, including the most disadvantaged strata, to have access to simple personal tools to develop a concept of health with a broader sense where the physical-emotional-psychological aspects are combined to accompany people in their wellbeing, became a priority for public and private organisations. The NatFlow project aims to provide the individual with these simple and necessary tools, where dance and Nature come together so that health accompanies the individual in his or her vital process.

These terms were investigated by different authors, who they gave consistency to this binomial. From the work of Cardona (2009), we present below three great creators who investigated this relationship between dance and Nature:

A) **Mary Wigman** (Hannover, 1886 - Berlin, 1973), defines dance: 'Dance is a living language that speaks that human is both sender and intermediary, for his body is the medium of expression. When the emotion of the human who dances releases the desire to make visible images that are yet invisible, it is through the movement of the body that these images manifest their first form of expression'.

She defines her work on the basis of these principles:

- She respects the space, gives it life, fears it and faces it;
- Wigman does not accept that the musical accompaniment has any influence or repercussion on her dance;
- Her working method tends towards two objectives: the dancer's self-realisation towards perfection and the integration of his individuality into the group;
- Breathing is the source of all movement. While the thorax and the pelvis are the centre of it.

There are three phases in its composition:



1. Improvisation exercises: direct the student in order to reach perfection in his exercises.
2. The pupil becomes an authentic instrument.
3. Achieving the supreme degree of expression, when the gesture ceases to exist as such and becomes a creative act. "I want to become like one of my dances, to disappear with them, to live them...".

B) **Emile Jacques Dalcroze** (Vienna, 1865-Geneva, 1950), proposes a series of aspects to study in order to develop the harmony of the body (Baril, 1987):

1. The study of the different ways of passing from states of muscular relaxation to different upright postures.
2. Study of the effects of breathing on the different parts of the organism from the standing position.
3. Study of balance in the standing posture.
4. From a standing position, study of the relations between the body and the divisions of space.
5. Study of the ways of transferring the centre of gravity to other parts of the body under the impulse of feeling.
6. Different lengths of continuous or measured steps.
7. Different lengths of steps and their relations with energy and duration.
8. Beautifying progressions of marches, runs or jumps.
9. Different forms of stops of marches, runs or jumps.
10. Study of the starting points of the gesture according to whether it involves the whole body or part of it.
11. The muscular retentions and oppositions that regulate the relations between gestures of one part of the body and others.
12. Influences between body attitudes and scenic material.
13. Relations between gesture and gait.
14. Relationships between voice, gait and gesture.
15. Associations or dissociations of gestures according to duration or energy.
16. Study of the relations between two associated human bodies.
17. Study of the relationship between the bodies of a group.

C) For **Isadora Duncan** (San Francisco, 27 May 1878 - Nice, 14 September 1927), dance became an object of worship. She endowed bodily

expression with a certain aesthetic value accepted by all the intelligentsia of her time.

From **Baril** (1987), we summarise her thoughts on dance:

a) Nature: The observation of Nature is an indispensable and essential condition for discovering and learning the real meaning of movement. Looking at the sea, Isadora experiences a sudden desire to dance. She soon realises that human has lost the sense of natural movement and affirms that only in Nature will the dancer find his source of inspiration.

b) Beauty and form: she believes that movement comes directly from form. She observes Nature, looks for the most beautiful forms and finds the right moment to express what she defines as "the soul of those forms". Persuaded that the dancer must remain constantly in close relationship with the "works of human art and aspects of living Nature".

c) Rhythm: she considers it primordial; it is necessary to rediscover the rhythm of the great masters: '...by bending my body without resistance to their cadenced rhythm, I will perhaps be able to discover the rhythm of human movements, lost for centuries'. The rhythm of Isadora's dance is thus a rhythm that obeys the laws of harmony made of undulation and continuity; because in the Universe 'everything attracts everything else, everything is attracted to each other'.

### 3.2.- The FLOW movement

In order to understand the Flow concept, it is needed to describe two main currents that, in our opinion, root and give consistency to the term:

*The theory of the 5 rhythms.*

From Gabriel Roth (1992), the creator of the five rhythms, one of them being Flow, we extract this reflection:

'When the spirit does not inspire the body, the body falls into the deepest inertia. And in a state of inertia or "stuckness" neither emotions nor thoughts flow... we tend to fall into addictive processes or behaviours in order not to feel and this desensitisation eats up all our vitality (...) The body feels separated from the heart and the heart in turn separated from the mind... This sometimes leads us to think one thing, feel another and do a third, destabilising our whole Being'.





From the blog The Threads of the World, Gabriel Roth is quoted as referencing: 'The 5 Rhythms are the foundation of Gabrielle Roth's bodywork and spiritual work. They constitute a map of a territory that has fascinated many people for thousands of years, and that territory is really the territory of what it means to be more fully human than most of the everyday life demands of us'.

**Figure 1.** The 5 rhythms of Gabriel Roth. From: <https://undobrasil.com.br/5ritmos/>

From the author's own website (<https://www.5rhythms.com/es/gabrielle-roths-5rhythms/workshops/>) we learn that the 5 Rhythms are simple, defined, and spacious maps for personal exploration. Immersing ourselves in these maps gives us time and space to revel in the teachings, focus on a goal, break through resistance and dance into the afterlife. An opportunity to move consciously, unpredictably, and creatively with like-minded souls.

This dance consists of a cycle known as The Wave, divided into 5 individual rhythms: fluid - staccato - chaos - lyrical and stillness and, in turn, these are linked to basic emotions, elements of Nature and different states of consciousness. This is how he created a vital rhythmic map on which the philosophy of the practice is based, a guide to understanding life from the feeling of the body and its movement. The practice helps us to develop body awareness and a state of mindfulness in everyday movement, refining



physical sensations and perceptions. We achieve greater vitality; we transform rigid movement patterns into fluid ones. We enrich our expressive language and the possibilities of body movement. We release emotional energy accumulated in the body through the creative expression of dance, and our mind is serene, we feel light, and we reach a state of vital calm in which we integrate everything we experience. The 5 Rhythms allow us to ground our personal experience of who we are, in the here and now, without judgement or expectation and strengthen our connection with all that surrounds us: 'Rhythm is routine infused with presence. It is habit made sacred' (Kent Nerburn).

We briefly develop the other four rhythms that the author defines: (<https://loshilosdelmundo.wordpress.com/>)

❖ Stacatto: is the master of definition and refinement. It is the rhythm in which we express what we have heard with emphatic, expressive movements, angles, lines, edges, and shapes emerge and it is as if we have moved from listening to the movement of the inner energy to giving it physical form. We begin to say "yes" to this and "no" to that, opening to something or pushing it away. The rhythm of the Father, the Fire and the Heart. The stage from childhood to puberty. It is the time of rebellion, of making things clear and emphasising what we believe in through masculine energy. It is not a battle against anyone, even if they seem to be violent movements, but an inner struggle with everything that bothers us. We take the things we like and leave out what we dislike. We are growing up, but we are already able to choose, shaping our feelings through clear and breaking forms. Nothing flows anymore.

❖ Chaos: the announcement of form-seeking creativity. It consists in allowing, inviting, encouraging, encouraging, letting go; simply by concentrating and letting what we call the ordinary mind take a back seat to the movement. The relaxation of the mind. The integration of the feminine and masculine energy, the energy of the mother and the father, the energy related to Earth and fire where movements are at once fluid, continuous, circular and expressed where melody and rhythm meet. The rhythm of adolescence and the water element. Your body moves as it only knows how, back and forth with its unique sense which you are not supposed to understand. You let yourself go and enjoy the union of masculine and

feminine in one rhythm. It is very much like human relationships, as exciting and passionate as it is chaotic and uncontrolled. Your body moves faster than your thoughts and everything beyond your being and your moment ceases to have value and meaning. Energy concentrates and explodes all around you as you feel it expand and seek to leave yourself, which you are bursting with. Sharing the energy that surrounds you, sending it out forcefully to others and at the same time freeing you from heavy burdens.

❖ Lyrical: is the master of synthesis and integration. It is the rhythm of the fascination that produces the movement itself through waves and forms and the dissolution, in a sense, of the solid form. Here movement is transcending the physical body. It is the rhythm of maturity and the Air element. The energy that made you feel heavy is out and, like a phoenix, you feel renewed. You feel like jumping, flying, laughing, feeling new air, crying with joy... It is a return to the beginning through a fluid rhythm, which doesn't let you stop feeling good things. You look for the ones you love the most in your thoughts and try to connect to them because your being is beyond your body and seeks to travel towards them. It is love, it is passion, it is lucidity, it is remembrance, it is lightness, it is beauty?

❖ Stillness: the master of compassion and peace. The rhythm in which there is the intention or the feeling or the impulse to want to manifest Oneness. The movement, the dancer, the breath, and the outer space "is one" and therefore this is the rhythm that probably most resembles a standing or moving meditation. It is a link between the mundane and the magical, the ordinary and the sacred. The rhythm of compassion and ether. The stage of old age. Rest and pleasure invade you through musical calm. It is the time to search within yourself for the peace that is the culmination of this whole process. To reconnect with the Earth and with others, to return to the beginning. Little by little your body and mind ask for calm and welcome a space in which to look only within. Perhaps the place where we did it was not the best setting, as I missed the smell of the Earth and the humidity of the forests where I grew up. United with the world, with new energy, you remember again why you love dance.



This movement practice can also be defined as a very simple aerobic exercise that starts by giving importance to the relationship with the body and the breath, by paying close attention to the body and the breath and in this way, with the help of carefully selected music and guided information, leads someone with little or no experience in the field of movement to perform from movements very slow to more emphatic, accentuated and precise movements, and from quite energetic movements to very soft movements that reflect fascination, to bring you back to a point of greater stillness centred on the breath and the different parts of the physical body.

In this work, we focus on Fluid movement, which is a curved rhythm, that seeks to find a continuity in movement that makes us aware of the weight of our own body. It is built with continuous, fluid, circular, heavy movements, which go through the whole body in a sinuous way. It is the movement of transformation, of femininity, and is related to the element of Water. The Fluid rhythm embodies the continuous, round movement, the circular dance by which we are nourished by the Earth, creating an infinity of changing spherical forms to the rhythm of the breath, each movement engendering the next, in an infinite continuum.

This rhythm never fails to carry us into a wave of creativity - when contact with it is lost. It has my feet on the ground through broken hearts, broken knees, and broken promises.

From the blog *Connaissancesaction*, we extract: 'To flow is to surrender to the responsive, adaptive and changing Nature of life. When our feet are grounded, the qualities of fluidity manifest in our bodies and trust in the support of life naturally wells up within us. Such a state allows bodily rigidities to dissolve'.

Back to Roth's blog, he states that men and women who embody the fluid rhythm are agile and flexible and surrender to their feet confident that they will carry them where they need to go.

It is a rhythm that seeks to find continuity in movement, whereby we are aware of the weight of our own body. It is a continuous movement, circular, heavy, in contact with the Earth, the movement of one thing transforming into another, the stage of childhood, the mother and the Earth element. You feel how your body flows in space, it helps you to let go, internalise and use the feminine energy in you. It helps you to find a certain



calmness, to start to forget about those things that worry you and that you feel you have to transform in a process of continuous change. You leave the Earth of which you are a part, but to which you are completely attached.

To do this we start to move little by little following the flowing rhythm of the music. We stretch, undulate, feel the weight of each movement in space, and invent our own Thai chi. With our feet firmly on the floor, we perceive the movements described by the legs, arms, and hands in a continuous circular evolution. We focus on the belly, every movement begins and ends there: it rises with inhalation, exaggerated and prolonged, and sinks and contracts with exhalation through the mouth. As the spirit moves, let us simply flow with the music. There is no one way to run.

### *Thai Chi*

Cardona (2009), cites the work of Stephen (1986) when talking about Tai Chi. One has to start with the Tao, which is not a religion but a worldview. The Tao governs the evolution of the elements of Nature. It governs the Universe. It is vital energy. From it all things are born. This energy is made up of Yin and Yang. The original energy is a single energy that we perceive as two distinct polar forces, but we know that one does not exist without the other.

Thai Chi expresses the Tao. By observing Nature and its movements, the ancient Taoists created Thai Chi Chuan. Thai Chi seeks the union of complementary energies, when they are united they generate energy, when they are separated they are lost. Before we go on, let's clarify what Energy means: it is a dynamic force that flows in a continuous flow and circulates throughout the body.

Flow is like the circulation of blood or relaxed breathing that occurs without criticism or self-evaluation. A person cannot force the flow. It flows until we block it.

Energy is the foundation of the solid structures of the body. In turn inanimate matter is nothing but energy with a different speed of vibration from other lives. So energy is the foundation of all forms of life and matter in the Universe. Energy does not come from the coarser aspect of molecules but from their vibratory essence or their electromagnetism, which is the essence of life.

Going back to Thai Chi (Al Chung-Liang, 1994), everyone has in his or her body the two opposite and complementary energies, Yin and Yang. In the middle of the brain, there is an energy centre of Yang Nature, the Intai, which captures the spiritual energy of the sky. The other centre is in the uterine area in women and in the prostate in men, it is called Inchao, it is Yin and captures the energy of the Earth. When one learns to awaken these centres, one can unite the energies in the lower abdomen, the root zone, and the foetal origin; this is called returning to Thai Chi, or to the origin.

This discipline requires an unblocking of the joints so that the energy can flow freely through the body, along the meridians. In this way, the internal organs function more harmoniously, and a balance is produced which leads to health. The polar forces are balanced. Taoists call these forces fire and water.

Fire represents the head, the heart (the passions, the thoughts), and the energy that is lost upwards. Fire rises because water weakens, and dries up. Water is related to the kidneys, the sexual energy. Water energy tends to drain away. In the adult these two energies tend to separate more and more, leading to ageing and disease. Thai Chi tries to reverse this process, proposing a path through practice.

### **3.3.- Description and analysis of movements.**

In the Move to Flow programme three areas have been selected nature world, Animal Kingdom, Vegetal Kingdom, and Inert Nature. Two representative elements were decided from each:

- **ANIMAL KINGDOM:**
  - The Quadruped: Quadrupeds populate the animal world, being in many cases the dominators of their habitats.
  - The Ida: An ancient primate found in a fossil state and considered by some scholars to be the "missing link".
- **VEGETAL KINGDOM:**
  - The Root: Like plants, our roots mark our identity and allow us to be rooted to our land, traditions...
  - The Seed: The germ of life is the seed, a tiny thing with enormous potential that needs to be watered, protected, and cared for in order to develop.

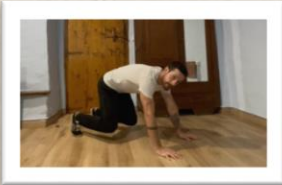
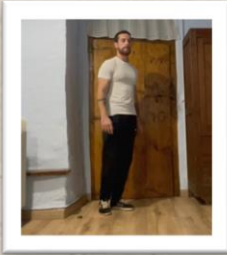
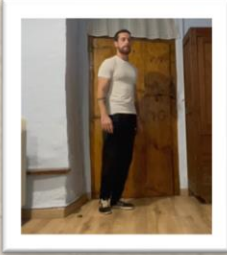
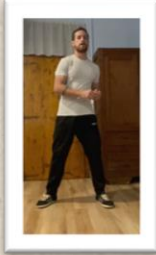




- INERT NATURE:
  - The Elastic: Nature is full of elastic objects that deform and recover their shape depending on the circumstances.
  - The Flow: The star of the programme is flow, like water, like wind, like life... movement flows and everything flows as it moves.

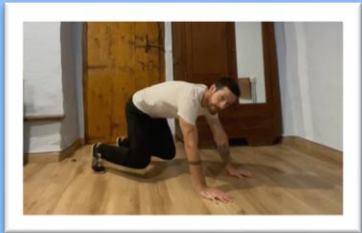
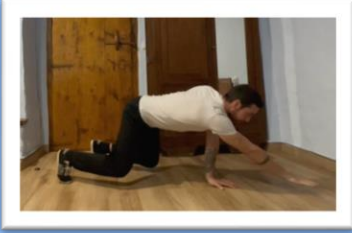
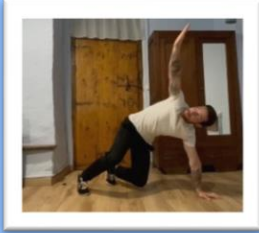
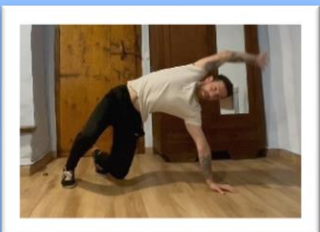
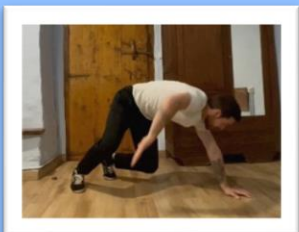
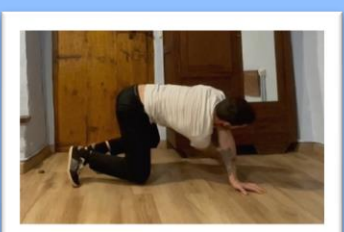
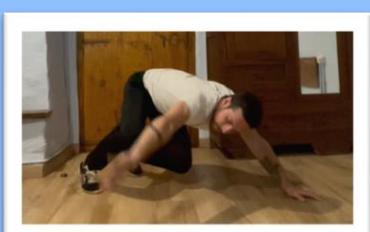






Table 1. Name of movements.

CATEGORY	DENOMINATION	LEVELS	INITIAL POSITION
ANIMALS	THE QUADRUPED	Level 1	
	THE QUADRUPED	Level 2	
	THE IDA	Level 1	
	THE IDA	Level 2	
NATURE	THE ELASTIC	Level 1	
	THE ELASTIC	Level 2	
	FLOW	Level 1	
	FLOW	Level 2	
VEGETABLES	THE ROOT	Level 1	
	THE ROOT	Level 2	
	THE SEED	Level 1	
	THE SEED	Level 2	

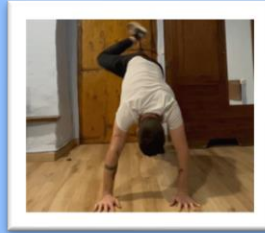
**Table 2.** Description of QUADRUPED, Level 1

DESCRIPTION	IMAGE OF MOVEMENT
<p>1) Initial Position (I.P.): quadruped (hands supported and feet flat on the ground).</p>	
<p>2) We stay on three supports and with the arm free, we explore and investigate our nearby space (kinesphere), trying to reach the limits of our body, without losing the other three supports on the floor.</p> <p>In this exploration we try to pay attention to our spine that will accompany the arm that moves and the possible movements that can be made: flexion-extension, rotations, lateral flexion and combinations. We also pay attention to the different parts of the spine (cervical-dorsal-lumbar) in those movements.</p> <p>We do the same with the other arm.</p>	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%; text-align: center;"> <p>1</p>  </div> <div style="width: 50%; text-align: center;"> <p>2</p>  </div> <div style="width: 50%; text-align: center;"> <p>3</p>  </div> <div style="width: 50%; text-align: center;"> <p>4</p>  </div> <div style="width: 50%; text-align: center;"> <p>5</p>  </div> <div style="width: 50%; text-align: center;"> <p>6</p>  </div> </div>
<p>4) We do the same by investigating with one leg and then with the other leg the boundaries. The free leg can be dragged along the floor or through the air in this investigation. In this example we see how it is the left leg that</p>	<div style="display: flex; flex-wrap: wrap;"> <div style="width: 50%; text-align: center;"> <p>1</p>  </div> <div style="width: 50%; text-align: center;"> <p>2</p>  </div> </div>

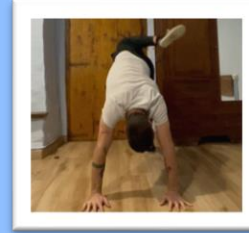
**THE MOVE TO FLOW HANDBOOK**

investigates the space, without losing the other three supports.

3



4



**Table 3** Description of QUADRUPED, Level 2

**DESCRIPTION**

**IMAGE OF MOVEMENT**

1) Starting position: quadruped (hands supported and feet supported).



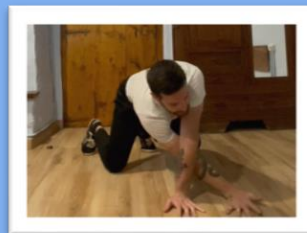
2) With the idea of the previous exploration, the hand or foot will fix a point on the floor and from there I bring my whole body towards that point. To return to the initial position. The idea is for the body to arrange and adjust itself to adapt to the new point and reach the IP.



Here are three examples:

a) With right arm to the side: look for the floor and the whole body adjusts to find the quadruped position.

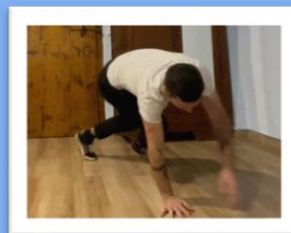
1



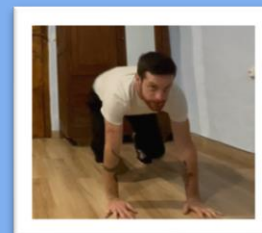
2



3



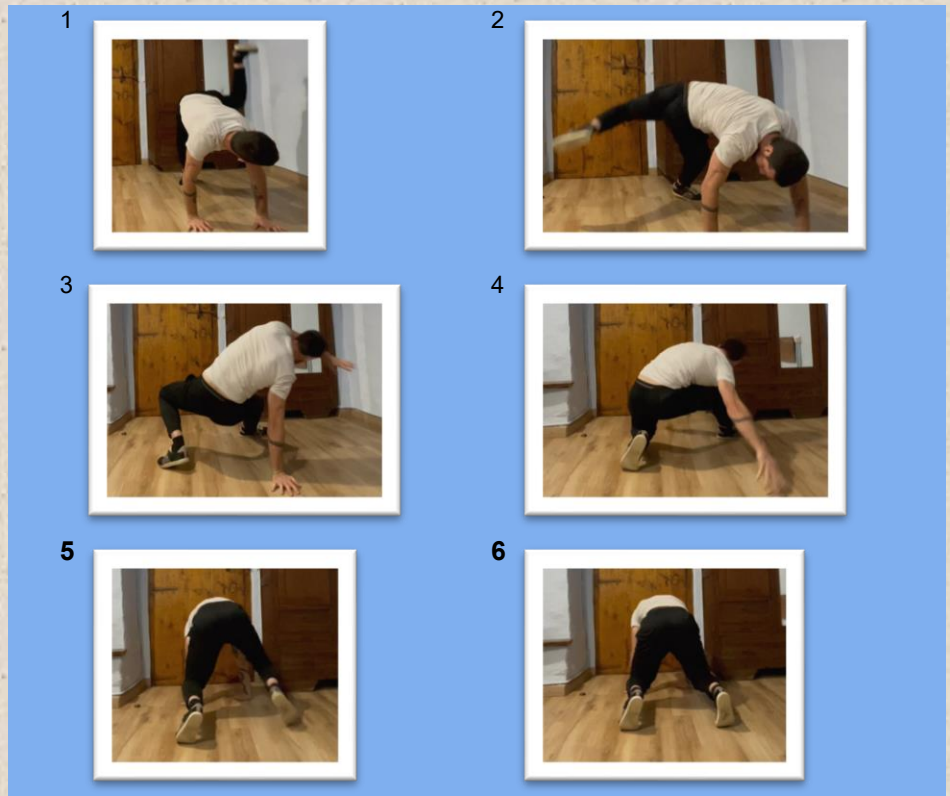
4



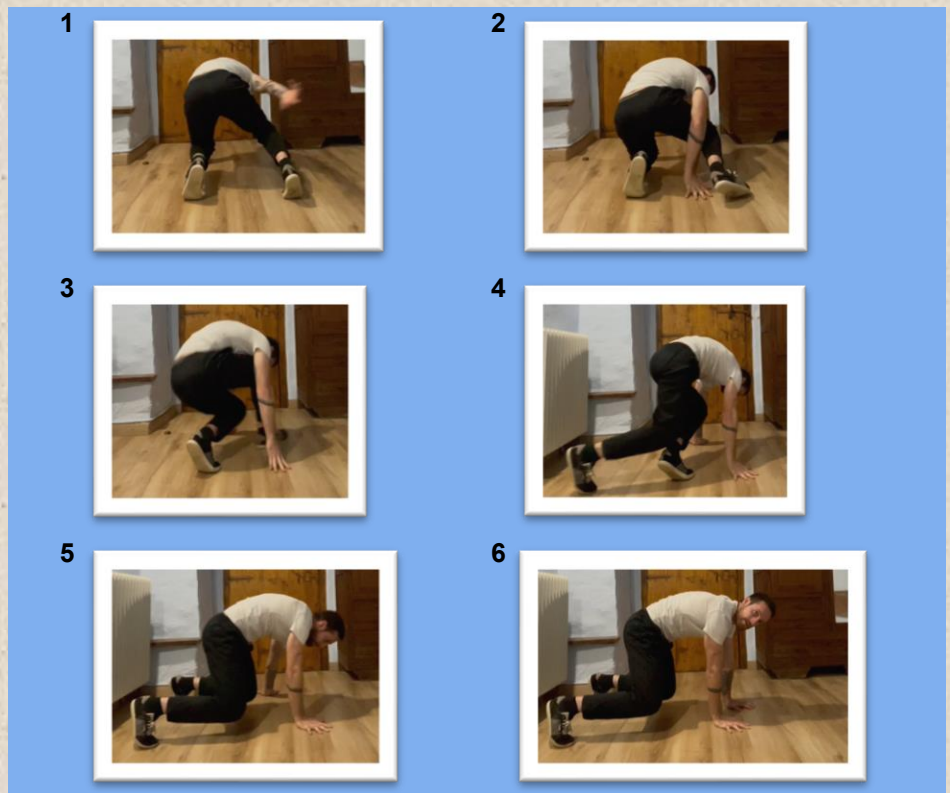


## THE MOVE TO FLOW HANDBOOK

b) With the left leg: rise upwards and fall to the right side, the body will adjust and on this occasion, we will finish with the head in the opposite direction.



c) With right arm back, look for a support between the legs, and from there the body adjusts to reach the quadrupedal position.



**Table 4.** Description of THE IDA, Level 1

DESCRIPTION	IMAGE OF MOVEMENT
<p>1) Starting Position: Standing.</p> <p>2) We walk around the space, but with the guideline that every time we take a step, the arm opposite to the leg that is moving forward will touch the hip that is moving forward.</p>	
<p>a) Change the direction of walking (walk backwards), without losing the pattern of the arms.</p>	<p>1</p>  <p>2</p> 
<p>b) We play with the levels, we force to touch more below the hip, we touch our knee and foot. Forcing us to modify our height, becoming aware of how we bend down without losing the initial pattern.</p>	<p>3</p>  <p>4</p> 
	<p>1</p>  <p>2</p> 

**THE MOVE TO FLOW HANDBOOK**

We also do this by changing the direction of walking, as shown in option a).



**Table 5. Description of THE IDA, Level 2**

DESCRIPTION	IMAGE OF MOVEMENT
1) Starting Position: Standing.	
2) Maintaining the coordination of level 1, but adding two elements: the floor and the air.	
2a) GROUND: in addition to going to the foot, we add that we rest our hand on the ground. But we always control the movement from our leg in order to be able to stand up again (1,2 and 3).	

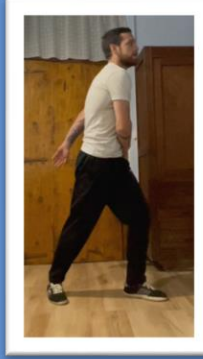


## THE MOVE TO FLOW HANDBOOK

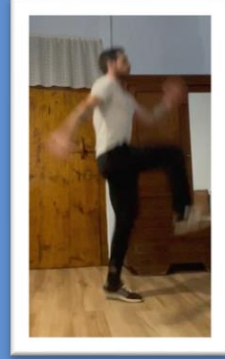
2b) AIR: we include a jump:

- From the initial position.
- Lift the leg and bring the arm to the opposite shoulder. Left leg and right arm touches left shoulder.
- Add the jump. We push with the forward leg (4,5 and 6).

5



6



**Table 6.** Description of THE ELASTIC, Level 1

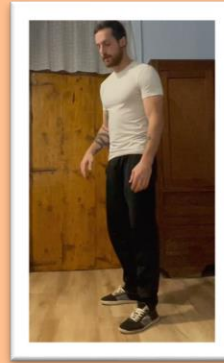
**DESCRIPTION**

1) We coordinate three movements that will be accompanied by breathing. We start from a standing position.

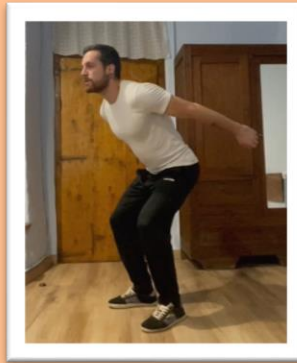
A) Starting position: standing with arms. We squat down, bending our knees and lowering our arms and accompanying us as we take a breath. Breathe out while raising arms and extending knees (1 and 2).

We raise our arms as we breathe in and lower our arms and bend our legs as we breathe out (3 and 4).

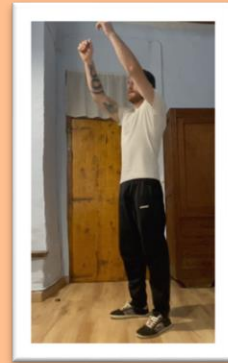
**IMAGE OF MOVEMENT**



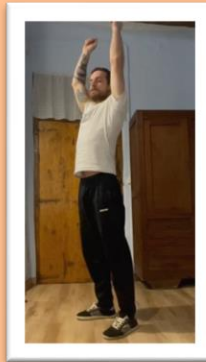
1



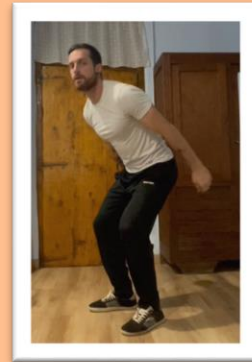
2



3



4



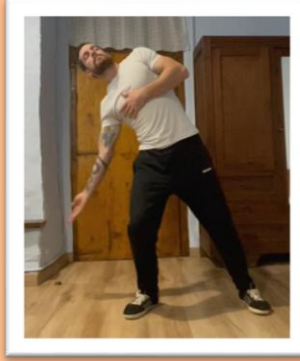


## THE MOVE TO FLOW HANDBOOK

B) Lateral throw. Preparation: I separate the leg and the opposite arm (right arm) is stretched downwards, while we make a slight lateral flexion of the spine. Breathe in

And throw the arm upwards and in the opposite direction at the same time as we exhale and accompany with the head (5 and 6).

5

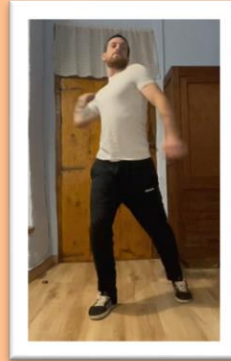


6

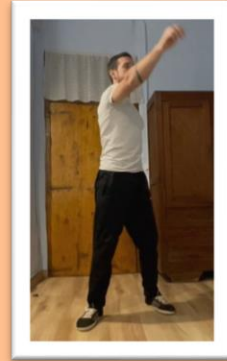


C) Front throw. Preparation: left leg back, at the same time as the right arm flexes as if we wanted to throw something at the same time as we breathe in. And I do the throwing gesture while the foot support rotates and we exhale (7 and 8).

7

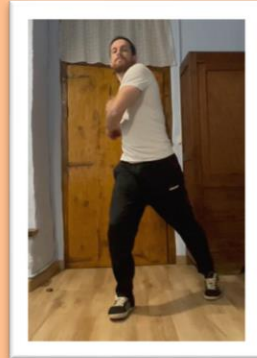


8

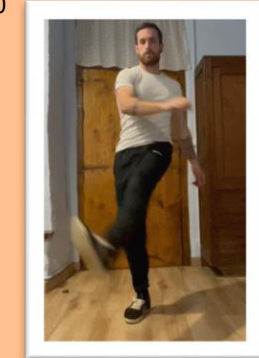


Kick: The preparation is the same, but we throw the left leg as we exhale (9 and 10).

9



10



**Table 7.** Description of THE ELASTIC, Level 2

**DESCRIPTION**

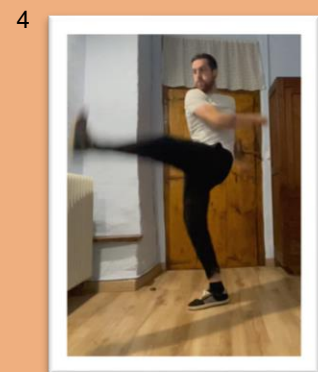
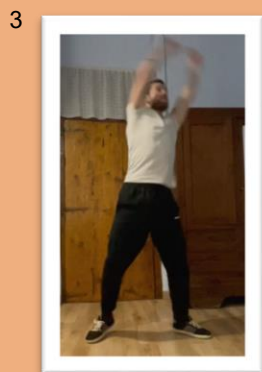
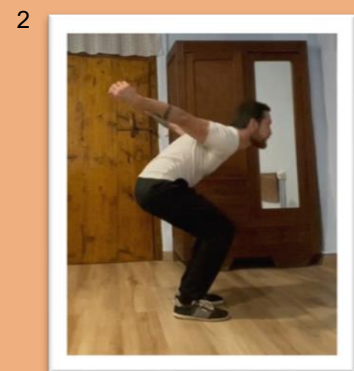
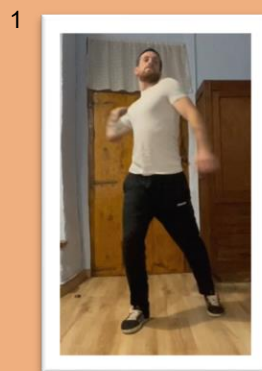
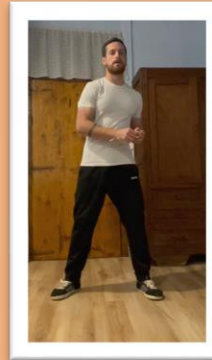
1) Initial Position: Standing.

The proposal is to generate more speed, but without losing that connection with the breath. We will join the movements in a sequential or improvised way.

So sequenced: arm throw + forward arm swing + side arm swing + kick + arm throw. And repeat.

Or we can do it improvised.

**IMAGE OF MOVEMENT**



5

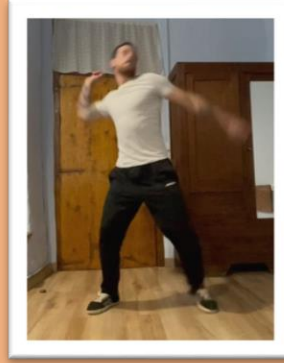
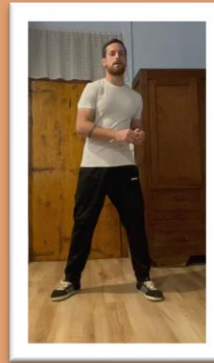


Table 8. Description of FLOW, Level 1

**DESCRIPTION**

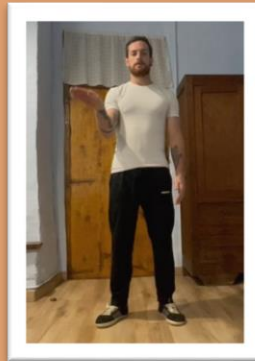
**IMAGE OF MOVEMENT**

1) Initial Position: Standing.

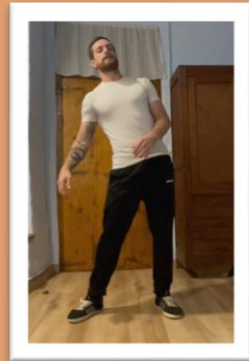


2) We will experiment with the different parts of our body with circular movements.

1



2





We will investigate movement on other planes: see the movement of the head (5).



**Table 9. Description of FLOW, Level 2**

**DESCRIPTION**

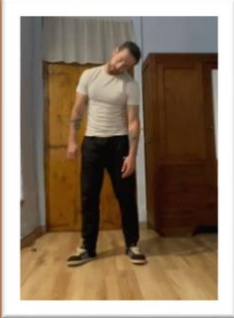
1) Initial Position: Standing.

Link the movements: hand, knee, hip, chest. Decrease the number of repetitions in such a way that only one repetition is made with each part. From this point onwards, try not to make the circle completely and they will be partial movements but with a circular origin.

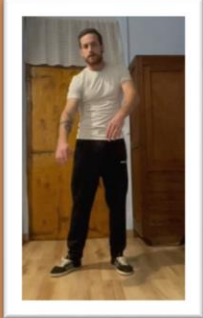
**IMAGE OF MOVEMENT**



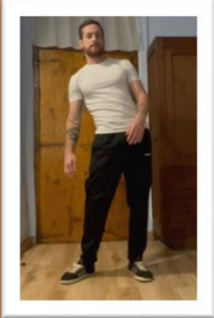
3



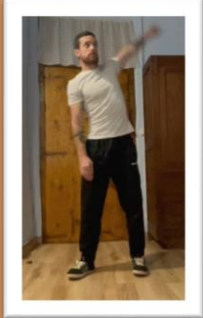
4



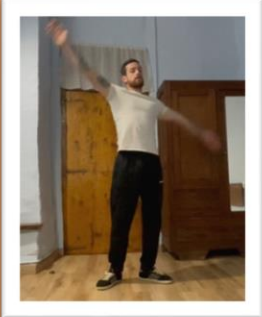
5



6



7



8

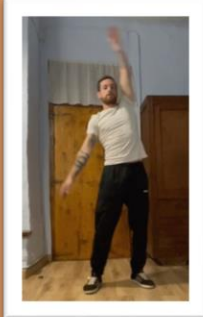


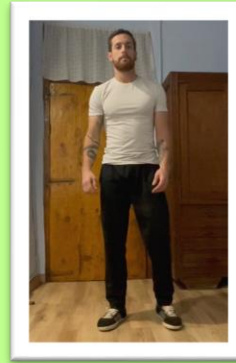


Table 10, Description of THE ROOT, Level 1

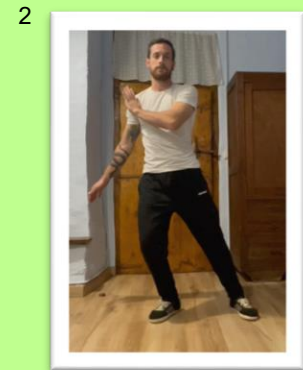
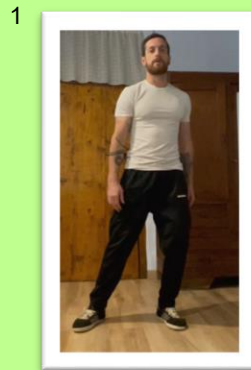
DESCRIPTION

IMAGE OF MOVEMENT

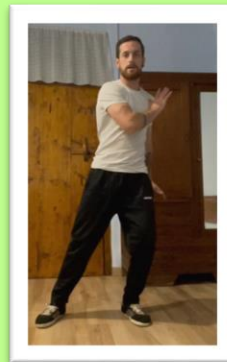
1) Initial Position: Standing.



a) We make lateral weight shifts, without taking off our feet and bending our knees (1).

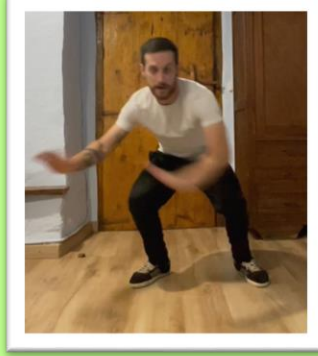


b) The left hand touches the right shoulder backwards (2,3)

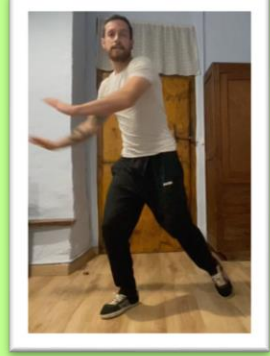


c) We also play with the levels: we go down and up (4,5)

5

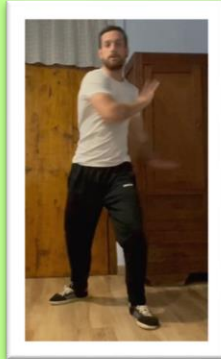


6

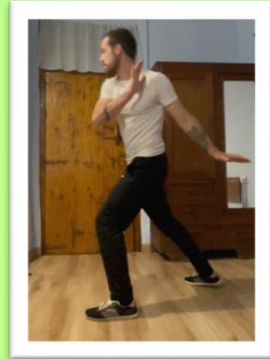


d) We can move: forward, backward or with turns (6,7,8,9,10).

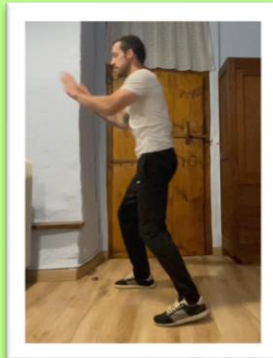
7



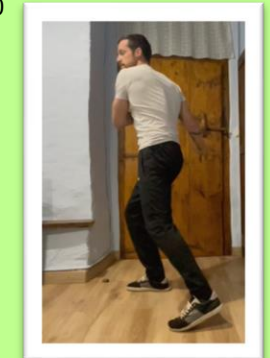
8



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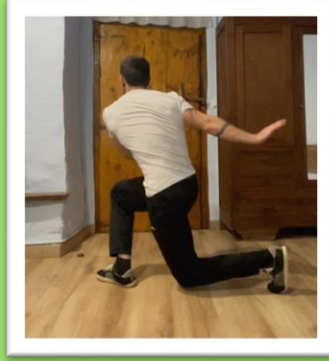




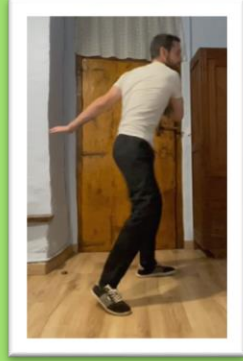
**Table 11.** Description of THE ROOT, Level 2

DESCRIPTION	IMAGE OF MOVEMENT
1) Starting Position: Standing.	
2) To what we did in level 1, we add a twist, a change of my body without moving my feet.	<p data-bbox="628 770 644 792">1</p>  <p data-bbox="1098 770 1114 792">2</p> 
- With weight shifts we can end up sideways or backwards.	
- And all this without stopping playing with the levels or the displacements.	
	<p data-bbox="628 1218 644 1240">3</p>  <p data-bbox="1098 1218 1114 1240">4</p> 

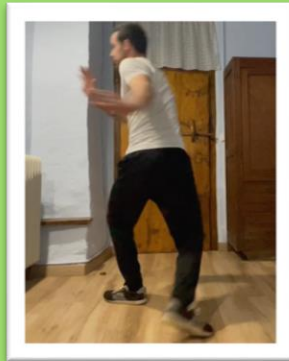
5



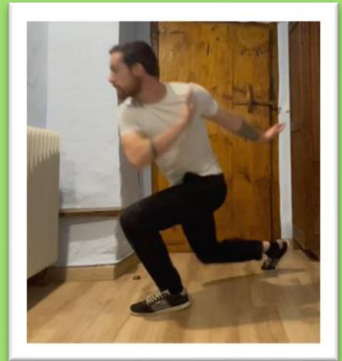
6



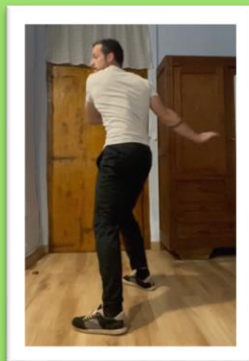
7



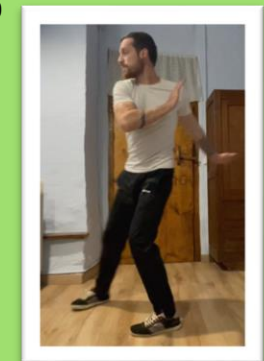
8



9



10





**Table 12.** Description of THE SEED, Level 1

**DESCRIPTION**

We will investigate and find, different positions between four height levels:

- a) HIGH (1,2)
- b) MEDIUM-HIGH (3,4,5)
- c) MEDIUM-LOW (6,7)
- d) LOW (8,9,10)

**IMAGE OF MOVEMENT**



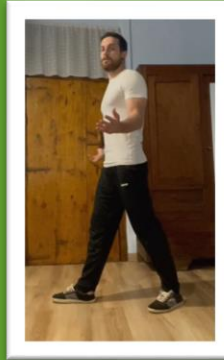
**Table 13.** *Description of THE SEED, Level 2*

**DESCRIPTION**

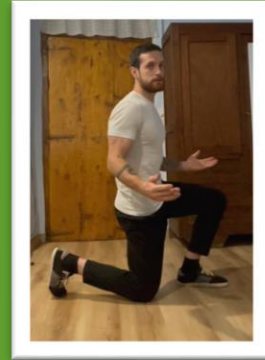
We recover a position from each level and use transitions to move fluidly from one to another. To go up-down (1-2-3-4) and down-up (4-3-2-1)

**IMAGE OF MOVEMENT**

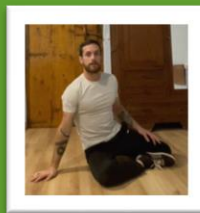
1



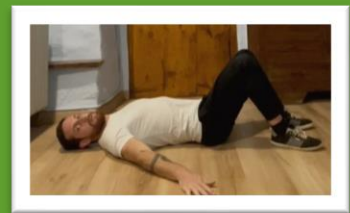
2



3



4



### 3.4. Specific instructions for teaching the six movements.

#### 0. WARM-UP:

- Joint movements to lubricate the joints to be used in the session.
- Activate the main and stabilising muscles depending on the movements to be performed.
- Global movements to activate the cardiorespiratory system.

#### 1. ROOT:

- Full weight shift.
- The weight-bearing knee must be aligned with the toe of the same foot.
- The weight-bearing foot must be active to maintain stability.
- The hand that touches the shoulder is the hand on the opposite side to the weighted foot.

#### 2. THE SEED:

- We must be able to hold the chosen figures for at least 5 seconds with stability.
- Transitions must be fluid and balanced.

#### 3. THE IDA:

- The movement is frontal, we do not move laterally.
- The hand in front is always the opposite hand to the foot in front.
- The hand in front touches, but does not grasp the different parts of the body (hip, knee, tibia, foot...).
- The weight is always mostly distributed to the leg where the hand touches.



#### 4. THE QUADRUPED:

- We push the floor from shoulder to hand so that the chest does not stick out too far (exaggerated scapular retraction).
- The abdominal belt is active so that the belly does not protrude outwards (exaggerated lumbar hyperlordosis).

#### 5. THE ELASTIC:

- Abdominal girdle is active to control movement.
- Feet are active to create a good base of support and maintain stability.
- We breathe in during the preparation of the movement and breathe out during the execution of the main movement.
- During the first progression it is important to slowly execute the exercise to understand the movement before starting to go faster.

#### 6. THE FLOW:

- The movement pattern must be circular, even if it is not a full circle.
- It has to be a relaxed movement.

In the second progression the movements must be connected to each other.

For more information, videos, and pictures,  
visit the MOVE TO FLOW webpage:



[www.movetoflow.org](http://www.movetoflow.org)

# PROGRAMME EVALUATION

By Celia Marcen

## 4. PROGRAMME EVALUATION

### 4.1. The survey

In today's societies, physical activity has become an important element of health maintenance, in its holistic concept (physical, mental, and social) (WHO, 2010). This has become even more relevant in the aftermath of the COVID-19 crisis. In this sense, there has been much debate about the benefits of physical activity, especially on the physical level (cardiovascular, musculoskeletal, and metabolic improvement) and increasingly on the psychological and social levels. However, there are few tools that, in a simple, non-invasive way and applicable to different contexts, assess the three dimensions in relation to physical activity (Brown, 2005).

This is found in the Exercise Benefits and Barriers Scale (EBBS) which has been used as an instrument to measure the balance between benefits and barriers of physical activity in general; in addition, each scale separately assesses the constructs barriers and benefits and some authors have grouped the items into five subscales that measure the improvement of quality of life, physical performance, psychological aspects, social interaction, and health prevention.

To apply this instrument in different contexts, some adaptations have been made, for example, to assess benefits and barriers in older adults, in university students, in the workplace, by gender, etc. (Farahani et al., 2017; Firdaus Abdullah et al., 2018; Frederick, 2020; Lovell, El Ansari and Parker, 2010; Paguntalan, J.C.; Gregoski, 2016; Victor, Ximenes y Almeida, 2008).



## Method

This non-experimental study was carried on in the three participant countries (Spain, Latvia, and Serbia) with the different groups that were instructed in the Move to Flow programme. Criteria for participation were as follows:

- Being  $\geq 18$  years old.
- Not have any physical impediment to performing low and medium-impact activities in the field of fitness.
- Participate in any of the Move to Flow workshops or sessions.

Recruitment was carried out through the project partners. Prior to the administration of the questionnaires, the subjects were informed of the confidentiality of their answers, as well as the voluntary nature of their participation, consenting to the processing of the information provided with the completion of the questionnaire, and their anonymity always guaranteed.

A total of 133 participants took part in the study, being 44.4% men and 55.6% women. The sample description is shown in Table 14. The most represented age range was 18-25 years old (43.6%), having completed university degrees (36.1%), currently, employees (60.1%), that never (37.6%) or sometimes (36.8%) have financial problems. They consider their health status good (41.3%) or very good (40.6%), their physical condition good (39.8%) or very good (38.3%), in part due to 88% exercise themselves at least 3 days a week, preferring moderate physical activity (51.8%) and vigorous (30.8%). They go to fitness (25.5%) or do individual sports such as running, cycling, and swimming (23.3%). They also actively move from place to place, as 25.5% do on foot, and 19.5% by bicycle.

**Table 14.** Participants characteristics (sample description).

		F	%
Age	18-25	58	43.6
	26-35	30	22.5
	36-50	35	26.3
	More than 50	10	7.5
Gender	Female	74	55.6
	Male	58	43.6
	Non-binary	1	0.7
Academic level	Basic	12	9.0
	Secondary	26	19.5
	VET	15	11.2
	High School	28	21.0
	University	48	36.1
	Postgraduate	4	3.0
Job status	Employee	80	60.1
	Self-employed	8	6.0
	Student	23	17.3
	Unemployed	13	9.7
	Retired	1	0.7
	Other	8	6.0
Family status	One-person	23	17.3
	Single parent	8	6.0
	Couple (no children)	19	14.3
	Couple (minor children)	17	12.8
	Couple (grown children)	10	7.5
	Sharing not with family	7	5.2
	Institutional house	3	2.2
	Another situation	45	33.8
No answer	1	0.7	
Country	Latvia	49	36.8
	Spain	46	34.5
	Serbia	38	28.6
Financial status (having problems to make ends meet)	Never	50	37.6
	Sometimes	49	36.8
	Often	26	19.5
	Always	7	5.2
	No answer	1	0.7
Health status	1	0	0
	2	1	0.7
	3	23	17.3
	4	55	41.3
	5	54	40.6
Physical condition	1	0	0
	2	2	1.5
	3	27	20.3
	4	53	39.8

	5	51	38.3
Frequency (physical activity)	Never	2	1.5
	Less 1hour /week	6	4.5
	1-2 hours/week	8	6.0
	3-4 hours/week	42	31.6
	5-6 hours/week	38	28.6
	7 or more hours/week	37	27.8
Intensity (physical activity)	Do not exercise	4	3.0
	Low	18	13.5
	Moderate	65	48.8
	Vigorous	41	30.8
	No answer	1	0.7
Physical activity/ sport modality	Adventure/risk sports	1	0.7
	Combat and martial arts	3	2.2
	Fitness	34	25,5
	Gym (bodybuilding)	19	14.3
	None	2	1.5
	Other	28	21.0
	Racquet sports	1	0.7
	Running, cycling, swimming	31	23.3
	Team sports and games	14	10.5
Active mobility	By car	38	28.6
	Cycling	26	19.5
	Public transport	29	21.8
	Scooter or similar	4	3.0
	Walking	34	25.5
	Other	2	1.5

The instrument used was a questionnaire administered through Google Forms and composed of the following sections:

1. Informed consent and acceptance of the privacy policy of the University of Zaragoza.
2. Acceptance of participation in the study.
3. Socio-demographic data: gender, age range, academic level, employment status, cohabitation situation, and a question about self-perception of their economic situation.



4. Health status variables: self-perception of health status, self-perception of physical condition, level and intensity of weekly physical activity and type of regular sports practice.
5. Benefits and Barriers to Exercise Scale (Sechrist, Walker and Pender, 1985), which consists of 43 items that assess benefits at physical, psychological, and social levels, as well as barriers at personal and structural levels. Permission has been obtained from the authors via email. The total score ranges from 43 to 172 points, while the benefits scale ranges from 29 to 116 (saturating 29 items) and the barriers scale ranges from 14 to 56 points (saturating 14 items).

A link to the questionnaire was generated and provided to interested participants. Translation into the different languages was done by a double translation from the Spanish version into English and from English into Serbian and Latvian.

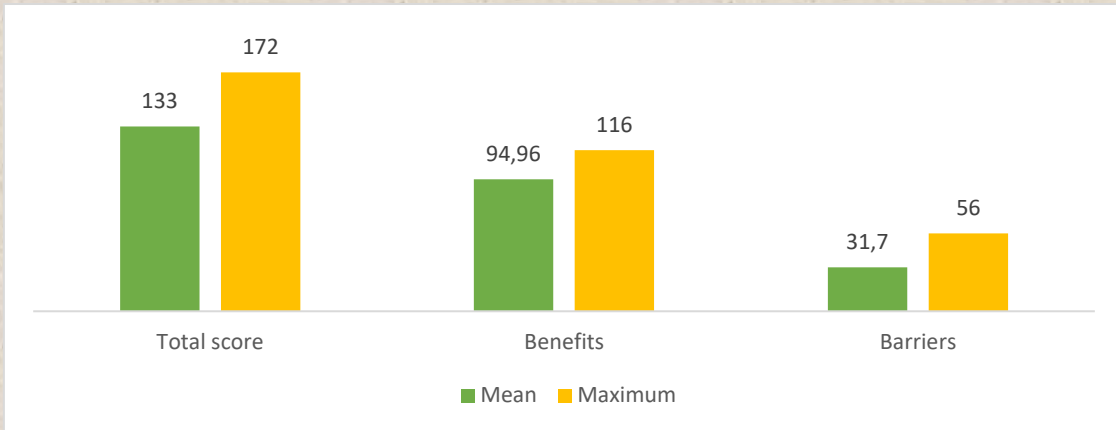
This study has the favourable opinion of the Ethics for Research Committee of Aragon Government (Spain), with number C.I. PI23/127 and Act number 08/2023.

## 4.2. Survey results

### *General results*

The mean total score for the sample was 133 points (SD=18.66), with the benefit score being 94.96 (SD=16.14) and the barrier score 31.7 (SD=7.0).

Figure 2 shows the comparison between average and maximum possible scores.



**Figure 2.** Total score and scale score means.

By Item, table 15 displays the mean for each one, showing that the most valued statement was ‘My muscle tone is improved with exercise’ (3.50/4 points) followed by ‘Exercise increases my muscle strength’ (3.49/4 points) and ‘Exercise improves my flexibility’ (3.46/4 points) highlighting the physical benefits of the Move to Flow activity. Regarding barriers, ‘I am too embarrassed to exercise’ (3.14/4 points), ‘I think people in exercise clothes look funny’ (3.06/4 points), and ‘My spouse (or significant other) does not encourage exercising’ (3.01/4 points), highlighting social barriers more than physical or mental ones.

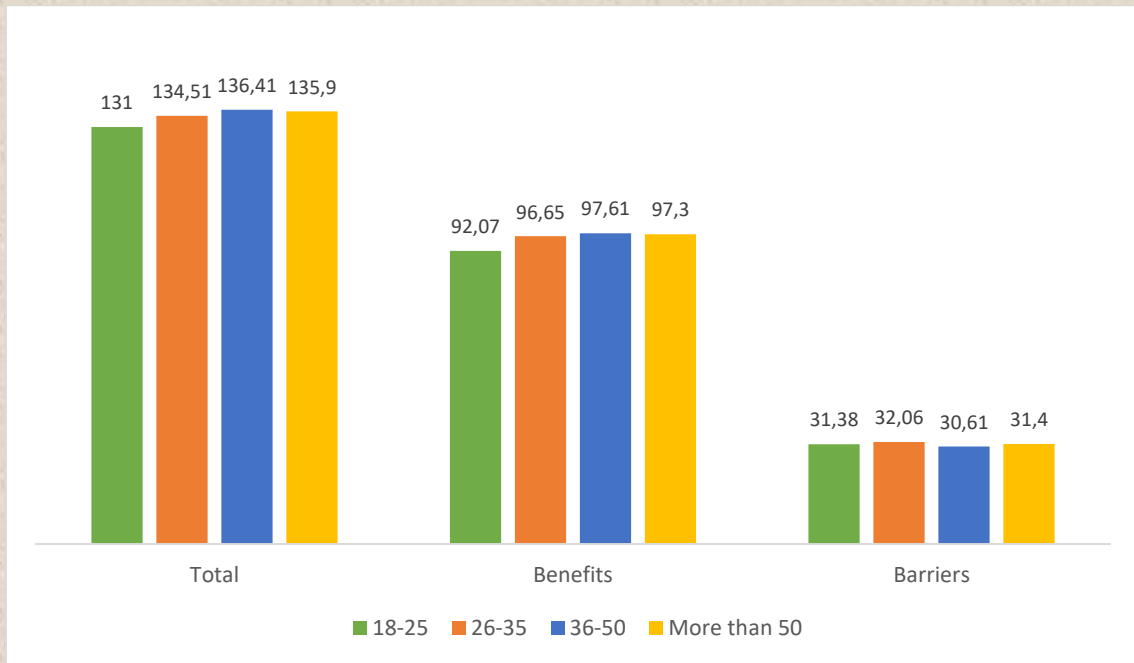
Table 15. Average score per item.

Item	Statement	Mean
<b>Benefits</b>		
1	I enjoy exercise	3.30
2	Exercise decreases feelings of stress and tension for me	3.32
3	Exercise improves my mental health	3.35
5	I will prevent heart attacks by exercising	3.24
7	Exercise increases my muscle strength	3.49
8	Exercise gives me a sense of personal accomplishment	3.36
10	Exercising makes me feel relaxed	3.21
11	Exercising lets me have contact with friends and people I enjoy	3.18
13	Exercising will keep me from having high blood pressure	3.20
15	Exercising increases my level of physical fitness	3.44
17	My muscle tone is improved with exercise	3.50
18	Exercising improves the functioning of my cardiovascular system	3.42
20	I have improved feelings of well-being from exercise	3.30
22	Exercise increases my stamina	3.41
23	Exercise improves my flexibility	3.46
25	My disposition is improved with exercise	3.27
26	Exercising helps me sleep better at night	3.27
27	I will live longer if I exercise	3.21
29	Exercise helps me decrease fatigue	2.89
30	Exercising is a good way for me to meet new people	3.15
31	My physical endurance is improved by exercising	3.44
32	Exercising improves my self-concept	3.30
34	Exercising increases my mental alertness	3.13
35	Exercise allows me to carry out normal activities without becoming tired	3.11
36	Exercise improves the quality of my work	3.10
38	Exercise is good entertainment for me	3.09
39	Exercising increases my acceptance by others	2.84
41	Exercise improves overall body functioning for me	3.35
43	Exercise improves the way my body looks	3.37
<b>Barriers</b>		
4	Exercising takes too much of my time	2.48
6	Exercise tires me	2.38
9	Places for me to exercise are too far away	2.78
12	I am too embarrassed to exercise	3.14
14	It costs too much to exercise	2.66
16	Exercise facilities do not have convenient schedules for me	2.89
19	I am fatigued by exercise	2.25
21	My spouse (or significant other) does not encourage exercising	3.01
24	Exercise takes too much time from family relationships	2.66
28	I think people in exercise clothes look funny	3.06
33	My family members do not encourage me to exercise	2.68
37	Exercise takes too much time from my family responsibilities	2.69
40	Exercise is hard work for me	2.52
42	There are too few places for me to exercise	2.92



*Results by sociodemographic variables*

By age, the participants who scored highest on the instrument were those aged 36-50 years (136.41 points), who also scored highest on the benefits scale (97.61 points). On the other hand, participants aged 26-35 scored highest on the barriers scale (32.06 points) (Figure 3).



**Figure 3.** Total and scale score by age group.

By gender, males scored higher than females in total punctuation (135.63 versus 131.58) and benefits scale (97.51 versus 93.51). The only person who self-identified as non-binary scored significantly lower on total and benefits while scoring 8 points above the overall average for the whole sample (Figure 4).



**Figure 4.** Total and scale score by gender.

It is common in sport participation data in Europe that levels of sport participation depend, in addition to age and gender, on the academic level. In this case for the Move to Flow activity, the higher the educational level, the higher the score on the total scale and the higher the perceived benefits. As for the barriers, the highest scores are located at the extremes, with people with the lowest level of education (basic education) and the most highly educated (postgraduate or doctorate studies) perceiving the highest barriers (Figure 5).

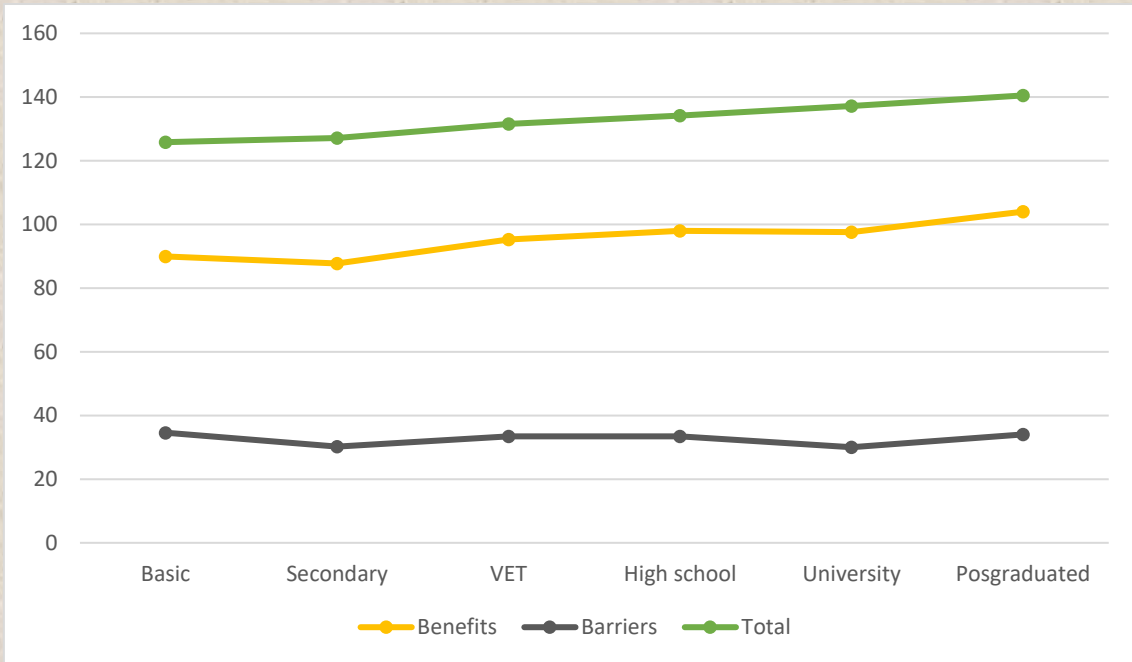


Figure 5. Total and scale score by academic level.

In relation to employment status, self-employed participants scored considerably higher overall (141.25), as well as on the scale of perception of benefits of the activity performed (101.12). Those working as employees (32.63), on the other hand, perceived the greatest barriers to the activity (Figure 6).

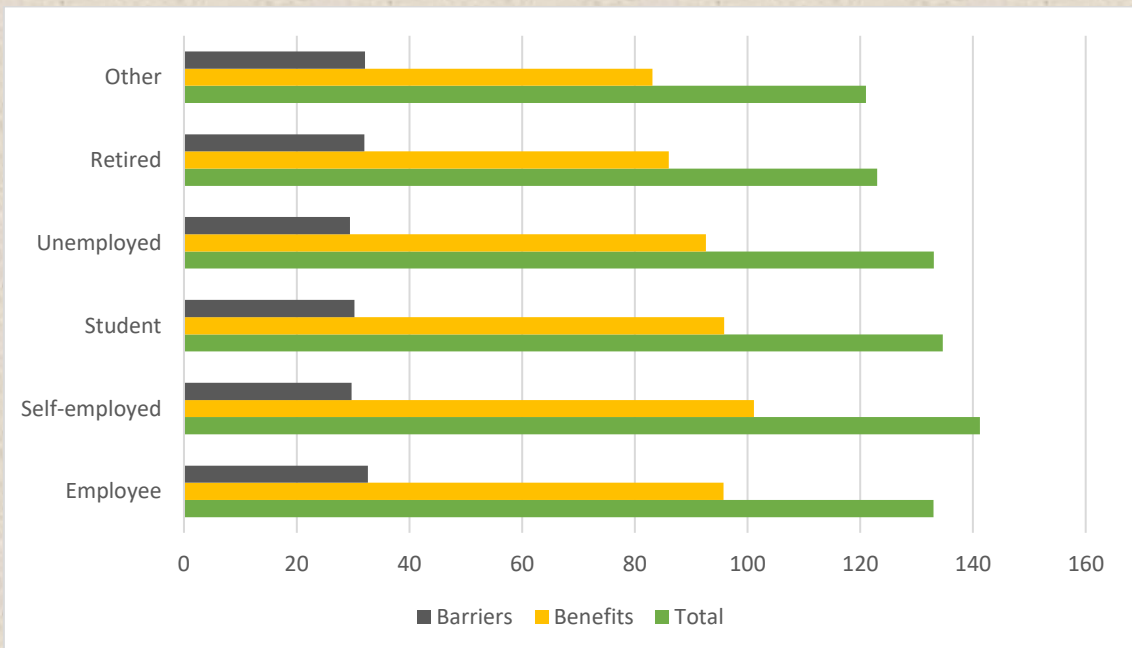


Figure 6. Total and scale score by employment situation.



In terms of cohabitation status, couples with older children and people living alone scored highest overall (above 141 points), followed closely by those living with non-family members (139); the same is true for perceived benefits with values of 101.1, 101.86, and 100.57 respectively. In contrast, people living in institutional households (86) and single parents (88.37) found the least benefits. Regarding barriers, however, it was couples with young children (34.94), followed by single parents (32.37) and childless couples (32.26) who found the greatest difficulties with respect to the other categories (Figure 7).

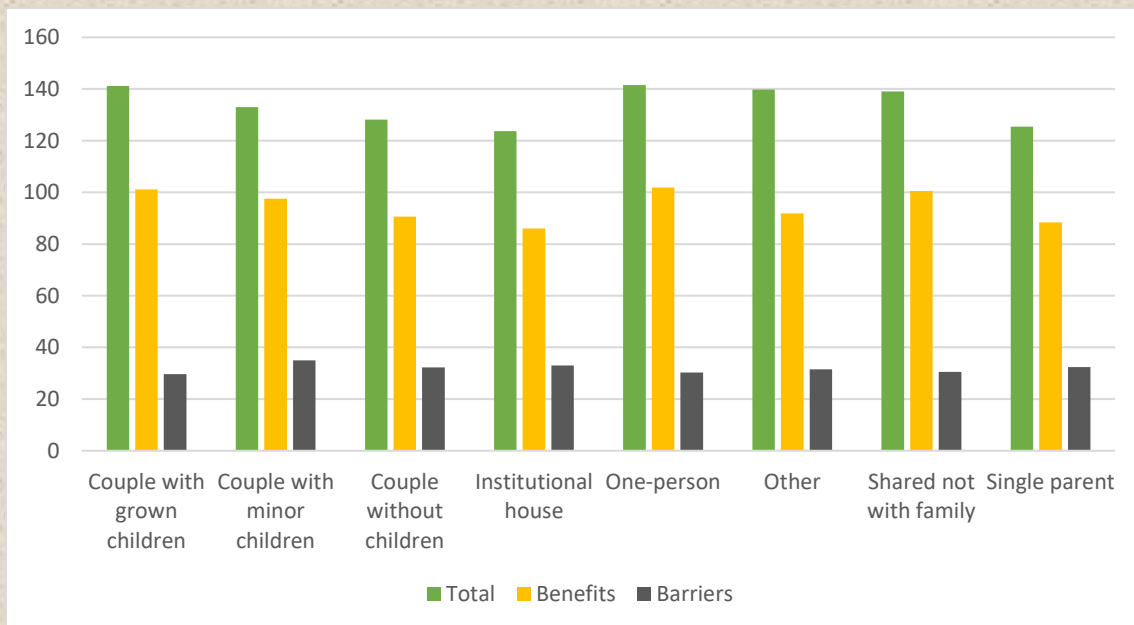


Figure 7. Total and scale score by cohabitation situation

Per country, Serbian scored the highest in total (138.64) and perceived benefits (98.81), while Spanish did in barriers (34.82) as it could be seen in Figure 8.

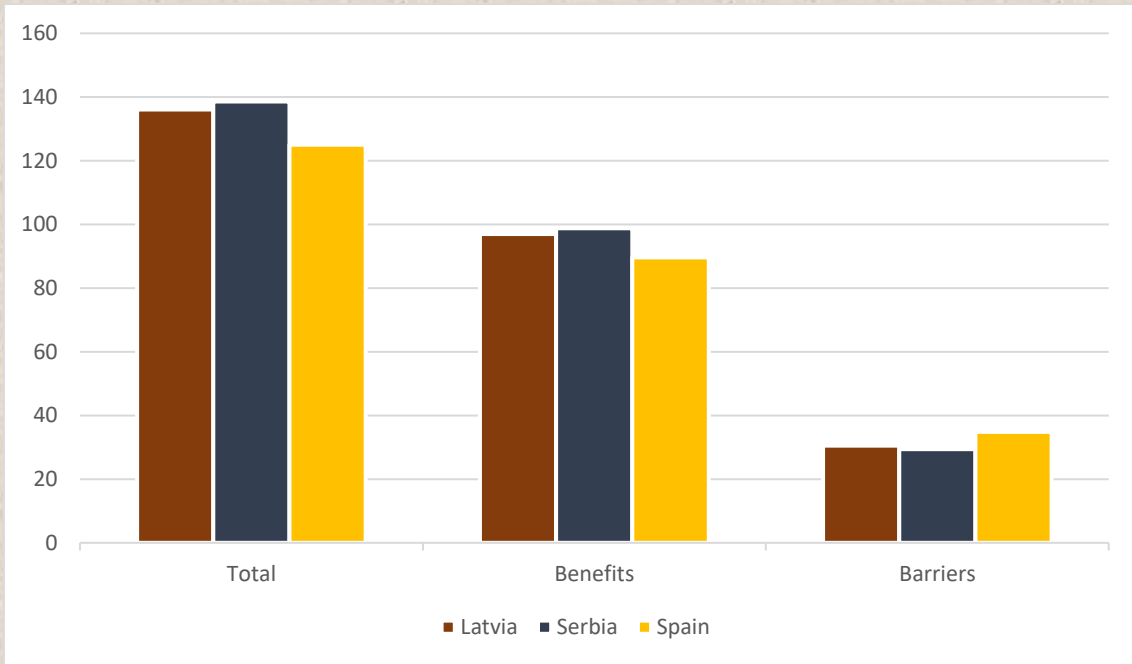


Figure 8. Total and scale score by country.

Finally, participants in the activities were asked about their financial situation. They were asked if they had difficulties making ends meet. In this sense, those who are better off (never or occasionally have problems making ends meet) scored higher on the total instrument as well as on the perceived benefits, while those who frequently or always have problems making ends meet scored higher on the barriers (Figure 9).

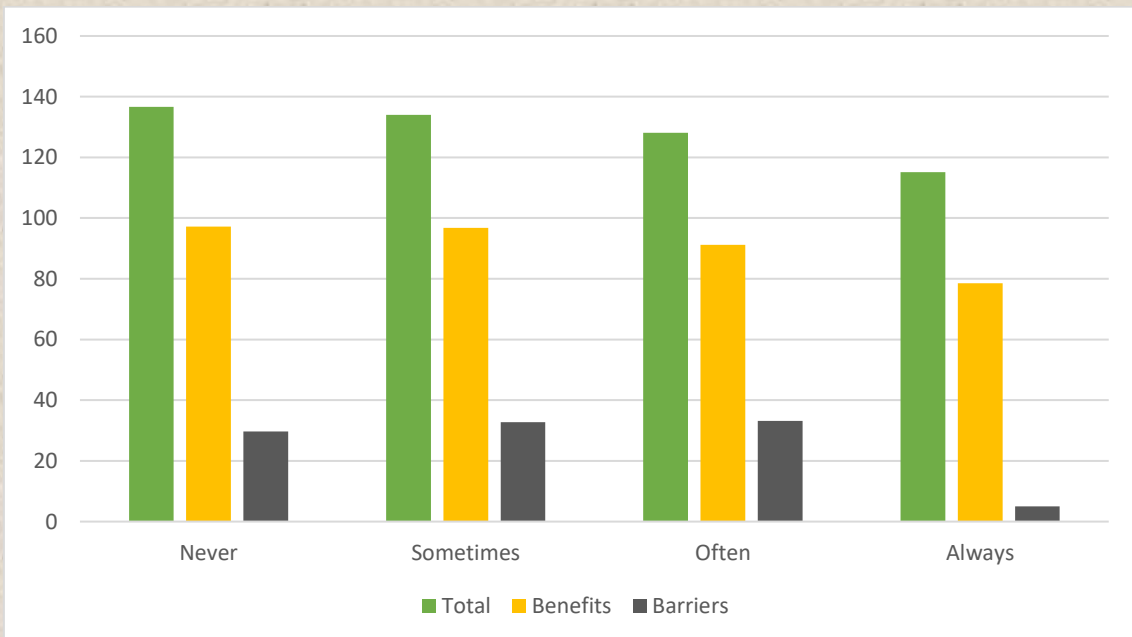
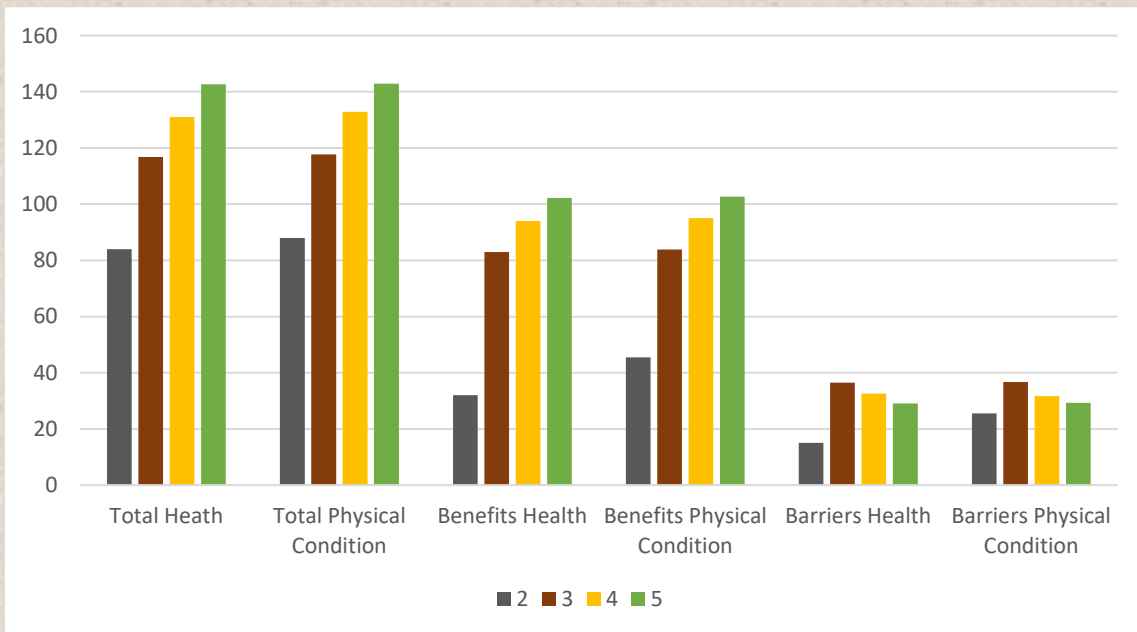


Figure 9. Total and scale score by economic situation.

*Results by physical activity and health status*

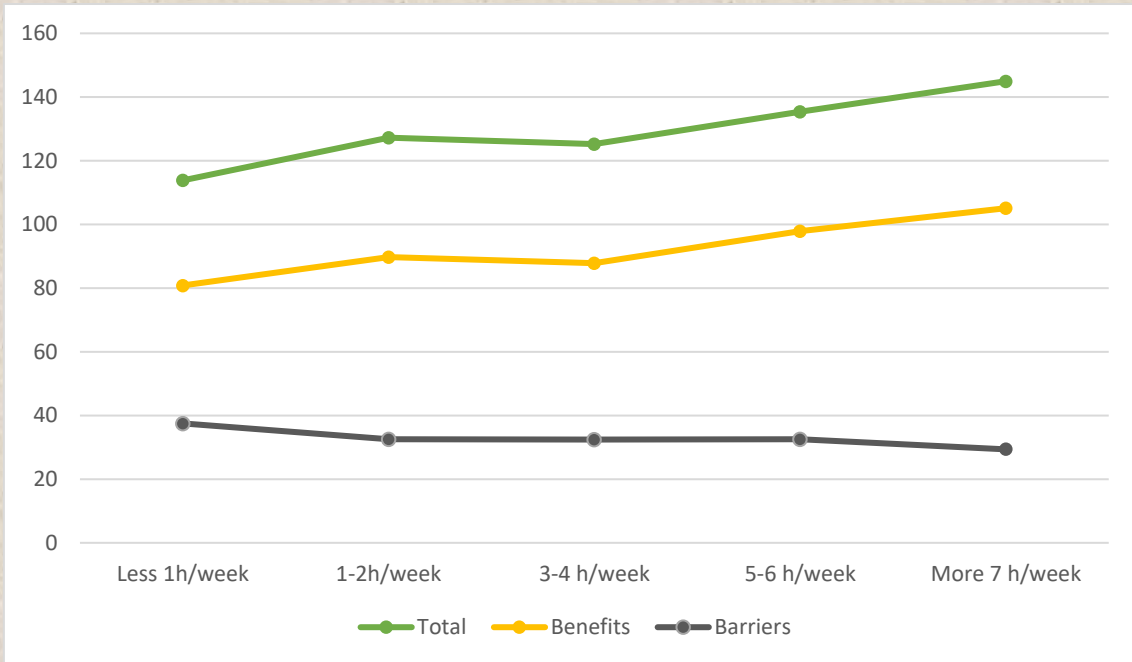
None of the respondents rated themselves at the lowest level (1 out of 5) of perceived health and fitness status. And only 1 and 2 subjects respectively did so at the second level (2 out of 5). Even so, as shown in Figure 10, the better the perception of health and fitness, the higher the total score and the perceived benefits of the activity performed. As for the perceived barriers, they decrease as participants perceive themselves to be in better health and physical condition.



**Figure 10.** Total and scale score by health and physical condition perception.

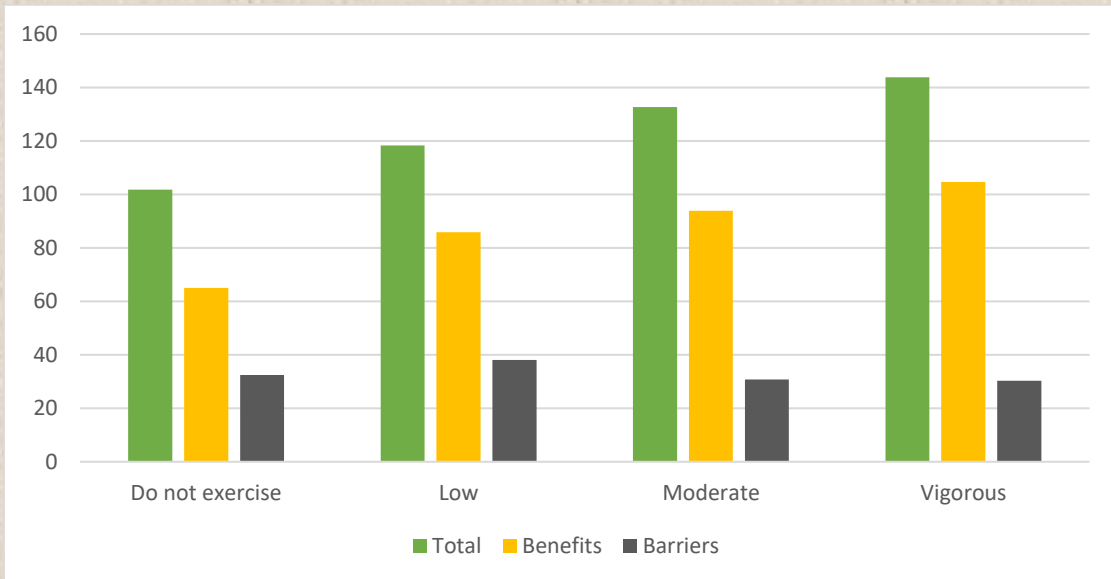
Similarly, to those who feel healthier and fitter, those who engage in physical activity and sport more frequently perceive the benefits of physical activity and sport to a greater extent (with a 35.5-point difference between those who do not engage in physical activity and those who do 7 hours or more per week), as shown in Figure 11.





**Figure 11.** Total and scale score by weekly physical activity frequency.

Also, the higher the intensity of regular sports practice, the greater the perception of the benefits of the activity (Figure 12).



**Figure 12.** Total and scale score by weekly physical activity frequency.

Results by the modalities practiced by the participants are reflected in Figure 13. Combat sports and martial arts practitioners perceived the benefits of physical activity the most (103.66), followed by individual sports such as running, cycling, and swimming (98.87), and the only racket sports practitioner (96). Fitness practitioners were the most likely to perceive barriers to practice (35.08).

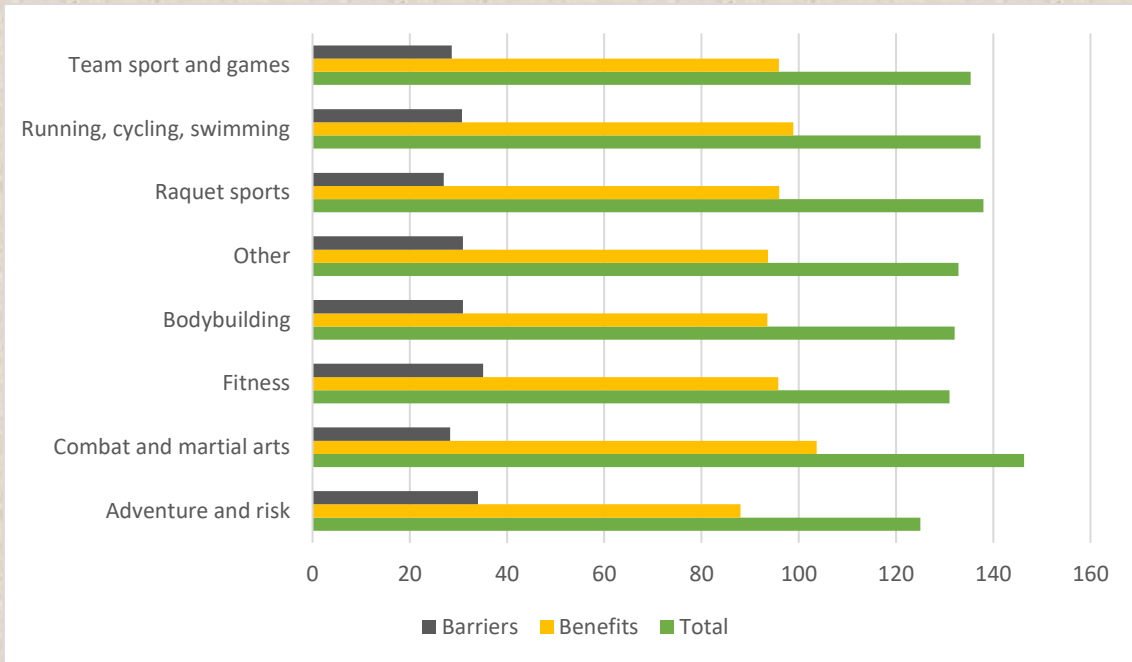


Figure 13. Total and scale score by sport.

Finally, Move to Flow participants were asked how they usually move around in their daily lives. There are no major differences between those who travel by active and non-active means in the overall result, although those who travel by car (97.28) perceived the benefits of the activity the most, while those who travel by public transport perceived the most barriers to sport (33.82), followed by those who travel by car (32.10), as reflected in Figure 14.

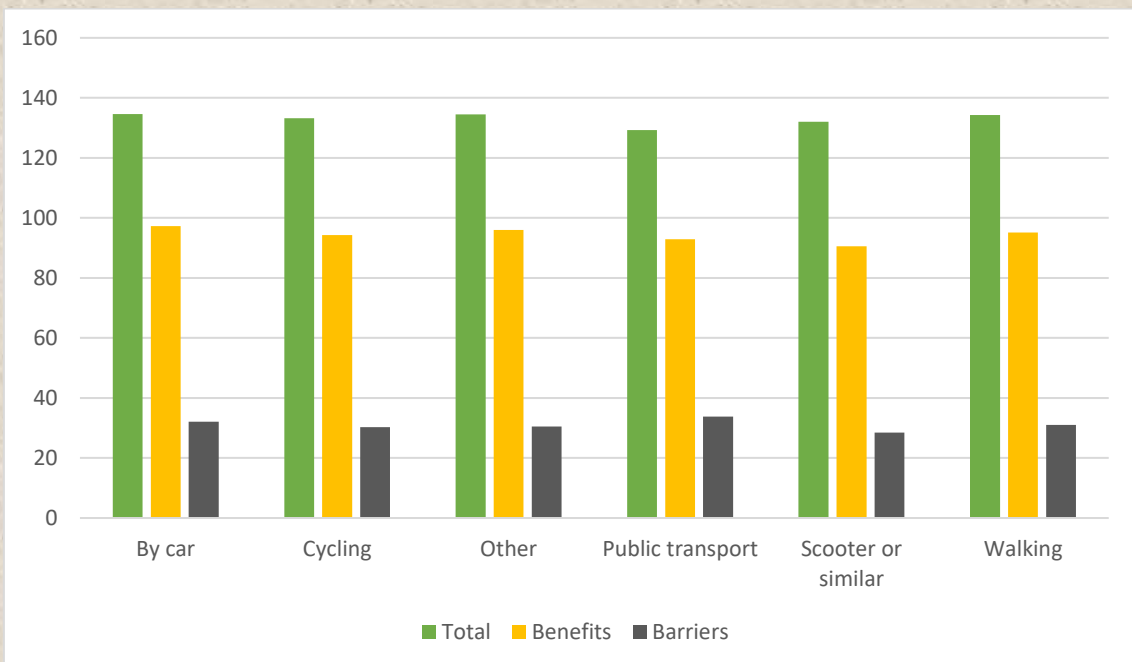


Figure 14. Total and scale score by tran

# **EVENTS: TRAINING WORKSHOPS AND CONFERENCES**



## 5. EVENTS

### 5.1. Training workshops

In the framework of the project, 6 training workshops were held, 2 in each of the participating countries (Spain, Latvia, and Serbia). For this purpose, the staff of La Cristaleria (Spain) defined the 6 movements that represent, at two levels (initiation and advanced), animal Nature (quadruped and ida), plant Nature (root and seed), and the inert elements of Nature (elastic and flowing). Once defined, a series of didactic videos were designed and generated where the movements, the sequences, and the instructions to reach them are shown. These training videos were used in the training of trainers.



### 5.2. Conferences

Three Conferences were held in November 2023, one in each of the participating countries. In them, the attendees attended a presentation of the project (main objective, aims, activities, results, impact, sustainability), a theoretical part (specificity, nuances, essence), and a practical part with Move to Flow sessions. Everything that took place can be found in the Proceedings (on the project website).

# **CONCLUSIONS & RECOMMENDATIONS**

**By Celia Marcen, Miguel Angel Ortega, and Antonio  
Cardona-Linares**

## 6. CONCLUSIONS & RECOMMENDATIONS

The principles outlined in previous literature dealing with the relationship between dance and nature have been followed in the development of the Move to Flow programme, transcending the mere imitation of natural elements to discover the real and intimate meaning of movement (Baril, 1987). The programme has created and systematised movements that come directly from Nature, achieving a harmonious combination of undulation and continuity, not only in the movement called Flow but in the whole series, following Isadora Duncan (Baril, 1987).

A main conclusion is that, in general, the programme works in terms that the perceived benefits are higher than the barriers, being a programme that, as the pictures show, can be practised at home, alone or in groups, indoors and outdoors... in the latter case the connection with the nature of the environment could also increase the benefits obtained.

From the point of view of the practitioners of Move to Flow, it was the physical benefits that were perceived with greater intensity (items 17, 7, 23, 15, 31, 18 and 22), highlighting aspects such as the improvement of cardiovascular, muscular, or conditional capacities such as flexibility or resistance. In terms of barriers, social barriers stand out, which have to do with the perception that oneself or others have of the subject when practising the activity (items 39, 12, 28) or the lack of support from the close environment (item 21). Therefore, it could be concluded that the main benefits of Move to Flow, from the perspective of the participants in this study, are at the physical level, while the main barriers are at the social level.

When analysing the structural barriers, we observe how age, gender, academic level, economic solvency and type of employment affect the success in the form of benefits that the programme shows, with older men, without economic problems, with university studies and who are entrepreneurs or self-employed perceiving greater benefits from the activity carried out. It is also families with young children and single parents who face the greatest barriers to enjoying and benefiting from the activity due to the burdens they bear.

The youngest are the ones that perceived more social barriers (as being embarrassed) while the older perceive more benefits; a wider offer



and possibilities for young people and the older more holistic perspective about physical activity, not only based on its physical aspects.

Move to Flow has proved to be an activity that can improve the quality of life of people who are highly stressed but can manage their time and resources (self-employed), people who are returning to health-related physical activity after a period of life (parents with older children) or who are looking for a way to interact with others in a healthy environment (people living alone).

This requires reflection on how to reach this socially disadvantaged population, as even in programmes such as this one, which are specifically aimed at them, it is difficult for them to perceive a number of aspects from which they could benefit. It is possible that sport culture affects not so much objective benefits but subjective benefits (perception) and therefore the more advantaged classes are the ones who maximise the perception of these benefits, while the more disadvantaged classes focus more on perceiving the barriers they face. This socio-cultural point of view is reinforced by the data on how those who perceive themselves to be in better health and in better physical condition are also those who perceive the benefits of the activity they do to a greater extent. If this good state of health is also related to a greater regularity and intensity of the physical activity practised, the effect is even greater.

Cultural factors also affect the level of the countries analysed; with Serbs perceiving the benefits to a greater extent and Spanish observing the barriers more intensely. However, due to the sample size of this study and the different characteristics of the groups of participants in each of the countries, it is only possible to point to the possibility, and it is recommended that the sample in the countries studied be expanded, as well as the extension to other socio-cultural environments in order to obtain more reliable data.

Summarizing, some recommendations could be done:

- Some of the social barriers could be solved by creating prior progressive familiarisation sessions as well as by creating group dynamics where such embarrassment is minimised; this applies especially to the young population for a successful practice.

- 
- The only person who identifies as non-binary perceives the least benefits from the activity, while those who identify as male perceive the most benefits. Being cautious with the size and characteristics of the sample, it would be interesting to explore further the potential for Move to Flow to work with gender-specific groups.
- While adults maximise the benefits of the activity, an adaptation for the young population would be necessary to include new movements with qualities more in line with Stacatto and Chaos (5 rhythms theory) that appeal more to this population group. An early literacy in the physical, mental and social benefits of physical activity is also necessary.
- A new project of continuity, incorporating adaptations for the different groups that emerged in this work, with a greater number of movements and levels, as well as its expansion to other national environments. Finally, a more homogeneous sample in the different countries would be advisable in order to improve the representativeness of the results and to draw more conclusive conclusions.

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# APPENDIX

## Results summary chart

**THE MOVE TO FLOW HANDBOOK**

		F	%	Total	Benefits	Barriers
Age	18-25	58	43.6	131.00	92.07	31.38
	26-35	30	22.5	134.51	96.65	32.06
	36-50	35	26.3	136.41	97.61	30.61
	More than 50	10	7.5	135.90	97.30	31.40
Gender	Female	74	55.6	131.58	93.51	31.90
	Male	58	43.6	135.63	97.51	31.32
	Non-binary	1	0.7	85.00	54.00	39.00
Academic level	Basic	12	9.0	125.83	89.91	34.58
	Secondary	26	19.5	127.11	87.73	30.26
	VET	15	11.2	131.53	95.26	33.46
	High School	28	21.0	134.14	97.96	33.42
	University	48	36.1	137.14	97.54	30.02
	Postgraduate	4	3.0	140.50	104.00	34.00
Job status	Employee	80	60.1	133.01	95.76	32.63
	Self-employed	8	6.0	141.25	101.12	29.75
	Student	23	17.3	134.65	95.86	30.26
	Unemployed	13	9.7	133.07	92.61	29.46
	Retired	1	0.7	123.00	86.00	32.00
	Other	8	6.0	121.00	83.12	32.12
Family status	One-person	23	17.3	141.56	101.86	30.26
	Single parent	8	6.0	125.37	88.37	32.37
	Couple (no	19	14.3	128.21	90.57	32.26
	Couple (minor	17	12.8	132.94	97.52	34.94
	Couple (grown	10	7.5	141.20	101.1	29.60
	Sharing not with	7	5.2	139.00	100.57	30.57
	Institutional house	3	2.2	123.66	86.00	33.00
	Other situation	45	33.8	129.77	91.82	31.53
No answer	1	0.7				
Country	Latvia	49	36.8	136.10	96.95	30.55
	Spain	46	34.5	125.00	89.65	34.82
	Serbia	38	28.6	138.64	98.81	29.42
Financial status (having problems to make ends meet)	Never	50	37.6	136.70	97.16	29.72
	Sometimes	49	36.8	134.00	96.73	32.73
	Often	26	19.5	128.07	91.23	33.15
	Always	7	5.2	115.14	78.57	33.71
	No answer	1	0.7			
Health status	1	0	0			
	2	1	0.7	84.00	32.00	15.00
	3	23	17.3	116.86	82.95	36.52
	4	55	41.3	131.10	94.00	32.58
	5	54	40.6	142.70	102.22	29.07
Physical condition	1	0	0			
	2	2	1.5	88.00	45.50	25.50
	3	27	20.3	117.70	83.92	36.66
	4	53	39.8	132.92	95.03	31.71
	5	51	38.3	142.94	102.66	29.31
	Do not exercise	2	1.5	109.50	65.00	23.50

## THE MOVE TO FLOW HANDBOOK

Frequency (physical activity)	Less 1hour /week	6	4.5	113.83	80.83	37.50
	1-2 hours/week	8	6.0	127.25	89.75	32.50
	3-4 hours/week	42	31.6	125.21	87.80	32.45
	5-6 hours/week	38	28.6	135.42	97.92	32.52
	7 or more	37	27.8	144.97	105.08	29.35
Intensity (physical activity)	Do not exercise	4	3.0	101.75	65.00	32.50
	Low	18	13.5	118.38	85.88	38.11
	Moderate	65	48.8	132.66	93.84	30.84
	Vigorous	41	30.8	143.85	104.68	30.36
	No answer	1	0.7			
Physical activity/ sport modality	Adventure/risk	1	0.7	125.00	88.00	34.00
	Combat and martial	3	2.2	146.33	103.66	28.33
	Fitness	34	25,5	131.00	95.75	35.08
	Gym (bodybuilding)	19	14.3	132.05	93.57	30.94
	None	2	1.5			
	Other	28	21.0	132.84	93.68	30.96
	Racquet sports	1	0.7	138.00	96.00	27.00
	Running, cycling, swimming	31	23.3	137.41	98.87	30.74
	Team sports and	14	10.5	135.35	95.92	28.64
Active mobility	By car	38	28.6	134.57	97.28	32.10
	Cycling	26	19.5	133.19	94.23	30.23
	Public transport	29	21.8	129.24	92.89	33.82
	Scooter or similar	4	3.0	132.00	90.50	28.50
	Walking	34	25.5	134.32	95.14	31.02
	Other	2	1.5	134.50	96.00	30.50



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