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Creative Motion

D2.2 - Adaptability Framework & Programme Design Guide

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1. Background-About the Creative Motion Project

The Creative Motion project is an Erasmus+ Sport Small-scale Partnership that promotes active ageing through theatre, expressive movement, and physical activity. The project integrates gentle exercises, storytelling, and improvisation to support accessibility and engagement among older adults, enhancing physical health, cognitive function, and social well-being.

Creative Motion strengthens community capacity by training sports facilitators, senior-care professionals, and community leaders in Greece, Bulgaria, and Cyprus. A Creative Movement Guide provides structured methodologies and adaptable exercises, enabling organisations to implement theatre-based movement activities. Train-the-Trainer Workshops equip professionals with the skills needed for exercise adaptation, safety management, and impact assessment.

The project includes public performances where participants demonstrate their progress through movement-based theatre, engaging policymakers, healthcare professionals, and cultural organisations. A dissemination event in Cyprus, an Expressive Theatre & Movement Toolkit, and a digital awareness campaign support wider adoption across European networks.

The specific objectives of the project are to:

- Promote active ageing through creative movement.
- Enhance physical health, cognitive function, and social well-being.
- Address barriers that limit older adults' participation in traditional fitness programmes.
- Build community capacity through training of professionals and local leaders.
- Provide structured methodologies via the Creative Movement Guide.
- Support long-term programme integration through Train-the-Trainer workshops.
- Engage relevant stakeholders through public performances.
- Facilitate broader dissemination and uptake through dedicated tools and digital actions.

The Creative Motion consortium brings together partners from Greece, Cyprus, and Bulgaria. Through their collaboration, they support the development and implementation of theatre-based movement activities that promote active ageing and strengthen community engagement. Working together, the partners contribute to the creation of an accessible and sustainable model that encourages physical activity, social inclusion, and wider awareness across European communities.

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2. Introduction

2.1 Purpose and Scope of the Document

This document constitutes Deliverable D2.2-Adaptability Framework & Programme, produced under Work Package 2, Task T2.2 “Co-Designing the Movement Programme Framework”. It follows on from Step 1 of the task (Needs Assessment and Participant Profiling), which was already carried out and reported in the previous deliverable and is referenced here only to situate the sequence of activities.

This deliverable reports on Step 2-Programme Development and Customisation. Between May and June 2026, each partner organised a Creative Engagement Lab in its own country- Club for Sport and Health “Active” in Bulgaria, MCP Management & Consulting Ltd in Cyprus, and NAMASTE in Greece -bringing together movement specialists, theatre practitioners, and older adult participants. These labs served as co-creation spaces in which participants tested candidate movement exercises, gave direct feedback, and helped shape the structure of the programme. In total the three labs engaged 55 older adults (10 in Bulgaria, 13 in Cyprus, and 32 in Greece), exceeding the indicative target of 10 participants per country set out in the proposal.

The insights gathered from the three labs are consolidated in this document into an Adaptability Framework: a structured set of guidelines that enables facilitators to adjust movement activities to different mobility levels and cognitive capacities, while preserving the integrity and effectiveness of the theatre-based movement programme.

The document is structured as follows: Section 3 summarises the methodological approach underpinning the theatre-based physical activity programme and situates the Creative Engagement Labs within the project's implementation steps. Section 4 tells the story of each Creative Engagement Lab, country by country, combining narrative description with a synthesis of what each lab means for the programme. Section 5 provides a comparative synthesis and assessment across all three countries. Section 6 consolidates the findings into the cross-country Adaptability Framework, including common adaptation strategies, design principles, a recommended core set of activities, and implementation guidance. Section 7 sets out conclusions and next steps. Photographic documentation and source materials are provided in the Annexes.

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3. Methodological Framework: Pillar 1-Theatre-Based Physical Activity Programme for Older Adults

The methodological approach of this pillar integrates three distinct yet interconnected activity streams, which together form the basis of the exercises tested during the Creative Engagement Labs.

3.1 Physical Theatre & Movement Training

The programme carefully introduces older adults to physical theatre exercises specifically designed to improve physical mobility, coordination, and overall fitness. Initial activities comprise gentle warm-ups drawn from theatre methodologies, including mobility drills, breath control techniques, dynamic stretching, and posture alignment exercises. These activities progressively evolve into structured, low-impact movement patterns incorporating resistance-based exercises for posture improvement and specific balance training routines known to reduce fall risks (Keogh et al., 2020).

To accommodate diverse fitness and mobility levels, exercises are explicitly adapted, ensuring accessibility and inclusivity. This adaptability supports all participants, including those with significantly limited mobility, enabling them to safely and comfortably engage in physical activity while building confidence and physical resilience (Conroy et al., 2022).

3.2 Expressive Movement & Coordination Exercises

Expressive Movement and Coordination Exercises constitute the central core of the Creative Motion approach, where structured physical training combines with improvisational techniques derived from theatre and dance practices. Participants engage in improvisational movements that naturally enhance motor control, body awareness, and expressive capacity, enabling them to connect physically and emotionally to their actions (Hanna, 2021).

Partner-based activities play a pivotal role within this stream, as they promote social interaction, teamwork, and physical coordination through interactive movement sequences and mirrored exercises. Such interactive exercises have demonstrated measurable benefits for older adults' social connectedness and physical confidence, further encouraging consistent participation (Creech et al., 2013). Additionally, progressive mobility training methods are systematically incorporated, gradually improving participants' strength, flexibility, and endurance throughout the project's duration, further enhancing long-term physical outcomes (Houston & McGill, 2019).

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3.3 Memory & Cognitive Stimulation Through Movement

The third stream explicitly addresses cognitive and emotional well-being, integrating storytelling and embodied cognitive stimulation techniques directly into physical routines. These activities are grounded in embodied cognition principles, highlighting the connection between physical movement, emotional experiences, and memory recall (Karkou & Glasman, 2019).

Narrative-based movement exercises encourage participants to physically enact stories or experiences, actively stimulating cognitive recall, spatial awareness, and creative expression. These structured yet imaginative activities have demonstrated strong positive impacts on older adults' emotional and cognitive health, including increased mental clarity, reduced stress, and greater emotional resilience (Creech et al., 2013; Keogh et al., 2020).

Complementing narrative activities, the programme includes structured breathing and relaxation techniques drawn from mindfulness and theatre practices, proven to reduce stress and support emotional regulation. These mindful practices enhance the overall effectiveness of the movement sessions, providing a comprehensive approach that integrates physical, emotional, and cognitive dimensions into each activity (Hanna, 2021).

3.4 From Needs Assessment to Co-Design: Implementation Steps

Step 1-Needs Assessment and Participant Profiling (previously completed and reported)

- Baseline interviews: initial semi-structured interviews to identify participants' physical, emotional, cognitive, and social needs, interests and expectations, and potential barriers to participation (Conroy et al., 2022). A total of 10 interviews were carried out in each country.
- Good practices search and literature review: a review of existing literature, scientific databases, and Erasmus+ Sport project repositories to identify established good practices, validated methodologies, and effective theatre-based movement exercises for older adults, informing programme customisation and alignment with recognised standards (Houston & McGill, 2019; Hanna, 2021).

Step 2-Programme Development and Customisation (the focus of this deliverable)

- Creative Engagement Labs: facilitated workshops involving sports facilitators, theatre practitioners, and participants themselves, including collaborative brainstorming, testing of preliminary exercise concepts, and interactive feedback loops, so that exercises are engaging, accessible, and culturally relevant (Houston & McGill, 2019). Participants reviewed the

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findings from the good-practice search and literature review and co-designed the framework together with the facilitation team. Ten participants were targeted in each country.

- Adaptability Framework development: creation of a structured exercise framework allowing facilitators to customise activities according to individual mobility limitations, fitness levels, and participant progression, using principles from adapted physical activity methodology to ensure inclusivity and safety (Conroy et al., 2022).

Section 4 below tells the story of the three Creative Engagement Labs; Section 5 compares them; Section 6 presents the resulting Adaptability Framework.

4. Creative Engagement Labs-What Happened in Each Country

Each partner organised one Creative Engagement Lab between May and June 2026, three weeks apart from first to last. What follows is a narrative account of each lab -what was tested, how the group responded, and what it means for the programme -closing with a short synthesis for each country.



Figure 1: Timeline of the three Creative Engagement Labs

4.1 Bulgaria

ORGANISATION	DATE	LOCATION	DURATION	PARTICIPANTS
Club for Sport and Health "Active"	**13 June 2026**	**Sozopol**	**1 day**	**10**

The session opened with an introduction (10 minutes) presenting the Creative Motion project, its objectives, and the purpose of the session: to test movement activities designed to promote active ageing through theatre and movement among adults aged 60+, while emphasising a safe, inclusive tone with no performance pressure.

The warm-up (10–15 minutes) began with gentle shoulder and neck rolls, followed by slow wrist and ankle rotations to mobilise the joints, and deep breathing exercises.

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The co-creation and testing phase (60 minutes) involved four pre-designed activities: The Mirror, The Memory Walk, Follow the Rhythm, and Breathing & Calm. All four activities were completed successfully. Participants engaged with energy and enthusiasm throughout the session, and the overall atmosphere was positive, with visible enjoyment and frequent smiling. Feedback was collected via written questionnaires at the end of the session.

What the group was like:

- Participants were mostly active older adults aged 64–76, with no significant mobility limitations.
- All participants expressed high initial confidence and engaged enthusiastically from the start.

What Was Tested

Facilitators tested 4 activities during the session. Each is summarised below, in the order they were run.

1. The Mirror

Participants were arranged in pairs, standing face to face. One participant led with slow arm and body movements while the other mirrored them. Roles were exchanged after 2–3 minutes. The activity was performed standing.

- Focus: Coordination, Social interaction.
- Rated High across all assessment criteria (safety, ease of following, enjoyment, engagement, and suitability for mixed mobility).
- Adaptation tested (Easier version): Movements limited to hands and wrists only, performed at a slower pace.

Key insight: The activity was completed easily and quickly by all participants. Partner-based mirroring naturally encouraged social connection, trust and laughter, with frequent smiling observed throughout. It proved particularly effective as an opening activity.

2. The Memory Walk

The facilitator gave verbal prompts based on familiar everyday activities — e.g. “show how you pick apples”, “show how you knead bread”. Participants expressed the movements freely, either standing or moving gently around the space.

- Focus: Balance / mobility, Cognitive (memory, attention), Emotional (relaxation, enjoyment).

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- Rated High across all assessment criteria (safety, ease of following, enjoyment, engagement, and suitability for mixed mobility).
- Adaptation tested (Easier version): Movements performed using only arms and hands while standing in place, without moving around the space.

Key insight: Familiar, everyday movements were highly effective in reducing hesitation and stimulating memory. Participants responded enthusiastically to prompts relating to their life experiences, generating significant enjoyment and spontaneous social interaction, with laughter and comments on each other's movements.

3. Follow the Rhythm

Two contrasting styles of music were used. Bulgarian folk music (Rachenitsa) encouraged dynamic and energetic movements — participants nodded, clapped, and took rhythmic steps. This was followed by opera, which prompted slower, more fluid arm movements. Each participant moved freely and independently, without fixed choreography or instructions.

- Focus: Balance / mobility, Coordination, Emotional (relaxation, enjoyment).
- Rated High across all assessment criteria (safety, ease of following, enjoyment, engagement, and suitability for mixed mobility).
- Adaptation tested (Easier version): A slower piece of music was used, with participants focusing only on gentle arm movements, without dynamic steps.

Key insight: Music was a powerful motivator, significantly increasing spontaneous engagement. Participants moved naturally and visibly enjoyed themselves, with several choosing this as their favourite activity. Contrasting music options enabled the facilitator to adjust complexity in real time, ensuring accessibility for all participants.

4. Breathing & Calm

Participants stood comfortably and were guided through slow breathing exercises, combining inhaling slowly through the nose and exhaling slowly through the mouth with gentle arm movements — raising their arms on inhalation and lowering them on exhalation.

- Focus: Balance / mobility, Emotional (relaxation, enjoyment).
- Rated High across all assessment criteria (safety, ease of following, enjoyment, engagement, and suitability for mixed mobility).

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- Adaptation tested (Easier version): Only the breathing element was performed, without arm movements, focusing solely on slow inhale and exhale.
- Adaptation tested (More advanced version): Guided visualisation was added: participants imagined inhaling warm golden light filling their body, and exhaling to release tension and tiredness.

Key insight: This was an effective closing activity, providing a natural transition from movement to calm. It was fully accessible regardless of mobility level. The combination of breathing and gentle movement left participants visibly relaxed and positive by the end of the session; the addition of guided visualisation was well received and enhanced the emotional impact.

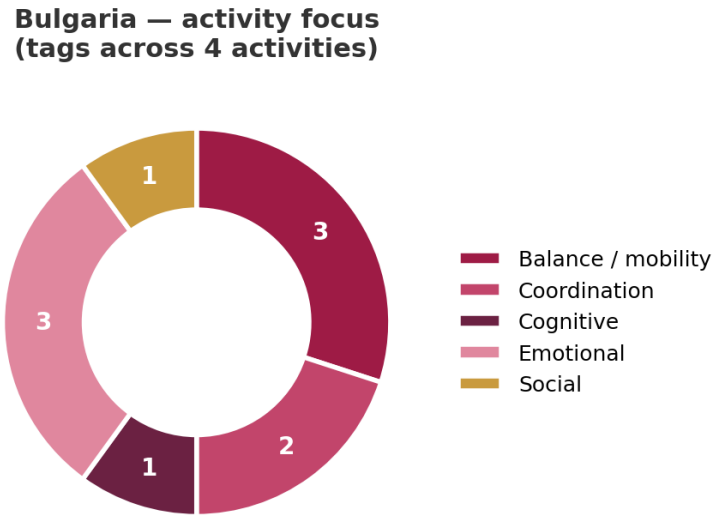


Figure 2: Distribution of activity focus areas tested in Bulgaria (tag counts across 4 activities)

What Worked, and What Didn't

- Activities that worked best were: Simple, repetitive movements, Pair/group interaction activities, Music-based activities.
- Activities that worked less well involved: Activities with complex instructions.
- Engagement was increased most by: Music, Clear demonstrations.
- Participation was reduced mainly by: Complexity.

Overall session rating:

Participants rated the session Enjoyment, Safety, Engagement, Inclusiveness all as High overall.

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Bulgaria-Country Synthesis

The Sozopol lab confirmed that the Creative Motion exercises work well with an active, confident group with minimal mobility restrictions: all four tested activities scored uniformly High on every assessment criterion. The main lesson here is about pacing and clarity rather than content-the only element that reduced enjoyment was compound, multi-step instruction, while music and paired movement reliably lifted energy. For a group of this profile, the Adaptability Framework's standard-difficulty variants are sufficient on their own, with advanced options such as guided visualisation adding extra value rather than being necessary for accessibility.

- Simple, social and music-based activities generated the highest levels of engagement and enjoyment.
- Contrasting music styles (e.g. up-tempo national music and slow opera) proved effective in stimulating different types of movement.
- All activities were accessible to participants with no or mild mobility limitations.

4.2 Cyprus

ORGANISATION	DATE	LOCATION	DURATION	PARTICIPANTS
MCP Management & Consulting Ltd	11 June 2026	Nicosia	2 hours	13

The session lasted approximately two hours in total, including preparation time and icebreaker activities. The group showed particular enthusiasm and willingness to participate throughout the session. The theatre practitioner and the two trainers involved provided clear instructions and explanations for each activity.

In some cases, it was considered necessary to adapt activities so that they better matched participants' needs and abilities, facilitating active and meaningful participation. Six activities were included in total, aiming to strengthen coordination, alertness, mobility, observation, cooperation, concentration and creative expression.

What the group was like:

- The group was very enthusiastic about taking part in the lab.
- Participants had varying mobility levels, but no adaptations were ultimately needed to the exercises.
- Participants' confidence was high from the start.

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What Was Tested

Facilitators tested 6 activities during the session. Each is summarised below; in the order they were run.

1. Raise the Handkerchief

A numbering and coordination exercise: participants follow the flow of the activity and call out numbers in sequence, each saying the number following the one called by the previous participant, while simultaneously raising their handkerchief-coordinating their verbal response with the corresponding movement. The exercise targets attention, concentration, coordination and reaction time.

- Focus: Balance / mobility, Coordination, Cognitive (memory, attention).
- Rated High on Safe, Easy to follow, Enjoyable, Suitable for mixed mobility; Engaging (Medium).
- Adaptation tested (Easier version): Slower pace.
- Adaptation tested (Seated version): Same movement performed while seated.

Key insight: The activity works better when simplified and presented slowly. The seated version increases participation. However, it took time to apply correctly, as participants often called out the same number simultaneously and had to restart the numbering from the beginning.

2. Catch the Rhythm

A rhythm and group-coordination exercise: participants were seated in a circle and each was assigned a different movement producing a specific sound (clapping, tapping the knees, stomping feet on the ground, etc.). Starting from a designated participant and following the circular order, each performed their assigned movement in turn, collectively creating a rhythm. The activity required attention, synchronisation and cooperation among group members.

- Focus: Balance / mobility, Coordination, Cognitive (memory, attention), Emotional (relaxation, enjoyment), Social (interaction).
- Rated High on Safe, Enjoyable, Engaging; Easy to follow (Medium), Suitable for mixed mobility (Medium).
- Adaptation tested (Easier version): Slower pace.

Key insight: The activity works better when simplified and presented slowly at the start; however, as the session progressed, increasing the execution speed increased enthusiasm and interest.

3. The Narrator

A dramatisation and creative-expression exercise: a narrator tells a story, and participants are asked to listen carefully, identify with the protagonist, and portray the events of the story through movement, body posture and facial expressions. The activity enhances imagination, creative expression, active listening, empathy and non-verbal communication.

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- Focus: Balance / mobility, Cognitive (memory, attention), Emotional (relaxation, enjoyment).
- Rated High across all assessment criteria (safety, ease of following, enjoyment, engagement, and suitability for mixed mobility).

Key insight: An extremely engaging activity, easily performed by participants with mixed mobility, creating a very enjoyable environment that enhances imagination and expression.

4. The Mirror

An imitation and motor-coordination exercise: participants copied the movements of the theatre practitioner, either standing or seated, as though seeing their reflection in a mirror. They were asked to observe each movement carefully and reproduce it with precision and synchrony. The activity developed observation, concentration, motor coordination and responsiveness to external stimuli.

- Focus: Balance / mobility, Coordination, Cognitive (memory, attention), Social (interaction).
- Rated High across all assessment criteria (safety, ease of following, enjoyment, engagement, and suitability for mixed mobility).

Key insight: Easy to perform for participants of mixed mobility and enjoyable to carry out.

5. Diffuse the Bomb

A cognitive-alertness and reaction-time exercise: participants seated in a circle pass a ball-symbolising a “bomb”-quickly to the next participant so it does not remain in their hands when it “explodes” (a music cue). When the “explosion” sound plays, the participant holding the ball must respond to a cognitive challenge, such as naming three names, cities, or other words beginning with a specific letter. The exercise strengthens attention, reaction time and verbal expression, while promoting fun and active group participation.

- Focus: Balance / mobility, Cognitive (memory, attention), Emotional (relaxation, enjoyment), Social (interaction).
- Rated High on Safe, Easy to follow, Enjoyable, Engaging; Suitable for mixed mobility (Medium).

Key insight: Extremely enjoyable and competitive for participants. No adaptation was required, as participants spontaneously increased the difficulty themselves by speeding up the pace-mainly out of excitement and anxiety not to be the one holding the “bomb” when it “exploded”.

6. Guess the Profession

A mime and group-cooperation exercise: participants are divided into groups and perform specific movements representing a profession, without using speech. One person is asked to observe the movements carefully and guess the profession being depicted. The activity strengthens observation, non-verbal communication, creative expression, cooperation and the ability to interpret movement-based cues.

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- Focus: Balance / mobility, Cognitive (memory, attention), Emotional (relaxation, enjoyment), Social (interaction).
- Rated High across all assessment criteria (safety, ease of following, enjoyment, engagement, and suitability for mixed mobility).

Key insight: This activity increases participants' interest and enjoyment, increases interaction within the group, and is adaptable to participants' abilities and mobility.

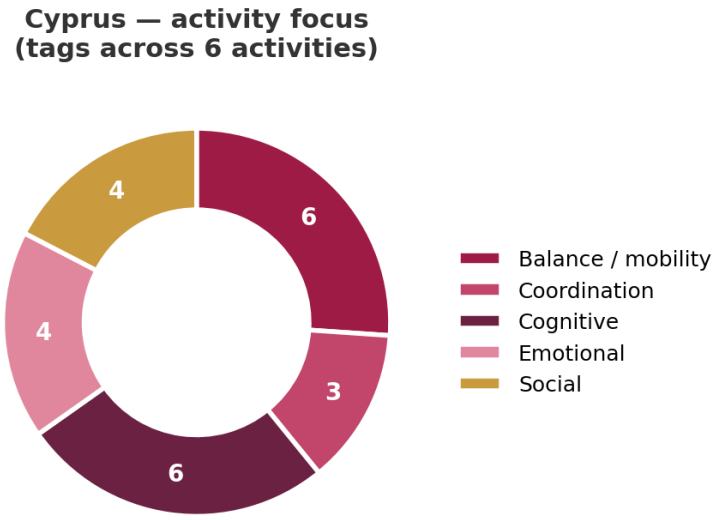


Figure 3: Distribution of activity focus areas tested in Cyprus (tag counts across 6 activities)

What Worked, and What Didn't

- Activities that worked best were: Simple, repetitive movements, Music-based activities, Storytelling / creative-expression activities.
- Activities that worked less well involved: Activities with complex instructions, Individual (non-interactive) activities.
- Engagement was increased most by: Social interaction, Music, Clear demonstrations, Slow pace, Familiar / simple movements.
- Participation was reduced mainly by: Complexity, Lack of clarity, Physical difficulty.

Overall session rating:

Participants rated the session Enjoyment, Safety, Engagement, Inclusiveness all as High overall.

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Cyprus-Country Synthesis

The Nicosia lab, held at a residential care home with participants of genuinely mixed mobility, is where the framework's flexibility was tested most thoroughly. Facilitators had to adapt activities in real time more than in the other two labs, and two of the six activities-Raise the Handkerchief and Catch the Rhythm -received Medium rather than High scores on ease-of-follow, engagement or suitability, both because they involve compound sequencing (numbering, multi-step rhythm patterns) that takes longer to grasp. Even so, every activity was rated High on safety and enjoyment, and seated versions consistently increased participation-confirming that offering a seated variant alongside a standing one should be a default design choice, not an exception, in mixed-mobility settings.

- Activities that promote team spirit, socialisation and interaction are easier for participants to perform.

4.3 Greece

ORGANISATION	DATE	LOCATION	DURATION	PARTICIPANTS
NAMASTE	19 May 2026	Municipality of Fyli	2 hours	32

The response of the older adults was extensive and enthusiastic. The outdoor space of the Community Centre for Older Adults of Ano Liosia filled with smiles, energy, and an appetite for “theatre-movement” that filled the facilitation team with optimism.

Participants tested themselves in movement, expression, storytelling and “theatricality” through exercises including: “Name and Movement” (each member introduced themselves by name, accompanied by a movement of their choice-an effective icebreaker); “Walk in the Park” (movement in pairs or trios, pretending to take a walk); “Space Management” (moving while avoiding touching one another, to build spatial awareness); “Invisible Object” (mime exercises using an imaginary object that the group had to identify); and “Collective Story” (storytelling in which each participant completed the previous person’s words, strengthening cooperation and memory).

For each exercise, the theatre practitioner gave simple explanations and asked for feedback from participants on how they felt at the end. The results were highly useful for the reporting template, capturing what worked best and which adaptations (e.g. seated versions) are needed.

What the group was like:

- The group looked forward to the workshop with enthusiasm.
- A mixed group of men and women.
- Participants expressed interest in forming a permanent theatre group.

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- There was no significant difference in mobility levels among participants, so no major adaptations were needed.
- Participants remained seated until it was their turn to join each exercise.

What Was Tested

Facilitators tested 6 activities during the session. Each is summarised below, in the order they were run.

1. Name with Movement

Each participant introduced themselves by saying their name (and surname, if they wished) accompanied by a movement of their choice. Participants could remain seated or stand up.

- Focus: Balance / mobility, Cognitive (memory, attention), Emotional (relaxation, enjoyment), Social (interaction).
- Not individually rated in the source report-see the session-level rating below.
- Adaptation tested (Flexible / other): A flexible version based on each participant's own choice- seated or standing, easier or more demanding, depending on individual preference.

Key insight: This activity was attractive to participants and worked encouragingly to help the group get to know each other, with participants ultimately prompting one another to present themselves in an interesting way. Spontaneous applause followed each presentation.

2. Walking in the Park (small groups, good weather)

Movement in pairs or trios around the space, with participants pretending to take a walk in the park on a day with very good weather. Free movement.

- Not individually rated in the source report-see the session-level rating below.
- Adaptation tested (Flexible / other): A flexible version based on each participant's own choice.

Key insight: This activity worked extremely well for group bonding, coordination, and for theatre-movement, which is the project's ultimate goal.

3. Walking in the Park (own choice-alone or with company-with sudden rain)

Movement in the space based on the participants' own choice-alone or with company-under the condition of sudden rainfall: how would they protect themselves; how would they ask for or offer help. Free movement.

- Not individually rated in the source report-see the session-level rating below.
- Adaptation tested (Flexible / other): A flexible version based on each participant's own choice.

Key insight: This activity functions as a challenge for movement and body control, awakening imagination, and finding ways to protect oneself and others-supporting socialisation.

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4. Space Management

Participants walk freely around the space, avoiding touching one another.

- Not individually rated in the source report-see the session-level rating below.
- Adaptation tested (Flexible / other): A flexible version.

Key insight: This activity helps with spatial perception and space management, alongside physical control and the ability to focus on oneself.

5. Invisible Object

Participants try mime exercises using an imaginary, invisible object. The scenario and object are suggested by the facilitator, but the participant's own suggestion is also taken into account.

- Not individually rated in the source report -see the session-level rating below.
- Adaptation tested (Easier version): Simple descriptive themes were requested, and the version that seemed easiest for each participant was accepted.

Key insight: This activity enhances the participant's memory and imagination, as well as the perception, interest and imagination of the participants who watch them.

6. Spontaneous Associative Word Chain

On the theme "Sea", participants each say a word that they associatively think of, following on from one another. At the end, the facilitator helps weave the expressed and recorded words into a story (the "voice" of the group), which generates enthusiasm among participants when read aloud.

- Not individually rated in the source report-see the session-level rating below.
- Adaptation tested (Flexible / other): A free, spontaneous, associative expression version.

Key insight: This activity enhances memory, since each participant needs to remember the previous participant's word as well as all the words already spoken. It is also excellent for group bonding, while the final composed story enhances enjoyment of creation and the group's confidence.

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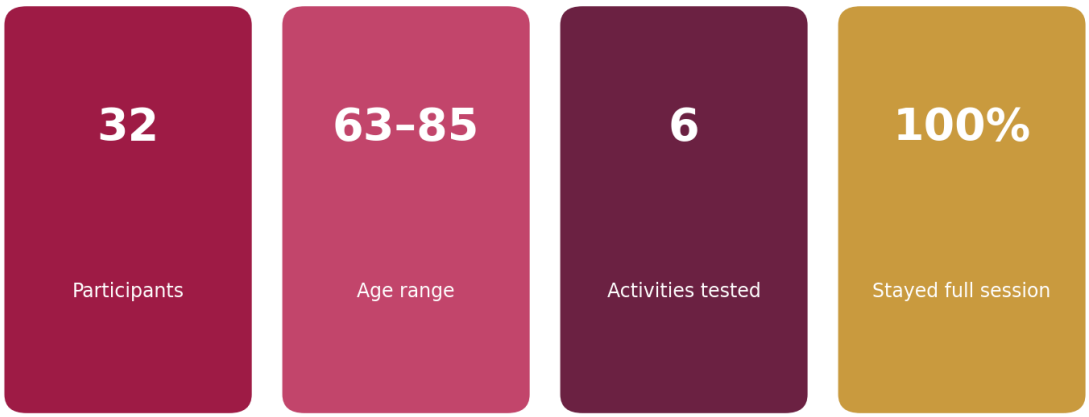


Figure 4: Key statistics from the Greek lab.

What Worked, and What Didn't

- Activities that worked best were: Pair/group interaction activities, Music-based activities, Storytelling / creative-expression activities, Imagination and improvisation activities (added by partner).
- No activities were reported as having worked less well.
- Engagement was increased most by: Social interaction, Music, Clear demonstrations, Familiar / simple movements, Psychological support and encouragement (added by partner).
- No standard factor was selected; instead, the partner noted that participation was reduced mainly by participants having to leave early for external commitments (doctor's appointments, collecting grandchildren, or having to cook unexpectedly earlier).

Overall session rating:

Participants rated the session Enjoyment, Safety, Engagement, Inclusiveness all as High overall.

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Greece -Country Synthesis

The Greek lab tested the framework's scalability: with 32 participants- NAMASTE prioritised low-pressure, flexible-choice activities over rigid instructions, explicitly allowing each participant to choose their own level of engagement (seated or standing, simple or expressive), and reported no activity that worked poorly. The group's overwhelmingly positive response, and its expressed wish to form a permanent theatre group, suggests that at this scale encouragement, clear facilitation and flexible self-pacing matter more than the specific mechanics of any one exercise. The main constraint on participation was external- participants leaving early for medical appointments or family duties-rather than anything related to the activities themselves.

- Older adults respond strongly to challenges involving social activities, which enhance qualities related to perception, movement, imagination and creativity.
- Encouragement -whether from specialists or from fellow participants-plays a very important role in older adults' participation in activities.
- Adaptability is essential for inclusion.

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5. Comparative Synthesis and Assessment of the Three Countries

Taken together, the three Creative Engagement Labs engaged 55 older adults, but they differed markedly in scale, setting, and format: a full-day outdoor session with a small, active group in a Bulgarian seaside town; a two-hour indoor session with a mixed-mobility group in a Cypriot residential care home; and a two-hour outdoor session with a large, mixed group at a Greek municipal day-centre. This section steps back from the individual lab reports to compare what these differences meant in practice, and where the three labs converge or diverge.

5.1 Scale and Format

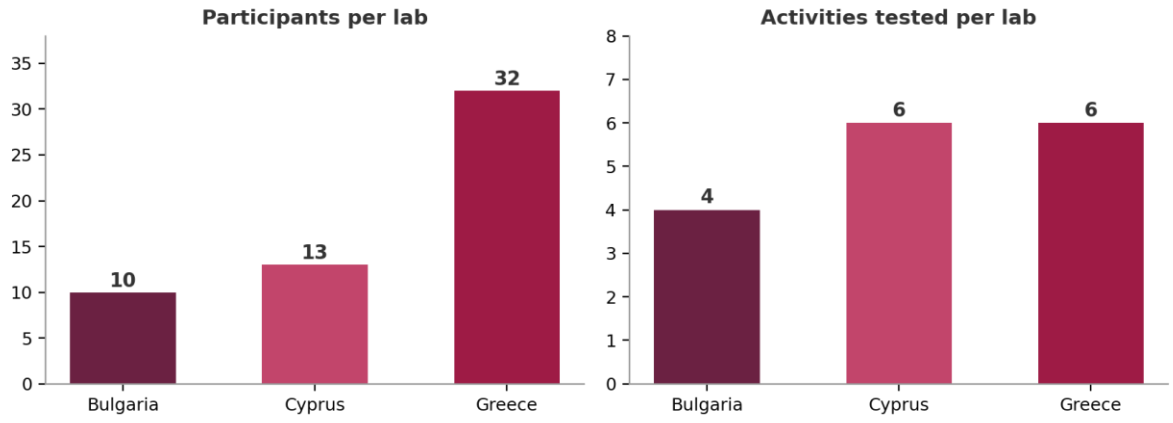


Figure 5: Participants and activities tested, by country.

Greece tested at more than double the scale of the other two labs, yet reported no activity that failed to work — a strong signal that the framework's emphasis on flexible, self-paced, low-pressure activities scales well to larger groups, provided facilitation and encouragement scale with it. Bulgaria's single-day format allowed for a slower build-up (introduction, warm-up, then testing), while Cyprus and Greece compressed a comparable arc into two hours, suggesting that the full session structure recommended in Section 6 can be run effectively in either a single half-day workshop or a focused two-hour session.

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5.2 Depth of Assessment: Where the Data Allows Direct Comparison

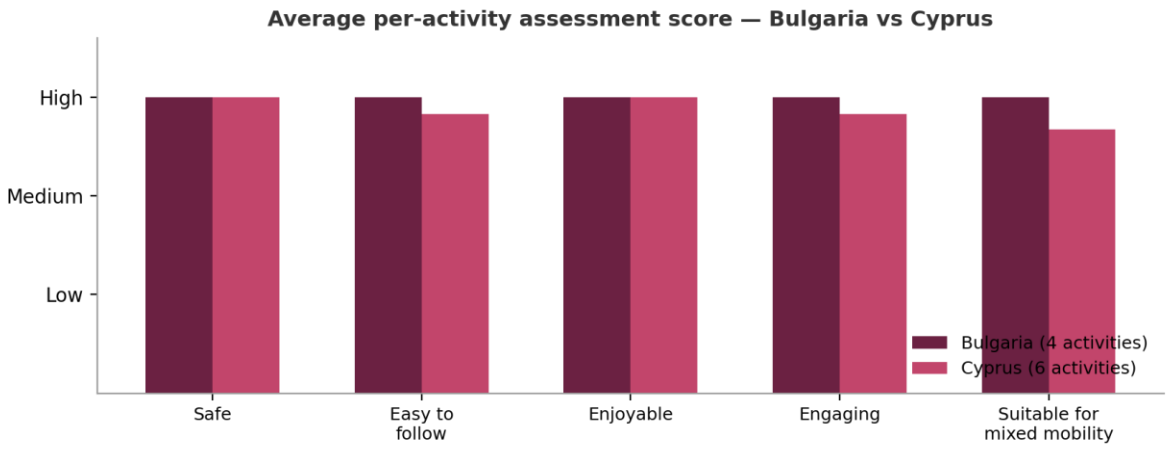


Figure 6: Average per-activity assessment score, Bulgaria vs Cyprus (Low = 1, Medium = 2, High = 3). Greece rated only at the session level rather than per activity, so is not included here.

Bulgaria and Cyprus both rated every tested activity individually, which makes them directly comparable: Bulgaria's four activities scored a uniform High on every criterion, while two of Cyprus's six activities — the ones with the most compound instructions — dipped to Medium on ease-of-follow, engagement, or suitability for mixed mobility. Read together, this suggests that rating dips are linked more to instructional complexity and mixed-mobility settings than to the activities' inherent design, since the same activity type (e.g. The Mirror) scored uniformly High in both countries. Greece's report rated the session as a whole rather than each activity, so its data point is a single, high-level “High” across all four criteria (enjoyment, safety, engagement, inclusiveness) rather than a per-activity breakdown; this is noted as a gap to close in future labs rather than a finding in itself.

5.3 What Was Consistent Across All Three Countries

- Simple, repetitive movements and pair/group interaction activities were named among the best-performing activity types in all three labs.
- Music- and/or storytelling-based activities were highlighted as particularly effective in all three labs.
- All three labs rated their overall session High on enjoyment, safety, engagement, and inclusiveness.
- Facilitators in all three countries used real-time adaptation (seated versions, slower pace, simplified coordination) rather than a single fixed version of each activity.
- None of the three labs reported an activity that was unsafe or that participants actively disliked.

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5.4 Where the Three Countries Diverged

- Barriers to participation differed in kind: Bulgaria and Cyprus pointed to complexity of instructions as the main barrier, while Greece's main barrier was external — participants leaving early for medical appointments or family duties — rather than anything about the activities themselves.
- Cyprus, working in a residential care setting, needed real-time adaptation more often than the other two labs and is the only lab to report Medium ratings on any criterion.
- Greece tested the widest range of purely expressive/imaginative activities (mime, free association, scenario-based movement) and reported the strongest interest in continuing as a permanent group — suggesting a more community-building than fitness-oriented emphasis at this site.
- Session format varied by necessity rather than design: Bulgaria's full day allowed unhurried pacing, while Cyprus and Greece had to fit a complete arc into two hours.

5.5 Overall Assessment

Dimension	Summary across the three labs
Participants	55 in total: 10 in Bulgaria, 13 in Cyprus, 32 in Greece — all meeting or exceeding the target of 10 per country.
Session length	Ranged from a 1-day format (Bulgaria) to 2-hour single sessions (Cyprus, Greece).
Overall session rating	All three countries rated Enjoyment, Safety, Engagement, and Inclusiveness as High.
Best-performing activity types	Consistent across all three countries: simple/repetitive movements, pair or group interaction, music-based activities, and storytelling/creative-expression activities.
Main barrier identified	Complexity of instructions (Bulgaria, Cyprus) and, in Greece, external time pressures causing early departures rather than the activities themselves.
Adaptations most used	Seated versions, slower pace, and simplified coordination — used flexibly in all three countries rather than as fixed rules.

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Overall, the three Creative Engagement Labs validate the same core programme design across very different group sizes, settings, and cultural contexts, while also showing exactly where that design needs built-in flexibility: mixed-mobility settings need seated alternatives and simpler sequencing by default, and large groups need stronger facilitation and encouragement rather than different activities. This combination of consistency and variation is what the Adaptability Framework in Section 6 is designed to capture.

6. The Adaptability Framework

This section consolidates the findings of the three Creative Engagement Labs into a single Adaptability Framework: a structured, cross-country set of guidelines that facilitators can use to customise the theatre-based movement programme to different mobility levels, cognitive capacities, and group sizes, while preserving its core objectives of physical engagement, creativity, and inclusivity.

6.1 Common Adaptation Strategies

The table below consolidates the adaptation strategies identified across the three Creative Engagement Labs. Where a strategy was highlighted by more than one country, this is noted.

Area	Recommended strategies (source labs)
Adapting for different mobility levels	Provide seated and standing options (Cyprus); adjust speed of movement (Bulgaria); simplify coordination (Bulgaria, Cyprus).
Adapting for low-confidence participants	Start with simple group activities and provide clear demonstrations (Bulgaria); use repetition (Cyprus); begin sessions with a warm welcome, encouraging start, and clear introduction of facilitators and goals (Greece).
Ensuring safety	Use slow, controlled movements and provide clear instructions (Bulgaria, Cyprus); allow rest when needed (Bulgaria).
Creating progression (easy → advanced)	Start with basic movements and add rhythm/music (Bulgaria); increase interaction from individual to pair to group (Cyprus).
Sustaining motivation and inclusion	Provide ongoing encouragement and psychological support throughout the session, particularly for larger or more mixed groups (Greece).

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6.2 Key Design Principles

Design principles converged strongly across all three countries. Exercises for the final programme should:

- Be simple and easy to follow.
- Include social interaction (pair, group, or circle-based formats).
- Combine movement with creativity (music, storytelling, imagination, mime).
- Be enjoyable, engaging, and low-pressure — with no requirement to “perform”.
- Be adaptable to different abilities and mobility levels, including seated versions.

Exercises for the final programme should avoid:

- Complex or multi-step coordination, especially early in a session.
- Unclear or ambiguous instructions.
- High physical intensity or fast pace without a slower alternative.
- Long static or standing positions without the option to sit or rest.

Facilitators should:

- Demonstrate every activity clearly before asking participants to perform it.
- Adapt activities in real time, in response to the group's energy and ability.
- Use simple, concise instructions and repeat them if needed.
- Encourage participation without pressure, and provide reassurance and psychological support throughout, particularly for larger or first-time groups.

6.3 Recommended Core Activity Set for the Final Programme

Drawing on the highest-rated and most consistently effective activities across the three labs, the following core activity set is recommended as the backbone of the final Creative Motion movement programme. Activities are grouped by their primary function within a session, with suggested adaptation levels.

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A. Icebreaker / Warm-up

Activity (source lab)	Function & adaptation notes
Name with Movement (Greece)	Low-pressure icebreaker combining introduction, memory, and free movement choice; naturally self-adapting since each participant selects their own level (seated/standing, simple/expressive).
Gentle joint mobilisation & breathing (Bulgaria)	Shoulder/neck rolls, wrist/ankle rotations, and deep breathing; fully seated-compatible and suitable for all mobility levels.

B. Coordination & Motor Control

Activity (source lab)	Function & adaptation notes
The Mirror (Bulgaria, Cyprus)	Pair-based imitation exercise, performed standing or seated, tested independently in two countries with consistently high ratings. Easier version: hands/wrists only, slower pace.
Catch the Rhythm (Cyprus)	Seated, circle-based rhythm exercise assigning a distinct sound/movement to each participant. Easier version: slower pace at the start, increasing speed as confidence builds.
Raise the Handkerchief (Cyprus)	Numbering and coordination exercise with a seated version available; works best when simplified and introduced slowly.

C. Memory & Cognitive Stimulation

Activity (source lab)	Function & adaptation notes
The Memory Walk (Bulgaria)	Verbal prompts based on familiar everyday activities (e.g. picking apples, kneading bread); easier version performed standing in place, using arms/hands only.
Invisible Object (Greece)	Mime exercise using an imaginary object suggested by the facilitator or participant; easier version uses simple, familiar descriptive themes.

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Diffuse the Bomb (Cyprus)	Circle-based reaction and verbal-recall game (naming items beginning with a letter); self-adapting, as participants naturally set their own pace.
Spontaneous Associative Word Chain (Greece)	Group storytelling built word-by-word around a shared theme; strengthens memory and produces a shared "group voice" story at the end.

D. Creative & Expressive

Activity (source lab)	Function & adaptation notes
The Narrator (Cyprus)	Narrated story enacted through movement, posture and facial expression; highly rated and accessible to mixed-mobility groups.
Guess the Profession (Cyprus)	Group mime and guessing game; strengthens cooperation and non-verbal communication; adaptable to ability and mobility.
Follow the Rhythm (Bulgaria)	Movement to contrasting music styles (fast/energetic and slow/fluid); easier version uses only the slower music with gentle arm movements.
Collective/Walk-based scenarios (Greece)	Pair/trio scenario-based movement (e.g. "walk in the park", responding to sudden rain); flexible version lets each participant choose their own level of engagement.

E. Relaxation / Closing

Activity (source lab)	Function & adaptation notes
Breathing & Calm (Bulgaria)	Guided slow breathing with gentle arm movement; easier version omits arm movement; advanced version adds guided visualisation (e.g. imagining warm light while inhaling). Recommended as the standard closing activity for the final programme.

6.4 Session Structure & Implementation Guidance

Based on the structures tested in all three labs, the following session template is recommended for the final programme:

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1. Warm-up (10–15 minutes): gentle joint mobilisation, breathing, and an icebreaker such as Name with Movement.
2. Main interactive activity (15–20 minutes): a coordination or pair-based activity such as The Mirror or Catch the Rhythm.
3. Secondary activity — creative or cognitive (15–20 minutes): a memory- or imagination-based activity such as The Memory Walk, Invisible Object, or Diffuse the Bomb.
4. Group or expressive activity (10–15 minutes): a storytelling, mime, or music-based activity such as The Narrator, Guess the Profession, or Follow the Rhythm.
5. Relaxation / closing (5–10 minutes): Breathing & Calm, with optional guided visualisation.

Recommended session characteristics, to be adjusted to each group:

Characteristic	Recommendation
Duration	45–60 minutes for single-purpose sessions; up to 60–90 minutes where a full sequence of all stages is required for larger or mixed-ability groups (as recommended in Greece).
Pace	Mixed — start slow, increase gradually as confidence builds; always keep a slower alternative available.
Format	A mix of individual, pair, and group/circle formats within the same session, increasing interaction as the session progresses.
Intensity	Low to moderate, with rest available at any time and no requirement to stand for extended periods.
Group size	The framework has been validated with groups ranging from 10 to 32 participants; larger groups benefit from more facilitators, a circle format, and stronger emphasis on encouragement and clear demonstration.

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6.5 Adaptability Guidelines by Mobility and Cognitive Level

The following guidelines translate the labs' findings into practical, ready-to-use adjustments for facilitators, addressing the varying mobility levels and cognitive capacities referred to in the project's methodology.

Participant profile	Recommended adjustments
No mobility limitations, high confidence	Use the full activity set at standard pace; introduce advanced variants (e.g. added coordination, guided visualisation, increased speed) once the group is warmed up.
Mild to moderate mobility limitations	Offer seated versions of all standing activities (e.g. The Mirror, Raise the Handkerchief); reduce range of movement; keep a chair or wall within reach.
Mixed-mobility groups	Default to activities that work equally well seated or standing (Name with Movement, The Mirror, storytelling-based activities); avoid activities that require prolonged standing or balance without support.
Lower confidence or first-time participants	Start with low-pressure, no-“performance” activities (Name with Movement, group rhythm activities); provide clear demonstrations; avoid singling out individuals; increase interaction gradually from individual to pair to group.
Cognitive stimulation focus	Prioritise memory- and narrative-based activities (The Memory Walk, Invisible Object, Spontaneous Associative Word Chain); use familiar, everyday themes to reduce hesitation and support recall.
Large groups (25+ participants)	Use circle-based formats, strong facilitator visibility, simple and repeatable instructions, and multiple facilitators where possible; build in extra time for demonstrations and encouragement.

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7. Conclusions and Next Steps

The three Creative Engagement Labs successfully completed Step 2 of Task T2.2, engaging 55 older adults across Bulgaria, Cyprus, and Greece in the co-design of the Creative Motion movement programme. Across all three countries, the labs confirmed that simple, socially interactive, music- and story-based activities are the most effective at generating enjoyment, engagement, and inclusion, while complex instructions and prolonged standing are the main barriers to participation. Sessions in all three countries were rated High on enjoyment, safety, engagement, and inclusiveness.

The comparative synthesis in Section 5 and the resulting Adaptability Framework set out in Section 6 — comprising common adaptation strategies, design principles, a recommended core activity set, session structure guidance, and mobility/cognitive-level adjustments — translate these findings into practical guidance that facilitators across all partner countries can apply consistently, while still tailoring sessions to their own group's needs.

Next steps for the project include:

- Using this Adaptability Framework as the basis for the full Creative Movement Guide, which will provide the complete structured methodology and adaptable exercise bank for the programme.
- Incorporating the Framework into the Train-the-Trainer Workshops, so that sports facilitators, senior-care professionals, and community leaders are equipped to apply the adaptation strategies and design principles identified here.
- Piloting the recommended core activity set and session structure with new groups in each country, to further validate and refine the guidelines ahead of the public performances.
- Continuing to monitor group-specific factors — such as group size, external time pressures, and confidence levels — that emerged as relevant during the labs, and feeding further learnings back into the Framework as the programme is rolled out.

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Annexes

Annex A: Photographic Documentation

Photographs from the three Creative Engagement Labs were shared alongside the country reports but could not be embedded automatically in this draft. The following placeholders indicate where photographs should be inserted before finalisation, in the order in which they were provided:

Bulgaria — Sozopol, 13 June 2026

- [Photo placeholder: outdoor circle formation, participants holding hands during a group movement/dance activity, historic Sozopol building in background.]
- [Photo placeholder: outdoor group movement exercise near the old town wall, golden-hour light.]
- [Photo placeholder: group warm-down/closing activity by the seafront promenade.]

Cyprus — Nicosia, Archangel Michael Care Home, 11 June 2026

- [Photo placeholder: Creative Motion roll-up banner at the venue entrance.]
- [Photo placeholder: facilitator leading a seated coordination exercise with participants, some in wheelchairs.]
- [Photo placeholder: facilitator leading a seated group activity with a ball/prop.]
- [Photo placeholder: group closing activity with coloured scarves/ribbons, participants and facilitators clapping.]
- [Photo placeholder: group closing activity, wider view including participants in wheelchairs.]

Greece — Municipality of Fyli, KAPI Ano Liosia, 19 May 2026

- [Photo placeholder: NAMASTE and Creative Motion banners, facilitator addressing seated participants in courtyard.]
- [Photo placeholder: facilitator demonstrating a movement/mime exercise to seated participants under a shaded courtyard canopy.]
- [Photo placeholder: wide view of full seated group audience during the session.]

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Annex B: Source Reports

This deliverable was compiled from the following Creative Engagement Lab reporting templates, completed by each partner:

- Bulgaria: “Creative Engagement Lab – Reporting Template”, completed by Club for Sport and Health “Active”.
- Cyprus: “D2.2 – Reporting Template (GR/Cyprus)”, completed by MCP Management & Consulting Ltd (original in Greek; translated for this deliverable).
- Greece: “Creative Workshop – Implementation Report”, completed by NAMASTE (original in Greek; translated for this deliverable).

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