

THE TRIPTM INSTRUCTOR HANDBOOK

**CHANGING THE WORLD
ONE CLASS AT A TIME**



WELCOME TO LES MILLS

Welcome to Les Mills and your new journey to become a fully certified TRIP Instructor. This is where you begin changing your life, and those around you.

At Les Mills, we are passionately devoted to creating a fitter planet. Our ambition is to have 100 million people doing Les Mills workouts every week. We want to transform the global health system by preventing major health issues caused by inactivity and obesity.

Every day we inspire people to lead active lives through a life-long love of exercise, and a joy of movement. A constant voice that compels people to move. People get stronger, leaner, fitter, and faster because of us. We know Group Fitness works. We are in the business of motivation.

It starts with YOU. Believe it can be done. Trust that it's possible. We change the world one person, one couple, one family, one company, one city, one country, one continent at a time.

Thank you for joining the movement.

Phillip & Dr. Jackie Mills

PASSIONATELY
DEVOTED
TO CREATING
A FITTER PLANET

FITNESS IS OUR LIFE FORCE

From an early age our founder, Phillip Mills, was immersed in an active lifestyle. His father, former New Zealand National Track and Field Coach, Les Mills Snr, is a gold medal winning athlete who with his wife Colleen raised his kids to love exercise. A four time Olympian, Les encouraged his family to pursue sporting excellence and together they all represented New Zealand in track and field. The desire to move, to be fit and share that with others led the Mills family to open their first health and fitness club in 1968.

After attending UCLA on an athletic scholarship, Phillip joined the business full time in 1980 and immediately began to innovate. Combining his passion for music with a love of athletic movement he created group fitness programs that literally had members queuing out into the streets to get a place in the studio. The excitement was real, the results were amazing. People were falling in love with fitness.

In 1990 the game changed. Phillip pioneered the world's first barbell class, PUMP. It was massively popular in Australia and New Zealand and in 1997, renamed BODYPUMP™, our crew of road warriors took it to the world.

Les Mills became Les Mills International.

Joined from the beginning by Dr Jackie Mills, M.D, a former national gymnastics representative and passionate advocate of nutritional medicine and holistic health, Phillip continued to oversee the rapid expansion of the company. Together they co-authored 'Fighting Globesity', a manifesto and call to action encouraging individuals, companies and governments to do more to get active.

Today in more than 100 countries, over 100,000 Coaches and Instructors teach 18 programs to millions of people every week. And in truth, we're just getting started.

We are on a mission to create a fitter planet. A global tribe of Coaches and Instructors inspiring others to move, helping those around them to fall in love with fitness. To take better care of themselves, and better care of our planet.

As part of our international family you'll learn more about our heritage. Many of our original rock stars shared the New Zealand Maori culture as they traveled and two customs, the Hongi and the Haka, have become important to our gatherings and foster our sense of community, of shared ideas and beliefs.

We want you to join us on a journey to mastery. Our training programs and ongoing education are all designed to help you develop, to grow and to shine. You'll explore what it means to be a warrior against sedentary lifestyles. You'll discover how to overcome your personal limitations and step up to be a leader. Someone who inspires others to overcome.

FITNESS IS OUR LIFE FORCE

WELCOME

KIA ORA

AROHA

WE ARE ONE TRIBE

CHANGING THE WORLD

BEFORE TRAINING

PRIOR TO ATTENDING INITIAL TRAINING COMPLETE THE PRE-WORK BELOW

1. Read and learn THE TRIP Notes for the tracks assigned to you by your local Les Mills Team
2. Read 'LES MILLS THE TRIP Science' – Appendix 1 on page 37 and read or watch any Education Sessions on the Release Kit
3. Read and gain general understanding of Choreography, Technique and Coaching on pages 9-22
4. Read Instructor Assessment and Certification process – Appendices 4 & 5 on pages 47-49
5. Watch the following videos and complete the quiz – Appendix 7 on page 53
To view the videos enter the Password:
Password: Imitraining
Get Fit Together:
<https://vimeo.com/123033251>
6 Week Introduction:
<https://vimeo.com/123031489>
Stages of Change:
<https://vimeo.com/123033252>
6. Bring the Module Release, THE TRIP Notes, Instructor Handbook (electronic or printed), music, tablet and earphones, food, drinks, changes of clothing, towels, deodorant, etc.
7. Watch 'The Ultimate You' education video and do the exercise – Appendix 6 on page 50-52 of this Instructor Handbook
To view the video enter the Password:
Password: Imitraining
The Ultimate You:
<https://vimeo.com/123033255>

PRIOR TO DAY 2

1. Complete the Day One Reflection on page 25 of this Instructor Handbook
2. Read the 'One Tribe Little Black Book', an introduction to Les Mills goals and values

“BE THE CHANGE
YOU WANT TO SEE
IN THE WORLD”
— GANDHI

THE JOURNEY AHEAD

BECOMING A TRIP INSTRUCTOR

WE ARE ASKING A LOT OF YOU!

We ask that you care – about everyone. The fans, the frowners, the faithful, the fanatical, the professional athletes, the same arm same leggers, the beginners and life-long members.

We ask that you put their workout ahead of your own. That you arrive early, and leave late. That you let the music drive you, and believe in the power of movement. That you use your body to its fullest potential as a tool for inspiration.

Most of all we ask that you stimulate, motivate and improve the lives of others.

THIS INSTRUCTOR HANDBOOK

Over the next two days, you will learn how to become the best Instructor you can be. This Instructor Handbook is your Instructor Handbook, so use it to take notes, capture your reflective thoughts, and help you prepare for your presentations.

We have included most of the information you will learn, but there is plenty of space for you write in your own words. So go ahead and make this Instructor Handbook your own – capture this moment and the amazing journey you have already begun!

WE KNOW
YOU'RE UP FOR IT
SO THANK YOU
FOR HELPING US CHANGE
THE WORLD!

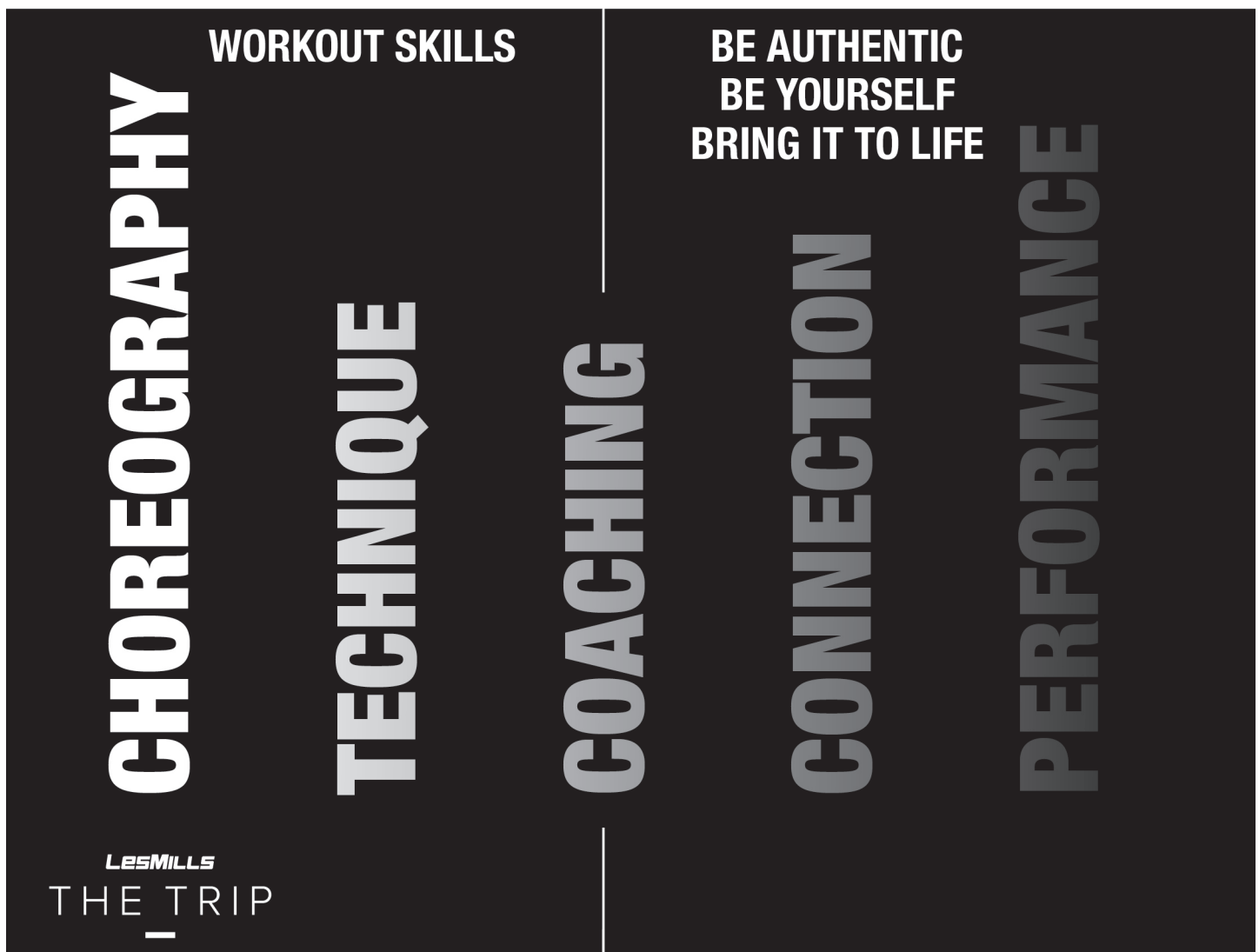
INITIAL TRAINING OBJECTIVES

Let's keep it simple – we'll aim to achieve four key objectives by the end of Day Two:

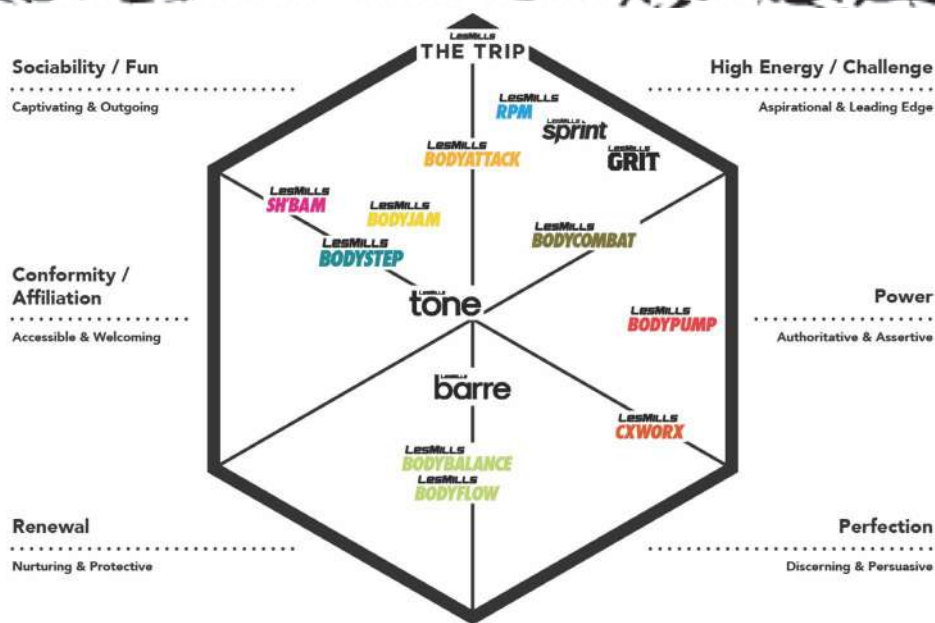
- Learn and demonstrate 5 Key Elements
- Learn how to script and prepare your Presentation track/s
- Practice presenting your track/s and receive feedback
- Complete a full track assessment

5 KEY ELEMENTS

To be a great TRIP Instructor you need some simple skills – the 5 Key Elements. We will go through them one by one, explain what they are and why you need them.



WHAT IS THE TRIP



THE TRIP is a 40 minute multi-peak workout with a mix of efforts – short explosive bursts, endurance phases, and recoveries. We ride with the energy of the group as we climb, sprint and lean through a captivating virtual landscape that dares to challenge our intensity and push our limits.

YOUR ROLE

You are part of a team – a group of friends riding with each other on an amazing journey. Your role is to create an atmosphere which takes riders on an empowered, self-motivated experience. We treat each class like it is our first class – always excited and ready for a workout. We do this using our own personal style, being authentic and connecting with riders on a personal level. We keep it simple, and we keep it real.

STATE OF MIND

- Leading a cool, intense workout
- Immersing your friends in a Virtual world

THE TRIP SHIFTS A PERSON INTO THE VIRTUAL WORLD WHERE THEY CAN ESCAPE REALITY

WHAT WE SHOW

We express ourselves in an Athletic and Animated way that shows we are 'into it'.

WHAT WE SAY

We find the Sweet Spot by not saying too much or too little

80/20 APPROACH

80% of the time we leave it solely to the Visuals & the Music to do the work. The other 20% is about what we say to enhance the experience.

The 80/20 approach specifically applies to Coaching, Connection, and Performance. We will continue to remind ourselves of this over the next few days, and attempt to carry it forward into our future live classes, too.

THE TRIP KEY POINTS

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CHOREOGRAPHY

KNOW YOUR MATERIAL

You need to know your Choreography perfectly so you can focus on connecting your riders to the Visuals & Music.

NEW RELEASES

- **Regular releases** – including Masterclass footage, and TRIP Notes to support the Music and Visuals. All you need to know about the release, how to teach it, and any program updates are included in the TRIP Notes. It's essential to read them in detail every time, as well as watch the Masterclass footage in full.
- **Each release is different**, and delivers on a promise to ensure participants get the experience they came for, regardless of time slot or Instructor. The variety in each release is shaped by the Music and the Visuals. Each release has its own innovations and magic moments, keeping participants interested over time.
- **Decades of development and must-follow safety features.** Les Mills has been creating safe, effective programs since 1980. Each release is tested and trialed by movement experts, and includes all the safety features into the TRIP Notes. Instructors **MUST** adhere to ALL these safety features.
- **Must follow the format:** It is compulsory that every workout follows the TRIP Notes. Any deviation from this format destroys the unique blend of the workout, and participants will not receive the associated benefits.

MATCHING THE MUSIC AND VISUALS

Mastering your Choreography requires you to be familiar with the Music as well as the Visuals. When combined, these create a sensational sensory experience.

Remember, if there is a change in the Music or Visuals – there will be a change in the Choreography.

YOU NEED TO KNOW YOUR CHOREOGRAPHY PERFECTLY

When matching the Music & Visuals with the Choreography, look through your TRIP Notes and review:

- Set The Scene
- Profile
- Track Breakdown – Block, Time, Counts
- Changes in P.R.P - Position, Resistance, Pace
- Coaching & Tips
- Celebrate

KNOW YOUR CHOREOGRAPHY & BE FREE!

LEARNING YOUR TRIP NOTES

The following tips will help you remember your TRIP Notes easier:

- Watch the Masterclass Footage and follow your TRIP Notes at the same time
- Listen to the Music only, or play the Visuals only, and follow your TRIP Notes at the same time
- Listen to the Music and do the workout on a bike with your TRIP Notes in front of you
- Identify the musical landmarks to tell you where in the track you are. Most changes in Choreography happen when the music changes.
- Learn the sequence of Positions and how much time you are in each Position. Sequences are often repeated in a track.
- Memorize the Resistance and Pace columns. Precisely role-model and cue these changes - they determine the intensity.

OTHER GREAT IDEAS ARE

- Attend Quarterlies and experience it LIVE
- Master the first block and when that becomes second nature, move onto the next block
- Look for patterns in the TRIP Notes and visualize them
- Take notes, use highlighters, make them yours
- Listen to your music everywhere
- Prepare before every class
- Get involved in Club Launches

YOU KNOW YOU'RE THERE WHEN...

- You learn workouts quickly and effectively
- You feel confident and excited about delivering a new release
- You can play any song on the release and your body knows what to do

WHAT ELSE?

- Teach the new release for at least 2 weeks
- Follow the compulsory format
- Mixing and matching: Les Mills programs evolve every quarter. We use our latest research and Instructor/consumer feedback to ensure we deliver the best experience for everyone involved. We do not allow mixing of THE TRIP due to the uniqueness of the Visuals and the variation within each release.
- To ensure continuity and flow in each class – push play and go!

MY FORMULA IS

PRESENTATION WORKSHEET

PRESENTATION

Prepare your Choreography for your Presentation. Take notes below as you work with your TRIP Notes.

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TECHNIQUE

YOU ARE A POWERFUL ROLE MODEL

People love the intensity, the adrenaline rush, and the high they get from immersing themselves into the workout.

For a rider to achieve results safely, they need to be able to ride their bike correctly, and they need to see an Instructor who role-models perfect Technique consistently throughout the class. This should not be underestimated, especially as we have our back to the class, and riders are looking at the visual most of the time.

THE TRIP HOUSE OF TECHNIQUE



YOUR JOB IS TO BE AN EXAMPLE OF PERFECT TECHNIQUE

BIKE SETUP

Before THE TRIP can begin, you must correctly set up your participants on the bike. Taking the time to help your participants set up will only take a few minutes but the difference in their experience will be massive!

Proper Bike Setup ensures we move more efficiently, and it helps prevent knee and lower back pain. Check out your TRIP Notes Position Glossary for step-by-step instructions on how to explain the correct Bike Setup.

A key point to remember:

SEAT HEIGHT

Proper seat height contributes the most to force production and comfort. Improper seat height can lead to less force production and injury.

There are several ways to establish seat height; in a group exercise setting with limited time, it's best to use the most simple and accurate method possible.

"In a seated position you should have a soft bend in the knee at the bottom of the pedal stroke."

TECHNIQUE: BIKE SETUP

START OFF THE BIKE



OFF the bike, start by adjusting the seat to match the top of your hip bone.

ON THE BIKE

In a Seated Position, keeping your hips level, put one leg at 6 o'clock. Then take your 6 o'clock foot and place your heel over the pedal. If the heel just touches the pedal with a straight leg, you have a good seat height for producing force.



The angle of the knee should be 15-20 degrees.

If your heel easily touches the pedal and the knee is bent, then the seat is too low.

If you cannot reach the pedal without losing your hip alignment, then your seat is too high.

THINGS TO BE AWARE OF WHEN MAKING SEAT HEIGHT ADJUSTMENTS

If the participant feels anterior knee pain, then the seat should be raised.

If the participant feels posterior knee pain, including pain in the calf and/or Achilles, the seat should be lowered.

HANDLEBAR HEIGHT



Handlebars should be level with the seat or slightly below to encourage effective muscle recruitment and maximum power output. Beginners or people with lower back problems may want to raise it above the seat.

Ultimately, handlebar height is about participant comfort.

SEAT FORWARD AND BACK



With your feet on the pedals at 3 o'clock and 9 o'clock, your front knee should be directly over the center of the pedal or the strap of the cage.

If the knee is back of the pedal axle, move the seat forward.

If the knee is over the pedal axle, the seat needs to be moved back.

HANDLEBAR FORWARD AND BACK



There should be a 90 degree angle between the upper arm and torso.

This position helps the participant move with as little stress as possible on the spine, shoulders, and neck.


BIKE SETUP SCRIPT


TECHNIQUE: POSITIONS


THE TRIP POSITIONS


There are two common Positions - Sit and Stand - with variations depending on the Hip and Hand Position. In THE TRIP we give our riders the freedom to choose which variation they wish to use.

- We always start with Sit or Stand first
- Then we move on to the Hip Position, which is either Back, Forward, or Tip
- Then it's Hand Position where we may indicate a preference to achieve a slightly different feel. For example, when we are in a Standing Position, we may say to place our hands on the Ends to integrate the upper body. Or Dips for more of a Strength focus, or On Top to direct focus into the legs.

SIT/BACK/ON TOP	SETUP CUES	SENSATION CUES
	<i>Sit back in the seat</i> <i>Hands shoulder-width</i> <i>Chest lifted</i> <i>Hips, knees, ankles, and toes in line</i>	<i>Shoulders down</i> <i>Relaxed upper body</i> <i>Hands wide to help with breathing</i>
Notes		


SIT/BACK/DIPS	SETUP CUES	SENSATION CUES
	<i>Sit back in the seat</i> <i>Hands in the dip or mid bar</i> <i>Chest lifted</i> <i>Hips, knees, ankles, and toes in line</i>	<i>Reach into the dip, elbows bent</i> <i>Feel the glutes/hamstrings</i> <i>Belly strong, keep your upper body still</i>
Do not overreach in this Position to avoid compromising the lower back, shoulders, or neck. This Position slightly changes the hip angle, allowing a change in recruitment of the gluteal and hamstrings - it therefore puts you in a great position to work hard.		
Notes		

SIT/FORWARD/DIPS	SETUP CUES	SENSATION CUES
	<i>Slide forward in the seat</i> <i>Hands in the dip or mid bar</i> <i>Chest lifted</i> <i>Hips, knees, ankles, and toes in line</i> <i>Toes slightly down</i>	<i>Sliding forward recruits more quads and shortens the leg lever</i> <i>Toes down creates small, quick circles with the feet</i> <i>Brace your belly to keep your body still</i>
By sliding forward in the seat, we bring the knee over the push point, which creates a quad-dominant action and decreases the length of the leg. This generates faster leg speed.		
Notes		

SIT/FORWARD/AERO	SETUP CUES	SENSATION CUES
	<i>Slide forward in the seat</i> <i>Hands to Aero or in the 'D'</i> <i>Hips, knees, ankles, and toes in line</i> <i>Toes slightly down</i> <i>Abs braced</i>	<i>Elbows in and down</i> <i>Shoulders come down</i> <i>Lower upper body</i> <i>Eyes in front of the flywheel</i>


The narrower Hand Position generally requires more stabilization from the mid-section. Some bikes do not have provision for placement.

Notes

STAND/TIP/ON TOP STAND/TIP/ENDS	SETUP CUES	SENSATION CUES
	<i>Hands on the ends/on top shoulder width</i> <i>Hips up above the tip of the seat</i> <i>Abs in and braced</i> <i>Chest lifted</i> <i>Shoulders back and down</i> <i>Body weight moves side to side</i>	<i>Feel your butt tap the tip of the seat</i> <i>Push down through the pedal</i> <i>Pull up on the handlebars</i> <i>Keep your weight in your legs, not the handlebars</i>


Before you Stand, make sure you have enough Resistance. You are stronger when you Stand due to your full body weight driving the pedals. You should have enough Resistance to counterbalance your body weight.

Notes

STAND/FORWARD/ENDS	SETUP CUES	SENSATION CUES
	<i>Hands on the ends/on top shoulder width</i> <i>Shift hips forward of the seat</i> <i>Body weight slightly forward</i> <i>Abs in and braced</i> <i>Chest lifted</i> <i>Shoulders back and down</i>	<i>Hips slightly forward, feel your quads</i> <i>Strong core</i> <i>Front body focus, quads are in</i> <i>Lean in</i>

We use this Position to change muscle recruitment for quick efforts of intensity. This position recruits the quadriceps for explosive Power.

Notes

SIT/BACK/OFF	SETUP CUES	SENSATION CUES
	<i>Sit up, butt to the back of the saddle</i> <i>Shoulders back</i> <i>Lift chest</i> <i>Slow or stop moving</i>	<i>Open chest, get your breath back</i> <i>Let the arms hang loose</i> <i>Breathe</i>

This position is used for complete rest periods. Participants generally follow your lead

Notes

TECHNIQUE: COMMON FAULTS

POSITION	COMMON FAULTS
<p>1.</p> 	<p>Rounded back Elbows locked Head down or chin up Hands not shoulder width Shoulders and fingers not relaxed</p>
<p>2.</p> 	<p>Overreaching on the handlebars Shoulders up Bouncing in the Seat Not enough Resistance Wrong Hip Position (depending on leg speed) Shoulders/fingers not relaxed Rounded back Elbows locked</p>
<p>3.</p> 	<p>Resting forearms on handlebars Shoulders not relaxed Excessively rounded back Head down</p>
<p>4.</p> 	<p>Too far forward Taking weight through the arms and not the legs Shoulders/elbows not relaxed Excessively rounding back Not enough Resistance Bobbing up and down Too much side-to-side movement</p>
<p>5.</p> 	<p>Not enough Resistance Too far forward Shoulders not relaxed Core not engaged enough resulting in excessive hip and back movement Too much side-to-side movement</p>

TECHNIQUE: RESISTANCE

RESISTANCE

Participants achieve better results when they correctly manage Resistance, which is determined by the TRIP Notes. Using different combinations of Resistance and Pace allows for the following:

- Different work intensities
- Different training outcomes using different energy systems
- Recruitment of different muscle fibers

Many people don't know, or are unsure of how to manipulate Resistance to get the most out of their workout. Also, not every bike has the same feel so you need to know how to coach Resistance to allow participants to get the most out of the workout.

Your TRIP Notes clearly show how much Resistance you should have for each phase of the workout. These changes are specific to each release (not generic) and MUST be adhered to 100%.

LIGHT RESISTANCE

Generally used at the start of a class, track, or during Recovery.

Starting with a free wheel, we increase Resistance until we feel light tension in our leg muscles. We should feel a slight drag on the fly wheel, like the wheels of our bike are touching the road. It shouldn't feel hard and you could ride here all day. We never use less than Light Resistance, and we usually coach riders how to establish Light Resistance during the first few minutes of a class.

HEAVY RESISTANCE

Used to simulate climbing hills and mountains - to match big shifts in gradient or steeper terrain.

We increase Resistance until we feel tight pressure in the legs and the pedal is hard to push. We generally pedal slower for longer with Heavy Resistance, or occasionally, faster for shorter periods of time. The pedal should push back at us, no matter what Position we use. When Standing, the pedal should not collapse under us

MODERATE RESISTANCE

Generally used when accelerating on faster, flatter terrain or as a transition from Light to Heavy Resistance. It exists somewhere between Light and Heavy Resistance, but still allows us to ride on the beat of faster tracks, or as fast as we can go up to the beat of the music. It helps us maintain control as we accelerate onto a faster Pace – generally 110+ RPM. When riding the beat of the music we should be working at a moderate to high intensity if sustained for longer than 60 seconds, and if we took any more Resistance we would no longer be able to ride the beat - our legs would start to slow.

RESISTANCE IS RIGHT WHEN...

- Your hips and butt are stable in the seat and not bouncing - particularly at faster paces.
- Your leg speed matches the Pace as shown in the TRIP Notes
- The pedal is not collapsing under you and the riding muscles are engaged – quads, hamstrings, glutes, abs, upper body

TECHNIQUE

EXPLAINING RESISTANCE

LIGHT RESISTANCE

MODERATE RESISTANCE

MODERATE TO HEAVY RESISTANCE

HEAVY RESISTANCE

YOU KNOW YOU'RE THERE WHEN...

- Your participants cycle with great Technique
- Your participants tell you they are inspired by the way you move
- A fellow Instructor or Trainer tells you!

TECHNIQUE: PACE

PACE

Just like Resistance, we vary our Pace within tracks and throughout the class to alternate work and recovery phases, recruit different energy systems and vary muscle fiber recruitment. This ultimately creates different sensations or feels to help us immerse riders in the experience.

PACE	WHAT & WHY
STOP	Recovery, or to match the Visuals.
SUPER SLOW	Generally used for Recovery, and is ridden on the 1/4 beat of the music i.e. 1 pedal revolution every 4 counts.
SLOW	This will vary considerably depending on the speed of the music and is ridden on the 1/2 beat i.e 1 pedal revolution every 2 counts.
MEDIUM	Generally used with Light to Moderate Resistance and it's a recovery or flush pace - a pace you could ride at for most of the day. We describe this as 3/4 Pace. For musical feel, it's 1, 2, 3 (right leg on the beat), 1, 2, 3 (left leg on the beat) and so on.
BUILDING	When the music starts to change - say leading into a chorus, and we want to build intensity - we usually use a Building Pace, 3/4+. This is just under the beat of the music. From a training and workout perspective, as we increase pace we start to stress the aerobic energy system, challenging our ability to supply the working muscles with oxygen.
ON THE BEAT	This will vary considerably depending on the speed of the music, and is ridden on the beat - i.e 1 pedal revolution every 1 count. You can check a tracks' RPM in the TRIP Notes to help you define this Pace - e.g. 1/1=65rpm or 1/1=130rpm is the difference between a slower climbing track or a faster speed track.
AHEAD OF THE BEAT	1/1+, is where you ride a little bit faster than the beat, about 5% more. This quicker Pace increases muscle recruitment and creates a higher demand on our energy systems, allowing us to have moments where we maximise our effort.
DESCRIBING PACE	

PRESENTATION PRACTICE

Give yourself an honest appraisal of where your Technique is right now.

Think about your House of Technique. Bike Setup, P.R.P – Positions, Resistance, Pace.

What needs work and how?

BIKE SETUP	NEEDS WORK	GOOD	EXCEL LENT	COMMENTS
POSITIONS				
E.g. Sit Forward, Dips	✓			Too much bouncing – brace abs, more Resistance
RESISTANCE AND PACE				

COACHING STYLE & SETUP

OUR GOAL IS TO HAVE EVERYONE DOING THE RIGHT THING, AT THE RIGHT TIME, IN THE RIGHT WAY.

We are not teaching TO the class, we are riding WITH them - it's a very inclusive experience. We ride together and guide riders into the immersive experience by softening our language and being authentic. To help us do this we use the following filter to help shape our language...

1. **SIMPLE** – This is about ensuring we provide information that is clear, precise, and easy to understand. The visual sense is powerful so minimize or strip back words to enhance the visual sense. Think of making a list, or bullet points.
2. **SILENT** – Let the Coaching land by giving riders a moment to take it in.

THE TRIP COACHING MASTERY

Use this simple and effective Coaching Model to help coach your participants to success. Layer 1 sets people up to succeed and be safe, and Layer 2 helps riders get more from their workout.

LAYER 1 – SETUP

- 1.
- 2.
- 3.

LAYER 2 – SENSATION

- 1.
- 2.
- 3.
- 4.

YOUR ROLE IS TO
DELIVER THE
RIGHT INFORMATION AT
THE RIGHT TIME

COACHING LAYER 1: SETUP

This is the foundation of great Coaching and it will prepare participants for success. A great Setup is all about establishing the basics.

PROFILE

This is the technical map or timings of the track – what each rider will physically experience. It includes information like the number, length, or intensity of each effort. For example, “Three intense 75-second climbs.” or “2 minutes to chill on a flat road.”

P.R.P

Position, Resistance, and Pace. We use the Setup cues from our Position Glossary to ensure Technique is safe and effective. For example “Moderate Resistance, on the beat, slide forward in the saddle, elbows bent, abs braced”. A good rule to follow: Resistance is first in, last out – this ensures riders have the right Resistance before they shift Position or Pace. It also prevents them from reducing Resistance too soon and losing control.

COACHING SENSATION

COACHING LAYER 2: SENSATION

Next we have Layer 2 – Sensation. By enhancing the Sensation of the ride we give our riders the opportunity to fall deeper into THE TRIP, deeper into the immersive experience. We do this in several ways.

1. IMPROVE EXECUTION & ADJUST INTENSITY

By doing this riders will get more from their workout and understand why they are doing it.

For example:

Improve Execution would be *“Shift your weight side to side to help you push the pedals.”*

Adjust Intensity would be *“Add Resistance to work harder and get stronger.”*

2. DESCRIBE FEELING

By doing this riders will better understand how they should be feeling.

For example:

“Legs should feel light and relaxed” or “Your entire body should feel strong and engaged”.

3. SUGGESTIONS

By shifting from instructions to Suggestions we create a more empowered environment. People are more likely to make a change if they are empowered to make the choice and if it feels right to them.

For example:

“I’m adding Resistance! Who’s coming with me?”

We often use Suggestion to highlight the moments that thrill.

For example:

Rather than saying *“You must duck under the bridge.”*, we simply say *“Watch out!”*

Or instead of *“You have to lean into the corners”*, we say *“If you want, try leaning into the corners”.*

We can also use it to create a motivational atmosphere.

For example, *“How good will it feel once we reach the top?”* or *“Is today the day you work harder than ever before?”*

COACHING NOTES

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COACHING YOUR TRACK

COACHING SCRIPT FOR ALLOCATED TRACK	
SETUP	
CHOREOGRAPHY	COACHING CUES: LAYER 1 SETUP CUES AND LAYER 2 CUES

PRESENTATION # 1

Congratulations on finishing your first presentation! Take time now to reflect and write down the feedback you received. Use this feedback when you review and plan for your second presentation.

What did you do well?

This image shows a full page of primary-ruled paper. It features multiple sets of horizontal dashed lines spaced evenly down the page, providing a guide for handwriting practice. The background is white, and there are no margins or other markings present.

What do you need to improve before tomorrow's presentation? Think about your Choreography, Technique, and Coaching.

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DAY ONE REFLECTION

As part of your homework, take time to reflect on what you have learned today. Create a mind map of all the key learning points.

WHY ARE WE HERE?

OUR PURPOSE IS SIMPLE:

**TO CREATE
A FITTER,
HEALTHIER
PLANET**



OUR VALUES:



ONE TRIBE

We create life-changing fitness experiences, everytime, everywhere. We are one tribe. Bravely changing the world. We are family. A family company, united in our love of movement, music and the pursuit of healthy living for ourselves and our planet...

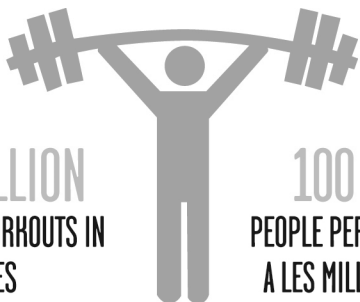
.....

**WHERE ARE
WE GOING?**

**BIG. HAIRY...
AUDACIOUS.
OURS IS THE GRIZZLY
BEAR OF AMBITIONS**

20/20
GOAL:

20 MILLION
WEEKLY WORKOUTS IN
LIVE VENUES



100/20
GOAL:

100 MILLION
PEOPLE PER WEEK HAVING
A LES MILLS EXPERIENCE



BE BRAVE

All the crazy stuff happens at the edge of our limits.

We push hard to always do our best work; everyone around here is in the relentless pursuit of improvement. We need genius doers, not bullshit takers. Tall poppies not wallflowers. Risk takers, innovators, rebels – step up.



**CHANGE THE
WORLD**

Changing the world won't be easy. There'll be doubters, haters. Those who cling tight to yesterday's ideas. But here, in this place, and wherever the tribe is gathered, we dare to dream. Be audacious. Be willing. Accept difference. Embrace NEW. We love talent, creativity, optimism and fun. Bring yours to work every day. Let's create new and better ways to help people take their first steps on the road to fitness... **create life changing fitness experiences every time**

PRESENTATION # 2

ADD FEEDBACK TO SCRIPTS

Using the feedback you have received from your Trainer, take some time to re-script for your final presentation.

Use the sheet below to help you plan:

WELL DONE ON
COMPLETING
YOUR SECOND
PRESENTATION!

CHOREOGRAPHY

What do you need to add to or change in your Choreography?

TECHNIQUE

What do you need to add to or change in your Technique?

COACHING

What do you need to add to or change in your Coaching?

NOTES

CONNECTION

Grow your numbers by developing powerful relationships with your participants. Create an atmosphere that allows them to tune in with the experience.

WHAT'S GOING TO BRING THEM BACK TOMORROW? NEXT WEEK?

You! You create a Connection that takes the focus off you and on to your riders - and their attention to the Music & Visuals. It helps to create a deeper connection to THE TRIP.

THE ART OF CONNECTION

People have a basic need to belong. Deepen your relationship with them over time and you will not only have a huge following, but friends for life. Remember, anyone can do THE TRIP.

CONNECTION WITH RIDERS

THE TRIP requires a different type of Connection between the Instructor and the class. The traditional Instructor-dominant “face the class” or “look at me” approach is not effective, especially when the Visuals take on such an important role. So as Instructors, we need be comfortable pulling back and sitting in a very natural, authentic space that allows us to be WITH the riders in our class.

We need to be real – there is no fake it until you make it. If you imagine being with your friends you are more likely to keep it real.

NATURAL ENERGY AND AUTHENTIC SELF

Act like it's your first class every time. Show your passion and love for THE TRIP. Make it infectious for everyone. And don't pretend to be anyone else. Be YOU! Part of what makes THE TRIP successful is that the Instructors are themselves, and find authentic connections with everyone.

YOUR DIRECTION

CREATE A WORKOUT NO ONE WANTS TO MISS

INCLUSIVE ATTITUDE

We ride together! That means you need to incorporate ways to include every rider and let them know that you are riding alongside them. We do this using an Inclusive Attitude.

WELCOME PEOPLE

Find out how people are feeling about their day or the workout ahead of them. Are they excited, or do they need reassurance to put them at ease? This doesn't mean we have a heart to heart with every person, but by taking the time to welcome everyone, it gives us a chance to connect with them.

PRE-CLASS ANNOUNCEMENTS

Ask riders if they need help with their Bike Setup or if they have questions. During this time it's important to set the right tone – we are not ring announcers at the circus, we are simply inviting people into our home. We are excited and enthusiastic to see them, without being over-dramatic. Let them know that we are “looking forward to riding with them” and that “we have a great workout ahead”. We don't set any expectation on the Visuals – that's for each rider to determine.

INCLUSIVE LANGUAGE

Eliminate the words “I” and “Me”. For example, “Give me more” becomes “Let's take more”, and “I want you to” becomes “Why don't we”. Some other good examples of Inclusive Language are “Together”, “Let's”, “You choose”, “If you want to” or “When you're ready”. Many of these are Suggestions, for riders to make a choice rather than feeling forced to do something - you will recall this from Layer 2 Coaching. In doing this, we really start to capture the Inclusive Attitude, and allow riders to determine how they want to immerse themselves.

CHECK IN

Simple in theory, but often forgotten. We have our back to the class which removes the traditional face-to-face Connection and the ability to see people's reactions.

TURN, SEE, ACKNOWLEDGE

The best time is usually in a break between efforts or tracks. How we acknowledge is up to us. Give them a nod, say something, or show them a smile. This will be determined by the stage of the class we are in.

BE APPROACHABLE & APPLAUD

Let them know that if they have questions they can ask you, and always applaud everyone for their effort and encourage them to get back to the gym soon. If there is time before the next class, spend time moving through the room, or stand by the door as people leave.

Practice using all of these tools. Use 2-3 in every class and build up confidence over the next few months.

INCLUSIVE ATTITUDE

CONNECTION WITH MUSIC & VISUALS

It's easy to get in the habit of describing everything... *"Oh wow look at those trees, how cool are they! And on the other side check out the buildings, and when we get to the top of the next hill we are going to see an awesome city before we take off to an amazing new galaxy"* ... Imagine being in a class with that person - the person who talks through, and spoils, the entire movie!

WHAT WE SAY

The trick here is to not to say too much, or too little – but to be right in the middle, in the Sweet Spot. The Sweet Spot gives riders direction, but lets them discover it on their own.

1. TOO MUCH – “See that spiral looking silver object towering up ahead of us, it's the Corkscrew and when we get in there we are going to twist, turn, and flip our way between two sides”
2. TOO LITTLE – “Check out the silver thing!”
3. SWEET SPOT – “Let's prepare to twist and flip through the Corkscrew”

HOW WE SAY IT

This is about matching your voice with the feel of the Music & Visuals. So what can you do with your voice to help convey the feel?”

1. **CONTRAST** – using voice to help create different moods. Are you friendly, demanding, serious, or motivational?
2. **PITCH** – are you high & squeaky, low and gravel-like, or smooth & silky?
3. **SPEED** – are you speaking slow enough for the class to understand, or fast enough to convey a sense of urgency?
4. **TONE** – are you building energy, excitement, or anticipation?
5. **FACIAL EXPRESSION** – it may seem strange, but facial expression plays a part as well! Are you smiling when you are trying to be funny, or gritting your teeth because it's really hard? When your expression changes your voice changes, so it's important to reflect what you're trying to convey.

WHAT WE SHOW

The way we move our body needs to reflect what is happening in the Music & Visuals. Riders will instinctively or subconsciously pick up on and copy our movement. For example, if we're going around a corner, we really need to lean into the corner. If the Choreography and Music tell us to speed up, we match the beat. If the feel of the Music and look of the Visuals is explosive and intense, we need to move in the same way.

1. ATHLETIC & ANIMATED

We can encourage our riders to move like us, and as a result increase their ability to transcend into the immersive experience. When we are ATHLETIC our body matches the energy and intensity of the workout and the Music. When we are ANIMATED our body matches the feel of the shifts in the road and the Visuals.

2. HOLD GAZE & CREATE CURIOSITY

As humans, we are hard wired to look at something simply by picking up on the movement of others. So if something interesting is happening in the top left hand corner of the screen, and you look up at it and Hold Your Gaze, there is a good chance other riders will pick up on this and look in the same direction. This will further encourage them to discover new things. The great thing is that this really harnesses the 80/20 approach - it reduces our need to talk!

YOU KNOW YOU'RE THERE WHEN...

- You hear people after class talking about something that YOU DID NOT MENTION!

IT'S THE THINGS THEY MISS THAT WILL BRING THEM BACK FOR MORE!

PERFORMANCE

WHAT IS IT

To really bring THE TRIP to life we need to blend and balance all of our skills in such a way that we create the ultimate Immersive Fitness experience. The ultimate Performance.

If we rely too heavily on one skill we run the risk of not being good in another. For instance; imagine an amazing dancer. They have some of the best moves you have ever seen, but they can't move in time with the music. Or perhaps a great songwriter whose lyrics are absolutely amazing, but they can't hold a note. It's just not right.

Finding the right balance can be difficult but there are some things we can remind ourselves of to help us out.

STATE SHOW SAY

Always come back to this – State Of Mind – What We Say – What We Show. Don't be the Instructor who forgets these exist.

CHOOSE YOUR MOMENT

This is about understanding where you are in the Choreography and knowing what is coming up next. Ask yourself the questions "What does the room need?" and "Is this the right time?" This is where you really start to blend your skills and tip the balance in different directions. Less Layer 1 Coaching, more Layer 2, less Rider Connection, more Connection to the Visuals, Be Simple, Be Silent, and so on.

MAKE A DECISION

Ultimately, you need to make a choice. You can choose to do nothing or you can choose to do something, but you will never know unless you try. Is saying nothing, doing nothing? It is if you should be Coaching the next move! However if there is no Choreography to coach, the Music is going off and the Visuals are stunning, saying nothing is absolutely the right thing to do. Experiment and stretch yourself, especially in the areas where you may feel uncomfortable. Keep what works and ditch what doesn't.

BE FRESH & FLEXIBLE

By doing this each experience will be unique.

BE FRESH & FLEXIBLE SO
EACH EXPERIENCE IS
UNIQUE

WHAT'S NEXT

CERTIFICATION

- Present this release and film the workout
- Video is assessed on Choreography, Technique, Coaching, and Connection
- Submit video to your local Les Mills Team within their time frame

AFTER CERTIFICATION

- Gain experience!
- Ask to team-teach
- Ask for feedback from a mentor or your GFM
- Make yourself available to cover THE TRIP workouts and try to secure your own regular timeslot
- Go to quarterly events and launches
- Film yourself and examine your Technique and Coaching. Then practice, practice, practice!
- Get involved with launching new releases in your club

TAKE YOUR TEACHING
TO A WHOLE NEW LEVEL

ACTION PLAN

[illegible]

APPENDIX 1

LES MILLS THE TRIP SCIENCE

What is the science behind achieving results in THE TRIP?

Everything you need to know about 'how and why' the program works is here in these pages. So take it upon yourself to understand more about the physiology, physical changes and benefits of THE TRIP.

You will be a master Instructor when you draw on your knowledge of the program and use it to better educate and motivate the people in your workout.

Remember to use this knowledge sparingly, as too much information in THE TRIP can take riders out of the IMMERSIVE FITNESS experience.

WHAT DOES THE TRIP DO FOR YOU?

1. THE TRIP BURNS CALORIES

Your body needs energy (measured in calories) to perform physical activities. The energy is supplied to the body through one of three energy systems, which are either aerobic or anaerobic:

- Aerobic system (fat and carbohydrate)
- Lactate anaerobic system (carbohydrate)
- Phosphate anaerobic system (carbohydrate)

The shift between energy systems depends on the intensity and the duration of an activity. Short, intense bursts of exercise rely mainly on the anaerobic systems while lower intensity longer types of exercise use mostly the aerobic system.

The demands during the workout followed by the need for muscles to recover afterwards results in an increased resting metabolism. Resting metabolism will increase in a regular participant as their lean muscle mass increases, because these tissues require ongoing energy supplies for

sustenance. Elevating our metabolism means we continue to burn calories after the workout.

Say Something Like

"THE TRIP burns calories both during and after the workout."

2. THE TRIP IMPROVES YOUR CARDIO FITNESS

When you exercise regularly your cardiovascular system becomes stronger and more efficient. If you exercise at higher intensities these adaptations are even greater. You can measure the relative intensity of your exercise by looking closely at how fast your heart beats per minute, ie your heart rate (HR). On average, your maximum heart rate (MHR) is calculated at 220 minus your age.

Les Mills indoor cycling has been shown to burn between 600-700 calories per class and train riders in a range of 65 to 90% of their estimated maximum heart rate.⁽¹⁾ This falls within the intensity range as recommended by the ACSM for an effective cardiovascular workout.

Associated with improved cardiovascular fitness are the following benefits:

- Reduction in blood pressure
- Increased HDL-cholesterol (good cholesterol)
- Decreased total cholesterol
- Increased aerobic work capacity
- Improved heart function
- Decreased resting heart rate
- Increased stroke volume (an increase in the quantity of blood leaving the heart with each beat)
- Increased mobilization and utilization of fat

In general, cardio respiratory fitness is recognized as the most important health component.

Say Something Like

"THE TRIP gets you fit and keeps you fit. It helps reduce the risk of heart disease."

APPENDIX 1

3. THE TRIP INCREASES YOUR LEAN MUSCLE MASS BY IMPROVING MUSCLE STRENGTH AND ENDURANCE

Improved lower body muscular definition is one of the more common noticeable results from doing THE TRIP. This happens as a result of an increase in lean (fat-free) muscle mass and a decrease in overall body fat. The amount of relative muscle gain and fat loss varies between members. The rate of improvement depends largely on someone's initial level of fitness, how often they do a workout and how hard they work during the workout.

THE TRIP participants of average fitness levels can expect to see and feel positive changes in body shape by doing 2-3 THE TRIP workouts per week over a 6 to 12-week period.

Strength gains occur in the first few weeks of THE TRIP training due to the improved efficiency of the neuro-muscular pathways. Initial strength gains therefore can happen quickly and then will often plateau as the training continues. Further gains can be experienced at around 6 to 8 weeks as the body develops extra leg muscle to cope with the demands of the workout. The amount of new muscle generation will again depend on the fitness level and strength of the new member.

Say Something Like

"THE TRIP tones muscles, changes your body shape, increases your metabolism, and makes you stronger."

HOW DOES THE TRIP DO THIS?

EXERCISE SELECTION

The phases within each track of THE TRIP have been selected to cater to the aerobic training needs and cycling abilities of the general population.

EXERCISE SEQUENCING

The tracks are ordered with the following considerations taken into account:

- Warmup phase to raise body temperature, increase mobility, and prepare physically and mentally.
- Use of repeated intervals and active recovery to condition specific energy systems.
- Use of repeated inclines and varied resistance to increase muscular strength and endurance.
- Use of active recovery and postural breaks between tracks to ensure workloads remain achievable and effective.
- Cooldown phase including recovery spin and stretches to promote flushing of oxygenated blood to assist recovery.

THE MAGIC OF HIGH INTENSITY INTERVAL TRAINING

High intensity interval training is defined as repeated bouts of short to moderate duration exercise performed at an intensity that is greater than the anaerobic threshold. In THE TRIP we make full use of this effect throughout various phases of the workout.

HIGH INTENSITY INTERVAL TRAINING DELIVERS 3 MAIN BENEFITS

1. EPOC

Excess post-exercise oxygen consumption – also known as after burn, refers to the elevation of your

metabolism after the completion of exercise which is required to return the body to a normal resting state. This elevation of energy expenditure contributes to the total amount of calories that are burned as a result of the training session.

Intensity has been found to be the most important factor when it comes to producing an EPOC effect. The higher the intensity the more caloric expenditure needed after the exercise to return the body to normal.

Fast Twitch Muscle Fiber Activation -

Higher intensity training accesses type 2 muscle fibers as well as type 1 - meaning that you have substantially increased your fiber recruitment. Who do you want to look like – a marathon runner or a sprinter? Long slow training will provide the lean “marathon look” whereas high intensity training can give you that toned muscular look of a sprinter.

2. FAT LOSS

Exercising within the “fat burning zone” to maximise weight loss evolved a few years ago from research demonstrating that a higher percentage of fat is used by the body during low to moderate intensity exercise.

However, while the percentage of fat utilisation is known to be higher during low to moderate intensity exercise, the total energy consumed is much greater during higher intensity workouts.

Therefore, the total calorie consumption from fat is typically equal or greater during high intensity exercise compared to low to moderate intensity exercise.

Fat is also utilized during the EPOC phase for recovery – which we know is higher during high intensity exercise – therefore it is more effective for fat loss than low intensity exercise.

3. HORMONAL RESPONSE

There are 2 significant hormonal benefits to higher intensity workouts. The first is an increase in growth hormone production:

Any exercise that recruits multiple large muscle groups with brief bursts of high intensity and restricted rest periods will elevate levels of lactic acid. Lactic acid production is considered to be associated with an acute increase in human growth hormone levels. Human growth hormone stimulates muscle protein synthesis, and promotes the oxidation of fat – therefore increasing lean muscle and reducing body fat.

Exercise intensity has been directly related to growth hormone production – i.e. the higher the intensity the greater the increase in growth hormone.

The second hormonal effect concerns insulin. Insulin is responsible for the uptake of glucose or blood sugar. Individuals with insulin resistance have reduced insulin sensitivity resulting in reduced glucose uptake. Insulin resistance plays a major role in Type 2 diabetes and is highly associated with major public health problems, including obesity, hypertension, coronary artery disease, and a range of metabolic and cardiovascular abnormalities that we refer to as metabolic syndrome.

Recent studies have reported that high intensity exercise is more effective at increasing insulin sensitivity than steady state training.

APPENDIX 1

In Summary, THE TRIP delivers the following benefits through a multi-peak workout:

- Rapid changes in body composition
- Increase in VO2 or cardiovascular fitness
- An EPOC or afterburn effect
- Hormonal changes that allow us to burn fat and gain lean muscle

HOW DOES IT FIT INTO MY TRAINING PLAN?

We recommend you do THE TRIP 2-3 per week for the best result. A rest day in between or doing some low to moderate intensity cardio exercise, resistance-based exercise or stretching will provide you with a balanced fitness training regime.

For frequent Group Fitness goers, THE TRIP provides an effective cross training workout. For cycling enthusiasts it provides an effective high intensity indoor alternative.

IS IT FOR EVERYONE?

Cardiovascular training is an important component of all fitness programs, whether your goals are weight loss, muscle toning, rehabilitation, or sports conditioning. THE TRIP provides a time-effective low-impact calorie-burning solution on a bike, improving daily activities for all ages including those with special needs.

Precautions:

Participants with the following conditions should seek medical clearance prior to attending THE TRIP.

- Heart disease
- Cardiovascular disease
- Hypertension
- Musculoskeletal Disorders that reduce ability to perform impact exercise
- Obesity
- Epilepsy or light sensitive conditions

LES MILLS THE TRIP AND PREGNANCY

GENERAL ADVICE

Pregnant women in class should be encouraged to monitor their own intensity. We recommend they work at a moderate intensity. In THE TRIP this can be achieved by reducing the Pace and Resistance. Also raising the handlebars will make the experience more comfortable for many women as they progress through their pregnancy.

WHERE'S THE FUN?

Forms of movement that interpret music creatively not only have physical benefits but also have emotional therapeutic effects. Exercising this way and in a group environment is compelling and makes you feel energized. Research has told us that regular participation in THE TRIP encourages members to experience feelings of strength, assertiveness and self-confidence. Working in a group also allows you to achieve a volume of work that you may not be able to replicate on your own.

References:

- (1) Lythe, J., and P. Pfitzinger, Caloric expenditure and aerobic demand of BODYSTEP™, BODYCOMBAT™ and BODYATTACK™. 2000, Unisports Centre for Sport Performance: Auckland. p. 1–15.
- (2) Artal, R and M. O'Toole, Guidelines of the American College of Obstetricians and Gynecologists for exercise during pregnancy and the post-partum period. British Journal of Sports Medicine, 2003. 37 (1): p. 6-12.

APPENDIX 2

THE SPIN ON CADENCE

Professional athletes can move somewhere around 240 RPM for short bursts. In THE TRIP, it's highly unlikely we would go that fast, but in some tracks, we use regularly encourage cadence of 120+ RPM.

Training with high cadences (above 120+ RPM) produces a variety of muscle stresses and challenges our fast twitch muscle fibres.

Cycling literature supports the selective use of high cadences during THE TRIP. If participants are appropriately coached and have an accurate bike set up, it appears that high cadences increase the exercise stimulus and therefore caloric expenditure, encourage activation of type II muscle fibers while not increasing injury risk.

Also, THE TRIP is a multi-peak workout where we mix up our leg speed to mix up the recruitment of muscle fibres and energy systems. Using a wide range of Resistance and Pace is the most effective way to burn the highest number of calories and get fit quicker.

MOVING THIS FAST REQUIRES A FEW SAFETY CHECKS:

In THE TRIP we only ride fast for short periods of time, generally 60 seconds. That can be a long time for some people, and it's important that we say "If you're starting to slow, it's ok, just to do your best". Make them feel like they are not failing.

We need to remember that riding fast can lead to less control and poor Technique, and this must be coached out of your participants.

COMMON ISSUES WHEN RIDING FAST

Most common problems to look out for when moving at a fast cadence, and how to stop them:

1. BOUNCING IN THE SEAT

Mainly due to 3 things:

- Lack of Resistance: When people don't use enough Resistance it can upset the circular pedaling motion. This makes people move in "squares". If there is not enough Resistance the down stroke is trying to go faster than the up stroke, causing rocking or bouncing.
- Lack of core stability. Having a strong core provides a platform to push against and will make you more stable in the seat.
- Pedal technique. Bouncing happens when people are not using both the Push and Pull phases to drive the pedals. If the legs are only pushing the pedals down, a smooth circle cannot be achieved, so we must 'pull' as well, engaging the hamstrings for maximum efficiency and control. It applies to both slow and fast cadences. The best way to do this is by wearing cycle shoes, which gives you a better connection to the pedal and helps you create a smoother circle.

2. PRESSING HEELS DOWN

At fast cadences, some people move with too much ankle movement, creating a slower pedal circle.

For you to speed up the revolution, keep your ankle close to neutral position with toes slightly lower than the heels during the full revolution. However, don't point your toes too much, keep them slightly lower than your heel. This position reduces the degrees through which the ankle must rotate, making the pedal circle small, therefore speeding up each revolution.

3. HIP POSITION ON THE BIKE

By sitting too far back in the seat in faster tracks, you're not in the optimal position for speed. So when riding at speeds over 120rpm, slide forward slightly in the saddle.

By shifting the butt forward on the seat we bring the knee directly over the line of the push point of the pedaling action. The push point is where we get maximum drive from the leg muscles, it occurs between 3 o'clock and 5 o'clock in the pedaling action.

When we do this in the conventional sitting position on the bike (butt back in the seat), we engage the quads, hamstrings, gluts using hip and knee extensors to drive the pedal downward. Now the line of the knee is behind the push point in this position.

When we slide forward in the seat and bring the knee directly over the push point we use a very quad dominant muscle action – reducing the input from the hip extensors.

This is what most elite riders use for speed – a quad-dominant burst of fast twitch muscle energy, helping us pedal faster.

4. DROPPING YOUR HEAD.

Moving at maximal effort on the bike will make even pro riders drop their heads. This will restrict airflow and again place pressure on the neck and shoulders. Make sure you and your participants keep your heads in a neutral position by keeping your eyes forward with the gaze just ahead of the flywheel.

5. TENSION THROUGH THE UPPER BODY.

Due to increased effort at fast cadences, participants will sometimes grip the handle bars tight. Often this is visible in the form of white knuckles and shrugged shoulders. So loosen your grip and relax your shoulders. It will really help to decrease tension in the neck.

SPEED CUES

From those common problems, what are the Coaching cues you can use to help your participants move faster?

- 1) Slide forward in the seat
- 2) Toes slightly down, fixed ankle
- 3) Prevent bouncing in the seat: push and pull, draw in the abs, and add Resistance
- 4) Relax the upper body
- 5) Chin in, eyes down
- 6) Help people feel success by saying "If your legs are starting to slow, it's ok! Just do your best"

Use these cues when you coach the speed phases. Set your participants up for success, and help them move faster.

APPENDIX 3

PEDAL TECHNIQUE COMMON TO EVERY THE TRIP POSITION

CYCLING BIOMECHANICS

When you cycle, there is a coordinated action in the muscles of the hip, knee and ankle. Cycling creates a huge cardio response due to the fact that a large number of muscles around these three joints are engaged during the pedal stroke. The correct recruitment of those muscles creates fluidity or smoothness when pedaling. It's a fundamental technique and skill in THE TRIP and compulsory to every position.

The fluidity or smoothness of pedaling is a fundamental technique skill. Lack of competency can limit the efficiency of your pedal stroke and lead to long-term injury or a reduction in training effectiveness.

EQUAL POWER OUTPUT

A lot of beginners also fall into the trap of pushing more with one leg rather than using both. Make sure you produce an even power output with both legs.

PERFECT CIRCLES

Inexperienced people often have a tendency to only push down on the pedal, therefore 'cycling in squares' and limiting the efficiency of their pedal stroke.

Pedals spend 25% of their time going down, 25% backwards, 25% going up and 25% going forward. If you only push down you're only generating power for a quarter of each pedal stroke.

This is easy to explain if you think of the pedal stroke as a clock face.

Even if the 'down' phase contributes the most to the power output (it has been estimated that the down stroke accounts for about 65%, the pullback 25% and the push forward over the top for about 10%), it's important to power through the whole of the pedal stroke.

When you do so, you cycle in perfect circles, experiencing a feeling of smoothness and control. You recruit all the leg muscles (quadriceps, hamstrings, calves as well as the Gluteus Maximus and the hip flexors) and therefore improve the efficiency of the workout, and enabling an increased workload.

To cycle in circles, the key idea is to:

- Generate maximum power from all muscle groups at every point in the circle
- Take out critical dead spots in the pedal stroke (12 and 6 o'clock)

So:

- Push forward before the crank past the top – 11 to 2 o'clock
- Push down – 3 o'clock
- Pull backward at the bottom – 5 to 7 o'clock
- Lift your heel and your knee in the back stroke – 7 to 11 o'clock.

An optimal seat height will provide the best platform for full recruitment of all muscle groups.

HIGH CADENCE

At a fast cadence of 120+ RPM, the ankle stays in the same position through the whole rotation, with the toes slightly lower than the heels. It reduces the degrees through which the foot must rotate, therefore speeding up each revolution.

Key cues to use at 120+ RPM with Light to Moderate Resistance:

- Slide forward in the seat
- Abs in and braced
- Toes slightly down
- Go for fast and small circles
- Smooth strokes
- Add Resistance if you are bouncing in the seat
- Relax your upper body

SLOW CADENCE AND HEAVY RESISTANCE

We are looking for a maximal power output. Using your ankle to change the angle of your foot on the pedal through the rotation will help you to produce more force around the full circle.

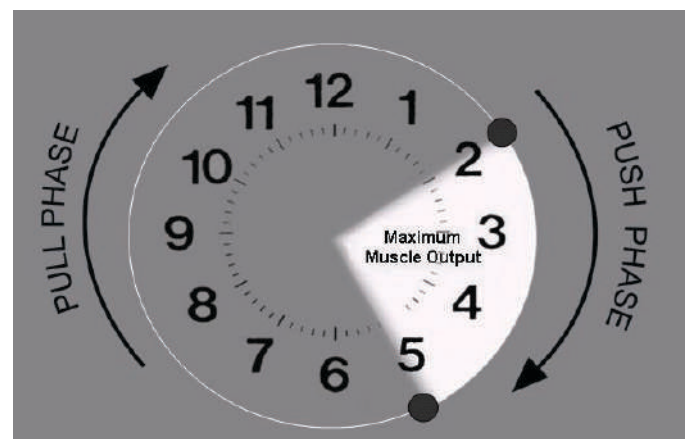
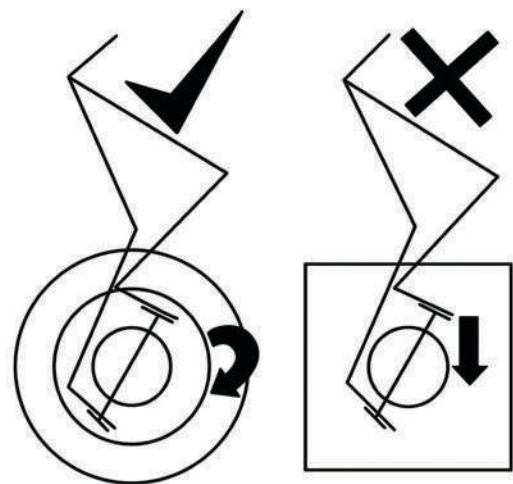
Basics are:

- Push forward and down, dropping your heel down slightly through the Push Point
- Lift the heel up slightly as you move down to be able to scrape with the toes at the bottom (toes at their lowest level)
- Press the heel down slightly again pulling backward and lifting the knee on the way up.

The variation in terms of ankle angle depends on individual preferences, flexibility and habits. Some people use their ankle more than others, to drive the pedal. However, to avoid putting too much stress on the soft issue, keep the range of motion at the ankle relatively small.

Key cues to coach at slow cadence with Heavy Resistance:

- Slide backward
- Push and pull
- Go for big circles
- Drop the heel slightly
- Lift the knee and drive the heel to the butt
- Scrape the pedal at the bottom



APPENDIX 3

CYCLING SHOES

Wearing cycling shoes during THE TRIP provides benefits to help you move better and be more comfortable on the bike. Cycling shoes have a stiff sole, which prevents uncomfortable bending of your foot during pedaling, unlike the soft sole of a sports shoe. This rigidity also enables you to transfer more power through each pedal stroke. When you are clipped into the pedal with cycling shoes, you can pull up as well as push down each time your leg turns the crank. This pulling action will activate the hamstrings and glutes making your pedal circle more complete. This will make you more efficient as you move in perfect circles, improving your strength and speed.

CLEAT PLACEMENT

Cleat position isn't as simple as just screwing them into the shoe. Optimizing cleat position is crucial to minimize stress through your knees and maximize power output. Let's look at how to fit a cleat onto your cycling shoe.

Grab a pen, needle, elastic and a 4mm allen key. Then work through the exercises below to help perfect your cleat technique:

CLEAT FORWARD AND BACK

- Take off your shoes and your socks. Find the head of metatarsal (bump on the side of the foot, under the base of the big toe). Mark this area with a pen on your foot as a reference point. Do the same thing for the other foot.
- Take the insole out of your bike shoe and place it on the floor.
- Stand with your foot on the insole and copy the reference point on the insole.
- Place the insole back in the bike shoe.
- Grab the needle and put your hand in your bike shoe. Stick the needle directly across the reference point from the inside of the shoe, through to the outside and again, with a pen mark the spot where the needle leaves the shoe.
- Put an elastic around the front of the shoe exactly over the point you just marked on the outside of the shoe. The horizontal line of the elastic indicates the center of the screw of the cleat.
- Tighten the screws and repeat the same for the other shoe. The ball of the foot should be on the pedal axle which provides a maximum power output.

CLEAT ROTATION

This is about the angle between the bike shoe and the cleat. This set up could differ from left to right.

- Walk a few steps, then stop when you've put your foot down. Put your bike shoe parallel to your foot as this is the best way to visualize it.
- When you tend to put your feet inward while walking, the cleat should slightly be facing outward and vice versa.
- If this still bothers you after the set up, try to find out while riding if your feet are still pulling inward or outward and adjust a little more.
- There still has to be some room to move the foot in the pedal; eg. if your foot is still pulling inward and there is no more room to move, adjust your cleat a little outward.

CLEAT SIDEWAYS

The adjustment of the cleat should be as close as possible to the outside of the shoe because the foot needs to be close to the crank.

Cranks on indoor bikes are usually 2.5 to 5.0 mm wider than on an outdoor bike. This can potentially cause the knees to fall inward.

APPENDIX 4

LES MILLS
THE TRIP

INITIAL TRAINING ASSESSMENT FORM

INSTRUCTOR:	TRAINER:	TRACKS:
The Outcome is based on competency achieved in the compulsory Key Elements (CHOREOGRAPHY, TECHNIQUE, & COACHING) below.		

CHOREOGRAPHY	COMPETENCY ACHIEVED?	Yes	No
<ul style="list-style-type: none"> Accurately delivers the ride 			
COMMENTS:			

TECHNIQUE	COMPETENCY ACHIEVED?	Yes	No
<p>Overall TECHNIQUE competency is based on success in the compulsory riding positions listed on the Technique Assessment Form on the next page.</p> <p>At Training, success is required in > 50% of the riding positions in the assigned track/s. A riding position is competent when a minimum of 2 out of 3 of its compulsory components (POSITION, RESISTANCE, & PACE) are demonstrated correctly, including all skills under the riding position that apply. (✓ indicates competency; X indicates a lack of competency.)</p> <p><i>[At Certification, all the components are compulsory (POSITION, RESISTANCE, PACE, & PEDAL) and success is required in ≥ 70% of the riding positions in the Release.]</i></p>			
<ul style="list-style-type: none"> POSITION: Demonstrates correct alignment, posture, hip and hands placement for each riding position RESISTANCE: Demonstrates correct resistance management to match screen visuals PACE: Demonstrates correct RPM to match the Choreography and Resistance PEDAL: Rides in smooth circles 			
COMMENTS:			

COACHING	COMPETENCY ACHIEVED?	Yes	No
<p>To achieve overall competency in COACHING at Training, successful delivery of Layer 1 is required. <i>[At Certification, successful delivery of Layers 1 & 2 is required.]</i></p>			
<ul style="list-style-type: none"> LAYER 1: SETUP – Profile and PRP (POSITION, RESISTANCE and PACE Setup) LAYER 2: SENSATION - Coach riders to IMPROVE EXECUTION and ADJUST INTENSITY. Describe FEELING and make SUGGESTIONS to enhance the ride 			
COMMENTS:			

CONNECTION (Non-Compulsory) <i>[At Certification, competency in Connection is compulsory.]</i>
<ul style="list-style-type: none"> Natural energy and authentic self Inclusive attitude – be welcoming and use inclusive language. Turn, See and Acknowledge. Be Approachable and Applaud Connection with Music & Visuals – WHAT we say and HOW we say it. WHAT we SHOW (Athletic & Animated, Hold Gaze & Create Curiosity) and HOW we SHOW it
COMMENTS:

PERFORMANCE (Non-Compulsory)
<ul style="list-style-type: none"> State, Show, Say Choose your Moment Make a Decision Be Fresh and Flexible
COMMENTS:

APPENDIX 5

QUALITY ASSURANCE

We begin this process on the very first day of training and it is aligned to the 5 Key Elements.

Throughout THE TRIP training your Trainer will focus upon helping you to understand and move towards competency in the 5 Key Elements - Choreography, Technique, Coaching, Connection, and Performance.

You will experience what its like to be a TRIP Instructor at the end of your first day when you teach your assigned track to the group. Your Trainer will tell you what you're already good at and give you something to work on overnight. Then at the beginning of day 2 you will teach your track again and will be given more tips to work on throughout the day. This is in preparation for your final presentation, at which time your Trainer will tell you whether you are 'good to go' (PASS) or need more time to sharpen your tools before you are ready to teach at your gym.

Once you've received your training pass you will continue to work towards Instructor Certification, which will occur approximately 2 to 3 months post training.

INSTRUCTOR CERTIFICATION

Instructor Certification is exciting – you will film yourself teaching a live workout following the 5 Key Elements and then it will be assessed by your local Les Mills Team against the global standard. It's this global standard that sets Les Mills Group Fitness workouts above all others and ensures that participants experience the same great quality workout no matter where they are in the world... and that's why we say Instructor Certification is exciting!

WE KNOW INSTRUCTORS
THRIVE ON FEEDBACK.
THE MORE THEY GET,
THE BETTER THEY GET

By now you'll be totally hooked on improving your teaching skills and wanting to be an even better version of yourself... so here's the plan. After implementing your Certification feedback into your teaching it's time to ask your Group Fitness Manager or local Les Mills Team how you can continue to receive feedback and develop your skills as an Instructor.

... AND WE ARE ANOTHER STEP CLOSER
TO CREATING A FITTER PLANET

PROGRAM LAUNCH

A great launch is vital to the success of THE TRIP in your club. EVERYONE at the club needs to get behind it and Instructors need to be totally prepared to teach awesome launch workouts. Practicing how to teach as part of a team is really important.

HERE'S A LIST OF THINGS TO DO PRE-LAUNCH:

- In-house training – regular training sessions for choreography rehearsal, fitness and peer assessment
- Marketing – posters, new members, guest passes, banners, brochures, personal trainers
- Staff workout – full dress rehearsals to internal staff
- Club support – educate and involve all Instructors, staff, personal trainers, and membership consultants/sales staff
- Inter-club meetings

BUILDING UP TO THE LAUNCH:

- Launch dates
- Orientation/Technique workouts
- Strategies for overcrowding and flexible timetable
- Booking and payment systems

QUARTERLY LAUNCHES:

- These launches should be treated as major events in your club
- Use the posters and materials provided
- Make a big deal out of Quarterly Launches to keep the program new and fresh and to keep the passion alive
- You need a club representative that keeps the THE TRIP culture alive in your club and works with the GFM or Club Manager to keep the profile of the program high

- To keep the culture alive and build a following of loyal members you must invest in the product and facilitate four fabulous launches per year and encourage the excitement that comes from new releases. It's just like a James Bond movie – we know what to expect but we're totally excited about seeing the new love interest, the new baddies and the new stunts
- Hand out free passes to members to bring friends along to Club Launch day.
- Use a theme for Quarterlies
- Super Saturday – all of the new releases are launched on a Saturday
- Manic Monday – all of the new releases are launched on a Monday
- World Class Wednesday – all of the new releases are launched on a Wednesday

APPENDIX 6

WHAT CAN YOU DO TO MAKE PERFORMANCE HAPPEN?

GET OUT OF THE WAY

Teaching in the essence of the program is the ultimate high performance state. Just like you can't be a little bit human and a little bit animal – you can't teach a little bit in the essence of THE TRIP with a mix of other styles thrown in. Get in or get out!

STOP TRYING SO HARD

Learn your Choreography, perfect your Technique, Coach like a champ and Connect with your people. These are fundamental, now let the music and the technical physicality of the program do the work for you. Members will sweat and some might surrender to fatigue. You will sweat and motivate them to keep going. Nobody quits. Everybody wins. Simple.

This is Performance and here's how to refine it:

THE ULTIMATE YOU

This is your state of mind; teaching in the essence of the program is the ultimate high performance state so you need to be bigger than yourself, YOU NEED TO BE THE ULTIMATE YOU!

Your job is to be strong, direct and lead them and be an authentic fitness leader. You are there to challenge people. They are there to be challenged. That's the deal. Bring that attitude to every workout. Members who come to THE TRIP are driven by the empowerment and sense of achievement they experience during a workout. Take control, be commanding, bring your knowledge and experience. Be the ULTIMATE YOU.

Who do you dream of being when you teach? This questionnaire will help you connect with your inner rock star or your ULTIMATE YOU. Answer these questions and begin your journey...

NOBODY QUILTS EVERYBODY WINS SIMPLE

IF YOU ARE 'THE ULTIMATE YOU'... BEFORE YOU CAME INTO THE ROOM...

WHAT WERE YOU DOING?

.....

.....

.....

WHAT DID YOU EAT FOR BREAKFAST?

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.....

.....

WHAT KIND OF CAR DO YOU DRIVE?

.....

.....

.....

WHAT IS YOUR FAVORITE MUSIC?

.....

.....

.....

WHO DID YOU SPEAK TO AND WHAT DID YOU SAY?

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.....

.....

DESCRIBE YOUR WALK AND YOUR POSTURE.

.....

.....

.....

WHAT IS YOUR PREDOMINANT FACIAL
EXPRESSION?

.....

.....

.....

WHAT ARE YOUR 'CHARACTER' GIVENS
(EG FIT, STRONG, CONFIDENT, SILLY)?

.....

.....

.....

DESCRIBE THE LOCATION WHERE YOU TEACH.

.....

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.....

PHYSICAL ENVIRONMENT: WHAT DOES THE ROOM
LOOK LIKE?

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.....

.....

WHAT DOES THE ROOM TELL YOU ABOUT YOUR
CHARACTER?

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.....

WHAT IS THE EMOTIONAL ENVIRONMENT IN THE
ROOM?

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HOW DO YOU FEEL WHEN YOU ARE IN THE ROOM?

.....

.....

.....

HOW DO PEOPLE GREET YOU?

.....

.....

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DESCRIBE THE EMOTIONAL RELATIONSHIP BETWEEN
YOU AND THE OTHER PEOPLE IN THE ROOM.

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WHAT DO YOU FEEL ABOUT THE OTHER PEOPLE IN
THE ROOM?

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OVERALL, WHAT ARE YOU TRYING TO GET FROM
THE OTHER PEOPLE?

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DESCRIBE 'THE ULTIMATE YOU':

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APPENDIX 6

**ONCE YOU HAVE FINISHED PLAYING, ENHANCING AND EXPRESSING,
THINK ABOUT THIS...**

What are the conflicts holding you back from becoming THE ULTIMATE YOU? What is stopping you?

Write a letter to your 'AUTHENTIC SELF' from your 'ULTIMATE SELF'. And remember, sharing this exercise with someone else will greatly enhance the experience.

DEAR ULTIMATE YOU,

[illegible]

APPENDIX 7

Watch the three videos 'Get Fit Together Research', '6 Week introduction to Group Fitness plan' and 'Stages of Change' then complete the quiz below.

FROM 'GET FIT TOGETHER RESEARCH'

1. WHAT DO LES MILLS WORKOUTS DO FOR MEMBERS?

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.....

.....

2. WHAT TYPE OF TRAINING IS BEST FOR REDUCING THE RISK OF HEART DISEASE?

.....

3. NAME 2 RESULTS ACHIEVED BY THE GET FIT TOGETHER MEMBERS

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.....

.....

.....

.....

4. WHAT ARE THE THREE BIG MESSAGES FROM THE GET FIT TOGETHER RESEARCH?

.....

.....

.....

FROM '6 WEEK INTRODUCTION TO GROUP FITNESS PLAN'

5. WHAT IS CRITICAL TO HOOKING NEW PEOPLE TO GROUP FIT WORKOUTS?

.....

6. THE COMPLIANCE LEVEL OF THIS STUDY WAS VERY HIGH. HOW MANY OF THE PARTICIPANTS NEVER MISSED A WORKOUT?

.....

7. WHAT IS THE RECOMMENDED EXERCISE PRESCRIPTION FOR WEEK 1?

.....

8. NAME 2 ADVANTAGES FOR PARTICIPANTS OF THE SLOW FAMILIARIZATION PERIOD?

.....

.....

LES MILLS CULTURE

HAKA AND HONGI

MAORI TRADITIONS IN THE LES MILLS CULTURE

Two of the most popular Maori traditions are the Haka and the Hongi. The Haka is an ancient warlike challenge with fierce movements performed to a Maori chant. It is famously used by New Zealand's rugby team, the All Blacks, and other national representative teams at the start of their matches.

It is now also a regular custom at Les Mills events to symbolize the global challenge for our 'warrior-like' Instructors in the war against obesity. Also part of the Les Mills culture, the Hongi is the Maori welcome expressed by the pressing of noses, something akin to the Western custom of kissing someone by way of greeting.

The literal meaning of hongī is the 'sharing of breath'. In the hongī (traditional greeting), the ha or breath of life is exchanged and intermingled. Through the exchange of this physical greeting, you are no longer considered manuhiri (a visitor) but rather tangata whenua, one of the people of the land. When Maori greet one another by pressing noses, the tradition of sharing the breath of life is considered to have come directly from the gods.

In Maori folklore, woman was created by the gods molding her shape out of the earth. The god Tane (meaning male) embraced the figure and breathed into her nostrils. She then sneezed and came to life. Her name was Hineahuone (earth-formed woman).

MANY COUNTRIES HAVE LES MILLS NEWSLETTERS CALLED "KIA ORA" — A COMMON MAORI GREETING

Les Mills Trainers and Instructors often greet each other with a strong Roman-style handshake incorporating the Hongi into their greeting.

Many of the original Les Mills Trainers have Maori heritage and have enriched the culture of Les Mills with their traditions and customs.

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