

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



WELCOME TO LES MILLS

Welcome to Les Mills and your new journey in becoming a fully certified BODYBALANCE Teacher. This is where your journey begins, changing your life and those around you.

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

Every day, we inspire a life-long love of exercise, joy of movement and leading active lives. A constant voice that compels people to move. People get stronger, leaner, fitter, faster because of us. We know Group Fitness works. This is 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 class. 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 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 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 rockstars 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.**

PRIOR TO TRAINING

BEFORE ATTENDING BODYBALANCE INITIAL TRAINING, COMPLETE THE PRE-WORK BELOW:

1. Learn the choreography for the track/s assigned by your trainer or agency
2. Read and understand 'The Science of New Yoga' in this Teacher Handbook – Appendix 1 *and* watch and understand the 'The Science of New Yoga' video
To view the video enter the password:
Imitraining
The Science of New Yoga:
<https://vimeo.com/128219211>
3. Read through and have a general understanding of the first 3 Key Elements – Choreography, Technique and Coaching

4. Read Instructor Assessment and Certification process – Appendix 2 & 3
5. Watch 'Get Fit Together', '6 Week Introduction to Group Fitness' and 'Stages of Change' education videos and complete the quiz in this Teacher Handbook – Appendix 4

To view the videos enter the 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, Choreography Notes, Teacher Handbook (electronic or printed), iPod with music and earphones, food, drinks, change of clothing, towel, deodorant etc
7. Watch 'The Ultimate You' education video and do the exercise in this Teacher Handbook – Appendix 5

To view the video enter the password:

Imitraining

The Ultimate You:

<https://vimeo.com/123033255>

PRIOR TO DAY TWO:

1. Review the overview of Coaching Layer 3
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 BODYBALANCE TEACHER

WE ARE ASKING A LOT OF YOU!

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

We ask that you put every single one of their classes before your own. That you arrive early and leave late. That you let the music drive you, that you believe in the power of movement, the power of your body as a tool for inspiration and as a work of art.

And, hardest of all, we ask that you inspire, motivate and improve the lives of others.

THIS TEACHER HANDBOOK

Over the next two days, there will be non-stop learning about how to become the best BODYBALANCE Teacher you can be. Use this handbook to take notes, capture your reflective thoughts, and help you to prepare for your assessments.

We have included a lot of the information that you will learn about, but there is also space for you to take notes. So go ahead and make this handbook your own – capturing the amazing journey you are about to begin!

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

BODYBALANCE ABC



INITIAL TRAINING OBJECTIVES

We are keeping it simple – aiming to achieve four key objectives by the end of Day Two:

- You'll learn and be able to demonstrate each of the 5 Key Elements of BODYBALANCE
- You'll learn how to script and prepare for your presentation track
- You'll practice presenting your track and receive feedback
- And – of course – you will complete a full track assessment

5 KEY ELEMENTS

To become a BODYBALANCE Teacher you need just 5 simple points – the 5 Key Elements.

We're going to go through them one by one, explain what they are, why you need them and how to use them. Just remember, we've based our business off these 5 Key Elements for a reason – they work. So learn them and you'll succeed. Simple as that. Let's get into it.

WORKOUT SKILLS

**BE AUTHENTIC
BE YOURSELF
BRING IT TO LIFE**

LesMILLS
BODYBALANCE

CHOREOGRAPHY

KNOW YOUR MATERIAL

Choreography is at the core of every BODYBALANCE Teacher. You need to know your Choreography 100%. Why? Once you have perfected this, you can focus on connecting with your class and bringing the experience to life.

READING YOUR CHOREOGRAPHY NOTES

BODYBALANCE creates an 'energized calm' in our body and mind. It is designed to build total body strength and tone while also releasing muscular and mental stress and promoting relaxation. The class structure is a set 10-track, approximately 60-minute workout that draws from a variety of disciplines with its foundation in traditional Yoga sequencing.

So how do you know what to do? Use your Choreography Notes and follow our proven 10-track class structure on the next page.

YOU NEED TO HAVE
YOUR CHOREOGRAPHY
100% PERFECT

WHAT'S COMPULSORY?

- You must adhere to the Choreography and all the safety features. They form the basis of assessment in the Key Element Choreography.
- You must follow the compulsory 60, 45 or 30-minute class formats.

CHOREOGRAPHY

60-MINUTE FORMAT

	TRACK NAME	ORIGINS
1	Tai Chi Warmup	Tai Chi, Martial Arts
2	Sun Salutations	Yoga
3	Standing Strength	Yoga, Tai Chi
4	Balance	Yoga, Tai Chi, Dance
5	Hip Openers	Yoga
6	Core – Abdominals	Pilates, Yoga
7	Core – Back	Pilates, Yoga
8	Twists	Yoga, Tai Chi
9	Forward Bends – Hamstrings	Yoga, Tai Chi
10	Relaxation/Meditation	Yoga, Meditation

OTHER CLASS FORMATS

45-MINUTE FORMAT

	TRACK NAME	ORIGINS
1	Tai Chi Warmup	Tai Chi, Martial Arts
2	Sun Salutations	Yoga
3	Standing Strength	Yoga, Tai Chi
4	Balance	Yoga, Tai Chi, Dance
6	Core – Abdominals	Pilates, Yoga
7	Core – Back	Pilates, Yoga
9	Forward Bends – Hamstrings**	Yoga, Tai Chi
10	Relaxation/Meditation	Yoga, Meditation

** NOTE: you can rotate between Tracks 5, 8 and 9 on a weekly basis if you are teaching this format regularly. This will give class members a fuller experience of BODYBALANCE.

STANDARD 30-MINUTE EXPRESS STRENGTH FORMAT

	TRACK NAME	ORIGINS
2	Sun Salutations	Yoga
3	Standing Strength	Yoga, Tai Chi
4	Balance	Yoga, Tai Chi, Dance
6	Core – Abdominals	Pilates, Yoga
7	Core – Back	Pilates, Yoga
10	Relaxation/Meditation (approx. 1 minute)	Yoga, Meditation

STANDARD 30-MINUTE EXPRESS FLEXIBILITY FORMAT

	TRACK NAME	ORIGINS
1	Tai Chi Warmup	Tai Chi, Martial Arts
2	Sun Salutations	Yoga
5	Hip Openers	Yoga
8	Twists	Yoga, Tai Chi
9	Forward Bends – Hamstrings	Yoga, Tai Chi
10	Relaxation/Meditation (approx. 1 minute)	Yoga, Meditation

**** NOTE:** the 30-minute formats above are the standard structure for the program, which may vary in each release. Please check the choreography notes in the Release Kit for the customized format.

CHOREOGRAPHY

PLANNING YOUR CHOREOGRAPHY

You will teach powerful, effective classes if you read all of the information provided in your Choreography Notes. Included in the Choreography Notes are:

- Coaching tips and cues
- Information on the technique and feel of new moves
- Ideas on musical interpretation
- Ongoing education, program trends and choreographic changes

For each track, always cover:

- The Track Focus
- The music changes
- Sequences, exercises and breath
- Coaching Ideas
- Transitions
- Options

IF YOU KNOW YOUR
CHOREOGRAPHY,
YOU ARE FREE TO TEACH

MERGING WITH THE MUSIC

To put your Choreography together, first follow the music and then read the pose that matches. Every beat of the song is accounted for – so you should know exactly where in the track you are as you listen to the song. Ideas on how to teach and cue the exercise are also written alongside the exercises.

WRITE DOWN KEY PARTS OF THE CHOREOGRAPHY NOTES YOU WILL USE TO PLAN YOUR CHOREOGRAPHY:

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

LEARNING YOUR CHOREOGRAPHY

Check out the tips below on how you can make it easier to remember your Choreography:

Try the following to help you memorize what you need to know.

- First listen to the Release several times to get a feel for the music
- Listen for the emotion, mood, style, basic structure, length, and dynamics of a track and of the whole release
- Watch, listen and do the filming class several times
- Look for patterns in the Choreography Notes and visualize them

Other great ideas are:

- Attend as many Quarterlies as you can to experience great role models and the classes LIVE
- Take notes – use a highlighter, make them your own
- Listen to your music in the car... in the shower... any time
- Prepare before every class
- Get involved in Club Launches

WHAT'S NEXT:

- Teach the new release for at least 2 weeks
- Follow the compulsory formats for 60, 45, and 30-minute classes
- Mixing and Matching – people come to class for variety. Keep in mind the style and feel of the music when mixing and matching so that it doesn't all sound the same. Consider the flow of the class. If you are using multiple releases, have your music arranged so you're minimizing the time taken to change tracks

MY FORMULA IS...

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

ASSESSMENT GUIDE

- Do I know my Choreography for each track?
- Do I follow the correct format?
- Is my track selection balanced?

YOU KNOW YOU'RE THERE WHEN...

- You learn Choreography quickly and effectively
- You feel confident and excited about delivering a new class
- You can play any song on the release and your body knows the moves

PRESENTATION

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

TECHNIQUE

YOU ARE A POWERFUL ROLE MODEL

People love the intensity, the high they feel from the energy of the group and they love the empowering nature of the program. But we know that they also come to get results – they want to improve their strength and achieve other exercise goals. To do this they have to move with great Technique – and they'll do this by copying you. You have to become an expert in BODYBALANCE Technique.

HOW YOU ARE ASSESSED

Your technique is assessed in these areas:

1. Position

Aligning your body correctly in poses and movements creates the foundation for safe, effective movement. In an increasingly sedentary society many people demonstrate poor natural posture. BODYBALANCE continually reinforces postural integrity through a simple checklist of alignment. In our Yoga-based poses it is Mountain Pose, Wu Chi position for Tai Chi, and the Pilates principles for core work.

2. Execution

Execution refers to the way we demonstrate the poses, and includes range of movement (ROM) and control.

Poses executed in the correct planes and intensity, look and feel better. All BODYBALANCE poses have pre-choreographed ROMs that offer specific intensities to ensure maximum results and safety. Lack of flexibility and mobility may affect ROM and current capability is acknowledged. For novice

participants the options we teach provide self-regulation. Competent ROM relies on participants using the prescribed start and finishing points and avoiding impingement of joints. As a general rule, execute all movements within a pain-free range.

Control is an important part of execution because it balances out any over-exuberance your participants may show. By controlling our movements we can ensure that we minimize the risk of injury.

To be a role model you must strive for perfect execution – every move, every pose. The ability to maintain perfect form is relative to fitness levels and therefore BODYBALANCE Teachers are encouraged to train in preparation for teaching this program. (See your trainer for more information).

THE PRINCIPLES

BODYBALANCE is a combination of disciplines: Tai Chi, Yoga and Pilates. At the core of each discipline are principles that guide and create every pose. Learn these principles, feel them and then guide your members into experiencing these principles through the poses they do.

TECHNIQUE

TAI CHI PRINCIPLES AND POSES

The aim of Tai Chi in BODYBALANCE is to feel clear and peaceful.

A – Alignment

- Feet slightly turned out, knees bend over second and third toes
- Head, heart and Tan Tien in one vertical line. The Tan Tien is our center of gravity – 2 inches (5cm) below the navel and in the middle of your body
- Our body is naturally extended, back straight but relaxed. Head is suspended with chin tucked in. Joints are rounded
- Movements are spry, light, well balanced and steady like *“clouds floating in the sky”*; although *“when making a strike, it is as quietly as a cat walks”*

B – Breathing

Tai Chi breathing is focused in the Tan Tien. It is naturally deep, quiet, relaxed and even.

C – Concentration

Our mind is tranquil but alert. Visualize the body flowing endlessly through the movement. This helps strengthen concentration and increases mental focus. Be relaxed and focus on letting go. Using visualization and imagery can help to increase concentration and mind-body connection.

For example:

- *“Move like a mighty river flowing endlessly”*
(moves meld together, with no beginning and no end)
- *“Walk like a cat”*
(quiet, careful, graceful and light-footed)
- *“Swim in the air”*
(the air around us is not empty)
- *“Move from an inner tube of energy”*
(keeping the body soft and round, and energy flowing)

5 PRINCIPLES OF TAI CHI


1. **Complete relaxation** – work to release muscular and mental tension
2. **Back straight** – surrender your weight into the floor without letting your body collapse. Keep straight as if hanging from high up
3. **Turn from the waist** (the axis) – to warm and mobilize your spine
4. **Yin** (empty leg) and **Yang** (full leg) – as your weight shifts from side to side
5. **Beautiful ladies’ wrists** – hands are held in as an extension of your arm, not excessively flexed or extended

4 CATEGORIES OF TAI CHI MOVEMENT IN BODYBALANCE


1. **Warming Moves** – full, deep movements of arms and legs to warm our body
2. **Focusing Moves** – bring quietness and stillness by focusing our attention and eye gaze, usually on a visual image
3. **Breathing Moves** – directly connect our breath and movement in a natural, relaxed way
4. **Releasing Moves** – help us to relax any muscular tension in the upper body

TAI CHI ESSENTIAL POSES

1. Narrow Wu Chi

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Feet shoulder-width apart and slightly turned out • Sink down, relax body, bend knees slightly • Back straight but relaxed, like being suspended from above <p>Breath</p> <ul style="list-style-type: none"> • Breathing in and out through your nose • Breathing deeply into the center of your body 	<ul style="list-style-type: none"> • Check your knees are bending over your second and third toes • Weight over the center of your feet, ie not on the balls of your feet. This takes weight out of our knee joints • Tail bone drawn down • Feel like your entire back is against a wall • Shoulders soft. The crown of your head drawn upwards with chin tucked in • Front body is soft; face relaxed • Soft smile and twinkle in your eyes. Eyes calm and steady <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Sinking into soft sand • Suspended by a thread to the sky • Connected – mind, body and breath • In a position of primal energy, the infinite and ultimate stance 

2. Wide Wu Chi


LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Step feet comfortably wide (2-2½x shoulder-width) • Toes slightly turned out • Inhale, press your feet down • Exhale, knees bend in a straight line over your second and third toes • Sink down, bracing inner thighs • Back long with tail bone drawn down <p>Breath</p> <ul style="list-style-type: none"> • Inhale, press your feet down • Exhale, knees bend in a straight line over your second and third toes <p>Option</p> <ul style="list-style-type: none"> • Width of stance 	<ul style="list-style-type: none"> • Check your knees are bending over your second and third toes • Weight over the center of your foot, ie not on the balls of your feet. This takes weight out of your knee joints • Tail bone drawn down • Feel like your entire back is against a wall • Shoulders soft. The crown of your head drawn upwards with chin tucked in • Front body is soft; face relaxed • Soft smile and a twinkle in your eyes. Eyes calm and steady <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Like riding a horse • Like holding a large beach ball between your knees 

TECHNIQUE

WARMING MOVES

Full deep movement of arms and legs to warm our bodies.


3. Push Hands

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment (As Wide Wu Chi position)</p> <ul style="list-style-type: none">• Palms face in like you're holding a ball of energy• Inhale, hands sweep across as you weight shift from side to side• Exhale, turning from your waist to trace a complete half circle around your body• Eyes follow hands <p>Breath</p> <ul style="list-style-type: none">• Inhale, sweep hands across as you weight shift from side to side• Exhale, turning from your waist to trace a complete half circle around your body• Breathing in and out through nose <p>Option</p> <ul style="list-style-type: none">• Width of stance	<ul style="list-style-type: none">• Palms out, elbows relaxed down• Hips square to front; torso turns from your waist• Deepen the move in your legs, arms and breath• Relax face and jaw <p>Feel of the Pose</p> <ul style="list-style-type: none">• Continuous, flowing, smooth movement like an agile cat• Moving like seaweed under water 

RELEASING MOVES

To relax any muscular tension in our upper bodies.

4. Swinging Down

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Feet hip-width apart • Inhale, lift arms over head • Exhale, belly in and swing forward • Bend knees deeply • Chin in and take eyes down • Press your feet down and swing arms and lift torso up again <p>Breath</p> <ul style="list-style-type: none"> • Inhale, lift arms over head • Exhale, belly in and swing forward • Breathing in and out through nose <p>Option</p> <ul style="list-style-type: none"> • Small swing with head up 	<ul style="list-style-type: none"> • Keep weight in the balls of your feet • Release any tension in your upper body • Let go of your day • Fully relax your jaw and facial muscles • Let go through shoulders and fingers <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Easy and free and full of breath • Release of tension 

YOGA PRINCIPLES AND POSES

In Yoga, we want people to move their spine safely, achieving a good range of movement with control and avoiding pressure on discs, joints, ligaments and surrounding soft tissues. To do this, use the 4 Principles of spinal movement patterns to help you create safe movement in every pose.

THE 4 PRINCIPLES

1. Flexion. *Fold Forwards.* We bend knees lessening the load on the lumbar spine and draw belly in supporting the spine to create flexion at the hip and spine. Poor movement patterns in flexion cause pressure on the discs, with bones sliding forwards on each other, creating closure at the front of the disc and opening at the back – resulting in accelerated disc degeneration. This can lead to disc prolapse.

2. Extension. *Bending Back.* We squeeze butt to extend tailbone to the heels, creating hip extension and less loading in the lower back. Poor movement patterns in extension tend to lead to most of the movement occurring at one or two spine levels – and this causes the joints behind the back to get jammed up.

3. Rotation. *Turning.* To prevent excessive twisting through the lumbar spine and pelvis we create an action that anchors the base (dependent on your pose). Create length in the spine by gently lifting the abs and chest. Trunk muscles turn you – so move the sternum and shoulders more than the navel. Most rotation in the spine comes from the thoracic and cervical regions of the spine. This is because of the anatomy of the facet joints, which project from one vertebra to articulate with the vertebra below.

TECHNIQUE

In the lumbar region these joints are vertical and prevent rotation of one spine on the other whilst, further up, the joints become more horizontal and allow rotation to occur more easily. Twisting excessively from the lumbar spine can create stress on the joints.

4. Side Flexion. *Side leaning.* We want to create a 'C' shape in our spine to mobilise the spine. We anchor the base (dependent on pose) and pivot around the lower point of the sternum, creating

SUN SALUTATIONS

A traditional Yoga warmup sequence, uniting breath and movement.

Benefits

- Warms and works our whole body, releasing muscular tension as we stretch and open
- Coordinates each movement with an inhalation or exhalation, releasing tension and increasing concentration and mind/body connection
- Awareness of posture and alignment in movement


1. Mountain Pose

This pose is the foundation of our Yoga poses.


a 'C' shape with your spine. Lower shoulder can press down to support the curve of the spine with chin drawing in to the chest to relax the neck. Poor movement patterns in side flexion create a sideways sheering movement as opposed to a gentle arc when we bend to the side. This causes both disc stress and joint impingement.

In our class it is usually a 12 to 16-pose sequence, repeated four times. One pose flows smoothly into the next, so we need to understand the poses and the transitions.


We are moving every eight counts, so cue which aspect of breath is initiating the pose and use simple, clear, concise cues. Script succinctly, eg: "*inhale – reach high*"; "*exhale – bend your knees and reach chest forward*".

LAYER 1 CUES	LAYER 3 CUES
Alignment <ul style="list-style-type: none">• Inhale, feet together, press down to balance weight• Draw legs upward• Abdominals draw in• Exhale, stand tall Breath <ul style="list-style-type: none">• Inhale feet together, press down to balance weight• Exhale, stand tall• Breathe in and out through the nose Option <ul style="list-style-type: none">• Feet hip-width apart for greater stability/ pregnancy	<ul style="list-style-type: none">• Feel your feet connected to the floor, weight even on the four points of your feet• Legs strong and active to provide a strong base; actively lift your leg muscles up into your hips and lift kneecaps up• Soften front lower ribs, to lengthen mid-back• As you breathe, lengthen up out of your waist Feel of the Pose <ul style="list-style-type: none">• Feel your body erect and lifted, relaxed. Be quiet and strong• Be of heaven and of earth, as grounded and as soaring as a mountain• Soft, steady eye focus; calm inner power and strength• Like having a weight on your tail and a feather on your head 

2. Extended Mountain Pose


LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Inhale and sweep your arms over head • Palms press together, fingers up, stretch arms up • Reach from the base of your spine to the tips of your fingers • Drop shoulders down and lengthen your neck <p>Breath</p> <ul style="list-style-type: none"> • Inhale and sweep your arms overhead <p>Options</p> <ul style="list-style-type: none"> • Look up or straight ahead • Feet hip-width apart for greater stability/ pregnancy 	<ul style="list-style-type: none"> • Lengthen up out of your waist, shoulders down your back • Soften front lower ribs, to lengthen mid-back • Chin tucks in, eyes lift <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Feel your body erect and lifted, relaxed. Be quiet and strong • Be of heaven and of earth, as grounded and as soaring as a mountain • Soft, steady eye focus; calm inner power and strength • Like having a weight on your tail and a feather on your head • Energy lines soaring from feet to fingers 

3. Swan Dive to Forward Fold Spinal Flexion


LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Exhale, bend your knees; arms sweep out to sides and down • Keep spine straight and abdominals drawn in • Hands or fingertips on floor next to feet • Head hangs <p>Breath</p> <ul style="list-style-type: none"> • Exhale, bend your knees; arms sweep out to sides and down • Breathe in and out through nose <p>Option</p> <ul style="list-style-type: none"> • More knee bend if hamstrings are tight 	<ul style="list-style-type: none"> • Lift your sit bones and extend your spine forwards • Chest to thighs • Strong lifted abdominals and upper thighs • Tuck chin in so the neck can relax fully <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Feel the length through the spine as you dive forwards • Legs supporting the lightness in the upper body • Effortless movement; finding calm and peace as you fold 

TECHNIQUE


4. Lunge

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Inhale, step one leg back into Lunge • Front knee over ankle • Reach chest forward • Fingertips on floor next to feet • Press into back heel <p>Breath</p> <ul style="list-style-type: none"> • Inhale, step one leg back into Lunge • Breathe in and out through nose <p>Option</p> <ul style="list-style-type: none"> • To decrease intensity back knee lowers to ground 	<ul style="list-style-type: none"> • Check you have knee over ankle and hips are lowering • Pull up the thigh and power through your back heel • Breathe and open the heart • Level off hips evenly as you Lunge • Press into the mound of the big toes to stabilize hips and pelvis <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Feel the length from the crown of the head to the heel with the heart 


5. Downward Facing Dog Pose (Down Dog Pose)

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Exhale, lift hips up; step back to Down Dog Pose • Push your hands down and your thigh bones • Sit bones up and back <p>Breath</p> <ul style="list-style-type: none"> • Exhale, lift hips up; step back to Down Dog Pose • Breathing in and out through nose <p>Options</p> <ul style="list-style-type: none"> • Bent knees • On your elbows (Dolphin Pose) 	<ul style="list-style-type: none"> • Take a look – check feet are hip-width apart with toes facing forward, heels slightly out • Check hands are flat and shoulder-width apart, fingers spread evenly and middle finger facing forward • Press into the pad of your hand. This helps elbow alignment. Inner elbows should face each other and not be hyperextended • Tip tail bone up, increasing the hamstring stretch • Heels press down towards floor. Press all four corners of your feet down. Stretch your heels away, lengthening the soles of your feet • Follow the breath with your focus • Eye focus back between legs, so your neck is long and relaxed • Upper arm bone rotates inward • Inner thighs roll in and up • Draw abdominals in and soften front ribs, lower ribs extending down • Draw shoulder blades into a soft 'V' down your back, away from your ears • <i>"Spread your tail feathers"</i> • Note: Pushing back from an aligned Plank Pose, hands and feet are the correct distance apart for Down Dog <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Body lines as straight and strong as a pyramid • The feel is both dynamic and expansive, pressing into hands and feet; and restful, relaxed breath, face and jaw 

6. Plank Pose


LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Inhale, bring chest forward to Plank • Stack shoulders over wrists • Lift and brace abdominals and thighs • Press back into heels <p>Breath</p> <ul style="list-style-type: none"> • Inhale, bring chest forward to Plank • Breathing in and out through nose <p>Option</p> <ul style="list-style-type: none"> • Knees down 	<ul style="list-style-type: none"> • Keep a natural curve in spine, tail bone to heel (toes tucked under) • Keep pressing into the floor to keep shoulder girdle strong • One horizontal line from head to heels like a table-top position • Draw the abdominals in to narrow the waist like providing a corset effect on the body • Breathe into your power, your core <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Push the floor away with your hands and feet and feel great strength and power through your entire body 

7. Crocodile Pose

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Keep thighs strong and abdominals lifted • Exhale, lower halfway down, elbows hug your body • Look forward • Lower the whole body down <p>Breath</p> <ul style="list-style-type: none"> • Exhale, lower halfway down, elbows hug your body • Breathe in and out through nose <p>Option</p> <ul style="list-style-type: none"> • Lower knees to the floor 	<ul style="list-style-type: none"> • Strong active abdominals, draw navel to spine • Draw shoulder blades down your back, lengthen your tail bone and activate your legs • Open and expand your chest • Elbows at 90 degrees and over wrists. Squeeze your elbows firmly into your sides • Press the pad of your first finger and thumb firmly into the floor • Engage your whole body strongly <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Engage the whole body • As a crocodile – eyes look forward on water line • Be still, fully focused and powerful • Drop in with confidence and conviction 

TECHNIQUE

8. To Cobra Pose/Up Dog Pose

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none">• Inhale, reach chest forward and up, shoulders down and back• Squeeze your buttocks to lengthen your tail bone <p>Breath</p> <ul style="list-style-type: none">• Inhale, reach chest forward and up, shoulders down and back• Breathe in and out of nose <p>Option</p> <ul style="list-style-type: none">• Cobra is the option for Up Dog	<ul style="list-style-type: none">• Push down firmly into hands and tops of feet to lift your body right up• Reach up through the crown of your head• Legs extending dynamically back along floor behind you• Squeeze thighs, buttocks and switch on lower abdominals• Widen your chest and soften shoulders down• Press into flat hands• Chin tucked in, look forward and down• Soften shoulders down and back, opening your chest. Be lifted and open. Widen across your collar bones• Active internal gaze <p>Feel of the Pose</p> <ul style="list-style-type: none">• Feel lift, length and elevation• Standing strongly on your hands and tops of feet• Lifting your heart, filling the space in front of you by lifting and expanding your chest 

STANDING STRENGTH

The Standing Strength Track strengthens and stretches the legs, buttocks, back, core and arms, increasing range of movement and promoting whole body movement.

Think of the legs as the workhorses. When the legs are strong and grounded, the spine is free to lift and extend away from gravity. This creates a firm but light and open body with more flexibility and range of movement.

Benefits

- Strengthens and tones all the leg muscles
- Improves postural alignment
- Increases mobility of ankle, knee and hip joints
- Tones abdominal muscles
- Strengthens lower back, reducing backache and sciatica pain
- Improves cardiovascular system (aerobic fitness)
- Improves mobility of shoulder joints

Teaching points

The technique of Mountain Pose applies to all poses. Many poses require the feet to be approximately 3½-4 feet (one meter) apart. Alternatively you could say “*at least your leg length apart*”. A good check method is to see that your wrists are above your ankles when your arms are extended out to the side.

Unless kept parallel, your feet will be turned out on a 90 degrees/15-30 degrees ratio. The exception is Warrior 1 Pose, where the back foot can be turned in up to a 60-degree angle. This helps to bring the back hip forward.


As Teachers, we start to the left, therefore our left foot is turned out 90 degrees and our right foot is turned in 15-30 degrees. Lift your toes and pivot on the heel of your front foot, and lift your heel to pivot on the ball of your back foot to achieve this.

Use ground forces by pressing down through your feet and lifting your leg muscles up. Keep your toes light, don't grip the ground. Inner thighs, kneecaps and quadriceps remain drawn up (muscles hugging the bone) to provide a strong, grounded foundation in each pose. Our upper body stays light and lifted, reaching up away from our legs.


Come out of all Standing Strength poses as you inhale, pushing the bones of your feet onto the floor.

TECHNIQUE

9. Warrior 1 Pose


LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none">• Step or jump feet wide apart• Turn feet (90 degrees/30-60 degrees), back heel down• Turn, squaring hip and shoulders to the front leg• Inhale, drop hips down, check front knee is bent directly over ankle and in line with second and third toes (front shin is vertical)• Exhale, abdominals drawn in and reach arms up (palms facing, eyes forward) <p>Breath</p> <ul style="list-style-type: none">• Inhale, drop hips down, check front knee is bent directly over ankle and in line with second and third toes (front shin is vertical)• Exhale, abdominals drawn in and reach arms up (palms facing, eyes forward)• Breathe in and out through nose <p>Options: To decrease intensity</p> <ul style="list-style-type: none">• Take back foot slightly wider to broaden base allowing squaring of the hips• Less distance between feet• Less knee bend in front leg	<ul style="list-style-type: none">• Press strongly down on your back foot; pull up your thigh, straightening your knee, pressing into the pad of your big toe of back foot• Toes stay light. Spread your back foot wide• Keep squaring hips by pressing through your front foot (heel and pad of big toe)• Breathe in and extend arms and body fully• Exhale and slide shoulder blades down and back, descending your energy to feel more grounded• Soften front ribs down and gently draw in to lengthen mid-back <p>Feel of the Pose</p> <ul style="list-style-type: none">• Strong and focused• Powerfully squared to the front• Strength in lower body and length in upper body 

10. Warrior 2 Pose

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Jump or step feet wide • Turn feet first (90 degrees/15-30 degrees) • Open hips and shoulders (away from front leg) • Inhale, brace abdominals, drop hips, check front knee is in line with front foot (over second and third toes with shin vertical) • Exhale, press down through outside edge of back foot • Shoulders over hips <p>Breath</p> <ul style="list-style-type: none"> • Inhale, brace abdominals, drop hips, check front knee is in line with front foot (over second and third toes with shin vertical) • Exhale press down through outside edge of back foot • Breathe in and out through nose <p>Options: To decrease intensity</p> <ul style="list-style-type: none"> • Less distance between feet • Less knee bend in front leg 	<ul style="list-style-type: none"> • Back leg is super-strong and squeezed and lifted. Press back foot into the floor • Inner arch of the back foot lifts up supporting your knee • Widen your back foot and press strongly through the pad of the big toe • Toes stay light; press into your front heel • Weight even between both feet, sink into both hips, feeling your support through your legs and feet • Exhale. Sink – balance an orange on your thigh! • Arms stretching away from each other, light and long and directly over legs, lengthen from your shoulders to your fingertips • Extend up from the crown of your head – could you balance an orange on your head? • Lift out of waist, soften shoulders down, front ribs in • Tuck your front buttock under. Lengthen your tail bone down towards the floor • Eyes focused on middle finger, but keep an internal focus on your posture <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Strong, extended and quietly powerful • As a warrior, spear resting along the length of your arms 

TECHNIQUE

11. Triangle Pose

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none">• Jump or step feet wide apart• Turn feet (90 degrees/15-30 degrees)• Straight strong legs and lower abdominals drawn in• Lift ribcage evenly• Inhale, reach directly to side (spine stays long and torso does not lean forward)• Exhale, rest hand, revolve the underside of your ribs and bottom hip forward. (Torso remains in line with the bottom leg)• Top shoulder and hip rotating up and back <p>Breath</p> <ul style="list-style-type: none">• Inhale, reach directly to side (spine stays long and torso does not lean forward)• Exhale, rest hand, revolve the underside of your ribs and bottom hip forward. (Torso remains in line with the bottom leg)• Breathe in and out through nose <p>Options</p> <ul style="list-style-type: none">• Hand positions – thigh, shin, ankle or floor (whichever keeps a straight spine)• Eyes up, forward or down – wherever neck is comfortable• To decrease intensity, bend front knee; less distance between feet	<ul style="list-style-type: none">• Focus strength into both legs. Press into the base of your big toes to generate an upward lift• Inner thighs roll outwards and lift upwards• Press bottom ribs down to lengthen them, straightening your spine• Tail bone drops to the back foot, lengthening front leg• Keep abdominals drawing in• Both arms are active, stretching away from each other, broadening your shoulders• Relax shoulder blades into your back and lengthen the base of your neck. Grow from the crown of your head• Soften face and breathe deeply• Center your focus inwardly for balance <p>Feel of the Pose</p> <ul style="list-style-type: none">• Feel the elongation of your spine by anchoring your legs and extending away from your hips• Revolve your ribs to open your heart• Standing centered between two panes of glass 

BALANCE

The Balance Track is derived from Yoga, Tai Chi and dance, allowing our bodies to negotiate balance in movement, working our stabilizing muscles and creating mind/body equanimity. It is like a bird hovering in flight with perfect attention.

Benefits


- Improves physical and mental coordination
- Develops poise, concentration and balance
- Strengthens lower body, abdominals and lower back
- Strengthens stabilizing muscles around the joints and fascia (connective tissue)

Teaching points: Mountain Pose principles apply

Eye gaze is calm and set at a fixed point. Relax your face and jaw and quieten your mind. Use a soft, steady breath to develop focus and awareness. Think of a steady ankle and don't hyperextend your standing knee joint. Use ground forces to help stabilize you. Press down evenly through your foot and lift up from there through your entire body.

If you come out of a balance it is another opportunity to discover how to balance. Remember; when we learned to walk we got up and fell down hundreds of times. Every time we fell we gained more strength, more balance, more confidence. Relax and enjoy!

12. Tree Pose

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment (From Mountain Pose)</p> <ul style="list-style-type: none"> • Focus eyes to one point • Inhale, place heel above or below knee (not on the knee joint) • Exhale, stand very straight, belly firm and hips level horizontally (keeping lower back straight) <p>Breath</p> <ul style="list-style-type: none"> • Inhale, place heel above or below knee (not on the knee joint) • Exhale, stand very straight, belly firm and hips level horizontally (keeping lower back straight) • Breathe in and out through nose <p>Option</p> <ul style="list-style-type: none"> • Toes down 	<ul style="list-style-type: none"> • Press your foot and leg together gently and equally • Push down evenly into standing foot and lift up your whole body • As you exhale, sense the strength in your legs and the support of your abs • Press your knee down to help balance and keep hips level • Relax waist bringing hips level, abs strong, tail bone lengthening down toward the floor • Press your palms together, open out across your collar bones (hands in prayer position), and lengthen from the top of your head • Front ribs are soft while your middle back opens • Relax your shoulders down, fingertips to the sky (arms over head) • Let go of your thoughts – come into your breath <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Imagine standing calmly in the eye of the storm • We are grounded, yet growing; legs and torso like the trunk of a tree, arms are the branches 

Variations


Arm positions

- **Willow Tree Pose:** Arms over head, torso leans to the side

- **Standing Half Lotus Pose:** Foot to groin/upper thigh. Hold with opposite hand. Press knee down, squeeze legs and buttocks and release arms over head (option)

TECHNIQUE

13. Dancers Pose

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment: (From Mountain Pose)</p> <ul style="list-style-type: none">• Eyes focused forward to one point• Palm out and up to catch inside of foot (as it lifts up behind)• Inhale, knee to knee – be steady first. Other arm over head• Abdominals strong• Exhale, press foot firmly into hand and hand into foot• Knee lifts to the back wall, suspend chest forward (bending from your hips, not your waist) <p>Breath</p> <ul style="list-style-type: none">• Inhale, knee to knee – be steady first. Other arm over head• Exhale, press foot firmly into hand and hand into foot• Breathe in and out through nose <p>Option</p> <ul style="list-style-type: none">• Toes down on floor	<ul style="list-style-type: none">• Stand up tall on your standing leg, pad of your big toe and heel pressing down. Strongly squeeze your thigh• Back knee keeps facing the floor; so hips stay parallel• Lengthen your back thigh away from your groin• Reach your back foot upward while remaining grounded in your standing leg• Open/externally rotate your shoulder, chest open and lifted• Both shoulders face the front• Lower ribs draw in as chest lifts and expands• Thumb runs along the sole of your foot towards your toes• Reach energetically along front arm• Keep your breath flowing like the wind's in your sails <p>Feel of the Pose</p> <ul style="list-style-type: none">• Feel strong legs like a bow and long body suspended forward like an arrow• The strength and grace of a dancer 

HIPS


This track focuses on stretching the muscles around the hip joint. It is Yoga-based; opens hips, groin, buttocks, lower back and adductors. This helps to alleviate lower back tension and create overall flexibility.

The hip joint is a multiaxial joint. It can move 360 degrees like a ball and socket, so we use a variety

of poses and angles to give an overall stretch. Correct alignment is essential and it is important to calm our minds and focus on our breath to relax and create change.

"Be calm behind your eyes, soften through your face and jaw, let your shoulders relax down and breathe deeply into your belly."

14. Modified Half Lotus Pose/Ankle to Knee Pose

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment (From Swan Pose)</p> <ul style="list-style-type: none"> • Sit up, back leg swings around to front • Inhale, place foot to knee, shin or floor • Exhale, both buttocks down on the floor • Flex feet (to protect knee joints) and relax your top knee down to your own degree (top ankle rests on knee of lower leg) • Take a deep breath and relax body and mind <p>Breath</p> <ul style="list-style-type: none"> • Inhale, place foot to knee, shin or floor • Exhale, both buttocks down on the floor • Breathe in and out through nose <p>Options</p> <ul style="list-style-type: none"> • Cross-legged, feet forward of pubic bone as much as possible to deepen the hip stretch • Seated hip and butt stretch 	<ul style="list-style-type: none"> • Release evenly into your pelvis, exhale, keep folding slowly from your hips • Gently draw your top hip back/thigh bone back to deepen your stretch • Draw in your lower abs and broaden your sit bones • Keep your heart open as you fold • Quieten your mind, soft eyes, calm breath • Release and let go into your stretch • Have the courage to stay when you most want to run <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Focusing, accepting and relaxing away tightness 

Variations

- **Extended Modified Half Lotus:** Lift up through abdominals and chest, press sit bones back and gently lean forward
- Weight in hands or forearms on the floor in front




- With a Lateral Bend:** Sitting upright, hand on the floor in line with buttock. Gently lean to the side, creating a 'C' shape with your spine
- The axis of rotation is your lower sternum. Opposite arm overhead
 - Press evenly into both hips and buttocks
 - Eye gaze is forward or down; neck comfortable



TECHNIQUE

15. Swan Pose

INITIAL LAYER 1 CUES	LAYER 3 CUES
<p>Alignment (From Down Dog)</p> <ul style="list-style-type: none">• Inhale, look at your hands; bend knees• Exhale, knee to same wrist, foot flexed• To keep front knee comfortable, bend your knee to any angle, from foot to groin, to a 90-degree angle in the knee [advanced]• Lift into your hands – stretch back leg back and rotate inwards so both hip markers are forward and kneecap of back knee on the ground• Lower gently <p>Breath</p> <ul style="list-style-type: none">• Inhale, look at your hands; bend knees• Exhale, knee to same wrist, foot flexed• Breathe in and out through nose <p>Option</p> <ul style="list-style-type: none">• 90/90 Pose – both knees bent at 90 degrees – turn hips to front	<ul style="list-style-type: none">• Settle your weight into the center of your pelvis• Exhale; keep slowly folding from your front hip. Support yourself as you reach forward• Gently draw in your lower abs• Gently keep turning your hips, squaring them forward. Front hip draws back (bent knee)• Keep your back leg active, thigh squeezing and big toe seeking the back of the room• Extend your spine out of your hips, keep your chest constantly open• Now is the time to let go – let go of your thoughts, of the tightness, and be with your breath – be in your body• Send your breath down to where you feel your tightness; exhale, expand and release• Have patience, allow positive change, surrender <p>Feel of the Pose</p> <ul style="list-style-type: none">• Like a swan, gracefully gliding through the water 

Variation

- Arms reaching to the side, or over the front foot



TWISTS

The Twists Track integrates held Yoga poses with dynamic full-body motion to increase mobility of the spine. It draws from Yoga and Tai Chi.

Imagery

From a strong steady supportive base from your waist down, the feel is of a spiral lifting up and traveling from your waist to the top of your head. Imagine a hurricane. While the wind, rain and drama are external and visible, there is also a sense of calm and peace in the epicenter.

Benefits

- Maintains the elasticity and mobility of the spine, keeping the back strong and mobile
- Releases shoulder, neck and upper back tension
- Massages the spinal nerves at their roots creating well-being throughout the nervous system
- Stretches and massages the digestive tract, assisting all the digestive organs


We want to twist from within the thoracic spine and the cervical spine. We must avoid too much rotation in the lumbar spine (due to the anatomical limitations of the lumbar vertebrae); therefore focus on twisting through the chest with a light drawing in of the abdominals to stabilize the lumbar region so the twist is observed as a movement of the sternum, not the belly button. Anchor your lower body and pelvis and twist using the muscles of your torso.

All twists are done actively, ie: we extend the spine (lift tall) as we inhale and twist a little more as we exhale. Our aim is to create a long line from tail bone to crown of head.

Don't force a twist and strain; use the muscles of your torso to deepen the rotation.

TECHNIQUE

16. Seated Spinal Twist

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment: (From a cross-legged position)</p> <ul style="list-style-type: none">• One leg over, foot pressing flat into ground• Inhale; lift and straighten spine, opposite hand or elbow over thigh (chest turns towards upper thigh)• Exhale, using torso muscles to turn <p>Breath</p> <ul style="list-style-type: none">• Inhale; lift and straighten spine, opposite hand or elbow over thigh (chest turns towards upper thigh)• Exhale, using torso muscles to turn• Breathe in and out through nose <p>Options to decrease intensity:</p> <ul style="list-style-type: none">• Foot on inside of knee• Hand or forearm to knee• Lower leg straight with upper foot on outside or inside of leg	<ul style="list-style-type: none">• Press your sit bones wide and firmly into the floor• Inhale; lift taller through spine, sitting up on sit bones and drawing abdominals in. Elevate• Breathe to your belly; stay relaxed• Be evenly weighted on your buttocks• Push through your front foot and bottom leg and grow taller• Relax your shoulders, shoulder blades deep into your back, neck long, chin tucked in• Eye gaze gently over back shoulder or to wherever is comfortable• Revolve to your edge and breathe lightly• Assist your twist by using your back arm like a second spine to generate height as you revolve <p>Feel of the Pose</p> <ul style="list-style-type: none">• Like a corkscrew spiraling from your waist up to the back of your head 

Variation

• Seated Twist with Foot Hold:


Look to and hold outside of foot with opposite hand; lift foot, knee bent or straight. Keep lifting your chest to straighten your spine



Option

- Lift back arm to horizontal and extend hand and foot away from each other

17. Lunging Twist

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment (From Down Dog Pose)</p> <ul style="list-style-type: none"> • Inhale, bend knees, look to hands, step heel between hands, landing lightly into Lunge. (Heel by wrist, shin vertical) • Exhale, turning chest and shoulders to inner thigh, lift arm • Strong lifted back leg and abdominals <p>Breath</p> <ul style="list-style-type: none"> • Inhale, bend knees, look to hands, step heel to hands, landing lightly into Lunge. (Heel by wrist, shin vertical) • Exhale, turning chest and shoulders to inner thigh, lift arm • Breathe in and out through nose <p>Options</p> <ul style="list-style-type: none"> • To decrease intensity, lower back knee to floor • To increase intensity, bring front hand to outside of your front foot • Eyes up, forward or down – be comfortable 	<ul style="list-style-type: none"> • Stay strong and active in your back leg by lifting back thigh and pressing back into heel and the mound of your big toe • Press into your front heel and keep your front knee tracking over second and third toes • Through the action of your front leg, extend your front hip back and open your waist to lift and turn your chest • Spiral the underside of your ribs to assist in opening your chest up and forward • Shoulders gently lower away from ears, shoulder blades down into your back • Create equal force up and down with arms • Keep stretching the underside of your ribs along the line of your leg (helps to keep a long spine) • Breathe out to soften and relax <p>Feel of the Pose</p> <ul style="list-style-type: none"> • The feel is of length, strength and opening; back heel to crown of head, fingertips to fingertips • Spiraling from your back foot through your torso and out through the crown of your head 

Variations

- Lower top arm into back. This is to relax and open your top shoulder and help to revolve the twist further
- Front arm hooked over front thigh

Options

- Hand, elbow or upper arm

TECHNIQUE

FORWARD HAMSTRING

Yoga-based, this track stretches the hamstring, adductor, abductor, calf and back muscles.

Sometimes we repeat a move from the Tai Chi Warmup to help calm and center us.


Benefits

- Lengthens the hamstring and back muscles and spine, promoting flexibility. This can reduce back pain
- Releases and relaxes the nervous system; has a cooling, soothing effect
- The abdominals are massaged and the digestive organs benefit
- Relaxes and prepares the body for relaxation

Apply Mountain Pose principles of strong active legs and long upper body. When the hamstring muscles are stiff and tight, the tendency is to flex the spine, curling it forward. This can place strain on the lower back. It is important to avoid this and encourage the forward bend to come from both the hip joints and the spine.

- Bend your knees when you fold forward, as much as you need so your chest can rest on your thighs. This releases tension in your hamstrings.
- Always draw your navel to your spine, engaging your deep abdominal muscles. This provides a muscular brace to stabilize and protect your lower back.
- Reach your chest forward to lengthen or straighten rather than flexing your spine; i.e. lower ribs reach down your thighs.
- Tip your tailbone up to encourage your pelvis to roll forwards, so your hamstrings lengthen.

18. Standing Forward Fold/Spinal Flexion

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Feet parallel – hip-width • Inhale, bend knees, abdominals strong and lifted • Exhale, fold forward from hips • Bend your knees so that your chest rests on your thighs to give a fully supported and not overstretched lower back • Buttocks, upper thighs and abdominals lift up • Head hangs, releasing the back of your neck but shoulders lift away from ears <p>Breath</p> <ul style="list-style-type: none"> • Inhale, bend knees, abdominals strong and lifted • Exhale, fold forward from hips • Breathe in and out through nose <p>Option</p> <ul style="list-style-type: none"> • To decrease intensity, bend your knees and rest forearms or hands on thighs 	<ul style="list-style-type: none"> • To stretch more, move gently in two directions • Inhale. Actively squeeze your leg muscles, press feet into floor evenly, and lift hips or sit bones up to the sky • Hips sway forward to line up over hips. Weight into the balls of your feet • Exhale. Torso down, extending spine by reaching lower ribs down your legs and reaching the crown of your head towards floor • Draw in your lower abs again, lift and widen your sit bones, fold and deepen over your hips • Exhale; soften shoulder blades down into your back • Lift your ribs away from your waist • Face and jaw relaxed; eyes softly focused on one point with a gentle internal gaze. Be open <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Strong, lifted legs and abdominals and long, relaxed spine cascading forward with head heavy 

Variations

- Feet and arm positions vary but the same principles apply
- Hands to Floor: hands clasped behind legs; hands holding opposite elbows
- **Wide Leg Forward Fold:** toes turned inwards slightly, heels out, hands in line with feet



Options

- Hands in front; knees bent, elbows on thighs

Gorilla Pose:

- Knees well bent. Back of hands slide along the floor under your feet; fingertips to heels and toes to wrists.


Option:

- Forward Fold



TECHNIQUE

19. Seated Forward Fold/Spinal Flexion

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none">• Inhale, belly in, lift chest up and forward• Exhale, gently pull yourself down – over strong legs pressing down and abdominals lifting up and in• At your maximum, relax arms, shoulders, neck and head (folding forward) <p>Breath</p> <ul style="list-style-type: none">• Inhale, belly in, lift chest up and forward• Exhale, gently pull yourself down – over strong legs pressing down and abdominals lifting up and in• Breathe in and out through nose <p>Options</p> <ul style="list-style-type: none">• Knees bent• Legs hip-width apart• Weight on fingertips or hands hold legs, ankles or feet	<ul style="list-style-type: none">• Press your feet out; lift the back and front thighs up. Stand on your legs• Sit wide on your pelvic bones, folding around your groin and front hips• Be tall through your upper body, lift your chest and reach your lower ribs down your legs• We can move the flesh away, hamstrings to the side and buttocks back. This encourages legs to inwardly rotate from the hip joints which helps release tension in our hips• Be silent and still as you fold forward; keep your breath soft <p>Feel of the Pose</p> <ul style="list-style-type: none">• Relax deeply into your body while expanding your ribs beyond your thighs 

VARIATIONS

Foot positions vary but the same principles apply:

- **V-Sit Forward Fold.** Legs wide apart on the floor
- **One-leg Seated Forward Fold.** Evenly square torso over extended leg (nose in line with knee of extended leg)



- **Star Pose** – soles of feet together, knees wide



- All of these poses can have a **Lateral Bend** – torso upright, hand on the floor by the buttocks or on the outstretched leg, making a natural 'C' shape with your spine, rotating around your lower sternum



PILATES

Pilates consists of 3 Principles that are used in every move, the three B's: Belly, Breathing and Back. The three B's are needed to coach all movements from Pilates correctly. These tracks strengthen the abdominal muscles, hip flexors and lower back, while creating awareness of the body's core.

1. BELLY

In Pilates this is known as 'core or inner unit connection'. The Inner Unit consists of four major muscle groups that work together; Transversus Abdominis (TVA, the deepest abdominal muscle), multifidus (the deep muscles running alongside the spine), the pelvic floor muscles and the diaphragm (the large breathing muscle). When contracted, these muscles stiffen and stabilize the spine and ribcage to protect the lower spine from excessive load. This gives the arms, legs and head a stable working foundation.

In Action

Lying on your back, knees bent, feet hip-width apart. Hands on your lower abdomen. Inhale deeply into your belly, now draw your LOWER abdomen in. Focus on the area between your belly button and pubic bone. Place a finger gently on your belly button and draw it in towards your spine. Hold this gentle contraction and breathe. We hold a gentle contraction like this as we move.

Teaching Imagery – use these as part of your LAYER 3 CUES

- Finger on your belly button. Draw your navel to your spine
- Imagine a belt being tightened around your waist – 30%, 50%, all the way. Now release to 30% or the third notch
- Imagine your lower belly as a sponge; gently squeeze the sponge in
- Visualize a corset being fastened around your waist

2. BREATHING

Pilates breathing is Lateral Thoracic Breathing. We stabilize our spine so we can not take full diaphragmatic breaths into our belly. The breath is much more shallow and focused deep into the back and sides of the ribcage, like an accordion opening and closing. This helps to maintain our core contraction. When the Pilates breath is utilized effectively, it helps to reduce tension in the upper neck and shoulders.

In Pilates we coordinate each movement with a breath in an attempt to create flow and aid concentration. Mostly, inhalation is coupled with extension of the body, and exhalation is coupled with flexion. When we reach our arms over our head we inhale and as we bring them back in, we exhale. When we exhale we are focusing on tightening our core muscles and as we inhale we need to maintain this contraction.

Belly Stable and Lateral Thoracic Breathing

- Lie on your back with your hands wide on your ribcage
- Gently draw your belly towards your spine, feeling your deep abdominal muscles engage (place fingers just inside hip bones)
- Brace your abdomen to engage your outer unit of abdominal muscles. Notice how this stabilizes your pelvis and ribcage
- Inhale through your nose, feeling your lungs broaden wide into your ribcage, filling the sides, front and back
- Exhale through your mouth, completely emptying your lungs, feeling your waist narrow. Breathing out through your mouth helps to relax your jaw and throat
- Close your eyes and do this five times
- Can you keep your shoulders relaxed as you breathe?

TECHNIQUE

- Now try this – can you just breathe into one side of your ribcage? Try it.
- Then try the opposite side.
- Now go back to breathing fully into both lungs
- You should feel an improvement. This is a great way to practice Pilates breathing

3. BACK

We need to be aware of what our spine is doing and aim for stabilizing it while we move, so we focus on our back.

Throughout the core movements, our focus is to

keep our lower back close to the floor. If our spine is arching then this is our body telling us that we need to use an easier option in order to keep our lower back down and close to the floor.


If you continue to take the advanced option and your back is arching away from the floor, you are more likely to feel your lower back muscles begin to work, training your abdominals incorrectly.

Give away signs of not being able to control your back position are: your ribs flaring up and out, your back arching away from the floor, or your pelvis moving from side to side.

20. Abdominal Crunches

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment (From Supine position)</p> <ul style="list-style-type: none">• Knees and feet hip-width apart, fingertips to temples• Inhale, curl up, shoulders and head off the ground sliding ribs to hips• Exhale, roll back down to start position <p>Breath</p> <ul style="list-style-type: none">• Inhale, curl up, shoulders and head off the ground sliding ribs to hips• Exhale, roll back down to start position• Breathe in through nose and out through mouth <p>Option</p> <ul style="list-style-type: none">• Start position: legs on or off the floor	<ul style="list-style-type: none">• Eye gaze between knees and chin tucks in• Lift shoulder blades off the floor to target your six-pack• Close the distance from ribs to hips• Feel your core warming <p>Feel of the Pose</p> <ul style="list-style-type: none">• Feeling the ribs slide down towards the hips

21. Shoot Legs Out


LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Start Position: Knees over hips, shins horizontal. Draw navel to spine • Exhale, extend legs out to 45 degrees and arms over head • Lower back pressing down towards the floor • Inhale, crunch up, ribs to hips. Arms circle out to the side then touch legs or feet <p>Breath</p> <ul style="list-style-type: none"> • Exhale, extend legs out to 45 degrees and arms over head • Inhale, crunch up, ribs to hips. Arms circle out to the side then touch legs or feet • Breathe in through the nose and out through the mouth <p>Options</p> <ul style="list-style-type: none"> • For less intensity (if lower back arches up or if you feel your stomach doming – ie.: lifting and arching up like a dome which shows a release of the abdominal muscles) • Bend knees on the extend out • Lift legs higher • The correct height can be checked by still being able to have your lower back slightly touching the floor 	<ul style="list-style-type: none"> • If you want the challenge, take legs lower than 45 degrees whilst maintaining lower back towards the floor • Feel the load drawing down as you extend the legs and feel how small you become as you curl up • Use a strong out breath to feel your abdominals working harder <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Heavy legs creating a strong core 

VARIATION


- Head lifted off floor

TECHNIQUE


22. Hover

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Elbows under shoulders, fists together • Knees just outside hip width apart • Inhale, lift up on toes, hips to shoulder height • Exhale, brace abdominals to support lower back • Back long and straight • Shoulders back and down, eyes to fists <p>Breath</p> <ul style="list-style-type: none"> • Inhale, lift up on toes, hips to shoulder height • Exhale, brace abdominals to support lower back • Breathe in through nose and out through mouth <p>Options</p> <ul style="list-style-type: none"> • Decrease intensity: drop to knees 	<ul style="list-style-type: none"> • Keep a natural curve in spine, tail bone to heels (not tucked under) • One horizontal line from head to heels like a table-top position • Push through your forearms and feel how strong your body is • Integrating lower and upper abdominals to get strong • Breath into your core and feel your waist line narrow <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Body is long and strong like a table top 


23. Horse Stance Position

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Inhale, wrists under shoulders, fingers forward • Exhale, knees under hips, hip-distance apart; toes uncurled, front of your foot flat to the floor • Elbows face toward knees with a slight bend • Draw abdominal muscles in <p>Breath</p> <ul style="list-style-type: none"> • Inhale, wrists under shoulders, fingers forward • Exhale, knees under hips, hip-distance apart; toes uncurled, front of your foot flat to the floor • Breathe in and out through nose <p>Options</p> <ul style="list-style-type: none"> • On forearms 	<ul style="list-style-type: none"> • Distribute your weight evenly between your hands and lower legs • Without flattening out your lower back, have a slight inward lumbar curve • Eye gaze is down, to a line across your fingertips. Neck long, chin in • Imagine you are balancing a tray of drinks on your back, or a glass on each shoulder and buttock <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Strong and stable • All movements of the arms and / or legs come from this stability 

24. Prone Position Spinal Extension

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment</p> <ul style="list-style-type: none"> • Feet hip-distance apart • Legs roll inwards so your knees face down and all 10 toes are on the floor • Lift your abdominals, ie. the area under your belly button, so your deep muscles are working • Inhale, squeeze your butt to protect your lower back • Exhale, hands flat on the floor by your chest. Head is just off the floor: chin in so the back of your neck is long. Eye gaze to the floor <p>Breath</p> <ul style="list-style-type: none"> • Breathe in and out through nose <p>Options</p> <ul style="list-style-type: none"> • Horse stance/all fours 	<ul style="list-style-type: none"> • Direct your tail bone to heels so you are lengthening, not compressing your lower spine • Gently draw your shoulder blades down into a soft 'V' in your back • Elbows work toward each other • Focus on extending out from the center of your body, to your toes (activate your thighs and buttocks) and to the crown of you head, reaching out through the top of your head <p>Feel of the Pose</p> <ul style="list-style-type: none"> • A strong foundation platform to perform extension movements of the spine 

25. Bridge Spinal Extension Pose

LAYER 1 CUES	LAYER 3 CUES
<p>Alignment (From Lying Supine)</p> <ul style="list-style-type: none"> • Knees and feet hip-width apart, knees over ankles • Inhale, press upper arms and feet down • Exhale, curl tail bone up and scoop hips off floor <p>Breath</p> <ul style="list-style-type: none"> • Inhale, press upper arms and feet down • Exhale, curl tail bone up and scoop hips off floor • Breathe in and out through nose <p>Options</p> <ul style="list-style-type: none"> • Come up only as far as you can • If needed, slightly turn your feet out for greater comfort in your knees 	<ul style="list-style-type: none"> • Neck long and throat relaxed • Draw your abdominals in • Lift your chest and hips high • Try and lift your chest towards your chin and feel how your are opening your thoracic spine <p>Feel of the Pose</p> <ul style="list-style-type: none"> • Lift your hips to the sky and breathe 

VARIATION

- Walk your shoulder blades in toward each other and clasp your hands on the floor and reach towards your heels

TECHNIQUE

TECHNIQUE CLINIC # 1 WORKSHEET

[illegible]

TECHNIQUE CLINIC #1 WORKSHEET

POSE	NOTES

TECHNIQUE

TECHNIQUE CLINIC #2 WORKSHEET

POSE	NOTES

TECHNIQUE CLINIC #2 WORKSHEET

POSE	NOTES

TECHNIQUE

RELAXATION AND MEDITATION TRACK

After the challenges of the preceding tracks, Relaxation and Meditation comes as a welcome reward after which we often walk away with a feeling of lightness in our step.

On a daily basis we are bombarded by external sources, such as our phones, email and the sheer pace of life. In the BODYBALANCE Relaxation phase we can quieten activities in our bodies, and set up a state where we can build a bridge to let stress walk away from us.

PURPOSES OF RELAXATION AND MEDITATION

In Relaxation and Meditation, your role is to relax the body, calm the breath, still the mind and enhance the experience.

When we can achieve these purposes, we provide enormous benefits to our members, such as improved immune function, reduced stress hormones and lowered blood pressure. Relaxation slows the heart rate and relaxes the muscles. Blood flow to the brain increases, free radicals that cause tissue damage are reduced, cholesterol levels drop and everything from irritable bowel syndrome and psoriasis to migraine and insomnia are positively affected. People who meditate are believed to have a younger biological age of up to 12 years! ('Let it Be', Helen Hawke. Body and Soul, Sydney Herald, 27 April 2003)

HOW TO ACHIEVE RELAXATION AND MEDITATION

To create the right kind of relaxation and meditation for your members, incorporate the following techniques below.

- **Use the right imagery:** Avoid mental travelogues, such as “a walk on a warm beach” or “standing on a mountain top”. Facilitate a relaxed space for participants to go wherever they want to – to their favorite place
- **Use the right voice:** The way that you use your voice is pivotal to your members' experience. Lower the volume of your voice, though be sure keep the texture natural rather than dropping into a monotone or whisper. Let your personality shine through
- **Correct pace of Cues, Phrases and Relaxation Words:** Use phrases, not sentences. This will help you in your pacing. It gives you time to pause and to be mindful in your choice of words. Use synonyms to reinforce your meaning, eg: “release, soften, surrender”
- **Pauses:** Employ the Setup, Breath and Silence techniques. Allow space for the carefully chosen music to enhance the experience
- **Environment:** Ensure the room temperature, lighting, sound system volumes and ambient noise outside are conducive to relaxation

Scripting every new release is essential. Remember to use the choreographer's theme as a means of keeping your cues fresh and varied. Like any good script, it needs to reflect your personality and your individual feel – so make this your own.



Warmly Invite
& Get
Comfortable

Relax the
Body

Center
Breath

Mind
Release

Enhance
Experience

STEP	KEY POINTS
Warmly Invite & Get Comfortable	<ul style="list-style-type: none">• Create seamless transition from Track 9 into Relaxation• Tell your class members what is ahead• Invite to get comfortable. Lying Supine (Corpse Pose) or modified with feet hip-width apart on the floor and knees together (this relaxes the lower back). The Recovery Position on the side is preferred by some, especially for pregnancy. Seated positions are all suitable• Offer some time to put on some warmer layers for cooler climates
Relax the Body	<ul style="list-style-type: none">• Talk through process of relaxing bodies• Use simple, switching-off cues• Watch for relaxation responses: less fidgeting and deeper relaxation• Smoothly and mindfully control the pace and say less to achieve more
Center Breath	<ul style="list-style-type: none">• Breath is our most powerful tool to achieve a relaxed state• Provide dialogue on how to breathe
Mind Release	<ul style="list-style-type: none">• Acknowledge and encourage awareness of the nature of the mind – it will jump around.• Then encourage to come back to the breathing
Enhance Experience	<ul style="list-style-type: none">• Choose an authentic way to enhance the experience• Examples: Silence, expression of gratitude, authentic message

TECHNIQUE

YOU KNOW YOU'RE THERE WHEN...

- Your participants start to move with great technique
- Your participants tell you they're inspired by the way you move
- A peer, trainer or manager tells you that your technique is perfect
- You understand and feel each pose from your feet to the crown of your head

ASSESSMENT GUIDE

- Do I demonstrate correct alignment?
- Do I demonstrate safe, effective movement and range?
- Do I demonstrate the right breathing?
- Do I demonstrate how to move deeper into the pose?

TECHNIQUE PRESENTATION WORKSHEET

Give yourself an honest appraisal of where you think your technique is at the moment. For any pose that needs work, make a note of what you need to work on.

POSE	WHAT IS GOOD ABOUT MY TECHNIQUE FOR THIS POSE?	WHAT DO I NEED TO IMPROVE ON FOR THIS POSE?

COACHING

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

The quality of your cues determines the quality of the workout. The timing of them determines the success. Great coaching includes everything you say and do to help your members follow the class correctly and reach their goals. In class, your members want you to help them achieve their goals. They want to feel successful, both in the short and long term. Your job is to be the catalyst between your members' abilities and their desired results.

BODYBALANCE COACHING MASTERY

Use our simple and effective Coaching Model to help coach your members to success. Every layer builds and leads into the next layer, telling people what, when, why and how to do it. Put all of the three layers together and people will move safely and gain results.

LAYER 1

- Alignment
- Breathing
- Options

LAYER 2

- Pause

LAYER 3

- Concentration

COACHING LAYER 1

Coaching our class members to enhance their technique and experience all starts with the LAYER 1 cues. We choose words that create instant understanding and are meaningful to your class members. They are simple, technical and they tell your members exactly what to do.

Always cover:

- **ALIGNMENT:** Include the Pose Name, Body Part/s and Direction of the movement. This tells people what to move and where to move.
- **BREATHING:** Add Breathing Cues found in your Choreography Notes. Encourage deep nasal breathing, which helps to oxygenate the brain and counteract the effects of stress. It warms and moistens the air before it reaches the lungs. This increases the amount of oxygen drawn into the lungs.

In Tai Chi, encourage deep abdominal breathing.

As we inhale, the diaphragm moves down and the abdomen expands in the middle of your body. In the Core Tracks we use lateral thoracic breathing – where the abdominal muscles are contracted and breath is channeled into the side and back of the ribs. In our Yoga poses, encourage focus on deep, relaxed, natural breathing.

Options: Reduce intensity or advance the pose.

COACHING LAYER 2

Then **PAUSE** and **LOOK** at your class members.
SEE what is really happening on the floor for your class.

COACHING LAYER 3

These cues coach your class, evolving, extending and enhancing the feel and experience of their poses, thus moving your participants closer to perfect technique and experience. There is a large variety of these cues outlined in the technique section of the manual and in each set of Choreography Notes.

Choose one of the tools to help deepen the experience for your members

- Improve Alignment
- Reasons for Correct Alignment
- Enhance Breath
- Silence
- Feel of the Pose
- Benefits of the Pose
- Praise

COACHING NOTES

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.

ASSESSMENT GUIDE

- Do I deliver the right information at the right time?
- Am I easy to understand and follow?
- Do I use effective coaching language?
- Am I organized?

YOU KNOW YOU'RE THERE WHEN...

- Your whole class is following successfully
- They understand why they're doing the moves
- They improve over time

PRESENTATION #1

PRESENTATION #1 SCRIPTING SHEET

Track Introduction:

Track Focus:

POSE	LAYER 1 CUES: (2-4 PER POSE) – includes Pose Name, Body Part and Direction, Breathing and Options	LAYER 3 CUES: (1-2 PER POSE)

PRESENTATION #1 FEEDBACK

WHAT DID I DO WELL?

HOW CAN I IMPROVE FOR MY NEXT PRESENTATION?

DAY ONE REFLECTION

As part of your homework, take time to reflect on what you have learned today. Create a mind map of the entire key learning points from today. And remember you will be asked about this on Day Two.

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**



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 talkers. Tall poppies not wallflowers. Risk takers, innovators, rebels – step up.



**CHANGE THE
WORLD**

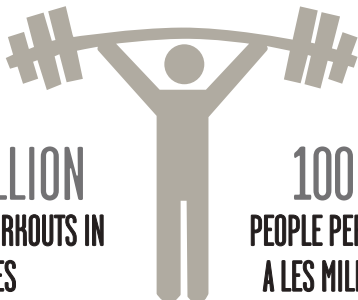
Changing the world won't be easy. There'll be doubters, haters. Those who'll cling tight to yesterday's ideas. But here, in this place, and wherever the tribe is gathered, we dare to dream. Be audacious. Be willing. Accept difference. Embrace NEW. We love talent, creativity, optimism and fun. Bring yours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

**make every class a life changing
fitness experience**

20/20

GOAL:

**20 MILLION
WEEKLY WORKOUTS IN
LIVE VENUES**



100/20

GOAL:

**100 MILLION
PEOPLE PER WEEK HAVING
A LES MILLS EXPERIENCE**

PRESENTATION #2

PRESENTATION #2 FEEDBACK

WHAT DID I DO WELL?

HOW CAN I IMPROVE FOR MY NEXT PRESENTATION?

NOTES

CONNECTION

Grow your class numbers by developing powerful relationships with your members. When you create an atmosphere that allows them to tune in with themselves, the workout, and you, you create connection.

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

YOU ARE! You're going to create an atmosphere in your class that everyone wants to be a part of. Connection is all about taking the focus off yourself and bringing your attention to your members. Engaging them so they are part of the class and not just watching you perform on stage.

THE ART OF CONNECTION

People have a basic need to belong. Deepen your relationship with them over time and you will not only have big classes but friends for life.

THE YIN AND YANG CONNECTION MODEL

Some people will aim to come to your class looking for renewal, while others will come to build their strength and flexibility. Use the Yin and Yang Connection Model and its tools to develop a connection with every member in your class.



1. PRESENCE

Lay your foundations to connecting with every individual by taking the time to center yourself and become present. Connection in BODYBALANCE cannot exist without you being present with each and every person.

3 STEPS OF CENTERING:

#	STEP
1	Stand still and grounded
2	Find your height (soft front, long back)
3	Breathe

2. RESPECT AND CARE

HOW WILL I SHOW RESPECT, CARE AND ACCEPTANCE IN MY CLASS

CONNECTION

THE YIN AND YANG TOOLS OF CONNECTION

A wide range of members will come to your class. Some come to have a break from their busy lives, to experience calmness and to feel re-energized; others attend to build on their strength and develop their flexibility. Use the range of tools to connect with EVERYONE in your class.

THE TOOLS

TOOLS	NOTES

INCLUSIVE LANGUAGE

EXCLUSIVE PHRASES	CHANGE TO INCLUSIVE LANGUAGE
You must stretch deeper into the pose	
Don't tell me you can't stretch further than that	
You should be able to push further	
You all need to lengthen your legs as they descend to the floor	
You must bring your chest to thighs in forward folds	
Most of you have curved spines and what you want is a straight spine	
Push yourself forward as far as you can	

CLASS-FOCUSED OBJECTIVES

YOUR CLASS

What would you like your class participants to say about you and about what they experience during your classes?

YOUR PRESENTATION TRACK

This afternoon, I want the people in my class to feel/experience...

The Track Focus for my track is...

Write your class-focused objective that you will say at the beginning of your assessment:

PERFORMANCE

WHAT IS PERFORMANCE?

Recall the last time you were captivated by an experience. Maybe you were buried in a good book? Standing in awe of a sunset? Watching your favorite artist perform? How did it make you feel? That's right; regardless of your specific feelings you were swept away on a journey weren't you? Your senses were heightened; you actually stopped thinking and started feeling. This is magic. And magic is what we need when we create a Performance in our class.

THE PERFORMANCE MANDALA

A great Performance has four key aspects that merge together in harmony to create an experience that your members will want to come back to again and again. Use our Performance Mandala to help spiral your Performance into something 'extra'!



“GREAT INSTRUCTING IS
LIKE GREAT ACTING”

— PHILLIP MILLS

THE MUSIC

At the center of the Performance Mandala is Music, which creates the center of any Performance you create in BODYBALANCE. Always listen to each track and identify the emotion of the track, connect with that emotion and plan to express what you FEEL when you hear the music.

YOU KNOW YOU'RE THERE WHEN...

- People spontaneously come up to talk to you before and after class
- They respond, smile and lose themselves in their own experience
- The same people keep coming back – and, MOST IMPORTANTLY, they bring their friends

ASSESSMENT GUIDE

- Do I engage my participants in the workout, the music and ME?
- Am I open and approachable?
- Do I cater to the needs of my class participants?

THE EMOTIONS IN MY TRACK

What are the different emotions in my track?

How will I connect with the emotions?

How will I demonstrate these emotions through movement and expressions?

When will I use silence so the music can create the emotion?

VOCAL TONE

Much of your members' time will be spent looking downwards as they transition between the poses. This means your ability to create a performance through your voice is CRUCIAL. You should use a natural tone that is lower, calm and centered.

VOCAL TONE KEY POINTS

PERFORMANCE

BEAUTIFUL MOVEMENT WITH BREATH

Take the emotion of the music and connect this with how you move in and out of each pose. Use the breath to create this flow, allowing beautiful movement with the breath.

Always cover:

- Breath creates seamless movement
- Even in a static pose, breath is constantly moving
- Center your mind to the breath
- Music is linked to breath and our breath works with the rhythm of the music

EXPRESSIONS OF JOY

As you spiral out through the Performance Mandala the last part of the Mandala will, if you are truly connected with the experience, occur naturally as you show expressions of joy before, during and after the class.

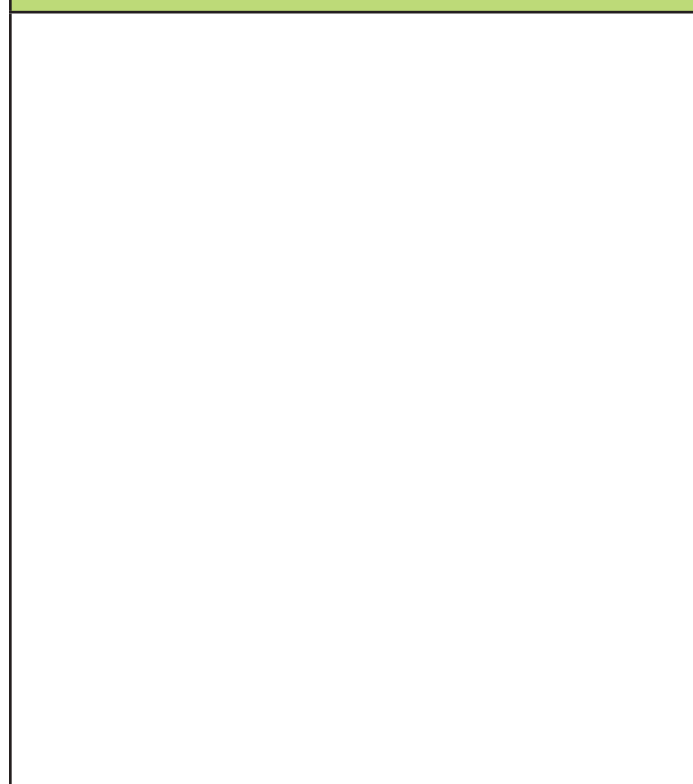
YOU KNOW YOU'RE THERE WHEN...

- You are in a state of flow
- You teach from the program essence
- Your class is addicted to your workout experience
- They give back to you at the end of each track or class

ASSESSMENT GUIDE

- Do I capture the program essence?
- Do I create a journey of contrasts?
- Is my teaching style natural?

SHOWING EXPRESSIONS OF JOY



EXTRA PRESENTATION PREPARATION SHEET

TRACK INTRODUCTION

POSE	LAYER ONE, TWO AND THREE CUES
------	-------------------------------

--	--

--	--

--	--

--	--

--	--

WHAT'S NEXT

CERTIFICATION

- Present this release and video the class
- Video is assessed on Choreography, Technique, Layer 1 and 2 Coaching
- Submit video to your agency within their time frame

TAKE YOUR TEACHING
TO A WHOLE NEW LEVEL

AFTER CERTIFICATION

- Gain experience!
- Ask to team-teach
- Ask for feedback from a mentor or your GFM
- Make yourself available to cover classes and try to secure your own regular classes
- Go to all quarterly education and launches
- Record yourself teaching and examine your own technique, coaching and practice, practice, practice
- Get involved with launching new releases in your club

AIM

- Complete AIM 1. This brings you into true BODYBALANCE essence, and taking your technique and coaching skills to an advanced level. You should all plan to have done this within 6 to 12 months of certification.
- Complete AIM 2. This takes your teaching as an Instructor to a whole new level. It is life changing and focuses on tools to coach and create change faster in your participants. You should aim to complete this within 3 to 6 months of AIM 1. This will without doubt enhance your own enjoyment of your teaching and will pack your classes! It may even get you onto the pathway of being a presenter and trainer for your agency!

ACTION PLAN

GOAL	SPECIFIC TASKS	WHEN (DATE)
Short Term (next week)		
Medium Term (3 months)		
Long Term (12 months)		

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

APPENDIX 1

THE SCIENCE OF NEW YOGA

In this education session on Les Mills BODYBALANCE we will be looking at the many psychological and physical benefits that this program has to offer.

ADVANTAGES OF YOGA

As you can imagine, there have been plenty of studies undertaken over the years examining the effects of Yoga, and some more specifically looking at BODYBALANCE. We performed a literature review of some of the most recent studies, and discovered that the results support what we have known about Yoga programs for years.

A few interesting findings were...

- The effects of Yoga are comparable to psychological treatments such as meditation, massage and group therapy in the management of anxiety and depression.
- Studies suggest that Yoga may also help to combat stress.
- Yoga has been shown to improve strength, cardio-respiratory function and balance in older adults.
- It can assist with weight loss as well as improving metabolic health.
- Yoga can help to reduce lower back pain, and expectant mothers who practise Yoga can look forward to a better pregnancy and an easier birth.

If you would like to read more on these studies and the advantages of practising Yoga go to www.lesmills.com/knowledge

BENEFITS OF BODYBALANCE / BODYFLOW

So, what do we specifically know about BODYBALANCE? Does it deliver the benefits observed in these Yoga studies? The answer is yes! As well as all the gains already mentioned, this program also promotes increased strength and flexibility.

A study in 2008* measured the effects of doing BODYBALANCE 3 times per week for 12 weeks. Alongside all the expected effects, participants also saw reductions in anxiety, as well as significant increases in core strength and hip mobility.

Observations at our research studio – Fitology in Penn State in the USA – concur with these findings. We have seen significant shifts in core, upper body and leg strength when participants from a variety of age groups perform BODYBALANCE.

So there you have it! Including BODYBALANCE in your workout routine will deliver a whole host of benefits – both transforming your fitness and improving your well-being.

WHAT DOES THIS MEAN FOR YOUR CLASSES?

This is your chance to put the philosophy of New Yoga into practice. We know that people come to class for different reasons. For example – those who are looking to relax and reduce stress will not want to be pushed into the advanced options, while participants looking to gain strength will need these options to achieve their desired results. Construct your coaching to reflect the many benefits that BODYBALANCE has to offer, so your members can achieve whatever it is they are looking for today.

Give people the freedom to develop their own practice, and they will have a better, more enjoyable experience. Create an atmosphere of acceptance and breath-based cues in your studio; it will do more for your participants than you can imagine.

* Khan, R.S. (2008) Physiological and psychological responses to a 12-week BODYBALANCE™ training programme. *Journal of Science and Medicine in Sport*

APPENDIX 2

LES MILLS BODYBALANCE

TRAINING ASSESSMENT FORM

INSTRUCTOR:

TRAINER:

TRACKS:

TRAINING MODULE OUTCOME:



PASS (3/3 YES)



PASS WITHHELD (2/3 YES)



RESIT (2/3 YES)

The outcome is based on competency achieved in the compulsory Key Elements (Choreography, Technique & Coaching) below.

CHOREOGRAPHY

COMPETENCY ACHIEVED? YES NO

Correctly delivered while moving and transitioning in time with the music (TIMING)

Comments:

TECHNIQUE

COMPETENCY ACHIEVED? YES NO

Overall TECHNIQUE competency is based on success in the principles/variations listed on the Technique Assessment Form on the next page. A variation is competent when the components of POSITION (**bolded**) and EXECUTION (**poses bolded**) are demonstrated successfully, including all skills under the variation that apply. While not listed under each principle/variation, active demonstration of 'breathe in to lift and lengthen spine, breathe out to release' is encouraged.

At training, success is required in > 50% of the principles/variations in assigned track/s. (✓ indicates competency; X indicates a lack of competency.)

[At Certification, success in ≥ 70% of the compulsory principles/variations in the Release is required.]

POSITION: Demonstrates correct stances, posture, and alignment

EXECUTION: Shows safe and effective range of motion and exercise control

Comments:

COACHING

COMPETENCY ACHIEVED? YES NO

To achieve overall competency in COACHING at Training, successful delivery of Layer 1 is required. [At certification, successful delivery of Layers 1-3 is required]

LAYER 1: SETUP - Alignment (Pose name and body part & direction into the shape of the pose) [Includes Must-Do Cues], breath, and options

Layer 2: Pause... to see what the class needs

Layer 3: ENHANCE - Follow up with cues that improve pose alignment and enhance breath. Use language that deepens awareness and understanding (reasons why, feel, benefits).

Praise & provide SILENCE

Comments:

CONNECTION (Non-Compulsory)

Be PRESENT and show RESPECT and CARE for all participants; LOOK at people, SEE what they are doing, and RESPOND using inclusive language
Warm, welcoming, open and sharing as you engage and cater to the needs of the class

PERFORMANCE (Non-Compulsory)

Teach from AUTHENTIC, natural self

Create a harmonious blend of music, vocal tone, beautiful movement with the breath and expressions of joy

Comments:

NOTES

APPENDIX 3

QUALITY ASSURANCE

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

Throughout the 2 days of BODYBALANCE training your trainer will focus upon helping you to understand and move towards competency in the first 3 Key Elements – Choreography, Technique and Coaching. You will also gain insight into Connection and Performance – the icing on the cake when it comes to being GREAT at your job.

You will experience what it's like to be a BODYBALANCE Teacher 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 class following the Les Mills Teaching Model and then it will be assessed by your agency against the global standard. It's this global standard that sets Les Mills Group Fitness classes above all others and ensures that class members experience the same great quality BODYBALANCE 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 agency when you can register for AIM – the Les Mills Advanced Instructor Module.

WHAT'S AIM?

AIM is accelerated instructor training where we continue to refine the key elements of Technique and Coaching as well as the skills to become an amazing connector and be the Ultimate You in every class you teach. We delve deep into the essence of BODYBALANCE so that everything you say and do is authentic to the program. Because when you truly teach from this place of authenticity, people will seek out your classes.

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

PROGRAM LAUNCH

A great launch is vital to the success of BODYBALANCE in your club. EVERYONE at the club needs to get behind it and instructors need to be totally prepared to teach awesome launch classes. 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 classes – 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 classes
- 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 BODYBALANCE club representative that keeps the BODYBALANCE 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 classes are launched on a Saturday
- Manic Monday – all of the classes are launched on a Monday
- World Class Wednesday – all of the classes are launched on a Wednesday

APPENDIX 4

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 CLASSES DO FOR MEMBERS?

- 1
- 2
- 3

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

- 1
- 2
- 3

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

- 1
- 2

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

- 1
- 2
- 3

FROM '6 WEEK INTRODUCTION TO GROUP FITNESS PLAN'

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

- 1

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

- 1

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

- 1

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

- 1
- 2

APPENDIX 5

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 pregnant, you can't teach a little bit in the essence of BODYBALANCE 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 may sweat and some will enjoy the relaxation. 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 class. Members who come to BODYBALANCE are driven by the empowerment and sense of achievement they experience during a class. Take control, be commanding, bring your knowledge and experience. Be the ULTIMATE BODYBALANCE 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?

.....
.....
.....

WHAT KIND OF CAR DO YOU DRIVE?

.....
.....
.....

WHAT IS YOUR FAVORITE MUSIC?

.....
.....
.....

WHO DID YOU SPEAK TO AND WHAT DID YOU SAY?

.....
.....
.....

APPENDIX 5

DESCRIBE YOUR WALK AND YOUR POSTURE.

.....

.....

.....

WHAT IS YOUR PREDOMINANT FACIAL
EXPRESSION?

.....

.....

.....

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

.....

.....

.....

DESCRIBE THE LOCATION WHERE YOU TEACH.

.....

.....

.....

PHYSICAL ENVIRONMENT: WHAT DOES THE ROOM
LOOK LIKE?

.....

.....

.....

WHAT DOES THE ROOM TELL YOU ABOUT YOUR
CHARACTER?

.....

.....

.....

WHAT IS THE EMOTIONAL ENVIRONMENT IN THE
ROOM?

.....

.....

.....

HOW DO YOU FEEL WHEN YOU ARE IN THE ROOM?

.....

.....

.....

HOW DO PEOPLE GREET YOU?

.....

.....

.....

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

.....

.....

.....

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

.....

.....

.....

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

.....

.....

.....

DESCRIBE 'THE ULTIMATE YOU':

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**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 'REAL SELF' from your 'ULTIMATE SELF'. And remember, sharing this exercise with someone else will greatly enhance the experience.

DEAR ULTIMATE YOU,

APPENDIX 6

BODYBALANCE INTRODUCTORY CLASSES

Let's dive into the world of the beginner, into the world where people experience BODYBALANCE for the first time. These people want to feel the beauty and effectiveness of the class and we want them to keep coming back so they can.

Imagine what it feels like to be completely new coming into the studio for your first class. Often people have no idea what to wear, bring with them or expect from the class. We as their instructors can ease their first-time experience and this helps to keep building our class numbers.

To do this, we need to lead everyone through the workout in an informative and motivating way. There are three ways we can do this:

- 1) We have a 'Focus on BODYBALANCE' brochure.
- 2) We have a 30-minute technique/introductory class.
- 3) We can maximize the effect of our introductions and teaching.

1. THE 'FOCUS ON BODYBALANCE' BROCHURE

Les Mills has designed a great BODYBALANCE brochure for clubs and Teacher to give to new people. It explains what they need to know about the class. It covers how to find and establish their own personal space in class, what to expect during the class, and understanding of the benefits of BODYBALANCE and how they might expect to feel afterwards. There is also a great section on frequently asked questions.

You need to make sure the brochure is placed in a highly visible area of your club – like the reception desk or by the mirrors in the changing rooms. You can keep copies in your gym bag, and give them out to all new participants who come to your classes.

The BODYBALANCE brochure is available to download from eClub, the Les Mills website for club resources, which is accessed from the homepage of www.lesmills.com. The club you teach for will have been given the login and password required to access eClub. The brochure can be found in the BODYBALANCE section under the Campaigns menu option.

2. INTRODUCTORY OR TECHNIQUE CLASS

Our second resource is a suggested format for an introductory or technique class. This class can introduce people of all ages to the enchanting world of BODYBALANCE and minimize any fear about contorting and straining their bodies into Yoga and Pilates poses.

A good introductory class should take 30 minutes, and if possible it should be scheduled just before a regular class. It's essential that it's informative but streamlined, so people don't get bored and not come back.

There are five easy steps to a good technique class:

STEP 1 – Create a warm atmosphere, welcome and give out the brochure. Make your class space as welcoming and calm as possible. Turn off fans and air vents and turn on your music softly in the background. Welcome each newcomer personally and give them the brochure. Let's create an experience of harmony for new people as soon as they step in the door.

STEP 2 – Shoes and socks, mats and space (5 minutes)

Once everyone has been welcomed, ask them to find a space. Explain that we do the class with bare feet and invite them to take their shoes and socks off, and if necessary lay out a Yoga mat in a spot where they can see you. Let them know that the best place for them to set up when they attend their first full class is forward and slightly to the side, rather than at the back, so they can see the Teacher well.

STEP 3 – Explain the structure of a BODYBALANCE class (3 minutes)

Step 3 is to explain briefly the structure of the class. Let them know the basics. Start with the Tai Chi Warmup, then explain the working tracks and finally introduce them to our Relaxation/Meditation section.

STEP 4 – Practice poses (17 minutes)

Now teach them the basic poses in BODYBALANCE and/or the class you will teach afterwards. This will help to give them confidence. Talk about breathing in and out and explain the benefits of the poses as you go. Explain that it does take several classes to feel fully comfortable.

- Start with one Tai Chi Warm-up move to show relaxation, flow, weight sinking and shifting the weight
- Then into Yoga poses. Teach them a Sun Salutation. Pay attention to teaching the options, especially in Plank, Crocodile, Cobra and Up Dog

- With Lunges, teach them how to take a long step back and how to use their hands to help stepping forward from Down Dog
- In Warrior poses, teach the foot, knee and torso position in Warrior 1 and 2 and options in Triangle and Extended Warrior
- Outline the keys to help balance, and does one Balance pose
- Practice Swan Pose and Modified Half Lotus with the options
- Explain how to use the abdominal muscles in the Core tracks
- Teach a simple twisting pose
- Lastly, teach a Standing Forward Bend with knees bent and abdominals lifted
- It is also important to show how to transition to the floor

Take some time to assist with any difficulties and ensure a safe execution. But, please don't do 'hands on' adjustments as this can injure people. Use good visual and verbal cueing. It's great to embrace the levels of physical ability people have at each stage of this journey!

STEP 5 – Discuss future classes with them (5 minutes)

Next, let them know the way forward:

- 1) How many classes a week they should do
- 2) How they should feel after class
- 3) Identify any potential injuries or niggles

Use the brochure as a guide. It contains all of the information that they may need.

APPENDIX 6

3. CLASS INFORMATION

The third and most important resource is the information YOU give in class. The reality is that most new people will just arrive at class, maybe with a friend. As their Teacher we need to help them feel welcome and orientated.

BEFORE CLASS

Our class introduction must be in our own words but brief; no more than 1 minute maximum. Remember that we don't usually get 'buy-in' until we are moving! So script your intros and, most importantly, practice them so they are streamlined and sound natural.

- Introduce yourself
- Welcome everyone
- Ask if there are any new people (eg: show of hands or invite them to briefly come up to meet you before the class starts)

If there are new people, give them this information as it will relax and encourage them:

- It takes several classes to get used to the movements/poses
- They will start to feel better and better with time from doing the class regularly
- In the first class, relax and take easier option

Then invite everyone to come and see you after class for some coaching.

Briefly outline the class format and away you go!

DURING CLASS

During class, remember to give your class members directions on where to stand or which way to face and when to adjust their mats. They also like to know why we are doing each track.

Give simple LAYER 1 CUES to set up poses/exercises and then follow up with cues that help to get the most out of it. At the end of each track, we want new people to feel more confident about the best way to execute the poses/exercises.

Remember, we are both leaders who direct and inform and coaches who educate, motivate and inspire.

THREE THINGS FOR HAPPINESS:

- BODYBALANCE regularly
- Smile soulfully
- Love untiringly

NOTES

APPENDIX 7

EXERCISE IN PREGNANCY AND POSTNATAL CONSIDERATIONS

GENERAL ADVICE

Women need to seek medical clearance from their doctor or lead caregiver before exercising during pregnancy. There are some conditions related to pregnancy that can make exercise unsafe or uncomfortable.

ADVISE PREGNANT MEMBERS:

- Exercise is really important during pregnancy for a healthy mother and baby
- Generally it is ok to continue what you have been doing, reducing intensity when you, and your doctor, think you should.
- Drink plenty of water
- Wear comfortable, cool clothing
- Don't lie on your back
- Stay comfortable
- And remind them to let their care giver know what they are doing in the gym throughout their pregnancy
- In BODYBALANCE, really get into the idea of New Yoga and wriggle through your poses.
- STOP IMMEDIATELY if they ever feel dizzy, and don't be too aggressive with stretches
- The hormones released during pregnancy can loosen up your joints.

Invite them to discuss their progress with you. Use the guidelines outlined below and if you are unsure of how to answer questions, ask them to seek advice from their pregnancy caregiver.

Listen to their own body first – if it doesn't feel right, then don't do it.

THINGS TO AVOID

- Dehydration
- Keep well hydrated – frequent sips of water throughout the class is advised.
- Hypoglycemia (low blood sugar)
Have small complex carbohydrate snacks
- Overheating
Keep cool for greater comfort.
- Overly fatigued or tired
Provide permission to rest when they need to.
- Overstretching (can strain muscles and cause discomfort)
Hold stretches at a 'maintenance' level.
- Loss of Balance
Abstain from any move that may cause you to lose balance and fall.
- Compressing the baby
Modify prone positions, Twists and Forward Bends.
- Stressing the pelvic floor
Step feet apart rather than jumping.
- Lying flat on their back, particularly in later stages – this can effect blood flow

Pregnancy is medically divided into three trimesters. Each has different changes and therefore different considerations and appropriate advice.

TRIMESTER ONE (0-12 WEEKS)

Pregnancy hormones begin to cause changes in women immediately. From an early stage of pregnancy some women opt out of exercise. Others may need to change the intensity and duration of training due to symptoms of fatigue, light-headedness, nausea, vomiting and tachycardia (increased heart rate) or breathlessness. Once this phase is over and women rejoin class, they need

to begin at low intensity and build up until they are comfortable with the mainstream again.

However, other women feel fine carrying on 'as normal' and this can be encouraged without worry if they have no contraindications to exercise in early pregnancy (as advised by their pregnancy caregivers). This advice is consistent with the recommendations of the ACOG (American College of Obstetricians and Gynecologists)¹.

TRIMESTER TWO (13-28 WEEKS)

Some women may experience the following problems:

- Supine Hypotensive Syndrome – Fainting or faintness when lying supine (on their back) because of the weight of the uterus (womb) on the main abdominal blood vessel.

Women should turn onto their sides and rest. Also, they can modify the exercises to lie on their sides, kneel or be on all fours.

- Balance may be affected as their center of gravity changes from the increased size of the uterus and increased weight.

All balance poses can be done with both feet in contact with the ground, carrying the weight on one leg and using the other for balance, or using a wall for support. Stand with feet slightly apart rather than together.

- Postural Hypertension or a lowering of blood pressure and feeling faint and dizzy may occur if standing still for long periods or suddenly changing positions from floor to standing.

Avoid quick changes in position, especially from lying to standing. Keep feet moving in standing work.

- Heartburn is caused by a relaxation of the sphincter between the esophagus and stomach, so stomach acid rises.

Keep head and shoulders lifted above the abdomen throughout class and relax in sitting or recumbent position.

- Diastasis recti is the separation of the linea alba, the sheet of fibrous tissues in between the rectus abdominis muscles. This can be exaggerated by intense rectus abdominis training after 20 weeks of pregnancy (ie: core abdominal work when the head is off the ground).

It is important to still train the deep abdominal muscles (transversus abdominis and obliques), especially in a slow controlled way, to provide core stability, enhanced posture and pelvic floor strength (ie: drawing navel to spine).

TRIMESTER THREE (29 WEEKS – END OF PREGNANCY)

- Joint mobility can cause pain. This comes from the hormone relaxin which causes high levels of the increased laxity in the ligaments, increasing pelvic diameters and the mobility of the symphysis pubis (at the front of the pelvis) and sacroiliac joints (on either side of the sacrum).

For symphysis pubis dysfunction avoid wide squatting positions. Keep pelvis level in balances. If they experience sacroiliac joint pain, avoid 3-Legged Dog and Standing Split poses.

APPENDIX 7

- Lower back pain can come from changes in center of gravity, increased spinal curves and raised relaxin levels. Avoid adding load to the lower back by leaning back. Try to keep pelvis upright and tail bone tucked under and deep abdominals engaged, especially in moves like lunges. Reinforce good posture.

POST-NATAL CONSIDERATIONS

The post-natal period (after the baby is born) needs to be treated as a long-term project of up to one year, with a gradual build-up to pre-pregnancy fitness levels in their own time. A post-natal check by their caregiver should have been carried out before returning to exercise.

ABDOMINALS

Pregnancy causes the abdominal muscles to elongate and weaken. If there has been any separation of the linea alba (diastasis recti) then the focus should be on strengthening the deep abdominals (transversus abdominis and obliques) before any rectus abdominis work. For example, core exercises – keeping the head down and drawing navel to spine, and not Crunches. Another good exercise is Horse Stance, lifting abdominals up towards the spine and holding for 5 seconds, then repeat. Take care not to arch the back up.

Diastasis recti can be checked by this method:

- Lie on back with knees bent
- Place fingers of left hand, palm facing you, just above the umbilicus.
- Lift head and shoulders off the floor. This engages the rectus muscles. You should be able to feel a gap between the two edges of the muscle narrow and pinch your fingers. If the gap is more than two fingers wide or if it does not pinch fingers on the test, rectus work should be delayed and more work on the transversus done.

PELVIC FLOOR

The pelvic floor muscles support the contents of the pelvis and abdomen and help to maintain continence. Pregnancy and childbirth weaken the pelvic floor. Pelvic floor training is essential – preferably before and during pregnancy and absolutely essential as soon as the baby is born.

In BODYBALANCE we can train this area in the Core Tracks and then the exercises can be done at any time, ideally several times a day to maintain muscle tone. We naturally have a 20% contraction in the rings of muscle in the lower pelvis whenever we contract the deep abdominal muscles. However, focus is required to fully activate these muscles. Visualization and imagery help women to activate their pelvic floor muscles.

For example:

- Lifting your pelvic floor on two levels, like an elevator rising. Lift and then pull upwards again to activate the deeper muscles.
- Lift and hold like preventing the flow of water.
- Bringing tail bone to pubis.
- “Drawing your sit bones together”.
- It is important to avoid clenching the buttocks and thighs

For more information:

<http://www.postnatalexercise.co.uk/information-for-mothers.html>

Many thanks to Barbara Hastings-Asatourian for her contribution to this section. Barbara Hastings-Asatourian, MSc, B Nurs, RN, RM, RHV, Cert Ed, is qualified in midwifery and in exercise teaching. She currently works as a senior lecturer at the University of Salford, England, and holds an Honorary Senior Fellowship in public health at the University of Manchester, England.

Reference:

(1) 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 8

ONGOING TRAINING

Teaching BODYBALANCE is physically demanding and requires specific conditioning. As part of our program culture it is recommended that Teachers train together to improve physical execution and develop better correction skills. When we as BODYBALANCE Teachers train and work together the success of our program is further enhanced.

The format of the session encourages Teachers to train together, motivate each other and assess each other's levels of technique, coaching, communication and creating magic.

The BODYBALANCE Teacher Challenge consists of a series of BODYBALANCE poses that are held for a longer duration than in the choreography. The result is an increase in the level of intensity of each of the poses. This develops BODYBALANCE fitness.

In holding the poses for a longer duration your degree of flexibility, endurance, joint mobility and strength improves. This experience also increases your understanding of how to get into and out of the pose (including breathing), key areas where the pose should be felt and the effects of the pose.

The primary objectives of the session are:

- Develop muscular strength, endurance and flexibility
- Identify, develop and maintain excellent exercise execution under fatigue
- Work as a group to develop and enhance scripting of LAYER 1 CUES and LAYER 3 CUES
- Develop skills to identify technique corrections and motivate under fatigue
- Develop team-building skills

Take 30 to 60 minutes, one to two times a week, to practise like this. Also use other forms of cross-training to achieve and maintain superior BODYBALANCE fitness.

- Please follow the sequence in the order given here and tailor the training to your particular launch tape. This ensures your body is prepared for the poses and that you balance out both sides of your body.
- Use your technique manual as a reference guide.

APPENDIX 8

BODYBALANCE TEACHER CHALLENGE:

For groups of two or more

TAI CHI WARMUP

Hold Wide Wu Chi while one group member teaches the full pose, feet to crown of head. Hold for one minute. Closing your eyes helps you to focus on the subtleties of the movement. Then practice shifting the weight and arm sequences in the release. Start slowly, keeping relaxed and clear form, then at correct speed.

SALUTATION SEQUENCE

Hold each pose in the Sun Salutation sequence for five breaths. Practice the sequence twice. The first time through, focus on Physical Execution of the poses and smooth, unhurried breathing. Identify key areas of stretch and strength. Have one group member cue five breaths in each pose and change to the next pose.

During the second sequence, include coaching when holding the poses. In the pose, use simple LAYER 1 CUES and then identify what you are feeling and where you feel, then develop feeling words and expressions to develop the participant's experience of the pose. Work as a group on enhancing scripting and its effectiveness.

STANDING STRENGTH

Practice Standing Strength poses for one minute to each side. Repeat sequence twice, as described above. Use a mirror if available, to further improve physical execution skills. One member of the group can take a 'teaching role' to help other members increase their awareness of how the back and sides of their body are placed, ensuring correct alignment and experience of the pose.

BALANCES AND HIP OPENERS

Practice Balance poses for one minute to each side. Again, work with a mirror if there is one available and C.R.C. each other and develop great descriptions for the balances. Hold your hip-opening poses for two minutes each side!

CORE – ABDOMINALS

Focus on one of the Core Strength exercises at each training session. Repeat twice. Keep a steady breath and work on maintaining excellent form over one minute. The second hold includes coaching and C.R.Cs of other group members.

CORE – BACK

As with the Core – Abdominals section, focus on one of the back poses each time you train. If including the Backbend Pose, the Bridge Pose must be done as a preparation. Repeat twice, focusing on Physical Execution first and then include instruction. Twists and Forward Bends

Select one Twist and one Forward Bend each time you practice. Practice the chosen Twist and Forward Bend twice as per the physical execution and then Instruction format. Again, in groups, assist each other to develop scripting ideas. Build in quiet times within your instruction. Hold each pose for one minute and repeat on the other side if indicated.

RELAXATION AND MEDITATION

In partners or as a group, have one person spend two minutes relaxing the others and then C.R.C. each other afterwards.

APPENDIX 9

WHAT IS BODYBALANCE?

BODYBALANCE is a blend of Yoga, Pilates and Tai Chi set to great music.

WHO DEVELOPED BODYBALANCE?

Les Mills developed the class in 1998 with a global team of Yoga experts, doctors, physiotherapists and Group Fitness instructors.

WHAT ARE THE MAJOR BENEFITS FROM PARTICIPATING IN BODYBALANCE?

BODYBALANCE is a holistic form of exercise which stimulates the body and mind to function better. By attending regularly (2-3 times per week), participants can expect:

- Improvement in overall sense of well-being
- Improved flexibility and joint mobility
- Improved strength endurance and functional strength
- Improved core strength
- Improved coordination and balance
- Reduced stress levels and increased ability to relax and unwind

DO PARTICIPANTS NEED A YOGA BACKGROUND TO ATTEND?

No. BODYBALANCE has Yoga-based elements and also draws from other disciplines. No previous knowledge of Yoga is necessary to participate and gain benefits.

CAN ANYONE TAKE PART IN A BODYBALANCE CLASS?

Yes. BODYBALANCE is designed for all levels. The program offers a variety of options so participants are encouraged to manage their own workout by working at their own level.

HOW OFTEN SHOULD I ATTEND A BODYBALANCE CLASS?

There is no limit to how often you attend a BODYBALANCE class. We recommend at least 2-3 classes per week to get the best results.

CAN PARTICIPANTS USE BODYBALANCE CLASSES AS THEIR ONLY FORM OF FITNESS?

We recommend cross-training with other classes and activities for complementary benefits. Discuss options with your Teacher.

DO I HAVE TO TAKE MY SHOES AND SOCKS OFF?

Yes, this is ideal. Healthy posture begins with your feet. The standing work in BODYBALANCE will stretch and strengthen the muscles and tendons of the feet. This provides your base for correct body alignment.

DO WE HAVE TO DO HEAD-STANDS OR HAND-STANDS?

No inversions are taught in BODYBALANCE. These poses require time and the individual guidance of a Yoga instructor.

ARE BODYBALANCE TEACHERS YOGA INSTRUCTORS?

No. They are all trained and qualified as Les Mills BODYBALANCE Teachers.

APPENDIX 9

WHAT IS YOGA?

The word 'Yoga' is a Sanskrit word. Sanskrit is one of the oldest languages in the world and is sometimes known as the 'mother of all languages'. In English it is related to the word 'yoke' which is a type of joining together or union. Yoga is an ancient science that seeks to integrate the body, mind and soul. Through a variety of isometric poses, the organic structures of the body are brought to a state of health, increasing energy and vitality and reducing the effects of stress.

This is the physical component of Yoga, known as Hatha Yoga. It is through this physical path that the mind is brought into focus, the ability to relax is deepened and a greater sense of well-being and peace is experienced. Regular practice of Yoga increases self-development and self-awareness.

HISTORY

Yoga developed in India thousands of years ago through many different forms of spiritual practice. It is thought to have developed from the Aryan traditions which pre-date 3000 BC. Its place of origin is thought to be the Indus Valley in Northern India.

In the second century BC, a man called Patanjali provided the first written and comprehensive explanation of Yoga practices. Patanjali divided Yoga into eight limbs or stages and these are widely accepted today as the definitive frame of reference for the theory and practice of Yoga.

BRIEFLY, THE SEVEN STEPS ARE:

1. Yamas – Moderation / 2. Niyamas – Behavior (mental and emotional exercises)

The Yamas and Niyamas provide guidelines for all aspects of conduct in life and help you to participate in Yoga in a genuine manner, rather than being ego-driven. For example, non-violence is one of the Yamas and refers not just to physical violence but also violent or hurtful thoughts about yourself and others.

3. Asanas – Postures (physical exercises)

This is what most people recognize as Yoga as it is the most visible aspect of Yoga practice. Practising the postures involves the breath and focusing the mind. While regular practice of the postures has many excellent physical benefits on its own, it is the mind and body working together that is the ultimate aim. Yoga then becomes energizing and relaxing at the same time. How you 'feel' changes and life becomes softer and easier.

4. Pranayama – Control of breath (breathing exercise)

Prana means breath, life, energy, and strength. Ayama means length, expansion, stretching or restraint. Pranayama means the extension and control of breath. Our breath keeps us alive – we can all last for a while without food or water or sleep but without the breath, there is no life. By learning to breathe deeply and smoothly we calm our nervous system, increase the amount of oxygen in the bloodstream which provides nutrients to cells and organs and relaxes our muscles; thereby reducing tension throughout the whole body.

5. Pratyahara – Control of sense (mental exercise)

With regular practice of Yoga the distraction all around us can be reduced so that we can turn inwards and focus on what we are doing, be 'in the moment'.

6. Dharana – Concentration (mental exercise)

An electric light bulb will glow and illuminate when there is no interruption to the current of electricity. When our flow of concentration is uninterrupted, the body, breath, senses, mind and ego all integrate and the feeling is bliss. Meditation is the art of not doing, of letting go. Finding a quiet place inside that remains peaceful and undisturbed no matter what is happening in the world around us.

7. Samadhi – Self-realization

This is the ultimate aim of Yoga and is a state of going beyond consciousness. Very few people achieve this state which is described as unutterable happiness.

Stages 5, 6 and 7 are internal and often take many years of practice to achieve, or move closer to. Often the postures, breathing and concentration concur together, one supporting the other.

For more information on Yoga/history of Yoga, visit www.abc-of-yoga.com.

WHAT IS TAI CHI?

HISTORY

Tai Chi is a 5,000-year-old Chinese Martial Art practised for health and relaxation. The name comes from Chinese words meaning 'supreme force'. There are many legends surrounding the origins of Tai Chi. One states that the modern 'soft' form was invented in the late 14th or early 15th century by a wandering Taoist monk who had studied Martial Arts for years. He observed a fight between a snake and a crane in which the snake won through relaxed, evasive movements and quick counterstrikes. Inspired by the snake's loose but controlled movements he devised a fighting form that emphasized strength, balance, flexibility and speed.

Over the centuries, Tai Chi has evolved into a system of exercise that utilizes soft, slow and relaxed movements that flow together into one continuous motion.

TAI CHI PHILOSOPHY

Tai Chi is based on the Chinese principle of Yin and Yang. A principle where opposing but complementary forces combine to create harmony in living with nature and other human beings. According to traditional Chinese Medicine, disease is caused by a disturbance in the flow of Chi, 'intrinsic energy or life force', and the practice of Tai Chi is also taught as a form of meditation and mental exercise in which students learn to center and focus their mental powers.

The benefits of Tai Chi in BODYBALANCE

- It enhances the mind-body aspect of the class
- It improves coordination and body awareness
- It promotes joint health and mobility
- It improves functional strength for everyday life

BASIC GUIDELINES FOR TAI CHI IN BODYBALANCE (THE ABC)

A – Alignment

The body is naturally extended and relaxed giving priority to alertness. While exercising, we keep the trunk straight, moving the torso with ease and lightness while holding the trunk steady throughout. Motion is even and fluid like "clouds floating in the sky", though "making a strike, it is as quietly as a cat walk". Movements are spry and light but well balanced and steady.

Each exercise has a 'correct alignment' starting with foot position, knee over foot, pelvis neutral, torso straight, shoulders relaxed and head centered and steady.

APPENDIX 9

Arm and hand movements are described as a continuation of the energy flow that starts through the feet, so body movements are well coordinated. Hands, eyes, body and limbs perform as a whole with the legs as a base and the waist as the axis. The characteristic feature is that movement is initiated from a partial squat position throughout the exercise.

B – Breathing

Breathing in Tai Chi is naturally deep, quiet, relaxed and even and coordinated with opening and closing movements. Our breath is focused in the Tan Tien (center of gravity).

The Tan Tien is two inches (5cm) below the navel. This is our energy source of seed of good health and vitality. Our mind is anchored to breathing in the Tan Tien.

C – Concentration

The mind is tranquil but alert. It is essential that movements be guided by consciousness and there be stillness in movements to achieve a unity of stillness in motion.

We visualize or have a mental picture of the body flowing effortlessly through the movement before actually doing it. Visualization strengthens concentration and mental focus. We increase the mind-body connection with the use of images so we can relax and focus faster and more effectively. There are many beautiful images in Tai Chi, eg: *“move like a mighty river flowing endlessly”, “walk like a cat”, “swim in the air”, “move from an inner tube of energy”, “hang from a silk thread”.*

So with this focus on images and visualization, attention is directed to performing the exercise rather than the resulting action. We learn to be in the moment.

Tai Chi requires a combination of training our physique, our will and our breathing.

THE FIVE ESSENTIAL PRINCIPLES OF TAI CHI

1. **Complete relaxation**
2. **Back straight**
3. **Turn from the waist**
4. **Yin/Yang:** Yin and Yang can be described as the polar opposites of our lives. Heavy versus light, tense versus relaxed, full versus empty, positive versus negative. In movement terms this can be described as shifting the weight from the full leg of ‘Yang’ to the empty or ‘Yin’ leg
5. **Beautiful Ladies’ Wrists:** Hands and wrists are supple and smooth with no bends or tension. The Chinese believe that with hands focused this way we will experience ‘Chi’, or vital energy and life force, more readily

WHAT IS PILATES?

In the 1920s Joseph and Clara Pilates developed a fitness regime that combined stretching and strengthening activities designed to work the entire body efficiently, in natural and fluid dance-like movements. They were designed to work with the body and not against it.

The Pilates method is an exercise system focused on improving flexibility and strength for a ‘total body’ without building bulk. It works on isolating and simultaneously working the muscles.

Traditional Pilates is performed alternately on floor mats and a spring-controlled bed-like device called a Universal Reformer. In BODYBALANCE we use the floor only.

Joseph Pilates believed that most people have imbalanced bodies because they tend to overdevelop the stronger muscle groups, which ultimately leads to poor posture and spinal misalignment.

Underlying all his work was:

- An awareness of good movement, incorporating core stability, good alignment, efficient breathing and total focus
- Slow, controlled movements working from a 'girdle of strength' created by stabilizing the lumbar spine, pelvis and scapulae
- Awareness of correct postural movement
- Lateral thoracic breathing to make the most of lung capacity and to ensure good recruitment of the abdominals

The Pilates regime has been utilized by dancers for decades who often use it to rid their bodies of tension by strengthening the muscles in the deeper torso and the muscles around the spine. This helps to prevent injury.

In BODYBALANCE we use Pilates for our core strength work focusing on the abdominals and lower back. For this work we utilize a series of controlled movements engaging body and mind.

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 national 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 hongī 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.

CONTRIBUTORS

MAUREEN BAKER ISTD, MBBO, Dip CR

Training Director

Les Mills International Ltd

SACHA COBURN LLB

Training Consultant

Les Mills International Ltd

PHILLIP MILLS BA

CEO

Les Mills International Ltd

KYLIE GATES

Creative Director

Les Mills International Ltd

DR JACKIE MILLS B Phys Ed, MBCh B, Dip Obst

Chief Creative Officer and BODYBALANCE /

BODYFLOW Program Director

Les Mills International Ltd

CLARE HORROBIN BA Hons, MProfStuds

Learning & Development Consultant

Les Mills International Ltd

DIANA ARCHER MILLS BA

Creative Director and BODYBALANCE / BODYFLOW

Program Director

Les Mills International Ltd

IAN ARUNDEL

Print Production Director

Les Mills International Ltd

BRYCE HASTINGS Adv Dip Phys, MNZSP

Group Fit Research and Operations Manager

Les Mills International Ltd



LES MILLS