

# *e-motion*

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## EDITORIAL

As I sit writing this, it does not look too much like the hope of Spring is on its way outside my window, but I am sure that by the time this edition arrives at your doorsteps, there will be more of a Spring feel in the air, if not a “spring” in our steps!

In this edition we continue the journey of reflections from the Annual Conference with a short review from Liz Shaw on participating in Monika Steiner’s experiential movement workshop. Also we have kindly been forwarded by Jeannette McDonald a copy of her presentation slides on the subject of **Transference and Counter-Transference in DMT: Dancing in the space between**. These are informative, and give clear reminders of this “dance” we do in our practice as therapists. Jeannette and I did have a “virtual e-mail” conversation about how the presentation will be different with just slides and none of the verbal input which was given alongside them at the Conference, however I decided that they were still informative for those who missed the opportunity to attend..

Céline Butte offers us a close look at the process of having a dream for creating DMT sessions with a particular group, finding funding, proving that it is useful, and feeling a sense of achievement at the end of a pilot project. Céline takes us through her story of work with refugees in her – **Snapshot into two years of work as a Dance Movement Therapist with Refugees in South London**. It is refreshing to hear an honest description of the ups and downs of the type of work we do, and the feelings it can bring

to us personally. When reading this article it was as if reading a story book, I was feeling the sense of excitement and disappointment with Céline as she journeyed through this work. I would encourage more people to write these “snapshots” of their work in the future to share in e-motion!

We have a section for “Job Advertisements”, and some inserts as I seem to be increasingly receiving e-mails from people wanting to advertise posts for DMT’s! And again, we have some new workshops to choose from this year, there seems to be a buzz of creative ideas for workshops that has continued into the new year. Also some new books are available and have been listed here in this edition.

Finally, after much deliberation I have chosen to write something respectfully regarding the tsunami earthquake that has affected many people in many ways, on many different levels. As we are a “therapeutic” profession I felt it necessary to create a space that may be used as a reader forum in the next issue for discussion on how our work may be involved in this type of trauma response and the affect it may have on us as therapists.

Happy reading,  
Tracey French, Editor

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## Editor's Notes

**Reflecting Processes and Shifting Positions in Dance Movement Therapy  
– by Penelope Best and Gabrielle Parker.**

**In this edition we are reprinting the article that was placed in Winter 2004 Vol. XIV, written by Penny Best and Gabrielle Parker. Apologies to them both, as it was printed without the original footnotes. It has been included here in the Spring Volume as it should have been originally.**

**Tracey French**



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# Reflecting Processes & Shifting Positions in Dance Movement Therapy

Gabrielle Parker & Penelope Ann Best

'Reflectiveness is about changing paradigms as was outlined in the film *Dead Poets Society* in which Robin Williams gives his pupils a symbol for seeing differently; he asks them to stand up on their desks to get a new view of old things.'

Michael Carroll (2001) 'The spirituality of supervision', p 81<sup>1</sup>

The teacher in the film above energised his pupils through shifting their position, relocating their viewpoints and thus, their lived experience, quite literally and physically. Within the field of Dance Movement Therapy, we can do the same thing with trainees, supervisees, clients and within wider systems. In all of the above contexts, this shifting of position, in relation to space, time (and artistic materials), aims to generate different points of view. These may be affirmed as new embodied choices, when participants have the opportunity to reflect on the different perspectives and resources afforded by moving to new positions. Providing space, time and artistic materials for positional shifts offers rich possibilities for reflecting on current choices and on new opportunities for growth and change.

This approach to Dance Movement Therapy invites a particular ethical stance. It encourages an attitude of wonder and respectful curiosity about difference, in relation to different people, concepts, worldviews, cultures, beliefs, values and preferred identities. This promotes attentiveness to the local ecology of human interactions. Such an attitude invites trainees, and others to reflect on the effects of their own movement preferences and their personal prejudices<sup>2</sup> or pre-understandings<sup>3</sup> in specific contexts. It goes beyond self-awareness to an awareness of the interactional consequences of any position adopted. This shift leads to a specific kind of accountability for the therapist in the co-

creation of meanings and interactional outcomes. Within the context of this brief positioning paper the authors are defining self-reflexivity as attention to moment to moment feedback as one basis for the next action or intervention.

This paper reflects an evolving model of training and practice, the Parker-Best Co-Creative Approach. This has emerged out of the authors' desire to appreciate, wonder about and work with, the richness of difference during the evolution of their collaborative training relationship, over more than a decade<sup>4</sup>. This may be applied in many other contexts of therapy, training and life in general. Together, they have developed a model of relationship which honoured an active appreciation of their very different worldviews, and movement preferences, at specific points in time and context.

For example, twelve years ago, one of the authors brought to their emerging reflecting conversations, a belief in the dynamic power of the unconscious and ways in which personal history may mould present actions. The other author brought to their interactive 'dance' a belief in the power of language (con-versation in its widest sense) in the co-construction of meanings and its power to shape experience between people in the present moment. From a position of respectful curiosity and mutual interest, not always easy or comfortable, they gradually began to be able to change positions – to



move into the other's point of view, prejudices, even experimenting with different movement 'preferences' and new choices in different contexts of training and supervision. And back again! Moving from self-awareness to the 'Reflecting Processes' model created by Andersen<sup>5</sup>, facilitated the self-reflexive positioning documented in the Social Constructionist literature<sup>6</sup>. This enabled each of the authors to shift their positions and reflect on the difference, jump on tables when necessary – to keep on walking their talk and talking their walk –and to find a way to reflect on these experiences together<sup>7</sup>.

This interactive dance has been echoed in the many different collaborative relationships and conversations created within the DMT staff team as a whole. From these conversations and other conversations with DMT trainees over time, a model of training, therapy and supervision has developed, based on reflections on feedback at all levels of system. The development of this model has, over time, been informed by Bateson's seminal ideas of the "difference that makes a difference"<sup>8</sup>; Barnett W. Pearce's ideas about moral orders and the co-creation of meanings in context<sup>9</sup>; Tom Andersen's model of 'reflecting team processes'; Murray Louis' sense of playful improvisation and containing choreography;<sup>10</sup> Guy Claxton's ideas about creativity, intuition and learning<sup>11</sup>; Rachel Melville Thomas ideas about the centrality of the body action in learning and play<sup>12</sup>; Joseph Campbell's ideas of the creative power of shared stories<sup>13</sup>.

One further important influence in more recent years has been the notion of shifting 'perceptual position' drawn from NLP (Neuro Linguistic Programming).<sup>14</sup> This assists beginning level students to experience one very simple way of shifting positions; for example, 1st position – 'looking out of your own eyes'; 2nd position – 'walking in the other person's shoes'; 3rd person position – 'looking back at both 1st and 2nd positions from a distance'; 4th position – 'taking a 'helicopter view of all positions'; and,

finally, moving back to 1st position with all the experiential 'information' afforded by moving between all these positions.

If one links NLP positioning with DMT practice perhaps'. 1st position may be aligned with moving more in the Vertical plane and a privileging of one's own identity, and 2nd position may be seen as moving more in the Horizontal plane<sup>15</sup>, privileging communication.<sup>16</sup> Within the frame of the Arts Therapies as a whole, 3rd position seems to have more echoes with the notion of aesthetic distance rather than the objective observer of traditional research. Finally, 4th person position links back to one argument of this paper, that particular positions, in life and in therapy, each have their own opportunities and constraints. Different approaches to therapy and to DMT may be identified with the primary perceptual position they espouse – the Psychodynamic 'blank screen', the Humanistic 'I-Thou', the Cognitive (and others) more directive position.<sup>17</sup> Of course this is an over-simplification in order to create some useful distinctions. For the purposes of this paper, it is simply proposed that positions in themselves are never absolute, but that the ability to move between positions, take an overview informed by these shifts in positioning, is a key skill in the training of dance movement therapists, applicable to many other contexts of working and living.

This DMT model proposes that it is useful and ethical to act on the basis that meanings are socially constructed or co-created between people. In the context of appreciation of difference, it also proposes that reflecting processes are central to promoting learning and change, in the context of playing with different modalities and moving to different positions. It is interesting to note that there are some echoes with the recent account by Daria Halprin<sup>18</sup> of her approach to DMT that also supports our confidence in the power of experiential learning.

The very necessity to shift between world views in order to develop their own professional relationship, led the authors, as tutors and



supervisors, to embed a respect for difference and the ability to shift positions, as pedagogical methods within the DMT training programme. Differences between people, experiences, ideas, positions, values, abilities were highlighted through active reflective processes. The authors were able to situate themselves, the training praxis and a supervisory model within a wider context of ideas about communication from systemic/ social constructionist viewpoints. These viewpoints share an assumption, inherent in the philosophy and techniques of reflecting processes, that there are multiple descriptions and explanations for observed behaviour and a variety of ways of creating and understanding meanings.

The authors offer this brief paper as an invitation for further discussion upon contemporary developments within the field of Dance Movement Therapy. Such a discussion seems timely as the profession is on the edge of a shift of positioning, situating itself within a larger and even more diverse group of professionals and worldviews. Perhaps this is time to remind ourselves that increased self awareness, on its own, may not produce the creative conversations needed to move forward well enough together. The authors have put forward the concepts of reflecting processes and positional shifting as if these are separate components. Within the scope of this paper, it has not been possible to elaborate on the importance of shifts, not only in person or perceptual positioning and the contexts of different time, space and multiple systemic relationships or 'conversations'. Nevertheless, it is suggested that our access to the different media which may inform 'artistic enquiry' (as dance movement therapists, and arts therapists) may allow us a very rich vocabulary for researching and playfully experimenting with shifting positions using artistic materials and different modalities to clarify and inform our mutual understanding and interactional shaping on many different levels, including the co-creation of personal and professional identities in context..

To conclude: in their training, supervisory and therapeutic practices, the authors have found,

as Robin Williams suggests above, that literally shifting your position, assists reflection upon how you have been shaped by different contexts and environments. They propose that this may promote an invitation to new perspectives and understandings, leading to new ways of acting in the world –for the benefit of ourselves and our clients, trainees and supervisees.

### Notes

- 1 Carroll, Michael (2001)
- 2 Cecchin, Gianfranco et al (1994)
- 3 Andersen, Tom (1995)
- 4 Andersen, Tom (1995)
- 5 Andersen, Tom. (1995)
- 6 Gergen, Ken (1989 )
- 7 Parker, Gabrielle & Best, Penelope ( 2001)
- 8 Bateson, Gregory (1972)
- 9 Pearce, Barnett, W. (1994)
- 10 Louis, Murray (1980)
- 11 Claxton, Guy (2000)
- 12 Melville- Thomas, Rachel ( 1993)
- 13 Campbell, James (1988)
- 14 O'Connor, Joseph & McDermott, Ian ( 1996)
- 15 Lynn-Moore, Carol ( 1982)
- 16 Lynn-Moore, Carol & Yamamoto, Kauru (1988)
- 17 Spinelli, Ernesto (1996)
- 18 Halprin, Daria & Waller (2003)
- 19 Pearce, Barnett, W. (1992)
- 20 Hervey, L.W. (2000).
- 21 Hervey, L.W. (2000).
- 22 Parker, Gabrielle & Best, Penelope (2001)

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# Snapshot into two years of work as a Dance Movement Therapist with refugees in South London

by Céline Butte

For the past 2 years, I have looked for ways of working with refugees and asylum seekers using my creative and therapeutic skills. My initial aim was to create an open group where participants would meet on a regular basis to think about their health and wellbeing and ways of addressing it without the barriers of language. In this paper, I want to share my journey with you and the surprises and challenges I faced along the way. I will give an overview of the DMT pilot project, fundraising issues, research and my reflections on a LIFEdance! session for refugees in South West London.

## **Volunteer DMT pilot project**

From the onset, I liaised with a local lawyers' association and worked closely with the co-ordinator of the association and one of their volunteers to inform the service users of my intentions. The volunteer in question, who used to be a refugee herself and was granted British citizenship, was very interested in the project and agreed to co-work with me. We took some time over the course of a few meetings to find out about each other. Following recommendations by the lawyers' association, we quickly decided that we would make our group an open session for women only. These sessions would take place in the evening from 5.30 to 6.30pm. Together we advertised and organised an hourly session, once a week, within the lawyers' association's premises. These groups took place for four months between January and April 2003, with one to five participants. At the time, all the work was on a voluntary basis and sessions were called 'Dance Movement Therapy for Women Refugees and Asylum Seekers'. A mouthful! We tried to translate our leaflet in several languages to make sure the barrier of language could be bridged. French, easy!, Italian, easy! However, to date, our leaflet still remains untranslatable

in Bengali, Somali and Sudanese, languages which are widely spoken in the South West London Refugee Community. I was encouraged by the co-ordinator of the lawyers' association to ask caseworkers from his organisation if they could help us with our translation. I followed his advice, met various keen potential translators, had interesting conversations on the art of healing and how it is practised in various countries in the world... but no leaflet. Something got stuck in the process. I tried various ways of addressing this particular side of my work and nothing worked. The most memorable event was a two-hour discussion with a Bengali native speaker, on the meaning of the word 'therapy' so that he could find a close enough translation in his language. That conversation ended with an 'I don't know'... But as I said in the introduction, the idea was to find a way of working beyond the language barriers, so here we were faced with a concrete opportunity to 'get over it' and move on. I have to say that it is probably with the interesting combination of optimism, supervision and the trustful spirit of my co-worker that we did move on at that stage. And because my co-worker knew refugees personally, she was able to reach out to a few of them.

Exploring the impact of co-working with a non-DMT trained person who has personal connections with participants is beyond the objectives of this article, but I imagine that it would be an interesting paper in itself.

So there we were, with our first group. Time flew, and we quickly reached the end of our pilot project. As it was clear from our attendance records that individuals were using the group, I devised a feedback questionnaire with the intention of using these for fundraising. Whether they could write English or needed someone to write for them, everyone completed their questionnaire. These were full of praise for the



group and disappointment at its ending, which really helped us convince donors.

### **Fundraising and further research into DMT for women refugees and asylum seekers in South West London**

I only intend to give a few tips and names in this part. I remember being daunted by the idea of doing my own fundraising, so I hope that this account will break the myth and encourage others to follow their vision and get practical support to make it happen!

VIS: Voluntary Information Services, the organisation that helped us build our application form. I have rarely met such a helpful team. They asked us questions which helped us define our objectives. They know what donors want, they can help you write the application form; actually sit down with you and go through it bit by bit; they have numerous free or very reasonable trainings available in basic skills such as budgeting and book-keeping; they can set up your spreadsheets for you and tell you how to fill them in - This was definitely the scariest bit for me. They have time and straightforward answers and guidance; and it is all free.

What I have realised is that each borough in London benefits from voluntary support services, they all have a slightly different name, but I am sure that a web search or a phone call to your local authorities would point you in the right direction.

It took us six months to work on our application for funding and in November 2003 we received a grant from the Community Chest Fund for the full amount we had asked for. This meant that we could start the group again and work for a full year. Hurray, fully motivated and confident, we contacted previous participants and informed them that sessions were starting again in January 2004. We advertised some more, adapted our leaflet slightly. Hired a bigger space.

No one came. Why? What did we do wrong? What happened between April 2003 and January 2004?

There are many ways of answering these questions,

as I am sure you are aware and it is unnecessary to take full responsibility for such an outcome. I personally believe that we could not have anticipated that the combination of the following would compromise the existence of the group: a leaflet that was difficult to understand, political changes such as amendments to laws concerning refugees and asylum seekers, i.e. 'relocation', family demands and maybe the fact that we were in the middle of winter, etc.

For the following months we tried to reach out. We also realised that we had been concentrating on the sessions only and that we had left aside the research side of our project. So we changed our focus. We contacted and met with other refugee and ethnic minority groups and our local authorities, and left some leaflets with them. About 30 women expressed interest in gentle exercise and relaxation sessions. Enough for us to get two groups going, which is more than we had hoped for in the first place. But these women, most of whom have young children in their charge, wanted us to work with them during the daytime, on their premises, and to also provide childcare. My co-worker and I found ourselves with money to offer DMT to women refugees and asylum seekers, yet the group was non-existent for lack of resources towards childcare.

After two months of trying, I lost hope, but my co-worker did not. We sat down and shuffled all our cards, and agreed that if we were to succeed in our venture, we had to work differently. Then ideas came forward. At the same time, interestingly, a couple of local organisations contacted us.

To cut a long story short, we changed our name again to 'Gentle exercise and relaxation for ethnic minority women' and started working with an organisation which, in exchange of our services, provided us with premises and support with advertising. These sessions took place from September to December 2004. However a three and a half month weekly group was only using a small portion of our funds. Our grant was for one year only and we had to spend it within the given year, otherwise we had to give it back to the funders.



We came up with the idea to organise an end of year party, to bring together all the individuals and organisations which had expressed interest in our work, but for whom we could not offer on-going sessions together with childcare.

For one afternoon, we would organise a hot festive buffet, offer a therapeutic creative movement session for women and creative activities for children. From that day until the date of the party, things unfolded very quickly; we contacted three local organisations who showed instant interest, met three times with all of them, set a date and time for the party, and shared responsibilities for the preparation and co-ordination of the event. I am still amazed by the response that particular initiative received.

One of the groups we contacted was an afterschool club for refugee children who already had the experience of organising such an event and who had possible premises we could use. Altogether, six of us crafted an international party which would take place on Saturday 18<sup>th</sup> December 2004 between 12noon and 5pm. We planned that every family we thought of contacting would attend, and quickly reach full capacity with 80 participants: 55 children and 25 adults – about 11 families.

On the day, we had a lot of food at 12noon and four individuals in the room ... worries ... at 12.45, nearly every family was there and enjoying the buffet. We had food from all the countries represented. That was so successful. Many times beforehand my co-worker told me: ‘food brings people together’, I vaguely listened to her. But here we were, the proof of the pudding...

We offered to pay for ingredients and asked volunteers to cook a traditional meal from their country of origin in exchange. Women were eager to volunteer and share their culture that way. Have you tried food from Kosovo, Sudan, Somali, Senegal, Ivory Coast, England, Ghana, Barbados, Trinidad, and I may be forgetting a few. What a feast! Nearly everything went.

The afterschool group had organised for a magician to come for the children. The third group which participated in the party organisation, took

the responsibility to film the event, (maybe further support for fundraising).

I did not see any of the children’s activities as I was responsible for the co-ordination of the buffet and of the LIFEdance! session for the adults. It is only from feedback received after the party that I know that the magician was a great success.

However I can give an account of the LIFEdance! session.

### **The LIFEdance! session**

Sara Boas, a trained DMT and the pioneer of LIFEdance!, had expressed interest in working together with us on a one-off event and this party was the opportunity to follow this through. As a co-ordinator of the event and as an active participant in the LIFEdance! session I wrote the following notes on the 18<sup>th</sup> December in the evening:

“The session was amazing.

One minute I was hoovering, clearing the hundred grains of rice spread on the floor during a magnificent intercontinental feast... the next minute I was in the LIFEdance! circle with 20 others from around the world.

Someone was breast-feeding, someone was looking after her 2 year old twins who insisted on remaining close to their mummy and who took part in their own way. A few seemed shy and hesitant.

The session started with a round of sharing names and movements. Sara demonstrated and asked the group to mirror that to her. One after the other we introduced ourselves to the group saying our name and offering a movement that everyone mirrored back to us. This triggered a lot of laughter and already a lot more ease in the group, I thought. The circle was quite large and people were quite far apart. We repeated the exercise a second time and I definitely had a clearer idea of who was in the room and felt a lot closer to everyone already.

Then Sara invited the group to go for a walk in the room, following the sound of the drum, played by Jonny Shapiro. As soon as the drum stopped everyone was asked to stop and share



the movement and the name of the person in front of them. This lasted a bit until everyone was exhausted and went to sit down. By then it seemed to me that the energy in the room was low.

Sara offered to remain seated and introduced a rhythm, a beat. Maybe a heartbeat. She invited everyone to join her with that beat. Then she suggested that some people change the rhythm, while others might keep the beat. A beautiful, rhythmic conversation started, grew to a crescendo and found its own way to end, gradually, through whisper ... into silence.

By then the group seemed to have got closer again and the energy had lifted. Sara invited everyone to stand up again and to pair up. She demonstrated mirroring one another in a pair, in turn, to the sound of the drum. That was great fun and I got to follow some warm, curvy upbeat moves from Eritrea... She then invited us to do a similar exercise but to keep the big circle so that there would be a circle witnessing two dancers in the middle. The dancer who had initiated the dance then left the space, thus leaving the other dancer to choose a new partner. Again, that seemed a great tool to encourage people to come together with a new partner, share a moment of fun, and be seen by others.

To finish with, Sara invited everyone to come closer together and form a much smaller circle. She demonstrated what was, I think, the climax of the session: She crossed the circle and went to swap her place with someone else, she invited that person to do the same and so on and so forth until we had all had a chance to come into the centre, shared a small dance and crossed the space to a new place. That close, it was easier to see and to feel everyone in the group and notice the richness of each individual style.

The main themes Sara chose to introduce were: getting to know each other, seeing and being seen, and giving one's attention to another, as well as taking the space and showing one's own dance, in other words, leading and following.

There was a lot of laughter and daring; and I am warmed by the beautiful dances that I witnessed today.”

### **Reflections**

My journey over the past two years, was tinted by events which often made me wonder whether there was any journey to make at all and on a couple of occasions I decided to stop. In these moments, I felt exhausted and daunted by the thought of all the work there was to do. In these same moments, I also remembered to exhale, breathe out! ... pause ... reflect on my objectives and really ask myself the questions: ‘What is my aim? What am I getting from this? What do I want? Where can I get support?’ and gradually answers did come up, and I moved on, with the project. Today, I wonder whether my inner journey in relation to this project is a reflection of the actual journey refugees and asylum seekers go through themselves. I believe that the party was a form of creative and therapeutic work with refugees and asylum seekers. To this date, I am glad that I was able to find a way to carry this project forward and confident that some awareness has been raised about our project and its benefits to our local community. We have recently been contacted by a local residential association and are developing a possible working relationship. We are still offering weekly gentle exercises and relaxation sessions to ethnic minority women and women refugees and asylum seekers.

We are also reaching the end of our funds and are currently looking into further fundraising. Wherever we go, we realise that our project will only exist if we keep a constant dialogue with our community, review and apply for available fundings and seek practical support with experts in community services development.

If our project interests you and you would like to support it, or for any feedback and suggestions, please contact me at [celbutte@yahoo.com](mailto:celbutte@yahoo.com)

If you would like further information about LIFEdance! go to [www.lifedance.info](http://www.lifedance.info)



# Personal Reflections of a Conference workshop November 2004

written by Liz Shaw

## Experiential Movement Workshop – lead by Monika Steiner

In the previous edition of *E-motion*, Barbara Feldtkeller shared with us her overview of organising and presenting at the ADMT Conference/AGM last November. With nervous steps, I now offer my reflection on Monika's afternoon workshop which, I have to confess I was really ready for having been seated for much of the day. As this is written from memory plus a few notes, I hope Monika will forgive me if I have missed some key point she made or, indeed, that came from the group.

Oh that happy phrase of “Let's clear the space for some movement!”

We were off! The great bustle of changing and removing shoes, throwing aside bags, coats and chairs was great. And the music played ..... What is always welcome at an ADMT meeting is movement, especially when the weather has prevented all but the hardy from venturing forth at lunchtime. Warm-up around the room was good for making eye contact with those we hadn't yet spoken to, maybe rubbing back-to-back raised a smile, moving on to stretch, curl, roll'n'rock, or even wake up the inner self in a quiet moment was all a welcome introduction to the session.

Dynamically, we moved alone and encountered others, we shared in 2's and were also free to offer feedback to the whole group if we wished. This dynamic seemed very familiar to me. My main place of work is a retreat and conference centre where people come for personal development workshops. Following this dynamic seems to offer something for everyone : individual and partner work, small and large group work. Best of all is having the freedom to choose whether or not to 'put out' one's voice into a group setting. Sharing with a partner is a first step in trusting another; listening is a key skill. We all know the inner tension that builds when waiting one's turn

in a circle when 'everyone is supposed to say something'. At such times, my listening skills diminish the nearer it gets to my turn and I hardly hear the last few before I must speak! In Monika's session, I think each person took his/her freedom to share comments and insights 1:1 or in the whole group. Verbalising our movement experiences (in this case spontaneously and briefly) brings into play our conscious reflective self and contributes to knowing ourselves a little better, gaining strength from this insight and trusting this knowledge to another person, something we might hope will occur in our work with others.

My memory of the music is now a bit hazy, but I know that it really invited me to move. There were three or four different pieces, I think, which I recall as very rhythmic, eastern, percussive in parts, flowing in others. Some of you may be wondering if you were in the same session as you don't recall anything like this description – no matter – other accounts would be fascinating to hear. Do you remember the body parts we used? Feet, then head, then centre (belly).

We let our feet lead the way, lead the dance. Where were they taking us? What were they meeting? How many different ways could they move? For me it was great fun to explore the variety of ways in which feet can move – not to mention heights and direction. And as for meeting other feet, that introduced a very different element into the dance journey – relationship with other. What tactics emerged to engage with other? What mood were my feet in? the other person's feet? Tentative and shy? Bold and pushy? Friendly or fierce? It struck me later in the 1:1 sharing how my feet seemed to have a life of their own that I could barely control! What was this part of me that was at my outermost reach, physically and psychologically? Much food for thought here.

Then my head was given the go-ahead in the dance. Off we went again on the journey. In fact, I found myself using the space a lot, flitting



here and there, visiting and leaving, unwilling to be still. Was this in reaction to lots of sitting during the conference, or a deeper, familiar aspect of myself? As with my feet, wherever the head went I was to follow, but it felt (naturally) more restricted. My movement was lighter, almost searching as it travelled the room. Yes, heights were explored, but less rapidly for obvious reasons of not getting dizzy or hurt. In my reflections, I sensed there had been an opening out of the heart which was echoed in the upper body following my head as it moved snake-like in its searching. Twists and turns began with my head and flowed down through my body and I think my steps were more staccato and tentative in finding their direction, and my weight shifted unevenly. As I write now, a memory returns of feeling vulnerable and I do not recall encountering anybody; it was more like avoiding contact and withdrawing from the group.

Monika had originally expected to focus on pregnancy and the belly area (apologies, M, if I'm misrepresenting you) and so it felt good to link the extreme body parts of feet and head which we had isolated, and bring our attention to the centre of our torso : the pelvic area. For me, I was gathering myself together again, connecting heaven and earth, and re-entering my 'fun zone' as I tried shimmying and quivering like a belly dancer! This took me again into a social arena of eye contact and circling round other dancers, laughing

and 'talking' with my body. On a practical note, leading with the pelvis (as perhaps with any body part) can be tried literally thereby giving rise to odd angles and shapes, and/or energetically whereby one's energetic attention starts in the pelvis but swiftly is expressed throughout the rest of the body as the dancer moves. What each part of the body means to a person is unique, of course, but anatomically all human beings have in common their reproductive organs in the pelvic area. Movement and touch of this area necessarily makes contact with a sensitive and primal part of us. Emotions will stir in celebration, rejection, longing, sorrow, pleasure, fear, strength, ferocity, weakness, tenderness, anger, emptiness, etc. Mainly unconsciously, all these were whirling around in our dance and I, for one, felt very alive and connected by the end.

Hearty thanks to all who were there and to Monika for leading us with her open, non-judgemental suggestions and comments. It's always a privilege to move with other ADMT folk because it helps strengthen the whole body in a non-verbal relationship. I appreciate being lead, receiving and going deeper in order to replenish my inner resources so that I can continue to work with others on their life journeys too. Anyone who wants to join the next ADMT south-west gathering is invited for Saturday, 26<sup>th</sup> February at Dance Voice, Bristol, 11.00-2.00.



# Transference & Counter-transference in DMT: Dancing in the space between

Jeannette Mac Donald 2004

## How can we tell the dancer from the dance?

V.V.B. Yeats

Consciously or not, we live our lives at all times in relationship. In relationship to others and to our environment. Every relationship is unique and is characterised by mutual influence. This flow of influence from one person to another is also affected by the evolving relationship itself. In the client, therapist relationship we co-create a dance. In Dance Movement Therapy it is this dance that we need to give our conscious attention to developing and shaping as it is the container for the transference and counter-transference that emerges in the therapeutic relationship.

## What is transference?

- Rothschild (1993) talks about transference as being a very “normal” thing. We all come to, and react in, any relationship – with a friend, a mother, a therapist, a teacher – with all of the experiences that we’ve had.
- Transference and countertransference are phenomena (not tools) related to projection that occur naturally for every client and every therapist.
- Transference has to do with certain – but not all – feelings a client can have towards a therapist, countertransference to do with certain – but not all – feelings a therapist can have towards a client.
- Transference and countertransference are neither good nor bad; like all feelings they just are.

## What is transference?

- Transference not only occurs in therapy, but in all of our relationships. In therapy it has the advantage that we can utilize it for growth. It’s similar to projection, but not necessarily projection.
- Transference is feelings from your past interactions with others that you transfer into current relationships.

- Projection is a feeling you have from yourself that you project on to somebody else.
- Countertransference is the therapist’s transference feelings in the therapy and/or towards the client. The feelings that come from transference and countertransference are as real as the feelings that come from the “core self” or the real self’ as we like to distinguish in DMT. They are real feelings based on the “core” or “real” self’s interactions with other people at other points in time.

## Transformation

A client’s projections are feelings which need to be accepted, absorbed and transformed into meaning (Bion 1962). The dance form offers the possibility for mirroring the sometimes intolerable feelings combined with emotional signals and ensuring that they are safely contained (Bion termed this the *alpha function*).

## The Dance

- This was a dance with “A”, a bright, intelligent, young woman with a history of self-harm and anorexia. Painfully thin with large dark eyes her elfin face often disappeared into her hunched shoulders. Her tiny body was tense and curving inward over a hollow centre. I felt that I wanted to stretch her out to unravel her restricted posture but I was nervous of the hollow centre. It was difficult to entice her into the space and initially we spent most of our dance in a corner. I felt cornered, enclosed almost suffocatingly so. Bruch (1982) noted the manipulative aspects of eating disorders and other forms of self-harm in the context of projection or projective identification of intolerable parts of the self or as part of interpersonal communication.

## Disclosure

- An affectively engaged therapist can more easily forge a new attachment relationship with the client and modify stored prototypes with



new interactions (Amini et al. 1996.) Disclosing and naming the feelings from the projection as well as those in the counter transference is a technique clearly formulated in Ehrenberg's concept of a meeting at the "intimate edge" in relatedness (Ehrenberg 1993). This disclosure of the therapist's own experience is the central vehicle for further exploration. It allows for clarification of individual boundaries and in this way the therapeutic relationship becomes a medium for increasing awareness and self-definition on the part of the client.

### **The Dance Continues**

- Reflecting back my feelings to "A" both literally and symbolically, verbally and through movement, elicited a stunned reaction, one of surprise! "Don't be silly" she said. "That is how *I* feel" This was a significant moment in the therapy and over time (3 years) "A" was able to move more freely within the space, to stretch her body and to begin the process of filling her hollow and empty centre.

### **Literal and Symbolic Experience**

- Chodorow (1991) emphasises the importance of the difference between literal and symbolic expression. She says,
- "As movement patterns from the personal unconscious emerge, transference issues that reflect the parent-child relationship are likely to become prominent. The feelings, attitudes and complexes of the mover's parents tend to be transferred to the analyst as she watches the mover."
- She talks about the need for the therapist to maintain a conscious standpoint and to reflect upon the meaning of the symbolic action and the associated counter transference response. When a strong emotional response arises in the therapist it is essential to reflect as best as one can as to its source and meaning.

### **Return to the Dance**

- My DMT sessions with "A" evolved a distinct and individual pattern. Greeting, warm-up, moving together, performance, applause, reflection, parting. The performance part happened quite by chance in one session when

"A" suddenly remembered a little tap dance that she had learnt as a 6 year old. Quite, involuntarily I clapped my hands with joy and appreciation in a maternal counter transference. She sat on the floor and sobbed endless tears. When she was able to speak she told me how wonderful it felt to have her little dance overtly appreciated and how she had always longed for such a response from her mother.

### **The Power of Relationship**

- I relate this vignette to illuminate Bowlby's (1980) assertion that,
- "intimate attachments to other human beings are the hub around which a person's life revolves, not only when he is an infant or a toddler or a schoolchild but throughout his adolescence and his years of maturity as well, and into old age".

### **Conclusion**

- Arising from aspects of attachment between client and therapist, transference and counter transference can be viewed as a creation forged out of this interplay. It is an integral and inherent part of the therapeutic situation, and, as this paper demonstrates, transference and counter transference constitute an invaluable pathway for growth and healing within DMT process.

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# A Personal Response from Dance Movement Therapists around the Globe to the Large Scale Disaster of the Tsunami Earthquake

Collated by Tracey French

This is a collection of responses to an original message posted on the ADTA (*American Dance Therapy Association*) listserv by myself. I wanted to take the opportunity to honour and respectfully place something here in E-motion in response to the countries that have been affected by the earthquake. I am aware that many people have stories all around the world to tell of how it has affected them or someone close to them. I wrote originally, to the listserv in desperation to understand something of my own reactions and to put into perspective how it affects me both personally and professionally. Kindly, the people that responded encouraged me with this task.

I wanted to share the responses here in e-motion for two reasons: One, they were useful to me personally to read as I struggled with feelings of turmoil and helplessness towards this large scale disaster, and secondly, it may be helpful to consider using e-motion as a forum in response to the context of working with trauma, the wider and less clearly boundaried applications of DMT, perhaps in disasters such as these, or just as a chance to converse about this subject.

## **My Original Message – Dated Dec 30 2004**

*Dear All*

*I wanted to have an honest and thoughtful discussion about the recent disaster in Asia and surrounding areas.*

*As we are people who “help” other people, I immediately feel at a loss for the people suffering in these countries. I feel horror, and lost as to what part can I play that will help in some small way. I feel great sadness and loss for the people struck by such devastation, and mostly I feel that my life needs to halt its silly little daily tasks when such a large scale of disaster is going on.*

*Please reply with your own thoughts, feelings and ways of dealing with such high scale disaster, I am interested in the thoughts of those, who like me, respond to people’s needs as a DMT, but may be feeling some of the helplessness I feel.*

*Tracey French UK*

## **Message - Donna Conwell**

*I was listening to National Public radio yesterday. A man from the US had e-mailed to share his experience of survival. He had just taken his first shower in four days. In the middle of the shower he realised that the water he was using could save someone’s life within the next 72 hours. He turned the water off.*

*I am with you in the feeling that when something like this happens my own typical life movements have to “halt” or at least change form. I’m feeling at a loss and wondering how to help and keep going at the same time...*

## **Message – Elaine Egidio**

*This is what I have started with in response, I know for me my spiritual practice helps with the sense of helplessness. Blessings, Elaine.*

*Dear Friends, please join us for a prayer and healing circle for the victims and survivors of the Tsunami. We will be offering prayers and shamanic healing. Please bring drums and rattles if you have them. USA*

## **Message - Sharon Chaiklin**

*Thank you Tracey, for putting into words your feelings...which duplicate mine and likely many others.*

*It is hard to listen to what the devastation is bringing and not know what to do to help other than send some funds...which of course do help on a miniscule level. Pictures of children are haunting me and it almost feels wrong to go about*



one's daily life...and yet that is what we must do. Unless we have a skill or are connected with some aid agency, we can only try to do what is good and helpful to those who are in our lives, and our own community...and realise the forces of nature are something that no one can truly stop. It is also unbelievable to me that amidst such devastation, others continue to set bombs and kill as if nothing else in the world matters.

It is a difficult time and I think we need to find the small things around us to help ourselves through it all and to make our own world as pleasant as possible for those in it.

#### **Message – Janette Dishuk**

One thought I have is to check with local community centres to find out if there are people in our own communities who are directly affected by this natural disaster (e.g. have friends or families or co-workers who are over there). Maybe within areas you work or live you can offer your hearts and ears on a volunteer basis by setting up some support groups in the local areas. As a doula (labor support person) when the towers were hit, our national group DONA called the doulas to offer their services on a volunteer basis to the families of the victims. This is what I am thinking now, give friends and families here of victims the chance to express themselves in words, movement, art, music or whatever medium you choose to offer. Or at least provide them with communal support of others. Especially as Sharon said “we can only try to do what is good and helpful to those who are in our lives and in our community”.

My thoughts and support are with those suffering, recovering, and aiding those who have been affected.

#### **Message – Sandi Wheaton**

I feel my deepest fears have been rocked - fear of annihilation – how awesome of an event – the ‘bigness’ of the natural forces around and within us. Yesterday I did groups on appreciation and gratitude for the life we have, the honour that is bestowed upon us to live, to be a guest in the house of belonging. Today I am overwhelmed by the acknowledgement that “Nothing is more sad than the death of an illusion”. – the illusion being

our assumption that life is a chore, a demand, a punishment, the arrogance of who we are, the illusion that we can control and have a hold on people, places and events.

I went to the gym this morning before work and found myself drawn to surrender to the earth, pulled down to give, not to take. This event is so awesome, the primal sensation of the physical force of the elements is both seductive as I am drawn into the force of this aftermath and devastatingly beyond my senses. I feel light in my hold and extremely determined to not dream about my desires but to activate. What numbers of people do we need to touch in order to find the connection to the humanity of each person's experience of suffering and the root of “suffering”.

#### **Message – Marcia Plevin**

We are seeing, living and feeling the devastation in Asia all over the world. It is truly “epochal” in its dimensions. Tomorrow night at midnight at the New Years party in my home with the noise of the humongous fireworks spectacle on display every year – we will close our eyes and sit in meditation. We believe that by directing and sharing our healing energy towards S.E. Asia and the suffering that is in the world – we can become a small part of the recovery.

As has been said in other e-mails, one goes about the daily act of living a bit differently – there is a re-awakening of deeper values in life in even the small and mundane gestures of living.

#### **Message – Kelly Connor**

One image that always helps me with the helplessness is that of dropping a stone in the sea or ocean or imagining I am a drop in the sea or ocean. How I may not see the impact of my action but I can gain perspective of the depth of relationship and the connection. When a stone is dropped I may only see a few rings but the vibration extends further. I do think going about our own daily lives grounds us to how we can take actions in the here and now.

#### **Message – Nina Leichtling**

I'm grateful to the first person who chose to



*reach out to our dance/movement therapy community and start discussing this horrific event. I too am overcome with feelings of sadness and helplessness...so many people are dead, injured, traumatized and psychologically devastated – it just seems unreal.*

*This is one of those times that I am reminded how grateful I am for the DMT community listserve, this has been a great source of support. I am touched by the compassion that I hear in all your voices and it makes me proud to be a part of this community.*

### **Message – Vitalah Simon**

*It is good to have a forum to voice one's feelings and thoughts. In response to the disaster I have:*

- 1) Lit a candle every day, saying some prayers for the souls of the dead as they travel.*
- 2) Donated money to the Red Cross*

*I am also not shocked by this disaster. Over ten years ago I heard many psychic predictions concerning catastrophes that would be coming on the earth in relation to water. These catastrophes like the hurricanes are considered reflections of our abuse of our environment – from underground nuclear testing to global warming, and our ongoing arrogance as a species, that we can do whatever we want to the Earth without consequence. This is not so. Perhaps this disaster can be a wake up call for even more conscious environmental care – to take care of the earth and to change how we live on earth.*

*Perhaps this recent tsunami is not related to these ideas, but I share them because, as a friend said, she wonders what we can learn from overwhelmingly devastating events of this type.*

*May we each find ways to calm the waves in our hearts and minds and be creative in our responses to life.*

### **Message – Warin Tepayayone**

*As a Thai DMT I would like to thank all of you for your warm thoughts. I still live in the US presently.*

*Now thousands of victims in the southern Thailand area are in need of help. The unexpected catastrophe has resulted in great losses. Thank you for this conversation. All kinds of donated items would be useful. Items most needed in Thailand's tsunami scarred southern provinces included metal caskets, antibiotic drugs, plastic body bags with zippers, rubber gloves, masks and power generators.*

*(This gives us some idea about what practically was needed 24 hours and sooner after the waves hit, and really brings it home!)*

### **Message – Jau-Wen Lai**

*A Sri Lanka friend of mine went back to her country three times during the past few months, to promote Women's Rights. She was interviewed in the various media's and did a great deal of training courses and speeches. Three weeks ago she came back to London and happily shared her experiences with me and told me that those local organisations had made the next year agenda relating to women's rights. The future seemed to be full of hope. The news came to London on this Monday, none of the participants in the training courses survived. It is so hard to take in.*

*The memories of the earthquake in 1999 in Taiwan have come back to my mind. I feel so powerless, helpless and despairing. But I am responsible for my work and staying with my clients (majority are from India and Sri Lanka).*

*I know there is little I can offer out there. Yet, at the moment the only thing I can do is to help to raise some funds for the "south Asia Solidarity group". They are directly in touch with organisations working on the ground.*

*Let's pray for those countries, survivors and those who have lost their loved ones, as well as our hearts.*

### **Message – Lisa Goldfein**

*I am in India currently and am writing as a way to let those who know me know that I am fine. It is certainly a different experience being in the country that is directly affected. I was on a plane*



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*and got off to learn about the devastation on this side of the world. It was hard to believe at first but it is now wonderful to see the efforts that are going on here to help those affected. Loud speakers asking for donations of any kind in food, blankets, clothing... people giving up parts of their salaries to contribute to the relief fund. Helping and reaching out to become a community is what is helping people cope with the devastation here. I don't know if that helps, but it is certainly helping me to deal with what has happened.*

**Message – Charlotte McNally**

*When I think about this event so many things are running through my head. First and foremost is my lack of understanding such an event. I just can't wrap my mind around the magnitude of it. However my thoughts immediately go to the act of ritual. Ritual emerged as a way for humans to make sense of things and events. When I think back to ancient Indian and African cultures and their use of ritual to sooth the mystery of nature, I see a conscious need for it right now. My wish would be to go to Asia and dance with these*

*survivors. Create a ritual to let our bodies attune to the devastation and the awe inspiring power of the earth. Since I will not have this opportunity, I will look for and create ritual in my own life in order to make sense of the earth's ability to dictate change even when we may not be ready for it, and explore the overwhelming sense of loss the survivors must feel.*

*I am thankful we have a place to honour and discuss such an event.*

**Message – Leslie Armeniox**

*This is gut-wrenching news and I am grateful for the suggestions because I need to do something. That bag of sand combined with others creates a flood wall. And sand, in combination with other elements, becomes concrete. I think meditating also helps. As the Quakers say "Hold them in the light".*

If this has been helpful to hear, or you wish to write in your own thoughts, you are welcome to write to: e-motion forum at: [emotion@admt.org.uk](mailto:emotion@admt.org.uk)



# Workshops



## Dance Movement Therapy and the Therapeutic Frame: dilemmas about short or long term clinical work.

With Nina Papadopoulou SRDMT

12<sup>th</sup> March 2004 10.30am for 11.00am start, finishing 4.00pm and 30 minutes for post discussion.

Venue in London and to be advised

### Workshop

Dance Movement Therapists work in a variety of settings with a wide range of client groups. As DMT is a relatively new therapeutic intervention and it is also fairly flexible, not much attention has been given to the specificities and uniqueness of its Therapeutic Frame (i.e. aims, duration, frequency, setting, therapeutic relationships, professional networks, etc). In this workshop, we shall address general issues concerning the optimum parameters of DMT's Therapeutic Frame as well as specific issues about real concerns of everyday practice. In particular, we will explore, through movement and verbal interactions, dilemmas about the optimum frequency and length of client engagement in relation to client symptoms and work setting. With hardly any scientific data in a professional world ruled by evidence-based practice, how do we decide on the therapeutic frame? What are the benefits of 'short-sharp' interventions? What are the advantages of long term treatment? And, above all, how should this affect the way we negotiate our employment and therapeutic contracts?

**NINA PAPADOPOULOS** is a Senior Dance Movement Therapist working in the N.H.S. and in private practice as a therapist and supervisor. She is a lecturer at Roehampton University is involved nationally in the Education and Training of Dance Movement Therapists. She is also currently engaged in a number of innovative projects in the NHS and voluntary organisations extending the applications of Dance Movement Therapy. In addition she is a dancer and creative dance teacher working with young children and teachers within the state education system.

Discounted cost for early bookings: Students: £/ADMTUK Members: £/Non-Members: £

Cost : Students: £/ADMTUK Members: £/ Non-Members: £

There is a maximum of ? places.

For **enquiries** and **booking** information please email: [admtukworkshops@hotmail.com](mailto:admtukworkshops@hotmail.com) or call the Workshop Co-ordinator on 020 77394 393

### **Booking form:**

Workshop: Dance Movement Therapy and the Therapeutic Frame: dilemmas about short or long term clinical work. With Nina Papadopoulou SRDMT.  
Date: 12 March 2004. Venue to be advised.

**Payment (please circle)** Prices to be advised.

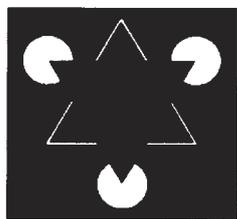
Cheques are to be made payable to ADMTUK. Students & ADMTUK members please bring verification to workshop for discount.

### **Your contact Details:**

Name:		Address:	
Tel No:		Email add:	



## The Fifth Exeter Arts and Therapies Conference (EATc)



### *The Spaces Between*

**Crossmead Conference Centre, Exeter.**

**March 12<sup>th</sup> 2005. 10am — 4pm.**

Excellent lunch included. £80.00/ £60.00 concessions

Some assisted places for Devon Partnership Trust employees

This event will be of interest to all people engaged in thinking creatively about the arts and their many applications for health.

The EATc events explore areas between disciplines from scientific, therapeutic, arts practice and cultural perspectives. Art making and healing both inhabit boundary dwelling places which defy simple categorisation. Truly creative work in all disciplines is inspired by the dynamics of the spaces between known points on any given map, as are the many ways in which art making functions in relation to health. The spaces between medicine, science, art and therapy, as well as between cultures and belief systems are fertile and creative but can also be conflicted and isolating.

This day will look at art making from neurological, therapeutic, cultural and art practice viewpoints, continuing EATc's tradition of making connections, crossing boundaries and stimulating debates across the range of arts and health activities.

We are delighted to have four excellent speakers on this theme:

**Caryl Sibbett** Queens University Belfast, will give an Art Therapy point of view.

**Dr Christopher Gardener Thorpe**, Peninsula Medical School will give a neurological view.

**Amrit and Rabindra Kaur Singh, The Singh Twins**, Internationally exhibited contemporary British artists, a cultural and arts practice perspective.

Other, smaller, presentations and a conference exhibition are likely to be added. B&B available.

Further details, application forms, updates: [www.eatc.org.uk](http://www.eatc.org.uk)

Or send SAE to EATc. **Insider Art. PO Box 272. St Thomas. Exeter. EX2 9ZL**

The event will be valid Continued Professional Development for artists, art therapists, arts in health workers, health professionals, educators and therapists.

Sponsored by The Champernowne Trust for Psychotherapy and the Arts, The British Association of Art Therapists, Insider Art, Devon Partnership Trust and Arts Council England.





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**ECARTE (European Consortium for Arts Therapies Education)  
Eighth European Arts Therapies Conference  
“Grounding the Vision to advance  
Theory and Practice”**

**14-17th September 2005, Crete**

This eighth conference aims to continue ECARTE's work in distinguishing the Arts Therapies as an independent discipline or interdisciplinary network, consisting of medicine, psychiatry, psychotherapy, psychology, sociology, pedagogy and the arts. It is intended that the theme 'Grounding the Vision' will encourage rigorous examination and debate of the professional position and interdisciplinary connections of European Arts Therapy.

Three topic blocks have been identified to inspire the content of the conference programme. We look forward keenly to reaping a rich harvest of academic and practical contributions, and valuable personal considerations made by delegates, at our Conference in 2005. For more details please visit the conference website at <http://www.ecarte2005.org> or email the organisers at [info@ecarte2005.org](mailto:info@ecarte2005.org)

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**Walk of Life Movement Workshops  
with Helen Poynor SRDMT 2005**

**Spring Tides April 9th & 10th** Combining non-stylised movement practice with moving in the inspiring tidal landscape beneath the chalk cliffs at Beer Head, East Devon on the World Heritage Coast.

**Midsummer Moments June 25<sup>th</sup> & 26<sup>th</sup>** A moment in time and space, a moment of presence. Moving inside and out on the Dorset coast at Charmouth near Lyme Regis.

Cost per workshop £70 (£60 concession). Call 01297 20624 for further information or booking.

**The Art of Being in Motion with Helen Poynor and Feldenkrais practitioner Shelagh O'Neill April 23rd, 24th, & 25th** Interweaving the Feldenkrais Method® with non-stylised movement practice in the natural environment on the beautiful beaches near Sennen in Cornwall. Cost: £120 (£100 concession). Book early! Enquiries: 01736 365783 [shelagh.oneill@feldenkrais.co.uk](mailto:shelagh.oneill@feldenkrais.co.uk).

All workshops suitable for continuing professional development, nurturing your own creative practice.



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**Authentic Movement and Therapeutic Presence**  
**With Fran Lavendel in Edinburgh**  
**Introductory Day: September 3, 2005**  
**Four weekends: October 2005-March 2006**

The study of the discipline of Authentic Movement and how it can help cultivate clear presence in our work with others. An opportunity for professional development for practitioners and trainees in therapeutic and bodywork practices, education, the caring professions and the community.

Please contact Fran on 01968 676461  
[lavendelmaclean@ednet.co.uk](mailto:lavendelmaclean@ednet.co.uk)

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**Workshops with Rosa Shreeves:**

**The Elements Within and Without - Fire, Water, Air and Earth, A Space to explore the elemental forces of Nature within ourselves.**

Allowing time to fully embody each movement and uncover personal meanings.

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## Books

### **An Introduction to Medical Dance/ Movement Therapy**

#### **Health Care in Motion**

**Sherry Goodill, Ph.D., ADTR, NCC, LPC**

Paperback ISBN # 1-84310-785-6, Jan 2005, 240 pages, £17.95 \$29.95

“Presenting dance/movement therapy (DMT) as a viable and valuable psychosocial support service for those with a medical illness, Sharon W. Goodill shows how working creatively with the mind/body connection can encourage and enhance the healing process. This book represents the first attempt to compile, synthesize, and publish the work that has been done over recent years in medical DMT.

The emerging application of medical DMT is grounded within the context of established viewpoints and theories, such as arts therapies, health psychology and scientific perspectives. As well as examining its theoretical foundations, the author offers real-life examples of medical DMT working with people of different ages with different medical conditions.

This comprehensive book provides a firm foundation for exploration and practice in medical DMT, including recommendations for professional preparation, research and program development. Interviews with dance/movement therapists bring fresh and exciting perspectives to the field and these and the author’s testimonies point to the possible future applications of medical DMT. With an increasing number of professional dance/movement therapists working with the medically ill and their families, this is a timely and well-grounded look at an exciting new discipline. It is recommended reading for DMT students and professionals, complementary therapists, and all those with an interest in the healing potential of working innovatively with the mind and body.”  
For a copy, you can order directly from the publisher, Jessica Kingsley Publishers, Inc. at [www.jkp.com](http://www.jkp.com)

### **Attunement Through the Body**

by **S. Nagatomo**

Here’s a book I found that covers attunement from an Asian perspective. I’m sure our Japanese DMT colleagues are familiar with it. It’s amazing what’s out there right now, beyond our professional and cultural boundaries that affirms and supports what we are doing, but is not DMT. I don’t think we should be afraid or worried about this, but inspired and curious to grow.

Lenore W. Hervey, Ph.D., ADTR, NCC, REAT

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## **DANCE/MOVEMENT THERAPISTS IN ACTION: A Working Guide to Research Options**

**By Robyn F. Cruz , Cynthia F. Berrol**

Published 2004

250 pp., 7 x 10, 7 il., 9 tables

ISBN 0-398-07504-2 Hard \$58.95

0-398-07505-0 Paper \$38.95

It can be ordered online via

<http://www.ccthomas.com/details.cfm>

P\_ISBN=0398075042

### **DESCRIPTION**

The goal of this text is to present a spectrum of research alternatives that can inform clinical practice, inspire the clinician, and guide scholarly dance/ movement therapy (DMT) research. It highlights two basic research frameworks – quantitative (objective) and qualitative (interpretative) – including their underlying philosophic and theoretical tenets. The chapter selections are based on traditional and interpretive methods regarding research considerations. Major sections include creative alternatives and options, artistic inquiry, single-subject designs, case study, applying anthropological methods, postpositivist inquiry, issues of reliability and validity, interviews, observations, and content analysis. Many examples from DMT research are incorporated throughout the text to clarify and amplify each of the various research options. This book will challenge DMT students, practitioners, and researchers to gain new skills for conducting investigative inquiry. The main interest of this book is to inform the DMT audience of the spectrum of artistic and scientific inquiry alternatives that are available, empowering them to meet the challenge.

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Foreword by Joan Chodorow

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5. The Case Study
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8. Qualitative Data Collection and Analysis: Interviews, Observations, and Content Analysis
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#### **Section 4 - Creative Alternatives and Options**

10. What Is Evaluation Research?
11. Artistic Inquiry in Dance/Movement Therapy
12. How to Mix Quantitative and Qualitative Methods in a Dance/Movement Therapy Research Project



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## Therapists and Supervisors

### **Beatrice Allegranti, MA DMT, SRDMT**

Offers individual supervision; feminist and gender sensitive approach as well as Laban Movement Studies and Improvisation. For more information or an appointment contact: [beatriceallegranti@mac.com](mailto:beatriceallegranti@mac.com) or Tel: 07714 196 810

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### **Dawn Batcup, SRDMT**

is available for supervision or DMT in South London. Tel. 020 8682 6236 or email: [dawn.batcup@swlstg-tr.nhs.uk](mailto:dawn.batcup@swlstg-tr.nhs.uk)

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Tel: 020 8444 2071 or email: [kbloom@talk21.com](mailto:kbloom@talk21.com)

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### **Sue Curtis, SRDMT**

is available in South East London for supervision, training or workshops. Sue specialises in all aspects of work with children and young people.

Tel: 0208 244 0968 [sue@dircon.co.uk](mailto:sue@dircon.co.uk)

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offers personal therapy, integrating Authentic Movement, Body-Mind Centering and a transpersonal and body-oriented approach to Psychotherapy. Supervision is also available. London and Cambridge. Tel: 01799 502143

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### **Sarah Holden, BA Hons, SRDMT, Member IGA UKCP reg.,**

offers individual movement psychotherapy, and supervision in South London. Tel: 020 8682 6246 [sarah.holden@swlstg-tr.nhs.uk](mailto:sarah.holden@swlstg-tr.nhs.uk)

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**Martina Isecke SRDMT, Teacher, Dance Artist, Psychologist.** Offers individual and group dance movement therapy, supervision, dmt workshops and dance tuition at Lanzarote, Canary

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Islands, Spain. Tel: 0034 680588728 or e-mail: [tinaise@yahoo.co.uk](mailto:tinaise@yahoo.co.uk)

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**Janet Kaylo, MA, RMT, SRDMT, CMA** offers supervision or personal therapy, including integrative, somatic movement work, and links to Movement Analysis in clinical and personal work. Tel: (Southeast London) 020 7078 5012 or email: [j.kaylo@gold.ac.uk](mailto:j.kaylo@gold.ac.uk)

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**Fran Lavendel, MA, SRDMT, BMC practitioner** offers individual sessions in movement psychotherapy, interweaving DMT, Authentic Movement and Body-Mind Centering. An on-going Authentic Movement Group that meets monthly in Penicuik or Edinburgh welcomes new members. Supervision for trainees or practitioners is also available. Tel: 01968 676461  
E-mail: [lavendelmaclean@ednet.co.uk](mailto:lavendelmaclean@ednet.co.uk)

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**Jeanette MacDonald, SrDMT, ARAD** Is available for individual therapy and clinical supervision in London and Exeter. Also available for Advanced/Professional Dance workshops and private coaching. Contact: 01392 873683 or email: [info@exedance.demon.co.uk](mailto:info@exedance.demon.co.uk)

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**Bonnie Meekums SRDMT, UKCP registered psychotherapist** is available for both private individual therapy and clinical supervision in the North and North West of England. Contact: University of Leeds, Wakefield Campus, Barnsley Road, Wakefield WF1 5NS. Tel: 0113 343 9414 or e-mail [b.meekums@leeds.ac.uk](mailto:b.meekums@leeds.ac.uk)

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**Nina Papadopoulos, SRDMT** is available for individual DMT and supervision in East London. Tel 020 85563180 or email: [ninADMT@yahoo.com](mailto:ninADMT@yahoo.com)

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**Dr Helen Payne, SRDMT, Fellow ADMT, UKCP Registered Psychotherapist** offers training and therapy, on-going supervision is available for qualified and trainee dance movement therapists. Dr Helen Payne is also trained in authentic movement and integrates this into her private practice. Please contact Helen on 01707 285861 or E-mail: [H.L.Payne@herts.ac.uk](mailto:H.L.Payne@herts.ac.uk)

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**Helen Poynor SRDMT** available for individual movement therapy and supervision in East Devon & Totnes. Also Walk of Life Movement Workshop programme in West Dorset/Devon. Halprin trained. tel: 01297 20624.

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**Sandra Reeve SRDMT** is available for movement therapy and supervision in SW England. (Dorset)  
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Tel: 01297 560511 Email: [sdreeve@aol.com](mailto:sdreeve@aol.com)

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**Susannah Rosewater, SRDMT** is offering individual movement psychotherapy and supervision at low cost fee (£15@hour) in private practice in Camden Town NW 1, based on Authentic Movement, Feldenkrais and Humanistic Psychotherapy. For more information call: 020 7485 3440 or email: [sue.rosewater@virgin.net](mailto:sue.rosewater@virgin.net)

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**Susan Scarth MCAT, Sr DMT** Mental Health Resource manager and DMT Adult Psychiatry (W.Midlands), Acting Course Leader DMT MA Programme (London) - from Easter '05 Susan is available for individual and group clinical supervision (West Midlands area), workshops and consultancy. Contact: Tel. 07769 644569 or e-mail [s.scarth@gold.ac.uk](mailto:s.scarth@gold.ac.uk) & [sbscarth@hotmail.com](mailto:sbscarth@hotmail.com)

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**Rosa Shreeves, dance artist, SRDMT, UKCP** offers individual therapy, supervision, massage in West London. Workshops for personal and professional development, and consultation. Tel. 0208 995 5904 email [roger.north@btinternet.com](mailto:roger.north@btinternet.com)

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**Marion Violets, SRDMT** The Willows, Rhydowen, Llandsul, Ceredigion SA44 4QD Tel: 01545 590 315 or 07973415287  
[marionviolets@magic.freemove.co.uk](mailto:marionviolets@magic.freemove.co.uk)

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