

e-motion



Association for Dance Movement Therapy (ADMT) U.K.
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EDITORIAL

It is with a 'spring in my step' that I invite you to read this edition. It includes news, events and thinking from new and past contributors, including a joint article by **Gabrielle Parker** and **Penny Best**. *Moving Reflections: The Social Creation of Identities in Communication*, re-published with kind permission from ECARTE publications, was written and shared as part of the 2001 ECARTE conference by the two authors. Although the paper was given over six years ago, it has much relevance today and resonates with recent debates within the profession. The authors ask us to consider 'context', and to be curious about our professional 'naming' – movement therapist, psychotherapist, dance movement therapist or arts therapist. They also ask us to consider the context of collaborative working and continued attempts to collaborate within the umbrella of Creative Arts Therapies. The subject of this paper is vital food for thought in preparation for this year's Annual General Meeting (AGM).

As an introduction to the article, **Beatrice Allegranti** shares some words of reflection in memory of Gabrielle, demonstrating the continuing ripples of Gabrielle's influence on DMT.

Please note the announcement for **ECARTE (European Consortium for Art Therapies Education)** Conference in September 2007.

Susan Scarth, Chairperson, offers information about changes to your professional membership so be sure to take time to read **News from ADMT UK**. Furthermore, Executive Council invites you to the **AGM on Saturday 16th June 2007**: the networking event for DMT's to share news with colleagues, make new friends and hear about new work opportunities. ADMT members will also be voting on their 'naming' and be an essential part of continuing debates relevant to the DMT profession. This year we will be saying goodbye to Susan, who has acted as our Chairperson for the

last four years. Susan, together with her colleagues on Executive Council, Education and Training sub-committee (ETSc), Professional Registration Committee (PRC) and the Administrator, Andy, has worked diligently on behalf of DMT.

Further important news regards **Bonnie Meekums'** new role as Subject Adviser for DMT to the Higher Education Academy, Health Sciences and Practice Section. Details of this announcement and purpose of the role are explained inside.

In **Brief Reports from the Field** we have three new contributors: **Amanda Player** writes on her recent experience of volunteering as a dance movement therapist in a psychiatric hospital with Project Wolf in Romania, and **Sue-Claire Morris** and **Susan Gilfoyle** write with descriptions and reflections on their attendance at the Joint Conference of DMT with Dramatherapy, Manchester October '06. Such contributions are always very welcome.

Finally, following an Executive Council decision made in January '07, this Spring edition of *e-motion* is the final 'hard copy' version. This financial decision will ensure the viability of ADMT and was made in the light of the *Body, Movement and Dance in Psychotherapy Journal* now being received by all members. You can download your quarterly copy of *e-motion* by logging onto www.admt.org.uk. If you do not have e-mail or PC facilities you can request a printed copy by emailing Andy at admin@admt.co.uk. I hope you continue to enjoy reading *e-motion* and to contribute to its pages. Your thoughts and words are very important to us and we look forward to hearing from you. e-mail: tracey.french_emotion@yahoo.co.uk or write to e-motion editorial team, 32 Meadfoot Lane, Torquay, Devon TQ1 2BW.

Tracey French, editor

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NEWS FROM ADMT-UK COUNCIL

Council News for this financial year as we near the AGM on June 16th 2007

- Council and senior members have been closely involved in the accreditation process of three new MA courses throughout the UK. We are delighted to report very positive outcomes that mean there is real potential for DMT professional training to be accessed in locations outside London. Confirmation on these developments will be reported in e-motion as the year progresses.
- We have also improved our services to members, assisted by the determination of Dr Helen Payne and the launch of *Body, Movement and Dance in Psychotherapy* peer reviewed journal. This is now received by all members at no extra cost as it is incorporated into your fee.
- Council were very pleased to secure Andy Clements - our Administrator's, continued commitment to ADMT by improving his terms and conditions of employment last autumn. This was only possible through your support. He endeavours to respond to all queries within the week.

There are areas that require improvement which include:

- The website. It has not been as clean or as accessible as we would wish it and Council intend to address this matter in 2007/08. The e-mail address admin@admt.co.uk has not been operating effectively and Andy has made every effort to rectify this.
- e-motion has struggled to be consistent this year due to a lack of material being submitted and the complexity of the task. It has potential as a forum for debate between members - students, associates and registered, and all are welcome to contribute. Producing e-motion is immensely time consuming and expensive, so after much deliberation, Council has decided that from the next issue e-motion will be posted on the website only, and be made available to anyone who accesses the site.

- **Please note:** VERY IMPORTANT ... If you do not have access to a computer i.e. you do not have an e-mail address, you can request that Andy download and print you a copy and send it to you through the post. This will require that you write to him and formally request this service.
- It has also been suggested that specific teams of practitioners will take on the editorship of an issue in the coming year, thus offering an edition that addresses a particular theme. If you are part of a team who would like to consider taking a 'guest editorship' please speak to Andy Clements in the first instance. Dance Voice have made first offer and we look forward to reading their special edition. It might be very interesting if you work with a team of Arts Therapists and consider the theme of collaboration, for instance.
- Warren Lamb's Movement Pattern Analysis workshop was oversubscribed and made a profit for ADMT. The *Mind The Gap* ADMT Conference was also successful and broke even - just. The Manchester Conference in collaboration with Dramatherapy went well and attracted much interest from both professions, also making a small profit for both Associations.

Future thoughts

- With the administrative costs of running a professional body in mind, Susan has been in consultation with one of our sister associations in the arts therapies to look at how we might collaborate, or indeed, amalgamate. None of the Arts Therapies associations have a large membership, and each organisation has to address similar issues with regard to Health Professions Council, NICE, membership issues, Union representation, Workforce Review and other NHS developments, Continuous Professional Development (CPD) and job development etc. Discussions continue and it is time that the members were consulted as to their views. This will be put on the agenda



for the AGM on June 16th 2007 to debate the principle.

- Another important discussion was held at the EGM in September 2006 regarding a possible change of name of both our profession and the association. The debate was lively and it was clear from both the responses sent by post and the debate at the EGM that there was an almost unanimous decision to change our existing name. What was not so clear was which combination of words we should use. The EGM did not come to a conclusion and so Council wishes to take the final vote at the June 2007 AGM. The proposed names that we shall vote on are:

- Movement and Dance Psychotherapy Association UK – MDPA UK

OR

- Dance and Movement Psychotherapy Association UK – DMPA UK

Perhaps you would like to debate these suggestions with your friends and colleagues and come prepared to cast your vote on June 16th 2007. [**Please Note:** Voting rights are only available to Registered Dance Movement Therapists i.e. RDMT or SrDMT's. Students and Associates do not have a right to vote until qualified and fully registered.]

Last but not least

In June 2007 there will be some vacancies on Council as members stand down in rotation. You will also be voting for a new Chairperson and Vice Chair. It is hoped that new people will come forward to refresh the Council group and bring new skills. If you are not sure about committing to quarterly Council Meetings (held all day on a Saturday, in London or Bristol) there are always specific tasks and issues that need to be addressed that require specific skills e.g. fundraising, publicity, IT, design and formatting documents etc. If there is something that you think needs to be done and you would like to do it, or you have skills that you want to share, or you just want to get involved – then please let us know, and get in touch with Andy so we can ensure your skills and enthusiasm are utilised.

And Finally I would like to say a big thank you to **Karen Rosevear** who has stood down from Council recently. She has been a great support in the meetings and she and Jacqueline Butler have been looking at the issue of Fundraising together over the recent months. We wish Karen all the best and will welcome her back in the future when time allows.

See you all at the **AGM on June 16th** at Siobhan Davies Dance Studio in Elephant and Castle/ Kennington, London. More details to follow in the post or keep an eye on the website.

Susan Scarth - Chairperson





News and Announcements

Dr. Bonnie Meekums of the University of Leeds has been appointed as the first subject adviser in Dance Movement therapy to the Higher Education Academy, Health Sciences and Practice Section.

Subject Advisers have an underpinning interest / expertise in learning and teaching and serve as part of a reference group / virtual group in order to:

- Assist the Centre in dealing with relevant enquiries
- Encourage wide discussion and sharing of information on learning and teaching issues
- Take a lead in stimulating debate, e.g. by moderating defined email discussions, taking the lead in a workshop(s) or other events, and / or preparing a short report for publication in the newsletter or elsewhere.
- Engage the community through liaison and co-ordination with practitioners and specialist bodies, encouraging discussion and reflection, and through dissemination related to their area of expertise.

- Convene meetings or host a workshop on a topic of interest to their subject area, providing a venue and feedback to the Centre.
- Advise Health Sciences and Practice on issues relating to their specialist area(s).
- Review learning & teaching materials and web resources on behalf of HSAP.
- Attend the annual subject adviser meeting.

One potential area of interest would be in developing a L&T focussed piece of collaborative research, using an e-mail discussion forum on a given topic. If you have an interest in DMT from a L&T perspective, e.g. as a student, tutor or clinical supervisor of students, e-mail your suggestion for an e-mail forum topic to Dr. Meekums at b.meekums@leeds.ac.uk. All suggestions received within one month of publication of this edition of *e-motion* will be considered.

Watch this space for the setting up of the forum.

JAPTEG Announcement 'Joint Arts and Play Therapist Group'

We are looking for a Dance Movement Therapist who is working in Education and passionate about promoting good working conditions to be part of the Joint arts and Play therapist group (JAPTEG). You would serve as the liaison person for the Association of Dance Movement Therapists representing our views and attending twice a year meetings on a Saturday (2hrs only). If you are interested in being involved please contact Sue Curtis on s.curtis@gold.ac.uk



Reflections about Gabrielle Parker

Beatrice Allegranti 20th October 2006

With thanks for sharing your words and thoughts Beatrice, they are fitting to coincide with Gabrielle's own words, on the next page, as presented in the article "Moving Reflections: The Social Creation Of Identities In Communication" G. Parker & P. Best.

e-motion editorial team.

I first met Gabrielle 16 years ago, when I was an undergraduate dance student. Looking back I can see what a tremendous influence she has had on my professional life. I recently drew a sort of flow-chart in the shape of a heart with Gabrielle's name in the centre. The heart had 7 arrows extending from its core and at the end of each arrow was a word which for me, described her. I'd like to share those words with some reflections now...

- 1. Inspiration:** I treasure the lengthy conversations in movement and words that we shared over the years and really delighted in her ability to 'reframe' an idea.
- 2. Love:** Gabrielle was first my teacher, my mentor and then we became colleagues and friends. From all these different positions I witnessed first hand, her total and absolute devotion to training dance movement therapists and encouraging them to let their light shine ever brighter. A couple of years ago Gabrielle gave me a book entitled: *A Return to Love: Reflections on the principles of a course in miracles* (Williamson 1996). In it she had underlined the following; "Do what you love. Do what makes your heart sing". And according to Celtic spiritual wisdom 'heartful work brings beauty...and beauty likes neglected places'.
- 3. Miracles:** Because she believed in them...
- 4. Humour:** She simply had plenty of this!
- 5. Complexity:** Gabrielle had a truly dancing mind as well as body. I've never seen such

amazingly complex ideas laid out in a flow-chart in such a coherent way. No surprise that she also had a background as a systemic therapist.

- 6. Generosity:** Gabrielle demonstrated a tremendous generosity of spirit with her students and colleagues alike. A true humanist to the core.
- 7. Legacy:** Almost 20 years ago she planted the DMT training seed at Roehampton and it is still growing strong today. As a Buddhist I like the idea of cause and effect; her cause or mission which started all that time ago has had long reaching consequences quite literally all over the world, since we have international students aplenty. I feel honoured to be part of this process and evolving this legacy. Gabrielle was an educator in the purest sense. And I think the following words from Daisaku Ikeda capture her approach: ... "true education represents the most effective means of fostering the positive potential inherent in all people: self-restraint, empathy for others and the unique personality and character of each person. To do this, education must be a personal, even spiritual encounter and interaction between human beings, between teacher and learner".

Finally, I'd like to say that I remember Gabrielle with heartfelt thanks and deep appreciation for enriching my life.

Beatrice Allegranti

October 2006



Moving Reflections: The Social Creation of Identities in Communication

by Gabrielle Parker and Penny Best

Penny Best writes:

This paper supported an ECARTE conference workshop Gabrielle and I presented in London, 2001, pp. 142-148 (ECARTE – European Consortium of Arts Therapies in Education) and was subsequently published through ECARTE within *ARTS_THERAPIES-COMMUNICATION: On the way to a communicative European Arts Therapy*. Volume 1. edited by Line Kossolopow, Sarah Scoble, Diane Waller .Lit Verlag: Munster (Vol. 1,2 and 3 are very rich and might be available through Transaction Publishers N.J. & London; ISBN 3-8258-5728-x).

**e-motion would like to especially thank Line Kossolopow and Sarah Scoble for allowing this to be re-published in this edition of ADMT-UK's newsletter.*

“And ‘context’ is linked to another undefined notion called ‘meaning’. Without context, words and actions have no meaning at all. This is true not only of human communication in words but also of all communication whatsoever, of all mental process, of all mind, including that which tells the sea anemone how to grow and the amoeba what he should do next.”

Gregory Bateson, Mind and Nature. A Necessary Unit, (1979, p.79).

This paper, created in the context of a publication concerned with ‘Communication in the Arts Therapies’ has given us an opportunity to reflect on our ongoing fascination with how we create communication from the different positions, as arts therapists, dance movement therapists and dancers. How do we ‘do’ communication – in relation to conversations with our personal and professional selves, with clients, with colleagues in our places of work, and within other levels of context, institutional, cultural, gendered and so on. One key question we wish to address is how we shape our bodies, and bodies of knowledge, in relation to our perceived affordances and constraints of different environments.

In our practice as dance movement therapists and educators, we have moved from the idea that we ‘ought’ to be able to decide on one ‘right’ professional identity or name, towards an

exploration of the post-modernist idea that we live in a world of identities that we co-create in conjoint action in conversation with others. We have been influenced by the systemic ideas of Gregory Bateson with his notion of ‘no context, no meaning’.

We have also been informed by a variety of sources from many different disciplines which we identify as broadly sharing a ‘constructivist’ and ecological view of the world and the systemic creation of meaning including the ideas of Watts (1966), Bohm (1987) and Zohar & Marshall (1993). Another source of ideas has been Jerome Bruner who argues that we construct and constitute our worlds through our actions in social relationships. Similarly he sees self or identity as a construction, a text, about “powers, skills and dispositions that...change as one’s situation changes, from one kind of setting to another” (Bruner, 1986, p.130). In the context of the potential of the arts therapies to foster creative imagination and communication, we also value the irreverent optimism of Bandler & Grinder (cf. 1982), who invite us to experiment with ‘re-framing’ our experiences, to create new contexts which may bring forth new meanings.

Social Constructionism in action

For the purposes of this paper, we would like to focus particularly on the work of Barnet W. Pearce within the field of communications theory from the



systemic perspective. Together with his colleague, Vernon Cronen, he seems to us to offer a useful framework for putting social constructionist ideas into practice (Pearce, 1994). Building on the work of Gregory Bateson, they have elaborated on the idea of context. They suggest that we live simultaneously within many levels of contexts and that meaning is created in terms of the particular context we privilege in any episode of interaction. For example, in order to be a good person (teacher, mother, colleague, artist, therapist, member of a particular ethnic group, schizophrenic, and so on) we feel obligated to act in certain ways and feel prohibited from other choices. This highlights the idea that, as human beings, we always act as moral creatures trying to make sense of our worlds, even if the outcomes may sometimes seem bizarre to other people. We all have to wrestle, as human beings, with the question 'what should I do'. Of course, problems may arise when we encounter other people who are acting out of very different moral orders or contexts. Their definition of the situation might depart radically from ours!

This model of communication invites us to reflect on the contexts we may be acting into, as well as the contexts we are acting out of – and those meanings we hope to create in particular conversations, verbal and non-verbal. It invites us to live our lives playfully with the knowledge that everything might have been other than it was and so could have been different, allowing for creativity in the future.

It provides a way for calling into existence new and more empowering contexts into which we can then act. As Pearce puts it, communication is,

“a fluid contingent, unfinished process in which we participate from a perspective more like that of a paddler of a canoe on a whitewater river, than a cartographer mapping the river’s course.” (Pearce, 1994, p.xvii).

As dance movement therapists, we have become increasingly intrigued by the notion of playing with the experiences of how we might choose to shape our bodies in communication with different audiences and how perceived contexts and audiences seem to place constraints or offer

opportunities for our performance identities.

In our case, over time, one of us has observed a shift in ways of naming our work. For example, at one point in time, the identity of 'Movement Therapist' seemed most appropriate in the context of an N.H.S. setting. In this setting, the label 'dance' was perceived (by the worker) to invite a judgment of some kind of marginality at best, or incompetence at worst (s/he will not know how to manage madness and will let the patient run wild). Here the belief might have been that ideas about dance necessarily include some notion of abandonment, catharsis, lack of boundaries and even “wigglyness” (Watts, 1966, p.135). Surprisingly, over time, the setting (the multidisciplinary team) has requested the introduction of the word 'dance' to describe the sessions (for clients? Other audiences?). We are fascinated by the question of different beliefs and emotional associations (our own and others) which seem to invite or prohibit the use of the word 'dance' in particular settings. Once again we might ask the question which contexts we privilege in terms of those we feel we must act out of and those we judge we must be acting in to.

Will our clients be put off by the word 'dance'? Might it affect our viability and employability as therapists? Our students on placement continue to grapple with the same questions in the context of both practical and ethical implications of any decisions they make about 'naming' their work.

We have been trying, in our own lives, to find a way to move beyond these preoccupations about simply fitting in and getting it right or being our own persons (whatever that might mean). We are also trying to move beyond the either-or of creating boundaries and differences or falling in love with total inclusion and collaboration.

We have become interested in the notion of playing, improvising, working, on the basis of moment to moment feedback over time, so as to inform our choice of positioning in relation to ourselves and others at any given time. We work on the basis of feedback with the belief that we “cannot not communicate” (Watzlavick et. Al, 1967).

We also invite our students to be curious about their experiences in different contexts of identity,



as therapists to simply consider how they might feel in different positions in relation to selected audiences. We hope to invite them to consider what they might wish to change to accord with their own system of values – coherent with their bodies and preferred bodies of knowledge – in the creation of their professional identities.

Wider contexts

Locating these ideas in practice in a workshop with professional arts therapists might include some or all of the following, depending on the participants' stated interests and positioning:

1. Introduction by participants related to their 'identity' as currently perceived in a workshop context, followed by the setting of an agenda and an ethical contract. Permission would be sought to 'visit' small working groups as a basis for debriefing and facilitating feedback. We might also ask permission to use shared material anonymously, to assist in future research.

2. We might then choose to create an opportunity for a group 'brainstorm' about words/ phrases most often used to describe arts therapies to different audiences i.e. clients, employers, media. We would be interested in the types of language and images conveyed and implied contrasts or opposites. To assist participants to reflect upon what might shape their communication to different audiences, we would introduce the idea of the contexts they may be acting out of (identity, family history, culture, gender, ethnicity and so on), the contexts they perceive they are acting into (audience, power and other levels of relationships) and the contexts they would most like to create in terms of outcomes and meanings of language in action.

3. We might then wish to facilitate a transition to awareness of whole body sensation and a shift in attention towards non-verbal information and contextual input from 'within' by contrast with the previous more conscious and cognitive level of awareness.

4. To promote interaction – moving from the inner body awareness to social world - we would

create a context for being part of a group, giving permission to play and associate with ideas which arise in rhythmic group movement.

5. One way of exploring the social creation of identities in practice might be to invite participants in pairs to 'make' three separate spaces in the room to represent, non verbally, the contexts of ARTIST, THERAPIST, CREATIVE ARTS THERAPIST. In this task, they may choose to use a variety of available props and media.

Some of the questions we might tentatively offer might be: notice, without any judgments, how your body feels/moves in relation to your particular experience of just this position today? What are the actions, emotions, images, metaphors, sensations, words most associated with each position at this moment? In which sensory modalities are they most clearly manifested – auditory, gustatory, kinaesthetic, visceral, visual – and how do you know/ how might it show? Which sub-modalities or relational positions seem to be most closely connected with this experience today in terms of, for example: loudness, tonality, clarity, colour, intensity, brightness, size, distance, orientation (cf. Bandler & Grinder, 1982).

Other questions might be: how does your body shape and move differently when you imaginatively position yourself in relation to a particular audience or context, e.g. your client(s), another specific arts therapist, clinical/educational colleagues, a particular line manager/ employer, a psychiatrist, the media, and so on.

Depending on what seems most appropriate to participants' needs at this time, some ideas and questions we might offer to assist in these conversations might include: notice the effect on your body in relation to the different identities created in different contexts and audiences. What do you feel are the strongest constraints and permissions of each position at this time? How does this compare with other times and contexts? Which compromises are most evident today? What do you think/ feel you most gain and what must you give up in any of these positions? What surprises you most? What would you most like to change?



We would invite feedback in terms of key words and phrases – images and metaphors – kinaesthetic descriptions and felt bodily shifts. One context for this would be to promote curiosity about, and appreciation of, the potential richness of multiple perspectives and multi-layered descriptions and accounts of relational experiences. We would also want to help participants highlight and reflect on: which stories have shifted? How did this show/ how do they know; any new or surprising ideas arising from this experience. We might draw attention to how participants may have developed new abilities to re-frame specific meanings in action and how this might connect to the legitimization of their identities in the context of wider systems, personal, cultural and professional.

Discussion

Over many years we have each been involved in conversations about how to ‘name’ what we do in relation to different audiences. These have raised interesting dilemmas about possible conflicts of loyalties. Should we present ourselves as movement therapists, psychotherapists, dance movement therapists or creative arts therapists – and to whom? We have noticed that we and our colleagues make these choices in terms of the contexts we/they perceive ourselves as ‘acting in to’, as well as the personal values we are ‘acting out’ of. We are curious about the experience of other colleagues in the arts therapies (and have begun to collect information about their publicity material as a basis for future research). On another level of enquiry, we are curious to know how arts therapists decide to position themselves in relation to Landy’s (1997) invitation to identify themselves as primary artists?

A special issue of the *Arts in Psychotherapy* (The State of The Arts, 1997), edited by Landy, seems to us to echo some of these themes of identity (in the context of a perceived transitional period as arts therapists and deciding how to combine some kind of adaptation to new conditions with the maintenance of viable identities in relation to many different, and sometimes conflicting, contexts). For example, Dosmantes-Beaudry

invites dance movement therapists to consider “reconfiguring identity” in the context of a changing marketplace; Lindquist Bonny raises questions about ability and viability of the music therapy “healer” versus “professional”; following on from this, Summer argues that the future within music therapy lies in the collaboration with other ‘professionals’ across the arts therapies; Moon sympathetically considers the benefits of collaboration between the art therapist and the educator, advocating “care and attentiveness”; this position is responsive to McNiff’s advocacy of the value of opposition as “creative tension”. We would endorse this position of the appreciation of difference with particular reference to Watts’ idea that we need our enemies, some otherness, to help us to define the boundaries of who we are or might choose to be!

We continue to be intrigued by the notion of playing with our experiences of how we shape our bodies in communication with different audiences and contexts and to explore in practice the effects on our perceived identities of moving between different positions, noticing the contrasts at sensory and other levels. More importantly, we wonder how we, and other arts therapists, might use these kinds of experiences to reflect in action on the ways we each constitute and maintain our preferred professional identities in relation to a multiplicity of audiences – rather than trying to decide who we ‘really are’.

This particular version of social constructionism is by no means relativistic. Rather, it offers us an ethical position from which to take responsibility for the potential consequences of our choices of identity and positioning, as people and as workers, for our client, colleagues, the wider public and for ourselves. We hope that the ideas set forth in this paper may be of value to other arts therapists in our mutual exploration of who we are and who we would like to be. We hope that our story might help to turn our apparent problems of identity and communication as arts therapists into legitimations – and re-frame them as more creative opportunities for all of us, in our future together.



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Brief Reports from The Field

Many Meetings – By Amanda Player

Volunteering as a Dance Movement Therapist in a Psychiatric Hospital with Project Wolf In Romania – August 2006

The dramatherapist, Sue Jennings, under the auspices of the Rowan Tree Trust Charity in Romania has been providing training for Romanian staff and offering short placement for creative therapy volunteers in a number of sites working with children, the homeless, Roma gypsy villages and people with mental illness for the past five years. During a ten day period in August I worked in a psychiatric hospital each morning and a Roma village each afternoon. The following is a description of my work in the hospital and my reflections on the value of this.

The Place

Zarnesti is in a beautiful high valley surrounded by mountains with entrance to a stunning gorge on the edge of the town where *Cold Mountain* was filmed. A true pastoral scene with men and women scything in the fields in the August heat with a cow grazing nearby and a homeward trip in a wooden cart. On small patches of land some of the locals grow delicious tasting fruits and vegetables, others run small alimentares (shops selling basic groceries) sometimes out of their front rooms or little bus shelter like kiosks. The houses in the town are brightly coloured and vary delightfully in design with a particular preference for triangular windows.

All this may sound idyllic but there is 50% unemployment, the houses are often in poor condition, clothes are old of good quality or cheap modern fabrics. On the outskirts of town, Ceacescau's legacy is clear : rows of dirty looking housing blocks with concrete yards, missing windows and the decaying 'bicycle' factory – the largest munitions factory in Romania now almost empty except that the Americans still produce arms there! Roads are narrow, rough and frayed at the edges and filled with lumps and holes in the middle. Along them drivers rush, mostly in worn out Dacias' although I spot a few newer models.

The Hospital

The psychiatric hospital is a battered building with barred windows set amongst the housing blocks. Outside the entrance the porter and one or two patients await our arrival. It is hot summer now but in winter the temperature reaches minus 30 and Zarnesti is snow covered. The hospital holds about 90 patients and there are two nurses to each of three floors, the third of which is locked. Each room houses three patients on narrow iron beds with worn sheets and thin covers.

The hospital is a community in itself. Patients help with the work – they do the washing, feed and wash each other and accompany those with difficulty walking, to the bathroom. The staff although busy appeared respectful and sometimes joined in our offerings. There are three fulltime Creative Carers employed at the Hospital paid for by the Rowan Tree Trust.

Six of us work here each morning, myself, two music therapists, a doctor who is trained in drama, and two counsellors who create endless new handcraft activities to the delight of the patients. I have no preconceived plan and will have almost exclusively non-verbal cues to rely on. Having been at first nervous viewing the locked ward I now see it as a container and choose to work there first each day and am accompanied by the doctor and later in the week by each of the music therapists. I can only '*use empathic movement to observe and develop group interaction as it unfolds*'. (Sandel & Hollander)

The locked ward has a prison style gate. Inside is a narrow corridor with women's rooms to my left and men's rooms to my right, all with ordinary unlocked doors. The floor is stone. I set up the ipod, which causes much fascination, or CD player, in the corridor immediately inside the gate as there is no spare room to use. On day three I am moved to the women's side and there is a predominance of women, on day four I am moved to the men's side where I remain for the rest of the days. The men are now in the majority and at first only one woman comes but gradually the others return.



I start to dance with my hands held out. During my time there a roughly circular group forms each day giving me the structure to hold individuals together. *I am holding their fragile egos as I hold their fragile physical bodies* (Noack) which move mostly very slowly, tentatively occasionally staggering with the unaccustomed steps.

On day one, my co-therapist produces saris. One woman who appears to be Indian envelopes herself and starts exquisite rolling motions with her belly and beautiful hand movements. Other women take fabrics and join in with a simple step and hip movements which I mirror. Men sway to the music on the edges as the women move in circles and pairs. I notice a young man rocking back and forth making no sound and looking completely vacant but yet he is curious as each day he is there. He looks away as soon as I catch his eye except twice when he makes a long low sound as if speech will come but never arrives.

Suddenly, a tall angry looking woman pushes through and grabs my hands. She starts a neat two step guiding me. We gaze intently as I follow her, my hand on her back feeling a churning energy. I gently disengage after two dances to ensure the circle remains which she will not join. I return to her on occasion until abruptly she walks off. As I am about to leave after an hour and a quarter of non-stop dance she marches up and seizes me in a hug kissing me vehemently on both cheeks. The next day she returns briefly, her back feeling calmer. I only see her in the corridor over the next days when she looks blank and withdrawn. Once more as if she knows it is my last day she comes, dances briefly, intimately and thanks me.

One woman comes faithfully and silently each day, she moves her feet and sways her hips day after day and works with me alone or with others. She is passive when someone takes her space - a small, quiet woman whose eyes light up when her man appears. I encourage her to stamp her feet, use her hips and feel the strength in her arms, she smiles softly but reverts to gentleness when my attention moves away.

A man sits a few feet from the group watching. He looks sad and whispers softly, hopefully most days "chocolate"? I dance over holding out my hands

and he rises, shuffling. He tells our interpreter, that he would like to dance for his daughter. His feet barely touch the ground as he slowly shifts from side to side without weight. By day three he is putting one foot forward and tapping it, the next day he shows me he can move the other too. On the last day he swings his arms with strength .

An attractive miniature man despite the constantly running nose and pyjama bottoms falling down, marches up on day three. He gazes at me intently shaking my arm forcefully and wordlessly up and down. I hold his unswerving gaze and he stays - but restlessly joining hands with others and letting them go again until he spots the music therapist's drum. He bangs endlessly until we leave. Each day he comes for an instrument with which to make noise. One day he speaks - in English. 'Thank you. I love you' he says formally.

There appears an old man tall, bent with misery. He dances with me alone swaying a little precariously. One day we walk together. He tells me with halting English words how awful it is for him to be there. I pause between each step to keep his pace and feel his distress. He cries a little. I don't know how to leave him wanting to give him something other than my absences. I find it hard to look at him the next day and he wants my total attention. I encourage him to stay with the group but after a short while he wanders off. When I say goodbye on the last day he gives a world weary sigh and turns away.

On the second floor, people come and go and may be outside or in the small dining area with a TV. The first day I attempt to form a group but here there is no containment so I move from room to room and dance where I feel welcome.

An elderly woman in purple is a delight with a carved face and headscarf, wearing her dressing gown tightly as if about to perform domestic duties. As we dance she starts to sing, changing the movement to a folk dance. Each day we dance together and she sings and when the words go, "la la la" continues. One day outside when mysteriously neither Ipod nor CD player work we dance to Romanian tapes and she gathers up others - and we dance in the fast folk tradition of Romania in the exhausting heat.



I had not seen the young woman behind a curtain of dark hair before and she comes to me one day looking downwards with occasional glances up at me. We start to dance and her body enlivens – she moves with energy and style. We twirl one another around smiling delightedly. She smiles a wide luminous smile, her eyes light up. She says to me –“Thank you. My heart is in my soul”. *I believe it is positive looks which are the most vital stimulation to the growth of the social, emotionally intelligent brain* (and I would add self) Gerhardt. The next few days I see her walking by head down, “depressed” she says when she catches my glance. On the last day she comes to me outside and we dance briefly – the energy and the smile returns and then she is gone.

One day I notice that a woman stands about a foot from her closed door all the time looking out, so I start to sway and move my arms on my side of the door. She mirrors me and then introduces her own arm and head movements and we dance each day until she puts her finger to her lips with a shushing motion.. As I leave her doorway on the last day I meet an old woman whispering by in bare feet and she motions a kiss in the air towards me. I mirror her gesture and the kissing dance begins. Time passes and I don’t know how to end – I walk with the woman to her room and as I finally turn to leave she cries ‘Mama’, The pain is hard in my heart as I walk away. I hope that in this heartfelt cry this woman *sees the mother image and that the mother can see her and that the mother in that moment is en rapport with her* (Winnicott)

In all this, my sense is I am returning to our roots following the model of Marion Chace. I am only here for a short period of time and the question to myself is how much value is this to the people I am working with? At first, feeling frustrated in working in an impossible environment – a corridor with people pushing by with an ever changing group then switching to individual work in and out of rooms then a final circle outside – how can this be viable? . There is no assessment of the client, no opportunity to consider suitability, no previous history to work with. However, by the end of my stay and on reflection since, I feel I have answered the question for myself and become interested in a very specific aspect of my work ‘the moment of

meeting’. I feel the desire of each individual to be lovingly and honestly acknowledged in order to confirm their bodily existence.

And in meeting the other non-verbally, I can only dance and offer dance. Through my visual and sensory observation, I can then present a new experience, which the other can take or leave – an extension of movement, an increase in weight, a different direction or tension or an acknowledgement through mirroring. In working in this hospital, particularly as we don’t share a language, the huge impact of something that can appear very minor like a simple dance step, becomes very clear.

I have deliberately chosen the format above to describe my experience in order to give examples of individual encounters which were numerous and to emphasise that crucial moment when I was present without spoken language, my arms and eyes open to another, whether I was already moving with a group or not, only moving forward when I felt welcomed giving the other a choice to step into the dance or not. Each day I would not know if the same people might be interested and as people left the group at any time, whether they would wish to rejoin and so that moment of meeting came over and over again and my willingness to be present in that moment welcoming and acknowledging another human being is all I could offer. In hearing patients talk of past therapists visiting the project, I know these meetings have an impact on the clients but I also know how these meetings are still impacting me in how I am currently working and reviewing my work.

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DMT with Aging Populations Routledge, London, UK

Sue Gerhardt, (2004) *Why Love Matters*, Routledge, Hove, UK

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Amanda Player is a registered Dance Movement Therapist working with adult groups and individuals diagnosed with personality disorder for the Psychotherapy Day Program at Somerset Mental Health and Social Care Trust.



JOINT CONFERENCE OF DANCE MOVEMENT THERAPY AND DRAMATHERAPY

MANCHESTER OCTOBER 21ST 2006

After a long exhausting journey from Devon via London, I arrived in Manchester to hunt for the conference without a map!! This, on reflection is a theme that weaves itself often – being lost and having to find inner resources to chart one's way.

The previous evening I had been at Roehampton University to join with other DMT's and friends and family of Gabrielle Parker to celebrate her life and on this grey morning as I questioned where I was going, I felt her spirit encouraging me.

Initially I trained in the Theatre as an Actress and Dancer, before becoming a Therapist and I hold these two art forms very close to my heart as potential for transformation and creating dialogues. Dialogues between performer and audience and in the therapeutic relationship, client and therapist.

In the morning I did a workshop with Bonnie Meekhams "Somatic Intelligence: re-learning to fly by the seat of your pants."

In the beginning it helped me to ground myself and arrive in the space, in my body, and dissipate the anxiety and frustration of being late and getting lost. The music was inviting, warm and gentle. She led us through a warm up, then we each led a movement which was passed on and continued by the next person, before personalising another movement. The result was a sense of ease, qualities of lightness and strength, a feeling of unity, being in rhythm as a group, a ripple effect. Bonnie then invited us to move independently and to find a way of ending together. We picked up on each others' energies and some movements were synchronised, others in opposition with and yet there was still a sense of "being with" despite our differences and we did find an ending, although strands of uncertainty at how this happened, were present.

We then worked in two groups where one person started a movement and the next individual took that on physically as before and then added their own. Meanwhile others in the group internalised the movements by mindfully witnessing – this felt very different and Bonnie asked us to think of images, metaphors, feelings that came up for us – embodying others' movements and witnessing at the same time, made for a very intense process for me personally and it felt as if a story evolved and built and peaked and then ebbed. (I think it ebbed at the point I started moving, because it then felt different and I couldn't chart it in the same way) and I got lost in my movement experience and then found it hard to shift to witness for the last few people. On reflection, it feels like the difference between holding the intention as a therapist and then moving into personal material or frame of reference (client). Obviously this was a group process and I was neither therapist or client, and yet elements of these positions were present for me. The last section of this three part process was working with a partner and each taking it in turns to move and be witnessed and receive feedback and to then share how that impacted on us. This for me was a very rich connected process, and attunement happened through really listening to and observing the nuances of movement. I found this workshop very containing and affirming.

In the afternoon I had chosen to do Anna Seymour's workshop 'The dialectic in motion – Meyerhold's biomechanics and the Dramatherapy process.' I wanted to honour the theatre part of me and was curious to see what links there might or might not be with DMT.

We explored the space, paying attention closely to the ground, the walls, the ceiling and then finding a starting position for movement by rocking forwards, backwards and side to side, to find our central place. We then moved around the space, having a focus and going into that place, stopping and starting again. Then we added another dimension, which was the preparation for that going forward, known in Biomechanics as "the refusal", the gathering of resources, movement in the opposite direction to our intended focus. This polarity seems key for any therapy – in order to



move forward, we need to go backwards and it is our job as therapist to be alongside the client in that, and hold the possibilities and vision for the going forward, which often clients cannot do for themselves. The idea of breaking through and carrying out the movement allows control and that is very empowering for us. I found this part of the workshop very illuminating – to embody those places of preparation before actually moving and the possibility therapeutically of exploring that body position and what it may hold in both “refusal” and “the sending” (posil?).

We spent the last part of the session working in two groups of four, playing with a piece of text “The Cherry Tree” by Brecht – we attempted to incorporate the concepts Anna had explored with us as a way of conveying the meaning non-

verbally. It was intriguing and fun and gave a fresh vitality which I will take forward when listening to a client’s story – it has added another dimension somehow for me.

Sadly I had to leave before the end, so missed the Plenary, but have been inspired to make more links with dramatherapy and intend to look at the possibility of some collaborative work in the future. So, huge thanks to Susan Scarth and all the other organisers and lets do it again soon! Dialogues between Creative Arts Therapists seems the way forward to enhance all of our work.

Sue-Claire Morris

Dance Movement Therapist (ADMT) and
Psychotherapist (BACP)

REFLECTIONS – by *Susan Gilfoyle*

Joint BADth and ADMT Conference 21st October-2006

This concept of a joint one day conference evolved from various discussions I had held with Susan Scarth, Chair of the Association for Dance and Movement therapy about the commonalities and differences between Dramatherapy and Dance Movement therapy. We had been working together on organisational matters like Agenda for Change and it seemed to be a natural progression to create an opportunity for practitioners of both forms to engage in a day of shared practice.

In her introduction to the day Susan described the event as an opportunity to look more deeply at the tapestry of our professions and examine ways that we might weave together while also finding the places where we must maintain absolute clarity of boundary and separateness. These threads were picked up in the closing plenary. Participants formed small groups and then fed back the main points from their discussions. These included:

- the desire for further exploration of the appropriateness of verbal and non verbal approaches to client work and how to assess the most useful format for a client;

- the importance of the link between political repressions and movement;
- the differences between prescribed movement and free flowing movement. The dialectic between structure and spontaneity. Does one enable the other or are they contradictions?
- the constraints of professional labelling versus the need for safe practice.

Maybe we all had more questions than answers but this was certainly the start of an exciting dialogue.

Madeline Andersen-Warren

A PARTICIPANT’S VIEW OF THE DAY

A meeting in Manchester of Dramatherapists, Dance Movement Therapists and other interested professionals at different stages in their careers, as well as from all parts of the UK - from Scotland to Devon - helped to amplify the breadth and depth of experience shared. Engagement was ensured throughout the day as we gently moved from one activity to the next. Following the opening, which included a ‘warm-up’ from each discipline, we split into two groups for workshops with either Bonnie Meekums on ‘Movement Metaphor/Somatic Intelligence’ or Madeline



Andersen-Warren,' Working with Text'. After lunch, the afternoon workshops involved a choice between working on 'Meyerhold-Biomechanics' with Anna Seymour, or 'Embodied Attentiveness' with Susan Scarth.

I worked with Bonnie Meekums, then Anna Seymour, and found I was working first from the 'inside out' (thanks to Paul, DMT from Coventry for this term), followed by from the 'outside in'. The experience of two extremely contrasting approaches provided great stimulation to mind and body, and emphasised the value of, and need to, remain open to the familiar as well

as the unfamiliar. The paper presented by Anna Seymour, 'Meyerhold's Biomechanics and the Dramatherapy Process', provided illumination about the position of 'refusal' in Meyerhold's work, as the place for gathering resources, thus supporting us as therapists who constantly seek ways to accept, meet, and stay with the client wherever we find them.

It was a privilege to take part in such a brilliant first event, of what I hope will be regular joint conferences between all Arts Therapists.

Susan Gilfoyle

WORKSHOPS AND CONFERENCES

Workshop Opportunity

Marcia Leventhal

Introductory Workshop for those who have not worked with Marcia before –
A rare opportunity for a half day workshop with Dr Marcia Leventhal week beginning
14th May at Roehampton University (one evening this week TBC) Bookings:
Beatrice Allegranti b.allengranti@roehampton.ac.uk

Announcement – Roehampton University

ROEHAMPTON UNIVERSITY "TOP-UP" M.A. ROUTE TO CLOSE

Concerning all holders of Roehampton University Postgraduate Diploma in
Dance Movement Therapy.

Postgraduate Diploma holders who have not gone on to complete our 'top-up' courses for the
Masters Degree are urged to consider applying for the course soon before it closes.

Postgraduate Diploma holders who completed up to 2004 can apply for a place starting in
September 2007. 2005 graduates have until 2008 and the programme will close in 2009.

Places are strictly restricted to Roehampton University (and University of Surrey,
Roehampton) PGDip holders only.



ECArTE – European Consortium for Art Therapies Education Annual Conference

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**Ninth European Arts Therapy Conference
In Tallinn, Estonia**

**“ARTS IN ARTS THERAPIES: new
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Location: Charmouth, Near Lyme Regis Dorset.
Price: £88 (£78 concession)

The Art of Being in Motion April 20th-22nd

Three day workshop interweaving non-stylised movement and the Feldenkrais Method (led by Shelagh O'Neill) creating a fascinating interplay between internal awareness and external expression.

Location: West Cornwall. Price: £130 (£110 concession)

Summer Songs May 19th-20th

A whole-hearted, full-bodied response to the abundance of early summer: following the fleeting forms of the body and glimpses of the self, responding to others and the environment with receptivity and generosity of spirit.

Location: Charmouth, near Lyme Regis. Price: £75 (£65 concession)

Contact: Helen Poynor 01297 20624 for further details. www.walkofflife.co.uk



INSTITUTE for INTEGRATIVE BODYWORK & MOVEMENT THERAPY

A Programme of Training and Professional Development Courses based on

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AUTHENTIC MOVEMENT & SOMATIC PSYCHOLOGY

The *Institute for Integrative Bodywork & Movement Therapy* has been offering training programmes in England and Germany since 1990. The current programme offers flexibility for those wishing to integrate into their practice new approaches to movement therapy, bodywork, and body-mind awareness. It also offers the possibility to train over a period of three years towards a Diploma in Integrative Bodywork & Movement Therapy, accredited by ISMETA.

The programme is intended primarily for those working, or training to work in the fields of movement, dance and the arts therapies, bodywork, psychotherapy and counselling. Courses being offered from Autumn 2007 to Spring 2008 are *Authentic Movement & Therapeutic Presence* and *Infant Movement Development*.

INTRODUCTORY WEEKENDS: MAY 5-6 (Norwich) JUNE 23-24 (nr Cambridge)

AUTHENTIC MOVEMENT SUNDAYS: FEBRUARY – JULY (Norfolk)

Authentic Movement & Therapeutic Presence

4 Weekends: October 2007 - April 2008

A series of four weekends, offering an opportunity to study the discipline of *Authentic Movement* and its relationship to therapeutic practice, work in education, the caring professions, and the community. The intention is to teach Authentic Movement as a support for training and practice in Dance and Somatic Movement Therapy, and related fields of practice, and to explore how it can help cultivate clear presence in our work with others.

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6 3-day Weekends: September 2007 - June 2008

This course will explore the process of *Infant Movement Development* from the perspective of *Body-Mind Centering(R)*, following and embodying through touch and movement the miraculous journey from conception, through embryological and fetal development, the great transition of birth, and the first year of infant life. Study will include both theoretical and experiential aspects, with a strong focus on the *embodiment* of each stage of development.

Courses take place near Cambridge, taught by Linda Hartley and guest teachers

For a copy of the programme please send your postal address to:

IBMT, Evergreen Cottage, Long Lane, Southrepps, Norfolk NR11 8NL
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30 June-4 July 2007

West Dorset Coast

Strata: Autobiographical Movement (environmental movement)

Cost: £180

Take time out for yourself and select a theme present in your life, move with it in different environments - a hillfort, the woods, the sea, the studio - and explore it alone and with others. Create a short movement score to crystallise your experience and be witnessed by others in the group. This workshop will guide and support you through these steps from open improvisation through to the form of your choice.

For more information and to book contact:

T: 01297 560511

E: info@moveintolife.co.uk

W: www.moveintolife.co.uk

AUTHENTIC MOVEMENT RETREAT

A 5-day Intensive for those with previous experience of Authentic Movement will be offered this summer by the North Norfolk coast, led by Linda Hartley.

August 19-23, 2007: Sunday 10am - Thursday 5pm.

For Information: E-mail: linda@lindahartley.co.uk Tel: 01263 833987

www.lindahartley.co.uk or www.ibmt.co.uk



Therapists and Supervisors

Beatrice Allegranti, MA, SrDMT

Offers individual and group supervision: Integrating Feminist and Dreambody approaches.

Contact: beatriceallegranti@mac.com or Tel: 07714 196 810

Leah Bartal SrDMT

Offers individual DMT and Supervision including Psychosynthesis, Jungian Background, Feldenkrais and Authentic Movement. Monthly workshops include writing and mask-making. North West London and internationally. Tel/Fax: 0207 722 9768.

Dawn Batcup, SrDMT

Offers supervision or DMT in South London.

Contact: dawn.batcup@swlstg-tr.nhs.uk or Tel. 0208 682 6236

Catherine Beuzeboc, SRDMT

Offers individual sessions in movement psychotherapy and supervision in North London NW5. Existential / Humanistic orientation.

Tel: 0207 267 6253 or email: c.beuzeboc@btinternet.com

Penelope Best SrDMT

Offers individual and group creative process oriented supervision and consultation sessions in East London and east midlands (Milton Keynes). Contact: pbestworks@aol.com

Katya Bloom, SrDMT, CMA, MA, PhD

Offers individual movement therapy and supervision in North London.

Tel: 0208 444 2071 or email: kbloom@talk21.com

Sue Curtis, SrDMT

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

Contact: Tel: 0208 244 0968 or sue@dircon.co.uk

Yeva Feldman, SrDMT, MSc, Gestalt Therapist in advanced training

Offers supervision (individual and group) in South West London and professional development workshops.

Contact: Tel: 07958 610234, yeva.rob@gogglmail.com

Eilla Goldhahn, SrDMT

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Tel 01364 72687, e.goldhahn@authenticmovement.org,

Linda Hartley, MA, SrDMT, BMCA, RMT, UKCP

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Contact: Tel: 01799 502143 or Linda@lindahartley.co.uk
www.lindahartley.co.uk

Sarah Holden, BA hons, SrDMT, IGA, UKCP

Offers individual movement psychotherapy, and supervision in South London. Contact:

Tel: 0208 682 6246 or sarah.holden@swlstg-tr.nhs.uk

Martina Isecke SrDMT, Dance Artist, Psychologist

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Fran Lavendel, MA, SrDMT, BMC practitioner

Teacher of Authentic Movement offers movement psychotherapy, group work and supervision.

Contact: lavendelmaclean@ednet.co.uk or Tel: 01968 676461

Jeanette MacDonald, SrDMT, ARAD

Offers individual therapy and clinical supervision in London and Exeter. Also available for Advanced/Professional Dance workshops and private coaching. Contact: Tel: 01392 873683 or info@exedance.demon.co.uk

Dr. Bonnie Meekums SrDMT, UKCP

Is available for both private individual therapy and clinical supervision in the North and North West of England.

Contact: University of Leeds, Wakefield Site, Margaret Street, Wakefield WF1 2DH. Or b.meekums@leeds.ac.uk

Nina Papadopoulos, SrDMT

Is available for individual DMT and supervision in East London.

Tel 020 85563180 or email: ninadmt@yahoo.com

Dr. Helen Payne, SrDMT, Fellow ADMT-UK, UKCP

Offers training, therapy and supervision. Trained in Authentic Movement and integrates this into her private practice.

Contact: Tel: 01438 833440 or H.L.Payne@herts.ac.uk

Helen Poynor SrDMT. MA and RMT (ISMETA)

Available for individual movement therapy and supervision in East Devon & Totnes. Also offers Walk of Life Movement Workshops in West Dorset/Devon. Halprin trained.

Contact: Tel: 01297 20624.

Sandra Reeve SrDMT

Individual movement therapy and supervision in Dorset and Ireland. Move into Life workshops for personal and professional development through movement. Contact: Tel: 01297 560511 www.moveintolife.co.uk

Susannah Rosewater SrDMT

Offers individual DMT and supervision in Chiswick W4. Her work is influenced by Authentic Movement, Humanistic Psychotherapy and Feldenkrais Method. Contact: 0208 747 0472 or sue.rosewater@virgin.net

Susan Scarth SrDMT, MCAT, BSc. Hons

Offers supervision – individual and group, Training and Consultancy.

Contact: sbscarth@hotmail.com or Tel: 07769 644569

Rosa Shreeves SrDMT, UKCP, Dance Artist

Offers individual therapy, supervision, choreography and consultancy in West London.

Contact: Tel. 0208 995 5904 or rosashreeves@rosashreeves.plus.com

Allison Jane Singer MMus, SRDMT, RDTh, BWYDip

Available for individual therapy and clinical supervision in Lancaster, North West England. I am also a trained dramatherapist, ethnomusicologist (singing) and qualified Yoga teacher. My approach to DMT integrates movement and dance with voice, visual images, story and Yoga.

Contact: Tel: 01524 32920 or: allison.singer@btinternet.com



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Chodorow, J. (1991) Dance Therapy and Depth Psychology: The Moving Imagination. London & New York: Routledge

Journals:

Author/s Surname/s followed by initials, year of publication (in brackets), title of article (lower case), title of journal (uppercase and underlined), volume and issue number, page numbers of article.
Karkou, V. (1999) Who? Where? What? A brief description of DMT: Results from a nationwide study in arts therapies, e-motion, ADMT UK Quarterly, XI, (2), 5-10.

Please carefully edit your work before submitting it, i.e. check spelling and grammar thoroughly.

Send material via e-mail as an attachment to: emotion@ADMT.org.uk e-mail us for SUBSCRIPTION to the journal, ADVERTISING and LISTINGS. Please note that receipt of contributions will not be acknowledged unless requested.

ADMT U.K. Membership & Subscription

Annual membership to ADMT U.K is available from:
ADMT UK Administration
32 Meadfoot Lane
Torquay, Devon TQ1 2BW

Associate	£ 35.00
Student / Unwaged	£ 40.00
Institution	£ 60.00
Non Practicing	£ 70.00
Professional Membership	
RDMT & SrDMT	£ 120.00
Overseas Supplement	£ 10.00

Annual Subscription to *e - motion* ADMT U.K. Quarterly for non-members costs: for Institutions £40, Individual £16 including p&p (overseas + £6.00)

Advertising Policy

The *e - motion* ADMT U.K. Quarterly will publish listings in the columns provided as a free service to our members. Council reserves the right to limit listings to those which will be of interest to ADMT members. These listings may include the name of the event / service, the leader, the dates, the location, a brief description (one sentence) and contact information.

Paid advertisement space is available in *e - motion* ADMT U.K. Quarterly. Fees are:

Advertisement Rate	Sizes (mm)		ADMT members	Non-members
	height	width		
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Half Page No.2	240	85	£50	£60
Quarter Page	120	85	£25	£35
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***e - motion* ADMT U.K. Quarterly DEADLINES:
1 FEBRUARY, 1 MAY, 1 AUGUST, 1 NOVEMBER**

The editorial committee will undertake to mail the publication approximately six weeks after deadlines.

EDITORIAL COMMITTEE: Tracey French



ADMT Research Register: Invitation for Registration

As you may know ADMT has developed a register of research activity in DMT. Research projects that have been completed in the past have been included in this register in response to the members' contribution. We will appreciate if you continue updating this register with new studies and/or studies that have been included in the register as ongoing projects but are now completed. As a reminder, the following types of studies/projects are considered:

- Small-scale or pilot studies
- Master studies
- M.Phil. and Ph.D. studies
- Other independent research projects

The criteria for inclusion of your study/project in the final register are:

1. study/project is UK based
2. has clearly defined overall aims, objectives, research questions and/or hypotheses
3. there is a clear description of methodology, research methods and analysis (both qualitative and quantitative research perspectives will be considered)
4. contributes to knowledge or new understanding of DMT
5. there is evidence in support of all claims made and conclusions drawn
6. all relevant sections within the form are completed

The registration form is enclosed in this issue of e-motion, but in order to save time you may request the form to be forwarded to you electronically. See address below.

We would appreciate if you could complete the form as soon as possible in order to help us update the Register speedily. We regard this as an ongoing process. The research sub-committee of ADMT may contact you to ask further questions, if needed.

Looking forward to receiving your research registration form.

Vicky Karkou

For requesting and returning the form please contact:

Vicky Karkou: V_Karkou@hotmail.com

Or for hard-copies, write to: Dr. Vassiliki (Vicky) Karkou, Queen Margaret University College, OT and AT, Leith Campus, Edinburgh EH6 8HF.



Research Register Form

Research details	Name of principle researcher	
	Professional title	
	Principle present employment	
	Contact address	
	Telephone	
	Fax	
	e-mail	
	Research collaborators	
	Research supervisors	
Title of research	Title of research	
	Subtitle of research	
Research details	Aims of research	
	Principal research question(s) or research hypothesis/es or research objectives	
	Client group (if applicable)	
	Research design (e.g., quantitative, qualitative, anthropological, case study etc.)	
	Nature of data collection (e.g., video time-sampling, client questionnaires etc.)	
	Principal findings (if research completed)	
	Ethical board approving research	
Details of institutional affiliation, funding body and grade	Academic institution where registered (if applicable)	
	Funding body (if applicable)	
	Academic level of research (DgDip, MA, M.Phil, PhD, postdoctoral) (if applicable)	
	Clinical institute affiliation (if applicable)	
Dates	Starting date	
	Completion date (expected date if not yet complete)	
Keywords	Keywords	
Related publications including unpublished material for internal use	Related publications by members of research team	