

# e-motion



**Association for Dance Movement Therapy (ADMT) U.K.**  
Quarterly Spring 2008

Vol. XVIII No. 1 ISSN 1460-1281



## EDITORIAL

We welcome you to this Spring edition of *e-motion*. As the colours of spring give off their messages of vibrancy and renewal, the contributions and writing given to us in this wonderfully diverse edition speak of a thinking, dancing and embodying community of 'dancers', and an embodiment of shared creative reflexivity.

We start by offering you some valuable *News from ADMT-UK Council*, from our Chairperson **Geoffery Unkovich** detailing and updating us of the changes and work of Council presently. ADMT-UK is undergoing some huge moves forward in its process of evolving and shaping the future for us as DMT practitioners in the UK. Please note the next **AGM – 28<sup>th</sup> June 2008**, all are welcome to share views and thinking.

*e-motion* welcomes and congratulates all **New Members to ADMT** and those recently achieving Senior Registration. These names are listed in recognition of our growing community.

We are delighted to receive an article from one of our very own editorial team members – **Caroline Frizell**. She writes lyrically and beautifully in her article *"In Search of a Wider Self"*, taking us on a journey of "being" and stillness, reaching out to us in her simple but deep descriptions of *"Coming Down to Earth"*. I have been moved to acknowledge my own "being-ness" having read this article.

We are pleased to receive a second article from **Marina Rova** - *"Finding Core Purpose: Applying Bartenieff Fundamentals to Dance Education and Therapy"*. This article looks at a subject very "core" to Marina's own enquiries into her reflective practice in the field of dance, spanning her roles as performer, dancer and therapist. It is a reminder of the intense complexity of working with embodiment with people who are not necessarily in touch with their own "core self". Again we are offered artistic illustrations from Marina as a wonderful insight into her understanding of this subject, and her own experience of "finding core".

Writing for *e-motion* for the first time, **Virginie**

**Patel** gives us a detailed reflection of her experience of the CPD workshop facilitated by **Gerry Harrison** 17.11.2007. Virginie's aptly titled *"Visiting Thematic Systems"* takes us through a layered and detailed analysis of what it means to explore the subject of 'self harm'. Virginie explains that when working in the NHS, she has had to learn ways of *"translating the clients' on-going embodied experiences.....into language that can reach the professionals who formulate policies and give commissions."* This is a task for us all, and leads quite nicely onto our final article written by **Dawn Batcup** – *"Evidence for the Effectiveness of Dance Movement Therapy"*. Dawn offers us a precise and highly articulate description of the effectiveness of DMT, using the very language we all strive to find to give a succinct and clear argument to those colleagues requiring evidence of the effectiveness of our work. Thank you Dawn for sharing such clarity of thought with the community, This is an aspect of our work which becomes an increasingly important part of gaining recognition of the insightfulness and professionalism that we contribute as therapists.

We have received a range of *"Brief Reports from the Field"*, with important announcements from **Dr Eila Goldhahn** of her move to Germany and her PhD Thesis. We welcome the sharing of news across the arts therapies, and receive a news report from **Louise Smart -Dramatherapist** - regarding the Joint Arts Therapies Commissioning conference. We'd also like to draw your attention to the photos and words in relation to the new **memorial bench** placed in memory of **Gabrielle Parker** at Roehampton University.

Finally, we invite you to take a look at the **New Books** titles, and workshops listed from the **ADMT CPD workshop with Rosa Shreeves – 24<sup>th</sup> May 2008**, and new and upcoming Roehampton University open CPD courses.

Wishing you all an enjoyable read and fruitful insights,

**Tracey French and Caroline Frizell (editors)**



## Contents

<b>Editorial</b> .....	2	<b><i>Evidence for the Effectiveness of Dance Movement Therapy</i></b>	
<b>News from ADMT-UK Council</b>		Dawn Batcup SrDMT .....	15
Geoffery Unkovich, Chairperson .....	4	<b>Brief Reports from the Field</b>	
<b>Welcome to new Members</b> .....	5	Contributors –	
<b><i>In Search of The Wider Self</i></b>		Dr Eila Godhahn, SrDMT	
Caroline Frizell SrDMT .....	6	Louise Smart, Dramatherapist	
<b><i>Finding Core Purpose</i></b>		<b>e-motion</b> editorial team .....	17
Marina Rova RDMT .....	11	<b>Conferences and Workshops</b> .....	20
<b><i>Visiting Thematic Systems: Reflections on the ADMT UK CPD Workshop “Dance Movement Therapy on the Self Harm Unit” facilitated by Gerry Harrison</i></b>		<b>New Books</b> .....	22
Virginie Patel RDMT .....	13	<b>Therapists and Supervisors</b> .....	23
		<b>Membership and Subscriptions</b> .....	25





# News from ADMT UK Council

Geoffrey Unkovich, Chairperson

Hello, and welcome to news from ADMT council for this edition of *e-motion*. The last two council meetings have been very busy, energetic meetings with vibrant, informative and constructive conversation. Topics have ranged from individual member concerns to our association's criteria, to education and to the wider context of DMT in the health professions arena. There is a vast array of matters to discuss, deconstruct, formulate, and agree on before a plan of action can be put into place. This all takes a lot of time and energy for all concerned and sometimes takes longer than we desire. However, with the constraints of being a small body of people managing a lot of issues, all of council do their utmost to move things forward while managing their own personal and professional lives. Colleagues working on behalf of council and previous council members will appreciate this.

**Conference** – unfortunately there will NOT be an ADMT conference in 2008. This is a shame but due to time constraints and the handover of chair it is something we have not been able to manage this year. We will have a conference in 2009 so do let us know if you are interested in being part of the conference working group, there will be a lot to arrange and manage on the day so a dedicated team is needed. [admtchair@yahoo.co.uk](mailto:admtchair@yahoo.co.uk)

**Registration criteria** updates are gradually being collated, this criteria update will take a lot of work and will not be completed until the end of 2008. This will include updates to criteria related to license to practice, supervision, senior registration, continued professional development, and ethics. Updated criteria will provide a more robust set of guidelines for members that will further support the work we all undertake; the aim is to give more coherent guidance on ethical considerations, professional practice, and code of conduct.

**Kedzie Penfield** and **Shirley Mawer** are researching CPD development in line with other organisations and governing bodies. This will include formatting an updated CPD log for all members with coherent guidelines for the type of professional development to be undertaken. Following a break to write her MA, **Celine Butte** has been co-opted back onto council and is researching ethical issues that need to be included in our criteria, this will give the necessary guidelines lacking in our current criteria.

Council have agreed to fund our involvement in the next **Psychological Therapies** in the NHS conference later this year. We will participate with the other Arts Therapies bodies by having an exhibition stand with relevant literature for the delegate's information packs, plus tickets for one or

two participants. This conference is viewed as an essential ingredient in this year's business by council following our supported and limited involvement last year; where we contributed to a joint arts therapies brochure arranged by **Stephen Sandford** the chair of music therapy.

**Logo** – at long last we have decided on a new logo. Council are all pleased with the outcome after a long process of consideration and discussion. We are very thankful to **Stella Maris** the artist we have worked with, and to **Lisa Pickles** a DMT and graphic artist. With their expertise we have come to a design that is quite different from our current logo and will of course result in a range of responses from you all. We look forward to presenting the logo along with the association's name change at the AGM on June 28<sup>th</sup>.

Recent ADMT **workshops** arranged by **Tracey French** have proved very successful. We are exceptionally pleased to know that so many of you are participating in these professional development events. The money raised helps us to support the development of the European Network of DMT, while developing a stronger network in the UK through your collaboration with other DMTs. Please continue your participation and look out for new events.

**e-motion** – we have decided to dedicate the summer edition of the journal to those members who have dedicated many years of time and effort in developing our profession and who continue to support Dance Movement Therapy in the UK and beyond. Our aim is to include articles from experienced or honoured practitioners, who will be invited to submit articles in their own words related to their beginnings, development, world-view, or mode of practice in relation to DMT. This will include those who we feel should be applauded at this time. In this way we will all have a greater depth of knowledge related to DMT history long-term practitioners in the UK.

The **AGM** at Siobhan Davies Studio in London, June 28<sup>th</sup>, will be a celebratory event. We will be presenting the new logo alongside the official name change. It has taken us quite a while to get to the change of name and logo as we did not want to rush the process and make any irrelevant decisions. At the AGM there will be a movement *warm-up* before we begin, I have wanted this to happen for the last five years so am really pleased that **Kedzie Penfield** will lead this warm-up. The ending of the AGM should be a very moving and exhilarating experience, as **Marie Ware** has agreed to lead all there in a '*movement choir*'. In this way we will be able to celebrate in movement all our achievements as individuals and as a group of professionals with a new identity.



---

## **ADMT WELCOMES:**

### **Announcements of New Members and Changes to membership:**

#### **2007 newly Senior Registered members:**

Gerry Harrison  
Athena Pikis  
Alyson Nehren

#### **Goldsmiths University Graduate Members 2007**

Anna Annes  
Marina Benini  
Libby Eiss  
Keren Felixbrot  
Carly Gresham  
Liisa Jaakonaho  
Nicola Jacobson  
Dimitri Natskouli  
Lisa Pickles  
Vladimir Rokvić  
Amanda Slater  
Maria Valdivia Rossel  
Diane Wye

#### **Roehampton University Graduate Members 2007**

Dagmara Bilon  
Christina Cockett  
Davina Holmes  
Nanette Hoy  
Heb Lucraft  
Carly Merchant  
Elizabeth Payne  
Marina Rova  
Melissa Sandoval  
Heidi Simpson





# In Search of The Wider Self

By Caroline Frizell

I have a story to share. *'Coming Down to Earth'* relates one woman's embodied discovery of a wider self. In order to provide a context for the story, I have briefly outlined the concept of this expanded identity within a model of the ecological self which is rooted in our physical presence in the biosphere and which extends beyond the individual ego. The idea of the ecological self provides an inclusive framework which offers connectivity and belonging which is both meaningful and healing. In the following pages I have explored how the concept of the ecological self can support my work as a Dance Movement Therapist as thoughts, feelings, actions and spiritual connections come together in the dynamic balance of body mind and soul and are fed by a connection with the earth.

The concept of the ecological self emerges as we explore our earth story, that is, our identity in relation to the earth. As the media focuses increasingly on the impact of global warming, we find ourselves concerned, both as individuals and as a species with our relationship to the earth as our collective home. This concern highlights how our individual identities and our relationships with each other do not exist within a vacuum. So within this context of a wider community, how do we define who we are?

Arne Naess suggests that we are apt to confuse the 'self' with the narrow concept of the ego. He suggests that our 'ecological self' (Naess 1995 p.225) transcends the individual ego, and this discovery can lead us towards an experience of a self with greater breadth and depth than the self which is defined by its separateness. Our individual identity then becomes characterised by a unit connected to a greater whole and exists through a reciprocal relationship with each other and the environment. The inherent healing capacity of this connection for the individual also becomes a process of 'healing our relations to the widest community-that of all living beings.' (Naess 1995 p.236) As we identify with something bigger than our individual ego, we can discover an inclusive perspective on ourselves which meets a universal need to be valued and to belong.

This sense of identifying with the earth was brought to my attention some time ago by Leila, a three year old. Leila and her mother attended a community DMT group for pre-school children and their parents/carers, which I facilitated. In our enclosed, urban therapy space we were travelling across a wild terrain to 'The Bear Went Over The Mountain'. For those of you unfamiliar with this rhythmic, repetitive song, a bear goes over the mountain to see what he can see and all that he can see is the other side of the mountain. Adults and children embodied bears in all kinds of states; fast bears,

slow bears, fierce bears, shy bears, ambitious bears, resistant bears and more.....and in the centre of the room stood Leila, an assertive three year old with a fiery temper. Her body was expanded and open, her feet planted firmly in the ground, securing a broad base with her arms stretched to the side. Her mother approached her, wanting to encourage her to move with the group, but Leila waved her on. Leila held a magnetic presence in her tiny body, creating a powerful space around her. I was intrigued as to state of her inner bear. I had reflected on how so many different bears were able to share the space, but somehow couldn't place Leila's bear.

'I wonder what it's like to be your bear, Leila?' I said.

She looked at me with indignation in her eyes, which told me in an instant that I'd got it wrong.

'I am *not* a bear' she said 'I am the *mountain*.'

She was a child who was rarely still and there was a way in which she had connected to a powerful resource inside her and channelled her vivacious and sometimes chaotic energy down into the centre of the earth. Other children joined her, wanting to experience the living rock inside them; other children, for whom stillness was entirely uncharacteristic, stood broad and firm, finding a silent strength of stillness within them. A few remaining bears continued on their journeys. All, it seemed, were exploring their ecological selves. They were discovering a connection with a living system greater than themselves. My sense was that Leila was not standing 'as if' she were a mountain; she *was* the mountain; it was an intrinsic part of her identity.

We are seen to develop a sense of self through our early interactions with significant carers in our lives. Developmental frameworks shape a process of merging and separation on our journey to an autonomous self within a human community. In a more expansive view of the self, we are at the same time defining ourselves within the context of a network of life on earth. Barrows (1995) cites models of child development within indigenous communities in which there is an emphasis on rituals which honour the bonding between the newborn child and the earth. This has a significant impact on the individual's identity. Barrows suggests that we are born with a natural affiliation with nature's flora and fauna which is evident in a child's sensory and physical delight in the world. This, she says, is not merely a symbolic attachment and has implications within therapeutic relationship.

'If we see the child inextricably connected not only to her



family, but to all living things and to the earth itself, then our conception of her as an individual, and of the family and social systems in which she finds herself, must expand.’ (Barrows 1995, p.107)

I remember how Adam taught me something of this expansive perception of the self. When I worked Adam, he was 10 years old and had been diagnosed with autism at an early age. Adam confounded those he encountered with his behavior (both personal and professional). His language was sensory and physical and his sensitivity to his environment appeared to be acute. Early on in our work together I offered his mother a space in order to explain what it is I do and to increase my understanding of Adam.

‘I can’t make any sense of his behaviour’ said his mother, overwhelmed the human vulnerability which Adam exposed in us.

‘...and when it’s a full moon he just goes bananas.’ she added, almost as an aside.

Her words stayed with me as Adam and I began to build a relationship. Intrigued by her observation that Adam’s moods were affected in this way, I tracked the waxing and waning of the moon to find that Adam displayed an acute sensitivity to lunar cycles. During one session there was a solar eclipse and at the time of the eclipse the intensity of the energy between us felt palpable. It seemed that in order to understand Adam’s world I needed to make reference to a universal framework; I needed to include a world beyond our species within our relationship and to relate to his ecological self. Adam’s relationship to the rhythms of the universe was an intrinsic part of his identity and to ignore this was to ignore a part of him.

The concept of inclusive practice has framed my work as a therapist in terms of the individual significance of each one of us within the context of a wider community. Inclusive practice meets a universal need to belong and to be valued as part of a wider body of life; it concerns our respect for and responsibility to one another and presents the challenge of accommodating difference and find ways of sharing space without becoming destructive. If we identify on this deeper level with the diversity of life, then we begin to live through a reciprocal relationship with each other and with the earth as our collective home. This stands in contrast to western industrial cultural values, which involve individualism, autonomy, and anthropocentrism. Once we discover our connection with our ecological self, our context becomes one of connection and responsibility and this perspective can be located in a paradigm shift which moves away from ‘..the bounded, isolated self towards a vision of a self that is permeable, interconnected not only with other human selves but with a range of all living beings and processes...’ (Barrows 1995 p. 103)

The challenge of accommodating and understanding diversity highlights how the personal issues of individual clients and groups reflect broader issues of how we live together. Sometimes I wonder how I can facilitate personal growth and wholeness in a world in which inequality and injustice are rife and within a human community which is destroying the very home on which it is dependent. This intricate web of relationships can be seen to a profound impact on our identity; an identity which embraces our ‘whole body-mind-spirit organism’ in its entirety (Clinebell 1996, p.26). An inclusive approach finds the complexity of living relationships reflected in the complexity of the individual’s inner world. It is a place where we learn to listen and to ‘be’ and in doing so become more receptive to the language of an ecosystem and the language of each other. As I explore my own position within the context of a living earth, so my concept of the self expands. This expanded concept of the human self allows me to open my perception to the self of the client before me.

The Creative Arts Therapists are, by their very nature, concerned with the expression of an inner world which transcends words. Dance Movement Therapy leads us into the world of sensory perception, into a physical and spiritual expression through which our emotions flow. In DMT I’m using one of the things we all have in common, that is a body. This world of the body connects us as dynamic organisms to the diversity of a living world. Each of us has a physical presence in this world; our bodies, minds and spirits are in a constant flow of change in response to stimuli from both outside and inside. This living flow identifies us at a deeper level to a wider body of life and to the earth itself and reference to an expanded concept of the self can transform the psychic framework within which we work.

References;

Clinebell, H ‘*Ecotherapy: Healing the Earth, Healing Ourselves*’ 1996 the Haworth Press, NY

Barrows, A. *The Ecopsychology of Child Development* in Sessions, G (ed) *Deep Ecology For the 21<sup>st</sup> Century* 1995 Shambhala publications

Roszak, T, Gomes, M & Kanner, D (eds) *Ecopsychology, Restoring the Earth, healing the Mind* 1995 Sierra Club Books

*Last year, I attended a residential ecotherapy course, facilitated by Dave Key and Mary-Jayne Rust (see [www.footprintconsulting.org](http://www.footprintconsulting.org)). The course took place on the west coast of Scotland, where a group of people shared*



*the week together to explore the nature of ecotherapy and the ways in which we could embrace those principles in our work. The central experience of the course was a day spent completely alone, from dawn to dusk, in the wilds of nature. As a Dance Movement Therapist, this is took me to*

*an authentic, embodied level of knowledge of the wider self. It became a journey from the rational, cognitive theory into the primitive knowledge of the body and the soul. 'Coming Down to Earth' is one woman's story of that experience. It is shared with full consent*

## Coming Down to Earth

By Caroline Frizell

Once I heard the story of a woman. An ordinary woman from the city, who learned to listen to the breathing of the earth and found a universal home within herself.

One day, she packed her bag and headed north to a wild place.

Arriving at a coastal wilderness, her head demanded to know of her intention. She wandered across the beach in search of a purpose and, deep in thought, balanced on boulders, peering inquisitively through the giant, rounded stepping stones. The smooth curves of smaller rocks lay on still smaller stones, which harboured tiny glistening pebbles and spiralling shells. The woman balanced lightly, her walking boots nestling in a kaleidoscope of stone. Transferring her weight from one rock to the next, she sensed her desire to tread with care; to pursue her journey with the least disturbance to the rocky universe beneath her. At each step she righted her balance, suspended on a stretch of silence which reached into infinity beneath the urgent sound of the rushing waves. The sea splashed onto the rocks, clattering through shivering stones as it receded, tugging at succulent seaweed caught in small, jagged crevasses. The waves brushed against the waving tendrils of clinging sea anemones on their return to a fluid world where push dissolved into pull; where the upward swelling mountains of water shifted seamlessly into downward rolling slopes; where the muscle of the ocean contracted on a breath of intensity before releasing a burst of energetic free-flow; white foam splashing against the rocky shore.

The woman inhaled the vibrant sea air, which rushed in waves through her veins, tossing her body like flotsam across the shoreline as she surrendered to the energetic pull of the receding water. Flowing into the open sea, the woman was caught briefly in a vortex. She rippled through a wave, to be tossed back onto the shore like a wayward jellyfish.

Her rational mind sprung up from the beach and demanded an intention. She edged her way towards the waves, in search of reason.

'What is my intention?' the woman cried.

A wave lapped gently towards her before softly caressing the sand on its retreat.

'.....we have no use for intentions....' It whispered,

'.....we dance with the rhythms of the earth and follow the wisdom of the moon; we rise and fall with the spirits of the sea and flow with the currents of universal time.....'

The next morning the woman rose before dawn. She left her cabin and headed along the coast, strongly drawn to rock and sea, intending to find a place to settle until dusk. She took a flask of water, clothes to keep her warm and a torch to guide her home. The woman sought a place to be with nothing but herself and the universe; a place to explore the nature of her existence. The sun began to rise and she followed a scent to find herself climbing a rock, pausing momentarily to watch a seal swimming in a bay. Continuing to climb, she found a small, raised plateau overlooking the ocean. She looked down through black, jagged rocks rising ominously from rock pools which lay cradled in the rounded boulders below. The sea lurched against the rocks, engulfing them in heavy green-grey water with a thundering roar of energy before retreating to expose shining-black, glistening stone.

With the length of the day stretching out ahead, the woman's smaller self began to measure time. She had no watch and suddenly found herself in an empty, open space, with no distractions from the truth of her existence

She paced the plateau. Anxious thoughts paced the contours of her mind, pecking at the fragile shell of her smaller self.

How soon?

How long?

For what?

From where?

How far?

How many?

How big?

How small?

How much?

Finding herself alone upon the rock, the woman spiralled like a hermit crab, tight inside a shell, which protected her from the vastness of the world. She paced in the skin of the small, isolated self, the self which creeps anxiously to man-made- measured time; the self which protects its own importance for fear of vanishing into oblivion.

The chill in the sea air brushed against the woman's cheek



and at that moment she caught sight of a sea otter pushing through the undulating water, as divergent ripples shone silver in its wake. The otter flipped effortlessly from one side to the other and then circled back the way she'd come. She caressed the water to cast a smooth silk circular trail behind her.

The gently billowing silver curves of water rose through the woman's body and the freedom of the sea otter rippled effortlessly through her spine. It reached into her shoulders and followed a momentum through her limbs. The woman broke free from the shell of measured time and surrendered to the rhythmic swell of the waves, reaching and pulling, filling and emptying as an elastic tension connected her to the vastness of the ocean and the mountainous curves of the rising land. Her body listened to the story of the earth. Rising and falling, floating and sinking, twisting and curving, a universe swirled inside her...

..and she danced.....

..... and she danced.....with her feet planted firmly in the earth.

She looked down through the jagged rocks at the boulders below and smelled the salty air. Light rain began to fall and individual drops sent circles dancing in the rock pools below. Thousands of raindrops danced brief circles in the surface tension, like crystal balls holding the stories of the future. Each emerged for a short transient moment and then vanished, to be replaced a hundred fold in an improvised cannon.

The rain stopped and the water in the rock pools smoothed into mirrors, reflecting scudding clouds. A gentle grey stillness drifted from the sky and the woman succumbed to an urge to sleep. With all intention lost, she curled into a nearby rock, which fitted around her like a glove. Her hip nestled into a concave space and her legs curled easily around its base. Her elbow and shoulder found a comfortable niche and a softly rounded pillow of smooth, yielding stone supported her head. She sank into the pliable rock, which moulded to the shape of her body like resistant clay.

Rain was falling again.

The woman closed her eyes and was rocked to sleep by a lullaby of rushing waves bursting open on the shore, of crying gulls circling overhead and of the continuous pattering of raindrops on her hood.

She felt herself sinking to the centre of the earth.

Time moved around as the earth slowly shifted its relationship to the sun, which lit the world from behind a veil of cloud.

Rain fell from the sky.

Waves crashed against the rocks.

Gulls screeched overhead.

The voluminous sea closed in over the rock pools and the sun began a slow descent towards the horizon.

Gradually the woman began to stir, conscious of a rumbling and a heaving from the rock on which she slept. The rock became her ribs, wrapping around her heart and gently breathing through her. It was as if she was being breathed by giant lungs as her body expanded and contracted in a synchronised duet with the earth. Had she exercised her will, she would have leapt from the rock and run a thousand miles away. But at that moment she had no will. She just was. She was the rhythm of the rock. She was the heart beat of the earth. She was a woman without intention. The meaning of her existence lay beyond the boundaries of her body, beyond the boundaries of her mind.

She lay suspended in a waking dreamtime and drifted into a vision of her future. Death dissolved her flesh; bare bones lying upon the rock in a stripped white simplicity. A giant wave washed the rock clean and her human remains carried with them the history of her ancestors. The bones shone white with centuries of joyous connections and deep felt love, with glories and triumphs since ancient times. Deep grooves were etched into the surface of her bones with tales of trauma, pain, guilt and shame from bloody wars and human injustices and untold destruction, reaching far into the past. Her remains were infused with simple acts of kindness and compassion from generations long gone. Her bare bones were sinking to the fathomless depths of the ocean; sinking down to begin a slow transformation to become the very rocks on which she'd slept.

All at once, the woman's rational mind demanded an explanation. A blanket of fear squeezed between her body and the rock which now rose hard and unyielding from the earth. A freezing wind rippled through her mind as she contemplated her experience, afraid that her ego had become flooded in a chasm of madness reaching deep into her body. The woman moved away, distancing herself from the dreamtime within the rock.

She scrambled up a grassy slope and sat a little higher up, glancing back at her jagged resting place. She sat in a timeless zone, hugging her knees, gently rocking and gazing out to sea. Her vision blurred with tears, she was caught in a crevasse between elation and fear. The woman felt a reconfiguration of her relationship with the earth.

The rain stopped and a break in the clouds freed a shaft of sunlight from the sky. It reached down to the sea and threw



a beam of light across the water, stretching a silver pathway into the universe.

Gannets dropped from the sky, plunging head first into the sea. Cormorants skimmed the surface of the ocean and landed on a rock where they stretched their jet black wings elegantly in steely shafts of evening sunlight; primitive statuesque figures. Oyster catchers tore urgently across the bay with whooping cries and fast beating wings.

The light was dimming. The woman gathered her belongings and, following the coast, she headed back to where she was staying by the light of her torch. In a shroud of darkness, she hesitated before entering the cabin, reluctant to break the spell of the wider self, suspended between two worlds. She entered the human realm with caution, clinging possessively to a profound sense of connection to the earth.

The next morning, she rose before dawn. The woman walked slowly up the muddy hill, now sodden from so much rain the previous day. She turned and stood high above the shoreline, watching as the earth shifted towards the dawn light. The black silhouettes of the landscape became awash with rich autumn colours as the world emerged in the yellow-orange hue of the gathering morning light. Stags whispered from the shadows.

She breathed the morning air and sighed from the centre of the earth. With the deep red mountains behind her, she stood on the top of the world gazing out into the visceral body of the universe. She contemplated her wider self which dances with the rhythms of the earth and follows the wisdom of the moon.....a self which rises and falls with the spirits of the sea and flows with the currents of universal time.....a self which breathes with the earth. She felt the transience of her human life in the waves as they crashed upon the shore in a rolling succession.

She listened for the silence, which stretched into infinity, beneath the urgent sound of rushing waves. The true silence of death as it sinks to the fathomless depths of the ocean as part of an ongoing universal dance.

The woman returned to the city, feeling closer to the truth of her existence. She stood on a crowded tube train, shoulder to shoulder with people of intention, strangely unperturbed by the madness of city life. She closed her eyes and smiled, remembering that beneath the disconnected urgency of the morning rush hour, lies a living, breathing earth.....

.....and within that earth lie riches beyond our wildest dreams.

Caroline Frizell (SrRDMT, MA)  
[frizarm@btinternet.com](mailto:frizarm@btinternet.com)





# Finding Core Purpose

## Applying Bartenieff Fundamentals to Dance Education and Therapy

Marina Rova PgDip DMT

I have been revisiting some of the literature I used for my Viva research/presentation (June 2006). One of the aspects I looked at was Bartenieff's notion of core connectivity and support. More specifically, I am inspired by her idea of 'finding core purpose', a concept relevant to both therapeutic and educational approaches. Throughout my dance training in ballet and contemporary techniques the notion of core-stability, core strength and support was emphasized and underlined as key to establishing a strong technical foundation and artistry. I myself constantly encourage this idea of 'connecting to one's core' or 'feeling one's core' during my dance instruction, often using imagery to facilitate an awareness of whole body connectivity and this idea of moving from the core.

However, I have found that language often creates a barrier in the embodiment of movement and expression, of lived experience. How often have I not fallen in the 'trap' of using instructions such as "use your core" during my teaching, thus implying a split within the body, as if the core was something external - an object the students can get out of their bag and apply to their dance- and rightfully received the answer "I don't have one"! I become more and more aware of the importance of language in both dance facilitation and the therapy setting and the necessity of employing embodied language, or as I like to call them 'lived words', to foster whole body connectivity rather than fragmentation. The 'dancer's body' has long been 'abused' by misleading language (often used by teachers and theorists alike) describing it as 'instrument', or 'tool' and, as I have recently discovered to my horror, a 'machine'. Such language tends to objectify what really is the subject of both our dance and life.

Another issue of importance for me is locating the core as an internal point of balance and support, rather than an external/superficial access point. What fascinates me mostly is one's process of embodying their core, moving from their core and expressing from their core. If we really connect to this internal sense of grounding and support through movement, physical expression and reflection then we ultimately become who we really are; that is embodied existences in the here and now. When looking at the felt level of movement and dance and our unfolding lived experience, we need to stay and trust our somatic awareness rather than try to explain or solve 'the problem' from the head. The only way to know our body is by being IN our body; or even better by BEING our body. In a group DMT session with elders I facilitated a few months ago a woman, I will

call Miriam here, said with great conviction and clarity "I am strong", as she was pulling an elastic band towards her centre. Her core purpose was to acknowledge her strength; to become her strength. How often are the words 'I am' used in the dance class to describe the dancer's process of embodiment or lived experience? From my own experience and process of development as a dancer, I am very familiar with this internal struggle and constant disownment and rejection of the body, as "insufficient" or "incompetent", that I often witness in my encounters with students and dancers. I feel that the notion of 'finding core purpose' is integral to our well-being and growth. Modern life and social rhythms tend to result in a distancing of ourselves from our bodies. The more remote we are from our lived body the more fragmented we become. The more we objectify our body the more likely we are to disown our felt experience and unfolding. I feel that our health (physical, mental and emotional), is balancing on the very acknowledgement of our body as subject and not object. We need to acknowledge that we are our body; we are our dance...one integrated whole. In this way we become the authors of our life story and not its victims. As practitioners, teachers and therapists we need to make a conscious intervention to resist stereotyping and inherited social and other constructs that place the mind over the body (i.e. as in Cartesian positivism and natural sciences) or a tendency to objectify the body (Media, pop culture and society) by expanding our awareness and opening up our perspective horizons.

Here are some key bullet points of Bartenieff Fundamentals found in Peggy Hackney's book 'Making Connections' (2002) underpinning my reflections above:

- Fundamentals

Change: the essence of movement is change. As we move we are constantly changing

Relationship/Connection: it is in our process of moving/ changing that we create our embodied existence. In this process of development, change is relational. As we move we are always making connections, creating relationships, both within ourselves and between ourselves and the world.

Patterning: relationships which are created within our body become patterned as we grow.

(p.12-13)

- Core Distal Connectivity

The whole body can be organised by a pattern of connectivity that begins in the center core of the body and radiates out



through the torso to the proximal joints, the mid-limbs and all the way to the distal ends of extremities (p.68).

‘Core support’ for limb-torso connections is available to us expressly because those internal body connections have already been explored and strengthened in actual movement while in utero (p.69).

Finding core purpose: another important aspect of core support is a psychological one. Using core support at a body level creates confidence that one can extend into relationship with the world without “falling apart”. In a therapy “container” the individual can take plenty of time to come into his/her own centre and can open fully when ready (p.81).

- Implications of core-distal connectivity

me-not me  
 in-out  
 towards-away  
 take in-give out  
 acceptance-rejection  
 gather-scatter  
 inside-outside  
 receptive-expressive

(p.82)

- Concepts used in Fundamentals

Anchoring : stability for one body part through active connection with another body part in countertension.

Body attitude: characteristic body stance (torso relationship or torso/limb relationship)

Connectedness: to join or link, to establish communication between or place in relationship, to associate mentally or emotionally.

Core support :internal support

Grounding: stabilizing through connecting with the earth (p.233-236)

A few months after I finished writing this piece I am reading it again thinking of all the moments I have experienced and witnessed fragmentation, disconnectedness and other body conflicts both in working with clients and students and in my own personal life. I therefore recognize the importance of our role as therapists to empower people to bring together all those parts of their body that may be forgotten, disowned or marginalized towards a unified and integrated whole. Our bodies are inherently expressive, communicative and active meaning makers. Being in touch with, what Bartenieff terms as, our core purpose and support is about being in touch with our life purpose and health. I would like to finish with a wonderful quotation by Maurice Merleau-Ponty, French phenomenological philosopher (1908-1961), and his idea of the lived body as the subject and not the object of our life:

We are in the world through our body  
 and...we perceive that world within our body...  
 by thus remaking contact with the body and with the world,  
 we...also...rediscover ourself,  
 since, perceiving as we do with our body,  
 the body is a natural self  
 and, as it were, the subject of perception...

(Merleau-Ponty, p. 52)

References:

Hackney, P. (2002) Making Connections, New York/ London: Routledge

Merleau-Ponty, M. (1998) in Williams and Bendelow’s The Lived Body: Sociological Themes, Embodied Issues, London/New York: Routledge

Marina Rova PgDip DMT



Illustration: ‘Finding my core’



# Visiting Thematic Systems:

## Post reflections on the ADMT UK CPD workshop: "Dance Movement Therapy on a Self Harm Unit"-Gerry Harrison (17/11/2007, Jerwood space)

Virginie Patel RDMT

Gerry Harrison's workshop related to DMT for people who enter a six month recovery programme for self harm.

With my memory of the workshop unfolding, I recall Gerry's presence, the comfortable feeling of being surrounded by DMTs and some embryonic thoughts.

The circle formed by the group and the anatomic layered nature of the skin drove me to think about the interconnections of systems. Subsequently, I was again reminded of the image of Russian Dolls (the first time occurred during the writing of my MA dissertation): Not only attracted to how I feel each doll supports the one it contains but also their symbol of fecundity. I was curious about how the inter-relationships of systems create opportunities, changes, depth, substance and shifts in perspective.

As a DMT open to the interplay of systems, I am curious about how my perception of their connections impacts on my practice.

Since I have been thinking of sharing some aspects of my experience of the workshop, I have been drawn to the image of going on a journey and thinking of a postcard I could send from the thematic systems I visited. This metaphor came from Geoffery Unkovich's facilitation of the workshop, held in the morning of the same day. The wholeness of the experience of the day was captured and a *number of significant themes emerged for me*.

-On the theme of language:

What is self harm? The group opened the subject and contexts, and reasons and ways of self harming were enumerated. Among them, the breach to the skin. The skin, protection against aggression, can also be perceived as a container for tactile and sensual memories.

I welcomed the images and metaphors that my relationship to French language gave me on the "skin"- "*la peau*". The expression "*être bien dans sa peau*" - "to feel good in one's skin" echoes my belief that the body contains wisdom and healing for emotional, spiritual and physical wellbeing - a core principle of DMT.

The expression "*c'est un ours mal léché*" -means that someone is unsociable, not able to relate to others. It refers to a bear that, as a cub, has not been stroked and licked by

his mother, in a "good enough way". This makes me want to attach the experience of self harm to the crucial relationship a baby and his primary carer develop through the skin: touch, stroke, massage, closeness. Moreover, if the skin is able to memorise the love, the care and the attention, it also retains the memories at the other end of the spectrum: physical, sexual abuse, inappropriate touch.

I feel the more commonly-heard English expression: "This person gets under my skin", has visual and sensory aspects that can be the starting point of a movement theme. Remembering, reliving, revisiting past experiences and co-creating stories are often part of the DMT process.

-On a closer theme of involvement, engagement, commitment:

-CLOSENESS, FRIENDSHIP, HONESTY: One of the participants had decided to attend the workshop to understand her friend better.

-MUTUAL RESPECT, CO-CREATION: Gerry had talked to the unit's residents about the workshop. They talked about what would be shared from their group. I was touched by how Gerry brought the people she works with to the workshop. Their involvement in the DMT process went outside of the boundaries of the session. During the workshop, the group engaged in a "throw and catch" game with juggling balls, which had been invented by one of the unit's residents. As the group's rhythm was getting faster, the number of juggling balls was increasing and connections were happening.

-On a core theme: the "good breast versus/bad breast" establishing a balance:

Gerry placed a massive inflatable ball in the middle of the circle: it was soft and moved slowly, until it came to a standstill. I remember all of the eyes drawn to the ball: the manager of the unit had said to Gerry the ball resembled a massive breast. A nurturing theme emerged and supported the movement experience of some of the group members, witnessed by the others. Two members sat on the floor, resting their backs on opposing sides of the ball: being in contact without physical touch, feeling the subtle movement of the other, they shared a soothing rhythm. They also shared weight and took some risk as their movement increased in speed.



The witnessing of this experiential made me come back to the possibilities created by a DMT group: There, a nurturing experience, acknowledged by the gaze of members sitting in the circle allowed the people to connect in a “safe way” and take the relationship in movement further. The DMT group is a system able to generate what the group and individuals need at a special moment in time.

*–On the wider system of policies and guidelines:*

Gerry shared that if the practices in the NHS are regulated by the NICE guidelines, the NHS practitioners and clinicians also inform the writing of the NICE guidelines. The manager on the self harm unit contributed to the writing of the NICE guidelines on the care’s management of the self harming population.

Working in the NHS, I sometimes feel the pressure of having to show “evidence of clinical excellence”. I am still learning ways of translating the clients’ on-going embodied experiences linked to DMT process into a language that can reach the professionals who formulate policies and give commissions.

These are some of the post cards I could have written on

my journey. *They reflect the layered complexity of systems which impact on our work with those who self harm. These layers involve the wisdom contained within the body itself and the language which reflects our relationship to the skin as a protector and a container. There is the theme of our responsibility to each other in terms of our involvement, engagement and commitment as well as the way we establish connections within our immediate experience, which reflects how we nurture each other and allow ourselves to be nurtured. There is then the wider system of working within the NHS, which provides an external frame and requires that, as therapists, we can communicate the efficacy of our work.*

I would like to add the intimate quality I felt from being in the group as well as being in touch with the wider context of DMT practice with self harm population. Sharing my personal experience with the wider audience of DMTs and e-motion readers has challenged me. There is an “unfinished” quality in my embryonic thoughts: They are still wandering, growing... I am still curious about how my personal sphere and my beliefs interact with my DMT practice and the contexts where they are located. I hope I have shared how ADMT CPD workshops can induce movement in thought and thought in movement.





*In the current climate, we are increasingly expected to prove that what we do is effective. That is, demonstrate mostly through statistical proof that clients want what we offer and that this makes them better - and quickly! Whatever your opinion is about this kind of research as a way of knowing about our work with people, it is helpful to have something of an evidence base to give to your line manager. My line manager recently wanted to see the evidence for DMT in a psychiatric setting at very short notice and I quickly compiled the below for him. It is not definitive but I thought it might be a helpful start for other DMT's when they are asked for this. After all, it is perhaps not unreasonable to be asked about whether what we do works and its probably more professional to hand over the proof for DMT rather than rely on our belief in it. Dawn Batcup SrDMT*

## Evidence for the effectiveness of Dance Movement Therapy.

Dance Movement Therapy (DMT) or Movement Psychotherapy (MP) is the youngest of the professions collectively referred to as The Arts Psychotherapies. Partly because of this, published quantitative evidence proving the effectiveness of this particular combination of non-verbal/verbal psychodynamic work is only recently appearing in the academic literature.

The most notable piece of evidence to date is the randomised control trial (RCT) carried out by Professors Rohricht and Priebe (2006) where the effectiveness of Body Oriented Psychotherapy was observed and measured in relation to a reduction in negative symptoms experienced by a group of people with schizophrenia. Follow up showed that this change was long term. The treatment provided, over 20 sessions of group work, was conducted by a qualified Dance Movement Therapist, although its definition as Body Psychotherapy refers to a particular manualised treatment regime drawn up by Dr Frank Rohricht in collaboration with Nina Papadopoulos and, whilst similar to the work of many DMTs, does involve some other elements specific to this trial. The findings from this RCT have inspired further investigations and the trial is currently being replicated with two different Dance Movement Therapists providing treatment, under the direction/supervision of Nina Papadopoulos and Sarah Holden, this time on sites within two NHS Mental Health Trusts, South West London and St Georges and East London & City Mental Health Trust.

There is also an abundance of qualitative evidence in the form of case study material about the effectiveness of working with people in mental health settings at all stages of their illness and recovery in both group and individual DMT in a variety of settings. See for example Payne (2006), Meekums (2002) and others.

Recently, the launch of the first international journal for DMT has generated much evidence based practice more

generally for the profession and this can only increase as DMT's become more proficient in research awareness and skills. See: *Body, Movement & Dance in Psychotherapy. Internal Journal for Theory, research & Practice*. London: Routledge

As a course Tutor and clinical supervisor on the DMT Masters course and Foundation course at PACE, Unit of Psychotherapy Studies in Goldsmiths University I am uniquely placed to comment directly on the current research profile developing there. This research is work in progress but within the next year or two this will provide regular contributions to a more robust evidence base for the profession.

The MA DMT training programme at Roehampton University, London, further supports the development of DMT research. The 2008 commencement of MA DMT training at the University of Derby, and an MSc programme at Queen Margaret University, Edinburgh will provide further research development in the profession.

ADMT is committed to evidence-based practice, as this is a fundamental principle in professional practice. Our clinical treatment aims and plans are based on the evidence of past practice and current research. As a matter of course we record our work, the aims and outcomes, have it checked regularly in clinical supervision and undertake CPD to inform our clinical development. ADMT requires its registered practitioners to undertake a range of CPD activities each year, encouraging high educational standards in training e.g. MA qualification that involves research and clinical placement that is evidence-based. Furthermore, ADMT maintains a Research Register and is actively involved in arts therapies research groups.

**Compiled by Dawn Batcup SrDMT in collaboration with ADMT November 2007**



---

## References and Further Reading

Bloom, K. (2006) *The Embodied Self – Movement & Psychoanalysis*. Karnac: London.

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

Davies, E. (2001), *Beyond Dance: Laban's Legacy of Movement Analysis*. England: Brechin Books Ltd.

Hackney, P. (1998) *Making Connections: Total Body Integration through Bartenieff Fundamentals*. Amsterdam: Gordon & Breach Publishers.

Kestenberg, Loman, Lewis & Sossin (1999) *The Meaning of Movement*. Gordon & Breach Publishers.

Levy, F. J. (1988) *Dance Movement Therapy: A Healing Art*. Reston Virginia: The American Alliance for Health, Physical Education, Recreation, and Dance.

Levy, F. J. (ed.) (1995) *Dance and Other Expressive Art Therapies: When Words are Not Enough*. New York: Routledge

Meekums, B. (2002) *Dance Movement Therapy*. England: Sage.

Pallaro, P. (Ed), (1999) *Authentic Movement*. Great Britain: Jessica Kingsley Publishers.

Payne, H. (ed.) (2006) *Dance Movement Therapy: Theory and Practice – 2<sup>nd</sup> edition*. London: Tavistock/Routledge.

Stanton-Jones, K. (1992) *An Introduction to Dance Movement Therapy in Psychiatry*. London: Tavistock/Routledge.

## Journals

Rohricht, F. and Priebe, S. (2006) Effect of body-orientated psychological therapy on negative symptoms in schizophrenia: a randomised control trial  
Journal of Psychological Medicine, Cambridge University Press

Body, Movement and Dance in Psychotherapy. *Internal journal for Theory, research & Practice*. London: Routledge

*The Arts in Psychotherapy Journal*.

*American Journal of Dance Therapy*.





---

## Brief Reports from the Field

### ***On the Move***

**Dr Eila Goldhahn** (previously known as Eilla) completed a PhD at the University of Plymouth and Dartington College of Arts in 2007 with the title *Shared Habitats: The MoverWitness Paradigm*. Please note that Eila no longer resides in Devon, UK but currently lives in Frankfurt, Germany. She can be contacted on [info@eila-goldhahn.de](mailto:info@eila-goldhahn.de), her website [www.eila-goldhahn.de](http://www.eila-goldhahn.de) gives an overview of her practice led research.

With apologies to those who have tried to contact her unsuccessfully over the past year on the old details.

#### **Abstract:**

#### **Shared Habitats: The MoverWitness Paradigm (2007) Eila Goldhahn, PhD Thesis**

This practice-led research thesis analyses and visualises central components of *Authentic Movement*, with particular reference to the work of Dr Janet Adler. By contextualising and comparing this improvisation method with modern, post-modern and contemporary movement practices the author describes the emergence of Authentic Movement and distinguishes it from other practices. A new and original viewpoint is adopted and the practice's aesthetic, visual and empathetic characteristics are explored in relationship to and through visual art. The author, a learned Authentic Movement practitioner, critiques, deconstructs and reframes the practice from a visual arts- and performance-based, phenomenological perspective renaming it 'the MoverWitness exchange'. Embedded aspects and skills of the MoverWitness exchange, usually only accessible to firsthand practitioners of the method, are made explicit through research processes of analysis, application and visualisation. Hereby the practice's unique capacity to contain and express binary embodied experiences and concepts is exposed. Resulting insights are crystallised in a distinctive understanding of the MoverWitness exchange that emphasises its suitability as a new learning and/or research methodology for inter- and cross-disciplinary application.

(E. Goldhahn, 2007)

Copies of the thesis can be obtained from the libraries of Dartington College of Arts and University of Plymouth, UK.

### **The ABC of Commissioning BAAT (British Association of Art Therapists) Conference 17<sup>th</sup> March 2008**

"It is not the stronger of species that survive nor the most intelligent but those most responsive to change"

Charles Darwin, 'Origin of the Species' (1859)

Over 80 people attended the groundbreaking BAAT conference aimed at equipping arts therapists to meet the challenges of 21<sup>st</sup> century NHS commissioning process. This was a day designed to ensure the survival of the "species" of arts therapists in the ever demanding and changing world of NHS directives and service evaluations. It was also a day to consider, reflect and quantify, a day to adopt the language of commissioners in order to translate our work and provide convincing outcomes to those who have money to make or break a service.

The Dragon Hall on Stukeley Street in Holborn was packed to capacity with Art, Music, Drama and Dance/Movement therapists. This was the first joint conference for the Arts Therapies and Val Huet, Chief executive Officer of the British Association of Art Therapists introduced the day as the start of a closer partnership between the Arts Therapies Professional Bodies. She stressed the value of a unified voice being stronger within the NHS and other services. There were a wide range of speakers from a variety of disciplines including Ted Quinn, a service director from Gloucester partnership NHS Foundation Trust an Art therapist by profession, Helen England, Associate director of commissioning at Bristol Primary care trust a Music Therapist by profession, Karen Wilson and Chris Cooke from the Healthcare commission, Heather Wicks, Head of Commissioning Oxfordshire PCT and Karen Middleton Chief Allied Health Professions Officer for the Department of Health. The day provided a unique experience where Arts Therapist could have an open discussion with commissioners. It was a day to think outside the treatment room, service and even individual Trusts and look at the wider demands on the NHS and think about the most effective way to develop our service to meet those demands.

Karen Middleton introduced the commissioning process by discussing the wider social context of reform. She focussed on the importance of managers recognising this context and engaging with it in order to ensure services are not isolated and to ensure the service they offer remains relevant to those who use it. She talked about the changing needs and perceptions of modern patients who expect 24 hour services, appointments on demand and feel more empowered to require a particular service rather than be grateful for any help they receive. She described the impact of the Primary Care Trust Commissioners and their influence on shaping



services. Reforms are in place to ensure the patients' interests are at the centre of the commissioning process and to give the public 'Better Care, Better Patient Experience and Better Value for Money. Value for money does not necessarily mean cheaper. An example of a value service may be an expensive one which provides short waiting list times for assessments, a treatment program with robust evaluations outlining the impact of the interventions on service users lives in a wider social context. She encouraged all to read "The Operating framework for the NHS" published in January of each year on the DH website. This outlines the national priorities for the year and will inform local priorities NHS Trusts annual plans. It is essential reading to keep informed of the wider social context to the reform process.

Heather Wicks spoke from her position as Head of Commissioning for Oxfordshire PCT and her message was clear. Commissioners like to hear about outcomes. They do not need to know the details of professional issues, what they want to know is how an intervention within a service may add value to a service user's experience and for this to be demonstrated in a measurable way. She emphasised that commissioners are focussed on patient needs within the wider framework which may not necessarily match up with what patients or professionals want. Her advice to those approaching commissioners: show how benefits can be realised, show how your service can provide what the commissioners need to deliver, evaluate the service you offer and outline your performance indicators.

Ted Quinn spoke from his perspective as Service Director for Older Adults. He emphasised the importance of embracing change and making it central to the services we offer to ensure they are always relevant to our changing populations with its ever changing needs. He stated that change is the only constant in our lives. Expanding the theme of the impact of the social context on reform, Ted Quinn described how we now live in a commerce driven democracy and we have made a journey from 'Subject to Citizen'. Patients have stronger voices, rights, knowledge and want personalised service. They can have more self determination via choice. Commissioners ensure that the infrastructure is there to meet these needs via legal contracts with providers and opening services up for tendering ensures diversification, competition and choice.

Helen England from her perspective as Associate Director of Commissioning agreed with this and also spoke of Commissioners aim to address the wealth inequalities in treatment provision. She spoke of two areas in Bristol where inhabitants of the wealthiest ward are expected to live 10 years longer than those in the poorest ward. She spoke of the need for access and accessible services which meet the needs of all from all cultural backgrounds. She also talked about the myth of the long waiting list and related her experience as a music therapist in CAMHS where she was told by the service manager that it was OK to have a 72 week waiting list for a first appointment as this showed the commissioners that the service was really needed and under resourced. As a commissioner she said she would see

that service as a poor performer without value and failing to give patients what they need. Why would a Commissioner fund such a service?

Karen Wilson spoke from the perspective of the Healthcare Commission. This is the body that manages the patient and staff survey, the NHS Trusts annual health checks, as well as providing benchmarking statistics for services. They also assess the commissioning process within the national priorities and make recommendations where appropriate. They are keen for clinicians to input into the evaluation of service outcomes and are hoping to set up workshops for all arts therapists to get involved. This would provide a set of benchmarks which could be used by all services to measure outcomes.

In the afternoon the delegates split into CAMHS and Adult services and smaller groups within this. The discussions were around key issues of NHS reform and how Arts Therapies can contribute to delivering the national agenda. This was a useful but testing experience as many appeared to find it difficult to look at issues from a Commissioner's perspective. However I believe that by the end of the session, all realised how important it is to see our services from this viewpoint. Experienced as we are in seeing things from our clients' perspective it is surely only a small leap to see things from our Commissioners' point of view. In the same way the question of language came up in the summing up session and the importance of using Commissioners' language to ensure our message is fully understood.

It was an intense and packed day but a positive one as it left me with the sense that we can work with commissioners to provide the best service for our clients. We can influence the process and the wider organisation. It was also inspiring to see Arts Therapists in Key Service director and Commissioning positions. In speaking with Ted Quinn afterwards he shared his hope that he and Helen were the first generation of Arts Therapists in strategic generic management positions within the NHS. His hope was that this would grow in the future and more Arts Therapists would expand their perspective and realise they could have a greater influence on patient care and client experience if they were to move into these key decision making roles within the NHS. Our strengths of reflection, being able to speak using others' language, awareness of group dynamics and thinking creatively outside the mainstream solutions seem to be ideal qualities for these roles. The days of burying our heads in the sand and hoping change will go away are gone. Maybe the time has arrived where we take control of the commissioning process and help our clients by providing services which change their lives for the better.

Val Huet will be writing a report and a small 'tool kit' for all the Arts Therapies Professional Bodies' websites and slides of the presentations will also be available in April for members who could not attend the day.

Louise Smart,  
Art Therapist,  
British Association of Art Therapists Newsbriefing Team.



## *“I’d Rather Be Dancing”*



There is a quiet place near green trees and a building of learning and knowledge. It is a place to remember our past colleague **Gabrielle Parker**.

As the pictures illustrate, there is now an invitation to visit a bench placed in memory of Gabrielle, to sit or dance nearby at Whitelands College, Roehampton University, Holybourne Avenue, Roehampton, London.



I have visited it myself and whilst sitting there in peace, have had some fond memories ‘dance up into’ my present moments, of my teacher Gabrielle, and a giggle or two with Gerry Harrison who shared a second visit to the bench with me.

*Tracey French.*





## Conferences and Workshops

**Roehampton  
University**

London

Roehampton University enjoys a growing international reputation and delivers outstanding programmes.

We are located in 54 acres of parkland in south-west London and offer an ideal environment in which to work and learn.

The University fosters a culture of excellence, innovation and aspiration in both teaching and research.

To book your place visit [www.letsengage.co.uk](http://www.letsengage.co.uk) or call 020 8392 3541 for a brochure.

### Open and CPD courses in the Arts Therapies



#### The SE FR CBT Protocol. July 3rd & 4th Professor Mooli Lahad

A focused two day training in the protocol based treatment of PTSD, using **The SE FR CBT** "The Fantastic reality treatment protocol".

The SE FR CBT protocol has been developed by Professor Moli Lahad and researchers in his Community Stress Prevention Centre .

Please visit <http://icspc.telhai.ac.il/main.html> for more details of the work of the Centre.

Places will be limited and we advise early booking.

Fees:

Participant funded; £230    Employer funded    £300

#### Systemic Dramatherapy. An Experiential Workshop July 4th

##### Pete Holloway & Henri Seebohm

The dominant tradition within mental health services in the West locates mental health problems firmly within the pathology of the individual – this workshop will explore the multi-layered relationships that we all have: to self, to other, to world-at-large; and consider ways of involving those wider relationships as agents of change. Drawing on recent work by Family Therapists such as Barry Mason, John Burnham, Eia Asen & Jim Wilson and theatre practitioners such as Augusto Boal and Dario Fo, participants will explore creative methods for shifting entrenched and disabling patterns within marital and familial relationships.

Fees  
£80.

**OPEN SPACES**

**OPEN MINDS**



  
the Association  
for Dance Movement Therapy UK

## Continued Professional Development Workshop WITH ROSA SHREEVES SrDMT

The third in a series of ADMT-UK workshops led by Dance Movement Therapists on specific subjects related to research, current practice and reflexive therapeutic practice.

**Please Note: Proceeds from this event will go towards developing our involvement with the European Network of Dance Movement Therapy (EADMT). Visit: [www.european-dance-movementtherapy.eu](http://www.european-dance-movementtherapy.eu)**

<b>DATE:</b>	Saturday 24 <sup>th</sup> May 2008	
<b>PLACE:</b>	Siobhan Davies Dance Studios, 85 St George's Road, London, SE1 6ER (Nearest tube Elephant & Castle)	
<b>TIME:</b>	Arrival	9.30 – 10am
	Start	10am – 1pm
	Lunch (lunch not provided)	1 – 2pm
	Afternoon start	2pm – 3pm.
<b>PRICE:</b>	£35 Full Day	

### Workshop Details:

#### Cultural Connections

*This talk/workshop arises from my travel and research since 1993 in Mexico and Guatemala where I have performed and taught and also studied traditional dances, and on the way meeting and moving with many indigenous people. These experiences have enriched my own dance and led me to explore and question underlying cultural beliefs and differences.*

#### **We will experience and explore:**

- Images, sounds, textures and stories
- Sharing reflections
- And what we can learn from other cultures.
- What illumines our inner world
- "Supposing we do not plan ahead?"

#### **We will use:**

Stillness, Movement from within, and some Guatemalan dance in response to ourselves and to the environment.

**"everything that occurs in the present can be explained in terms of the past and has to be ritualized so as to be integrated into everyday life, which is itself a ritual" Rigoberta Menchu - (Menchu '98 xii)**

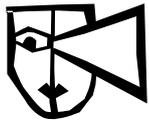
On the day there will be some photographs and artefacts on display with an opportunity if you wish, to buy something in aid of a Guatemalan children's charity. Rosa Shreeves : Dance Artist and SRDMT

**It is helpful if you book in advance to avoid disappointment on the day**

#### **How To Book :**

Please send a cheque made payable to ADMT-UK to:

The Administrator, ADMT Workshops, 32 Meadfoot Lane, Torquay, Devon, TQ1 2BW



## Book Announcements

### Richard Coaten - ANNOUNCEMENT OF BOOK:

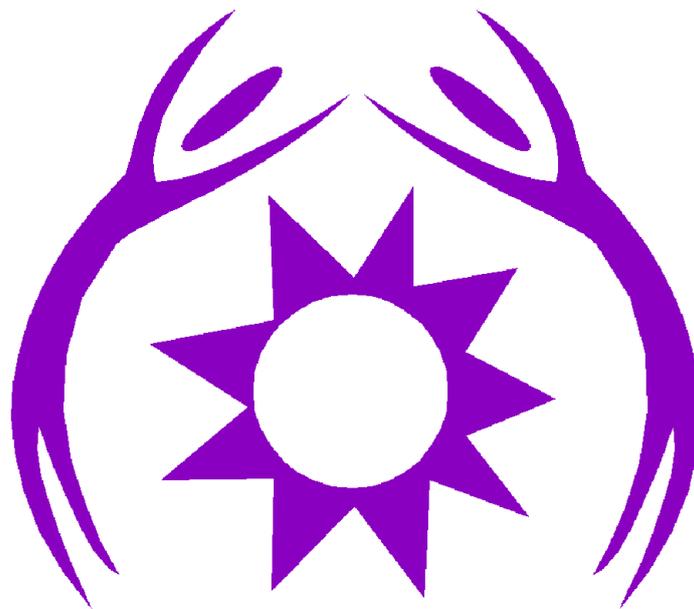
**Revised copy of "Using the Creative Arts in Therapy and Healthcare" (3<sup>rd</sup> edition 2008).  
NOW AVAILABLE PUBLISHED BY ROUTLEDGE.**

**There is a chapter written jointly by Richard Coaten DMT and Professor Bernie Warren called 'Dance – developing self-image and self-expression through movement'.**

A revised 3<sup>rd</sup> edition of 'Using the Creative Arts in Therapy and Healthcare' edited by Prof. Bernie Warren from the School of Dramatic Arts, University of Windsor, Ontario, Canada has now been published by Routledge (2008). It came in the post recently and I have a revised joint chapter in it with Bernie. It's good news and I'm pleased with it. There is a nice quote from the preface... 'The authors believe, and

research tends to support, that providing arts and arts therapy experiences within healthcare settings improves the delivery of healthcare, helps healing and improves an individual's sense of well-being and quality of life', especially since working in the health service involves an on-going search for evidence of good-practice and the need to communicate about what we find from whatever reliable source.

Richard is Dance Movement Psychotherapist with South West Yorkshire Mental Health NHS Trust where he runs a Dance Movement Therapy Service as part of Older People's Services, Calderdale. (Richard.Coaten@swyt.nhs.uk)





---

## Therapists and Supervisors

### **Dr Beatrice Allegranti SrDMT, MA DMT**

Offers individual and group supervision integrating Feminist and Dreambody Approaches. CPD short courses also available. Visit [www.personaltextpublicbody.com](http://www.personaltextpublicbody.com).

Contact [b.allegranti@roehampton.ac.uk](mailto:b.allegranti@roehampton.ac.uk) or call 0208 392 3377.

---

### **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 using a psychodynamic perspective. Dawn's experience is in mental health across the various specialisms, including Forensics.

Contact: [dawn.batcup@swlstg-tr.nhs.uk](mailto: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](mailto: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](mailto: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](mailto: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 [suecurtisdmnt@ntlworld.com](mailto:suecurtisdmnt@ntlworld.com)

---

### **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, email:

[yeva.rob@gogglemail.com](mailto:yeva.rob@gogglemail.com)

---

### **Caroline Frizell, MA, SrRDMT**

North London. Supervision and training Embraces inclusive practice and the natural environment.

Tel: 0208 886 2547 [frizarm@btinternet.com](mailto:frizarm@btinternet.com)

---

**Gerry Harrison SrDMT** - available for supervision, especially for those working in psychiatric settings.

Contact: [gerryharri@hotmail.com](mailto:gerryharri@hotmail.com) or 07977 094 789

---

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

Offers personal therapy, integrating Authentic Movement, Body-Mind Centering and a transpersonal and body-oriented approach to Psychotherapy. Supervision available in and Cambridge and Norwich.

Contact: Tel: 01799 502143 or email:

[Linda@lindahartley.co.uk](mailto:Linda@lindahartley.co.uk) [www.lindahartley.co.uk](http://www.lindahartley.co.uk)

---

### **Sarah Holden, BA hons, IGA, UKCP**

offers individual and group movement psychotherapy, supervision. South London.

Contact: tel 07956208276 or

[sarahholden@postaccess.com](mailto:sarahholden@postaccess.com)

---

### **Martina Isecke SrDMT, Dance Artist, Psychologist**

Creative coaching and dance holidays at Lanzarote, Canary Islands, Spain. Offers supervision, DMT workshops, dance tuition.

Contact: Tel: 0034 6805 88728 or e-mail:

[tinaise@yahoo.co.uk](mailto:tinaise@yahoo.co.uk), [www.martinadance.com](http://www.martinadance.com)

---

### **Fran Lavendel, MA, SrDMT, BMC practitioner**

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

Contact: [lavendelmaclean@ednet.co.uk](mailto: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 email:

[info@exedance.demon.co.uk](mailto:info@exedance.demon.co.uk)

---



---

**Dr. Bonnie Meekums SrDMT, UKCP Hon. Fellow ADMT UK**

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 email: [b.meekums@leeds.ac.uk](mailto:b.meekums@leeds.ac.uk)

---

**Alyson Nehren MA, DTR, CMA, RSMT/E, SrDMT**

Distance supervision online or landline (at no telephone charge to you). Specialization in somatic and developmental approaches to Dance Movement Therapy. Integrating Laban Movement Analysis (LMA), Bartenieff Fundamentalssm (BF) and aspects of Body-Mind Centering®. Payment accepted via secure server.

Contact: [anehrensomatx@yahoo.com](mailto:anehrensomatx@yahoo.com)

---

**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)

---

**Professor Helen Payne, PhD, 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 email: [H.L.Payne@herts.ac.uk](mailto:H.L.Payne@herts.ac.uk)

---

**Athena Pikis SrDMT.**

Offers individual and group DMT and Counselling Sessions and Workshops in her country Cyprus. Also available for supervision.

Contact: Tel: (00357)22518765, (00357)99543461, address: 6 Kilkis Street, Flat 21, 1086 Nicosia, or email: [athenapiki@hotmail.com](mailto:athenapiki@hotmail.com)

---

**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](http://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](mailto:sue.rosewater@virgin.net)

---

**Susan Scarth MCAT, SrDMT**

Offers Group Dance Movement Therapy and Individual Therapy in Edinburgh, Scotland. Also offers Training and Consultancy to organisations interested in developing knowledge of non-verbal communication and movement observation and analysis.

Contact: [sbscarth@hotmail.com](mailto:sbscarth@hotmail.com) Tel: 07908130754

---

**Rosa Shreeves SrDMT, Dance Artist**

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

Contact: Tel. 0208 995 5904 or email: [rosashreeves@rosashreeves.plus.com](mailto:rosashreeves@rosashreeves.plus.com)

---

**Dr. Allison Singer SrDMT**

Available for individual and small group dance-movement therapy and individual clinical supervision in Lancaster and North London, NW3.

Contact: 01524 32920 or [allison.singer@btinternet.com](mailto:allison.singer@btinternet.com)

---





**The e - motion ADMT U.K. Quarterly** is an official publication of the Association for Dance Movement Therapy. The quarterly Committee invites all members to contribute and reserves the right to edit all material. Views expressed by the contributors are the authors' and do not necessarily express the views of the Association. Similarly, any publication, advertisement or workshop not part of the Association's activities is not necessarily recommended or approved by the ADMT U.K. Copyright of articles remains with the author unless otherwise specified. When writing articles, please use the following editorial guidelines:

A maximum of 10 sides of A4 including references. Single line spacing. For text only, there is no need to do formatting. All references cited in the text must be listed in alphabetical order in a reference section at the end of the article. Only items cited in the article should be listed as references. Each one should include the following as a general guide:

**Books:**

Author/s surname/s followed by initials, year of publication (in brackets), title (underlined), place of publication, name of publisher, page numbers (if referring to an article within an edited book)

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: [tracey.french\\_emotion@yahoo.co.uk](mailto:tracey.french_emotion@yahoo.co.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

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

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-UK Quarterly** will publish all "Therapists and Supervisors" listings in the columns provided, as a free service to our Senior Registered 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 facilitator, the location, and a brief description of approach and contact information.

Paid advertisement space is available in **e-motion ADMT-UK Quarterly**, and will include a space on the website [www.admt.org.uk](http://www.admt.org.uk) within the workshops section.

Fees (inclusive of web) advertising space:

Advertisement Rate	Sizes (mm)		ADMT members	Non-members
	height	width		
Full Page	240	170	£80	£100
Half Page	120	170	£50	£60
Half Page No.2	240	85	£50	£60
Quarter Page	120	85	£25	£35
Quarter Page No.2	60	170	£25	£35
Eighth Page	30	170	£15	£25

10% Discount available for yearly (x4) insertions, price of insertions at above rates.

**e - motion ADMT U.K. Quarterly DEADLINES:  
1 FEBRUARY, 1 MAY, 1 AUGUST, 1 NOVEMBER**

**Editorial Committee: Tracey French, editor. Caroline Frizell and Goretti Barjacoba, editorial team.**