

e-motion



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

As we welcome in winter and the holiday season, I want to say a big warm thank you to all who have contributed to this edition and the previous Autumn edition of e-motion.

Since the last journal there has been a lot happening on the DMT front. Another successful Annual Conference was held on 20th November in Bristol (see 'Reflections' by Barbara Feldtkeller). Thank you Barbara, for not only organising the whole event, but also for writing your informative reflections here in e-motion. Further reflections are to follow in the next newsletter.

Also we have an update on the Government Agenda for Change (AFG), which led me to placing an advert in this e-motion for Amicus Union. We have another job vacancy listed here in e-motion from Helen Payne (see advertisements).

I have gathered some interesting workshops and courses together, all starting in the New Year, and am pleased to say they are quite varied. I know that even more courses are on the way for 2005, I hope you find them all inspiring. If the newsletter is not as frequent enough for these courses as you would like, don't forget that our wonderfully impressive and easy to use, (regularly updated), website also has listings of courses ongoing. Go to: www.admt.org.uk

We are grateful to receive here in Winter 04 an article jointly written by Penny Best and Gabrielle Parker – ***Reflecting Processes and Shifting Positions in Dance Movement Therapy***. Penny and Gabrielle present to us "The Parker-Best Co-Creative Approach", writing a paper reflecting an "evolving model of training and practice". They suggest that this is an opening to "further discussion upon the developments in the field of DMT" at a time when the profession is shifting its position. They also offer to us a wide ranging and interesting list of references, perhaps for our own personal reading and further thinking on this subject.....

I would like to call for papers for the Spring edition, as we have yet to receive articles (*deadline 1st February*), and also please consider writing some informal "brief reports from the field". These can be similar to the one that is placed in this edition from Zelide Jeppe – Keiskamma Arts Project, South Africa ***Moving Tapestry***. I'm sure there are a lot of people doing some wonderful and interesting work or research, it is all about sharing.

I do hope that you enjoy reading this edition of the Quarterly, and I wish you all a happy holiday season filled with warmth, (holidays?), and friends and family.

Tracey French, editor

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NEWS FROM ADMT-UK COUNCIL

Council meetings are public and all are welcome to attend a meeting which gives an insight into the structure and responsibilities of the Council

Update on Agenda For Change THE ARTS THERAPIES/PSYCHOTHERAPIES AGENDA FOR CHANGE PROFILES ARE PUBLISHED

After a good deal of consultation and in effect an audit of our work the national profiles are now agreed for the arts therapies. **These profiles are not set in stone, but simply act as clear recommendation & a guideline for what bandings Arts Therapists/Psychotherapists.**

- The recommended pay bandings (see below) replace the original Band 6, which is invalid, and the old Band 6 will be removed from publication.
- The new Band 6 recognises and confirms that our professional knowledge and skills is at 7, and not 6, as in the initial banding.
- The revised Band 6 will show a person unable to do research, nor are they supervising or teaching anybody.
- All those now qualifying do research, as part of their training and the majority will be undertaking some form of teaching or supervision particularly those who are lone workers.
- The positive news is we believe few if any should match to the Band 6.

The Arts Therapies Profile Family is as follows and the profiles will be available on the web site.

All profiles can be applied to the lone worker. For instance if you are the only person in your Trust you are in effect the Head of Profession, likewise Head of Dept. Please see the web for the full profiles and await distribution too

Band 6 Arts Therapist/Psychotherapist Entry to the Profession 21,630 –29, 302
Our view is no one should match to this. An exception would be someone new to the profession with little previous experience and

who is working under close supervision and probably not practising autonomously.

Band 7 Arts Therapist/Psychotherapist 26,106-34,417

This will apply to most arts therapists/ psychotherapists entering the field and some more senior. They will be practising autonomously. They will be supervising or teaching others. They will be undertaking some form of research and/or audit.

Band 8a-b Principal Arts Therapist/ Psychotherapist 33,298-39,958... 38,786-47,949
Head of Dept or Specialist Lead.

This profile range will cover many in the professions. Both lone workers and those in teams. This will apply to a senior person who may or may not be specialising or is heading up a service or department. They would be doing research and/or audit and supervising others

Band 8c-d Head of Profession. 46,671-57,539 ... 55,941-69,260

This is a more senior person who is heading up the professions. Head of a team or on their own, they will be representing the profession.

- Please note a consultant profile is being done as soon as possible & so our family of profiles will be complete
- Knowledge and Skills 7 equals that our qualification is MA/MSc equivalent (which should be put on all person specifications) and the acknowledgement that arts



therapists on the whole work independently as soon as qualifying. In addition unlike the other AHPs we cannot practice after our first degree/qualification. Thus there is no need to be concerned if you did not qualify at MA/MSc level. Please note that all Arts Therapy/Psychotherapy Courses are, or are soon on their way, to MA or MSc. We have also found it pragmatic to use the term arts psychotherapies as it immediately explains to the matching panels etc of what it is we do

- If you know of people not in ADMT or Amicus please ensure they know they will be missing out on very necessary advice and information which if not followed could result in them achieving the wrong pay level and affecting the evidence base if they achieve lower bandings than recommended. They will also need our support if they need to appeal against a banding.

Important advice from Amicus and ADMT

- No one other than early implementing sites should be being matched.
- Get your job descriptions updated following all the guidelines available via ADMT & Amicus, but **do not** agree to a banding.
- There is another ballot coming up soon to make the decision whether AFC should go to national roll out.

PLEASE WATCH THE WEB, READ YOUR NEWSLETTERS AND PLEASE AWAIT THE COMPREHENSIVE GUIDANCE FROM AMICUS & THE PROFESSIONAL BODIES, WHICH WILL ASSIST YOU IN ACHIEVING THE APPROPRIATE BANDING.

Jane Dudley Vice Chair BAAT/AFC & Amicus Lead & Fiona Farmer Regional Officer/BAAT & Arts Therapies Lead.

If you wish to contact Fiona please do so.
fiona.farmer@amicustheunion.org

ADMT – UK New Patrons

As previously stated in the Summer E-motion, we are welcoming three new patrons to ADMT: Dr Frank Röhricht, and in this edition, a biography for Professor Andrew Samuels. To follow: Biography for Professor Christopher Bannerman.

Professor Andrew Samuels

Andrew Samuels is Professor of Analytical Psychology at the University of Essex, Visiting Professor of Psychoanalytic Studies at Goldsmiths College, University of London, Honorary Professor of Psychology and Therapeutic Studies, University of Roehampton and a Training Analyst of the Society of Analytical Psychology. He also works internationally as a political consultant and was formerly a theatre director. He is co-founder of Psychotherapists and Counsellors for Social Responsibility and of Antidote, the Campaign for Emotional Literacy. He is the current holder of the Hans W. Loewald Award for distinguished services of the International Federation for Psychoanalytic Education. His books have been translated into 19 languages and include: Jung and the Post-Jungians (1985), A Critical Dictionary of Jungian Analysis (1986), The Father (1986), The Plural Psyche (1989), Psychopathology (1989), The Political Psyche (1993) and Politics on the Couch: Citizenship and the Internal Life (2001).

Next Council Meeting February 12th 2005

Venue: The Place, London, in the Lecture Room.

Time: 1pm.

All members are welcome to join.

WELCOME TO NEW COUNCIL MEMBERS

We are pleased to welcome two new council members:

Karen Rosevear
Eilla Goldhahn



ADMT Conference – Reflections

Barbara Feldtkeller (Conference organiser)

These are my very personal reflections and most likely might not resemble experiences of others – I have added the voices of participants collected during the conference at the end.

Although busy with the organisation I thoroughly enjoyed this year's conference – a successful conference with presentations and movement workshops of high standard, moving creations and thought-provoking challenges. 40 dance movement therapists (qualified and still in training) attended the conference, fewer than at the previous conferences in Bristol, and yet we experienced a greater sense of a personal and intimate atmosphere throughout the day.

We embarked on this cold and rainy November day with the opportunity to move together – however it resembled more an informal welcome-buzz of exchanges, fresh air of exciting anticipation and unexpected surprises. There was less physical movement during this welcome but definitely a moving feeling amongst each other and the conference space was warm!

The morning continued with 4 presentations (Pam Fisher, Jeannette MacDonald, Eilla Goldhahn and myself) reflecting the diverse and rich challenges of DMT. Encompassing 'research dialogues' that concerned DMT in addiction recovery groups, transference/counter-transference and archetypal exploration in individual therapy, and art making within authentic movement, DMT's demonstrated that 'current affairs' of DMT in the UK focus on the subjective experiences of individuals involved, rather than the objectified and, what I would call, distant movement analysis resting purely in the hands of the observer. This is an encouraging perspective indicating that evidence-based practice can reach beyond the traditional formats and towards reflexive and integrative research methodologies.

Question and discussion time with this urgent sense of 'never enough' initiated sparks and created links and contacts amongst DMT's –

associations between presentations and personal clinical work or professional interest developed into a positive and nurturing dynamic, feeding us in addition to the lunch and which I hope will continue long after the conference has ended: for today I rephrased 'Love is in the air!' to 'Movement is in the air!' (in case anyone would like to take on next year's conference organisation this might be a suitable title).

The AGM took us well into the afternoon and those of us who felt that enough words had been spoken joined Jeannette MacDonald and Monika Steiner in two one hour movement workshops – knowing that both Jeannette and Monika will have offered a brilliant movement exploration I am unable to say anymore since I joined the research forum group.

This forum acted as a DMT stock exchange of knowledge and questions about research within the field and the possibility to start a research support network for 'old and new' DMT researchers. It was particularly exciting to meet a 'new generation' of enthusiastic dance movement therapists coming out of training courses, who are courageously embarking on research masters and will provide new input into scientific knowledge and clinical skills within DMT.

I would like to encourage all of those who participated in this group and those who would like to tackle the challenge of research in DMT to remain and get in contact via emotion – share your experience and questions! At the bottom is a list of books, which were mentioned in the forum and DMT's have used in their research projects. It is neither inclusive nor comprehensive and if anyone else who was unable to attend the conference has additional information please join the "DMT research stock exchange".

The day was concluded in a very brief final get-together and a joined tidying up. A small group continued into the evening with a meal before everyone finally departed.



There was very little feedback on the evaluation of the conference – thanks to those of you who left a post-it. There is a strong wish that the conference remains as an annual event, possibly travelling to different cities; as mentioned in previous conferences maybe a 2-day event including international input; also the need for a stronger impact nationally and internationally was expressed. Finally, some asked for more attendance from senior DMT's and council members - to 'put faces to names'. Like at previous conferences, trainee and newly qualified dance movement therapists outnumbered dance movement therapists with longer standing experience and senior registration levels. I hope that this will change in coming years – the conference is a platform for support, exchange and professional growth and all members of our small professional association need to share the responsibility to maintain this provision.

Although I had such a great day, this was the last conference that I will prepare for ADMT UK. I think we need to continue to have an annual conference even if it is a small gathering. The positive experience everyone mentioned throughout the day underpins my point. It is a manageable task and it is fun to organise it. Some might want to know why I won't be continuing – mainly because it so far has meant that I couldn't really participate myself as much as I would have liked to. I am certain that there are enough DMT's out there who could do a much better job than I did. So please come forward and contact ADMT UK council. You don't have to be a council member in order to organise the conference and I am very happy to provide assistance.

I would like to thank all my colleagues, who offered a presentation and/or workshops. You shaped this conference. Thank you to all of you who attended the conference and supported me throughout the preparation and during the day – the shape was able to grow.

Finally a big thank you to Andy Clements, who dealt with the advertising and information mailing and processed all your registrations. This was enormously helpful and enabled me to focus on the running of the day.

Research Literature

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- Grainger, R (1999). Doing your research project. Jessica Kingsley Publications.
- Janisek, V. (1999).
- McNiff, S..... Arts-based Research
- Reason, P Human Inquiry.

Workshop

Leah Bartal, SRDMT leads monthly workshops exploring

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For Further details of workshops run by Leah Bartal and a leaflet giving descriptions of workshops in the future, please contact Leah on the above telephone number, or write to her at: 24 Winchester Road, London, NW3 3NT

Other workshops on pages 11, 14 & 15



Reflecting Processes & Shifting Positions in Dance Movement Therapy

Gabrielle Parker & Penelope Ann Best

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

Michael Carroll (2001) ‘The spirituality of supervision’, p 81

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

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

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

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

For example, twelve years ago, one of the authors brought to their emerging reflecting conversations, a belief in the dynamic power of the unconscious and ways in which personal history may mould present actions. The other author brought to their interactive ‘dance’ a belief in the power of language (con-versation in its widest sense) in the co-construction of meanings and its power to shape experience between people in the present moment. From a position of respectful curiosity and mutual interest, not always easy or comfortable, they gradually began to be able to change positions – to move into the other’s point of view, prejudices, even experimenting with different movement ‘preferences’ and new choices in different contexts of training and supervision. And back again! Moving from self-awareness to the ‘Reflecting Processes’ model created by Andersen, facilitated the self-reflexive positioning documented in the Social Constructionist literature. This enabled each of the authors to shift their positions and reflect on the difference, jump on tables when necessary – to keep on walking their talk and talking their walk –and to find a way to reflect on these experiences together.



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

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

If one links NLP positioning with DMT practice perhaps. 1st position may be aligned with moving more in the Vertical plane and a privileging of one's own identity, and 2nd position may be seen as moving more in the Horizontal plane, privileging communication. Within the frame of the Arts Therapies as a whole, 3rd

position seems to have more echoes with the notion of aesthetic distance rather than the objective observer of traditional research. Finally, 4th person position links back to one argument of this paper, that particular positions, in life and in therapy, each have their own opportunities and constraints. Different approaches to

therapy and to DMT may be identified with the primary perceptual position they espouse – the Psychodynamic 'blank screen', the Humanistic 'I-Thou', the Cognitive (and others) more directive position. Of course this is an over-simplification in order to create some useful distinctions. For the purposes of this paper, it is simply proposed that positions in themselves are never absolute, but that the ability to move between positions, take an overview informed by these shifts in positioning, is a key skill in the training of dance movement therapists, applicable to many other contexts of working and living.

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

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

The authors offer this brief paper as an invitation for further discussion upon contemporary developments within the field of Dance Movement Therapy. Such a discussion seems



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

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

Acknowledgements:

We would like to acknowledge our learning over the years from the contributions of co-tutors on the programme: Beatrice Allegranti, Katya Bloom, Gerry Harrison, Martha Raquel Llewellyn, and Nina Papadopoulos in particular, as well as Anthony Donovan, Nastasya Pentz, Ute Kowarzik and all our visiting lecturers. We would also like to thank our trainees and supervisees with whom we learn continuously.

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PRESS RELEASE



DUTY OF CARE IN COMMUNITY DANCE COURSE PROGRAMME DATES, WINTER 2005

The Foundation for Community Dance are now taking bookings for their next series of five Duty of Care courses taking place from January to March 2005 in Cheshire, hosted by Cheshire Dance and led by [North West-based] arts consultant and dance specialist Diane Amans and chartered physiotherapist Elizabeth Coleman.

The **Duty of Care** Course Programme is part of the Foundation for Community Dance's Developing Professional Standards initiative, focusing on safe practice within a legal and ethical framework for dance and movement practitioners: a series of taught courses with accompanying handbooks, devised and delivered by experienced practitioners from the fields of dance, movement and health.

The Programme aims to offer a flexible professional development package designed to support dance practitioners and others who work with dance and movement in any context, and incorporate a mixture of 'teaching', discussion, practical exercises, question and answer, group work, self-reflection and exploration of good practice and case studies. A handbook, which is included in the price of the course, accompanies each course and participants also have the option of taking a test to evidence their learning.

The first two courses – an Introduction to Duty of Care, and The Body and the Effects of Exercise - take place at Cheshire Dance's headquarters in Winsford, Cheshire, on Saturday 29 and Sunday 30 January 2005. Other courses in the series are The Effects of Ageing, The Heart and Breathing and Mental Health.

Each course costs £95 (£75 concessions) for members of the Foundation for Community Dance or £150 non-members. For information/bookings, call 0116 251 0516 or email: rosie@communitydance.org.uk

JOB VACANCY

!!Exciting new opportunity!!

Sessional Dance Movement Therapist position available, based at the University of Hertfordshire.

This post involves working clinically with two parallel groups of self selected patients in primary care and who are suffering psychosomatic symptoms.

Costs incurred for supervision and travel will be provided. Applicants need to be registered, have experience with this population, or have experience of working in primary care.

This is a short-term contract but with the possibility of longer term involvement within the context of an on-going research project, led by Dr Helen Payne.

Please telephone Helen Payne on: 01707 285861 or e-mail: h.l.payne@herts.ac.uk for an informal discussion and further details.



Arts Therapists

(Art, Dance Movement, Music and Drama)

WHY AMICUS IS FOR YOU!



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- Campaigning for members in the workplace.
- Political lobbying.
- Specialist officers in the NHS, Education and Voluntary Sector.
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- Major union in Agenda for Change.
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- Dedicated sector publications and newsletters.
- Advice and information on terms and conditions of employment and contracts.

For further information on Amicus, please contact the Website www.amicustheunion.org or e-mail Fiona.Farmer@amicustheunion.org

WORKSHOP

Dance Movement Therapy - Continuous Professional Development Workshop

“Moving Forward – Moving the Material”

Jan 15th/16th 2005 Hebden Bridge, West Yorkshire

10.00 – 4.00 pm

A weekend of Group Supervision, Laban Movement Analysis (LMA) and Kestenberg Movement Analysis seminars and experientials. You will deepen your understanding and broaden your skills in movement observation and analysis and explore further how these tools are utilised in Dance Movement Therapy.

Some basic knowledge of LMA and Kestenberg’s work and training in Dance/Movement Therapy or Therapeutic Movement is preferable. However, the workshop is also open to dramatherapists and/or other psychotherapists or arts therapists who have personal experience of therapeutic movement, dance or bodywork and whom are willing to do additional preparatory reading.

Preparatory reading will be provided for all participants upon booking.

Course leaders

Alyson Nehren MA DTR CMA (certified movement analyst) and Susan Scarth MCAT SrDMT (Senior registered Dance/Movement Therapist)

Alyson and Susan are both Tutors on the Goldsmiths College MA DMT. Susan is Acting Course Leader of the DMT programme and current Chair of ADMT UK

Alyson’s clinical interest is with disaffected and disenfranchised children and young people. While in the USA Alyson worked in a Homeless Shelter offering DMT groupwork. Alyson has taught on the Columbia College Chicago DMT programme and has guest lectured in USA, Italy and Warsaw, Poland.

Susan has 15 years experience with adults in mental health services and with adults who are learning disabled and present with profoundly challenging behaviours. Susan was Clinical Placement Co-ordinator and Group Supervisor on DMT training programmes at Laban Centre and Bretton Hall, Leeds University. She has also co-led several DMT Skills programmes for NGO’s through British Council Kiev.

Cost: Between £80 - £120 depending on number of bookings taken, also further reduction may be available for concessions.

Contact: Joanna Dornan 01422 846422 for further information and bookings.



Brief Reports from the Field

A brief report from Sue Curtis regarding JATEG meeting attended.

I recently attended a meeting of 'Joint Arts Therapists in Education Group' (JATEG), representing ADMT. They have met at least 4 times before and for some reason there was no DMT rep, so hopefully I can rectify that and get someone else to join me. Anyway, at the meeting there was a rep. from Amicus, who is working with them to try and get something set up for pay and conditions etc.

What was proposed was that members of each association who work in education would be balloted regarding the following:

- That Amicus help JATEG to put together something along the lines of 'The Agenda for Change'. We would use the pay structure of the Agenda for change, but link it to the terms and conditions for teachers.
- Before we can proceed Fiona Farmer, from Amicus has asked us to let her know how many of our members work in education. They have defined this as primary/secondary in mainstream or special Ed. In collaboration with Andrew Clements we will finalize a list of dmt's working in this field.

One team member will be able to draw up a questionnaire to be sent to those members asking if they agree with this or not.

Anyway I think it would be good if we can be on board.

Thanks Sue Curtis.

NEW BOOK ANNOUNCEMENT

Writer, educator, therapist and facilitator Annie Brook has published two new books and videos: *From Conception to Crawling: A foundation for Developmental Movement*

And

Contact Improvisation and Body Mind Centring

For details on purchasing please go to this website: www.anniebrook.com/products_special.html

Recently there was a book signing in NY:

Dance therapy pioneer, Claire Schmais, author of *"The Journey of a Dance Therapy Teacher: Capturing the Essence of Chace"*.

This was kindly sent in by Zelide describing work that she will be carrying out in the New Year, and it is very inspiring! I hope we will be hearing more on your return Zelide, thank you.

MOVING TAPESTRY

Inspired by the Bayeux Tapestry, the rural Xhosa people living in villages on the banks of the Keiskamma River on the Eastern Cape coast of South Africa, have embroidered their own Keiskamma Tapestry, which tells the story of the last ten years of South African democracy. It is possibly the longest tapestry in the world and has brought success and fame to the artists and needlewomen who are involved.

I have been asked to work with the community to facilitate dance and music that will accompany a new tapestry, this time inspired by Mathias Grunewald's 'Isenheime' and Jan van Eyks 'Adoration of the Lamb'. The work I facilitate will illustrate individual life stories and tell about the men, women and children who are affected by HIV/AIDS. The work will be shown at the Grahamstown Festival and the local community has requested that the work helps to support the renovation of the first black school in Hamburg.

As this is my native country I know that dance and music spring quite naturally from its people and that DMT techniques that facilitate improvisational movement are somewhat superfluous here. However, three particular problems facing the Keiskamma people - boredom, alcoholism and depression - some of the sad results that followed the struggle for democracy - can be addressed by employing a model I devised in 2000 for a therapeutic Arts organisation. This is an integrated arts model that combines two particular art forms, dance and music, that the participants create simultaneously and in concert. Like the dancer and the dance, a musician creates a relationship with his instrument that reflects his own feelings. By stretching the response from the musician and his instrument outwards, towards the dancer, interactive and variable geometries of sound and movement are created. These augment the interplay of intrapsychic and interpersonal domains characteristic of DMT. Applied to the Keiskamma Art Project, the model will enable participants to express their individual stories through dance and music in Southern Africa whose instruments may consist of no more than the penny whistle, drums and an old bashed up guitar with a string missing.

Zelide Jeppe, RDMT



Therapists and Supervisors

Beatrice Allegranti, MA DMT, SRDMT

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

Dawn Batcup, SRDMT

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

Leah Bartal, SRDMT

Offers Group Supervision making Masks as a tool to uncover unconscious interactions between therapist and clients.

Offers individual Dance Movement Therapy, Feldenkrais and Authentic Movement. Leah is a qualified Psychosynthesis Therapist, and Jungian Analysis: she works in North-West London and internationally. She is co-author of "the Metaphoric Body" and "Movement Awareness and Creativity".

24 Winchester Road, London NW3 3NT
Tel/Fax: 020 7722 9768

Katya Bloom, SRDMT, CMA, MA

is available for individual movement therapy and supervision in North London.

Tel: 020 8444 2071 or email: kbloom@talk21.com

Sue Curtis, SRDMT

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

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

Yeva Feldman, SRDMT, Gestalt Psychotherapist in advanced training, offering supervision and personal therapy. Specialising in area of eating disorders. Humanistic orientation.

yevafeldman@prevyet.freereserve.co.uk

Sarah Holden, BA Hons, SRDMT, Member IGA UKCP reg., offers individual movement psychotherapy, and supervision in South London. Tel: 020 8682 6246 sarah.holden@swlstg-tr.nhs.uk

Martina Isecke SRDMT, Teacher, Dance Artist, Psychologist. Offers individual and group dance movement therapy, supervision, dmt workshops and dance tuition at Lanzarote, Canary Islands, Spain. Tel: 0034 680588728 or e-mail: tinaise@yahoo.co.uk

Janet Kaylo, MA, RMT, SRDMT, CMA

offers supervision or personal therapy, including integrative, somatic movement work, and links to Movement Analysis in clinical and personal work. Tel: (Southeast London) 020 7078 5012 or email: j.kaylo@gold.ac.uk

Fran Lavendel, MA, SRDMT, BMC practitioner

offers individual sessions in movement psychotherapy, interweaving DMT, Authentic Movement and Body-Mind Centering. An on-going Authentic Movement Group that meets monthly in Penicuik or Edinburgh welcomes new members. Supervision for trainees or practitioners is also available.

Tel: 01968 676461 E-mail: lavendelmaclea@ednet.co.uk

Bonnie Meekums SRDMT, UKCP registered psychotherapist is available for both private individual therapy and clinical supervision in the North and North West of England.

Bonnie Meekums, PhD, Lecturer in Counselling, University of Leeds, Wakefield Campus, Barnsley Road, Wakefield WF1 5NS. Tel: 0113 343 9414 or e-mail 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, UKCP Registered Psychotherapist offers training and therapy, on-going supervision is available for qualified and trainee dance movement therapists. Dr Helen Payne is also trained in authentic movement and integrates this into her private practice. Please contact Helen on 01707 285861 or E-mail: H.L.Payne@herts.ac.uk.

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

Sandra Reeve SRDMT

is available for movement therapy and supervision in the South -West England .

Move into Life workshops available for on-going professional and personal development, prioritising movement observation, movement reading and movement communication as therapeutic skills.

Tel: 01297 560511 Email: sdreeve@aol.com



Susannah Rosewater, SRDMT

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

Rosa Shreeves, dance artist and therapist, SRDMT, UKCP offers individual movement therapy and supervision in West London and workshops in the UK and Spain; Humanistic psychotherapy and the creative arts. Tel: 0208 995 5904 or email: roger.north@btinternet.com**Marion Violets, SRDMT**

The Willows, Rhydowen, Llandsul, Ceredigion SA44 4QD Tel: 01545 590 315 or 07973415287
marionviolets@magie.freeserve.co.uk

- For the exhaustive listing see ADMT Register of Professional Members
 - DMT Trainees will need to ensure that their choice of supervisor/therapist is APPROVED by their training institution.

Workshops

**Workshops With Sandra Reeve
"Move Into Life"**

Movement workshops with Sandra Reeve, SRDMT
Emphasis on Movement Observation and Communication.

JANUARY 2005 29/30/31 - West Dorset

Looking at behaviour and communication patterns, preferences in relationship to time, space and proportion, identified and explored through movement and improvisation with others.

For further information contact Sandra Reeve:
01297 560511 e-mail: moveintolife@aol.com

**Discovering the Spirit of Lanzarote
Professional Development Week in the Sun**

With Martina Isecke, Msc, MA, SRDMT (ADMT UK)
Martina Isecke is a Dance Movement Therapist, Teacher and Artist of Oriental Dance

GUEST LECTURER

Sergio E. Avedano Álvarez; Teacher of Physical and Psychomotor Education, Diploma in Osteopathy, Therapeutic Massage and Acupuncture

13th – 18th May 2005 in Lanzarote

Movement in Relation to Nature
(Friday, 13th May)

Body-Mind Integration
(Sat, 14th and Mon, 16th May)

Supervision and Peer Support
(Tues, 17th)

Latin-Oriental Dance Workshop
(Wed, 18th)

For further details contact: Martina Isecke,
Tel (mobile Spain): 0034 680 588 728.
e-mail: tinaise@yahoo.co.uk

Workshop on Long & Short Term Clinical Work

Date: Saturday 12th March, 2005

Venue: To be announced, London.

Nina Papadopoulos will be running a workshop on the topic of long and short term clinical work looking at the important issues we face in our work, particularly in the public sector.

More information to follow

**34th Annual Summer Course of the
Champernowne Trust
Boundaries, Borderlines and Crossings:
Navigating Experience
Saturday 23rd July 2005 to Friday 29th July 2005.**

This week long residential conference offers participants the opportunity to explore practical, creative and inspirational applications of Jungian psychology in personal and professional life. The programme includes formal lectures, discussions, creative arts workshops (in movement, drawing, painting, clay, music, drama and writing), folk dancing, singing, poetry and meditation.

The course will be held at Buckland Hall, a retreat centre in the Brecon Beacons National Park, set in the mountains and overlooking the river Usk valley in Wales.

Excellent student and other grants available.

For further information contact Nina Papadopoulos: tel. 020 8556 3180; email: ninadmt@yahoo.com



Workshops, courses and conferences

Dreamdancing: Engaging Your Dreams through Authentic Movement A Five Day Retreat in Tuscany for Women & Men Experienced in Authentic Movement

June 26-July 2, 2005

with Tina Stromsted, Ph.D., ADTR,
assisted by Susan DeGroat, M.A.

Course Description

Our bodies may be our closest link to the unconscious, expressing the soul's longing through breath, gesture, the rhythm of our step and the music of our speech. Dreams, in turn, reflect the vitality of the body and the condition of our spiritual life. Authentic Movement, pioneered by Mary Starks Whitehouse, with roots in the psychology of C.G. Jung, is a form of meditation and dance that allows access to these rich inner resources, bringing us back in touch with our instinctual wisdom and sense of self.

Unresolved physical and emotional wounding is often held in the body until it can be brought to consciousness. Once we make contact, the flow of unconscious material can find expression through movement, sensation, and image, enabling us to come to terms with it. Deeply replenishing, this approach provides a safe container for discovering ways to re-inhabit our bodies. In the process, we can engage our creativity and re-member our relationship with our depths, with each other and with the earth. Access to feelings, sensuality, playfulness, stillness and embodied sacred experience are enhanced in an atmosphere of curiosity, acceptance and care

This is a challenging time, as we experience the tension between the opposites in our world and in ourselves. In addition to supporting peaceful means to communicate a more humane viewpoint to our government(s), maintaining a steady practice in the deep work of embodied wisdom, creativity and healing that are at the center of our practice is essential now. Clear intention, work with shadow material, finding one's authentic voice and authority, compassion, and conscious action are crucial resources that can connect us with our still point as the world continues to waver in its balance. Important, too, is savoring what has beauty, meaning and love in daily life. Our rural setting offers a lovely place for self-renewal, fostering deep explorations that support the blooming of the living body, where dreams and natural movement can emerge from a rich inner source.

No experience in dance is necessary -- only a desire to feel more at home in your body, and the courage to live your dreams. Designed for women and men with some years of experience in Authentic Movement and personal psychotherapy/analysis, this retreat will assist you in rediscovering your natural rhythms, bridging body, psyche, and soul through expressive movement, embodied dreamwork, drawing, writing and communion with nature. Studio sessions will be supplemented by seminars focusing on questions that arise from your personal explorations, as well as applications relevant to your creative and professional work.

Time: begins dinner: June 26th and concludes breakfast July 2nd 2005

Language: A working knowledge of English is important in order to understand and participate in the intricacies of the work. (Unfortunately it is not feasible to work with a translator as participants come from many countries and linguistic backgrounds).

Location: We will gather at a private retreat center, a short train ride from Pisa airport in Italy. Accommodations are in a lovely home, with delicious Tuscan cooking. Our studio and lodgings are situated with views of rolling hills amidst lush greenery, olive trees, and vineyards. With some additional time, nearby Siena, Florence, and coastal villages make for a great holiday, too!

Fee: Workshop tuition is \$695 US. Room and board at the retreat site will be approximately 47 Euros plus tax per day for five days

Application process: If you are interested, please return the application form as soon as possible as there are limited spaces in this group, sending your check (US) or money order/cashier's check (international) only after your application has been accepted. Email to Tina at: TStromsted@aol.com or via regular mail at 781 Cole Street, San Francisco, CA 94117, USA. For questions please contact Tina at (415) 668-7857 or TStromsted@aol.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: 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.

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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:

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Eighth Page	30	170	£15	£25
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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, Juliet DeKock