

# *e-motion*



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

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## EDITORIAL

Welcome to another news filled edition of *e-motion*. Susan Scarth's detailed article in the Autumn edition received warm feedback, and we will try to continue this information sharing on a regular basis with our members in the future. Susan writes again for us in this edition, with more important information for us to take note of. Also, if you do not regularly attend AGM's or workshops and feel you have no idea who we all are, there are some pics of the Council in the news section – take a peek!

I cannot stress how important it is for this newsletter to receive help. I have written a short article in relation to this concern, and would appreciate that you take a look.

In this issue we receive some wonderfully personal articles in all shapes and sizes. One of which is a letter from **Walli Meier**, one of our most distinguished Honorary members, sharing with us some insights into her busy retirement of teaching and consultation work. Thank you Walli for this contribution, and for filling us with inspiration in our work, also for reminding us of the importance of Rudolf Laban's legacy in the work we all do.

Another article, written by **Amaara Raheem**, talks of her personal journey based on her experience whilst attending a workshop run by Rosa Shreeves, opening the door to the connection of nature, landscape and personal movement processes.

For those of you who enjoy reading new research and books related to our profession, there are a number of new book titles, and a book review to keep you up to date. **Alyson Nehren** writes for ADMT for the first time in her **book review** of Sharon Goodill's book - *An Introduction to Medical Dance/Movement*

*Therapy 2005*. It certainly made me go out and buy a copy! Thank you Alyson, for taking the time and attention to read and review, concisely, this new offering to the world of DMT.

In "**Brief News from the Field**": We have news from the "behind the scenes" work that goes on by a few of our dedicated members, to promote and be a part of all the many faceted branches of DMT. **Vicky Karkou** has been busy offering her time to the European Network for the Professional Development of Dance Movement Therapy, and also developing and updating the UK research register. In this edition we offer you an insight into what the European Network meetings are about, and a picture to show all the happy smiling rep's. Also we received information from **Sue Curtis and Juliet Diener** about JATEG. Also a beautiful short written piece by **Liz Shaw** offering an insight into the story of a wonderful performance piece at the Royal Albert Hall – thank you for sharing! Susan Scarth reports on her joint work with Sue Curtis in the Ukraine – a training project supported by the British Council Ukraine.

**Céline Butté** writes about the next **ADMT-UK Conference – 2006**. Please respond if you think that you would like to get involved.

I hope that you all enjoy reading the articles promoting sharing amongst the DMT community, which has become a large part of *E-motion*, and is still being developed. Any feedback is always welcome; please do take the time to write a few words.

Sending warmth and peace throughout the winter months,

**Tracey French, editor**

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## NEWS FROM ADMT-UK COUNCIL

### Notes from the Chairperson – Susan Scarth

#### EGM

At the EGM on October 29<sup>th</sup> 2005 at The Place, London the ADMT UK Executive Council, with the agreement of those other members present, agreed the Audited accounts for the financial year 2004/05. A discussion and debate followed regarding the budget for the year 2005/06 and the clear necessity to improve our financial health. We had made every effort in the previous year to reduce spending to the optimum level paying due regard to our income. One of the measures that Council proposed was to cease printing in hard copy, the quarterly publication *e-motion*. Instead the publication would be available to download on the website. This move was vigorously rejected by the membership and so Council reverted to the status quo and undertook to meet the publication costs through accessing specific funding. This funding was received from the Champernowne Trust for one year only on the express proviso that Council sought to improve their funding initiatives to sustain publications and other media activities. To address this matter, Council appointed 2 council members with a specific remit to improve workshop provision and address the specific needs of CPD. This provides an important service to our members and the general public and attracts a small but necessary income to ADMT. Thus, Barabra Feldtkeller, Eilla Goldhahn and Lorna Malcolm are actively involved in planning workshops throughout 2005/06. These workshops will be advertised very shortly.

#### FEES

In addition to the income that we must and will raise from workshops Council has also addressed the matter of fees. It is painful but necessary that we raise our prices. I have laid out the arguments very clearly in the open letter to members in the last *e-motion*. The only feedback that I have received has been positive and in agreement with the rises. The following chart will outline the new fees as from December 2005:

### Membership renewals 2006/07

#### Membership fees

Professional Membership (Sr DMT & RDMT)	£120.00
Non-practicing	£ 70.00
Student (From Sept 2006)	£ 40.00
Associate	£ 70.00
NB	
All late registrations (after 31 <sup>st</sup> march 2006) penalty	£ 15.00

Membership will include 4 copies of *e-motion* quarterly publication and 2 copies of *Body, Movement and Dance in Psychotherapy* peer review journal each year.

A Register of Members will be produced each year and published in April. The Register will separate licensed professional members from the non-licensed professional members, associates and students.

#### Professional Registration Application fees

Grandparent & Overseas applicants	£200.00
RDMT upgrade to SrDMT	£150.00

#### NB

Only those members who renew their membership prior to March 31<sup>st</sup> each year will be included in the Register of Members.

#### Accreditation of Courses fees

Accreditation & Re-accreditation	£2,000.00
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#### Insurance

You are reminded that it is a condition of practice to have current professional indemnity insurance. Without proof of this ADMT UK will not issue you with your *Licence to Practice* although your membership will be renewed. You are reminded that if you run workshops or act as a workshop leader you will need to be insured. If you are SrDMT and aiming to set up in Private Practice it is imperative that you have Professional Indemnity and Public Liability Insurance.



Please either send a photocopy of your personal insurance or quote your employer's insurance reference number.

### CPD

Council have decided that from this point forwards the CPD arrangements will be changed. It has been agreed that the procedure of the last 2 years has been very valuable for both members and Council to ascertain the level of CPD that members are undertaking. It is clear that for the most part, members are diligent and committed to their CPD. As it is impossible to monitor each member's CPD record we have decided upon the following procedures:

- 1) Members should maintain their own logs in a clear and accessible format. (The CPD forms currently in use can be copied for this purpose)
- 2) Members should be prepared to make their log available for monitoring by ADMT at 7 days notice.
- 3) The membership renewal form will include a declaration that the member has met and fulfilled all the ADMT CPD requirements.
- 4) Finally, please note that it was decided that **clinical supervision** would not be considered as a CPD activity as it is an integral part of good professional practice.

### CRITERIA FOR REGISTRATION AND ACCREDITATION OF COURSES

Council has made several changes and revisions to the Criteria and it is currently being prepared for publication. Please expect to see the new Criteria on the website by the end of November 2005.

### ADVERTS

Advertising in *e-motion* will also be posted free on the website. The current charges as stated on the back page of *e-motion* will be levied on website only advertising.

THE NEXT MEETING OF ADMT COUNCIL IS ON 28<sup>TH</sup> JANUARY 2006 AND WILL TAKE PLACE AT DANCE VOICE, BRISTOL.

Susan Scarth

### COUNCIL MEMBERS



Susan Scarth –  
**Chairperson**



Marie Ware –  
**Vice Chair and Honorary Treasurer**



Nina Papadopoulos –  
**Chair of Education and Training Sub-Committee**



Barbara Feldtkeller  
(alongside Lorna Malcolm)  
– **Workshop Co-ordinator and CPD**



Karen Rosevear –  
**Fundraising Committee**



Jacqueline Butler –  
**Fundraising Committee**



Eilla Goldhahn –  
**CPD**



Céline Butté –  
**Conference Co-ordinator**



Tracey French –  
***e-motion* Editor**

Andrew Clements (not pictured here) –  
**Company Secretary and Administrator**



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## Book Reviews

### **An Introduction to Medical Dance Movement Therapy: Healthcare in Motion by Sharon W. Goodill**

Copyright 2005

London: Jessica Kingsley Publishers

ISBN 1-84310-785-6

**Alyson Nehren**

A growing knowledge base found in our professional journals and texts, rich with case studies, describes our myriad theoretical approaches, methodologies and findings around DMT in hospital settings. Want to get an idea of how rich that knowledge base is, in 240 pages? Indulge yourself in Sharon Goodill's seminal 2005 text *An Introduction to Medical Dance Movement Therapy: Healthcare in Motion* and satisfy your professional soul. Pour yourself a fragrant cuppa, put your feet up and sink into the first text to succinctly define the specialized field of Medical DMT and link this field to medical science.

Definitively, Goodill views medical DMT as a "psychosocial support intervention, complimentary to conventional and standard medical treatments". To this end, she takes the reader on a journey through DMT's past and present role in medical settings and stimulates interest in future research around acute psychiatric, and specialty and general health care. With nine fluidly written chapters, DMT's who currently work in or intend to work in a medical setting will find this book invaluable. Students, take heed!

Although Goodill writes from an American perspective, her focus on medical DMT as a unique field supersedes this. True, as a global community we work within administrative and organizational parameters specific to our home country and healthcare systems. However, we do share core commonalities around both the nature of the work and basic practicalities of working within medical model multi-disciplinary treatment teams. Goodill's text allows us to put these constructs into perspective and see The Big Picture: that DMT is a viable and effective form of treatment in health care, with an already substantial research base, ripe with possibility.

American trained, my own DMT career began

in a rather spartan American state psychiatric setting, with later experience in a well-provisioned private hospital and clinic. As I currently do not work in a medical setting, reading Goodill's book allowed me the luxury of retrospective analysis, and more than once I found myself wishing this book existed in the early 1990s during my own DMT training.

As an expatriate exploring DMT from an international perspective, I found myself wishing that more international DMT research was included. Goodill does however note ADMTUK along with DMT associations from Australia, Argentina, Germany and Japan as "Additional Resources", a plus. The text however is otherwise so thoroughly resourced that I am moved beyond my own bias to say that I am thrilled by the scope of content and invigorated by the feeling of possibility Goodill's book evoked in me.

The publication itself is brimming with information. An introductory chapter reviewing foundational constructs inherent in DMT includes the bio-psychosocial model of George Engel (1977) and an overview of Systems theory. In linking the interdisciplinary nature of DMT to medical science, Goodill mentions the field of psychoneuroimmunology (PNI), pioneered by Robert Ader (1996) and includes supportive quote from George Schwartz (1982) around medicine as an interdiscipline itself:

"...No one discipline, by definition, represents all of this information [on biosocial aspects]. What is often confused, however, is that medicine is not a discipline-it is an interdiscipline that primarily operates as a profession".

An overview of psychological concepts inherent in DMT includes coping mechanisms in relation to DMT, developing self-efficacy through movement



intervention, and mood and emotion. She also provides an interesting section on “state change”, which touches upon State Dependant Learning Memory and Behaviour (Rossi 1993), and the physiological effect of altered states in ritualistic healing dance (Hanna 1988).

As a DMT working from a somatics perspective I was especially excited to see the inclusion of material around psychophysiological processes, neuroendocrinology and psychoneuroimmunology, in regard to the stress response, the breath mechanism and the influence of imagery on altered states of consciousness and perception. In relationship to DMT these areas could support books of their own, especially in light of the surge toward acknowledging the integral role of somatic therapies in wellness and general healthcare.

The real meat here however are the three chapters addressing the work itself: DMT in medical settings. Clinicians included are (and this is just a taste, mind you) Diehl (hospice care; dying), Berrol (neurological trauma), Bunney (bereavement), Bojner-Horwitz, Theorell and Anderberg (fibromyalgia), Gorham and Imus (chronic pain), Seides (heart disease), Serlin (breast cancer), and Cohen and Waco (pediatric oncology). Goodill, per the “paucity of published material [in DMT literature]” around the subject, admirably includes a short list of Master’s theses addressing HIV/AIDS. The abundance of personal interviews, case vignettes and descriptive narrative illuminates the above work.

In addressing evidence-based research Goodill presents not only questions and issues for consideration, but an overview of research methods she feels appropriate to medical DMT. DMT Assessment methods are not forgotten as Serlin’s Kinaesthetic Imaging Profile and the Fraenkel-Franks Index of Shared Behaviors are noted.

From an educational perspective, Goodill’s writing on “Professional Preparation for Medical Dance/Movement Therapy provides a basic template for course structuring along with suggestions for both didactic and experiential training. The section “Personal Preparation” addresses the necessity of acknowledging the relationship of transpersonal

elements to the therapist’s professional life.

Wondering how the book has been received in the American DMT community, I contacted two DMT’s based in the USA: Susan Imus and Gail Frizzell. Susan Imus, MA ADTR GLCMA LCPC is Chairperson of the Graduate Dance/Movement Therapy Department at Columbia College Chicago. Her extensive work in chronic pain management is highlighted by Goodill, with several of Susan’s case vignettes included in the book.

In regard to *Medical DMT*, Susan relates that she “loved it, and feels it is a contribution to the entire field of DMT”. She additionally shares, “I use bits and pieces of the book in my Intro to DMT course. It is particularly strong in physiologically detailing the stress response. . . almost too much information in that section”. She continues “I love the fact that she [Goodill] has highlighted many talented colleagues who have significantly contributed to the health care of very sick patients. DMT strongly contributes, and has strongly contributed to the team approach in the medical model for many years. She presents a broad spectrum of diseases. . . that DMTs have successfully treated” (personal communication, October 2005).

Gail Frizzell, ADTR, NCC, CMA, MSW candidate has worked as a Dance/Movement Therapist for 16 years in forensic hospitals with patients adjudicated “not guilty by reasons of insanity”. For the past 6 years she has worked as a Dance and Yoga educator in community colleges. Gail is completing her MSW degree to broaden her scope of practice to incorporate private psychotherapy working with PTSD, trauma and psychoneuroimmunology.

Gail relates, “This book is a quintessential resource for the field of DMT; it beautifully synthesizes empirical knowledge of the mind/body connection with the art of intervention. It is a gem for articulating the efficacy of DMT, that is needed and critical for our professional viability, development, marketing the profession and educating others. The content is comprehensive and accessible to a range of readers from non-professionals to allied health care workers all of whom will gain an appreciation for the breadth



and depth of DMT as a healing modality. It will become my portable reference guide when providing in-service education to other professionals.” (personal correspondence November 2005)

Those in-the-know might admit that medical DMT work has the potential to be difficult and daunting, as well as rewarding and enlightening. How may other professionals must often simultaneously introduce their therapeutic modality to clinicians unfamiliar with DMT, present themselves as theoretically-grounded clinicians while treating often, very ill people? And don't forget the research responsibility that looms.

For students with a pioneering spirit, this text might give you the support needed to contribute toward fortifying DMT's viability and visibility in UK medical settings. Experienced DMTs will be refreshed by Goodill's synthesizing of crucial material and the inclusion of research addressing the success of DMT in general and specialized healthcare. All will feel validated by the recognition that medical DMT as a specialized field, holds great potential in continuing to support health and healing in medical settings.

#### **Sources:**

**All research cited was resourced from the title publication**

Goodill, S. W. (2005) An Introduction to Medical Dance/Movement Therapy: Healthcare in Motion. London: Jessica Kingsley Publishers.

Imus, S and Frizzell, G. (October/November 2005) Personal correspondence.

#### **Author biography**

“Alyson Nehren is a Registered Dance Movement Therapist, LIMS Certified Laban Movement Analyst/Bartenieff Fundamentals™ practitioner, and ISMETA Registered Somatic Movement Therapist and Educator. She teaches at the undergraduate and graduate school levels and works therapeutically with children and young adult dancers. Alyson currently studies Somatic Psychology and is a student in The School for Body-Mind Centering®.”





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*This is written by Ameera specifically to share here in e-motion.*

*Ameera is a dance theatre artist and teacher. She attended a workshop given by Rosa Shreeves in September 05, and tells me that “it [has] assist[ed] my life now, in that it has made me much more aware of the possibilities of dancing outside the studio....inspiring a curiosity to investigate dance processes inspired and created in the landscape...” where the “body and the natural world met in harmony”.* **Amaara Raheem**

## WE BLESS LIFE BY DANCING

Something inside me (a force, a quest, gravity or simply instinct) is pulling me more and more toward nature and all things natural. Craving vast open spaces, I currently find myself seeking green oases in London life. It is with this ache that I arrive in West Wittering church hall to participate in the *Movement in the Landscape* workshop with Rosa Shreeves. Touches of delicacy inspire me at once: a tea light candle burning in the centre of the room, soft music playing, a white card with flowers painted in Japanese brushwork highlighted by the words ‘we bless life by dancing’.

After the initial introductions, a warm up and a greeting dance, we pack our picnics and walk to the beach. This is the first time, since childhood, that I have intentionally danced out on the sea shore. I am far too used to the safety of the studio, the hard wood floor and no prying eyes. When we arrive at the beach we are invited to walk in silence, to listen, to notice, to become a part of what we see and hear. Like modern pilgrims with blankets, back packs, hats and sun glasses we follow one after another travelling in rhythm to the sound of the sea lapping at our feet. We settle in a quiet part of the beach and begin the first movement exercise. It is incredibly simple and incredibly profound. We stand barefoot on the white sand, looking out to the horizon and change directions whenever we want / need. We keep looking out far into the sea, or the Isle of Wight, or the blue blue sky; we breathe.

As I write this, certain images come back to me, images that I hope in twenty years will be as unforgettable as they feel now, like –

Rolling on the sand in complete surrender to the soft crystals in my hair, on my stomach, neck and feet.

The whole group suddenly coming together into silent contact and we stand in a shared stillness,

the wind on the back of our necks, the breeze dancing through our hair.

Singing out my name into the calm blue sea, hearing it skip like a stone from my lips over the waves and to the white sail boats bobbing in the harbour.

Being lulled into a deep, deep peace by the eternal sound of the sea in perfect rhythm with my heartbeat as I lay on my back, barefoot, covered in sun and sand.

Watching young kids ride small bicycles on the wet sand, like watching shadow puppetry unfold before my eyes.

Pausing in the dance, looking around at the other members of the group moving in harmony with the sea, the birds, the sky, the grass and thinking ‘this is a poem’, ‘this is a prayer’.

The next day, as we stay more contained inside the (very sweet) garden of the church hall I find that the work I did on the previous day deepens and grows ripe inside my body. I begin to wait more, staying longer and longer in stillness, as a result, new feelings and new gestures arise. I close my eyes and feel both interior and exterior sensations, I follow impulse after impulse after impulse, allowing myself to go anywhere, do anything my body wants, I give myself full permission to do a handstand even though I only go half way up. This change in my perception feels joyful and liberating, most importantly however; I notice a more profound change taking place in me. I am no longer dancing *with* the landscape, or *in* the landscape, but I *am* the landscape. I move to the garden bench, I feel the wood rise through me and I notice that it is a similar shade to the colour of my skin. I notice that the bench is made from the same substance as the tree that stands behind it, I climb up wait, I breathe, I let go, without planning I begin to move, following impulses large and small, I am no longer me, I am a branch, a leaf.



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## Discussion Forum

### **A Personal Call for E-motion Assistance**

For those of you whom I meet on my travels within the Dance Therapy profession, in a variety of ways, you know that I am looking to generate more articles, and still, more people to help with E-motion.

I work voluntarily on editing and making sure you receive a copy of the newsletter. This is not a small job and it takes many hours replying to queries and generating articles for the newsletter, amongst other things (being a bit of a wiz on the computer helps!).

I am looking for two to three people who are willing to take the time to assist me in the quest to keep the newsletter running efficiently.

I want to make it clear that you do not have to have been working in the field for many years and written reams of research, you just need to have a willingness to contribute something to our association. The association which offers you a Professional status, is run by and large, by people who are volunteering their time and goodwill to making our Association work for you, and move with the times.

Becoming part of the E-motion team is a good way

### **A personal letter from Walli Meier, and a beautiful poem to conclude, thank you Walli.**

Dear Tracey French and Colleagues,

I was very surprised and touched to receive your birthday greetings. Thank you for remembering me and the early pioneering days. Though not a fully practising Dance Movement Therapist I am ever grateful for those years spent teaching and studying with the Masters DMT Course at the Laban Centre. That experience is being fully utilized almost daily in the very diverse ways I am being requested to help here in East Anglia. Susan Scarth thought that some of you may be interested to know briefly how I am spending my time besides my usual activities of gardening and going to theatre, dance and musical productions.

of getting to know more people in the profession, and has many opportunities for you to benefit from informal talks and generating ideas between other colleagues working in the field. So if you wish to get to know a few more DMT people in the UK, get writing to me to initially show an interest in becoming part of the team.

All expenses are refunded, so any time you spend talking on the phone will be reimbursed.

We need:

Proof-readers – this is ad hoc, as not all editions of the newsletter have lengthy articles needing to be read.

Friendly people to call or e-mail other's in the DMT field to generate articles on a regular basis.

Someone to contribute a section to news from the Web, keeping us up to date with global news relating to our field.

If you have an interest in any or all of the jobs, please contact me, don't delay! We need you now! Or if you think you can contribute a few hours per month to E-motion in any way, then contact me at this e-mail address: [emotion@admt.org.uk](mailto:emotion@admt.org.uk)

***Many thanks Tracey French.***

The phone rings and I am busy! It is quite difficult to be brief but some of my time is spent leading refresher courses for Dance East community dance teachers. Also I take day courses for teachers and carers of inclusive populations. These include a very wide range of special needs. I am involved as a movement specialist with the Ipswich Youth Drama group run by Michael Platt. Recently I acted as a movement consultant for Dance East who were involved in a project with the Bury St. Edmund's Museum to show off their amazing collection of fashion clothes from the 20's to the 40 's through dance.

Quite a lot of my time is spent with individuals requesting help and advice with their on-going teaching commitments – virtually supervision



sessions. Every now and again I get some particularly interesting consultative work such as, a senior ballet student who was brought to me because he lacks dynamics and the power to project in performance. I am helping a professional solo actress portraying several characters in one play and working out the transitions between them. There is a student of photography studying portraiture with a view to illuminating personality. I could go on, life is never dull! I don't profess to have all the answers, but I listen, we discuss and usually end up moving.

I am ever grateful for the amazing tool bequeathed to us by Laban. It is a resource which underpins all my movement application. I implore you all not to neglect this aspect of your knowledge. If you need some revision, come and see me.

One of the joys of being retired is that you can choose what you do want and do not want to do. I consider myself to be extremely lucky in that I enjoy all I do.

I have been very impressed by the ever rising standard of articles in recent publications of emotion and particularly of the last one which included the marvellous poem by Penny Best.

May I conclude this letter of thanks and appreciation by offering a short poem of my own which you might find appropriate in the light of what we all do.

It arose as a result of teaching the Significance of Laban's notion of Effort qualities.

Yours very sincerely,

Walli Meier

### **The Psychological Significance of Effort.**

How to approach a human tangle?

Softly, softly, with great care.

Diplomacy might do it better

Firm directness lays it bare.

Emotions freed, tears will flow

Embrace the sorrow – strength with care.

Hold the tremor, - just be there

Tomorrow shows the way to go.





## Brief Reports from The Field

### Update from JATEG for all Arts Therapists working in Education

**JATEG** is the **Joint Arts Therapists in Education Group**. This comprises of a number of representatives from Music Therapy, Dramatherapy, Art Therapy and Dance Movement Therapy. We are currently looking to invite representatives from Play Therapy too.

JATEG's sole purpose is to negotiate a unified pay scale and conditions of service for all Arts Therapists working within education. To this end we are currently liaising with Fiona Farmer from the union Amicus.

\*\*\*\*\*

The current state of negotiations is to use the Agenda for Change (AFC) pay scales, but aligned with terms and conditions appropriate to an educational setting. According to Fiona Farmer, currently less than 30% of Arts Therapists have been assimilated to the new AFC pay scales. Until the new AFC pay scales have been fully implemented within the NHS, she has encouraged us to use one of the following scales:

- 1) Teachers' Pay Scale – if Qualified Teacher Status
- 2) Professions Allied to Medicine Scale
- 3) Private rate negotiated with educational setting.

\*\*\*\*\*

We will shortly be meeting within our individual associations to clarify and develop current recommendations on:

- 1) Pay
- 2) Specific conditions of service pertinent to an educational setting

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**If you feel you have information to contribute please contact:**

**Sue Curtis: [sue@dircon.co.uk](mailto:sue@dircon.co.uk) or Juliet Diener [julietdiener@yahoo.com](mailto:julietdiener@yahoo.com) your JATEG representatives.**

### Dancing with Difference

*Liz Shaw, RDMT*

Early Saturday, 24 September, I joined a coach full of staff, students, clients and carers as Dance Voice left Bristol to make history at the Royal Albert Hall in London. For the first time ever, the RAH was to have wheelchair users perform in a national celebration of movement and dance organised by the Central Council of Physical Recreation. Not only that, but we were there by invitation – all 35 of us. Members of the CCPR had seen us perform in Bristol and believed that our integrated dance group should be part of the national scene.

Twenty-seven different groups were showing just how wide is the understanding of movement and dance ranging from yoga, dancesport and Chinese physical culture through to Laban, Serbian folk, historical, and the Lindy Hoppers!

Dance Voice is where I work as a dance-movement therapist mainly with learning disabled adults, but our client base covers a wide age range (toddlers through to elders) and different client groups (various mental health needs and congenital disorders) both on and off-site.

The performance piece entitled *Dancing With Difference* was choreographed by Marie Ware and Pat Morgan to the lyrical Claire du Lune by Debussy lasting about five minutes. It was a challenge to have only a single run-through at the Hall in which to negotiate slopes, steps, wheelchairs and clients before the show began. But rehearsals paid off as we later learned from the many positive comments and letters received. Even one of Terry Wogan's 'Thought for the Day' the following week was inspired by our particular dance. For me, one of the best kinds of feedback was how the dance touched people without being sentimental.

Of course, it was also a waiting game back stage, but we were scheduled for the first half and then came the moment when we were announced and, suddenly, WE'RE ON. It's a very high Hall and seats nearly 4,000 which meant something



like 8,000 eyes upon us! We took our opening positions and awaited the famous opening piano notes.

Imagine us in groups dotted round the floor of the RAH, all lights and cameras on us, the audience silent and in darkness. Magical ..... even the roof was black with tiny, white lights which looked like stars (something which held Gareth's attention all the way off at the end). Dancers bent, stretched, shaped, re-formed in another place, were carried, tilted, flown and supported, held still and balanced, twirled and followed until the final positions were reached and John elevated Lucille high upon his shoulder with her arm extended above. The End. The audience burst into applause and, professional dancers that we were, we took our bows and left the floor with great big grins and highly delighted with ourselves. "Look at us – see what we can achieve – see how alive we are!" Yes, we received a standing ovation.

You can imagine the happiness and chaos back in the dressing room, where we struggled back into our own clothes, piling up the black trousers and coloured t-shirts we had danced in. Quite a lot of washing over the next few days, but of course at that moment we all felt six feet tall, as fantastic a dancer as Fonteyn or Nureyev, our self-esteem full to overflowing, and justly proud to celebrate each and every person in the room. There is no doubt that every dancer knew he or she had done something very, very special and rewarding.

The following week, we received an invitation to join in another festival next year at the Hall. Should we accept? Try and stop us!



*Kindly received: a picture and overview of this very important meeting held in September. Many thanks for representing us (ADMT UK) Vicky Karkou!*

### **Vicky Karkou and DMT in Europe (as pictured bottom left, Vicky is on the far right)**

The European Network for the Professional Development of Dance Movement Therapy held its 9th Annual Meeting in Rethymnon, Crete, on the 12th and 13th September 2005.

The main purpose for this network is:

- to create a European Association;
- to exchange information concerning training programmes, professional associations and research;
- to promote and stimulate new programmes and research.

The meeting in Crete was attended by representatives of the national associations and educational programmes for Dance Movement Therapy in Finland, Germany, Greece, Israel, Italy, the Netherlands, Norway, Spain, Sweden and the United Kingdom (Vicky Karkou as pictured here with other representatives).

They discussed the following issues:

- The development of national Dance Movement programmes in relation to the European educational Bachelor-Master structure;
- The problem of financing the Masters programmes;
- The problem of conflicting requirements for professional qualifications from governments, universities and professional associations;
- An ongoing inventory and exchange of research projects, relevant to the development of Dance Movement Therapy;
- Methodological and ethical aspects of research in the field.

The meeting concluded with a decision to create a website for the European Network to facilitate communication and exchange for the further development of Dance Movement Therapy in Europe.

As this website does not as yet exist, further information about Dance Movement Therapy can now be obtained at the website of the British Association for Dance Movement Therapy: <http://www.admt.org.uk>



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## **Developing basic Dance Movement Therapy skills for people working in NGO's and state-funded projects in Ukraine:**

**A training project supported by British Council Ukraine** by Susan Scarth MCAT, SrDMT

**In 2002**, Veena Lakhumalani MBE, HIV and Human Rights Adviser (now Social & Development Adviser) with the British Council Ukraine, developed a Dance Movement Therapy programme to benefit the important NGO and state funded work that was being undertaken in Ukraine. The initial target group for the programme was those working with street and trafficked kids. The target broadened over the following three years to include children with disabilities and psychological problems.

Sue Curtis was approached due to her extensive experience of working with children in mainstream and special schools. I was invited to accompany Sue in planning and teaching the workshops. My experience of work with adults who experience mental distress offered us the opportunity to address the participants' personal issues of distress experienced while engaged in this work. Together we designed a course that would enhance the participants' ability to work effectively with severely traumatised young people while maintaining their own sanity.

Research prior to the trip unearthed a disturbing picture of complex social issues faced by Ukraine. Many issues emanating from government corruption and industrial disasters e.g. Chernobyl, were exacerbated by increased substance abuse, HIV statistics and family breakdown leading to abandoned and trafficked children. Ukraine experiences high levels of un-employment and a resulting impoverishment that has plagued Ukraine since their independence from Russia in 1991.

Ukraine is a vast and fertile country once called the 'bread basket' of USSR. It has huge potential: the people have a strong spiritual strength – demonstrated during the Orange Revolution in 2004, their traditional arts and crafts are rich and colourful and thriving, their coast line along the Crimean Sea shores is jealously guarded for its beauty. Despite this wealth, the participants struggle in their workplaces with the usual constraints of poor or non-existent funding. Many work directly on the street or in temporary shelters where they engage young people and seek ways

to support them. Four of the Lviv participants are parents of children with disabilities who are active campaigners. They have fought against 'normal practice' - for the right to bring their children up at home and for schooling.

Against this backdrop, Sue and I developed a training experience that would provide participants the opportunity to discover themselves through creative movement while learning new skills to encourage positive communication and imaginative play with their clients. We went on to present six further weeks, one of two in 2003 held in Lviv. Each training cohort numbered 16 – 24 participants from a variety of backgrounds. We trained street workers, dancers, teachers, parents, social workers, paediatricians, psychiatrists, drug-workers, psychologists and psychotherapists. They came from all over Ukraine, including a ballroom dancer/psychologist from Kazakhstan, all funded entirely by the British Council.

When we began designing the programme we raised concerns about the efficacy of teaching DMT within a non-regulated environment. Acutely aware of the danger of 'trainees' completing a course and believing themselves to be qualified DMT's, we needed to be absolutely clear about the level of training we were providing. This was clarified with the British Council and clearly stated in all text and at the commencement of each series. Over the three years we have visited Ukraine we have trained approximately 100 people. In April 2005 a small survey was conducted to ascertain how Ukraine had benefited from the training. The result was staggering! Eighteen participants had used DMT skills with approximately 1600 children and young adults. The clientele had included children with disabilities, orphans, children and adults with psychological problems, elderly people, drug users, and child victims of sexual and physical abuse. Some of the participants had worked with a total of 350 vulnerable people since their training while others with 50. The 57 participants not surveyed, we estimate would have reached another 1500 – 2000 people. 22 who attended three training weeks were hand-picked to receive the final Training for Trainers course in April and September 2005. These people will go on to develop DMT Foundation courses across Ukraine and have formed the Association of Dance Therapy for All Ukraine.



## Book Announcements

**Title:** Anna Halprin  
**By:** Libby Worth and Helen Poynor  
**Publishers:** Routledge, 2004  
**ISBN:** 0-415-27330-7 (paperback)  
0-415-27329-3 (hardback)

The book covers Halprin's life and work including the Life/Art Process and her Five Stages of Healing and a section of practical explorations.

**Title:** My Body, My Wisdom: A handbook of Creative Dance Therapy  
**By:** Tripura Kashyap  
**Publishers:** Penguin Books 2005

**Details:** for further details, visit website:  
[www.penguinbooksindia.com](http://www.penguinbooksindia.com)

This book is written by a Dance Therapist in India, one amongst only a handful of people practicing dance therapy in India. The book is an attempt to demystify the discipline in India.

**Title:** Creative Expressive Activities and Asperger's Syndrome: Social and Emotional Skills and Positive Life Goals for Adolescents and Young Adults

**By:** Judith Martinovich  
**Details:** ISBN 1 84310 812 7 Paperback

**Overview:**

Martinovich offers a crisp, goals-oriented approach to Asperger's therapy, with special emphasis on the creative, experiential aspects of learning...[She] first provides an overview of various cognitive-behavioral interventions, such as positive psychology and social and emotional learning, which strive to instill a sense

of satisfaction, happiness and resilience, affirming individuality and building on strengths... Step by step, she takes readers through creative therapies-including painting, drama, dance, music, photography, storytelling and more-explaining objectives as well as modes of implementation. Martinovich is tough, but she wants her intentions and motivations to be clear: She is here to make a difference.'

Integrating psychological and educational theory with a variety of creative therapies, Judith Martinovich combines activities such as art making, drama, music, puppetry, yoga and photography with conventional cognitive-behavioral interventions to support individuals with AS. The different activities complement and reinforce each other and are designed to address specific traits of the autism spectrum to aid skills development.

Although created primarily for use with adolescents and young adults, the practical and versatile activities can be adapted for different age and skill levels, objectives and settings. Informed by contemporary research, they meet the objectives of a framework of principles drawn from Positive Psychology and Social and Emotional Learning. Creative Expressive Activities and Asperger's Syndrome is a comprehensive resource for parents as well as teachers, social workers, psychologists and arts therapists who wish to link therapeutic goals with creative activities for people with or without Asperger's Syndrome.

Further details can be found on the JKP website:  
<http://www.jkp.com/new/1-84310-812-7>





# WORKSHOPS & CONFERENCES

## ADMT-UK 2006 CONFERENCE

"MIND THE GAP"

9<sup>th</sup> and 10<sup>th</sup> September 2006

Roehampton University, London

### CALL FOR CONTRIBUTIONS

ADMT's next Conference is underway... The theme this year is 'the differences', the 'gap' between what we do and how we speak about it to employers and other audiences.

My aim is to bring together exiting presentations, theoretical, practical and creative, which address the gap we have to bridge in order to grow professionally.

This is in its early stages still and your suggestions and/or contributions are necessary to construct this event into an enriching and high quality forum at this exiting stage in the growth of our profession.

Please take the time to read the following statements.

#### Preparing the conference

1. I would like to help prepare the conference but can only work from home
2. I would like to help with the smooth running of the conference during the weekend
3. I am available 2hours a months and would like to be part of the team that will organise the conference
4. I would like to help but am not sure how

#### Presenting a paper/ facilitating a discussion/ facilitating a workshop

5. I have got a paper I would like to present at the conference
6. I would like to facilitate a workshop on this theme
7. I would like to facilitate a forum/discussion on this theme
8. I know someone who might be interested in facilitating a workshop

If you can answer 'Yes!' to one or more of them, or for any suggestion, please contact me at [cel\\_butte@yahoo.co.uk](mailto:cel_butte@yahoo.co.uk)

## MOVE INTO LIFE WORKSHOPS

with Sandra Reeve

**Body in Movement: Back to Basics – (studio work)**

**January 27/28/29 2006**

**Location: West Dorset (nr. Lyme Regis)**

Hall: accessible

This is an opportunity to engage with the basics of Move into Life training with Sandra Reeve SRDMT and registered teacher with Suprpto Suryodarmo.

Move into Life articulates a kinaesthetic alertness to imagination, memory and inner life as you move in relation to the external environment.

Movement skills, simple tasks and dynamic scores transform movement habits, release a wider movement vocabulary and prepare the ground for creative transformative work.

**Cross-Currents : Movement and Communication –**

**(studio + environmental work)**

**February 25/26/27 2006**

**Location: West Dorset (nr. Lyme Regis)**

Life is seen from movement rather than from a fixed position. The changing environment and being-in-movement are interdependent. Participants are guided to develop a somatic awareness of how the changing moment is constantly re-creating itself and the influence of one's own position moment by moment in those cross-currents. Open to those who have worked with me before.

Contact: Sandra Reeve T: +44 (0)1297 560511  
[www.moveintolife.co.uk](http://www.moveintolife.co.uk)



# GOLDSMITHS

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CREATIVE UNIVERSITY

## DANCE MOVEMENT THERAPY – Short Courses 2006

### Introduction to Dance Movement Therapy

Thursday/Friday – 12-13 January 2006,  
10.00am - 5.00pm

or

Saturday/Sunday – 29-30 April 2006,  
10.00am - 5.00pm

**Fee: £220.00 (per workshop)**

Both introductory workshops will cover the same material and provide basic information and some personal experience of DMT as therapy and as a professional training. Ideal for those from the Health Professions, eg, occupational therapy, physiotherapy, nursing, general medical practice and psychiatry, teaching, social work, community services, youth work, etc.

### Improvisation and Imagery in Dance Movement Therapy

Thursdays 19 January - 23 March 2006,  
10.30am - 12.30pm

**Fee: £310.00**

This practical workshop introduces you to group process when working with movement improvisation and imagery. You will keep a written and visual journal, and create a movement presentation with accompanying narrative.

### FURTHER INFORMATION

For an enrolment form, please visit [www.goldsmiths.ac.uk](http://www.goldsmiths.ac.uk) or contact Admissions tel 020 7919 7766, e-mail [admissions@gold.ac.uk](mailto:admissions@gold.ac.uk) or write to AEU, Goldsmiths College, University of London, New Cross, London SE14 6NW.

If you have specific questions, please contact Susan Scarth, e-mail [s.scarth@gold.ac.uk](mailto:s.scarth@gold.ac.uk) or the relevant support staff on 020 7919 7230.

### Body-Mind Centering Workshops

#### The Evolution of Movement / The Developmental Process

Saturday/Sunday – 8-9 April 2006,  
9.00am - 5.00pm

**Fee: £220.00**

#### Body Systems, Body Rhythms, Living Anatomy of the Bones and Organs

Saturday/Sunday – 6-7 May 2006,  
9.00am - 5.00pm

**Fee: £220.00**

You can attend these two workshops as a package or individually. They will be taught by Sharna Travers Smith – a certified BMC teacher. You do not need any prior knowledge. Each workshop offers an introduction to the field of Body-Mind Centering, Bodywork and DMT, and will deepen your knowledge of yourself and the human body in movement.

### Dance Movement Therapy Summer School

Tuesday 11 July - Friday 14 July 2006,  
9.30am - 4.30pm

**Fee: £455.00**

This four-day course offers an in-depth introduction to the field of DMT and provides you with a personal experience of the medium alongside seminars on the theory and practice of DMT. The course will be facilitated by Susan Scarth, Lecturer and Course Leader of the MA DMT at Goldsmiths with additional input from practising DMTs in the health and education sectors.

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[www.goldsmiths.ac.uk](http://www.goldsmiths.ac.uk)



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## Therapists and Supervisors

### **Beatrice Allegranti, MA, SrDMT**

Offers individual and group supervision: Integrating Feminist and Dreambody approaches. Contact: [beatriceallegranti@mac.com](mailto:beatriceallegranti@mac.com) or Tel: 07714 196 810

### **Dawn Batcup, SrDMT**

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

### **Catherine Beuzeboc, SRDMT**

Offers individual sessions in movement psychotherapy and supervision in North London NW5. Existential / Humanistic orientation. Tel: 020 7267 6253 or email: [c.beuzeboc@btinternet.com](mailto:c.beuzeboc@btinternet.com)

### **Katya Bloom, SrDMT, CMA, MA, PhD**

Offers individual movement therapy and supervision in North London.

Tel: 020 8444 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 [sue@dircon.co.uk](mailto:sue@dircon.co.uk)

### **Yeva Feldman, SrDMT, MSc, Gestalt Therapist in advanced training.**

Offers supervision (individual and group) in South West London and professional development workshops. Contact: Tel: 07958 610234 [yevafeldman@prevyet.freeserve.co.uk](mailto:yevafeldman@prevyet.freeserve.co.uk)

### **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 is also available in London and Cambridge. Contact: Tel: 01799 502143 or [linda.hartely@ntlworld.com](mailto:linda.hartely@ntlworld.com)

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

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

Tel: 020 8682 6246 or [sarah.holden@swlstg-tr.nhs.uk](mailto:sarah.holden@swlstg-tr.nhs.uk)

### **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 680588728 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: [lavendelmaclea@ednet.co.uk](mailto:lavendelmaclea@ednet.co.uk) or Tel: 01968 676461

### **Jeanette MacDonald, SrDMT, ARAD**

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

### **Dr. Bonnie Meekums SrDMT, UKCP**

Is available for both private individual therapy and clinical supervision in the North and North West of England. Contact: University of Leeds, Wakefield Site, Margaret Street, Wakefield WF1 2DH. Or [b.meekums@leeds.ac.uk](mailto: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](mailto:ninadmt@yahoo.com)

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

Offers training, therapy and supervision. Trained in Authentic Movement and integrates this into her private practice. Contact: Tel: 01707 285861 or [H.L.Payne@herts.ac.uk](mailto:H.L.Payne@herts.ac.uk)

### **Helen Poynor SrDMT**

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**

Offers movement therapy and supervision in SW England. (Dorset) and Move into Life workshops for personal and professional development. Contact: Tel: 01297 560511 or [sdreeve@aol.com](mailto:sdreeve@aol.com)

### **Susannah Rosewater SrDMT**

Offers individual DMT and supervision in Chiswick W4. Her work is influenced by Authentic Movement, Humanistic Psychotherapy and Feldenkrais Method. Contact: 020 87427240 or [sue.rosewater@virgin.net](mailto:sue.rosewater@virgin.net)

### **Susan Scarth SrDMT, MCAT, BSc. Hons**

Offers supervision – individual and group, Training and Consultancy. Contact: [sbscarth@hotmail.com](mailto:sbscarth@hotmail.com) or Tel: 07769 644569

### **Rosa Shreeves SrDMT, UKCP, Dance Artist**

Offers individual therapy, supervision, choreography and consultancy in West London. Contact: Tel. 0208 995 5904 or [roger.north@btinternet.com](mailto: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](mailto:marionviolets@magie.freeserve.co.uk)





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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.**

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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



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## ADMT Research Register: Invitation for Registration

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

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

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

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

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

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

Looking forward to receiving your research registration form.

Vicky Karkou

***For requesting and returning the form please contact:***

Vicky Karkou: V\_Karkou@hotmail.com

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



### Research Register Form

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