

# *e-motion*

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

October 2006

Vol. XIV No. 17 ISSN 1460-1281



## EDITORIAL

It is with great pleasure that I have been called on to edit and introduce this Autumn edition of e-motion. Thanks must go to each contributor to this edition. It is with great sadness that we say 'Farewell' to two of our most generous, creative and inspiring dance movement therapy colleagues - Gabrielle Parker and Marion Violets. You will find the tributes to both these remarkable women nestling within these pages, enclosed by other words exploring creative approaches within the field that both practitioners would have appreciated.

**Caroline Frizell SrDMT** offers us an insight into her challenging work with three boys with 'complex needs'. Such work is vital to the growth of such boys and provides them with support that will sustain them for many years to come. The metaphor of the mountain conjures many images - of the hard, rock faces that must be overcome, the support that we must offer each other when facing such seemingly impossible challenges, the clear air that refreshes the senses and the sense of space that give us the belief in possibilities, and the presence of nature surprising our senses. The Mountaineers responded to the professionals 'being in the moment' and showed how they were easily in touch with those 'primitive instincts'. Perhaps this is an article that will touch us all as we explore our own difficulties when met with clients whose complexities appear at first glance to be inaccessible. Evolving the ability to 'be in the moment' is a skill that DMT's develop over time. It is often the clients who operate within the autistic spectrum who show us the meaning of being essentially present and human, who teach us the need for acceptance, the essence of belonging, and the safety of trust.

**Geoffery Unkovich RDMT**, opens up a debate about the male trait of 'Action Empathy'. This is an important paper that Geoffery offers us, given that DMT is a profession dominated by women working with client groups that are equally male and female. It is a paper that aims to address the balance and explore the differences that exist between male and female. Geoffery suggests that where a man might buy flowers or do the washing up to support someone who is sad, a woman is more

likely to share the sadness and may cry in response! This makes an interesting example and may evoke a strong reaction in the readers. The debate is certainly an important one and I would add that the differences between the sexes are complex, as with the previous paper, and this article will surely provoke an enlivening debate.

**Maria Valdivia DMT** Student, offers us a beautiful description of Katya Bloom's AGM workshop. The reader is led to feel present in the group's experience. The fact that the participants did not want to finish the workshop is testament to Katya's softly sensitive approach to her movement work. Maria's description mirrored a previous Bristol AGM where Katya shared her, then, recent training with Suprpto Suryodarmo that was both enabling and enriching. Katya does not seem to have lost her touch!

**Sarah Holden SrDMT** shares her thoughts about Katya Bloom's recent publication - *The Embodied Self: Movement and Psychoanalysis*. This volume further underpins Katya's knowledge of and skill in movement in psychotherapy. Sarah states that this is the book that all DMT's 'have all been waiting for'! The fact that Katya has woven together the well-known landmarks of psychoanalytical thinking with movement observations, making links to Bion, Bick, Winnicott and Laban, is a remarkable feat and in Sarah's words will 'make a substantial contribution to the field of DMT and Movement Psychotherapy'. Sarah offers the reader a thoughtful review that poses further questions.

This edition of e-motion is an example of the richness and diversity of the DMT profession and the knowledge and expertise that is developing in the field. Thanks to all of you who have both contributed with your words and with your time in ensuring that the darkening days of Autumn are filled with DMT light. Enjoy your quiet moments with these pages and please let us know how you feel about the many innovative and challenging thoughts that have been presented.

**Susan Scarth**  
Chairperson/Acting Editor

## Contents

News From ADMT-UK .....	3	<b>Action Empathy or Empathic Movement?</b> Geoffery Unkovich RDMT. PGCE .....	11
Research News .....	4	<b>A personal Account of Katya Bloom's Workshop after the Annual General Meeting 2006</b> Maria Valdivia .....	13
Two Poems by Leah Bartel .....	5	<b>Book News</b> .....	12
Book Review.....	6	<b>Obituaries</b> .....	16
<b>Katya Bloom's The Embodied Self – Movement and Psychoanalysis</b> Reviewer S. Holden		<b>Workshops</b> .....	15
<b>Flux and Form – Non Stylised Movement Practices with Helen Poynor</b> Leah Bartal SrDMT.....	7	<b>Therapists and Supervisors</b> .....	18
<b>Climbing Mountains</b> Caroline Frizell SrDMT .....	8	<b>Membership and Subscriptions</b> .....	20



## NEWS FROM ADMT-UK COUNCIL

### Council members:

- **Acting Chair** - Susan Scarth (re-elected for another term)
- **Vice Chair** - Sarah Holden (New)
- **Treasurer & Fundraising** - Jacqueline Butler (2nd year)
- **Fundraising** - Karen Rosevear (2nd Year)
- **Communications & Media** - Geoffery Unkovich (New)
- **e-motion & Student Liaison** - Tracey French (2nd Year)
- **Workshop Co-ordinator & CPD** - Barbara Feldtkeller (3<sup>rd</sup> Year)
- **Policies & Procedures** - Marie Ware (re-elected for another term)
- **CPD** - Eilla Goldhahn (3m Year)
- **International Representative & Research** - Vicky Karkou (co-opted)
- **Company Secretary & Administrator** - Andrew Clements
- **Education & Training Sub-committee** - Susan Scarth (Mental Health/Goldsmiths Rep) Jeannette MacDonald (Learning Disabilities/NHS/Community), Sue Curtis (Education), Beatrice Allegranti (Roehampton Rep), Marie Ware (Dance Voice Rep), Jill Bunce (Derby Rep), Vicky Karkou (QMUC, Edinburgh Rep and Research).
- **Student and new graduate sub-committee**

Susan suggested that such a committee should be organised to encourage new graduates into the Council and sub-committees. There was a strong interest from students present at the AGM and they have been invited to build a group with the support of a Council Member - perhaps Tracey and/or Sarah. Sharon Simpson has expressed a keen interest and all members, students and registered are invited to attend the Council Meetings. See below for the dates and Venue of the next meetings.

Following the AGM on June 24th the newly elected executive Council met to consider the year ahead and attend to any items that were pending.

Thanks were minuted to Céline Butté and Nina Papadopoulos who both stepped down this year. Nina has offered many years of service both to Council and the Education & Training sub-committee and her expertise and clear perspective will be greatly missed. Céline has also offered several years service, some of which has been behind the scenes on *e-motion*. Her hard work with the organisation of the Conference this year is much appreciated by all members.

### HPC regulation

It was agreed that Susan and Sarah will make contact with HPC and the DoH to find out how far our application for State Regulation has progressed. Sarah will aim to attend HPC Council meetings when at all possible.

### Senior OMT qualifications

Consideration was also given to Senior Registration level

of RDMT. It is felt that there needs to be a breakdown of the components that distinguish a SrDMT from an RDMT. Particular CPO training could be encouraged that would allow accreditation to senior level and qualify an individual specifically to offering Supervision, take up a training position or practice privately. This matter is in the early discussion phase and comes as a response to members concerns regarding level of qualifications.

### Associates & Fees

Due to the rise in membership fees there has been a marked fall in Associate Members. This is not a how ADMT envisaged the fee rise and Council felt that the Associates were a very important group of members and should be encouraged to maintain their contact with ADMT. So it was decided that Associate level of membership would be reduced to a more accessible level and a letter would be sent to them explaining our concern at their lack of applications this year and the new rate.

### ADMT Image

In line with a suggestion tabled by Susan Scarth at the AGM to the members present, Susan proposed that there be an EGM to decide on a name change to the Association for Dance Movement Psychotherapy UK. There had been a favourable response at the initial suggestion and the EGM would offer all members an opportunity to vote. Council also felt that this would be an excellent opportunity to change the Logo and update our public image. New designs are invited from members or members' friends who have the skills and the creativity to help us with the design process. It may be that there are a few ideas to choose from and we look forward to publishing all of them in the next *e-motion*.

### Honorary Members

It was felt that a list of names to be offered Honorary Membership to ADMT would be drawn up in time for the AGM 2007. This list would be reviewed every 5 years from next year. If any member would like to propose a longstanding member who they feel deserves this recognition please email Andy with your suggestions.

### Agenda for Change & Amicus

Council seeks to co-opt a member who is interested in building a link with Amicus and work closely with the Agenda for Change team. Susan has had contact with Fiona Farmer, Amicus Officer, who has provided some information about the training and support for Union Reps. It would be very fruitful to take a greater lead in Union matters at these times of immense change in the workplace. Anyone who is interested, please email Susan or Andy and we will put you in touch with Fiona.

### Education & Training Sub-committee

A new Chair and new members are sought for this sub-committee. We need people who can drive the committee, ensure proper procedure is carried through and who has a strong commitment to the Criteria for Registration, training



and developments in these areas. Members who have a wide brief in education and training with experience of a variety of populations are extremely welcome. Others who wish to build up their expertise in the E& T area are equally welcome. Please let Andy know of your interest.

#### Dates of Council Meetings 2006-07

The following dates have been agreed for the next Council annual cycle:

<b>January 20<sup>th</sup> 2007</b>	10.00 -12.30 ETS-c, 13.30 - 17.00 Council - Bristol, Dance Voice
<b>April 28<sup>th</sup> 2007</b>	10.00 -12.30 ETS-c, 13.30 -17.00 Council - The Place, Euston
<b>June 16<sup>th</sup> 2007</b>	AGM morning, Workshop/Council afternoon - London, Venue TBC

## Research News

### Helen Payne

An update on Helen Payne's research: The project *Change In The Moving*

*Bodymind* based at the University of Hertfordshire in collaboration with local counselling services for people with long term medically unexplained symptoms is now underway. Findings are positive. It is generating much enthusiasm and we are hopeful will spread to other sites in the future. We are using a form of authentic movement together with other bodymind techniques as a psychobiosocial intervention. The approach is still in its infancy. One group is finished, one currently completing and another about to begin. If any one is interested to hear more please do get in touch

### Request for Information

Dear colleagues,

The Research Forum of the Allied Health Professions is trying to collate information about the number of Arts Therapists with or undertaking PhDs. The information will be anonymised and used to lobby government and other

bodies about the state of funding and recognition of research in the AHPs.

If you have a PhD or are registered for a PhD, could you please contact Wendy on [drwmagee@rhn.org.uk](mailto:drwmagee@rhn.org.uk). I will be collating a list so that each time we are asked for this information we can provide the most accurate and up to date data.

The information needed is:

Name

Profession

PhD status: completed / in progress

Year of completion / expected completion date

Employment: Does your current employment have recognised research activity? (yes or no)

Thank you, Wendy Magee

Dr. Wendy L. Magee, International Fellow in Music Therapy, Institute of Complex Neuro-disability, Royal Hospital for Neuro-disability, West Hill London SW15 3SW

### ***e-motion* Editorial Apologies**

We apologise for the lateness of this issue, and to those who have advertised with us in this edition. Due to personal circumstances, I have been unable to work on the Autumn edition of *e-motion* myself, therefore the members of council, Susan Scarth and our wonderful administrator Andrew Clements have done their best to get this vibrant issue to your doorsteps. I thank them all for stepping in when needed, along with others who have offered their assistance.

We will endeavour to catch up for the Winter edition of *e-motion* and encourage you to advertise or write for the next edition.

Please send all documents to [tracey.french\\_emotion@yahoo.co.uk](mailto:tracey.french_emotion@yahoo.co.uk)

I look forward to receiving your news and writing for the winter.

Many thanks, Tracey French, *editor*.



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## Two poems by Leah Bartal

### TICK TOCK, TICK TOCK

The Clock says  
Thou shalt not eat  
Purple Antibiotics!

Hear the gasp  
of the ancient Hedgehog,  
whose skin is draped  
in prickly needles.  
Sing the song of the  
dolphin swimming  
in dark blue waters.

Shiver in the hug of  
the ancient Monkey  
hewn in dark black rocks.  
Crawl over rugged edges  
and under pebbled arches;  
let your feet slide  
to touch slimy barnacles.

Disturb their peaceful existence,  
their only defence  
grey slime on cold surfaces.  
No clock ticks here,  
only tides go out,  
tides come in.

Thou shalt not miss  
the London train,  
unfold your knees  
stumble through nature's last embrace.  
Drag your body up  
the pebbly shore.  
Hear your tired beating heart.

### MOVEMENT WITH A RAW EGG

I hold you in my palm  
caress your smooth belly  
feel your weight  
guide you in space

you touch my heart  
create a magic net,  
inflamed joint floats  
in your embrace

freedom inside  
an invisible blend  
no need of outside space  
you are the labyrinth

inside me,  
my coccyx expands  
the shoulder sings  
the song of all

circles and spirals,  
at home in my skin  
you join me on the beach,  
osmosis between me

and the rocks  
heart beat travels  
into stone  
we meld.





## Book Review

### The Embodied Self - Movement & Psychoanalysis, Katya Bloom Review Sarah Holden

Katya Bloom's newly published volume 'The Embodied Self - Movement & Psychoanalysis' is most surely the book Dance and Movement Psychotherapists have all been waiting for. So many of us who explore and navigate in that emotional area between words and physical experience are aware of the numerous links between these two traditions of understanding and communicating about feeling. Never before have the strands of free association in movement and the theory of psychoanalysis been brought together in quite this imaginative way or articulated with such clarity.

The book begins by drawing us in to the writer's own curiosity about movement analysis and psychic processes. She sets out to question what psychoanalytic theory can contribute to the profession of Dance Movement Therapy and whether closer attention to movement can provide an added dimension of understanding to psychoanalysts and psychotherapists. She leads us in through numerous and diverse references from Darwin and Freud to attachment theory, recent developments in neuroscience and the many branches of body or movement-based psychotherapy.

There follows a concise introduction to Laban Movement Analysis (LMA), which she relates to the practice of Dance Movement Therapy, to Amerta Movement, an Indonesian movement practice introduced to her by Suprpto Suryodarmo, and to her own work in the training of actors.

From this point she weaves together the well-known landmarks of psychoanalytical thinking with movement observations, making links to Bion's 'attacks on linking', Bick's 'second skin', Winnicott's 'false self' and many other concepts. She uses the Laban framework to show how these manifest clearly in patterns of weight, flow, space and time. The issue of counter-transference is addressed within the chapter entitled 'Embodied attentiveness: a synthesis of frameworks', in which she once again draws our attention to other theorists; those whose ideas already point towards her own sensitive reception of meaningful messages transmitted via movement.

The second part of the book elaborates on four detailed psychoanalytical observational studies of infants, highlighting and interpreting patterns of movement. The significance of these is then delightfully evident in the third part of the book presenting clinical case studies and surprising us with an unexpected 'denouement', in which she draws parallels between the coping strategies of the adults and the infants described earlier.

The brief concluding chapter cautions against too simplistic an interpretation of movement observations and outlines some of the ways in which movement analysis and psychoanalysis may benefit each other. It also describes some of the patients for whom a movement approach could extend

the potential of therapy. Finally the author expresses hope for a synthesis of approaches via written and verbal dialogue and even adjustments to training of therapists.

I have no doubt that this book makes a substantial contribution to the field of Dance Movement Therapy and Movement Psychotherapy but I anticipate that it will also offer valuable insights to those psychotherapists and analysts for whom words are more familiar territory.

The mapping out of the overlapping areas of thought is helpful, as is the development of ideas about 'somatic countertransference'. I particularly liked the discussion relating to reading and receiving bodily experience, in which the author describes the therapist's anchorage in his/her own body as a means to introjecting, rather than reacting to, patients' anxiety. Similarly, I was struck by her use of the quote from Quinodoz, reminding us that the confusion of bodily and emotional experience is based in infancy and that "...it may be the analyst who feels in himself the bodily experience that accompanied the patient's unconscious affect, in which case he will be able to help the patient attend to this sensation, to progress from the sensation to the bodily experience, and thence to its emotional meaning."

The clinical casework brings a depth to the work, which enables us to leap the gap where infant observation heralds psychoanalytic practice. I think Katya Bloom has provided us with a sophisticated insight into the interpretation of communications via movement, giving us an awareness of the defensive uses of both words and actions and sharing her sensitivity and subtlety of therapeutic intervention in responding to raw, as yet un-verbalised, emotional material.

I think some readers may find it difficult to hold on to the details of Laban Movement Analysis, however it provides a structure from which it is possible to explore more spontaneous reflection on the communications encoded in movement. I liked the inclusion of the section on Amerta, which reminds us that movement has been part of traditional therapeutic understanding in many cultures, and over many thousands of years, sometimes based on principles remarkably similar to those familiar to western society. The reference to the author's work in the training of actors also brought a three dimensionality to the book, locating the emotionality of body movement within a much broader context.

The book left me wanting to know more about the practicalities of casework; such as the how the author's patients came to choose the use of movement for therapy in a society that seldom encourages bodily expression beyond childhood – and how 'not moving' can be such an important part of the patient/therapist dialogue. Perhaps that is the material of another book?



# Flux and Form - Non-stylised movement practice with Helen Poynor 3rd-5th February 2006 at Movingartsbase, Islington, London

Leah Bartal

A Beautiful new studio, architect-designed, one wall an arched sculpted window, light and warmth in February!

10 people, mostly strangers to each other, meet at a workshop.

We begin by lying flat on mats, mostly with our eyes closed, guided by Helen's quiet voice to explore the perception of ourselves, from the feet through the lower legs, the knees the thighs, the torso up to the head. We follow the natural structure of the body to explore who we are inside and outside. After about an hour we leave the mats to move in space, horizontal versus vertical direction, until we move in relationship to each other, touching our partner to send an impulse of movement. We wait until the impulse takes its course, to begin again. We change at shorter and shorter intervals, the energy level rises, receiving and giving often accompanied by sounds.

The quality of the touch and the response change - We draw our experience. My own came in shapes of arrows, balls or an elongated angular tube. My sensitivity has sharpened over the years. Much of my joy comes from working with Helen directly. She says: "Rarely do I get the chance to move myself, my part is to observe and comment, today I am personally in touch, with you I need to anticipate your reaction, be ready for your unexpected response; a second too late or too early makes a big difference. "

We tune more and more into each other's breath, touch, space.

Helen changes the input - she asks us to move alone, together, constantly changing qualities and images, which enables us to include a chair, that becomes an extension of self, in the next minute, a substitute for a partner. Infinite ways to connect, we inspire each other.

In between moving in space we return to the floor, becoming aware of our own form, responding to gravity. There is a need to learn to deal with individual limitations, to yield to the invasion of age into our bones and muscles, to improve the fluidity, to spiral into and out of the floor. My personal pleasure is the ease with which I relate and move with people half my age; I love the amount of laughter that emerges.

We translate the movement experience into drawings to express subjective experience not dependent on anatomical correctness or a structured movement style, but purely sensation, feelings, moods evoked by external input, expressed in colours, lines and surfaces.

My personal Art School days evoke memories that I trace back to Kandinsky's influence of the book 'Point and Line to Plane) or expressing Paul Klee's saying 'penetrate to the source of life force' while we respond to each other's impulses. Enveloped in movement we play with horizontal, vertical and curved lines.

It is living fully in the moment, becoming a playball of

spontaneity, active, passive, pure improvisation the body lives, it becomes itself - spirit - soul a complete involvement, nothing fixed or determined, but yielding to 'what is'.

At the end Helen invites us to work in groups of three, to move one at a time, witness each other and describe in writing our impressions, which follow.

## WITNESSING EACH OTHER IN HELEN POYNOR'S WORKSHOP

**Flux and Form** 3,4,5, FEBRUARY, 2006

### *Sebastian*

Stretch - extend  
Stretch - extend  
inhabit your skin  
drop the muscles.  
Reach for the sky  
reach for the sky  
wriggle your back  
lean to the side.

Spine holds skin  
spine holds skin  
taut like a drum  
shake your bones.

Lift one leg  
lift one leg  
pendulum swings  
high in the air.

To end the dance  
your hands fold  
in front of your  
*Tantien*, - the belly.

### *Cathy*

Energy space  
shuttle train energy  
exposure - composure  
pleasure in circles  
emotion expands  
in generous flow;  
fills the space  
energise  
sparks expanding freely  
no barriers  
big yawn - stretches  
becomes  
the mouth-hole.



### *Leah described by Cathy*

Lyrical light  
I float, am bemused  
I am amused  
and take my time  
Lily light hand  
air and wind  
lots of air  
open mouth catches air  
air hits my inside  
and sound is effortless;  
lunges, light movements  
inside careful and gentle,  
she wanders off  
to what magical land.

### *Leah as experienced by herself*

Linear shapes  
elegant circles  
cutting through air  
expanding air,  
flowing to flow  
slow gentle,  
memory of ancient shapes  
full body, whole body  
nothing separates  
continues freely  
to end in balance.

*Leah Bartal*

## Climbing Mountains

Caroline Frizell

This paper will explore the major influences on my work as a dance movement therapist with children with complex needs and will illustrate how this manifests in practice. My approach has emerged as part of a mountainous journey in which personal and professional experience meet within a dynamic cycle of germination, growth, death and rebirth. These pages share with you a snapshot of my current position, as used thoughts decompose and new constellations emerge. In a way, the very writing of this piece contributes to a process of recycling, reflecting the nature of my approach.

Three major themes support my work, and serve as personally defining life principles; these are, firstly, movement as a language, secondly, inclusive practice and, thirdly, our relationship with the natural world. An exploration of these areas and their relationship to each other will provide a background to share with you the tale of the 'Mountaineers', a dance movement therapy group for three boys with autism.

### *Movement from within:*

The body is where we first learn to communicate, to share feelings and to acquire a sense of whom we are. From the moment of conception our bodies exist as dynamic organisms, growing and changing; we are challenged to readjust to these changes from our first heartbeat to our last. The patterns in our bodies flow from one state to another, responding to our emotions, to sensory information, to the environment, to physical changes.

The child with complex needs may find the world a confusing and unaccommodating place. The language of the body can serve as an immediate source of communication; a place where therapist and child can begin to converse, to breathe the same air and to listen and respond through the senses. For the child who has no words, this non-verbal relationship can provide a window into her subjective world. The ability to attune on an embodied level and to mirror the affective essence of the child's story opens opportunities for her to feel heard, seen and understood. (Loman 1996). Bridges can thus be built between mind and body, between

the child and the immediate environment and between the therapeutic space and the outside world.

The stories of our lives are woven into the therapeutic potential of movement as a spontaneous means of expression and communication. If we can breathe we are moving and from the shifting rhythmic tension between inhaling and exhaling, the possibilities are infinite.

### *The Nature of Inclusion*

Inclusive practice provides an inherent healing potential and brings with it a framework of respect, tolerance and understanding. We all have a yearning to belong and inclusive communities provide such an invitation, offering opportunities to develop creative, dynamic and flexible systems, to the benefit all. In our individualistic societies we label ourselves and others in order both to protect and to enhance our identities. Those labels categorise us, define our worth, stamp us with an acceptable brand, or not. They feed in to our addiction to satisfaction, wanting other than what is. Those without the 'right' labels face an experience of being marginalized and excluded from the mainstream, as we divide 'us' from 'them'.

The concept of inclusion embraces the notion of belonging. Who is eligible to belong, and on what level? Children with complex needs will have experienced, at some level, a sense of not belonging; of not meeting the criteria of eligibility to be included. At some point in their lives, they have been diagnosed as other than normal. In that diagnosis they will have met with disappointment, grief and hopelessness in the eyes of their care-givers, in the eyes of those on whom they depend (Sinason 1992); our desperate fear of imperfection exposed as an open wound, the grief and loss revealing the darkness of the unknown. When we begin to open our eyes to diversity, without judgement, a treasure trove appears before us in which disappointment can be transformed into wonder, grief into love and hopelessness into opportunity. As we share the individual experiences of each other we are connected to a wider community and empowered with a sense of belonging.... '...our personal sorrow..... ripples





across the shared reservoir of grief, turning it into an ocean of compassion.' (Levine 2005)

### ***A relationship with the natural world:***

An inclusive sense of wholeness can be discovered in our relationship with the world beyond our species, which plays a crucial role in our physical and mental wellbeing and can serve to facilitate deep internal connections both individually and collectively. We are reminded that the very existence of diversity maintains a living balance based on mutual dependency; that we are 'open systems, interdependent with the rest of life.' (Macy 1991).

All around us life is expressed as a physical presence, whether it's the improvised dance of the blue tits, swooping from branch to branch, or the stillness of the rock on a Spanish mountain, warmed by the summer sun. The expression of life is embodied, either by active participation or through a grounded energy of stillness. As human beings we are part of this wider community; the balance and rhythms of the natural world being an integral part of our existence. Some non-western cultures naturally integrate the inherent connection of all life and operate in a close relationship with their environment, embracing diversity as an inescapable fact of life (Norberg-Hodge 2000). The schools in which I work are situated in densely populated urban areas in which it is easy to lose touch with our connection to living forces outside our immediate species. This balance is an essential aspect of human well being and in losing touch with this extended community we lose touch with a part of ourselves and the precious nature of life itself.

Thus, in considering the relationship between movement as an expressive and receptive language, inclusive practice and our relationship to a wider living community, it is possible to identify connecting threads. Our continuously shifting bodily states, our need to belong in all our diversity and the interdependent nature of the process of life, all demand that we evolve in response to the changes around us. The continuously dynamic processes occurring within the individual, in community connections and in the wider world demand that we learn to let go of rigid structures and labels and risk a move into unknown territory.

This sense of a continuously shifting reality embraces an interdependent system which links our spontaneous, primitive selves to each other, to the communities we inhabit and to our connection with the process of life around us. This world can be illustrated by the tale of the mountaineers, a group which evolved its own unique way of being, in response to a dynamic process.

### ***The story of the Mountaineers;***

The Mountaineers is a class of three boys with autism. Twice a week they join me with their classroom staff for a dance movement therapy session.

The group is set in a school for complex needs; a school with a lively and creative character. The label 'complex needs' embraces a range of communication, sensory and learning difficulties. The head teacher supports innovative ways of working, to the benefit of all children. There is an

active therapy department, which is an integral part of the educational programme offering counselling and creative arts therapies. The school has recently set up a unit for autism, which has generated a range of responses in the wider school, including excitement, fear, interest and trepidation. This perhaps parallels the confusing and somewhat indefinable relationship between the nature of autism and the wider society.

Jed, Joshua and Jordon are 11 years old. All three are labelled severely autistic. The label autistic carries with it the implication of long-term developmental disability affecting the individual's relationship with the world around him. The individual with autism has a unique perception of the world, which lies outside a mainstream framework. None of the boys has spoken words, yet all three speak volumes in their physical, sensory and tactile communication.

The relationship between the three boys is complex and is expressed through spatial proximity and sometimes antagonistic behaviour. Jordon and Joshua are territorial in their response to space whereas Jed is nomadic, with a constant stream of physical energy running through his body. He likes to be on the move, taking refuge in physical, sensory and tactile experience. Jordon will actively defend any intrusion of his identified space, asserting his claim with the threat of an escalating tantrum. Jordon likes to explore spatial patterns in his surroundings, to burrow under mats and cushions and to dance rocking from one foot to the other as if balancing on a fragile vertical axis. Joshua has calluses on the palms of his hands from his characteristic clapping, which he carries out with such force and energy that the sound is engulfing and momentarily blocks out the world. He will sometimes appear to use this to control the group as he does with his passive resistance. Jordon and Jed are noise sensitive and Joshua's clapping induces high anxiety in them.

Initially, it seemed that the very notion of working as a group was challenged from all angles. I needed to offer the physical and psychological safety, which allowed group members to find their own way in. I needed to facilitate a connected community in which everyone experienced a sense of belonging, whilst respecting the individual need for privacy and separateness.

I externalized a clear and constant structure in both spatial and temporal definitions, which then became part of the framework within which the group was safe to explore. Spatially, I transformed the large and impersonal gym by creating smaller spaces using benches and mats and softening the urban angles with cushions and cloths. Temporal boundaries were marked by rituals within the given time boundaries of the session, facilitating transitions. The predictable structure and shape of the group provided a permanence and form.

### ***Listening with the body:***

The initially patchy, fragmented pattern of sessions perhaps reflected the life experience of the group members. Change was slow and at times imperceptible. The three children would spend significant amounts of time scattered in isolated



spots in the room, resisting contact. Jordon buried under mats, Joshua rocking, rooted to the spot and Jed flicking his hands on the floor and turning his back on anyone who approached. I sensed a feeling of aimlessness creeping into the psyche of the 'professionals' in the group. What on earth were we doing? After exploring this in supervision it seemed important to let go of our expectations and to 'listen' through all our senses. It seemed that we were feeling as lost in being asked to join their world as they feel when asked to join ours. I introduced a task of being with the moment, of noticing and receiving communication and to trust our bodies to direct our responses. Supported by the sound of the sea from a chosen CD, we were transported to the coast where we could get in touch with natural impulses. As the adults got in tune with a spontaneous response to the moment, so we became able to attune to boys' communications. Temple Grandin, an adult with autism, suggests that people with autism are in touch with primitive instincts that we have lost touch with in the civilized world (Grandin 2005 p.24). In contacting those primitive instincts, I found myself discovering small details in random moments. When I was able to give my full attention, whilst at the same time let go of expectations, windows would seem to appear. It was then that Jed would turn to face me and allow me to share his space; that Joshua would throw me a beaming smile and that Jordon would emerge from his hiding place and perhaps touch his toes against mine. An image of the beach enabled the adults to listen to their bodies and be available to the children, sensing and feeling on an authentic level.

In the first few months the group faced the challenge of changes outside of my control. Absences left empty spaces in the group. Changes in staff brought strangers into the group. In response, I initiated an activity of exploring the process of connecting and separating. We found the process deep inside us, on an authentic sensory level, and the boys began to respond to the theme. Jed seemed to tune into this first and moved into Joshua's space, which caused Joshua to uproot himself and move to the other side of the room. Jordon remained in the corner of the room, catching and holding the gaze of other group members. I sat with him for a while and then gradually slid away from him maintaining eye contact for the length of the diagonal until he chose to look away. An improvisation flowed through the group. It was an organic dance of shifting transactions as we defined our relationships with one another.

### **Safe Contact:**

At times props provided a physical connection without the threat of direct contact. On one occasion individuals were huddled in separate corners of the room, declining invitations to join the dance. The adults formed a continuous line with the stretch cloths and bodies reaching from one island to another. Jordon responded by brushing his hand along the line as he followed the pathway, intrigued by the connection. The ball also became a force to connect the individuals in the group. An invisible web was woven amongst the group members as we were all able to give and to receive, to hold and to let go. Joshua remained firmly rooted to the spot to

receive the ball and quickly released it at random across the room, Jordon received the ball and passed it with a direct focused intention, Jed picked the ball up tentatively, carried it carefully across the room and released it as if ridding himself of an unwelcome guest. Sometimes the cloths provided a physical and psychological holding (Weber 1994 p.137). Jed could be found safely curled up and completely enclosed in a cloth, looking like a small shell whilst being slowly pulled along the floor. Justin would give in to passive weight, feeling his whole back on the floor as we pulled him from one end of the room to the other.

Gradually I began to feel my way into the group sensing times to wait and times to invite contact. As we learned to trust each other, rich shared experiences would emerge more frequently, often seemingly from nowhere. During one session there was a sense of waiting; the adults' initiatives being met with rejection by the boys. There seemed to be no direction and it was difficult to find a focus. I was sitting back to back with Joshua and began responding to his weight as he rocked backwards and forwards. I began to push against his back and we started to shift across the room. Jordon was watching us closely from his corner. The adult sitting with him picked up on his interest and soon they too were shifting across the room in response to each other's weight. Jed responded by approaching another adult seated on the floor and began to push her so that she slid along with us. The moment was brief, joyful and playful, an opportunity for the individual to negotiate the boundaries between an inner sense of self and the outside world (Gersie 1987 p50). Within that moment of play was affirmation of our connection as a group; that we could trust each other enough to join in.

### **Finding ways to be:**

At times the stillness was intense, alive and breathing, although no externalized activity was evident. On such an occasion, one of the adults noticed that Joshua's gaze was intensely focused on the branches of a tree visible from the window. As our attention was drawn to the tree, yielding to the wind, Joshua seemed to have rooted the group firmly in the moment. I wondered out loud how group members might identify with the tree. We allowed the tree to enter the space and a whole system emerged; identification with the roots, with branches blown in the wind; driftwood carried by the tide; a creeping ivy, weaving around the other living forms. We saw Jed as a small seed, hiding and germinating, Joshua as a solid tree trunk, rooted to the ground and Jordon as a silver birch, tall slim and hardy. The group seemed to be finding its roots and connecting through an image brought into the room by Joshua. Our relationship with the living world around us reflected our group as a living, growing organism, rich in diversity.

The Mountaineers followed winter into a dark, dormant place. Spring was on the horizon and the group was sharing a space together on the mattresses. Suddenly the sun streamed through the window. There was a beautiful simplicity in the way the group was bound together in receiving a shared experience of warmth and light from the sun. A wider pattern of life allows our group to 'be', however bizarre



and fragmented, and holds the group until we are ready to reconnect and find our own internal shape together.

### **Returning to base:**

The physical experience of the group has an evolving energy of its own. As Joshua, Jed and Jordon enter the space with their classroom staff, the heartbeat of the group resumes. Each brings a unique physical presence and together we become part of an evolving rhythmic flow, which we learn to trust rather than control.

The group reflects a circular pattern rather than a linear route. Within the space I facilitate a meeting point beyond barriers of language and those of autism. As trust and understanding build, brief connections become more frequent and times of isolation are easier to hold. As professionals we enter the group with clear roles and obligations; to facilitate, to support and contain, to manage the safety of the space. On another level we are becoming part of a living, breathing community and our connection with the authentic, primitive processes of life enriches the level of communication within the group. Identification with the forces of nature provides a context within which the group finds shape and meaning. The evolving character of the group at times seemed to parallel the dynamic nature of life itself. The school gym becomes a forest glade with logs marking bounded spaces and soft earth cushioning our weight. Or at other times a sandy beach, with caves for hiding and rock pools for playing. Here we build a therapeutic relationship, united as a common species and contained by the rhythmic flow of a physical, sensory world.

As we negotiate our journey we learn to ask for what we need and respect the needs of each other. As the sun streams through the window, we find acceptance and a sense of belonging. When protective fences guard against the threat of intimacy, the group seems to stand still in time. Then, a beautiful flower will suddenly blossom and as fast might disappear. One of the greatest values of the group is 'being' together, in cohesion, in fragmentation, in conflict and in play. We all belong, we find our reflections in each other and we learn that it's safe to trust and to be trusted.

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## **Action Empathy or Empathic Movement?**

**'Questioning perceptions of male empathy' Geoffery Unkovich RDMT. PGCE.**

Following research into the implications of male Dance Movement Therapists' gender experience in the therapeutic context I remain curious about concepts of male empathy. Developing therapeutic empathy and distinguishing this from everyday empathy is an important consideration for me. Therapeutic empathy is an ongoing interactive process in the development and growth of individual clients and their problem resolution (Bohart & Greenberg 1999: p438). I agree that empathy is a multidimensional construct (Bohart & Greenberg 1999: p419) where understanding changes, depending on the lens through which we look.

This lens is privileging a male perspective. Wishing to incite discussion, I propose that male and female Dance Movement Therapists employ the perceived male trait of Action Empathy.

William Pollack, clinical psychologist says "there is every reason to believe that male qualities of succour, care, giving, and indeed, empathy exist that could form the nexus of a positive, substantial, and proactive sense of masculinity" (Pollack 1995: p35). Empathy seems to be an inborn physiological ability allowing men and women to experience another's emotional states (Pollack 1995: p59). While this ability is enhanced in women, men's socialisation leads

them to suffer a radical repression of emotional expression, creating an anti-empathic experience (Pollack 1995: p60); anti-empathic in that Action empathy is omitted from the equation in traditional perceptions of empathic expression.

Throughout boy-hood males develop the capacity to see things from another person's point of view and predict what they will do; this is termed 'Action Empathy' by clinical psychologist Ronald Levant (1995: p238). In contrast, emotional empathy is perceived as taking another person's perspective and knowing how they feel (Levant 1995: p238). Emotional empathy is seen as pro-social and usually employed in order to help another person; though the relationship between pro-social behaviour and Following research into the implications of male Dance Movement Therapists' gender experience in the therapeutic context I remain curious about concepts of male empathy. Developing therapeutic empathy and distinguishing this from everyday empathy is an important consideration for me. Therapeutic empathy is an ongoing interactive process in the development and growth of individual clients and their problem resolution (Bohart & Greenberg 1999: p438). I agree that empathy is a multidimensional construct (Bohart & Greenberg 1999: p419) where understanding changes, depending on the lens



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In accordance with one of my research participants, it needs to be put down on record that empathy is a male characteristic and that we wrestle the domain of empathy back from only being expressed in certain ways. Recognition of different forms of empathy will provide therapists an opportunity to be more aware of empathic responses with male clients in a variety of settings. The intensely personal nature of therapy is a co-creation of the empathic experience (Bohart & Greenberg 1999: p429) where we, as therapists, share the active co-creation of that meaning through verbal and nonverbal channels of communication (Bohart & Greenberg 1999: p434).

I suggest that, in Dance Movement Therapy (DMT), Action Empathy is interpreted as empathic movement. Interacting through empathic movement acknowledges male expression where therapists support, intervene in or challenge what clients express (Stockley 1992: p85). Predicting the most appropriate course of action, Dance Movement Therapists

continually make an action in response to movement, words or sounds. By taking another person’s perspective in action, male clients can be encouraged to explore another person’s “frame of reference from action to feelings” (Levant 1995: p238) and thus create a bridge to recognition of emotional empathy.

Action and emotional empathy may also be described as somatic or psychic responses (Shaw 2003: p35). As the therapist’s body is inextricably involved in a process that helps to guide the therapeutic encounter (Shaw 2003: p33), action empathy may be interpreted as somatic intelligence (Meekums 2006: p171) or somatic response in Dance Movement Therapy. After all, when the therapist’s body and the client’s body meet in the therapeutic space it is the meeting of two living-bodies, not just physical bodies (Shaw 2003: p45). Discussing body empathy Shaw (2003: p139) says:

“Overall, body empathy seems to be an active process, a form of heightened body awareness. It is active in that the therapist seems to be making choices to become involved in a complex communication process which is body mediated”.

Use of the word ‘active’ by Shaw, and other writers, reiterates my notion that empathic movement be interpreted as action empathy in DMT, where the active process of body empathy is inherent to reflecting back client’s movement (Meekums 2005: p88).

Penelope Best says that embodied meetings are mutual interactions of communication where “people are not passive in the way they perceive the environment, but rather they actively select what they see. How they ‘speak’ about it, verbally and non-verbally, influences how they experience it” (Best 1999: p24-5). Experiencing these active and mutual modes of communication in DMT provides clients and therapists with an active and ongoing process in which to co-construct their relationships.

Empathy also relates to attunement which allows the use of sight, hearing, touch and kinaesthetic awareness to tune-in to what is seen (Moore & Yamamoto 2000: p212) or felt. This qualitative, three dimensional and rhythmic response (Meekums 2005: p34) is evident in the work of Dance Movement Therapists who are frequently as active, exposed and physically involved as their clients; whereas traditional psychoanalytic therapists employ relative anonymity, passivity and affective neutrality (Geller 1974, cited in Sandel 1993: p 109).

“The therapeutic encounter is embodied” (Shaw 2003: p27) and I believe this is evident in the action/movement empathy of Dance Movement Therapists. Observing another’s movement, individuals “will experience an embodied empathic response” (Meekums 2006: p173). Highlighting the concept of body memory Meekums (2006: p173) states that seeing another “performing an action” already in the observer’s repertoire triggers ‘mirror neurones’ that permit us to learn by imitation. For pro-social behaviour to happen when a child is empathic, “the pro-social response must be in the child’s repertoire and occur in the situation” (Feshbach 1999: p47). The active process of DMT provides



us with an opportunity to encourage clients of all types to increase understanding of their empathic repertoire and the link between their actions and emotional expression.

### **Do Dance Movement Therapists employ the perceived male trait of Action Empathy?**

I believe so, though this discussion is by no means over as I continue to reflect on concepts of empathy that are integral to my personal and professional life. Affecting the co-construction of all relationships, I see multifaceted aspects of empathy as needing further exploration. I suggest that Dance Movement Therapists acknowledge the benefits of both Action and Emotional empathy to encourage pride in masculinity. This will enable men to feel confident in their position as a male (Levant 1995: p248) while maintaining “cognitive aspects of their empathic connection” and “perspective-taking” (Pollack 1995: p60) that will be manifest in pro-social activity. Incorporating this concept into training and practice will allow male and female therapists to interact more empathically with men by recognising alternative modes of expression, building an important bridge between active and emotional expression.

‘Indeed, if we truly want men to be more empathic, we need to become more empathic to men.’ (Pollack 1995 p35, author’s emphasis)

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## **A Personal Account of Katya Bloom’s Workshop after the Annual General Meeting – 24th June 2006**

Maria Valdivia

As a second year Dance Movement Therapy (DMT) student interested in learning from senior practitioners, I was eager to participate in the planned workshop entitled ‘Points of View’ to be held by Katya Bloom after the AGM. The workshop took place in one of the stunning rooms in the Siobhan Davies Studios. As the corner of the room began to fill up with the participants, I felt rather intimidated by the diversity of the group, which encompassed people from such a variety of ages and backgrounds.

Katya met us in the corner where we were sitting, and I felt as though I was physically contained within a triangle formed by herself and the two walls. After introductions and Katya’s overview of the workshop’s phases, she led a warm-up which involved exploring different physical positions - from which we could have alternative perspectives (‘points of view’) of the room. I found the warm-up a playful metaphor, which encouraged us to notice that everything can be seen in many different ways. This was a very subtle way to begin the workshop’s theme.

After some individual movement exploration, and following the workshop’s phases, we danced closer to those members that we felt connections with and spontaneously formed three groups in the space. Katya suggested we could work in these three groups, and afterwards we had time to share our experience in these small groups. In my group, this included acknowledgment of life changes and involved sincere expression of feelings, which was very moving. It enabled me to connect with my own emotions as I came to understand what my ‘point of view’ was.

Later on, Katya introduced four sources of movement as defined by Eleanor Goff, one of her former teachers. She referred to these as ‘new points of view’. We were divided into two groups - one group used breathing and their upper and lower centre points as sources of movement, the other relied upon articulating the bones and leveraging their weight. This new movement exploration provided a new perspective, which resulted in further development of my ‘point of view’ and my connection with the new members of the group.



## Katya Bloom's Workshop/Book Announcements

Each group watched the other to see the different qualities that emerged.

We had a group discussion before each activity, and I was impressed by Katya's flexibility and her ability to incorporate our suggestions into the activities that took place. We also had a group meeting after each exercise where we tried to communicate our experiences.

In the last phase of the workshop we returned to our original three groups, and each group was given time to dance. The members of the other groups gave a name to the performing group's dance. This was a very enriching process as each group had developed and defined a meaningful and clear style of movement. The first group was named 'tree', or 'supporting each other', as the dancers grew from the ground with the nurturing support of other members of the group, as if they were trees. The second group was named 'the animals', 'mother earth', 'rivalry' and 'loyalty'. This was because their work symbolized the struggle of a 'mother' and 'siblings' to relate to each other in an inclusive way. They demonstrated primitive needs and emotions in a playful manner. The third group we called 'satellites', or 'freedom', as each member flowed freely in the space.

Subsequently each group danced again, but this time Katya suggested we could join with the other groups. Observing each group's qualities and moving with them

facilitated an enriching journey, which fulfilled a wide range of my emotional needs and brought us all closer to each other. By this point an overall sense of emotional cohesion had developed. I think that although the three groups appeared at first to be very different from each other, they in fact turned out to be quite similar as they were all expressing feelings and needs but in different ways or at different developmental stages.

After such a powerful experience nobody wanted to leave! We drew on what we experienced, and as a group we found the strength to support each other, which enabled us to stand up and say goodbye. There was a profound feeling of having become very close to each other both physically and emotionally, and of having been deeply enriched by Katya's workshop.

To sum up, I found that Katya's selection of the workshop's theme enabled greater understanding of both myself and the others; in what was a very diverse group. In a limited period of time Katya led us from dancing with people we felt more similar to, to dancing with 'others', as we developed deeper understanding and a desire to benefit from our diversity. Personally I felt empowered by this session and would like to thank Katya and each member of the group for making such an emotionally rewarding experience possible.

## Book Announcements

### Journal Launch

The journal *Body, Movement and Dance in Psychotherapy* was launched in its physical form at a drinks reception hosted by Taylor and Francis on 14<sup>th</sup> July 2006 at the UKCP/EAP conference in Cambridge. Over 300 people attended and the journal received many subscriptions as a result together with lots of positive feedback and support. Please bear in mind this was a verbal psychotherapy gathering, although David Boadella, the well known author and body psychotherapist, was there, whom I had the pleasure of meeting.

**Helen Payne**

### Due out in September:

*The Body As Expressor And Container: Authentic Movement As Groupwork For Bodymindspirit Development.* Co-edited, and with a chapter by, Helen Payne

### Just Published

*About A Body: Working With The Embodied Mind In Psychotherapy* Edited by J. Corrigan, H. Payne and H. Wilkinson. Published by Routledge

The body can inform the work we do in mental health. This unique collection invites the reader to consider the way we think about the embodied mind, and how it can inform both our lives and our work in psychotherapy and counselling. The body is viewed as integral to the mind in this book and in the approaches illustrated in it. Instead of splitting

off the body and treating the patient as a body with a mind, contributors from a variety of approaches ask the reader to consider how we might be with, and work with, 'bodymind' as an interrelated whole. Subjects covered include:

- the application of affective neuroscience understandings to life as well as to clinical issues
- the body in psychotherapy with a person who is facing death
- the history, significance and scope of body psychotherapy today
- psychoanalytic approaches to working with the embodied mind
- authentic Movement groups in the development of wellbeing in our bodymindspirit
- the body and spirituality.

This book is unique in its pluralism: it includes a wide range of differing views of the importance of the body in psychotherapy, both in theory and in practice, and it relates these to the latest discussions in affective neuroscience. It will be invaluable for those working in, or studying, psychotherapy and counselling, and will also interest those working generally in the mental health field.

### Just Published

*Arts Therapies - A Research-based Map of the Field* By Vassiliki Karkou and Patricia Sanderson. Published by Elsevier, 2006



The book explores the disciplines of art therapy, music therapy, dramatherapy and dance movement therapy. It is the first book to offer a comprehensive mapping of the field of arts therapies including common and unique features of practice. Based upon empirical research work that follows the principles of grounded theory, the text covers historical and current professional developments, definitions, important aspects of practice and therapeutic trends across the four disciplines. The text incorporates both qualitative and quantitative results presented in tables, diagrams and clinical vignettes.

- Written in a style that is relevant to readers from a variety of backgrounds
- Tables and diagrams are used to present some basic descriptive statistics about the field
- Illustrated with clinical vignettes and practical examples to show how these therapies may work in practice.
- Addresses the needs of those studying in specialists courses in specific arts therapies as well as qualified dramatherapists, music therapists, art therapists and dance movement therapists interested in finding out more about the field as a whole.
- Offers research-based descriptions of theory and practice that will be relevant to health professionals, academics and researchers interested in solid evidence about the character of arts therapies.

#### Just Published

*Advances In Dance Movement Therapy* edited by Sabine c Koch and Iris Brauninger. Published in Germany: Logos Verlag.

*Advances in Dance/Movement Therapy* is a book with a truly international scope. Seventeen researchers from five continents present their recent empirical and theoretical work in the field. The book covers topics such as work with cancer patients, fibromyalgia patients, dementia patients, victims of domestic violence and trauma, nonverbal parent child interaction, movement analysis of workplace communication, intercultural work, group process, energy dynamics, and theoretical perspectives on body image, medical DMT, embodiment approaches, and affect regulation. The book addresses the broad range of health professionals and all others interested in DMT. It is suited for teaching graduate students research classes. The Creative Arts Therapies community and lately more and more professions such as Psychologist and Medical Doctors have been crying out for more research publications in DMT. In that way, the book fills a specific need in the field globally

Congratulations to the contributing researchers and editors of this exciting new book. Their dedication to data-driven

DMT brings our profession into a new arena. A must-read for health care clinicians and policy makers.

**Dianne Dulicai, Ph.D., ADTR, ADTA, USA**

A book to inspire and forge connections between theory, research and practice, beautifully edited and clearly presented. The exceptional contribution of DMT to psychotherapy is underscored by the research focus of the book; the editors and contributors have helped us to make another step on the path towards an evidence base for the field of dance movement therapy. The breadth of this volume is particularly striking paralleled only by its international flavour.

**Dr. Helen Payne, ADMT UK**

The editors are to be congratulated on drawing together a diverse range of contributions in this rich and wonderful book, which describes cutting edge dance therapy applications and creative approaches to evidence-based dance-movement therapy practice from practitioners and researchers around the globe. An inspirational 'must have' for all DMTs and creative arts therapists as well as a valuable resource of great interest to all health professionals.

**Jane Guthrie, DTAA, Australia**

#### Further Books

*Dance Movement Therapy: theory, research and Practice.* Ed. Helen Payne (2006). 2nd edition. Routledge

This is an important book for all DMT students and practitioners that demonstrates the many professional pathways of Dance Movement Therapists. It is an update of Helen's original book of the same title with completely new chapters. It is an essential reader that keeps us in touch with developing thought and practice in DMT.

*Reaching the Vulnerable Child: Therapy with Traumatised Children.* Janie Ramaszewska and Terry Philpot. (2006) Jessica Kingsley

This book is the result of collaboration between a Dance Movement Therapist and a journalist. The book describes work undertaken in the SACCS organisation where a recovery and treatment model is provided for children who have been severely traumatised, mainly as a result of sexual abuse. SACCS has devised a recovery model of treatment and a framework for therapy that is influenced by Play Therapy. Janie, Head of Therapy at SACCS, has incorporated DMT with Play Therapy and discusses the work of SACCS and the framework in this book. This will both inform and educate those who need to broaden their awareness of the issues of abuse and will offer some ideas of effective working practices with this client group.



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# Obituaries

## Hilde Holger

Hilde Holger was one of the nearly forgotten 'great-grand mothers of British Independent Dance culture'. As Viennese born Jewish *avant garde* dance star of the 1920's, Hilde survived the Holocaust by spending 10 years in exile in Mumbai, pioneering creative Modern European Dance in India, before settling in London in 1948. Holger was a relentless advocate for a creative European based dance culture during the 1950's and 1960's in Britain, and pioneered key developments in British dance culture decades before the arrival of the now established British contemporary dance schools or theatres. Hilde's radical work in Britain, where she choreographed and taught until her death in 2001 at the age of 96 in her independent basement studio in Camden, was driven by a spirit of experimentation, humanism and political activism.

Her artistic vision embraced a culturally diverse range of students and dancers, interdisciplinarity and cross-art practice, integration of dancers with disabilities and learning difficulties, an interest in 'otherness' and improvisation as training vehicle and mode of performance, decades before these became culturally desirable attributes for funders and policy makers. While Holger influenced hundreds, if not thousands of dance practitioners, including Lindsay Kemp, Wolfgang Stange, Royston Maldoom, Carl Campbell, Cecelia Abdeen, Sophie Constantini, Monika Koch, Anna Nimann, and Nicole Frobusch a substantial group of younger artists were keen collaborators with and supporters of Holger during the last 15 years of her life- Liz Aggiss, Carol Brown, The Five Andrews, Meghan Flannigan, Thomas Kampe, Claudia Kappenberg, Anthony O'Flaherty, Helen Spackman, the late Rebecca Skelton and Jaqueline Waltz

### **HILDE HOLGER (1905-2001 – Impressions of a remarkable teacher.**

This is the centenary year of the humanist, artist, dancer, choreographer and teacher HILDE HOLGER

Three tributes so far celebrated Hilde Holger's achievements. All have been initiated by Primavera Boman-Behram the daughter of the late Hilde Holger.

The first was held on 18th October, Hilde Holger's 100th birthday, at the Austrian Cultural Forum in Kensington, where David Sutton-Anderson, her musical director of twenty

years, gave a recital on the piano, with flute, bringing to life the music of Hilde's early pre-war Viennese collaborators. Primavera launched this Centenary Project with a short speech about her mother and her legacy. There was also a slideshow and a reception.

The second one at the London Metropolitan University on the 14th March, and at the Laban Centre on 21st March, saw the re-creation of her pre-war early choreographic solo works reconstructed by Thomas Kampe and Liz Aggiss; both her students in the later years.

The third, a tribute by the AMICI Dance Company at the Lyric Theatre, was celebrating Hilde Holger's contribution to work with differently able people, or people with various learning disabilities. This was directed by Wolfgang Stange.

This fourth event, also directed by Wolfgang Stange, will feature two films by the Japanese film maker Go Nonaka, and will attempt to understand Hilde's teaching methodology developed over many years.

"*One Day in Hilde's Class*" shows Hilde Holger teaching in her Camden Town Studio. This very intimate portrait gives an insight in the unusual approach of this unique artist.

The class is woven into interviews with Hilde Holger, giving the viewer a glimpse of the hardships the artist had to endure throughout her life. Throughout her long journey and struggle, she never gave up on her art, or life itself.

The second film is the stage production of "HILDE" by AMICI Dance Theatre Company premiered in 1996 at the Riverside Studios and shown at the Odeon in Vienna two years later. It was in Vienna in 1998, that Hilde Holger was awarded the Rathausemann or Key of the City, which was presented to Primavera Boman-Behram who accepted it on behalf of her mother. Just after Holger died, Primavera and Darius, her son, received The Decoration of Honour in gold, on behalf of Die Wiener Landesregierung and The Republic of Austria, from the Austrian Ambassador.

A panel discussion will take place with former students of Hilde Holger, after the first film. This exciting event is unique indeed and should appeal to dance students, dancers, choreographer and teacher and anybody who is interested in the development of modern dance in Britain.

## Gabrielle Parker

There will be a Celebration of the Life of Gabrielle Parker held at Roehampton University on Friday October 20th in the evening. 5.30 - 8.30 and will be held in the new Whitelands College which is just down the road from Froebel College. The link below gives the map of the 4 colleges. Whitelands is in Holybourne Ave. Roehampton. <http://www.roehampton.ac.uk/about/location/directions/localmap.asp> It is anticipated that there will be time for memories to be

shared and time for a drink, snacks and, of course, dancing! If you feel that you might read some thoughts, or spontaneously offer anecdotes or memories of Gabrielle, please let Jane Dunnell know, and we will try to coordinate the event 'slightly'. We hope as many of you as can, will attend. If you can not, yet would like to be there in spirit, please send your name and brief words and we will read them out on your behalf. These can be very, very short. If anyone has





ideas or inspiration about such an event, please contact Penelope Best directly on [pendmt@aol.com](mailto:pendmt@aol.com).

Please note that the event will be hosted by Roehampton University. If you think you might come please RSVP so we have idea for catering.

For further information from September please contact Jane Dunnell Arts and Play Therapies Administration on 0208 392 5758



#### Tributes

Gabrielle and I worked professionally very, very closely together at Roehampton on the Dance Movement Therapy programme for 10 years and then supported each other for a subsequent 5 years intellectually and emotionally. We found that together we completed something in the other, that we could respect each other and robustly and creatively manage difference in a way which became the cornerstone for the Roehampton DMT programme's approach at that time. Below are words I wrote to myself on my computer desktop the day after she died.

'She gave me a loosening of boundaries, terrifying at first and then glorious! Allowances and respectful curiosity, fitting with my desire to play. I gave her a taste for play, physical play, and flirting in life, and she gave me curiosity about ways of thinking, about ways in which people behaved, about (what is now termed in creativity in education) 'possibility thinking' ...I loved her... And always will... I miss her dreadfully.'

I am also very aware that when someone to whom one is close dies, one loses that in oneself which came alive with that person, in the connection with that person, in the presence. I am now looking for ways of enlivening that part of me again, as I know Gabrielle would want, and as she 'told' me when she returned to visit me as a butterfly in July!! 'GP', as I called her, touched many people and yet was often quite alone herself. Let's make sure that all of us take forward her vibrant intellectual curiosity and her love of dance therapy in new ways and in doing so thank her for all she has given to the profession in the UK.

Penelope Best

Life and Death remain a mystery. Gabrielle died in June and I have thought of her many times since then especially when the sun has been shining brightly (she so much loved the sun). So although she is not with us in flesh something of her lives on in me and I have no doubt in all of us who knew her. I worked with her closely on the Roehampton DMT training course over the last 10 years and almost every Friday during term time we would meet to discuss issues related to the course as well as personal matters. The DMT training at Roehampton and she were almost inseparable...she started the training in the late 1980s and worked consistently and tirelessly to the best of her ability for the benefit of her students, the university and our burgeoning profession. Gabrielle lived the philosophy she believed in; she was always non-judgemental, ready to listen to another

point of view, and reflect on it with care and respect. I believe that in the depth of her soul she was really able to accept and nourish 'difference' without prejudice. Her academic abilities were quite extraordinary. She had a fine mind and a most wonderful thirst for knowledge and she would frequently share with me her excitement about a new book she had come across, or more recently a new website that she had found. She would argue specific issues with subtlety and was able to extract nuances that were not immediately obvious.

Gabrielle was not just a work colleague for me, although our relationship started in this way. She also became a valued friend.

It is difficult to put into words the care, love and concern we had for each other. Although she had been battling with her health for a number of years she never complained about the difficulties she was facing. And she was always ready to be supportive to me and others, despite her own struggles. She maintained a positive, optimistic attitude, and fought back with vigour each time she suffered a set-back.

I have a lot of admiration for Gabrielle. She was true to herself and lived her life with honesty and integrity. I shall miss her a lot as a colleague, as a creative free spirit with innovative ideas and most especially as a friend.

**Nina Papadopoulos**

Gabrielle,  
When you move I see you flying  
Your heart full of understanding

You teach me patience  
Lightness and Acceptance

Now you fly free  
Find a nice place to be

Today you inspire my dance  
I know we did not meet by chance

**Céline Butté**

Gabrielle, you have played such an important role in mine and so many others development and so your spirit will live on and on in so many different ways-wow what an amazing achievement.

I will always hold dear to me your kindness, praise and wise words especially when we were expecting our baby-thank you, I have often reflected upon these when times are tough.

I will always hold you in mind with a vision of many, many colours.

Wishing your family a long-life,

**Penny Denny**

I had been lucky enough to be able to share my thoughts and warm feelings towards Gabrielle with her before she died. I was also very fortunate to be one of her visitors the first time that she was in hospital over a year ago. I was also present at her memorial which was extremely moving.



My last memory of her is a long conversation I had about my aspirations in life, and she was able to mingle her beautiful way of being friend, listener, teacher and supervisor all at the same time. When I explained that I had chosen to do a skydive, she shivered, saying that it was because I was choosing to do the things I had dreamed of. She had a special way of encouraging, that I shall miss dearly.

**For Gabrielle, my Teacher, my Friend.**

*I danced for you, and for me,  
with the earth soft under foot.*

*I danced because I could,  
and you could not.*

*You dance now, in my dreams  
in the wind between the trees.*

*Your gentle touch, or roaring gusts  
shake and shimmer all leaves,  
letting us know life  
continues.*

*Sometimes your dancing wind  
moves gently through my hair,  
and sometimes you are nowhere.*

*I danced the beginning of  
The new landscaped journey to come.*

*You always knew  
My journey – just begun.*

**Tracey French**

My memories of Gabrielle  
“I remember her bright stripy jumpers, the exuberance of her passion for dance. She was honest and worked tirelessly in maintaining the training course at Roehampton. She spoke fondly of her family. She challenged assumptions and with

Penny (Best) at times performed as a comedy double act much to everyone and I believe their own amusement.”

**Karen Rosevear**

Gabrielle Parker was a magical and inspirational woman. She died in June 2006. The Arts Therapists at Springfield Hospital would like to express their sympathy and condolences to her family and friends. Gabrielle devoted much of her life to the development of dance movement therapy in the UK. Her commitment and dedication to her students and clients enhanced the lives of many and she will be greatly missed. We hope to celebrate Gabrielle’s memory in continuing the creative work that she pioneered in dance movementtherapy

**The Arts Therapists at Springfield Hospital**



**Marion Violets**

In September 2002 Marion was diagnosed with mesothelioma, an incurable cancer of the pleura, and was given a predicted survival time of six to eighteen months. She was determined to fight the illness and decided to work with a combination of medical and complementary therapy. This book, *Dancing on Water*, is a testament to her spirit and determination, and to the love and support of the many friends who have helped sustain her over the last three years.”

Marion was looking forward with enthusiasm to the publication of “Dancing on Water”.

Marion died very peacefully on Saturday 8th July and her funeral service was held on Thursday, July 13th, in Aberystwyth Crematorium followed by burial in the woodland cemetery nearby. As Marion had wished, after the funeral, there was a “get together” with food and dancing and fun, like all the circle dancing days we enjoyed with Marion.

Thank you Marion for your inspiration and friendship

Marion Violets Gibson

**Senior Dance Movement Therapist - LINKS Training Programme, Camden**

I was so sad to hear of Marion’s death on Saturday July 8th. Marion and I were colleagues and friends, working together in the Sport and Physical Activity Section in Camden between 2000 and 2002.

Marion pioneered the LINKS Training Programme in the borough – training residential care staff to become Leaders of Movement and Communication Activities for people with dementia and their carers. Marion worked with staff and clients at Ingestre Road, Branch Hill, St. Margaret’s and Wellesley Road Residential Homes.

Marion’s work stimulated communication, joy and laughter for everyone who took part. Staff and carers regularly reported that these workshops had helped them find new ways of communicating with their clients, relatives and friends - often profoundly improving relationships in



very difficult times.

Since Marion became ill, her colleague Sheila Skerratt has continued to develop the LINKS work with older people in the borough with dementia. Sheila works with the four Camden homes above as well as other residential and nursing homes in the independent sector. Marion's legacy in Camden continues forward.

When I first met Marion in 2000 I was bowled over by her drive and energy and her passion for dance movement therapy. It was wonderful for me to work with a colleague who was endlessly stimulating, challenging and never afraid to see beyond bureaucratic and limiting emotional boundaries. Marion always said that it was all about communication.

Marion's service and burial on Thursday 13<sup>th</sup> July at Aberystwyth Crematorium was beautiful. It felt true to Marion, as she arranged.

Marion's death has made me very sad but thinking about her, her work and her life it inspires me to take on challenges and to live life from the heart as she did. I thank her for this.

With love to her family, friends and colleagues at this time.

**Jill Grainger, LB Camden Sport and Physical Activity Section**

**Marion Violets SrDMT** - Marion and I always enjoyed a catch up chat at ADMT AGMs. We easily and joyfully shared our thoughts about our work and professional ideas. We were kindred spirits and shared a warmth and instant friendship when we met. That was the extent of our contact and I would look out for her at every AGM. I was deeply saddened to hear of her illness and she was often in my thoughts throughout the years that followed. I was not surprised to hear how her spirit and determination supported her in her continuing life and ensured she maintained contact with fellow dance movement therapists and her profession. She brought a special aliveness and creativity to dance movement therapy and her legacy will live on. Let her life be an inspiration to all who knew her, whether just a little or profoundly. My warmest wishes go to her family at this sad time.

**Susan Scarth - Chairperson ADMT UK**

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## WORKSHOPS AND CONFERENCES

### ***Walk of Life Environmental Movement Workshops with Helen Poynor***

An innovative approach to non-stylised movement these workshops foster an embodied sense of presence moving inside and in response to the inspiring environment of the World Heritage Coast, West Dorset. In a process which unfolds over time each participant is supported to follow the evolution of their movement practice whatever their level of experience.

#### ***Autumn Transformations October 7th & 8th***

Tuning into autumn, surrendering to the earth and the rhythm of change in the tides and tumbling leaves.

Practising stability in moments of transformation. Breathing, releasing, receiving, responding.

Cost: £70 (£60 concession) Location: Charmouth, near Lyme Regis.

#### ***The Art of Being in Motion October 21st and 22nd with Helen Poynor and Feldenkrais practitioner Shelagh O'Neill***

Interweaving Feldenkrais and non-stylised movement creating a fascinating interplay between internal awareness and external expression.

Cost: £80 (£70 concession) Location: Charmouth, near Lyme Regis.

### **Sound and Body Resonance I Saturday 28<sup>th</sup> October 10 am - 5 pm**

Colet House

151 Talgarth Road, W14

(2mins from Baron s court Tube)

Cost: £60 / £50 (Concession)

Our bodies and voices are divine instruments of manifestation. This day includes making a powerful intention and working creatively to transform the blocks that prevent us from realising our goals. We will explore our goals using the body and voice as 'maps' to guide us. You are invited to embrace what has limited you and clear a space for victory over the past. We will work in groups, pairs and individually. This is a challenging and expansive workshop. All welcome.

To book: £20 non-refundable, non-transferable deposit.

Send cheques payable to 'Free The Inner Voice' 31 Aylmer Road, W12 9LG. Marking the cheque with your address and contact details and where you found the information on the workshop

More Info: Chloe de Sousa: 0208 9690778  
[chloe@dancingeye.net](mailto:chloe@dancingeye.net)



**EFFECTIVE REPORT AND FUNDING BID  
WRITING –**

*Convenors: Neil Springham and Val Huet*

**Monday, 18 September, 2006 - 10.00 am to 4.00 pm**

This course will teach how to write reports and funding bids in a language which communicates effectively with other clinicians and commissioners. .

**SETTING UP IN PRIVATE PRACTICE FOR  
ARTS THERAPISTS**

*Convenors: Joan Woddis and Janet de Heger*

**Saturday, 23 September 2006 - 10.00 am – 4.00 pm**

This study day will give practical advice and guidance on setting up in Private Practice. Topics such as setting up referrals, assessments, supervision, will be covered, as well as basic advice on issues such as tax and finances. It will be relevant to Arts Therapists who want to do private clinical work as well as private supervision.

**ARTS THERAPISTS, LEADERSHIP AND THE  
ORGANISATION**

*Convenors : Neil Springham & Val Huet*

**Monday, 13 November, 2006 - 10.00 am to 4.00 pm**

This course is intended for arts therapists who take on a leadership role within their organisations. This may entail a management role, but it is also aimed at those art therapists who work as lone practitioners, and often find themselves providing leadership on strategic planning, clinical practice and client care.

Please download application forms from the BAAT website ([www.baat.org](http://www.baat.org))

All courses will take place at the BAAT offices,  
Claremont, 24 -27 White Lion Street,  
London N1 9PD  
Angel Tube.

**UNIVERSITY OF HERTFORDSHIRE**

**SCHOOL OF SOCIAL, COMMUNITY  
AND HEALTH STUDIES**

**RESEARCH OPPORTUNITIES IN  
ARTS THERAPIES/COUNSELLING/  
PSYCHOTHERAPY**

Research Assistant (.4)

Salary: £11,562 to £16,008 pro rata

This newly established research post is based in the School of Social, Community and Health Studies in its Centre for Community Research which is expanding its research activity. Applicants are invited for the above post to work with Dr Helen Payne in the development of research projects including Movement Psychotherapy interventions for patients in with psychosomatic conditions. The capacity to design funding applications is essential. Applicants should have movement/body psychotherapy, arts therapies or counselling/psychotherapy qualifications, clinical experience and preferably research experience. Opportunity for embarking on own PhD programme possible for suitably qualified applicant.

The post is available for six months part time (two days) in the first instance.

Candidates will be required to submit an example of a funding application for a research project and to present this to the interview panel.

Informal inquiries and applications to: Dr Helen Payne, Reader in Counselling, School of Social, Community and Health Studies. [h.l.payne@herts.ac.uk](mailto:h.l.payne@herts.ac.uk) 01707 285861

For further information and an application form contact: Personnel, University of Hertfordshire, College Lane, Hatfield, Herts. 01707 284000

Closing date: 30 November 2006

Interviews will be held week commencing: 6 December 2006



## 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

### **Leah Bartal SrDMT**

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

### **Dawn Batcup, SrDMT**

Offers supervision or DMT in South London.

Contact: [dawn.batcup@swlstg-tr.nhs.uk](mailto:dawn.batcup@swlstg-tr.nhs.uk) or Tel. 0208 682 6236

### **Catherine Beuzeboc, SRDMT**

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

Tel: 0207 267 6253 or email: [c.beuzeboc@btinternet.com](mailto:c.beuzeboc@btinternet.com)

### **Penelope Best SrDMT**

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

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

Offers individual movement therapy and supervision in North London.

Tel: 0208 444 2071 or email: [kbloom@talk21.com](mailto:kbloom@talk21.com)

### **Sue Curtis, SrDMT**

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

Contact: Tel: 0208 244 0968 or [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, [yeva.rob@gogglmail.com](mailto:yeva.rob@gogglmail.com)

### **Eilla Goldhahn, SrDMT**

Supervision and short term psychotherapy. Professional and personal development programme: Authentic Movement.

Tel 01364 72687, [e.goldhahn@authenticmovement.org](mailto:e.goldhahn@authenticmovement.org),

### **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.hartley@ntlworld.com](mailto:Linda.hartley@ntlworld.com)

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

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

Tel: 0208 682 6246 or [sarah.holden@swlstg-tr.nhs.uk](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 6805 88728 or e-mail: [tinaise@yahoo.co.uk](mailto:tinaise@yahoo.co.uk), [www.martinadance.com](http://www.martinadance.com)

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

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

Contact: [lavendelmaclean@ednet.co.uk](mailto:lavendelmaclean@ednet.co.uk) or Tel: 01968 676461

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

Offers individual therapy and clinical supervision in London and Exeter. Also available for Advanced/Professional Dance workshops and private coaching. Contact: Tel: 01392 873683 or [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: 01438 833440 or [H.L.Payne@herts.ac.uk](mailto:H.L.Payne@herts.ac.uk)

### **Helen Poynor SrDMT. MA and RMT (ISMETA)**

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

Contact: Tel: 01297 20624.

### **Sandra Reeve SrDMT**

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: 0208 747 0472 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)

### **Allison Jane Singer MMus, SRDMT, RDTh, BWYDip**

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

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



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

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

EDITORIAL COMMITTEE: Tracey French



## ADMT Research Register: Invitation for Registration

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

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

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

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

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

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

Looking forward to receiving your research registration form.

**Vicky Karkou**

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

Vicky Karkou: V\_Karkou@hotmail.com

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



### Research Register Form

<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	