

e-motion



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EDITORIAL

Welcome to the winter edition of *e-motion*, I hope it arrives at your door with a little bit of 'DMT sparkle' for the holiday season. This issue is full of wonderful reflective contributions to keep us going through the darker season of winter.

As we say farewell to 2006, we have also had to say farewell to some of our wonderful colleagues this year, which is a great loss to our profession here in the UK. I dedicate this issue to **Gabrielle Parker and Marion Violets**. There are still ripples of tributes for Gabrielle Parker, and I have placed them in this edition. Thank you Richard Coaten and Gerry Harrison for sharing your words.

Janet Kaylo SrDMT offers us a chance to read her exploration's of a *Phenomenological* perspective on *Movement Observation* in Dance Movement Therapy. Janet asks us to consider and reflect on valuable questions regarding our experience as "movement observers" in both the field of Action Profiling and Dance Movement Therapy. In her article Janet raises important issues for the field of dance movement therapy from the phenomenological perspective that the relational process is dependant upon the interaction between our bodies and the world around us. Janet states "*As movement observers, if we were to align ourselves with a phenomenological position, which grants the body and movement the primacy of establishing consciousness and relationship, what we would gain is a connection to a larger and more historically grounded framework...*".

Janet asks us to pause and consider some fundamental questions pertinent to our profession, and she considers 'embodiment' as being an experience of 'indeterminate possibilities' where psychological experience and bodily experience are inextricable.

Geoffery Unkovich RDMT, MA writes for us again, and I am delighted to include a very different writing from him in this issue. Geoffery tells me that the context of his writing was a personal response to the war in Iraq a few years back, but it is equally relevant for us all both personally, and

professionally, right now in this moment. His words, beautifully written, have moved me, and given me a moment to 'take time now, to pause and breathe', something that can at times, feel there is very little space for in our hectic busy schedules. My own thoughts resonate - to be actively still, and be active in our stillness.

Nina Patel RDMT contributes for the first time to this edition in "Brief Reports from the Field" offering a short description of a successful workshop given at 'Surrey & Sussex Custody Group of the National Offender Management Outreach Support Team'. The workshop involved an experiential for HMPS staff, offering the opportunity to explore how Art and Movement Psychotherapy can benefit inmates with mental health needs. It is always good to hear from our colleagues about how dance movement therapy is being promoted in a variety of settings, and paving the way for potential posts in difficult to reach establishments.

I also have pleasure in this edition of presenting details of **Katya Bloom's** newest book "*The Embodied Self*", as reviewed by Sarah Holden in the Autumn edition.

We have been extremely spoilt this year to have two of our senior practitioners, both extremely advanced in the field of research, offer us two uniquely different books to place on our shelves – As above, Katya Bloom's book, and Helen Payne's *Dance Movement Therapy: Research and Practice*.

We also have some great news to announce from **Dr Vassiliki (Vicky) Karkou** who has recently been appointed as the new Arts Therapies Chair of the Allied Health Professional Clinical Effectiveness and Practice Development Network.

I hope you enjoy quiet moments reading this edition and connecting to the vibrancy that is reflected here in our contributors' words.

I wish you all a peaceful and restful winter, a time to renew and restore energies and be with loved ones.

Tracey French editor

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NEWS FROM ADMT-UK COUNCIL

MEDIA RELEASE

New Arts Therapies Chair joins the Network!



We have pleasure in welcoming Dr Vassiliki (Vicky) Karkou as our new Arts Therapies Chair of the Allied Health Professional Clinical Effectiveness and Practice Development Network. (Arts Therapies: Music Therapy, Art Therapy, Dance & Movement Therapy and Drama Therapy). Vicky is currently a lecturer at Queen Margaret University in Edinburgh and a post doctoral research fellow at University of Hertfordshire. The AHP CE & PD Network supports 9 of the Allied Health Professions (Arts, Dietetics,

Occupational Therapy, Orthoptics, Physiotherapy, Podiatry, Prosthetics/Orthotics, Radiography and Speech & Language Therapy) by:

- Providing a national focus for the development of clinical effectiveness and practice development
- Supporting an infrastructure for AHPs which will develop and promote strategies to improve the quality of patient care
- Developing models for measuring and validation the impact of practice changes.

The network has made significant progress with national pieces of work being taken forward by NHS QIS as a result of the Topic Specific Group process for AHPs. This work is showcased within the Together We Can report, published in April 2006.

For further information on the Arts Therapies Network contact Vicky (VKarkou@QMUC.ac.uk) and visit our website Website: <http://www.nhshealthquality.org/ahp> where you can download a copy of the Together We Can Report.

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 01707 285861

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

15 January advert appears on UH website, closing date 9 February 2007



Time 4 Life-Admiration

Geoffery Unkovich

Life, Admiration, Respect, & Self- Understanding,
experience and develop this.

Central to the purpose of movement lived day by
day

comes the realization of compassion for the self.
Compassion for the miracle of bodily movement
and all that the individual can achieve.

Dexterity, fluidity, grace and style personally
adapted to meet the lived experience and all
the interactions that this encompasses.

Interactions with fellow human beings
and all life that surrounds us.

Animal life that responds, reacts, rebuilds and
intrigues adds to the beauty of plant life that
constantly reinvigorates the mind and soul with its
myriad forms of adaptability.

We have so much to learn and experience
from all around us, even down to our reactions to
man-made machines and how we relate to these.

Respect, Admiration, & Compassion
is due to all as every moment of this precious
life we live needs to be treasured.

Man has the ability for wonderful experience
and man has the ability for great harm
& unnecessary suffering.

Teach others to stop and take time to look
at this wondrous planet on which we live.

Take time to share this with someone else.
Look at the moon, look at the trees, look at the land
and look at all we have achieved.

Take time to move among these and
feel the musicality & rhythm surrounding us.
Listen ... add your own percussion or melody
to interact and create your own rhythm for life.

Dance in the sunshine, Dance in the rain
to acknowledge the wonder of your own body
and the lived experience.

Feel the air on your skin
as you move in relation to all around you.
Inhabit that space & respect your place in that space
in relation to your precious life,
and all that you have learnt.

Take time to sense how it feels
to do all that you do.

How does it feel to look at the sky?

How does it feel to touch a tree?

How does it feel to sit on the grass?

To swim in the sea?

Take time to sense how it feels
and what that means to you!

Take time to share it with someone else.

Someone you wouldn't normally do this with!

Share something you
really appreciate no matter how small.

Central to the purpose of movement
lived day by day comes the realization
of compassion for the self.

Dexterity, fluidity, grace, & style
personally adapted to meet the lived experience
& all the interactions that this encompasses.

Let's Live, Admire, & Respect it all so that
we can truly find ourselves
and our place in this world.

Take time now

Pause.....

Breathe.....

Look around you and
Sense the beauty of life.
Bathe in that sensation,
treasure it.

Place that thought somewhere safe
& return there at will.

It is your thought,

Your life-admiration.



The Body in Phenomenology and Movement Observation

by Janet Kaylo, MA, CMA, RMT, SrDMT

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The following article was originally presented as a Conference paper for Action Profilers International, in Surrey, England 2001. The audience members for whom it was intended were all professional Movement Analysts, and were familiar with Phenomenology's view that individual perception is always an intersubjective experience. Therefore, the aim of this paper was to pose questions regarding our experiences as movement observers, in the fields of Action Profiling (AP) and in Dance Movement Therapy (DMT). The theoretical exploration is an attempt to examine possibilities for aligning the 'Body' in Phenomenology with the practical premises we confer on the body within these fields. This version of the paper has been modified and extended to focus more specifically on Movement Observation within Dance Movement Therapy.

PART I

Phenomenology

One of the most important philosophical movements of the 20th century, Phenomenology began as a theory of 'knowledge'; became later a theory of idealism; and finally "a new method of doing philosophy" (1995, p. 659). As a 'method' one 'brackets' as much as possible one's preconceived expectations and assumptions, and focuses instead on remaining open to immediate experience--or on the *appearances* of the things themselves, which includes the *way* in which they appear. Of concern in this paper, (and an important element in Phenomenology), is the qualifying distinction posited between the *experience* of the 'lived body', and the 'anatomical' body which falls under purely physical description.

Edmond Husserl, the official founder of Phenomenology, was interested in developing a science of phenomena, which would help to illuminate how objects present themselves to consciousness. Husserl saw this presenting of objects in consciousness occurring through *intentionality*, (as did Brentano before him), which is the fundamental action of the mind reaching out to stimuli in order to translate them into its realm of meaningful experience. Due to the multifaceted and complex personal nature of intentionality, the particular perception we have in a given moment will never exist again. The interpretations given to things are not only unique and individual, but are also unfixed or plastic in their meaning (Merleau-Ponty 1968). Though Husserl began in a search

for 'essences' in consciousness, and the autonomy and efficacy of reason, what emerged through his investigations was, instead, a phenomenology of the body--as his investigations uncovered the degree to which 'reason' was dependent upon one's bodily constitution.

The body in Phenomenology, therefore, is seen to contribute directly to the content of what is perceived; and the material presence of 'things' is considered a *relational process* (Welton 1999). Material things are not phantoms floating between the material world and the mind, but rather have a relation to each other precisely because of the *orientation they have to our perceiving and moving bodies*. Phenomenology recognises individual bodily orientation as directly linked to perceptual processing; and recognizes our kinesthetic sensations as contributing to, and being created within, a necessarily intersubjective, intertwining of our physicality in the presence of the world (Merleau-Ponty 1964; Serlin 1986).

According to Phenomenology, 'kinesthetic sensations' form an essential part of the constitution of our spatiality, occurring as a result of--and continuously impacted by--our physical experience and our conscious and unconscious interpretation of that experience. This fundamental phenomenological view arises from within the conviction that bodily consciousness is our most primordial, underlying awareness of existence; and is known through the intentionality inherent in our systems of perception. From within a vast field of intercorporeality, our perceiving



The Body in Phenomenology and Movement Observations

bodies 'appropriate' finite aspects which become objects of our consciousness, and this we do as a result of our particular disposition within the 'embrace' of the material world. Consciousness is understood as a process of making meaning of one's existence, and the body is seen as the nexus, or gestalt, within which that meaning-making happens. All perception occurs as a continuous series of relational actions, between the body and the environment, which makes individual meaning out of the unfathomable complexity of information available to us (Welton 1999; Leder 1990; Merleau-Ponty 1962).

Key to this investigation, and the underlying premise of Phenomenology, is the theory that all of our perceptual orientations arise out of an inseparable relationship between our bodies and our world. That is, there is no position which is not wholly dependent on the *interaction* between ourselves and all that is around us. The body, therefore, is the ground of both our intentionality--what we bring to our experience--and our intersubjectivity--the interwoven nature of our experience of self.

In DMT and in the movement analysis of AP, how a person moves is considered to have bearing on adaptation to the environment, to other persons, and to self experience. Our movement effects our interaction with people and things, and how people and things move, effects our perception of others, as well as our sense of self in the environment and in our interactions. The base of Laban's system of Movement Analysis--utilised in AP and DMT--itself grew from Laban's belief that there was an intrinsic connection between subjective experience and the dimensions of movement. Laban believed that meaning can be constructed from movement features, and combinations of features are involved in the expression and *experience* of intention, attitude, and emotion (LaBarre 2000). Merleau-Ponty, from the viewpoint of consciousness and perception, establishes a remarkably similar position:

We grasp external space through our bodily situation. A 'corporeal or postural schema' gives us at every moment a global, practical, and implicit notion of the relation between our body and things, of our

hold on them. A system of possible movements, or 'motor projects', radiates from us to our environment. [Our body] is our expression in the world, the visible form of our intentions. Even our most secret affective movements...help to shape our perception of things. (1964 p. 5)

The Body under Study

In the history of ethnography, the first anthropology of the body was inaugurated in the 1970s--perhaps as a result of the use of the term 'experience' in anthropological, sociological, and ethnographical studies. From the 70s onward, a greater focus of investigation fell to the body itself; and in some cases the body came to be highlighted as it is explicitly in Phenomenology: where the 'lived body'--rather than the body as an 'object' of study--provided the methodological starting point (Csordas 1993). While contemporary anthropological and interdisciplinary literature still exhibits a strong bias towards the body as 'object' of study, also referred to as the 'semiotic' body, anthropologist Thomas Csordas suggests the phenomenological theory of embodiment be utilised as a complement, to the semiotic (1993 p. 135).

Csordas outlines a useful distinction between the body and embodiment, by paralleling their distinctiveness with Roland Barthes' (1986) descriptions of the work and the text. The 'body' would be as the 'work' was for Barthes: the material object, the book in this case, that occupies the bookshelf. The embodiment would be as Barthes description of the 'text': which remains in an indeterminate field of discourse, "experienced only as activity and production" (cited 1993 p. 135). The 'work' (body) within visual art, then, might be said to be the object hanging on the wall, while the 'art' (embodiment) exists only when one is viewing or considering it. As with the 'art' of visual art, embodiment would be defined as a discourse or experience which is open to indeterminate possibility.

If we extend Csordas' parallel distinguishing embodiment from body, to distinctions within movement observation, we could perhaps call the 'body' the biological or biomechanical aspects of



someone's presence/existence, and 'movement' a field of interactive methodology, inter-relation, intentionality, and indeterminacy... . Thus the 'movement' of Movement Observation would be accessed through embodiment, and would also fall into Merleau-Ponty's notion of 'perception and practice' (1993, p. 137). To stay within the phenomenological methodology, the 'movement' we experience happens within an ambiguous state of subject/object, where distinctions between 'I' and 'it' dissolve; while the 'bodily' descriptions we identify as movement observers occur as the end product of our reflective thinking.

Csordas acknowledges the active tension between the 'semiotic' body and the 'phenomenological' body, (the body and embodiment, or the work and the text) in both research and theory, and states that the imbalance itself speaks directly to the need for "filling out embodiment as a methodological field" (1993 p. 137). It is precisely this 'filling out' that I would like to address as not only possible, but also beneficial, for those using movement as the primary access to their practice.

Clinical Application of Movement Observation

Within the practice of Movement Observation, there are numbers of us who would fall into the 'semiotic' paradigm, perhaps when we conceptualise the movement we witness as a *metaphor* or *sign* for something else. Others, perhaps, are more firmly rooted in the phenomenological: that is, they consciously focus on the *movement as meaning itself*, which is occurring in an indeterminate, disclosive, experiential ground. Though these two perspectives oftentimes appear to overlap--the movement *has* meaning, or the movement *is* meaning--it is important in a field predominately *about* movement, that we are clear what theoretical and practical perspective we are standing in, in relation to these two distinct paradigms.

For example, I may believe that movement *is* meaning, but in clinical work, use body metaphor to parallel psychological experience, both when speaking to my clients, or speaking about them. However, in the hope of maintaining a non-duality in my own position, I will attempt -- through consistent use of language-- to refer to movement, the sensation, and the clients' experiences of

themselves neither as separate experiences, nor as experiences which are representational of something else. Or do we often find that creating a parallel between the physical and the psychological tends always to leave the 'body' as a *representational* aspect of a psychological experience? In my view, and in the perspective of Phenomenology, the psychological experience and the bodily experience clearly happen together-- though one may not have conscious access to both at the same time. But perhaps stating that the body and psychological experience are inseparable is an inadequate merging of discourses. Is it easier, then, to state that movement and psychological experience are inextricable?

If as movement observers we believe this to be so, we must learn to speak about movement in a way which does not separate either the perceiver from the perceived, or the meaning from the movement itself. As movement observation is not a system of body 'language', but claiming to be non-interpretive description, perhaps we could be more confident in acknowledging it as an indeterminate, *interactive act*.

For example, if I were to describe a client as 'narrowing, binding, limited in three-dimensional shaping, and 'disconnected' between her head, coccyx, and her heels...do I take into account my own body's participation in the gathering of this information? And then do I have to translate for myself what these qualities *represent*? Do I consider it a metaphor for something else, or do I consider it the thing that I perceive (through my own bodily indeterminacy)? While these are subtle distinctions, over time they will shape the way we talk about our work to others, as well as the way we interact with our clients -- which will in turn impact the way our clients experience themselves.

In a reflective state -- that is, posterior to the experience itself -- discussion of the client's movement meaning does seem to require that I shift my mode of attention to images and language which feel more 'stable', less indeterminate. And yet how do I manage this with language which still carries the site of the original meaning? In attempt to do this, I may struggle to hold the physical experience *between us* as the site of the meaning-making. Or, I may restrict myself from referring



to any of the movement without a feeling tone and physicality which at least creates a shadow of the original 'felt' experience.

Philosophically, I would consider these difficulties paramount in my own search for movement experience and meaning. Phenomenology as a philosophical base, at least gives us an opportunity to understand intellectually how the movement and its meaning are one thing. While the movement that occurs in the session may at times function as a metaphor for something in the client's life, in a phenomenological paradigm, the meaning in the metaphor can never be removed from the movement itself. I would summarise the implication of this distinction in the following way: *It is as if the meaning arose in the movement, and its subsequent parallel with something in the client's life is merely its echo.*

Merleau-Ponty states as a note in his final, unfinished work, that "at the origin of every reflection [is] a massive presence to self...and the absolute flux which animates [it]" (*The Visible and the Invisible*, 1968, p. 49). If I am moving with or being with the client's movement in the room, I wish to respond and interact in a way that is related to my bodily perceiving of those qualities, which includes the indeterminate flux of our experience together. When I find myself focussing instead on interpreting the client's movement into a reflective system of reference (the way LMA can clearly be used), I might forget that the 'origin' of this reflection is a presence to both my 'self' and the other. Descriptions of the session would then likely fail to include the movement perceiving that necessarily happened *together*. And if I focus on an interpretive or semiotic framework while with the movement in the room, I lose awareness of my own bodily contribution to the event, and miss opportunity for creating a more mutual, and consciously intersubjective relationship.

As a leader in anthropological literature on the body, Csordas calls specifically for the formulation of a consistent methodological perspective on 'bodily felt schemas and psychological function' in self-other relationships (1988). Interestingly, his contributions to this research begin with a move from perception as an individual bodily process, to a collective mode of *bodily attention*--or a consciousness of embodied intersubjectivity--

--which he terms a 'somatic mode of attention'. These processes of experience occur at a place where our beingness meets that which we bring into being through our attention on it. In this process one is both attending *with* and attending *to* the body: "[T]o attend to a bodily sensation is to...attend to the body's situation in the world... [A]ttending to one's body can tell us something about the world and others who surround us" (1993 p. 138-139). In a somatic mode of attention, one must perceive others bodies as one perceives his/her own. In the field of analysis, Csordas argues that it is the perspective of embodiment itself that facilitates analytic insight, or at least offers a way to understand it in more depth. To define a somatic mode of attention, he explains, 'de-centres analysis', in that no category is privileged, and 'all categories are in flux between subjectivity and objectivity' (p. 146).

PART II

As movement observers, if we were to align ourselves with a phenomenological position, which grants the body and movement the primacy of establishing consciousness and relationship, what we would gain is a connection to a larger and more historically grounded framework, or philosophical history, than Dance Movement Therapy, Movement Analysis, or Action Profiling alone can provide. We would also gain a more critical--and perhaps even more open--stance in relation to our work. But if we were to examine our work within Phenomenology's spectrum of investigation, we would have to challenge our process of movement observation to fit within Phenomenology's fundamental principle of intersubjectivity.

As the backbone of Phenomenology, intersubjectivity presupposes that our very existence is established and maintained only through mutual, and inseparable relationship with the world. Our knowledge of ourselves is directly linked to our knowledge of others, and arises as a result of the orientation of our systems of perception in a mutual, and indeterminate moment. These perceptual systems Merleau-Ponty (1964) saw operating in *synesthesia*: that is, through an act of synthesising data available to us, we create, through a particular valuing in



what we perceive, hierarchical importances in what is experienced. The perceiving itself, is an ever-shifting, intertwining process in implicate relationship with the Other.

Do we inherently believe, as movement observers, that human consciousness occurs always in relationship? And if we do, how do we account for the intersubjective nature of our *own* movement perceptions? If we acknowledge intersubjectivity as a given in human existence, there is no position possible which would occur as 'objective'; and the term 'observer' would require a closer scrutiny. Phenomenology's fundamental understanding of the nature of reality does not allow for an objective movement observer. It may not even allow for the movement we take note of to exist without our noting it. Certainly, the movement information would not be considered to exist independent of our own bodily contribution. While professional training in Laban Movement Analysis or Action Profiling establishes a high degree of inter-observer reliability, the training itself--admittedly--requires that extensive exploration in one's own bodily experience and significant physical changes occur before one can observe a broad spectrum of qualities possible in another's bodily movement.

To consider Phenomenology our philosophical ally, we would have to reconsider the intersubjective nature of a movement observer, and the 'role' understood within that observation--as it would not be expected to exist independent of an Other and his/her influence upon us. In therapy, for example, the role or position we take up in a session as a therapist or an observer, is, in fact, co-created by all in the room. To be in any position, always requires negotiation (in perception) between those present; and a large part of such communication takes place in a nonverbal realm. It is difficulty for me to be in the 'role' of anything, if others in the room are not participating in the creation of the role with me.

Therefore, just '*being*' a therapist is not enough! But requires that the client also experience us as such, and in doing so, helps to shape our experience of ourselves therapeutically. From the very beginning of the therapy session, then, there is a collusion, or contamination, of most factors present, particularly nonverbally, in the room.

Recognition of this, of course, also has implications in a process such as DMT supervision.

To bring a phenomenological perspective into supervision, one would perhaps encourage supervisees to 'revisit' the bodily feelings and sensations that were present during a session, as a means of experiencing more of the lived content that the therapist and client created together. The supervisor herself would, of necessity, 'somatically attend' to these experiences, and would *expect* all and any of these intersubjective variables to form a significant contribution to her interpretation of session material.

To work outside of a phenomenological perspective, say within a more semiotic one, a supervisor could simply make correlations between the therapists' movement descriptions of the client, and what might be psychologically operating for the client at that time. In this case, considering movement might 'represent', or speak for, something psychologically present for the client, which is autonomously present, regardless of the newly created meaning and context in any given session.

It cannot be denied, that the degree of imagination, intuition, and heightened kinesthetic sensitivity required for working with models such as that described in the first example, makes training in such a discipline a long and difficult one. Moore (1988) explains specifically the preparation of 'attunement' (and heightened awareness) which is necessary for knowledgeable observation—even observing from video; and training in movement analysis still insists upon a lengthy period of self examination, as does training in DMT. Meanwhile, I would hope that most practitioners of movement observation would feel awkward and untruthful if required to deliver a 'standard' meaning to any movement which they have not, themselves, observed and experienced. And here, again, we have a need for clarification of the 'model' of movement observation we are following. Is it within an understanding of the term 'embodiment'? That is, are we including our own bodily constitution as a carrier of its meaning? Or, in contrast to the embodiment of meaning, when are we relying on *terms* and *descriptions* in Movement Observation to carry the meaning by themselves?



An example of this would be asking what a particular movement might have meant in someone else's context. How could we possibly discuss meaning in this case, without admitting that our own lack of presence in the context prevents us, essentially, from contributing to its meaning making?

Movement meaning includes all aspects of a context, including that of the intersubjective, collective bodily content. Even something as internally organised as the way we breathe, can be dramatically altered by the size, shape, and 'mood' of the environment we are breathing in. And it is interesting to note that, breath is one of the first areas of change in one's bodily disposition, when preparing for movement observation work.

In summary, basic principles of 'kinesthetic attunement' include sustaining an on-going awareness of one's own and the other(s) bodily presence as an expression of psychic quality, while allowing nonverbal exchange to take place as a primary source of dialogue and rapport. In a therapeutic context, attunement heightens the capacity to work with one's own and others' movement quality as a means of exploring and enhancing supportive physical elements which are present in the relationship. In DMT, movement observation does not happen outside or even 'alongside' a relationship, but *is a process of perception and relationship in movement*. Movement Observation in any practice, in fact, is a process of perception and relationship in movement.

Attunement

Attunement, like the tuning of an instrument within harmonic properties, is a setting of consciousness within the intersubjective field of an encounter, whereby one's consciousness is maximally receptive (Cox and Theilgood, 1987). As one of the primary elements of attunement, empathy was described by Rosalind Dymond (1949 cited 1987) as 'the imaginative transposing of one self into the thinking, feeling and acting of another, and so structuring the world as he does' (1987, p. 171); while Ogden considers it, thirty-six years later, 'a psychological process...that occurs within the context of a dialectic of being and not-being the other' (1985 cited 1987 p. 172). Cox

and Theilgood extend Kohut's 1959 description of 'vicarious introspection' to include the capability of 'looking *out* of the patient' (p. 172), which Phenomenology would refer to as coming to the 'perspectival world' of an other.

Taking on the challenge of critically aligning ourselves with something of Phenomenology's methodology and perspective, could enrich our understanding of what is taking place in movement in a therapy session; could deepen our knowledge of movement observation as a process; and could strengthen our ability to create the empathic rapport we wish to establish with others. Cox and Theilgood consider empathy to be brought about through a kinesthetic activity, creating a particular understanding in which: 'the feelings of each participant merge...[thus implying] that the therapists's capacity to attain a deeper understanding applies not only to the patient but also to himself. It is therefore an interactional phenomenon involving enhanced, mutual patterning' (1987 p. 172). The conscious acknowledgment of intersubjectivity as the experiential ground of self and other, thus adds a dimension of *interpersonal* meaning to the process of moving together, 'observing', and teaching others to observe in the same way.

The phenomenological method entails describing phenomena as they *appear* to us and as they are lived by us in experience. Bodily experience within a phenomenological perspective allows for both *difference* and inevitable indeterminacy--as our behaviour and experiences are newly shaped each moment of our being in the world (1991 p. 61). In the words of Merleau-Ponty: "The body both discovers the meanings of relations in the sentient field, and *sees to it* that they have meaning (1962 p. 36).

Utilising a phenomenological method in our practice of movement observation and dance movement therapy, would allow us to transform the notion of roles and observation, or movement and intervention into a conscious acknowledgment of an intersubjective *experience*; that specifically occurs as a result of all the bodies, animate and inanimate, present, in that moment, in the room.

Movement Experience

Substituting the term *Movement Experience* in



the place of Movement Observation might also go a good distance toward drawing the therapist more deeply and honestly into his/her experience of others. I would, for instance, ask the question, 'What did you *experience*?' after an event; rather than 'what did you see'. 'Seeing', itself, we tend to consider a barely bodily act that 'tells' us what is 'actually' there. But perception we know is formed within our whole bodily constitution, including our *spatial position* in relation to others. What we 'see' is created through many means other than the eyes, and occurs within our own bodily experience, sensation, location in the room, bodily biases, lack or presence of bodily awareness, bodily memory, etc. (Moore 1987; Serlin 1986).

Within the perspectives of Phenomenology, our work in DMT and AP becomes more credible, more important, more effective--precisely *because* its access is within the site of phenomenology's intersubjectivity, perception, and the on-going experience of self. The bodily felt experience can reveal particular features which 'materialise' psychological functioning--both intrapsychically as well as intersubjectively (Serlin 1986). Constructing or affecting a sense of self *from sense contents*, forms a large mass of the implicit ground of DMT; while locating the body and movement as the site of our primary access to experience of self and other. Within intersubjectivity, DMT's corporeal site becomes a 'co-presence'. Perceiving through a 'somatic mode of attention', provides a site within which to address therapeutic intervention, while it both contains and impacts the qualitative nature of our being-in-the-world.

As movement observers we bring to our world of perceiving, a set of values that affects not only our own orientation, but also our orientation toward experience of others. The increased kinesthetic sensitivity and self-awareness that comes with training in Movement Observation, should give us access to further possibility for understanding our clients, and the possibility for recognising that our observations are formed through an experience of the other, *which includes the biases and limitations of both positions*; as well as the possibilities.

As with any perceiving 'subject', a movement observer will never be 'self transparent', or 'absolutely present to itself without the interference of its body and its history'. Perceiving qualities in others, as in all perceiving, will always be 'open and inexhaustible'--*and remain a task that is never finished* (1964, p. 5-7).

This paper has been modified from the original presented at an Action Profilers Conference, Surrey, England 2001.

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Brief Reports from The Field

HMP ARTS THERAPIES EXPERIENTIAL WORKSHOP

Nina Patel RDMT



'There used to be a feeling that prisons were not appropriate places to introduce any kind of therapy, because the whole atmosphere and regime works against the self-disclosure involved, and there is little therapeutic back up. The traditional lack of communication between different disciplines in prison also impedes a coherent therapeutic approach. This is still the case in many prisons. However, the fact that several Arts Therapists have been successful in establishing Arts Therapies suggests that they can be a valuable service.'

(Liebmann, 2003)

On Sept 8th, 2006 the Surrey & Sussex Safer Custody Group of the National Offender Management OutReach Support Team provided a workshop on Art and Movement Psychotherapy. This workshop was offered to staff of HMP Highdown; Downview; Send; Coldingly; Ford; and Lewes in order to offer an understanding and experience of art and movement Psychotherapy as offered to inmates with mental health needs.

The day consisted of two experientials happening simultaneously - one Movement Psychotherapy and one Art Psychotherapy. Each group consisted of 6 attendees. The aim was to have HMPS staff to gain understanding and experience of Arts Therapies in a secure setting. HMPS staff was offered the opportunity to gain an understanding how the arts therapies are used and to gain insight into the potential issues and themes that may arise

within the duration of therapy for the inmates.

Following the sessions there was a question and answer time in order to attain feedback and thoughts about the Arts Therapies in prison. Overall, there was a positive response in which many participants believed that the opportunity to express him/herself in alternative forms of non-verbal communication would be beneficial for the prisoner with mental health problems. Discussed benefits for the individual prisoner included; relaxation/catharsis, establishing trusting relationships, sharing with the group, time for self reflection, breaking down barriers, acceptance, learning about others, freedom of expression and exercise. Benefits for the prison and staff included; a calming influence, medication decline, reduction in poor behaviour, reducing paperwork surrounding incidents of acting out and potentially contribute to reduction in re-offending.

Issues that arose relevant to the organisation and culture of a prison included the need for clear and open communication about the therapies and who was attending. In particular, the issue that therapy was not perceived as a treat and that it is not appropriate that the prisoners be punished by not being allowed to attend. Other issues included identifying appropriate and adequate space that could be used consistently. In three of the six prisons visited, a specific "Group Therapeutic Room" has been allocated/or is being built, which would solve this problem for some prisons, and options for the other three were in discussion. Also, the issue of security is always an issue in the prison setting and it was felt that the prison, according to the prison's category, A, B, or C, would conduct security measures as appropriate.

The potential of the Arts Therapies in prison is increasing. The awareness of alternative forms of treatment for mental health issues is growing. The experiential workshop allowed for this awareness to build as it is essential that the staff of the prisons are able to understand and therefore support the



work that can happen. At present, both HMP Highdown and HMP Downview have a Movement Psychotherapy Goldsmith's trainee and an Art Psychotherapist Goldsmith's trainee, respectively. There is hope in the future to build one or two

posts within the Surrey & Sussex prison's In Reach teams in which consistent therapy can happen.

Liebmann, M., (1994), *Art Therapy with Offenders*, Jessica Kingsley Publishers, London.



Book Announcements

Hidden Treasure : A Map to the Child's Inner Self

RRP : £19.99

Author : **Oaklander, Violet.**

Publisher : Karnac Books

Published : 2006

ISBN. : 9781855754904

Category : Child and Adolescent Studies
Gestalt Therapy

Synopsis

'Hidden Treasure' is a follow up to Oaklander's first book, 'Windows To Our Children'. Most of the books available in working with this population are written from a traditional 'play therapy' point of view. The Gestalt Therapy-based approach provides a more effective method for psychotherapeutic work with children of all ages. The focus is on the relationship between the therapist and client, rather than observation and interpretation. It is a vigorous, dynamic approach.

Description

Violet Oaklander uses a wide variety of creative, expressive and projective techniques in her work, and each chapter reflects and exemplifies the use of this work in the service of therapy. The approach is applicable to a wide variety of ages, as well as individual, family and group settings. The book will interest child and adolescent psychotherapists, psychologists, social workers, counselors, interns, school personnel as well as graduate-level students. Parents may also find it helpful, as well as adults who are interested in the child within.

Interpersonal Boundaries : Variations and Violations

RRP : £19.99

Author : **Akhtar, Salman.**

Publisher : Jason Aronson

Published : 2006

ISBN. : 9780765704023

Category : Psychoanalysis

Synopsis

Across the lifespan we may experience moments of sublime intimacy, suffocating closeness, comfortable solitude, and intolerable distance or closeness. This work demonstrates how boundaries, by delineating and containing the self, secure one's conscious and unconscious experience of entity and of self-governance. Across the lifespan we may experience moments of sublime intimacy, suffocating closeness, comfortable solitude, and intolerable distance or closeness. In "Interpersonal Boundaries Variations and Violations", Salman Akhtar and the other contributors demonstrate how boundaries, by delineating and containing the self, secure one's conscious and unconscious experience of entity and of self-governance.

Description

Across the lifespan we may experience moments of sublime intimacy, suffocating closeness, comfortable solitude, and intolerable distance or closeness. In *Interpersonal Boundaries: Variations and Violations* Salman Akhtar and the other contributors demonstrate how boundaries, by delineating and containing the self, secure one's conscious and unconscious experience of entity and of self-governance.



NEW FROM KARNAC



The Embodied Self

Movement and Psychoanalysis

BY KATYA BLOOM

Price: £22.50
Pbk 224pp 2006
ISBN: 9781855753945
Cat. No. 22708

"The Embodied Self" aims to provide a practical and experiential working model for developing therapists' embodied attentiveness, which will enhance their recognition of the sensori-affective manifestations of transference and countertransference. It will inform the work of psychotherapists and psychoanalysts, dance movement therapists, and body psychotherapists, as well as those involved in psychoanalytic observational studies. It will

also be of great value to anyone interested in exploring the interrelationships between the psyche and the body.

"In every analysis one has to arrive at the body-self if one wants to achieve deep and enduring change" (Rey, 1994). Combining her understanding of movement therapy and psychoanalysis in writing *The Embodied Self*, Katya Bloom beautifully describes ways of sinking into this body-self to discover the most painful, repressed and neglected layers of the infantile psyche. This highly recommended book is essential reading for therapists and hospital professionals who need to develop more comprehensive understanding of the often neglected primitive spontaneous gestures of the body-self which are not yet able to be put into verbal dialogues.'

- Dr Jeanne Magagna, Ellern Mede Centre for Eating Disorders; Head of Psychotherapy Services, Great Ormond Street Hospital, London

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CHAPTER ONE Laying the groundwork
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CHAPTER THREE On the meaning of the body from a psychoanalytic perspective
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PART II: PSYCHOANALYTIC OBSERVATIONAL STUDIES
CHAPTER FIVE One infant's manic manipulation of space and time
CHAPTER SIX The infant's language
CHAPTER SEVEN Falling into space
CHAPTER EIGHT The social arena of the nursery
PART III: CLINICAL CASE STUDIES
CHAPTER NINE "I don't know where I come from"
CHAPTER TEN "I don't know where I'm going"
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About the Author

Katya Bloom, PhD, is a movement psychotherapist in private practice in London. She taught on the Dance Movement Therapy training at the University of Surrey Roehampton from its inception in 1985 until 2002. She is a Certified Movement Analyst from the Laban/Bartenieff Institute of Movement Studies in New York, and is a qualified teacher of Suprapto Suryodarmo's Amerita Movement. She also teaches movement to actors at the Royal Academy of Dramatic Art and is the author of two stage plays. She is co-author with Rosa Shreeves of *Moves: A Sourcebook of Ideas for Body Awareness and Creative Movement* (1998). She has pursued her interest in the interrelationships between psychoanalysis and movement since coming to London from the USA in 1983, culminating in her PhD, "Movement as a Psychophysical Process", under the auspices of the University of E. London and the Tavistock Clinic, in 2005.

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WORKSHOPS AND CONFERENCES

BODYSEED WORKSHOPS

Wednesdays in March 2007

Venue: The Studio, 57 Downview Road
Barnham, West Sussex PO22 0EF

(1 1/2 hours from London Victoria)

Time: 10-4

Cost: £50

Contact details: 01243 555138 or j.hayes@chi.ac.uk

Aim: To nurture and witness our bodies as seeds of knowing and containers/expressers of potential. We will practise coming home to our bodies, sensitizing our awareness and welcoming the imaginative messages of expressive embodiment. These messages become a resource for our work as therapists, educators and artists.

Facilitator: Dr Jill Hayes is a Senior Registered dance movement therapist, who trained in movement-based expressive arts therapy at Tamalpa Institute, CA with the Halprins, and who has an MA in dance movement therapy (Laban Centre, London) and a PhD in dance movement therapy (University of Hertfordshire). She has been a teacher for 26 years using the arts in education, beginning with a Rudolph Steiner teacher training year and subsequently a PGCE, followed by work in schools, hospitals, off-site centres and colleges of further education, using the arts with children and youngsters, disaffected for a variety of reasons, social, physical and emotional.

Tributes to Gabrielle Parker

"E-motion apologises to Gerry Harrison and Richard Coaten for not printing the words you both sent in the summer for Gabrielle in the Autumn edition, and they are now late. We are extremely pleased to share them here now, in Winter, as of course, the ripples of our loss continue."

In memory of Gabrielle...

With heart felt gratitude

She was wearing purple boots when I first met her – I
couldn't stop

looking at them! A woman with such style

Her laughter came easily - she was very playful

She taught me to reflect - her mind was fertile

Encouraging me many times

I am sad I will not see her any more as I pass through
Richmond...

I remember her when I chant Nam-myoho-enge-kyo

GERRY HARRISON - Roehampton trainee 1989 - 91
Colleague 1991 - 2006



64 Highfield Scarborough North Yorkshire YO12 4AN

Dear Gabrielle,

Oh, how I miss you now! Days have passed since your send off at Mortlake Crematorium on June 29th. It was a beautiful, momentous and very touching occasion. It is now when you are gone that eulogies and stories about you are still reverberating through me, dancing with memories of my own. I loved that wildness in you where the ‘weeds’ were not allowed to grow - or if they did I never saw them! - you loved challenge, growth, movement, learning and people and so many, many things. - “ let’s see that movement”, you would say back in summer 1986 when we first met on a Jabadao Training Programme you were directing. You would quickly see, sense, feel and intuit in an instant what was happening in the group and individual process, knowing that a moment later it would be different. As trainee community dance workers we had to be very quick and alert to pick up on what you were doing in the real time complexity of it all. That year we learnt such a lot from you and the most moving and powerful was always the experiential, the moving bit and what we could all learn from that.

You sensed the moving process, attending to the group and the individual - meeting their needs which you were so good at. You taught me to love the people, the dance and the process, especially those for whom movement and dance was a completely new experience. You always seemed to make it joyful, full of life and energy and were so good at helping release the potential for it to touch the mover and the witness. Thank you for the special gifts that I treasure to this day. You were a wonderful dancer, prompting, echoing, miming, exaggerating, teasing, flying and exuberant.

In our later work together with you as my research supervisor you always respected the journey I was taking in coming to better understand and explore the place of Dance Movement Therapy in work with people with dementia. You helped me pay attention to many aspects of the moving process and its effects that I was either unaware of, or searching to understand better. In your answers you never presented possible solutions only a challenge to my current world-view, usually by way of an equal and opposite move in a different direction. It usually left my head spinning - themes to explore - usually three or four at least - social-constructionist, systemic, multiple intelligence, embodied practice and more recently your remarkable and pioneering researches with Penny Best in a ‘Co-Creative Relational’ approach to DMT training.

What I loved above everything else was your indomitable spirit, that infectious enthusiasm, your love of life and your extraordinary ability to bear witness to how psyche and soma express in and through the body. How all of us are unique and how we grow in relationship to the professional and personal challenges we face. You see, I couldn’t keep it to just one thing above everything else! ‘It’s all in the mix and what you choose to do with it!’

Now you’re gone, I will bear witness to my own rich mix and the legacy you have gifted me; integrating this into my studies; finding my own unique voice and keeping the promise I made the afternoon following your send off. Come June 29th next year, I will deliver the first major draft of my research thesis to my new research team at Roehampton University.

With love and thanks for everything,

I miss you so much already,

Your friend,

Richard



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

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 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.

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EDITORIAL COMMITTEE: Tracey French



ADMT Research Register: Invitation for Registration

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

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

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

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

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

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

Looking forward to receiving your research registration form.

Vicky Karkou

For requesting and returning the form please contact:

Vicky Karkou: V_Karkou@hotmail.com

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



Research Register Form

Research details	Name of principle researcher	
	Professional title	
	Principle present employment	
	Contact address	
	Telephone	
	Fax	
	e-mail	
	Research collaborators	
	Research supervisors	
Title of research	Title of research	
	Subtitle of research	
Research details	Aims of research	
	Principal research question(s) or research hypothesis/es or research objectives	
	Client group (if applicable)	
	Research design (e.g., quantitative, qualitative, anthropological, case study etc.)	
	Nature of data collection (e.g., video time-sampling, client questionnaires etc.)	
	Principal findings (if research completed)	
	Ethical board approving research	
Details of institutional affiliation, funding body and grade	Academic institution where registered (if applicable)	
	Funding body (if applicable)	
	Academic level of research (DgDip, MA, M.Phil, PhD, postdoctoral) (if applicable)	
	Clinical institute affiliation (if applicable)	
Dates	Starting date	
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