

e-motion



Special Edition

Association for Dance Movement Psychotherapy (ADMP) U.K.
Quarterly Summer 2008

Vol. XVIII No. 2 ISSN 1460-1281



EDITORIAL

Welcome to the **special edition** of *e-motion*, which celebrates our achievements as a profession. Sometimes, the pioneering work of a small community such as ours can be can seem overwhelming in the face of a culture which often values mind over body and soul. Have you ever been on one of those hikes when you get half way up a steep climb and you begin to wish you'd stayed at home? At first, the weather looks promising, everyone seems enthusiastic and you set off, teenagers in tow (but only on the proviso that you return to the caravan in time to watch 'Big Brother'). ...and so you stride off into the lush, verdant landscape. The summer sun shines high in an azure sky as you journey through the pungent aroma of wild garlic rising from shining green elliptical leaves in a shimmer of white. You begin to climb the steep uneven surface of the fells. A wind picks up and silver birch leaves flay in the turbulent air. A butterfly rides the current of the wind and a bright blue damsel clings to the blue-black sheen of scattered slate. Filling your lungs with country air you feel alive in a moment of intense sensibility. Sheep lift their heads to check you out. Then the climb gets steeper and some menacing clouds blow in as if from nowhere. Suddenly your legs feel sorely tested by the rocky, uneven ground. You all begin to slow down and the clouds break open as you realise that, in anticipation of a fine day, you haven't got quite the right gear with you. Teenagers begin to sulk as the rain splashes their designer gear with mud. The chocolate biscuits have run out and one of you has slipped on a rock and grazed your hand. It's taking longer than you thought and you realise that your promise to make it back for Big Brother might not materialise. Whose idea was this anyway? You all stop and, as if in an involuntary protest at yet another ridge looming, you look longingly back down the hill as the rain beats down on the back of your neck. Then, all of a sudden, something in you lifts. 'Hey, look how far we've come!' You all stare back along the steep winding path, in awe of what you've achieved. 'Wow' says a voice from a mud-stained retail fashion garment, 'I didn't realise we'd come that far.' Everyone's spirits lift. The clouds blow into the distance and the sun seeps into your skin in a warm glow. You resume your climb, noticing that the incline is levelling off and reaching the top for lunch is suddenly within your grasp.

Working as a Dance Movement Therapist can sometimes feel like a bit of an uphill struggle in

the face of financial cuts, an apparent insatiable hunger for concrete results and the need to be able to communicate a clear evidence base to managers who may have little time (or inclination) to grasp the principles of our work (a subject succinctly addressed by Dawn Batcup in the last issue of *e-motion*). Sometimes we need to look back, both as individuals and as a community, and acknowledge just how far we've come; this summer's edition of *e-motion* reflects the pioneering spirit of our community. The contributions demonstrate just how far we've come in establishing DMT as a valid profession, through stories of commitment, creative thinking and flexibility.

The diverse nature of the ADMT community is celebrated in the following pages which bear witness to remarkable personal and collective commitment which is driven by an integral belief in the natural wisdom of the body and the potential of that wisdom for transformation. They have been compiled by our chair, Geoffery Unkovich, who will briefly introduce the contributions.

....and don't forget **the AGM which will take place on 28th June**. Please join us to celebrate the official launch of a change of name to ***The Association for Dance Movement Psychotherapy UK***. We will also introduce our new logo. The AGM takes place at ***Siobhan Davies Studio***, 85 St George's Road, London, SE1 6ER, the times are as follows:

Registration: 9.30am – 10am
Warm-up – 9.45am
AGM – 10am – 12.25pm
Movement Choir – 12.45pm – 1.15pm
Lunch (own) 1.15pm – 2.15pm
Workshop facilitated by Katya Bloom – 2.15pm – 4.15pm

Election of new council members will take place at the AGM. The association is also seeking pro-active volunteers who are non-council members for the 2009 ADMP UK conference working group.

As you see, the gathering will include the opportunity to indulge in some shared movement led by Kedzie Penfield, a movement choir led by Marie Ware and a workshop led by Katya Bloom. So we hope you enjoy this edition of *e-motion* and we look forward to seeing you all at the **AGM**.

Caroline Frizell, Tracey French and
Goretta Barjacoba



Contents

Editorial	2	A Personal Reflection	
News from ADMP-UK Council:	4	Sarah Holden	20
Susan Scarth reports on the European Association Dance Movement Therapy:		An Eventful Journey	
a) Report Summary		Katya Bloom	21
b) Mission Statement		Dance Movement Therapy in 8 Life Lessons	
c) Aims and Objectives		Susannah Stockley/Rosewater	22
Call for Papers: Joint Conference BADth & ADMP 15 th November 2008	7	Conferences and Workshops	
Special Edition Introduction	8	<i>Moving in the Garden of Change</i>	
Geoffery Unkovich, ADMT UK Chairperson		<i>Facilitator: Katya Bloom</i>	
Dr Marion North CBE, OBE	8	ADMT UK AGM - 28 th June 08	23
Dance Movement Therapy: My Story		New DMT Training – Press Release	24
Walli Meier	11	Book Review	
Thresholds on my Path		<i>“Performing the Dreams of Your Body: Plays of animation and compassion”</i>	
Leah Bartal	13	<i>Jill Hayes</i>	
The Road from Barkhill		Reviewed By Caroline Frizell SrDMT	24
Hilary Barratt	15	Therapists and Supervisors	26
Small Steps		Membership and Subscriptions	28
Dr Bonnie Meekums	17		





News from ADMT UK Council

Report to ADMT UK on the development of the European Association Dance Movement Therapy – EADMT

Susan Scarth

To date there have been three meetings that have pushed forward the development of a European body for the Dance Movement Therapy profession. The inaugural meeting held in Bologna in March 2007 was hosted by APID, the Italian Association for Dance Therapy and representing the ADMT UK was the then Chair, Susan Scarth. Susan's travel expenses for that event were funded by the Lisa Ullman Travelling Scholarship (LUTSF) and the Laban Guild and accommodation costs were covered by APID. A full report on this event has been published on the LUTSF website and an edited version will be in the Laban Guild Newsletter shortly.

The Associations represented at the Bologna meeting were BTM (Germany), Greek Association of Dance Therapists, APID (Italy), NVDAT (Holland) and ADMTE (Spain). The discussion was full and lively and the decision at the end of the 2 day meeting was to establish a Steering Group with the representatives of the British, Italian and German Associations in the first instance. This decision was reached as these three associations clearly met the criteria necessary to reach the standards of a professional body i.e. maintains a Code of Ethics/Practice, holds a criteria for registration to practise, maintains a register of practitioners, accredits professional training programmes, has established CPD requirements for registrants, and has an established complaints procedure. Greece was also able to meet these standards, however, they are a small association and felt unable to be involved with the work of the Steering Group at this time. Vincenzo Puxeddu, President of APID, stressed the importance of mandated representation of each association. Thus, on retirement as Chair of ADMT UK in June 2007, Susan requested ADMT Council to consider and consequently formally support her role on the Steering Group as the mandated representative of ADMT UK. Thus, Susan is currently a co-opted ADMT UK Council member with the specific task of European representation.

The following meeting of the Steering Group was held in Milan in October 2007, and was joined by Penelope Best, the new acting Chair of the Board of the European Network. Penelope was able to share the vision of the European Network with the Steering Group and much discussion took place around how the evolving structure of the European Network would take on board the development of the European Association. The Network meeting, held during EcArtE in Talinn September 2007 and attended by many individuals and representatives from across Europe including Dr Vicky Karkou as ADMT UK representative, was animated by the development of the Bologna Steering Group and wished to support this initiative. The development of a

European Association had been the desire of the Network for many years, but action had not been taken beyond a formal agreement to work towards this. The Network were keen that the Steering Group and the Network worked in conjunction with each other and considered how cohesion might be ensured. Members of the Steering Group had not attended the Talinn meeting due to a variety of prior commitments and so Vincenzo Puxeddu was 'elected', in his absence, as the lead for the re-named Constitutional Working Group.

The Milan meeting, following Penelope's address, continued with attention to the documents necessary for an application to the European Commission to establish the EADMT. All documents produced by this working group will go to all European Associations for comment and feedback prior to finalisation and submission. It was agreed that all documentation will most likely be disseminated through the European Network to support the shared desire to work together.

The third meeting was held in Munich in March 2008, hosted by Susanne Bender of BTM, and focussed on completing the documentation. Agreement had already been reached in Milan, on the wording of the Mission Statement and the Aims and Objectives. Once these two documents were revisited and revised in response to feedback from Network members, the group concentrated on the lengthier document of the Code of Ethics. The three documents must now be read by each Association in Europe and comments and feedback directed to the EADMT Steering/Constitutional Working Group. It was agreed that the documents would be sent out via the European Network, so that a clear line of communication is maintained. It should be noted that consideration was given to the name of the Association and the title European Association Dance Movement Therapy was agreed on as the most popular and descriptive. For the UK Association it is important to note that the use of 'psychotherapy' in Europe presents some political difficulties. There are strict rules in Italy, Spain and Germany in particular around who might enter training as a psychotherapist and therefore who might use this professional title. It was felt, therefore, that the use of 'therapy' was sufficient at this time.

The fourth meeting of the Steering/Constitutional Working Group will take place in Milan in September 2008, hosted by APID again, to address comments and feedback on the documents sent out in April 2008. The major task of this meeting will be to complete the final document – Bylaws, Rules and Regulations of the Association.

This is a summary report of more detailed minutes from the



meetings and the documents themselves. Please take your time to read the summary and if you wish to receive copies of the full document please contact Susan by email at sbscarth@hotmail.com. All ADMT UK members can address their comments to Susan, your mandated representative, and they will be very much welcomed.

It has been a rewarding task working with Vincenzo Puxeddu

(Italy), Susanne Bender (Germany) and Tone Seailles (France) and I look forward to continuing this work on behalf of ADMT UK. The support from ADMT UK for this initiative is very much appreciated by our European colleagues. The establishment of EADMT will put Dance Movement Therapy on the European map and add support to our aim to publicise and develop the profession across Europe.

EADMT

Mission Statement

The European Association Dance Movement Therapy (EADMT) represents national professional Dance Movement Therapy associations in Europe, working actively to promote their further development of professional practice and the legal recognition of the profession. The EADMT assures and promotes the quality of Dance Movement Therapy practice and trainings in Europe for the protection of clients, professionals and institutions. The EADMT aims to nurture mutual respect of differences and to foster exchange and collaboration between member countries.

Aim

The aim of the EADMT is to establish and maintain professional standards for Dance Movement Therapy in Europe.

Objectives

The objectives of the EADMT are:

1. to promote a European professional identity for DMT whilst respecting cultural, social, and economic diversity;
2. to develop and formulate requirements for DMT training and practice in Europe;
3. to develop and formulate requirements to become a recognized DMT professional association within the EADMT;
4. to maintain and regularly update common European standards for regulation of DMT professional associations within the EADMT;
5. to further research and collaborative opportunities in DMT and related fields;
6. to work towards European wide recognition and funding of DMT as a profession;
7. to seek representation of the DMT profession with the authorities of the European Union and of any other authority and/ or organization that deals directly or indirectly with issues related to DMT;
8. to offer opportunities for networking and dialogue for developing national associations, trainings and practitioners;
9. to monitor and develop standards of education and training in DMT;
10. to investigate the potential exchange of DMT teaching staff and students within Europe;
11. to support any other activity that may favour the accomplishment of the objectives mentioned above.



EADMT Mission

The European Association Dance Movement Therapy (EADMT) represents national professional Dance Movement Therapy associations in Europe, working actively to promote their further development of professional practice and the legal recognition of the profession. The EADMT assures and promotes the quality of Dance Movement Therapy practice and trainings in Europe for the protection of clients, professionals and institutions. The EADMT aims to nurture mutual respect of differences and to foster exchange and collaboration between member countries.

European Association Dance Movement Therapy

EADMT Missione

La EADMT garantisce e promuove la qualità della pratica e della formazione in DMT in Europa a tutela degli utenti, dei professionisti e delle istituzioni. La EADMT rappresenta le Associazioni Nazionali Professionali di DMT in Europa che si adoperano attivamente nella promozione dello sviluppo della pratica professionale e del suo riconoscimento legale. La EADMT ha la finalità di alimentare il rispetto reciproco nelle differenze e di sostenere la collaborazione tra i paesi membri.

Associazione Europea Danza Movimento Terapia

EADMT Mission

La EADMT a comme finalité de garantir et promouvoir la qualité de la pratique et de la formation en DMT en Europe, à avantage des usagers, des professionnelles et des Institutions. La EADMT représente les Associations Nationales Professionnelles de DMT en Europe qui travaillent activement à la promotion du développement de la pratique professionnelle et de sa reconnaissance légale. La EADMT alimente le respect réciproque dans les différences et soutient la collaboration entre les pays membres.

Association Européenne Danse Mouvement Thérapie

Milan October 2007



The British Association of
DRAMatherapists
www.badth.org.uk



CALL FOR WORKSHOPS AND PRESENTATIONS

**The British Association of Dramatherapists and
The Association for Dance Movement Psychotherapy UK
joint conference to be held on Saturday 15th November 2008**

THEME: 'The Symbolic Body'

Dramatherapists and Dance Movement Therapists are invited to submit abstracts for 90 minute presentations on the above one day event in London.

The conference is an opportunity to explore the commonalities and differences of drama and dance therapies. This professional development day is intended for practitioners and students of Dance Movement Therapy and Dramatherapy.

Presentations will be paid at £50 per presentation with travel expenses at the cheapest available rate. Presenters will be entitled to a free place on the day.

Please complete the form below (saving your information added) and return to Heidi Jockelson at Badth1@aol.com by Friday 27th June.

Name:□

Title of presentation

Workshop*/ paper* * delete as appropriate

Abstract (about 100 words) This will appear in the programme

Presenter's details to appear in the programme (50 words)

Technical equipment required



Special Edition Introduction

Geoffery Unkovich

We are truly delighted with this special edition of *e-motion* with a rich array of articles from our Honorary Elders and Fellows of ADMT (ADMP) UK. These creative and personal articles cover the history of Dance Movement Therapy in the UK from the 1940's to the current day. **Dr Marion North** CBE writes of the close relationship between Laban and DMT, of his movement analysis and the Laban centre in London. **Walli Meier** begins in 1934 and talks of her experience at Laban developing the Movement and Dance for Children with Special Needs course, with memories of Audrey Wethered and Chloe Gardner. **Leah Bartal** shares moving examples of her clinical practice and the creative process of metaphoric journeys. **Hilary Barratt** begins with her birth and moves onto her dance education, involvement with Laban and then being a student at the beginning of DMT training at Roehampton.

Dr Bonnie Meekums shares her dance and educational background with a vast array of explorations into dance and its many forms, followed by continued DMT research. **Sarah Holden** writes her personal reflections of the ever changing and evolving profession and asks pertinent questions.

We also have stories from **Katya Bloom** and **Susannah Stockley/Rosewater** as they are both leaving the UK to live abroad. Susannah shares her personal experiences of DMT in Eight Life Lessons. Finally, Katya begins with her arrival in the UK to interview Laban 'elders' for the US Dance Magazine. She also shares with us her life influences and the importance of embodying relationships to self, space, earth and fellow organisms.

We are exceptionally grateful to these practitioners who have written valuable stories from which we can all learn more about DMT history in the UK. Raising awareness of our DMT history through these personal stories enhances a sense of belonging to a creative and healing community; our love of dance movement has led us all to a worthy and humbling profession. As Katya Bloom says – 'We are *all* pioneers, and I believe the terrain is extremely fertile'.

The next edition of *e-motion* will contain more articles from other Honorary Elders and Fellows who have not been able to meet our tight deadline for this edition. We thank all of the participants for their valued and enlightening stories.

Dr Marion North CBE, OBE

My first introduction to Dance Movement Therapy was working with Rudolf Laban himself. I did not take a formal training such as the ones offered in Universities now, but was instrumental in setting up the first MA program to be offered in this country. I remember with great pleasure working with Audrey Weatherhead who came regularly to discuss and work together with Laban. He involved me in these discussions and practical work and from the two of them I learned the beginnings of Dance Therapy. Audrey was a very gifted therapist and with her increasing knowledge of movement and dance, she became a leader in the field in those early days of the 1950's and 60's.

Working with Rudolf Laban on a daily or weekly basis in movement and dance, as I was privilege to do became the central interest of my work at that time. This was in the 1950's and lasted for years. He set me practical tasks to show him a week later, he set observational tasks, he set interpretation tasks having shown me how to observe during a class designed specially for provoking particular movement responses. Probably the most interesting for me at that time, was creating dance motifs, and phrases and whole dances based on his assignments. These included the body, effort qualities and their combinations and spatial patterns and forms, as well as ideas not directly related to movement. We worked together on assessments of adults

and in the Youth Advisory Bureau with adolescents, giving career advice. All the observations and the final reports, which I did alone, are in the LABAN Archives.

His method of teaching was not to tell me anything, but require me to set the theme of the session by the information or questions I brought to him. How very privileged I was! We balanced the practical with the theoretical. Some of the questions relating to therapy, which were explored in both processes, were, for example:

- What is the significance of the inward and outward flow of movement in the body? (Not to be confused with movement towards and away from the body);
- Identifying movement in the pause;
- What is the significance when the emphasis is on one movement element without it's balancing opposite?
- How do we see latent movement?
- If four elements are equally fused together (a very rare occurrence), what is the significance?
- Different lengths of phrases and the patterns of efforts within them;
- Effort stressed movement appearing in the "natural" relationship or placement in space, or constantly in unusual placements;

Relationships between spatial patterns and combined effort elements in phrases were one of the most challenging



discussions we had. It is highly significant when one is making profile assessments and or advising on employment for young people.

- Movement in different parts of the body at the same time;
- Gesture appearing before or after a postural change if any;
- How different dance forms can be identified,
- And so on.

These are just examples of some of the topics which we explored in detail. I learned to use movement notations as an integral part of observing and analysing significances.

In the last years, Laban was writing another book, which has never been published, called *Effort and Recovery* and he would give me a chapter to read, comment on and discuss. This draft is in his Archives and the notes which I made as we went along through this process should still be with the manual script. *Effort and Recovery* was his major interest until he died, and he was already questioning some of his earlier statements and intuitions. For instance, had he confused flow with weight, and in assigning the significances to them? (we decided not).

Many individuals were drawn to Laban's work and hoped to meet with him and have discussions about their concerns. The ever changing routes of coping behaviour and its manifestations required an ongoing relation between Laban and his clients, if any changes were possible. I was often brought in to participate in his therapeutic situations as a trainee. Sometimes it was like being "thrown to the lions" when Laban said, "You take the session and let me know what happens".

Although *Personality Assessment through Movement* was not published until after Laban died, it was based in the knowledge and information I had acquired during the time I was privileged to work with him. Of course now the book should be rewritten with up-to-date information and more mature reflection. The book *Personality Assessment* had already been published when I visited America to take part in the Hahnemann University symposium in the late 60's/70's. I met Dianne Dullicai who enthusiastically said how much she and her students were able to use the book. It was Dianne Dullicai and myself who devised the first program of MA Dance Therapy in UK and it was Hahnemann University USA who actually awarded the degree with the Laban Centre.

I never dealt with extremely sick patients, and indeed, I never called myself a Dance Therapist. All this time, during working with Laban and after, I was equally interested in creating dance for community groups and small groups and advising and teaching on movement significance, and the need for observation and analysis. During the 1960's a group of us approached Goldsmiths College and proposed an MA in a wide range of arts therapies, visual art, music, dance,

drama and poetry. Artists who had mastered their own field to a degree of security could come together for one or two years, sharing formal lectures as well as developing their own artistic therapeutic practice. Goldsmiths was not interested in the proposal at that time, but it offers now, 40 years later, a range of MA art therapies, much as we had proposed years earlier. The MA in Dance Movement Therapy which ran for many years at LABAN is now part of Goldsmiths' range of arts therapies. One of the reasons we wanted to have a therapy program at LABAN in the early years was because the program at Hahnemann was in the Medical School and we wanted to see the differences if the course were offered in an arts environment. CNAAB was curious when we persuaded Hahnemann University to validate our degree in London. This was most successful as they had a very light touch on the course but were enthusiastic to guide and support. Dianne herself came over to coordinate and teach the first year. Later on, with greater confidence we again submitted our program with knowledge and adaptations and this time gained validation from CNAAB. Later on, City University, who validate all other courses at LABAN accepted and validated our MA in Dance Movement Therapy.

My personal research into the movement development of infants of three days old and through to five years old, shed a great deal of light which has been useful in the therapy field, although it was not designed as therapy research per se. Many questions arose from this research, concerning how early movement can be seen, recognised, and categorised; what movement is common to all babies; what movement is unique to each one of us; how does this movement develop as we grow and so on.

The research was thirty years ago, and we are now investigating how two of the young men who were then babies, have grown up and developed, and whether any of the predictions made at three days or up to five, had any relevance for the future. These findings will be published in the up-dated version of *Personality Assessment*, and constitute my current research together with Dianne Dullicai.

It is interesting that Dance Movement Therapy is the youngest of the art therapies training. It has always seemed inevitable, natural and obvious that what is going on inside us is reflected in the way we move, and equally, the way we move and the practice of movement has an influence on our inner functions and behaviour. This has never been a difficult concept for me, and no doubt influenced me greatly in my attraction towards Laban's work. All this knowledge would be useless to a therapist however, unless he or she has also the skill of presentation and relationship with the client. For the therapist, these practical skills are now being differentiated in various training courses. It is gratifying that some of these younger practitioners still keep in touch with me, and I am impressed by their dedication and skills.

Thank you for making this opportunity for me to contribute



to your publication. I am very proud to be associated with the ADMT UK, and I am surely one of the oldest members now!

DR MARION NORTH, OBE CBE PHD

Dr. Marion North worked with Rudolf Laban assisting in his teaching, research, editing of his books and pioneering wide range of media and dance enterprises. She taught with Rudolf Laban and Lisa Ullmann at the Laban of Movement studio in Manchester.

Marion held the position of Principal and Chief Executive at LABAN from 1972-2003 and in that time LABAN became one of Europe's leading institutions for dance artist training with an unrivalled range of expertise and facilities. With Marion North at the helm LABAN moved into a new home in the world's largest building for contemporary dance, build especially for the institution. Marion retired from LABAN in August 2003 and is now Honorary Life President and Member of the Board of LABAN.

Widely respected and saluted as a dance visionary her achievements were honoured in 2000 when she received an OBE, and 2003 CBE for services to dance. She is Adjunct Professor, Hahnemann University, Philadelphia, was awarded Honorary Doctorates by City University, London, the CNA and Salford University; and she is an Honorary fellow of Trinity College of Music and Rose Bruford College (drama).

Her own research studies based in Laban's work refer both to the individuality of people as revealed through their movement capacities and how those characteristics can be exploited and understood for the dancer and actor. Dr North's publications have been continuously in print for more than 20 years and include Introduction to Movement Study (1971), Personality Assessment through Movement (1972), plus she has many articles in journals in the UK and USA.





Dance Movement Therapy: MY STORY

Walli Meier 1925 –

On arriving in this country in 1934 as a somewhat disturbed German nine year old I was very fortunate to be cared for by people enlightened enough to harness my untrammelled physical energy into physical activities of all kinds. So when entering Nonington College of Physical Education in 1948 I did so with a vocational ambition. It was while there that I was introduced to dance and experienced the wonderful awakening of the inner fantasy life and a nonverbal means of communication. Lorne Primrose, an enthusiastic follower of Laban's principles of movement and a charismatic teacher, started me off on a firm basis of creative dance expression.

Throughout my teaching career, whether in schools, colleges of education, recreative, dance groups or engaged in therapeutic work in special schools, Laban Movement Analysis has always been my resource and support, providing me with the tools of my profession. My deep concern and interest has always been for disadvantaged children of all kinds, whether physically or mentally challenged, emotionally distressed or on the autistic spectrum. Working with the latter group was particularly challenging and rewarding. I first came across Autism when attending an Advanced Diploma in Education, with special reference to children up to the age of thirteen, at Sidney Webb College (1971) directed by Dr. Marion North. This is where I opted to specialise in working with children with special needs. I was thrown in at the deep end at a state secondary school for children on the autistic spectrum in Archway, North London. Not knowing what Autism was I had to look it up in a dictionary the night before, 'Twizzling Susie's' dinner plate just missed me as I entered the door. Thanks to my experience of attending many of Veronica Sherborne's courses, I had a sound basis from which to approach these children. Veronica's Laban based approach to developmental movement is a sound and safe way for people to get in touch with their own bodies and gain self confidence, while learning to be in relationship with others. A few year's later in 1975, while working at Queensmill School for children with complex needs, I taught the savant artist Stephen Wiltshire. I am delighted to say that at an exhibition event in 2007, where we met for the first time after many years, he remembered me as "Walli Dance."

While lecturing at the Laban Centre, London between 1973 and 1985, I started the Course in Movement and Dance for Children with Special Needs. This course ran until 1985 supported by an excellent component of theoretical study led by Dr Robin Higgins. I believe the course was very successful and many special schools benefited from having a strong movement and dance component as part of their time table.

Prior to this period, while working at the Laban Centre, I met and worked with Patsy Nowell-Hall, a Jungian based Art Therapist who joined me during my Special Needs Summer Schools and opened my eyes to the therapeutic value of the medium of art. It was through her that I was invited to lead the movement and dance component at the annual Champernowne Trust retreats at Windsor Great Park, for people in the caring professions. This Trust was part of the legacy left by Gilbert and Irene Champernowne, two Jungian analysts who founded the Withymead Centre for Remedial Education through Psychotherapy and the Arts in 1942. Apart from their psychotherapeutic work, the Champernownes applied the Jungian notion of the healing arts by organising a variety of artistic activities during the Second World War, for people experiencing mental distress. Rudolph Laban, a consultant to the project, sent one of his disciples, Veronica Sherborne, to lead the movement and dance option. I was proud to follow in her footsteps on these retreats and learnt much from the participants and their attitude and approach to the therapeutic situation; very different from my more direct and structured approach. I think some of them found the difference somewhat of a relief.

In 1986 the then enlightened Principal of The Nordoff-Robbins Music Therapy National Centre, Sybil Beresford Pierce, asked Dr North for a Laban based movement specialist to work with her students once a week. This I did for at least ten years. Again it was another revelation. The power of music and its therapeutic effect I found astonishing and an invaluable addition to my intervention resources. For example, sometimes when speaking instructions to children with autism there is no response. However when singing to them, the result is magic! While dancing with the students I took the opportunity to teach some observation skills and helped them with the handling of their very difficult clients.

I found all that I learnt from the Art and Music Therapy experiences extremely helpful in my own therapeutic movement and dance teaching, and later in my supervisory capacity.

Audrey Wethered and Chloë Gardner, students and devotees of Laban's work, were the first pioneers of DMT in hospitals in this country (1945 Springfield Hospital). Chloe worked as an occupational therapist and developed her interest in movement and dance at the Art of Movement Studio in 1953 and Audrey Wethered, with a strong musical background developed her interest in movement and drama, also at the Art of Movement Studio. Together they ran regular courses on Laban fundamentals for intending dance movement



therapists. I was invited to teach on these courses several times a year. Their generous and supportive critique was an invaluable addition to my learning process.

It was through Patsy Nowell-Hall that I first went to Greece in 1988, where we ran a combined Art and Dance course in The Arts and Psychotherapy Centre Athens. It was a remarkable experience, for as well as teaching dance I was having to apply Laban Analysis in order to help the students interpret their art work into dance expression. Perhaps this is another way of looking at art? Daphne Economou was a participant on that first course and subsequently invited me to her Open Door Centre for children with cerebral palsy. This entailed working directly with her pupils and the staff and directing movement and dance work with the associated Drama Club. The latter, now a theatre company, is comprised of people with a physical disability as well as non-disabled, collaborating together. Daphne Economou, President of Cerebral Palsy Greece, organises international residential workshops for people with a disability and able bodied people to work together towards artistic productions. These workshops, run on Jungian lines, occur almost every year. Recently I have been taking Cathy Bullen, dancer and teacher and ex-student of mine, so ensuring that the Laban based movement and dance approach continues.

The first real impact of the value and importance of DMT came to me just after my retirement from the Laban Centre. In 1986 I was invited by the senior social worker of Ravenswood Foundation, the leading Jewish Society providing services to people with learning difficulties, to work in collaboration with her and with Jewish mothers of children with disabilities, mostly autism. These sessions started with a discussion group followed by a movement and dance session, which order was very quickly reversed. The significant change in levels of participation and the emerging open communication after the movement experience was remarkable. The explosive dances of anger and frustration followed by the verbal outlet and the quiet, sometimes tearful parting for home, said it all. The most important outcome of this work was seeing the women bond with each other and learn how to take care of themselves.

During my last year (1985) at the Laban Centre, Peter Brinson, Writer and Lecturer on Dance, and I suggested that the Special Needs course should be replaced by a

Masters programme in Dance Movement Therapy. At the invitation of Dr. North, Diane Dulicai, a pioneer in the Dance Movement Therapy field in USA, was invited to head the MA programme which began the following year (1986). After two years break from the Laban Centre, I received an invitation from Diane to run seminars based on historical, and then more contemporary, articles written by American dance movement therapists; thus very cleverly inducting me, as well as the students, in the historical background of DMT. I was delighted to discover I could support much of what we were reading by my own practical experience. My role on the programme soon changed to leading practical movement sessions based on Laban fundamentals. In order to fulfil the task of teaching movement observation in one session a week, I created an experiential movement course which combined the study of Laban Analysis with the practical application of observing human movement and the rudiments of Effort notation. With the arrival of Jaqui Blatt as Course Leader in 1989 I soon became a full participant in all the practical and theoretical learning processes required of a dance movement therapist. The culmination and fulfilment of the course, for me anyway, was team teaching with Jaqui while observing and analysing each videoed Skills session, as well as continuing with teaching the practical movement sessions. Jaqui was a charismatic, feisty and provocative Course Leader whilst also having a very caring attitude to all participants. Much of what I learnt at that time has influenced my current approach to teaching and interaction with groups and individuals. I was also offered the challenge and pleasure of taking up the role of DMT supervisor, which some of you reading this, might remember.

I am still in touch with the therapeutic field. I have much enjoyed working with and mentoring Susan Scarth while also teaching her group of students at Goldsmiths, University of London. I regularly teach on training courses for teachers and community dance leaders under the auspices of Dance East. These sessions cover movement and dance for people with special needs, an introduction to Laban Studies and movement observation.

I am proud to be a consultant and mentor to so many of my colleagues.

My greatest pleasure is when someone lifts the phone or knocks on the door and says,
“ Walli – Please.....?”





Thresholds on my Path

Leah Bartal

During the last year of my Psychosynthesis Therapy training I was invited in the Orkneys through the Scottish Arts Council as a choreographer to assist a local dance teacher who had read my first book – I'll call her Ann – she worked with special needs children around the islands.

Soon we came up against a wall. Not until I trusted myself as a therapist could we proceed: she showed me most of her drawings, many of which contained a figure without face, arms or feet. Her explanation to their meaning was "I was there before I was born, I was there before I was born", nothing else ... we were both puzzled.

The next two weeks were intensive –

Mornings were spent with dance, choreography, teaching, two to three hours in the evening on trying to unravel the mystery of her life –

She talked, moved, and drew, her last drawing on grey paper; black and grey splashes that looked like intestines with white lines that looked like a face. Slowly she figured out the meaning – being born in the seventh month of her unmarried mother's pregnancy, who tried to get rid of her in the womb, it was an intensely felt experience to her! The painting terrified her and it had to stay with me overnight. Next morning she put it on the floor in her dance studio. We danced it together, tore it up together, and then she took all the pieces to her garden fence on the edge of the ocean, threw the fifteen pieces into the sea and said "these are the first fifteen years of my life, which were the hardest". Her whole life changed shortly afterwards and we remained friends for a long time.

Ann came to one of my workshops on the Scapegoat archetype a few months later in London. Her drawings became a three-folded film screen, on which appeared visible hands and feet from right and left - Her face lit up, her unconscious started to present her with a complete Self-image.

A pivotal moment in my life occurred when Martha was sent to me for bodywork, she could not bend her knees to sit on the floor. When she proclaimed "I am Athena", all I knew was she was a Greek Goddess and was born fully dressed in fighting gear, with a helmet on her head jumping out of her father Zeus's forehead. Martha brought with her the book 'Goddesses in Every Woman' by Jean Shinoda Bolen. This book comes recommended on its covers as 'offering new paths to take: new ways to see and to become'. It certainly did it for me together with her later book 'Gods in Every Man'.

Martha became one of the permanent group of people who travelled with us on the Metaphoric Journey for about two years, as well as seeing me privately, where movement, words and drawings interact in an organic flow.

Her work came to a climax with the concluding statement and a relevant drawing: "I now connect my heart to my womb".

On top of my bookcase stands her present: a ceramic wavelike shape on which are painted several aspects of the Scapegoat.

I have innovatively explored a way of using masks that can be cathartic, the results surviving long after my workshop.

In Norway I was greeted by a life-size black mask placed on top of a corner in the kitchen – it illustrated a childhood trauma of receiving an electrical shock as a baby touching an electrical shock with bare fingers. This mask was created two years previously in a scapegoat experience and expressed the dark side of shadow and light. These masks were used a part of a role-playing with a partner and a scribe, where we were both challenged and supported, our dialogue minuted by the scribe.

That experience is sometimes preceded by a game in which we work from the assumption that everyone carries on their back a bag, in which to put all the things he had to suppress as a child, in order not to displease his parents. We each talk about the shape and content of our bag.

'A dead body is the best protection
Dead bodies have no cravings
Dead bodies don't ask awkward questions
A dead body is safe
A dead body aches.

I keep my body in a leather bag
So they won't kill my soul'.

(*'The Metaphoric Body p21'*.)

MAGIC MOVEMENT

Our hands touch our faces,
skin delicate, smooth;
flesh soft, yielding;
bone solid, strong,
innocent exploration.

Anna shaking,
total panic,
an old wound reopened.

Prematurely born,
her first ten days
spent in an incubator,
but she would not have missed



that dance of the spirit world,
the not quite incarnated babies,
on each other's wavelength.

In front of my eyes the trauma resurfaces,
she feels like a live pin cushion,
choking in pain.
a tangle of tubes, oxygen mask,
liquid food dripping inside.
Am I competent enough to cope?
I breathe deeply,
panic peters out.

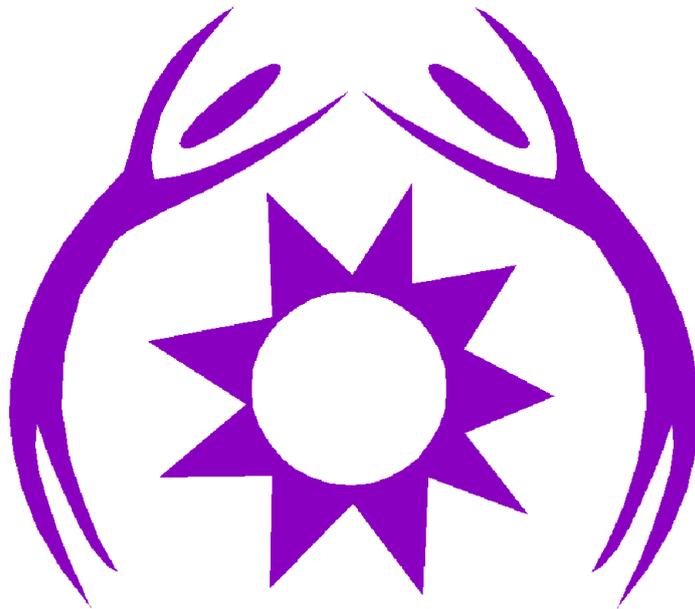
Life presents its own healing:
Anna witnesses birth of a friend's baby,
she freaks out when the latter
is given an injection.

Walking out of the delivery room
into a long corridor
an empty incubator stands in front of her;
she opens the flap-door,
puts her hand inside,
has total recall of her emergence on earth;
the early birth trauma is released,
her life is free.

Bartal, L. & N, Ne'eman (1993) *The Metaphoric Body*.
United Kingdom: Jessica Kingsley Publishers Ltd.

Bolen, J.S. (1984) *Goddesses in Every Woman*. San
Francisco: Harper and Row.

Bolen, J.S. (1989) *Gods in Every Man*. San Francisco:
Harper and Row.





The Road From Barkhill

Hilary Barratt

I was born a very wanted child to loving parents in 1932. My birth was precipitated very prematurely at home when my Grandmother, who also lived there, fell down the stairs and my Mother was so shocked that she went into labour. My Grandmother died about ten days later of pneumonia. The family story is that I was ten weeks early and weighed just over one kilo.

In my own therapy I have heard medical voices saying, “she won’t live”. I wasn’t particularly conscious of being treated as ‘delicate’ until I went to school. The memory of being made to wear two lots of underclothes (vests and liberty bodices), in order to wear a light dress to a party, in case I caught a cold, is still vivid. As I look back I can see that the battle to prove that I am strong and tough has influenced my life and at the same time made me empathetic to others who live with disability or are marginalised in some way.

I went to primary school in Liverpool near I. M. Marsh College of Physical Education, known locally as Barkhill. At this time Rudolph Laban was working with his analysis of movement. Ruth Morrison, the gymnastics lecturer at I. M. Marsh, was very influenced by Laban’s ideas and pioneered ‘Modern Educational Gymnastics’ as an antidote to the rigid disciplines of Olympic Gymnastics. At the age of nine, I was in the group of children that Ruth Morrison used in my primary school to explore Laban’s concepts of weight, time, space and flow in relationship to gymnastic apparatus. I was very excited by this. I can remember being asked to explain how I had done a certain action, and answering: “if you just think of your bottom going over your hands it just flies there’.

I was able to pursue my passion for using gymnastic apparatus by attending Saturday morning classes at I. M. Marsh throughout my secondary school life. It was really exciting. We were encouraged to experiment, to think what our bodies were capable of doing, and to experience all the elements of movement, as well as being given the opportunity to verbalise the experiences. I was also aware that on Saturday mornings the college worked with children with disabilities and I was curious about it. I think this influenced some of the later decisions in my life. I also went to ballet classes, which engaged my imagination, encouraged me to listen to music and gave me a chance to experience the transforming power of performance in our annual show in the Crane Theatre in Liverpool.

After leaving school I trained as a secondary school teacher at Southlands College, now part of Roehampton, specialising in Physical Education and Mathematics. After two years teaching I went as a full time student on a one year course at I. M. Marsh in 1955-56. This was a very exciting time.

Laban had his Studio in Manchester, and I had wonderful experiences - particularly in gymnastics and dance - with lecturers who were fired by Laban’s ideas of analysis of movement, form and structure. There was a wonderful pianist at the College who had been with The Ballet Rambert and who played for some of our dance lectures. It seemed as though she too was breaking away from the traditional rhythms as she improvised for classes. It was at this time I began to contemplate the links between body, mind and spirit - a journey that I still continue.

After three more years teaching PE, in particular creative dance, I became steadily more aware of the power of dance to change people lives. I was working in a large Comprehensive School where the children were streamed by ability into thirteen streams. For a Christmas production of a Breton Folk story about the Christ Child I chose a girl from the twelfth stream to dance the Christ Child. She had the qualities of lightness and simplicity that I envisaged for the role. I remember lots of mutterings from more academically able children, and from those who came from homes where they were able to have dancing and music lessons. One day, in the changing room after a rehearsal, I heard the ‘Christ Child’ singing the tune from the shepherd’s song from Beethoven’s fifth symphony. As I look back and see that 12 year old girl transformed by her experience, I recognise it as a defining moment in my life.

Shortly after that I left teaching to have our first child. It was the late fifties and I didn’t imagine I would ever go back to teaching. We had four children, and fostered two girls long term. Just before our fourth child was born in 1967 I started training as a Marriage Guidance/ Relate Counsellor. I continued for 25 years as a counsellor and worked for over 3000 hours face to face!

After an eleven year gap from teaching, when our youngest started school in 1971, the Education Act was implemented that made education available to children who had formerly been known as ‘ineducable’ or ‘subnormal’. So I responded to an advertisement for teachers to work part time in this field, and had my first insight into a hidden population in a long stay institution. This only lasted eighteen months, as we relocated because of my husband’s work. I was able to see in this short time how activity and movement experiences brought real change to patients. One family asked me to stop working with their son who had been badly injured in a road accident, apparently because he was making such good progress that they were afraid he might not receive high enough compensation from the insurance company!

After moving again, for a period of six years I worked in a ‘sin bin’ where groups of adolescents who had been



excluded from school were educated. The stories of these teenagers' lives were all of huge difficulties, so I found this a very challenging time, and in many ways an exhausting and steep learning curve.

I was then employed by the Spastics Society (now Scope) to work full time as a teacher in the senior department of Meldreth Manor School. Meldreth is a mainly residential School for children with multiple physical and cognitive disabilities. Very soon after starting this job I went on a weekend course run by Wolfgang Stange which fired me with enthusiasm. I went back to Meldreth determined that these young people would experience the joy and power of dance.

Although by this time there was a fledgling Dance Movement Therapy Association, I knew nothing of it. So in 1985, at a Drama Therapy Summer School in York, I went to workshops run by Kedzie Penfield. I then resolved

to get more training in this field, so I turned up at the first Roehampton two-year Course. After the first year of the Roehampton Course, Meldreth offered me a post as a DMT. I continued to work at Meldreth until 1994 and was supported by them in making the video "Pear Tree Tomorrow", which I know has been widely used in DMT training programmes. At this time I also developed an interest in Authentic Movement and then attended several workshops, many of which have been run by Tina Stromsted. I have found this Jungian approach helpful in my own development and in helping clients.

After leaving Meldreth I continued working privately, mainly with women who had been abused. Now I only work occasionally as a volunteer offering Movement Meditation Days in churches.

But the dance still goes on and I attend a monthly Authentic Movement group.





“Small Steps”

Bonnie Meekums

The following is an adapted extract from Meekums (2007a), the result of extensive narrative research about the UK DMT pioneers. I have also published a much-abridged version of that research in Meekums (2008).

As long as I can remember, I have loved to move. When I was a little girl, I would pretend my slippers were *pointe* shoes and, holding onto the furniture, I would walk gracefully (or so I thought) around the room on *pointes*, and try to imitate the dance of the young swans from *Swan Lake*. At about the same age, I also used to climb the highest oak trees in the woods just beyond our back garden. I begged my mother to send me to ballet classes, but instead I had some training in gymnastics (which only served to emphasise my tendency to bend over backwards to please, and did nothing for my posture) and ballroom dancing. On reflection, I'm indebted to my mother, though for years I secretly berated her and blamed her for my failure to be a big star in the performance world! I now realise that my experience of movement play was far more valuable, and might have receded in its influence had I had strict technical training from a young age.

The woods held endless fascination for me. Not only did I fearlessly climb tall trees; I also played for long hours with my friends, only coming into the house after dark, when my mother called me for a favourite television programme (which happened to be *Emergency Ward 10*). Adult supervision was minimal which, whilst meaning that accidents did happen, also meant that we were largely left alone to indulge our fantasies. Some of us formed 'The Woods Club', which became a performance vehicle (the audience being our long-suffering parents) for songs, poems, sketches and short plays written by my talented sister Jackie (now Hales, and a published poet). It was a richly creative environment, which we took for granted

Another early influence was of a traumatic nature. A little before my third birthday, I was walking with my mother on some local common land when a man who was running for a bus knocked into me and fell on top of me. He trapped my right leg underneath my little body. The result was a multiple fracture, a plaster cast, and isolation from my friends in the street because I could not join in their energetic games for several weeks. Then, just after the plaster was removed, a girl vomited over me. As a result, I caught poliomyelitis, in the 1955 London epidemic. That led to a stay in the isolation unit of a hospital. When I finally emerged, months later, I had to learn to walk again. My beloved father would massage my legs with *Wintergreen* every night, willing me back to full health. Again, I have to thank my mother for refusing to allow the doctors to put my legs in callipers. Nevertheless, I thought of myself as slightly disabled until, at the age of 25, my Alexander

teacher told me that my right leg was not as I had been led to believe, shorter than my left!

At the age of fourteen, I joined a youth theatre (in Greenwich, South-East London), and when the musical *Hair* was hitting headlines in the USA we learned to do psychedelic dancing whilst swirling coloured oils between plates of glass were projected onto a screen.

I went on to Southampton University (1970-73) to read physiology and biochemistry, with psychology subsidiary, and continued to engage in experimental theatre. My first contact with spiritualism in 1971 was a moving experience, which I can only describe as a kind of spiritual homecoming. This was to be the source of my training in spiritual healing. Despite my allegiance since 1980 to Quakerism, I am grateful for this experience, which opened up for me the links between body, mind and spirit and encouraged me to trust my intuition.

After graduation, I secured a job for Cambridge University, in cancer research, but left to travel when the department was dismantled. While I was away (meditating on Mount Shasta, California), the phrase came to me: 'Be true to yourself'. I realised that I had to follow my one great desire, to dance. I knew where I wanted to train; several of my friends from Greenwich had gone on to Dartington College of Arts in Devon. I was ecstatic when I was accepted for training.

Dartington changed my physicality completely; I was tense and intense when I started. I knew a lot about the body from an intellectual standpoint, but I needed to experience what it was like to feel my bones, muscles and so on from the inside. I had practised yoga and meditation from about age 18, which helped me to make those connections. Mary Fulkerson's work, then called release work (Fulkerson 1977, 1982, 1987), was deeply healing for me. I began to feel for the second time in my life that I had come home, this time to my own body and to the creative process. Steve Paxton's work, contact improvisation (Paxton 1977, 1982) was also healing, but in a different way (see my comments below concerning psychiatry). Yet outside of the class, my life was less smooth. I completed the two-year diploma in a year, which set me apart from my fellow students and in many ways replicated my early experience of being 'different'. That ability to stand alone, borne out of necessity, has been both an encumbrance and a motivating factor for me, enabling me to be a DMT pioneer 'out in the sticks' of the



North of England for many years, from 1980 until others began to join me in the 1990s.

I was exempt from the psychology lectures at Dartington, following my university training. I chose instead to do a long essay on dance therapy, as I knew already that this was where my interest was going. There were precious few resources, but I felt instinctively that this work held possibilities. I was experientially aware of the potential effects of dance improvisation on emotions, both calming and disturbing. I knew that the work I was doing with Mary and Steve would need to be adapted, but at that stage I was primarily interested in the physical possibilities for enabling those with disabilities to fulfil their potential. Interestingly, much later Steve Paxton and Ann Kilkoyne (a psychologist from Dartington) developed contact improvisation with visually impaired. This work is continued today by Katy Dymoke of Touchdown Dance Company. Katy lives a few miles away from me in Manchester, North-West England.

I went on to perform, and to teach at Leamington Spa Health Festival (1976), the Women's Health Conference in Manchester (1976), and later at Gentle Ghost Courses in London and at the Many Ways of Moving conferences. I also began working for a particularly charismatic doctor, Chandra Sharma, at Ludshott Manor Hospital in Liphook, Hampshire. I was employed as 'resident movement therapist and healer' from 1976 to 1978. After I left my employment I went straight to Findhorn, a spiritual community in Scotland. This was a transforming experience. On my return, London Shape (an organisation which links artists with community settings) asked me if I would do a twelve-week placement in Barnet Hospital's psychiatric wing, in Hertfordshire.

There, I discovered that release work was less accessible than contact improvisation to people with mental health needs. I began to develop my own style of working. I would begin the session in a circle with a short 'check-in' before warming up, then develop a different theme each week. I found myself using elements of contact improvisation, including the 'round robin' which allows for the group to hold the space while one or more dancers move within the circle. I ended each session with some verbal processing. I had done a little counselling training with James Kilty at Surrey University, received Alexander sessions from Eric de Peyer and trained in neo-Reichian massage with Colm Crowley whilst working for Dr. Sharma. Then in 1978, I attended a 10-week fundamentals of psychosynthesis at the Mill Hill institute, which affected me profoundly and continues to influence my thinking today.

I found, to my own surprise, that the DMT sessions based on contact improvisation at Barnet were popular, especially with people suffering from depression and loss issues¹.

Psychiatrists began to take an interest, and after the initial twelve weeks I was offered a permanent contract, on a senior (single handed) therapist's pay scale.

I later joined the Open Centre collective in London, working with 'normal neurotics', and here my release work (more allied than contact work to developmental stages beyond the absolute dependence on a mother figure) and other approaches became more useful once again. I continued my interest in body psychotherapy with a training in Pulsing bodywork (Curtis Turchin) and workshops with David Boadella, whose approach has been very influenced by the work of Wilhelm Reich. I also began exchange training sessions with a Gestalt psychotherapist (Beverley Edwards) which lasted three years, and I had individual therapy from another British pioneer of humanistic psychotherapy, Anne Dickson. I left the Open Centre at the end of 1979, when I was pregnant with my first child. During my pregnancy, I completed the first training in feminist psychotherapy, with Susie Orbach and Luise Eichenbaum at the Women's Therapy Centre (1979-1980).

I moved from London to Yorkshire in 1980. In 1985, I obtained the first advertised post for DMT in Britain, at Leeds Family Service Unit. In 1990, after completing research on DMT and mother-child attachment (Meekums 1990, 91, 92) I moved back into the NHS, in adult mental health, and was the first DMT practitioner to obtain a management grading (Head 3) in 1994. I set up the Northern Regional sub-group of ADMT UK around this time.

I set up and ran the very first DMT training in the North of England, with five students graduating in 2002 from the University of Leeds. Unfortunately, that first training was never repeated for reasons of budgeting and contracts. These days, I practise privately with all age groups and in a women's refuge with children. I teach DMT in Poland, integrate an understanding of embodied and creative experience into counsellor training, and am involved in UK DMT with professional, research and education hats on at various times. I continue to feel passionate about and in awe of the body's wisdom as expressed through engagement with movement metaphors and in the creative healing process.

References / Further reading

- Fulkerson, M. 1977. Language of the axis. *Dartington Theatre Papers*, 1st series, nos. 12A-C.
- Fulkerson, M. 1982. The move to stillness. *Dartington Theatre Papers*, 4th series, no. 10.
- Fulkerson, M. 1987. Interview with Peter Hulton and Richard Allsopp. *New Dance*, 40, 20-21.
- Meekums, B. (1977) Moving towards equilibrium. *New Dance Magazine*, 1, 8-10.

¹ I now feel that this is due to the way that contact improvisation replicates early attachment experiences between mother and infant.



- Meekums, B. (1990) Dance movement therapy and the development of mother-child interaction. Unpublished MPhil thesis, University of Manchester, Faculty of Education.
- Meekums, B. (1991) Dance movement therapy with mothers and children at risk of abuse. *The Arts n Psychotherapy* 18 (3): 223-30.
- Meekums, B. (1992) The Love Bugs: dance movement therapy in a Family Service Unit. In H. Payne (Ed) *Dance Movement Therapy: Theory and Practice*. London: Routledge.
- Meekums, B. (1993) Research as an act of creation. In H. Payne (Ed) *Handbook of Inquiry in the Arts Therapies: One River, Many Currents*. London: Jessica Kingsley Publishers.
- Meekums, B. (1998) Recovery from child sexual abuse trauma within an arts therapies programme for women. Unpublished PhD thesis, University of Manchester, Faculty of Education.
- Meekums, B. (2002) *Dance Movement Therapy: a creative psychotherapeutic approach*. London: Sage.
- Meekums, B. (2003) Developing identities: the journey from practitioner to researcher. Keynote speech, 2nd ADMT UK Conference, 22.11.03, Bristol.
- Meekums, B. (2004) Developing embodied identities: an autoethnographic study of a counselling trainer. 10th BACP research conference, 21.5.04, London.
- Meekums, B. (2005) Responding to the embodiment of distress in individuals defined as obese: implications for research. *Counselling and Psychotherapy Research* 5 (3): 246-55.
- Meekums, B. (2006) Embodiment in Dance Movement Therapy Training and Practice. In: H. Payne (ed) *Dance Movement Therapy Theory Research and Practice* 2nd edn., Brunner/Routledge.
- Meekums, B. 2007a. Dance Movement Therapy in Britain: pioneers of a profession. Unpublished manuscript available from the author: b.meekums@leeds.ac.uk.
- Meekums, B. (2007b) Spontaneous symbolism in clinical supervision: moving beyond logic. *Body, Movement and Dance in Psychotherapy* 2 (2): 1-13.
- Meekums, B. 2008a. Pioneering Dance Movement therapy in Britain: Results of narrative research. *The Arts in Psychotherapy*. 35: 99-106.
- Meekums, B. 2008b. Developing emotional literacy through individual Dance Movement Therapy: a pilot study. *Emotional and Behavioural Difficulties*. 13 (2): 93-109.
- Meekums, B. 2008c, in press. Embodied narratives in becoming a counselling trainer: an autoethnographic study. *British Journal of Guidance and Counselling*.
- Meekums, B and Penfield, K. (1977). Emilyn Claid talks to Bonnie Meekums and Kedzie Penfield. *New Dance Magazine*, 2, 10-11
- Paxton, S. (1977) In the midst of standing still something else is occurring and the name for that is the small dance, *Dartington Theatre Papers*, 1st series, no. 4.
- Paxton, S. (1982) Contact improvisation, *Dartington Theatre Papers*, 4th series, no. 5.





A Personal Reflection

Sarah Holden

It seems to me that diversity is something we talk about a lot these days – often in the context of differing cultures and differing lifestyles. It is something I have been thinking about in relation to our profession.

The last couple of years have seen us return to a discussion first started at the founding of our professional association in 1982, *What do we call what we do?* Are we therapists or psychotherapists? Do we favour dance or movement, or perhaps dance movement, dance & movement or movement & dance? All these possibilities have special meanings and implications for each of us, because we all think and care so much about what we do, and the shared reference points we use to describe our thoughts have enabled us to communicate and work with each other to build what was a very new profession. It has been important to map out the field within which we work and establish standards that can be expected. This has been an important part of ensuring that our new profession has a coherent form which can be recognised and trusted by other people, both clients and colleagues from other professions.

But do we all do the same thing? Still an emerging profession, we continue to strive for consistent principles and high standards. But our profession has evolved in practice and grown in numbers and there seems a real need to consider our diversity and re-examine the relevance of the different ways we work. There is more space for healthy debate to explore differences, toughen up the thinking as well as to allow for diverse approaches.

There are many interesting differences within our profession, (just as there are many ideas we share with other fairly similar, but discreetly different professions.) Some of these different perspectives have been focused around whether the therapist uses a formal method of movement analysis, whether the therapist moves with the client, uses or encourages touch, works with the transference, suggests movements or waits for the client to find a way of moving. These possible differences must be endless.

For me, contacts to discuss work with colleagues, both experienced and newly trained, have often been a source of interest and stimulation – frequently enriching my own practice. However, when colleagues approach their work in a different way there is inevitably a challenge to my own perceptions and sometimes the necessity to reconfigure; stretching to encompass new perspectives without losing a continuity of process.

Each new patient/client also brings the requirement for me to think flexibly. Whilst it is important to provide a boundaried

space, both physically and emotionally, like a marker buoy that will remain constant throughout the turbulence of an evolving therapeutic experience, it is also essential to be able to pick up and engage with each individual's particular entrance into the movement communications. Moving in front of someone else is a sensitive issue; even though we do it all the time! The real potency of working with people's movement is in its intimate relationship to our private inner world and, for this reason, is only helpful if I, the therapist, am invited in. Even when invited to witness someone's movement or dance, it is all too easy to misjudge one's response and for a client to be left feeling unheard or unrecognised. It is commonplace for our patients/clients to hesitate – even those people who are confident in dance and other movement forms often feel unable to move spontaneously at times. For all of us, there can be an ambivalence – the wish to be seen and our fear of it. Facilitating each person's discovery of how they can begin to use their body movement as a medium for psychotherapy is a delicate task, never ceasing to require our utmost sensitivity to that person's way of being – and it is always complicated by the intricacies of transference and counter-transference – whether or not a Movement Psychotherapist is intending to work with these issues directly.

Diverse approaches? There is certainly a lot to be learnt from each other – we owe a great deal to those who share their thinking via teaching, writing and research. We are beginning to understand the essentials that we all share, build a body of knowledge that can be passed on: maybe one day to be fine-tuned, or overtaken. We are beginning to differentiate ways of working that seem to suit patients/clients with particular problems, for example people with psychotic experiences or people with an eating disorder. But beyond this I think we can never ignore the something very personal that belongs to each therapist, the something that is a product of their lifetime and to which the response of each individual patient/client will be unique.

Our new name for ADMT UK has been agreed and who knows where that will lead? Its implications will be important in the current climate of government regulation of therapies. But it will also have a personal meaning for the individuals considering a course of therapy. I hope that they will be reassured by the timbre of the name, whilst still believing that they may find a very individual service. It is to those who trust us with their personal struggles in therapy that we, as professionals, owe a great deal. We owe it to them to remain eternally self-questioning, committed to our own growth and development but without ever losing the sense of being true to ourselves.



An Eventful Journey

Katya Bloom

I am honoured to be asked by ADMT to contribute to this collection of stories from the 'elders'. It has been 25 years since I came to London, fresh from LIMS in New York, initially to meet and interview the Laban 'elders'. I had a tiny commission for this from Dance Magazine. I had afternoon tea at the National Theatre with Lisa Ullmann, among many other memorable meetings with distinguished students and colleagues of the man himself. I'd never have guessed I'd end up staying in the UK so long, but one thing led to another, and, as for so many of us who have arrived from elsewhere, London is where we put down roots.

I had the great good fortune to be on the ground floor of the DMT training at Roehampton, set up by Gabrielle Parker and Marcia Leventhal. I taught movement observation and analysis in that program from its inception in 1985 until the late 1990's, when I decided to focus more on developing my private practice. At Roehampton, I had the opportunity of working within a fine creative team, which, over the years, included the dynamic duo of Penny Best and Gabrielle, as well as Nina Papadopolous. Not to mention the stimulating groups of inquisitive and intelligent students, always representing a diverse mix of cultural and professional backgrounds. From all these, as well as from Roehampton's magnificent trees and grounds, I was deeply nourished.

I somehow met Rosa Shreeves early on in London, and we discovered that we both loved to write about movement. We decided to collaborate on a book, which some years on was published as *Moves: A Sourcebook of Ideas for Body Awareness and Creative Movement*. This has proven to be a handy resource for practitioners; and it also served the dual purpose of satisfying the Home Office that I was in the UK for a bona fide purpose! I made my annual visits to Croyden with the current manuscript in tow, to nervously await the okay to stay on for another year. After five years, the book was completed, and I was simultaneously granted residency.

My psychodynamic approach to working as a therapist evolved out of my own rigorous psychoanalytic psychotherapy, as well as the coursework I did at the Tavistock Clinic. Infant and young child observation studies were especially influential. I had not initially realized how lucky I was to be working with the direct professional descendants of the likes of Winnicott, Klein and Bion. Their work, based as it is in the powerful and lasting dynamics of the earliest object relationships, has always resonated with me on a very deep level and provided a strong theoretical base within which to think about the implications of sensation, movement and nonverbal expression.

I have also been lucky to have studied with Indonesian movement teacher, Suprpto Suryodarmo, both in Java and in Europe. The Laban Guild graciously provided a scholarship for my flight to Java via the Lisa Ullmann Travelling Scholarship Fund in 1992. Prapto's work strengthens my understanding of embodying basic relationships – to self, space, earth, and fellow organisms, human and nonhuman. It has inspired confidence to live with the 'not knowing' in life, and to tolerate the experience of being embodied.

Writing has been important as a way of integrating and synthesizing all these powerful influences, first in an MA and then a PhD, later revised for the book, published by Karnac in 2006, *The Embodied Self: movement and psychoanalysis*. I am gratified that the book has received very positive response in the UK and abroad, both within and beyond the DMT community. I recently discovered it has been translated into Italian!

Now, after twenty-five years, and many threads having been drawn together, an opportunity has arisen for my partner and I to explore living in the USA. We will try it out slowly at first, as uprooting and rerooting are not so second nature as they were when I was a 'younger' rather than an 'elder'. My passion has been to bridge different disciplines; I now hope to be able to support the bridging between ourselves and our American colleagues, many of whom I had the opportunity to meet when presenting at this year's ADTA conference.

I am grateful to Council and to *E-motion* for the invitation to submit this piece. It comes at a timely moment, and allows me to express my thanks to colleagues, students and supervisees and especially to those with whom I've been privileged to work as a therapist. From all of you, I have learned how broad is the DMT/DMP umbrella, and what a powerful tool we have for healing and creativity. Each of us as DMTs discovers our own ways of responding to the variety of individual needs within our multi-faceted client groups, always aiming toward deepening the integration of mind, body and feelings. As a community we bring together many influences, both theoretical and practical. We flourish through our dialogue, and nourish one another. Our community has grown in leaps and bounds and slashes and flicks, and jumps for joy! We are now firmly planted on the professional landscape and our spheres of influence are expanding. We are *all* pioneers, and I believe the terrain is extremely fertile.



Dance Movement Therapy in 8 Life Lessons

Susannah Stockley/Rosewater SRDMT

Lesson 1: The Joy of Music and Dance.

At age four-five, a wind-up gramophone and a pile of 78 records appeared in the spare room. I soon found out how to use the machine and hear excerpts from Swan Lake, La Boutique Fantastique, Anitra's Dance and more. My response was to dance continuously with joy and abandon, and to invite the girl over from next door too. Dances, duets, and dressing-up clothes became a part of this extraordinary playtime.

Lesson 2: Dance Lessons in Ballet, National, Tap and Modern.

Beginning at age eight I learned about a variety of dance expression, technique, and especially Discipline and Technique. A love of music was still a part of it and I practiced the piano when I had time.

Lesson 3: Stillness, Endurance and Waiting.

After a major accident I lay still for three months, before being plastered up and told to get up and walk again! It felt like a new beginning in a different place. What movement could I do now? I found yoga as the basis for restoring strength and alignment, without music of course, but finding stillness and silence a source for concentration and inner knowing.

Lesson 4: Dance and Movement with Sesame and Laban.

Creative dance lessons rejoined my body and dancer self. By a "co-incident" I learnt about Audrey Wethered teaching on a new course - Sesame Drama and Movement in Therapy, and using Movement and Dance with patients at Friern Barnet Asylum! I joined the course and realised how much self-healing I needed to do, and how fascinated I was by her use of Movement in Psychiatry, and by her extraordinary empathy. Audrey became a mentor, and I learned much about timing: when to move, and when to wait and listen. Her work was based on Laban and Jung. A three year Jungian analysis helped my healing by exploring the movement of my dreams, and later a one-year course at the Laban Centre taught me Laban movement analysis and Movement for Special Needs; as well as the joys of Technique and choreography. Walli Meier was my mentor here, a very encouraging and lively personality to know.

Lesson 5: Employment in Dance and Movement for Special Needs.

After the set-up of ADMT in 1982, I met Catalina Garvie, an Argentinean Movement and Body-work Therapist, working

with students with learning disabilities and elderly people in Hackney. I visited her sessions and was shortly asked to take on her work as she was returning to Argentina! Soon I filled my week with sessional work, using DMT within an educational framework: the ILEA and its AEI's.

Lesson 6: Back to the Wisdom of the Body through the Feldenkrais Method and Authentic Movement.

Partnered-up and with a mortgage and in middle age, my old injuries started to recur, with the demands of 10-12 DMT sessions and cycling all over North London! After resting I took lessons in Functional Integration where I began to learn more deeply about how our bodies work neurologically, and how patterns can be changed for improved movement and alignment. Listening and sensing were key tools here. I learned and taught this method for a while, sometimes integrating a little into DMT, and in the giving birth to my son!

Then a new teacher called Tina Stromsted arrived to give a workshop in London on 'Authentic Movement'. Listening and sensing again, but also imagination and movement and learning to witness each other with empathy and truth. I believe these learnings and skills expand one's ability to encourage and enable healing to occur in the client, and oneself.

Lesson 7: Teaching Dance Movement Therapy.

An opportunity arose, with the setting-up of a DMT Foundation Course at Hackney College, North London. I became employed to teach on the course with two colleagues, sharing our skills and knowledge with students. A variety of people enrolled, from an established psychotherapist, to a fragile Polish woman whose mother had died at Answitz, to an energetic Brazilian. The course continued for six years, and ended due to a financial cut which affected many Arts courses. I learned about the adaptability and creativity needed to help students to experience and learn about DMT in an enjoyable and non-threatening environment.

Lesson 8: Private Practice.

Actually it was Walli Meier who advised me to work at home as a private therapist, combining my knowledge and skills in Movement and my training in Humanistic Psychotherapy. How to create a neutral, lightly decorated room with little or no furniture and a welcoming atmosphere? I believe I have achieved this in several different places, and worked with many different clients and supervisees, over the last eight years. Recently I have completed a course as a Healer, using Healing Energy to help integrate and transform clients, and



also to help a Supervision group to complete the process of sharing and healing their clients and themselves: a mutual process.

* The term 'Mutual Process' brings me back to an early workshop with Marcia Leventhal in the 1980s, before the Roehampton Training was established. We participants were reminded that as therapists we have to be growing and healing too, alongside our clients, otherwise our clients are unable to do so if we are stuck! The mutual energy exchange helps create the changes of growth.

Back to Lesson 1: Completing the Circle.

... So as the four year old, dancing with a friend and her dressing up clothes, and my 78 records, music produced that opportunity of sharing, creating and mutual enjoyment and learning.

I believe I will experience this feeling again, as a much older though still the same person. I am moving to France in July, the land of my ancestors, to begin a new life. In Nice there are three Dance studios, so I hope to do a couple of classes and perhaps to offer some Danse Therapie and Mouvement Authentique to the Niceans.

Conferences and Workshops

“Moving in the Garden of Change”



A workshop with **Katya Bloom**

Katya is a SrDMT, PhD, and CMA and author of *The Embodied Self: movement and psychoanalysis*. She also co-wrote *Moves: A Sourcebook of Ideas for Body Awareness and Creative Movement*, with Rosa Shreeves.

June 28th 2008

ADMT AGM

2.15pm – 4.15pm

Siobhan Davies Dance Studios

£10

**Send payment, and reserve your space on the workshop:
We will not accept any bookings after 20th June.**

Administrator
ADMT-UK
32 Meadfoot Lane
Torquay
Devon
TQ1 2BW



PRESS RELEASE

Queen Margaret University offers UK's first M.Sc. in Dance Movement Psychotherapy

Queen Margaret University, Edinburgh is the first University in the UK to offer a Masters in Science (MSc) in Dance Movement Psychotherapy in the UK.

The course will offer a professional qualification for a unique form of psychotherapy which uses movement and dance as a means of communication.

Dr Vicky Karkou, programme leader for the new course, explained: "Dance Movement Psychotherapy is used as a treatment for people who are emotionally distressed or are socially deprived, and for those who experience physical or mental illness or disability."

She continued: "The course is ideally suited to people with strong dance or movement background and who have experience of working in mental health, social work, education or related fields."

This new programme, which combines academic study with clinical placements and dance/movement work,

places emphasis on the development of strong movement observation skills.

Vicky concluded: "People from around the world who enjoy dance as an expressive art form and who really want to work with and support people, be it young and old, to resolve their difficulties, will find this course hugely rewarding. There is a growing interest in Dance Movement Psychotherapy and practices that address both the body and the mind. Successful graduates from this programme can become dance/movement psychotherapy specialists in the NHS, schools, social services, or the voluntary sector."

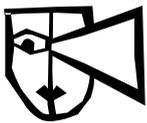
Additional Information about the Course

The MSc can be studied full-time over two years or part-time over three years

For more information about this course go to these websites:

www.qmu.ac.uk/Dance_Movement_Psychotherapy.htm

or contact Admissions at Queen Margaret University on Tel: +44 (0)131 474 0000 or Email: admissions@qmu.ac.uk



Book Review

Caroline Frizell SrDMT

'Performing the Dreams of your body – plays of animation and compassion'

By Jill Hayes

'Performing the Dreams of your body' investigates the way in which transpersonal dance movement practice can provide a channel for transformative exploration. This investigation brings together dance, psychotherapy and creativity. Throughout the book, we are guided through a simultaneous, two-way journey, which reaches deep inside the private world of the individual, whilst, at the same time, touches the collective spirit of the universe. As readers we bear witness to a process of connection which links the smallest seed within each one of us to a wider web of life. It is this fundamental connection which arises from an authentic identification with the physical presence of the body and it is through this earthy reality that the transpersonal finds shape. We are guided through cyclic patterns of thought which seem to emerge organically as themes run like silk ribbons through the script.

The first part of the book sets the scene for the plays of animation and compassion, which serve as a central focus. Before the curtains open on the first play, we are provided with the theoretical and philosophical framework, which underpin the work. We are reminded of the story of the Emperor's Nightingale, within which we discover a powerful message illustrating the intangible nature of true spirit, embodied in the song of the nightingale. In the story we find a metaphor for the spirit within us which cannot be caged; a wildness which cannot be tamed, if we are to allow it to emerge in its true beauty. Spirit cannot be packaged or owned, but can be accessed if we surrender to a process beyond our conscious control. This theme of surrendering our desire for conscious control recurs throughout the book. We need to trust the process in order to surrender to 'an organic flow of energy' and to respond authentically to whatever it is that moves us.

This process of giving way to the inner impulse is one of the characteristics of Authentic Movement, which strongly



influences the movement work described in the book, along with transpersonal dance movement practice. Drawing on the work of Mary Whitehouse, Joan Chodorow and Janet Adler, we explore a process of authentic expression and empathic listening. The aim is both to speak and to listen from the heart and the 'performances' reflect this sense of a shared truth, which we find is influenced by the author's experience at the Tamalpa Institute, with reference to the ideas of Anna Halprin. This approach is framed within a Humanistic paradigm, emphasising the role of congruence and empathy as well as the spiritual creativity of Jungian theory.

A concept central to the process of the plays presented in the book is that of the 'holding circle'. This is key to the process of transformation within the plays. The holding circle is created to give the individual performer both the permission and the safety to acknowledge and share an inner world, in all its fragility. Within this circle, the performance assumes meaning through a kinaesthetic and emotional empathy which grows between performers and those witnessing. Within a womb-like container, the player can access a lived wisdom within the body and the intimate sharing of experience fosters a profound connection between both performers and witnesses. The process of authentic expression and creativity within this structure demonstrates the powerful healing potential inherent in sharing the experience of another with true attention and acceptance. Courage, compassion and creativity come together to free the spirit within in a process which transforms both performer and witness.

This setting of the scene provides rich soil from which the plays of animation and compassion can grow.

We are swept through the moving scenario of each play, all of which link the uniquely personal experience to the universal spirit. With each performance we bear witness a process which enables the protagonists to dare to move out of their comfort zones, to confront the fear which freezes the potential to explore and to reintegrate the darker side of their nature. The plays presented to us in the book are born from the courage of the players to open the gates of their inner worlds and explore the human experience. The recurrent theme of daring to let go into the chaos, each time uncages the creative spirit. The act of sharing unmasked fear provides a powerful catalyst for change. It is this intimate sharing that brings those involved into deep relationship, as universal meaning is found in personal experience. It seems that as the individual risks exposure within a safe, holding environment, so a universal truth of the human condition is exposed.

The plays demonstrate how we can access a greater

awareness through our embodied imagination as the stories emerge from a deep inner listening to the body and an empathic connection with an organic process.

In the plays there is a sense of being fully present and as the reader we become part of an external holding circle as we are immersed in the words which share a process of individual and collective transformation. We are touched by the beauty of soul as it is set free and engages in a living world. There is a sense of integration of our inner worlds with the living world around us, including 'earth, nature and cosmos'. We find spirit within the earth of the body and, indeed in the body of the earth.

In the third part of the book the author draws out the significance of transpersonal dance movement practice within the arts and psychotherapy. This commitment to working from an authentic core in the creation of performance art is seen to hold relevance for performers and therapists alike. The process of integration and transformation described in the book has important implications for movement and dance as part of the therapeutic process as well as a performance art. As we explore the process of the plays, so we explore the relationship between therapy and creativity.

The plays of animation and compassion hold a magnifying glass to the spirit within us; perhaps the hidden script of our lives. Within the holding circle we can learn to share the experience of our lives in its fullness and trust that it will be received without judgement, ridicule or condemnation. The holding circle perhaps represents the supportive community for which we all yearn in a climate of rational thought and technological progress, which can disconnect us from our souls. The book offers us a model of relatedness in which we can find belonging, the intrinsic value of each individual and the power of the collective spirit. As we move seamlessly from philosophical thought to theory and practice we learn how deep change can result from a process of sharing our inner truths, in an atmosphere of trust, empathy and authenticity.

An organic stream of thought flows through the book like a breeze across a meadow, connecting the reader to a creative process and inspiring no end of free association. We are challenged to move beyond our fear of the unknown and to confront the wildness within each one of us; to let the song of the nightingale flow freely through us and to resist our desire to cage the bird that sings.

Performing the Dreams of Your Body – plays of animation and compassion. By Jill Hayes
Archive Publishing, England
ISBN 978-1-906289-01-0 Hardback
ISBN 978-1-906289-00-3 Paperback



Therapists and Supervisors

Dr Beatrice Allegranti SrDMT, MA DMT

Offers individual and group supervision integrating Feminist and Dreambody Approaches. CPD short courses also available. Visit www.personaltextpublicbody.com.

Contact b.allegranti@roehampton.ac.uk or call 0208 392 3377.

Leah Bartal SrDMT

Offers individual DMT and Supervision including Psychosynthesis, Jungian Background, Feldenkrais and Authentic Movement. Monthly workshops include writing and mask-making. North West London and internationally.

Tel/Fax: 0207 722 9768.

Dawn Batcup, SrDMT

Offers supervision or DMT in South London using a psychodynamic perspective. Dawn's experience is in mental health across the various specialisms, including Forensics.

Contact: dawn.batcup@swlstg-tr.nhs.uk 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

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

Katya Bloom, SrDMT, CMA, MA, PhD

Offers individual movement therapy and supervision in North London.

Tel: 0208 444 2071 or email: kbloom@talk21.com

Sue Curtis, SrDMT

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

Contact: Tel: 0208 244 0968 or suecurtisdmnt@ntlworld.com

Yeva Feldman, SrDMT, MSc, Gestalt Therapist in advanced training

Offers supervision (individual and group) in South West London and professional development workshops.

Contact: Tel: 07958 610234, email: yeva.rob@googlemail.com

Tracey French, SrDMT

Available for supervision and Individual DMT

Contact: traceyfrenchdmnt@yahoo.com

Tel: 07760175756

Caroline Frizell, MA, SrRDMT

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

Tel: 0208 886 2547 frizarm@btinternet.com

Gerry Harrison SrDMT - available for supervision, especially for those

working in psychiatric settings.

Contact: gerryharri@hotmail.com or 07977 094 789

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

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

Contact: Tel: 01799 502143 or email:

Linda@lindahartley.co.uk www.lindahartley.co.uk

Sarah Holden, BA hons, IGA, UKCP

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

Contact: tel 07956208276 or

sarahholden@movementpsychotherapist.com

Martina Isecke SrDMT, Dance Artist, Psychologist

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

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

tinaise@yahoo.co.uk, www.martinadance.com

Fran Lavendel, MA, SrDMT, BMC practitioner

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

Contact: lavendelmaclea@ednet.co.uk or

Tel: 01968 676461



Jeanette MacDonald, SrDMT, ARAD

Offers individual therapy and clinical supervision in London and Exeter. Also available for Advanced/Professional Dance workshops and private coaching. Contact: Tel: 01392 873683 or email:

info@exedance.demon.co.uk

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

Is available for both private individual therapy and clinical supervision in the North and North West of England.

Contact: University of Leeds, Wakefield Site, Margaret Street, Wakefield WF1 2DH. or email: b.meekums@leeds.ac.uk

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

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

Contact: anehrensomatx@yahoo.com

Nina Papadopoulos, SrDMT

Is available for individual DMT and supervision in East London.

Tel 020 85563180 or email: ninadmt@yahoo.com

Professor Helen Payne, PhD, SrDMT, Fellow ADMT-UK, UKCP

Offers training, therapy and supervision. Trained in Authentic Movement and integrates this into her private practice.

Contact: Tel: 01438 833440 or email:

H.L.Payne@herts.ac.uk

Athena Pikis SrDMT.

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

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

Helen Poynor SrDMT. MA and RMT (ISMETA)

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

Contact: Tel: 01297 20624.

Sandra Reeve SrDMT

Individual movement therapy and supervision in Dorset and Ireland. Move into Life workshops for personal and professional development through movement.

Contact: Tel: 01297 560511 www.moveintolife.co.uk

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

Susan Scarth MCAT, SrDMT

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

Contact: sbscarth@hotmail.com Tel: 07908130754

Rosa Shreeves SrDMT, Dance Artist

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

Contact: Tel. 0208 995 5904 or email:

rosashreeves@rosashreeves.plus.com

Dr. Allison Singer SrDMT

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

Contact: 01524 32920 or allison.singer@btinternet.com





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

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

Books:

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

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

Journals:

Author/s Surname/s followed by initials, year of publication (in brackets), title of article (lower case), title of journal (uppercase and underlined), volume and issue number, page numbers of article.

Karkou, V. (1999) Who? Where? What? A brief description of DMT: Results from a nationwide study in arts therapies, e-motion, ADMT UK Quarterly, XI, (2), 5-10.

Please carefully edit your work before submitting it, i.e. check spelling and grammar thoroughly.

Send material via e-mail as an attachment to: tracey.french_emotion@yahoo.co.uk e-mail us for SUBSCRIPTION to the journal, ADVERTISING and LISTINGS. Please note that receipt of contributions will not be acknowledged unless requested.

ADMP U.K. Membership & Subscription

Annual membership to ADMP U.K is available from: ADMP UK Administration 32 Meadfoot Lane Torquay, Devon TQ1 2BW	<table border="1"> <tr><td>Associate</td><td>£ 35.00</td></tr> <tr><td>Student / Unwaged</td><td>£ 40.00</td></tr> <tr><td>Institution</td><td>£ 60.00</td></tr> <tr><td>Non Practicing</td><td>£ 70.00</td></tr> <tr><td>Professional Membership</td><td></td></tr> <tr><td> RDMP & SrDMP</td><td>£ 120.00</td></tr> <tr><td>Overseas Supplement</td><td>£ 10.00</td></tr> </table>	Associate	£ 35.00	Student / Unwaged	£ 40.00	Institution	£ 60.00	Non Practicing	£ 70.00	Professional Membership		RDMP & SrDMP	£ 120.00	Overseas Supplement	£ 10.00	Annual Subscription to e - motion ADMP U.K. Quarterly for non-members costs: for Institutions £40, Individual £16 including p&p (overseas + £6.00)
Associate	£ 35.00															
Student / Unwaged	£ 40.00															
Institution	£ 60.00															
Non Practicing	£ 70.00															
Professional Membership																
RDMP & SrDMP	£ 120.00															
Overseas Supplement	£ 10.00															

Advertising Policy

The **e-motion ADMP-UK Quarterly** will publish all "Therapists and Supervisors" listings in the columns provided, as a free service to our Senior Registered members. Council reserves the right to limit listings to those which will be of interest to ADMP members. These listings may include the name of the event/ service, the facilitator, the location, and a brief description of approach and contact information.

Paid advertisement space is available in **e-motion ADMP-UK Quarterly**, and will include a space on the website www.admp.org.uk within the workshops section.

Fees (inclusive of web) advertising space:

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

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

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

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