

e-motion



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EDITORIAL

Well, as we say Au Revoir to Céline who has been editing e-motion for some time now, we must also say a BIG thank you to her. She produced some wonderful issues of e-motion for us, even though she had been working without an editing 'team'. It is a rather time-consuming job to be doing on a voluntary basis, and as Céline stated in her letter to the council, e-motion is a shared responsibility for ADMT members! So if there are any of you out there wanting to lend a hand to the future editions, it is greatly needed, as I am also working alone.

I met with Céline during the summer, and agreed that I would help with the summer edition of e-motion, it went out late due to a number of reasons, for which we apologise. I have taken over the responsibility for the Autumn edition. There are many changes going on behind the scenes which hopefully will improve matters for the future.

In this issue I have collated four main articles that all seem to coincide together with a theme of sharing 'Personal Stories and practice', and the idea of returning to our own body journey's and the creative art – dance, where we all began in some capacity. The articles are a reminder to us all that we have each taken part in a beginning journey, starting down a path that appears to lead many of us through our own 'life-dance' that feeds our creative movement with others in dance movement therapy.

Leah Barta shares a biographical abstract of her own path that has led her to a way of working that she refers to as "Lifelong learning, lifelong education". Leah asks many interesting questions relevant to us all, both personally and professionally. Something that connected for me in Leah's article is the subject of adventure. Adventure being about "facing the unknown" and "re-connecting to the inner voice". My editorial role is an adventure, and links me closely into the workings of ADMT.

The next article written by Rosa Shreeves: *The Valley of Small Things, a Perceptual Approach to Movement* - is shared with us here

in e-motion, following the first publication of it in Dance UK magazine 2004. Rosa shares with us her ideas that there are similarities between the choreographic and DMT approaches, and takes us on a journey 'along the beach'. It is exciting to include in our readings something which takes a closer look at the crossover of dance and therapy.

The third article, offered by Mette Rasmussen tells us of her own personal journey back to Denmark three years ago, and kindly gives us insight into the seminar given by people from the Swedish Association of Dance Movement Therapy, its current thinking and developments in the field, and the work that our fellow colleagues are carrying out in Sweden. We must thank Mette for making the distance across the waters a little less distant.

The final article by Sara Boas, is an important subject for us all as practicing dance movement therapists - that of cultural awareness in DMT. Sara has many years of research behind her in the field and has developed a theoretical model called "Transcultural Competence". We are very fortunate that Sara shares some very practical suggestions in this article, and gives us 'food for thought' on the subject of working with cultural awareness in DMT.

Again in this issue we have brief reports from the field, and some interesting and varied workshops and conferences advertised for the move into autumn and winter. We also have a note from our administrator Andrew Clements, who gives us some insight into the work being done for us all! I wish you all happy reading, and hope that the change into accessing your newsletter on the web has been a smooth one. If not, and you wish to give feedback or suggestions regarding this, please write to me at the usual address: emotion@ADMT.org.uk. I will follow these up at the council meetings myself!

Tracey French editor



NEWS FROM ADMT-UK COUNCIL

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

Kindly, we have received in this edition, a written update by Andrew Clements to inform you of some of what is going on behind the very busy scenes of ADMT-UK

Administrator's Report

After nearly a year of the ADMT having its own administrator you may well be asking what has been happening and what has been achieved? On the surface little may have appeared to have changed but what has been going on below is another matter.

The post was created by the Council and our goal is to make the ADMT a well-organised and run organisation that can respond quickly and effectively to the needs of the members. We also represent the profession and the interests of members in the wider world as well as being a guardian for professional standards in practice and ethics, in the trainings and in professional registration.

We started by looking at the membership; we have overhauled procedures and forms, created a new records system and have started building up a database on areas of professional practice. In conjunction with this the Professional Registration records have been updated and crossed index against membership records, outstanding problems resolved and the process speeded up. These processes are nearly complete and we hope that membership renewal in 2005 will be smooth and painless.

One of the pleasing aspects of this work has been in the increased levels of membership and the opportunity to clarify old problems with members. We have delayed the publication of the register until this is complete. In doing this we have also turned up issues that needed looking at in other areas. For instance the Criteria for Registration, the Index of Policies, the Complaints Procedure, among others, are all under review to resolve ambiguities, inconsistencies and to reflect changes both in ADMT procedures and the needs of Department

of Health and Health Professions Council which come with state registration.

We have also been forging stronger links with the other arts therapies and we are a part of the growing co-operation between us all. All arts therapies have a common cause with the governments' Agenda for Change in seeing that there are adequate pay scales for those working in the public sector. We are working together to promote the needs and benefits of the psychological therapies in comparison to the heavily promoted and financed drug therapies.

These are just some of the areas of work and issues with which we have been involved. There is also the everyday work of the Council, the Professional Registration Committee, the Education and Training Sub-committee and other groups constantly going on to look after the smooth running of the ADMT.

It has been a long task which is not yet over. We wish it could have been quicker but it is our ambition to do as good a job as possible. This has led to the delay of some publications such as the Index of Policies which are still under revision and the Register of Members. (Working copies can be provided to members either via e-mail or by post.)

This work will create long-term benefits for all of us in having an efficient and responsive organisation that is capable of looking after the interests of individual members as well as being an effective voice for the profession.

Meanwhile, while we are on the journey, I would like to thank you all for your patience and understanding.

Andrew Clements

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A Biographical Abstract

An invitation to experience the body as an instrument for artistic exploration and change.

Leah Bartal

My Path has led me from Choreography via Theatre Education to Writing, to Painting to Therapy, exploring Greek Archetypes and Biblical Figures.

I began dancing as a child, followed by Modern Dance, Classical Ballet and Choreography in the Community. Then came Moshe Feldenkrais, educated as Engineer and Physicist, with his book *'Awareness Through Movement'*. Jungian Therapy gave me access to painting and storytelling in my own personal journey. Through my work with Paul Rebillot I encountered *'The Hero with a Thousand Faces'*.

'T'ai Chi Ch'uan' brought an introduction to understanding the Far Eastern Philosophy and Taoism, it further heightened my understanding of the flow of energy in the body.

On the way has emerged my own Therapy Fusion, with ingredients from Eastern and Western techniques integrated, woven together, always trying new pathways, but remaining on SOLID GROUND.

I have worked over thirty years in the field of unity of body, mind and spirit; finding connections between the individual and the collective. The T'ai Chi has contributed the awareness of the polarity, the complementing opposites of *'Yin and Yang'*, as well as the discovery that in China there is no difference between philosophy, psychology and medicine.

My way is to draw on the holding form of Myths, Fairy Tales and Archetypal figures to facilitate personal change, enrich creativity, leading to more and more fulfilled lives and increased self-expression.

For many years I had a fruitful relationship with Nira Ne'eman out of which came the two books *Movement Awareness and Creativity and The Metaphoric Body*.

Lifelong learning, lifelong education - that has been the path that has drawn my attention for

many years - it never stops; a new book appears, another way of thinking evolves, presented in another workshop, another magazine is being published. The only thing that is in short supply is the time needed to absorb everything.

Conventional education is more and more geared towards academic achievements, computerized knowledge, practicalities, investments, moneymaking projects, the enterprise culture - but what about us as human beings? Where are the elements that make us human? Are we born to succeed, compete only? Why are so many people stressed out, nervous wrecks aged 30? We end up running, running, running for what, after what? How do we want society to function? We pump more and more information into the ether - soundbites are sent daily from our TV screens - how do we expect to conduct our lives when we have no sense of our own bodies? No sense of who we really are, how we breathe, how we walk, what our lungs, our ribs look like? We take our bodies for granted, we read about genes, DNA, cells, but how do we connect, touch, sense? How do we express ourselves? We know that without the ability to express themselves, people become disembodied shells of who they could be.

How does one quantify a picture, a piece of music, the beauty of a building? Where in the scale of achievements is a drawing on a cave in Lascaux or the Ajanta caves in India?

To be a whole human being it is imperative to be in touch with your own inner resources, your own ability to play, sing and be joyful.

Friedrich Schiller said "To be human is to play, to play is to be human."

Artistic activities are the one plane where you can and need to be really yourself; when your soul and spirit can dance, be free, supported engaged and fully integrated - you can allow yourself to be who you really are.

I remember how my young son used to transform



his own room into a railway station, an airport, a seaport, using a few wooden boards and some of his toys ... I will never forget the joy at his own powers of construction.

Where does the joy in your own ability get hidden and buried? Does it disappear or does it lie dormant to be awakened like 'Sleeping Beauty'? But do we have to wait a hundred years or can we think of ways to continue the games of children throughout life?

Artists and Scientists keep working with their playful inventive spirits, until they get sucked up into the commercial world. Our task as educators is to keep the flame of creation alive, to maintain the source of livingness that dwells inside us and not let it be extinguished under the pressures and demands of job, family and society.

If we maintain a continuous connection to who we are it is much easier to deal with painful and hostile situations.

If we become hard and stiff in body and mind, inflexible, blocked, too verbal, we will be much less able to cope without resorting to endless antidepressants and various chemical supports. Furthermore artistic activities and self-expression will equally well sustain our emotional vitality and balance.

Dance, storytelling and mythic thinking are as old as humanity - they are humanity's eternal and most precious possessions; they need to be re-found, reclaimed, given their rightful place in human affairs.

One needs to re-awaken the inner child - therefore we call our work 'SERIOUS PLAY' Bartal, Ne'eman (1993,117).

One of the most prominent writers in this field - Joseph Campbell - wrote *The Hero with a Thousand Faces*, where he names the inner journey connecting to the archetypal process 'The Call to Adventure' (1949,245), it gives a name to the inner voice present in all of us. Adventure means facing the unknown, re-connecting to eternal inner longings and dreams. At the same time it is a way of levelling out between nations, cultures, generations, social classes and any other divisions people have created.

We, who are walking a path of ongoing discoveries follow the Greek Delphic Oracle of 'Man know thyself'. The Call of Awakening in Hebrew, is 'lech lecha', literally translates as 'go to there', which in a metaphoric sense, implies 'go to thyself'. (Bartal-Ne'eman ,1) Without knowing ourselves, how can we absorb all the information that surrounds us? It is left to us to weave the self knowledge into an elegant, aesthetic viable form, without practicing competition and the need to be 'better than anyone else'. But practice being 'good enough', the best we can be and fulfill our potential while relating to each other as human beings, sparking off each others' vibrations, playing innocently with each other without inhibitions.

The process we have followed is by way of metaphor. Following Gregory Bateson's saying 'Metaphor is at the bottom of being alive'

We use metaphor as a tool for change and transformation, allowing analogy or symbol to manifest in a specific image. Similarly, the human mind is able to visualize in abstract form the most intricate relationships and consequently transform them into concrete or material representation. This process of change evokes feelings, senses, situations, experiences and memories, that serve to mediate between the conscious and the unconscious - bridging what is hidden with that which is familiar. (Bartal-Ne'eman, titlepage)

In our way of working preparation to every artistic activity is introduced through body awareness - our creativity lives through our senses. 'The body is not something we have, but who we are. It is our intelligence. It is how we organize our experience of both ourselves and our world.' (C.M.Johnston).

The body is the material manifestation of soul and spirit; it is our 'temple' and the gateway to the personality. Through moving, sensing, feeling and thinking, we express ourselves. We look and listen, outside and inside, attuning our awareness of both. We look to see, we listen to hear and we touch to sense. (Bartal-Ne'eman, 19)

We act in accordance with our self-image. This



self-image governs every act and is conditioned in varying degrees by three factors: heritage, education, and self-education (Feldenkrais, 1972,3).

With eyes closed we will create the shape of the body in plasticine; we will experience many different ways of touching, so our tactile sense can facilitate the access to our unconscious and our hands can create shapes that are not dictated by the impressions of the eyes. We can express feelings of tenderness, love, anger and fear in an unmediated way. After this process we will notice a great change in body awareness. This can be an introduction to many different artistic activities, be it drawing, dancing or writing.

The hands are the most flexible part of the body and lend themselves to many different activities. They perform a multitude of functions, be it practical, constructive, playing musical instruments, bandaging wounds, hugging, stroking, we explore many different ways of contributing to the development of heightened sensitivity and coming to the realisation that they are the servants of the soul.

We facilitate the creation of many beautiful stories mainly through various movements of the hands. We ask people to draw, paint or write with this heightened sensitivity. On a metaphoric level we give expression to rigid and soft parts of the body - drawing our experience - writing stories created out of the images related to these opposite experiences. An ongoing dance can be created between shapes imagined and shapes created by moving the body.

One way of expanding the bridge between people and a human-made environment is to sense works of art through the experience of the body – it creates empathy, an immediacy of relating to a creative and a transpersonal dimension. It can help people to understand classical or abstract art in a new way and connect to paintings and sculptures in a nonverbal manner, thus creating a new language of communication. (Bartal-Ne'eman, 1993,63).

A few years ago I led a four day workshop in Finland at the University of Yvaskyla with

participants aged 19 – 63 from a cross-section of people interested in personal development and life long learning, beginning with a high school graduate, including a 24 year old biology student who never had a dance class in his life, a retired university professor, several social workers, musician, dancers and others. We explored a wide range of subjects that formed a rich tapestry of experiences, well based in body awareness and movement, including the making of shields, masks, drawing, writing, personal interaction, role-playing and more. The only restriction was no criticism was allowed, neither self or other people; everyone was given the place for self-exploration and inquiry.

Our body work is greatly based on the work of Moshe Feldenkrais, some T'ai Chi, Chi-kung and free improvisation, with eyes open or closed, as is appropriate. Nothing in our work is ever compulsory and everyone works on a level that feels comfortable.

Our first theme was *THE HERO'S JOURNEY*, influenced by the model of a cyclical process described by Joseph Campbell. You will become your own Hero, your own Demon, you will meet with resistance, and that is O.K. too. You might say to yourself "this is frightening, but I am going to do it" that is already personal courage. The return is an enriched person having experienced this drama - not only as spectator, but as both participant and observer of your own process - in the company of many like-minded friends and colleagues.

At every point you may call for help and support from colleagues.

In the beginning of the process you will find yourself in a space with four doors marked *Home, Life-work, Beloved, Self*. Reflect what it all means, whether you can make sense of it and make a drawing of the four spaces. Reflect whether you would like to change certain places or situations. Be as honest as you can; try to differentiate between real and idealized perception, what would you like to change, if you could?

There appears a golden chair, if you sit on it you can wish for anything - your journey into the



land of your imagination has begun.

Think about a particular miracle you wish to happen, feel the pull, the *CALL TO ADVENTURE*. Visualize the path you are taking, follow the signpost that says towards the *HOUSE OF HEROES*. Find the house, open the door carefully, your own Hero will open the door. Who is He or She? Look deeply into your Hero or Heroine's eyes; talk to him or her, ask for what you want. Notice that you can blend with your own heroic Self; merge as far as you can.

You will be invited to a conference of Heroes. To prepare you will be asked to design

your own coat of arms. There follows a big **CELEBRATION OF HEROES AND HEROINES**. Introduce yourself, declare your intention and your purpose; state your mission and the powers you do possess. Create or choose an instrument of power. It can be an animal card or a tool. Can you use it in your daily life?

After the Celebration comes a moment of repose. All the big excitement ends and you rest. You discover that you have a number of aches and pains. Now increase your aches and pains and out of the tension you create a distorted figure of yourself, this is your demon. Paint the demon and or create it with the help of costumes, masks, scarves. Create a group of raging demons.

After the raging demons, allow completely free and relaxed movement, people can be playful, spontaneous, like children, to release the tension accumulated in the demon experience.

On the second day of the Hero's journey on the path to your miraculous place, the demon tries to prevent you from reaching your goal. You work in groups of three to enter the threshold. Each time one person is active, the second person is the guide and the third person writes the words spoken. The person working role-plays both parts, that of the hero and that of the demon, using his helpers as he needs. The aim is to come to a final solution and end with a simple phrase, describing how to deal with the personal dilemma. In smaller groups the whole group participates in people's process if needed.

After finishing this process satisfactorily, you

can enter the land of miracles in the company of one partner. You will receive a gift and can put it on your original drawing. When this is done, return to the real world and look at your life with this new experience. Decide what, if, you want to change. Ask yourself the following questions:

1. What needs changing?
2. What am I willing to do to effect change?
3. How would others perceive these changes?
4. How might I sabotage myself?
5. What can I do to prevent sabotage?
6. I know this may mean, decisions, compromises, unusual actions, courage.
7. Am I willing to take this responsibility and find the courage to ask for help, if necessary?

We end with a farewell party of Heroes carrying our shields and everyone makes 'a statement of intent.'

This work combines most art activities and everyone can develop what is most necessary for his/her personal development.

The next theme we explored was the story of Oedipus. We approached it not in the conventional way of 'The Oedipus Complex', but we looked at the meaning of the legend as a whole and its relationship to the individual; what happens when people do not know who they are. We based it on Ted Hughes' magnificent adaptation, when the idea was developed to allow each of the main characters to be acted by two or three different people. This process was originally applied to a theatre production as well as a personal development process. The importance of this way is that everyone has the chance to experience him/her-self in different aspects of their personality.

To begin with we applied Ted Hughes's concept that the inhabitants of the early country moved like *Spider People on Rocks*. Hips, Pelvis, Bones moved in space and on the floor. We worked with shifting of weight, running, jumping on rocks, used our limbs like insects crawling over earth. We extended into the riddle of *The Sphinx - What has four legs at dawn, two legs at noon, three legs at dusk and is weakest when it has most?* (Man)



Every person, male or female, explored three ways of being female, three ways of being male, i.e. *Mistress and Wife, Mother and Queen.*

Warrior, Father and King. .

This was done by one quality at a time, in movement accompanied by music, people could use their voices, if they wanted. After this participants made drawings of any aspect of their movement; later we sat in small groups and shared verbally our experiences, ideas, reactions; positive as well as negative responses were voiced. As we talked about Jocasta's as well as Oedipus' role in the story, we also worked with closed eyes to simulate the role of Tiresias, the blind seer. This again was preceded by working with the spine and legs by lying on the back, which provoked the exclamation by one person '*What bliss, no back-ache*' (*After years of suffering*).

The third theme we explored was based on the Biblical story of REBEKAH which we chose to be representative of the first woman who chose to leave her homeland, to self-determine her life and express her emotions freely. She had a clear vision of where she wanted to live, how she wanted her family to behave. She was very hospitable, caring and not willing to be deceived by her treacherous uncle's family. This theme appears to be very relevant to our age, where most people have moved away from their birthplace, whether through necessity or choice. Furthermore we now communicate freely with the whole world and more opportunities are open for people to make choices. Therefore the accent is very much on the moment of decision making, the pain of saying good bye, and the expectation of a more fulfilling environment.

I'd like to begin this section with an ancient Chi-Kung movement phrase describing the *Three Gates of Enlightenment*. It connects us to the three realms to which we relate:

The Sky, Human and Earth. It is a good opening to the movements of the day, it focuses attention on your centre and connects you individually to your environment. This environment will be

thrown into question. What makes you want to leave? Is it circumstances or is it free will? Is it a practical reason, or is it a wish to study?

Physically we will deal with external space; with walking towards a specific point, or moving away from a familiar environment? Walking with a defined intent, or walking in a playful way, without a specific aim?

This theme connects us with real events that happened, or are happening in our life at that particular moment. It makes us aware in an experiential way of how we make decisions, where in our body do we perceive them and how do we express them on paper in drawing, writing or both.

When we have gone through these stages, we form groups of three or four and act out in turn our specific personal story.

People made very meaningful and important decisions for their real life in these workshops and usually felt more alive and more whole.

To sum up I have shown education as a broader spectrum of experience and meaning, with ways of improving communication skills. All the arts are interwoven and subsequently fertilize each other. I showed a few samples of my work experience with the intention of opening windows to the imagination and creativity.

Here are imaginative ways of how to stimulate the mind - it is like sowing seeds that need nurture.

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The Valley of Small Things

Rosa Shreeves on a perceptual approach to movement

The following article was first published, with photographs, in the summer edition 2004 of Dance UK magazine where my focus was on modes of choreography. On reflection I see again, as mentioned in an earlier article how in the early stages there may be similarities between choreographic and DMT approaches. I constantly return afresh to this non-judgemental, non-linear process in which movement and meaning become inseparable.*

The following piece of writing arose from my fascination with the underlying process of dance making, in my own choreography and while acting as a mentor to other dancers. I begin by re-entering a personal experience and seeing where that leads me.

By the sea, West Sussex.

On an early September evening I walk along the beach. There's a slight breeze. High tide was two hours ago. As I walk I reflect on how from just walking along and letting my mind wander I can make a seamless transition into dancing, which is not led by a thought of how to begin, but rather from a deepening sense of myself and the landscape. I want to find again that delicate merging of myself with the surroundings which arises not from thinking up a movement starting point, but from the expression of my inner experience.

For a while I gaze at the vast expanse of sand, water, sky and space. Then I look down and walking slowly with my eyes to the ground, my vision confined by the brim of my hat I now see a completely different view, almost as if I have stepped into another dimension. This change in my perception feels quite sudden. I am absorbed, almost transfixed by the sand designs left behind by the waves, alongside areas of soft, smooth sand and then the intricate patterns

formed by small stones and fragments of dried seaweed. My shadow, elongated by the evening sun behind, is in front of me, and momentarily reminiscent of a tall bushman travelling in the desert. I stop walking and stand very still, becoming more aware of my body and what I am seeing. Through stillness I move into a different plane of experience, feeling totally at one with myself and the landscape. I wait, infused with stillness.

I notice that my mind begins momentarily to 'work out' a suggestion for a movement starting point. I let that thought go, breathe and wait.

Eventually, almost without volition I begin to move, following tiny impulses in my body. Gradually I allow myself to follow my spontaneous movement and stillness. One time I begin by slowly bending my knees. Another time I lift one arm, aware of the sensation of lifting, of upward direction and then the slow sinking movement of that arm, the palm of my hand beginning a gentle outward rotation as my trunk bends forwards and downwards. Then stillness again; the end of a phrase and the emergence of another. I am moving with ease. One movement follows another. I dance, propelled by a growing inner energy and an aware creativity, absorbed in each moment. In this way I move into unexpected movements, designs and rhythms. I notice small



The Valley of Small Things

repetitions, changes of direction, texture and temperature. I notice, but move on unplanned, unfolding the dance from within myself.

I move over the fretted design of seaweed and sand as if in counterpoint to what I am seeing. My dance weaves in and out of the tactile and visual landscape, not interpreting it so much as adding another dimension. There is no real separation between us, and equally none between myself and my dance. In the moment of moving there is just a sense of rightness, of effortlessness, an aliveness manifesting in movements as inevitable as those of the sand worm inching its way through the gullies of sand or the two white butterflies locked in dizzy flight over the pebbles and sea.

Dances are already there in the landscape; in the energies, designs, colours and textures.

Later I reflect on that movement experience. Initially it appeared that by deepening my inner focus and by having the intention to move, but waiting and inhibiting the desire to move led me eventually into un-contrived movement.

This perceptual approach to dance leads me to reflect on ways into choreography which seem initially to bypass the mind. By not having a particular outcome in view the dance unfolded with its own momentum, rather as a character in a story appears to have a life of its own.

Un-thought out images, words or feelings may arise and become part of the texture of the movement and its meaning. Likewise the dance

form arises from the content of the movement. (Like a rock has to be a certain shape because of its constituency.) The choreographic process might then be to select, which itself can be an intuitive process, and to refine and grow the material without losing sight of the rightness or honesty of the original perceptions.

This raises thoughts of the age old conundrum of what is a dance anyway. People make dances. Dance is a human expression and as such there will be a multiplicity of ways used in the process, using all the skills, background, training, insights and experiences of the maker. Dances will be made for different reasons, in different settings, with different people. But above all dance is a communication. As we watch we can have a sense of rightness, deeper than appreciation, where the experience of choreographer and audience meet. The dance becomes alive, or is brought into being by the participation of those involved in it.

The underlying skills and principles involved in the above are trust in the process, willingness to take chances, to not know about outcomes, to go beyond the familiar, to respond to the unexpected, to focus on detail through giving time to deepen movement and stillness - to feel the movement in the stillness and the stillness in the movement.

* *Article: Copenhagen Symposium, e-motion Spring 2002*

Rosa Shreeves.

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A personal account of the Dance Therapy Seminar held in Malmö, Sweden 24 April 2004

Mette Rasmussen RDMT

I had the pleasure of attending a seminar in Malmö, Sweden in April this year and to meet with the Swedish Association of Dance Therapy (Svenska Föreningen för Dansterapi/www.dansterapi.info). Below I wish to give an account of the topics covered, but first allow me to briefly outline my whereabouts in the past 3 years.

I moved back to Denmark in 2001 after 6 years in London. This was mainly due to personal reasons but also because I was hoping to turn around the struggle for work as a DMT in London, as I envisioned people would welcome my expertise with open arms in Denmark. At least that was a nice image, which made it easier to make the journey. But reality soon hit me and I observed that Denmark had become a different place over the last few years and of course I had become a different person! Once Denmark was ahead and a role model for social care systems within the EU but recent changes to government have certainly caused, perhaps necessarily so, cutback in public healthcare. It is also a bias that the government which encouraged and paid my training abroad, then underlining the importance of bringing back inspiration, is now closing in on letting foreigners/or those with foreign trainings into the workplace.

I had the chance to work as a support teacher for a while but realising the difficulties in creating DMT work, instead I took the opportunity which this life changing situation had brought on me and found myself travelling extensively during the past years, spending 6 months in Ecuador/Chile and 6 months in Brazil. I did a 10 week creative

movement workshop for women in Cuenca, Ecuador and a wonderful teaching experience at a school also in Cuenca. Along with an art teacher we explored the body in movement and drawing inspired by Children Dancing by Rosa Shreeves, whom I have also had the pleasure of knowing through her movement group. But those are very different stories.

Back in Scandinavia I fortunately discovered the Swedish association of DMT and have now joined it and also moved to Malmö, Sweden. There are indeed great differences in the way the public health care systems work throughout Scandinavia and in the progression of complementary therapies in each country. In Denmark music therapy is the only creative arts therapy taught at university level, and while I may in the future wish to work at establishing a formal training for DMT in Denmark now is not the time. Here in Sweden dance movement therapy is taught at Högskola level, equivalent of a bachelor in DMT taught over 3 years of 1 day a week university and self-study/placements.

This year I have completed a 200 hours course in anatomy and physiology with a very inspiring teacher, who whilst teaching the outlined curriculum also had the ability to reach further into the many dimensions of our understanding of the body. I always felt that I lacked in depth knowledge of anatomy and physiology and this has been such a stimulation, which also turned out to encourage changes at an emotional level, how can it not when you enter a deeper understanding of the cells and bones of your own body. Adding



to that I have just attended a course in infant massage, to become an instructor of infant massage under the International Association of Infant Massage (www.iaim.net) founded by Vimala McClures. This form of massage is also called tactile communication and the role of the instructor is to support, encourage and develop the parents' ability to communicate with their children. The instructor, as I see it, witnesses the constellation and helps it along. So before we venture on to the introduction of the Swedish seminar on DMT, let me just end with an open invitation to contact me if you have

any experience of infant massage; literature you enjoy, experiences or other you wish to share. I am very excited about this method of working and would like to write about it here at a later stage but at present I have to write a piece for the exam to qualify as an instructor.

Mette Rasmussen
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Sweden
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Dance Therapy; A seminar on Dance Movement Therapy in Sweden, held in Malmö 24.4.2004 as part of the Dansbienall 2004.

Panel represented by:

- Barbro Carelius Hallgren (Dance movement therapist)
- Birgitta Härkönen (Dance Movement therapist and course leader at DansHögskolan, Stockholm)
- Christer Nyström (Dance Movement therapist and Fil.dr)
- Erna Grönlund (Fil.dr, Proffessor)
- Karin Vetterfalk (Dance movement therapist, research assistant)
- Nita Gyllander Vabö (Dance movement therapist, research assistant)

Panel discussion lead by Lena Eidevall (Child psychiatrist and Family therapist at University of Lund (USL))

The Conference/seminar was held as an introduction to DMT in Sweden during the 4 day dansbiennall, which is a place for modern dance performances and dance related themes. The seminar introduced both the history of

dance therapy in Sweden and some of the current research projects taking place in Sweden. Around 30 people attended the talk and Barbro Carelius Hallgren started the seminar by giving an introduction to what DMT is and how it was developed in Sweden.

First she asked us all to close our eyes and think about dance and how it can evoke feelings, fantasies and memories. Carelius Hallgren spoke of the symbolic dance with emotional expression and connected it to the creative process and the importance of play briefly mentioning Winnicott and Freud, linking the creative process to the unconscious. She touched on the development of dance therapy in the US during the 1940'ties and proceeded to introduce the developments in Sweden. During the 1980'ties, Erna Grönlund and Ann Sofi Leestrup pioneered at the Carolinska University Hospital in Stockholm and at the same time Karin Thulín also pioneered dance therapy. They are considered the pioneers of dance therapy in Sweden. Danshögskolan in Stockholm started



the first formal training in 1999 and only take in new students every three years, next uptake being for 2005.

Birgitta Harkönen, course leader at Danshögskolan continued to outline the course curriculum and criteria for acceptance onto the course, much like the UK criteria. She proceeded to tell about her own clinical work at the Carolinska University Hospital in Stockholm, where she works 2 days a week at a rehab clinic for cancer patients. The clinic offers both individual and group therapy and Harkönen outlined some of the themes as:

- Feeling stuck,
- Suffering in the body
- Fear of listening to the body or listening too much to the body
- Grief
- Loss

DMT seems to offer patients a place which:

- Gives them new ways of being in and feeling their bodies again
- Helps them find an existential space to be
- Can help give structure to the internal chaos

When panel leader, Lena Eidevall opened up for questions, one member of the audience asked if Harkönen had experienced changes/cure of the cancer, while working with acutely ill patients. First of all, Harkönen replied, we do not work with acutely ill patients, finding that they need to use their energy on the treatment and that it is not ethical to work with this patient group. Lena Eidevall added that it is important to acknowledge that first the patient needs to survive and then they can attend to psychotherapy afterwards. It was a very clear ward off from the panels' side, of a very sensitive debate about cure and reasons for cancer, which is so complex that there was no room for it at this seminar.

Christer Nyström took over and started his presentation by asking us to stand up and link hands, thus forming a long line. Accompanied by Swedish folk music we then danced around the room, each adding their own steps to the dance, laughing as we walked around. Nyström has accomplished 10 years of research in dance therapy with geriatric groups and now holds a Phd. in dance with people with dementia. He spoke of how often we talk past and lose contact with the demented patients and how dance offers a different, non-verbal communication. Nyström had to limit his research and chose to focus on phenomena, synchronicity and initiative.

Describing briefly the clinical features of dementia, Nyström explained that there are some 60 different forms of dementia. Amongst these Alzheimer accounts for 80% of the diagnosed.

Communication in dance and music provides:

- Contact
- Playfulness
- Music
- A shared space/sense of community spirit

Nyström now asked us to stamp our feet following the rhythm and pace set by him, whilst allowing us to clap our own accompanying hand rhythm. This created much laughter again. Nyström explained that he uses this as a ritual to start the sessions, allowing everyone to take part, whilst surpassing the confusion often caused by speech. This way he communicates to the group that everyone is welcome, also those with aphasia. Nyström explained how rhythms help bring us together, as we all find a deep connection to rhythms, being the first we hear through our mothers heart rhythm in the womb and the last to loose before we die as we let go of our own heart rhythm. Whilst one common rhythm may become very "schoolmaster like" the clapping provides for a space to be individual and different. Nyström



Dance Therapy Seminar

pointed out, however that dementia patients rarely seem to wish to be different. Often he sees patients enter the room, shuffling along with a stiff curved back and heavy step, then dancing in the group with a straight back and lighter step and then leaving the room again with the same shuffle as they entered. Feedback from nursing staff at the treatment centres show that after dance movement therapy sessions the patients appear to be more energetic.

Nyströms Phd. has been published as a book in Swedish, however there will also be an article in English soon to be published. (If you have further interests in this I will be happy to act as a contact to Krister Nyström).

After a short break we were introduced to the research undertaken by Erna Grönlund and her research assistants Karin Vetterfalk and Nita Gyllander. They have just ended a pilot project which started in 2001. The client group for this study were children with mental health disorders:

- Boys with aggressive behaviour such as ADHD and DAMP
- Adolescence girls with self-destructive behaviour, depression, suicidal thoughts and self-harm.

Some of the symptoms of ADHD are:

- Attention difficulties
- Impulsivity/aggressivity
- Hyperactivity
- Insecurity/difficulties learning

Some of the symptoms observed in adolescence girls are:

- Low mood and irritability
- Lack of motivation and initiative
- Low self-esteem
- Guilt feelings
- Difficulties with concentration

- Lethargic
- Sleeping problems
- Appetite is affected
- Self harm/suicidal thoughts

10-15% of all Swedish children under 20 will seek help at some point and that is a cause for alarm and signals a serious public health problem. Thus this research project received funding from a number of prominent Swedish trusts and public funds. In Sweden "Socialstyrelsen" (social board?) has recommended that dance, music and movement are all good methods which can be used in the treatment of ADHD.

10 professionals were involved in the project namely doctors, researchers, teachers, dance therapists and one film editor. All the sessions were filmed and then used as material during supervision. The dance therapists used both individual and group therapy and Grönlund pointed out that during all the individual sessions both movement therapists were present, which is a rather unusual method, but has proved very valuable to the therapists. This project is unique in that it has such extensive film material and that it shows both the result and the process. The clinical trial period ended in July 2003. Erna Grönlund finishes the introduction and passes the word to the two therapists involved in the clinical part of the project.

First Karin Vetterfalk describes a session where she and Nita Gyllander works with Johan, 7 years old and diagnosed with ADHD. She outlines how a session is structured with:

- Ritual
- Time for talk
- Warm-up
- Theme
- Time for talk
- Ritual



Johan is picked up in the waiting room. He talks, runs and flutters about, all whilst he asks questions and shares important messages. Vetterfalk points out that this way of sharing difficult issues is a symptom of ADHD. Once in the room Johan runs around and falls on a pillow, this is repeated many times and the therapists work with rhythms attempting to make a rhythm greeting. They create a start/stop game with the running, Johan really enjoys this and they slowly develop new tempo and levels of excitement. Johan wishes to control both Karin and Nita and the music. Themes appear and children work through the themes in:

- Dance
- Play
- Conversation

It takes time before a child can let go and give in to the dance. Johan suggested that they play disco dancing, which they all do together. Johan seems calmer afterwards and is in touch with some emotion, perhaps the feeling of meeting in the dance. They take time to relax before they continue. This time with a form of wrestling activity where Johan rolls around and lands on the therapists back and pretends that they are horses. The session ends with a talk and an ending ritual.

Nina Gyllander continues to describe a session with adolescence girls. They work in groups of 2-3 max 4 girls. As a starting ritual they stand in a circle and move and breathe together as a way of saying we are here and we are going to work together. The talk touches on subjects such as the physical discomfort with symptoms such as feeling tired, headaches and stomach pain. There is a heavy energy and little movement in

the group. Nina comments that it is good to have a co-therapist as they can help each other balance the energy and carry the group. They tune in to the group and gently increase the pulse to a higher level than the girls normally experience. The warm-up is structured and the music has been chosen to tempt the girls to participate. Many of the girls are out of touch with their own bodies and have tension in their neck and shoulders and held breathing which feels like they are trying to hold themselves up and together. The warm-up is a place to help them find ways to breath deeper and attempt to find grounding.

The girls seem to have an inner longing for expression and at home they like to dance, secretly in their rooms. Dance therapy offers an alternative to the self-destructive actions. It is difficult to be seen in the group but the therapy is a place where the girls learn to see that they can cope with strong emotions and stay with it. It helps them change their image of self.

Nina Cylinder ended with a small exercise. She put on Celine Dion singing "I'm a Lady" and asked us to listen and afterwards share words about the music. People in the audience said that there was a feeling of air, power/strength of voice, longing and force of life/both pain and joy. Gyllander pointed out that these adolescence girls are unfamiliar with good feelings in their body and through therapy they can learn to find balance in their body.

It was a very informative few hours and after the seminar I joined the panel for lunch which gave me an opportunity to make some valuable contacts with the Swedish network.



Developing Transcultural Competence

Sara Boas

Cultural awareness in DMT

The purpose of this piece is to share some practical ideas for how we may bring greater cultural awareness and skill to our work as Dance Movement Therapists. These suggestions are based on some twenty years of inquiry into what enables effective and ethical professional practice across cultural boundaries. For a discussion of this research and the ensuing theoretical model of Transcultural Competence as it applies to DMT, please see my chapter 'The Body of Culture' in the forthcoming book 'Dance Movement Therapy: Theory, Research and Practice'¹. I continue to apply and refine the Transcultural Competence model in my clinical work and more explicitly in professional development workshops and courses; the activities below are drawn from this experience.

What is culture?

Culture is not a subset of life, so much as one possible lens through which we can view all of life; a way of understanding all our actions, ideas and experiences. We can imagine a culture as an iceberg. Hidden under the water is a shared sense of identity, core beliefs and values which give rise to a set of 'unwritten rules' about how to act, think and feel, the webs of meaning and collective memory which form the basis of everyday sense-making and other phenomena which we can imagine as a collective unconscious. Above the waterline are patterns of observable behaviour, explicit codes of conduct, the built environment and the material artefacts we produce. The iceberg metaphor has its strengths, evoking hidden (and maybe dangerous) depths; an inner core which can last for centuries or millennia and a surface that forms and melts away; diversity emerging from a shared ocean. But like all metaphors, it has its limits. The iceberg has sharp edges that culture does not share...

Why focus on culture?

Many Dance Movement Therapists work with client groups whose culture is different from the therapist's own. For example, DMT may be offered to groups who risk marginalisation in the wider socio-economic context, such as recent refugees, people living in institutions such as hospitals and prisons, or those whose activities are shaped by physical or mental disability or distress. In any of these cases, it may be useful to bring a cultural perspective; not only where there is an obvious difference in language and nationality. Acknowledging and appreciating our differences can help us to attune more deeply to the lifeworlds of our clients. This, in turn, can refine our practice and help us to accompany and support our clients' journey, rather than inadvertently obliging them to follow our own maps.

Suggestions for nurturing Transcultural Competence in DMT:

What follows here is a set of practical suggestions for developing your own skill in working with clients whose cultural heritage differs from your own. All of these have been tried and tested by many hundreds of therapists, educators, artists and managers, in the context of my professional development workshops. Readers who are familiar with the Transcultural Competence model will recognise that these suggestions work up through the five levels of transcultural knowledge, skills and attitude. These ideas are intended to stimulate playful exploration and discovery. Have fun!

Know your place: Being aware of our own cultural position is the foundation for working with difference. If nothing else, take time to creatively explore the places and people that have formed you as a cultural being. Imagining your own culture as the confluence of many



rivers, or the petals of a flower of which you are the centre, draw a map of your cultural heritage (whether by ancestry or life experience) and then move to explore how these cultures live in you and through you.²

Soak it up: Immersing yourself in the music and rhythms of a culture you will work with, watching the films (even if you don't understand the dialogue), reading the poetry, experiencing the taste and smell of the food... all draw on the wisdom of the body and lead to an embodied knowing of another lifeworld that you may never fully grasp from a more analytical perspective.

Read all about it: Reading about the history of a place or people can help us notice and make sense of subtle patterns in thought, feeling and behaviour. Find at least one good history book and take the time to learn about the events, struggles and characters which have shaped this culture's collective consciousness over the centuries.

Just ask: Informally interview someone from the culture you will be working with. However, it is surprisingly hard to articulate one's own culture, so asking someone about their own cultural beliefs and unwritten rules may be frustrating! Questions about violations of values may help to reveal the unwritten rules. For example, try asking what leads to shame, embarrassment, approbation or punishment in this cultural context.

Spot the difference: Culture isn't just about nationality. Many kinds of difference can be seen as cultural. How about language, religion, gender, sexuality... and also (dis)abilities, addictions, or other contexts which give rise to a common identity and shared unwritten rules among large numbers of people who may never meet face to face.

Check your props: If you work with cloth, hoops, balls or other props, do you know what impact they may have on your clients? For instance, depending on the culture, the colour red may

represent danger, luck, anger, prosperity, love, action or stop! Items which are familiar for you could be strangely disconcerting to your clients. When you are choosing props for your session, practise seeing 'neutral' objects with culturally informed eyes.

Do as you would be done by... NOT!: Many of us unwittingly impose our own cultural codes with the intention of being sensitive to our clients' needs. Expectations about issues such as of personal space vary greatly from one culture to another. Your respectful 'giving space' (both literal and metaphorical) may be cold aloofness to your client. Try suspending your ideas about space, touch and appropriate distance and relying on subtle signals that your body picks up from the client's micro-movements.

Learn body language: If there is cultural diversity within the group and you are using turn-taking in movement leadership for the group to warm up and connect, you or a group member may inadvertently introduce offensive gestures. Crossing your arms, showing the soles of your feet, touching your chin, sustained eye contact... all are offensive gestures in one culture or another. Keep in mind that the body talks in every culture – and that the meaning of your message may not be the one you intended!

Grasp the concepts: The disciplines of anthropology and organisational behaviour have generated a massive literature on how cultures differ. Learn about dimensions of culture, such as collectivism / individualism (identity based on 'we' or 'I'), power distance (our expectations of hierarchical relationships) and uncertainty avoidance (the extent to which we try to fix the future). Conceptual tools such as these can greatly enhance our cultural awareness and sensitivity.

Keep moving!: Throughout the session, keep shifting your perspective. From time to time, become a witness to the whole interaction, able to see clearly the connections and contradictions between your own and your clients' cultures.



Developing Transcultural Competence

Taking distance from your own cultural perspective can support the emergence of true empathy (feeling the client's experience, seeing through the lens of their beliefs and values) rather than mere sympathy (how you would feel in the client's place, through the lens of your beliefs and values).

Re-think your thinking: A skilful therapist may support the emergence of themes by witnessing, naming, reflecting or reinforcing an unfolding meaning in the movement. When working with themes, stay alert to your own cultural assumptions. Notice when you attribute meaning; check and check again the basis for your interpretations. What are you taking for granted? What is obvious? Especially when meaning appears evident or natural, ask yourself what radically different interpretation is also possible.

Seek specialised supervision: Find a supervisor who has knowledge of the cultural context of your work, or lots of experience working across cultures. Culturally-sensitive supervision may help you to become more aware of your own cultural assumptions, identify and challenge inadvertent 'us-and-them' thinking, or creatively explore clinical material from different cultural viewpoints. In professional development workshops I sometimes ask participants to tell the story of a critical incident from several different cultural points of view: that of the practitioner, the client and the 'anthropologist from Mars'.

Provide signposts: You know the difference between walking around your own neighbourhood and being lost in a foreign city? The DMT context – including your own behaviour as the therapist – may be profoundly 'foreign' to your client. Beware of leaving people floundering and bewildered in uncharted territory because of your well-meant commitment to emergence, creativity and freedom of choice.

Tell your story: To paraphrase George Orwell, "All cultures are different, but some cultures are more 'different' than others". 'Exotic', 'foreign',

'different'... most of us attribute these qualities to others, not to ourselves. Encourage dialogue about cultural heritage and be explicit about your own. Tell the story of your difference. This includes describing the various cultural contexts which make up your heritage and articulating how they may shape your perceptions and practice.

Peep through the cracks: For years I cherished a notion of wisdom as a more-and-more inclusive perspective; as we learn and grow, we develop new points of view without forgetting our previous experience and outlook. This allows us to see a situation from many angles and to integrate complex systems in our awareness. But working with cultural difference can feel more like peering through a narrow opening, getting ourselves into awkward and unfamiliar positions in order to catch a glimpse of a radically different lifeworld. This recognition of our own partiality – and our recognition that it may be the best we can ever do – may be even more important than systemic awareness.

Own your power: We are born of and into culture(s), yet we are also the co-creators of culture. From moment to moment, our every act, thought or word generates the conditions for the next moment. Recognise that you are a powerful agent of culture, all the more so in your privileged role as therapist. You can shape, kill or nurture the possibilities that arise in your interactions with your clients. The smallest things you do or say, the feelings on which you focus, the meanings you attribute to your experience, all are opportunities to own your power and co-create the culture of the group with awareness.

Embrace the world: Human beings are cultural by nature. This leads us to identify with some cultural groups and not others. Without intending to, we create social systems of us-and-them. However, we can transcend this and develop transcultural consciousness, based on a fluid, inclusive sense of identity. Us-and-them is replaced by a sense of 'we'. This can include the whole human family, all of life, the cosmos. Be vigilant with yourself. Who is excluded from



your cultural identity? What would it take to include the outsider? How do you reach, relax and expand to embrace the whole world in your sense of who you are?

Forget culture!: There is a Buddhist saying... ‘Before Zen, chopping wood and drawing water. After Zen, chopping wood and drawing water.’ If we ignore culture, we risk naïve denial of the extent and depth of our differences. However, there comes a time when we can know the difference, bridge the difference... and transcend the difference. After a deep engagement with human diversity, let it go, forget culture and enjoy the oneness of all things.

I would be delighted to hear from other dance movement therapists who are exploring the role and importance of culture in DMT. Please be in touch via email to sara.boas@lifedance.info.

Notes

1. Helen Payne (ed.), published by Brunner Routledge 2004.
2. In our Cultural Embodiment workshops, Sandra Reeve and I facilitate in-depth exploration of the participants’ own multiple cultural heritage and how it affects movement and perception of movement. See our conference report in e-motion Vol XIV no 4, Spring 2003, pp20-21.

Brief Reports from the Field

Dear ADMT,

I am representing a local group of Arts Therapists who regularly meet in Northampton at St Andrews Hospital. We are currently organising a one day Arts Therapies conference in November for therapists living or working in the region (Northants, Beds, Milton Keynes, Warwick etc.). At present I only have one contact for a Dance Movement therapist in this area. Please either let me know the details of any other therapists in the area I could contact, or forward my details in order that they can approach me to find out more about the conference and/or the local professional group.

Lucy Smith, Dramatherapist

Lowther Adolescent Service, St Andrews Hospital, Billing Road, Northampton NN1 5DG
01604 614303 Lsmith@standrew.co.uk

RESEARCH ASSISTANT IN DANCE MOVEMENT THERAPY

A post has become available for a Research Assistant at the University of Hertfordshire, school of social, community and health studies.

The person will work closely with Dr Helen Payne, Senior Registered Dance Movement Therapist and Accredited Psychotherapist (UKCP) on a new research project.

The postholder will work alongside a number of RAs together with MA and PHD/MPhil students engaged in projects in DMT, music therapy and counselling/psychotherapy, in the school which has a strong research ethos.

For further details please email Helen: h.l.payne@herts.ac.uk.

“Movement Gene Identified”

Harvard University Gazette Publication

Just briefly I wanted to inform you that this is the title of an article that can be found in the Harvard University Gazette, and was forwarded by a dance therapist in the U.S. to the ADTA listserv. As I cannot re-print it here, I give you a web link which should take you straight to the article. It may be of interest to us all, as the research is so new and there are already a lot of recent writing’s that link the arts therapies/ psychotherapy and neuroscience.

www.news.harvard.edu/gazette/daily/2004/09/03-movegene.html

Tracey French



FORENSIC ARTS THERAPIES ADVISORY GROUP

Association for Dance Movement Therapy ♦ Association of Professional Music Therapy ♦ British Association of Art Therapists ♦ British Association of Dramatherapists

presents the 15th

Arts Therapies Forensic Conference

ON THE THEME OF TRANSITION

Monday 29th November 2004 9.30am to 4.30pm
The Mansion House, Clifton Down, Bristol BS8 3LJ*

Morning

RICHARD MANNERS

'Using Art Therapy to assist Transition towards Community Services', Art Therapy and Aspergers. A case presentation of a client who is diagnosed with Aspergers Syndrome who has offended and is detained within secure services and is in transition towards community services.

Richard has been practicing as an Art Therapist focusing on working with people who have learning disabilities; twenty years in the NHS and the last five for Craegmoor Healthcare Ltd as a Consultant Art Therapist.

Afternoon *A choice of two speakers is available:*

SARA BOAS

'The Therapist in Transition': Moving through inner and outer space. An interactive session using body awareness, art work and moving through different spaces to explore key themes related to transition.

Sara is a Dance Movement Therapist. As well as her clinical work and passion for dance, she is also the director of The Foundation for the Arts in Social Transformation and the founding director of 'boas', an international consultancy in leadership and organisational development.

MARIAN LIEBMANN

'Making the Transition from Violence to Non-Violence'. Reflections on an Anger Management Art Therapy Group.

Marian works for the Inner City Mental Health Service in Bristol, where she has developed a specialism in Anger Management and Conflict Resolution using art therapy. She has written/ edited 8 books, the latest of which is the second edition of 'Art Therapy for Groups.'

COST FOR THE DAY £40 INCLUDING BUFFET LUNCH

A limited number of bursaries are available upon request

For further information email fatag@blueyonder.co.uk or write to FATAG, PO Box 40032, London N6 4WJ

*Nearest station is Temple Meads

FATAG aims to provide continuous professional development and support for arts therapists who work with forensic clients or in secure settings. Conferences are also open to arts therapy trainees on clinical placement in a forensic setting.



Workshops, courses and conferences

October 16th-17th

Autumn Skies, non-stylised movement workshop with Helen Poynor

Finding balance in change, moments of calm within the motion, inhabiting every movement fully, recognising the form in your body in each moment and the inter-relationship between your movement and the environment.

£65 (£55 concession) Charmouth, near Lyme Regis, Dorset.

The Art of Being in Motion, with Helen Poynor and Feldenkrais Practitioner Shelagh O'Neill, November 13th-14th

The subtle kinaesthetic awareness developed through the Feldenkrais approach prepares the body for creative movement explorations, opening the doors to fuller and freer expression and a deeper encounter with the environment.

£75 (£65 concession) Beer, East Devon.

To register send £30 deposit to Helen Poynor, 3 Marmora Terrace, Clapps Lane, Beer, Devon EX12 3HE. Enquiries: 01297 20624

Move into Life with Sandra Reeve

Winds of Change - environmental work

Move in beautiful sea locations with clear tasks and simple guidelines to develop your movement and to embody how you are, where you are and what you need in each moment.

Oct 16/17/18 Dorset nr. Swanage

Cost £95.00

(Bursary available for ADMT member. Please apply for details).

Sandra Reeve

e-mail: sdreeve@aol.com

Tel: 01297 560511

ADMT-UK Workshops

Briefly, a note from Lorna – Workshop coordinator, please could members interested in attending future workshops write to Lorna informing her of what workshops you would like to have organised, and if you have anyone in mind to run the workshop, please let the team know. This will enable them to provide custom workshops to the interests and needs of members.

You can easily write to this e-mail address: ADMTukworkshops@hotmail.com



Therapists and Supervisors

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

Beatrice Allegranti, MA DMT, SRDMT

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

Dawn Batcup, SRDMT

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

Katya Bloom, SRDMT, CMA, MA

is available for individual movement therapy and supervision in North London. Tel: 020 8444 2071 or email: kbloom@talk21.com

Sue Curtis, SRDMT

is available in South East London for supervision, training or workshops. Sue specialises in all aspects of work with children and young people. Tel: 0208 244 0968 sue@dircon.co.uk

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

yevafeldman@prevyet.freeserve.co.uk

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

Janet Kaylo, MA, RMT, SRDMT, CMA

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

Fran Lavendel, MA, SRDMT, BMC practitioner

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

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

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

Bonnie Meekums, PhD, Lecturer in Counselling, University of Leeds, Wakefield Campus, Barnsley Road, Wakefield WF1 5NS. Tel: 0113 343 9414 or e-mail b.meekums@leeds.ac.uk

Nina Papadopoulos, SRDMT is available for individual DMT and supervision in East London. Tel 020 85563180 or email: ninADMT@yahoo.com

Dr Helen Payne, SRDMT, Fellow ADMT, UKCP Registered Psychotherapist offers training and therapy, on-going supervision is available for qualified and trainee dance movement therapists. Dr Helen Payne is also trained in authentic movement and integrates this into her private practice.

Please contact Helen on 01707 285861 or E-mail: H.L.Payne@herts.ac.uk.

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

Sandra Reeve SRDMT

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

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

Tel: 01297 560511 Email: sdreeve@aol.com

Susannah Rosewater, SRDMT

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

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

Marion Violets, SRDMT

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

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

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