

e-motion



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EDITORIAL

Welcome to the Autumn edition of *e-motion*, which feels much more like a summer-production as I am sitting here in the attic with a fan twirling the hot air around. Some of you might still be on holiday, some of you might just prepare to go off to a country further away and so Annette Schwalbe's interesting and very touching article on her teaching experience in Uganda comes at the right time. "Taking the dust of my feet" provides a little insight into dance students' body experience and awareness formed and re-formed by cultural and personal development.

Annette's reflections take a form of narrative inquiry and thus tie in very well with the **forthcoming ADMT conference in Bristol, November 22**, which will propel us further into the domain of research and DMT – **for the programme and registration see inside**. We will have an interesting group of guest speakers who have worked and published in the arts therapies/psychotherapy applying research methodologies relevant to our work. In addition, experienced practitioners will offer seminars/workshops with opportunities for 'do-your-own-research' and all of this at very low costs again. Make sure you secure a place!

Also, we have kept the Research Register Form in *e-motion* again for all of you who are involved in

research projects/programmes and haven't returned a form to Vicky or Ute. **Please do** – the deadline no longer applies! The response in the first round was very slim.

A big **Thank you!** to Susan Scarth, who as chair of ADMT, has tackled the final demands of the HPC application over recent weeks and months, sweating through piles of forms with the help of other council members, resulting in 2 completed portfolios (I have seen them, they are big!) that went off to HPC. **YEAH!**

Dawn Batcup has had 'hands-on' experience at the Dance Movement Therapy Foundation Course – her reflections make a good advertiser to all dance and therapy interested people. This hopefully marks the beginning of a range of new DMT training courses in the UK – Derby, Leeds and Bristol to follow soon.

Don't miss all the information on conferences, exhibitions, books and other materials **and finally** – **the e-motion team has got a new member**.....have a look at the grapevine.

Enjoy the read in a cool place – and a last note, or better reminder: if you have anything to share with other DMTs and associates - current work, experiences, courses etc, take Annette's view and **WRITE AN ARTICLE**.

Barbara Feldtkeller and The Team

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Dear Colleagues,

In writing this I am hoping to do two things: firstly, to reflect on and share with you my experience of living and teaching as a DMT in Uganda over the past year. And secondly, to free myself from the inhibitions that always spring into action whenever I think of writing an ARTICLE. Immediately I feel intimidated by expectations of how this should look like: well-argued, richly referenced, and academically delivered.....and just the thought of it drains my energy and makes me usually shrink away.

I was greatly encouraged by Katharina Eberle's summary and reflections on the reader survey in *e-motion*, autumn 2002. I didn't seem to be the only one who suffers from article-intimidation, and her call for us to experiment with different and more easily-flowing writing styles was 'written from my soul', as we say in German.

Well, it's now almost a year later – who didn't say that attitudes take time to shift?... - but the rich and colourful pool of experiences, moments of struggle and also deeply moving connections, is urgently calling for a canvas to be painted on. So, let it be these pages, and let's see what happens!

“Take the Dust off my feet” Movement Experience with Dance Students in Uganda

By Annette Schwalbe

Thinking back on my year of teaching dance students at Uganda's Makerere University, one thing stands out: the incredible achievement of these young people many of whom come from poor backgrounds and have taken a long and arduous path to arrive at the university – or to borrow their voices - “...the mighty Makerere!”. This expression stems from the regularly recited university anthem, and the sight of the students standing upright and tense with attention, singing the anthem at full voice resonating with pride, ambitious aspirations and boundless hope for a better future, still sends shivers of awe through my body.

Anthony's story is representative for many of my students: “There was very little money in our family to take us to good schools; ‘Where there is a will, there is a way’. Together with my mother we started devising means of how to get money to take me to a good school. She had nowhere to get money because she never went to school so she had no job, but we went on asking the people in our village who had some land and wish to employ someone to dig it. God willing, we got such work....and at the end of the holiday [I] managed to join a better school. This school was far from home, I had to walk a journey of four miles. I had no bicycle to ride, but I managed by foot and reached school on time. From this point, I became a responsible citizen – I know how to manage my time....I walked four miles in one and a half hours. When I was about to sit my Primary Leaving Examinations (1989) I was told by some friend that

our family was bewitched, and there was no way one of us could become successful in education. After having had such a discouraging comment, I was instead determined to disprove it, worked so hard to oppose that, and finally, here I am: at the University!!”

Anthony is part of the group of first year BA dance students that I have been teaching over the past year in body and movement awareness, and movement observation skills. Both classes were conceived as a preparation to the second and third year foundation classes in Dance Movement Therapy. In the past, Dance Therapy had been part of the dance programme and was taught mainly from the perspective of African traditional healing rituals by the now Senior Dance Lecturer, an accomplished artist and African anthropologist. Not dissimilar from our approach, Dance Therapy was described in the Faculty Handbook as an examination of “the relationship between the body and the mind, and how dance can be a treatment to the mentally handicapped and slow learners”. When I became a faculty member, I took over this long-dormant part of the BA and MA Dance course, and devised the above classes in consultation with my two Ugandan and one American colleagues.

There is much to write about this whole process, and also about my experience of teaching the introduction to DMT in the second year and my attempt to let the heritage of Ugandan dance and movement rituals flow into this class. In this article, however, I want to focus on the first year students as they have opened my eyes



and my heart to a section of Ugandan society that seems to embody at its most complex and vibrant the aspirations of this country. This group of students consists of eight young men at the age of 21 to 28. Over the year, it was fascinating to observe the transition these young men made from being recent school-leavers to becoming fully established university students. A transition that marked a significant step on their determined journeys away from their rural villages to join a new community of the young and successful in the capital of Kampala. Most poignantly, it is a journey away from poverty and political chaos, which was mapped out in front of us as we explored their background, our present interactions, and their dreams of the future through our bodies and movements.

Stories of the students' lives written from the perspective of bodily experiences, movement memories and movement observations during the course have provided the bulk of direct quotations in the following text, if not marked otherwise. I have obtained the permission of my students (names changed) to use excerpts of their body-stories, and it is my aim to let them speak for themselves as much as possible.

Born into a brutal world

“...guns are rocking and he's coming into the world? Well, let's make a present of this AK47 [machine gun] to him”. That was the comment that soldiers of Amin's regime made to my mum at the roadblock on her way from labour. It was wartime and I was making my entry in the universe. When the war intensified, she refused to run and take refuge as many people were doing, and handed everything to God. A month later, the Field Marshall Idi Amin was dethroned but the situation remained unstable. I started crawling at an early age, but speaking came rather late – did I want to run away from the guns?” (Moses)

Although most of the students' lives have only briefly touched the period of Idi Amin's brutal dictatorship (1971-79), the memory of that time is part of the fibre that weaves the fabric of Ugandan family, community and national history. It is buried alive in the soil of the city where an innocent-looking stretch of land with lush-green banana trees is a constant reminder of the days where desperate citizens would search these very grounds for the tortured corpses of their family members. It ticks in time with Kampala's clock-tower where the father of a university colleague was hung

with many others. It stares at me with the stony-grey face of Kampala's international conference centre which housed Idi Amin's torture chambers. It screams unheard at me in the comment of a young Ugandan man who I met at a dinner party and who I missed saying to me during a conversation about my work as a therapist: “And what would you say to a 35-year old orphan?” It was a friend who later retrieved this comment for me and at the same time explained that both parents of this man were brutally killed by Amin's people.

.....and all the while I spend time chatting with some of my students in the cafeteria, sharing a fried piece of the very banana fruit; everyday we all sit in the boisterous traffic that pushes itself around the clock tower, and on Sundays Uganda's well-known dance company 'Ndere Troupe', run by one of our MA students, delights the audience of children and adults on the lawn in front of the international conference centre. More significantly: while I am writing this, the news reach Uganda that Amin is apparently lying on his death bed in Saudi Arabia.I wonder what is going on in the minds of the Ugandan people and particularly my students and colleagues at this very moment.

Unfortunately, trauma and deprivation did not stop with Amin's defeat and escape into exile. The aftermath was marked by continued political chaos, economic collapse and civil war under the regime of Obote and Okello: “Once again, the country slid into chaos and gangs of armed bandits roamed the cities, killing and looting. Food supplies ran out and hospitals could no longer function.” (Finlay & Crowther, p.397) This lasted until 1986, and it formed the context for the students' early life and body experiences:

“It is said....that by the time I was born, it was as if I was prematurely born because I was tiny. However, they just gave me enough time and my growth was promising. Again, by that time (1983), Uganda was hit by a guerrilla war up to 1986, and this meant that for three years, I grew up in an unsettled situation (refugee situation). As if my problems couldn't just go away, after this guerrilla war, our district (Mpigi) was invaded by the notorious killer disease measles. This threatened my life in 1987, and what I am assured of is that it affected my life up to now. James who had begun to put on some weight, slimmed to his previous size. And from then up to now, I am somehow slim.” (James)

The fight against an epidemic and the direct experience



of the diseases' devastating impact on the body seemed to have marked others, too:

"A wave of polio hit the area....and I remember how mum used to rush us to hospital now and then for immunisation and we survived the disease. This served to bring us closer. Our friends in the neighbourhood contracted the disease. This helped me realise how bones can cripple, deform and corrupt us. My curiosity brought me in friendship with polio victims to know how they manage. They can't do the cartwheel, somersault, play football or dance. Always in the wheels – and I would do anything at their command....Dad taught me to be natural with them, and not to be a hypocrite, never to stare away at an awful sight of him or her." (Moses)

"One of my earliest movement memories....is at around the age of 6 years when I was forced to go for polio immunisation at the near by primary school of about 2 km....as we went, I properly marched up to the place and I was immunised, but while coming back I just had to crawl from the school for one kilometre, then tried to move, and again crawled up to home." (Sam)

Finally, and most significantly, rural life, parental care, economic poverty and the need for hard physical work played an important role in childhood movement memories:

"I was told by my mum that she had labour pains for a month....On the fourth week..., she was taken to a dispensary nearby... At last, after having enough pain according to her, she gave birth to me on her second day in the dispensary at around 5.00 am on November 6th 1981 and gave me the name Omollo which is given to any baby boy delivered at around 5am in our culture. She said to the nurse: "This baby is so special to me, I won't beat him due to too much pain". My earliest movements were joyous and controlled by my mum because I was given a lot of privileges and special consideration during my earliest growth....I had enough time to be carried around for 8 years, 4 years at home and 4 years to school and then back home on a bicycle. I could climb mango trees on our compound, run in the compound while playing. The privileges given to me made me move boastfully...[and] I experienced my body as very special and delicate....[Later] we lived in a rural mud house with a rough wall and a small forest nearby. The rural rough house made me move with a lot of shyness especially after touring places of high standard....This happened when my father retired from his job and there was no

money for me to continue with my [school] bursary and privileges. So, all the privileges vanished due to poverty and even mum began beating me contrary to what she told the nurses, and then I began moving with a lot of shyness, shock and wonder. As I was growing and my soft life had vanished, me myself wanted to promote it, so I resorted to lumbering in the nearby forest. I moved as if lame due to the heavy logs on my shoulders, I was very shabby and dirty. I looked tired all times and moved like a sick person suffering from bone disease, and I experienced the world as full of misery, hardship, and sweating." (Philip)

Sitting in the dirt of poverty and humiliation

As the academic year progressed, I became increasingly aware of the significance of dirt in its associations with poverty and inferiority and how it also impacted on our interactions in class. Teaching always takes place in the university squash course where the floor is frequently covered with dust. I had repeatedly been struck by the care the students took to dust off or change their clothes after class. At some point, one of my second year students even came up to me to remove the dust on my own trousers at the end of the class, obviously worried about how I would present myself on campus. I had noted the nervous giggles when I first suggested we all sat down in a circle on the floor to share experiences after a movement exploration. I had also been repeatedly struck by the amount of attention that goes to shoes, immaculate looking and frequently changing in style, and the expression of disbelief and disapproval on the face of Judith, our cleaning lady at home, whenever I left for university in shoes with little dust marks. Some of my male students also told me once how much they loved high heel shoes as it kept them high above the ground, and I was reminded of Joseph's passage in his body-story: "When I was in primary [school], I would win the best pupil's award of cleanliness. So every time I would do all was possible to look smart and clean. This continued up to today, because I find myself hating a dirty place..."

When it came to the stage of exploring the meaning and various forms of bodily grounding in class, I was wondering how my own pleasure of bonding with the ground and my concept of grounding derived from Western dance and DMT training would relate to my students' life and body experiences. I decided to bring my above observations into discussion with the



students, and a long exploration of personal and cultural attitudes towards the ground ensued. We did this first through verbal free association and movement expression in the group and then by addressing specifically the experience of contact with the ground in this particular class.

In line with most of the students' rural upbringing, many spontaneous associations with ground were linked to the variety of directly experienced textures such as hard/soft, cool/hot, juicy, rocky, sloped, cracked, bare, slippery, smooth, bushy, jagged, stony, sandy, and edgy. A second strand of associations concerned the fact that the ground "consumed" the dead. This aspect of the ground evoked sadness and desperation about the many family members who have died, whether of dictatorship, war, disease (with malaria and HIV/AIDS figuring at the top these days) or simply old age. Feelings of anger were expressed in the stamping movements of the Ugandan traditional dance 'Ekizino' which is accompanied by a song with the chorus line "The ground is your worst enemy!". But also resignation and acceptance of death as a fact of life were part of the students' attitudes as reflected in the Ugandan saying "Nobody will ever escape wearing the skin of the ground". In contrast, a third group of associations was appreciative of the ground as fertile and life-bringing, and deploring of the "parasite-like" exploitation of the natural ground by humans: "Those who misuse the ground don't understand its importance." (Ugandan saying)

When I asked the students how they felt when my American colleague and I started teaching them and first asked them to sit and move with their whole body on the floor, I was in for a surprise! The remembered reactions were stronger than I had expected and included feelings of outrage ("I felt it was so unfair!"), humiliation ("I felt humiliated since in our culture, men don't sit on the floor, only women, but then also with a mat under them.") and indignation ("When I came to university I expected to find more comfort and cleanliness."). To my relief, one student said that he had simply accepted it as something new and to another one it felt familiar because of previous contact with the practice of meditation. I was, however, shocked by the reaction of Peter who associated my invitation to move on the floor with military punishment: "It made me think of certain practices in the army, where they make you walk on your knees, crawl and roll in mud for punishment and humiliation." As he said this, I remembered an instance when my husband and I had driven past Kampala airstrip which,

these days, is used mainly as an army parade ground. In the middle of the vast open space, we could see a soldier walking and gripping by the sleeves another soldier moving on his knees at the side of the first one. It had a chilling air of brutality even from the distance and the image stayed with me for a long time.

I was also reminded of stories by other people about how they got punished in school by having their shoes taken away which they experienced as "embarrassing and degrading". Finally, the comment by a student from a different class brought the issue back to rural life and the desire to leave this life behind. He described how it was common during visits of relatives in the village to have to kneel in front of older, respected people, how tiring and dirty that was, and how this was contributing to many city dwellers' "dread of going back there".

With all these associations and connotations I started to fear for my role and impact as a culturally different teacher. The question of going down to the ground in front of each other seemed to bring up not only issues of touching the ambivalent ground of their home soil but also brought to light issues of power and status in relationship with me, a white woman teacher. I was, however, relieved to find that despite the rocky start of the semester and the sometimes ambivalent relationship between us, we had gained some trust and common ground over the past months of working together. As Anthony put it: "At first, we didn't understand how you as a teacher could take your shoes off when teaching and sit with us on the bare ground, but then we got used to it and thought 'She is a friendly teacher'." After the class of our ground explorations, we went outside to do some movement observations of passing students. Since our usual location - the steps on the side of a building - was in the direct sun, we made out a spot on the lawn. Tongue-in-cheek, I asked the students whether it was okay for them to sit on the bare ground with me and they laughed: "no problem for us, but you should sit on something." So I took out my plastic folder as seat, kicked away the bone of a dead bird and sat down like a respectable woman and teacher. Currently, the mother of one of my students is weaving a large straw mat which I ordered for us to sit on in class while sharing movement experiences.

Walking like a man

Another insightful exploration in class was that of simple walking and associated body image. We did



this at different times over the year through the individual body-stories, exploring the evolutionary and developmental progression to standing and walking, observing and mirroring each others' ways of walking, improvising with different body attitudes and effort qualities, and observing people walk over campus.

Throughout, a concept of 'gentility' in walk and the ideal of a strong and massive body were dominating the experience of the young men. Gentility was associated in movement with body control, strength, stability, moderate pace and containment of feelings. Not to falter in movement and emotionally was seen as important. This included facial expression and confirmed my frequent encounter of 'dead pan' faces in every-day interactions with Ugandans. 'Gentle' movements were seen as part of being a respectful and respected adult man - a gentleman. It was a significant present-day concern for the students, part of their striving to become successful men in their society:

"Another social aspect is also getting a job after University and this has changed my movements in a way that I need to be neat, that all body parts are covered with clothes, for instance long-sleeved shirts and a pair of trousers, and shoes in order to look gentle....and I do this with strong and gentle movements since I see myself as being old enough and therefore I have to stop shying away from eye contact with other people....To complete almost the whole human life span, I expect to get a partner when working and this in itself has instilled in me confidence to walk like a man who is energetic, because of fears that my partner to be may say that I am weak just by looking at my movements which I feel can betray my future plans. So, to avoid this, my movements have to be of a reasonable step, pace, and gentle....because, as the movement becomes gentle even the behaviour is expected to be of a gentleman." (Sam)

"In my society, gentility is expected from everyone. This mainly emphasises discipline [and respect] especially to the older people. When greeting you have to stop if you have been moving and say hello to that person. So, the business of waving at a person while walking, that "Hey Jambo!" is a shame and doesn't show respect." (Joseph)

Associated with the norm of gentility is a strong, muscular and well-nourished body - something closely linked to the rural way of life:

"The flat land mixed with savannah meant that I could move with small steps and at a very quick rate. This

became familiar to me and up to now, it framed my way of moving....I used to do very hard activities like fetching water, fetching firewood and digging among others, and therefore my body became resistant to harsh conditions up to present day." (James)

Interestingly, some students deplored the vanishing of their strong and compact bodies in place of a present-day slimmer and 'weaker' self and associated this with their move away from village life in pursuit of education:

"On people's comments, they used to say I am very weak and very tall with big eyes, and on my own perspective, I see my body as very weak and tall...[T]his came when I joined secondary [school], which was a boarding school, and there was not any hard work as had been at home. So I found myself very weak even when moving, and not as tall as [before] when I saw myself as if growing every day like a tree." (Sam)

For most, the equation of being fat with being powerful seemed to hold true:

"My parents and relatives used to tell me, and still tell me, that I was a brown and handsome child....that I was fat, energetic and powerful at my birth...saying...'he will be a big man when he is grown up'." (Timothy)

"When I exchange views and ideas with friends about the future, they say I will grow fat because in your family guys are not small like me. So, everyday, I check in the mirror to see if there is a change." (Joseph)

One marked exception to this particular ideal of masculinity was Moses who I suspect to be gay and/or potentially transvestite:

"To my dad I looked a real man - broad shouldered, tall, and he called me "a warrior of the modern". In a highly patriarchal world, I was reminiscent of his great father who had been a notable and a sub-county chief back in his days. This saddled me with the responsibility and expectations of all ways of being a gentleman. But what!! I stammered, wetted the bed for quite long, stuck to the potty for long.....The world we live in is unfair....I was so close and open to my mum. I admired so much the feminine grace and beauty. I had no regrets with being a man, but I was growing in opposition with the world. My friends were mostly the girls in wheelchairs. People said: "well, he is unconventional", others "his mum spoiled him", and the boys: "he doesn't do things like us". If there are any refinements, it's on my body. I tone up a



little when I grow over-size, and I am sure my way of movement is not natural. I make a deliberate effort to affect it. It's good mum didn't tell my abnormalities to people, but they would have made me hung." (Moses)

In Ugandan society, homosexuality is an often denied reality and laden with many, predominantly Christian, taboos. A highly charged debate recently unleashed at Makerere University and in the whole of Kampala when a well-known female human rights professor, Sylvia Tamale, spoke out in support of gay rights. Just to give you a flavour of the vehemence (and sometimes hilarity) of this debate, here is an excerpt of a reader's letter published in 'The Monitor', one of Uganda's leading newspapers: "Biblically, God created man, and having realised that this man (Adam) needed a helper, made woman (Eve) for him. God never made another man for Adam. Put simply, the purpose was to fit the word Adam onto the letter "M", to make "Madam". Biologically, the anatomical structure of a male reproductive organ is created in such a way that it fits into a female reproductive organ, just as the word male fits into the letters "FE" to make the word "fe-male". Or the word "man" fits into the letters "WO" to make the word "woman". People like Sylvia would never have been born if their parents had been sodomites or lesbians!" (M.L., 2003)

For Moses, however, his dance training and the artistic community of our department seems to provide him with enough breathing space and an accepting audience in front of which to express his difference. At the end of the first semester, as part of his choreography class, he performed his own dance "Cinderella", clad in a red dress and an 'ihirizi', a bead chain traditionally worn by women around their waists.

Moving into life

For their end-of year practical exam in my class, I asked the students to make individual masks based on the semester-long explorations of their personal movement preferences. The results were impressive, and after detailed and proud presentations of their masks, I led the students through a guided movement improvisation the aim of which was to fully embody the mask and to enter into relationship with fellow movers. I have never seen my students move with such concentration and inner involvement, and it seemed as if they were entering a different world in which they became alive as the men and community they wanted to be.

James' mask was dominated by the pictures of two elephants who seemed to encapsulate the qualities of a masculine body and 'gentle' movements as discussed above. In his written account of his experience, he describes how he was moving with strength, solid grounding, and gradual and stable weight shifts "...under the influence of the elephant ...when coming from a valley-like area while skipping some holes and reaching with its trunk to get tree leaves.". He also highlighted his sequential movements ("movements of the trunk of an elephant when bringing leaves from the tree to the mouth"), wall-like body shape, sustained effort ("I was under the influence of an elephant which is always sustained in its movements, and I was trying to inherit it and imitate it..."), and free effort as in the movement of the elephant's tail. "In conclusion, the mask replaced the whole of myself and indeed, it was as if I had moved into my life which had never happened to me."

Joseph's account was entitled: "Reality about Joseph", and he writes: "...my movements when putting on the mask were more strong, massicular [author's note: muscular and/or masculine?], energetic and bound...The mask....removed the fear in me by making me feel a different person."

Addressing the sense of a newly-found community, Peter writes: "One of my experiences was that I no longer viewed my fellow movers as the usual fellow students we always dance with, but we had formed a new family because we resembled. There was a relationship inside my mind which I felt joining us together....I have got an image of certain animals within their habitat but interacting in a harmonious way."

One of the movements that stood out most for me during the improvisation was Moses' spacious, light, free and indirect unfolding of his upper body in big and three-dimensional waving arm-movements. The sense of air streaming into and around him was mirrored by the big balloon that he had attached to his mask as a symbol of breathing. I would like to let Moses conclude this article with the description of his experience which, for me, beautifully captures not just his own sense of becoming but also the whole group's year-long journey with its echoes of the students' collective past and aspired future:

"I once got a cocoon of a caterpillar out of the bark of a mahogany tree and held it in my hands. I breathed on it the warm breath and capped it in my hands. After 10 minutes, the pupa hatched itself prematurely, tried



to move but could not, the wings had not yet developed and after a minute, it died. 'Guilty of murder!'

Before the improvisation, when I was silent with no movement. I felt like my life was at a stop, just being prepared for a crucial encounter; not yet switched into action. Only my breathing mechanism was working and my heartbeat normal but with an inner composure. To me, this state seemed like that of a cocoon before being hatched to life. It breathes, eats, but still. Finally, the cocoon gets hatched when the temperature rises, the newly hatched creature opens its virgin wings to life and the world to embrace it. But before, it starts with simple movements around itself. This directly connects with my initial improvised movements where I first moved my head, later my torso and lastly my legs and hands.

When it matures into a butterfly, it flutters its wings in the air and space, comes in contact with other butterflies. This was how I felt when I started going out of myself, to stretch hands, legs, moving in circle with Joseph, with Anthony, and meeting other masks....I got a feeling of....coming together for warmth and protection as the basic needs of man....and later disintegrating to independence, the basic need of life."

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Dance Movement Therapy Foundation Course at Goldsmiths College University of London

A brief report by Dawn Batcup

I was delighted to be invited by Sue Curtis to talk on the DMT Foundation Course in May this year. Sue is the named Tutor for the course and I was a guest 'practising dance movement therapist' talking about and demonstrating aspects of my work with adults using psychiatric services.

It was inspiring to meet the potential new comers to DMT, an energetic group – who put me through my paces! My impression was that they appreciated the course particularly because it was a chance to explore DMT and to try it out for size before committing to applying for postgraduate training.

I thought that *Emotion* readers might be interested in finding out a bit more about the course so that you can tell any budding DMTs about it. So, what follows is an adapted version of the course literature.

The Dance Movement Therapy Foundation course is an introductory one, which aims to provide basic concepts of theory and practice. It runs in blocks of three 10- week terms over an academic year. Terms 1 and 2 are seminar/practical led with a weekend commitment in the Autumn Term. Term 2 is an

experiential group. Practicing DMTs from a wide background visit the course.

The course may be emotionally challenging so it is recommended for participants to find their own support network.

Assessment requirement is a short essay relating to the experience in the seminars and workshops based on participants' personal journal. A Certificate of attendance may be applied for on completion of the course, which is not qualification to practice or a guarantee of entry into postgraduate training.

The course is open to dance/movement graduates or specialist teachers and other interested people who are willing to move and engage in the creative process.

Application forms are available from the Admissions Office, tel 020 7919 7766 or e-mail admissions@gold.ac.uk. Suitable applicants will be invited for interview.

**Goldsmiths College
New Cross
London SE14 6NW
Tel. 020 7919 7171 [www. goldsmiths.ac.uk](http://www.goldsmiths.ac.uk)**



3rd National Conference of the ADMT, UK

Notes to the Conference

First of all I would like to highlight that this year's conference is the 3rd and not the 2nd ADMT UK conference. The first conference was held when ADMT UK was founded 21 years ago.

This year's theme has emerged from discussions with council members and other DMTs on the necessity for more DMTs being involved in research as part of developing the profession overall and outcome measures in particular. For some of you 'outcome measures' have already become a day-to-day routine and requirement, for others it is still a very daunting area. However, research methods, ie how we go about to develop outcome measures and how we interpret them, have changed over the past 20 years and we hope that this conference will firstly spark off a closer connection between clinical practice and research and secondly take the edge of the term research.

I am very grateful to Annette Schwalbe's article in this e-motion, where she points out how often we encounter 'article-intimidation' - similarly my impression is that we often experience 'research-intimidation' and I would like to join her and encourage all of us to 'research from our soul' and experiment with the flow of information in all our work as DMTs. So, welcome to this year's conference programme. Please complete the registration form attached below and send it to the address, clearly **indicating which seminars/workshops you would like to attend as first and second choice. There is a first come first serve policy, so we can't guarantee you a place in your first choice.**

3rd ADMT UK Conference Saturday 22nd November 2003

The Park, Bristol

"DMT & Research – Let's Get the Ball Rolling!"

Programme

- 09.00 – 09.30 Registration
- 09.30 – 09.40 Welcome and Opening of the Conference
- 09.40 – 12.40 Research Methods in Arts Therapies and Psychotherapy
Guest Speakers present their clinical and research experiences, introducing research methods relevant to DMT/Arts Therapies
Kim Etherington, Psychotherapist/Lecturer at University of Bristol / Author
Bonnie Meekums, Sen DMT/Lecturer at University of Leeds / Author
Gary Ansdell, Music Therapist / Author
- 12.40 – 13.00 Closure of morning presentations
- 13.00 – 14.00 Lunch
- 14.00 – 16.00 Seminars/Workshops (some seminars/workshops run in parallel)
- | | | |
|--------------------------|---------------|---|
| (1) Katya Bloom | 14.00 – 15.00 | The interplay between movement and words |
| (2) Sara Boas | 14.00 – 16.00 | Concepts and skills for co-operative inquiry in the NHS |
| (3) Ute Kowarsik | 14.00 – 15.00 | Interviewing Skills and DMT |
| (4) Claire Moore-Schmeil | 14.00 – 16.00 | Movement observations and implications for DMT |
| (5) Helen Payne | 15.00 – 16.00 | Research methodologies in DMT |
| (6) Monika Steiner | 15.00 – 16.00 | Birth preparation - a holistic approach |
- 16.00 – 16.30 Tea/Coffee
- 16.30 – 17.00 Reflections and Closure of Conference
- 18.30 onwards For those who would like to socialise and have a meal



3rd National Conference of the ADMT, UK

REGISTRATION FORM

Deadline: Friday 17th October 2002

X



Name: _____

(Please write clearly and in capital letters)

Address: _____

e-mail: _____

please tick if you need information on accommodation

please tick if you have any particular food requirements
and specify here: _____

please tick if you come for a meal after the conference (veg. avail)

Fees - incl Lunch (please tick accordingly):

£ 110.00 for organisations

£ 75.00 for waged participants

£ 35.00 for students/unwaged/low waged participants

Enclose cheque payable to 'ADMT UK' to secure your place.

Please list Seminar/Workshop number that you wish to attend below and provide a second choice:

eg ___ No (1) first choice or ___ No (3) ___

Workshops will fill quickly, so register early to get your favourite choice workshop in the first and second session.

Allow some time to meet and talk to other professionals – last year's conference highlighted the need for networking. Also, please bring material flyers, info materials that you wish to share with other DMTs/Arts Therapists, there will be space provided.

Please send registration form and cheque to the ADMT postal address:

ADMT Conference Organiser
Dance Voice
Wedmore Vale
Bedminster
Bristol BS3 5HX

Fl: booby64@gmx.net





HPC Application Completed

Update from Susan Scarth (Chair, ADMT)

The application to Health Professions Council (HPC) has been completed with two portfolios of supporting evidence accompanying the document. **The documents and evidence will arrive at HPC on Monday 18th August and we await to hear when it will be tabled.** As we were unable to meet the May deadline for the August meeting, we may have to wait a little longer before we are heard.

The delay was unavoidable, as the enormity of the process became only too apparent as we studied the application form and the guidelines. If you are interested to know more yourselves you can visit the HPC website and view the application form and much more information too. I have been impressed with the professional and rigorous approach of HPC and feel comfortable that we are soon, we hope, to be regulated by them.

For those practitioners working in the NHS, you will be very aware of the Agenda for Change that is currently being discussed throughout England. The Arts Therapies are well organised and being proficiently represented by Sarah Holden Sen DMT and Jane Dudley, Art Psychotherapist and vice chair of BAAT. Amicus, our adopted Union, are working

really hard on behalf of the arts therapies, as well as the other health professions, to ensure that we are properly banded. This will have a major effect upon pay scales in the future. As far as the Arts Therapies are concerned, it means that we will be properly paid for the first time.

How does HPC effect the DoH and the Agenda for Change? Well, HPC will, we hope, recommend to the DoH that they accept DMT as a regulated profession.

Thus the DoH will include us fully in the present negotiations. In fact, because we are now fully engaged in the process of regulation and the DoH knows this, they are including us as a matter of course. If you wish to know more about the Agenda for Change you can go to the DoH website and find out loads there.

They also produce a booklet that tells you all about the Banding process. It's definitely worth a look.

Please feel free to contact me, or any other council member, through the newsletter, by starting a correspondence. I will be happy to get the answer to your queries or have an open discussion on any topic that you wish. I will write at greater length for the next newsletter, but at this time I am needing to give writing a break!

Exhibitions and Conferences

● The Mental Health Today Exhibition Wednesday 1st October 2003

The Business Design Centre.

Cost in total

£ 850:00 for a stand measuring 3m wide x 2m deep
£350:00 for an advert in the visitor guide.

This exhibition is dedicated to mental health care, support, training and education in the UK. The exhibition is supported by Advance, Centralcare, Impact - social care training MACA, NHS, Turning Point, The Mental Health Foundation and Mind.

Cost includes:

- Access to 1500 key personnel in the mental health sector.
- Entry to seminars
- 50-word entry in the show guide and exhibitor index listings

- Entry on the mental Health Today Exhibition website www.mhtodayexhibition.com
- Listing on the "You are here" directional boards at the show.
- Copy of the exhibitor manual
- 5 VIP/complimentary visitors tickets worth £75 pounds.
- Copy of Show Guide
- Listings in show preview in the July edition of mental Health Today magazine circulation 2500

To find out more about the exhibition visit their web site www.mhtodayexhibition.com.

Who will be visiting?

Nurses, service managers, psychiatrists, researchers, service users, support workers, social workers, psychologists, commissioners, trainers, carers.



● 1st International Research Colloquium of the BTD

Call for presentations for the 1st International Research Colloquium of the BTD (Berufsverband der TanztherapeutInnen Deutschlands, German Professional DMT Organisation), February 13th/14th in Hannover, Germany.

Our aim is to bring together researchers in DMT from all over the world, to present DMT projects and facilitate networking.

Friday 13th Feb 2004, 6.00 – 9.00 (Short Presentations/Overview)

Saturday 14th Feb 2004 9.00 – 12.00 (Workshops and Poster Session)

Preceding the BTD AGM, Feb 14th/15th in Hannover (all presenters are welcome to attend)

Proposal for presentations/posters due by October 31st 2003

All presentations on Friday night will be 10 min (+5min discussion time), with the opportunity to elaborate on selected topics on Saturday morning,

We are looking for presenters for our International research Colloquium who currently work on diverse research topics to enhance the body of knowledge in our field. It is our aim to facilitate international networking in DMT research. We look forward to your proposal for presentations and posters. The conference language will be English.

Proposals must include:

1. Form of presentations (Presentation, Poster and or Research Workshop)

2. Title of Presentation
3. Name, Address, email, telephone, affiliation and credentials of the presenter(s)
4. Abstract in English of the presentation (approx 250 words), with 4 key words
5. Biography of the presenter(s) (approx 5 lines)
6. Equipment needs (audio-visual equipment, etc.)
7. (optional) Rationale for elaboration of topic on Saturday morning, if wished, or suggestion for research collaboration forum.

If accepted, information 1. to 5. (except for address and telephone of presenter) will be included in the conference brochure and prospectively published in professional journals. If not otherwise notified, we assume that you agree upon these conditions.

Send all proposals to:

IRIS BRAEUNINGER and SABINE KOCH

tanztherapie@swissonline.ch and

sabine.koch@urz.uni-heidelberg.de

Location: Stephanstift, Kirchroederstr.44, 30625 Hannover, Tel +49 (0)511 - 5353 311, Fax -5353 705

Rates: 1 overnight including all meals (Sandwich/Friday-eve, breakfast & supper/Saturday) 40 Euro double room, 50 Euro single room.

Registration for accommodation: BTD c/o Astrid-Tjandra, Kollenrodtstr. 4, 30161 Hannover, Tel +49 (0) 511 - 283 45 68, Fax +49 (0) 511 - 856 12 82, email: Tjandra@t-online.de

● Conference/AGM of The British Association of Dramatherapists, 12th/13th Sept 2003

Imperial College, London – with Paul Rebillot. Ffi contact Gillian Eckley, Administrator, BADTh, 41 Broomhouse Lane, London SW6 3DP. Tel 020 7731 0160; email: Gillian@badth.demon.co.uk

● 13th Annual Meeting of the International Association for Dance Medicine & Science, 24-26 October 2003

Laban Centre Deptford, London.

One Day Conference for Dance Educators, 23rd October 2003, London. For both events please contact Laban, Attention: Emma Redding, Creekside, London SE8 3DZ, UK



Listings

● **Notice to all Therapists and Supervisors!** If you wish to be on the list in the next e-motion under 'Therapists and Supervisors' please send a notice to e-motion confirming that your name, address/email, phone number, professional status and activities are still correct. Otherwise your name will be taken off this list.

● **ADMT South-West: Autumn Meeting; Saturday 13th Sept**, 11.00am-2.00pm; dance and move, talk and share lunch; Dance Voice, Quaker Meeting House, Wedmore Vale, Bristol BS3 5HX. Contact Liz on lizshaw@compuserve.com or ADMT email: query@admt.org.uk

● **Apologies to Helen Payne**

Below are the correct dates for the Authentic Movement Weekends listed incorrectly in the previous issue!

26-28 Sept 2003 Residential, Cambridge
09-11 Jan 2004 Letchworth Centre, North Herts
26-28 Mar 2004 Letchworth
07-09 May Letchworth

Tuition £165.00, discounts available

Dr Helen Payne
Head of Counselling
Reader Counselling and Psychotherapy

Centre for Community Research,
Department of Health and Social Care
University of Hertfordshire
Hatfield, Herts
01707 285861

● **Apologies to Nina Papadopoulos** – in the previous edition her name was spelled incorrectly in 'Dancing across Boundaries'.

ANNOUNCEMENT

EMOTION HAS HAD A BABY!

Well not the whole team, just Katja and Matt. Baby Noah was born on 27.6.03 weighing in at 8lbs 12ozs. Mother is fine and busy, together with Father, juggling Noah and his big sister, two-year-old Laila.

Congratulations and Best Wishes to all of You!

News from the WEB

Dancing 'wards off dementia' by J. Verghese – Researchers in the US have found that engaging in creative activities such as dancing, playing musical instruments, reading and playing board games can all reduce the risk of developing dementia. For more information visit BBC News World Edition/Health, 20th June 2003 – <http://news.bbc.co.uk/2/hi/health/3006130/stm>, the article was published in The New England Journal of Medicine 2003; 348:2508-2516, 2489-2490, <http://content.nejm.org/>

Books on Body Psychotherapy are recommended by the Scientific Committee of the European Association of Body Psychotherapy (EABP) on their website – www.eabp.org

NEW! Journal by Elsevier on **Body Image**, due in Nov 2003. For more information see their web page: <http://www.elsevier.com/locate/bodyimage>

More on videos, books and recordings for the Creative Arts Therapies visit www.mmbmusic.com and have a look at the Creative Arts Therapy catalogue or write to Dr Miriam Berger, ADTR, mlg@mmbmusic.com for further information.

Music for DMT with children – check out www.kidscorral.com, there are currently 3 'developmental music CDs' available: 'Melodies for Movement', 'Melodies for Memory' and 'Melodies for Relaxation'.

AMICUS – the union representing members in the NHS, Education and Voluntary Sector. At our last AGM ADMT Chair, Susan Scarth, introduced Amicus to us and recommended to become a member. For further information please contact the Dundee office on 01382 226268 or email Fiona.Farmer@amicus-m.org

DMTs around the world – if you want to contact DMTs in other countries, Japan could be one of them. The JADTA, Japan Dance Therapy Association is based at Tokyo Welfare Special School, 2-7-20 Seisinchou Edogawaku, Tokyo 134-0087, Japan.

Or, join the listserve of the German Dance Therapy Association (BTD) – you can ask and discuss you issues in English, also visit their website <http://www.dancetherapy.de>

Relevant recent publications:

Scott Simon Fehr, PsyD. Introduction to Group Therapy: A Practical Guide, Second Edition. Hayworth Press, Inc. Contributions to Chapter 11 by Danielle Frankel (ADTA)



Therapists and Supervisors

Katya Bloom, SRDMT, CMA is available for individual movement therapy and supervision in North London.

Tel: 020 8444-2071

e-mail: 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

e-mail: sue@dircon.co.uk

Pam Fisher, SRDMT offers supervision and one to one or group therapy with a senior practitioner.

Tel (Bristol): 0117 953 2055

e-mail: pam.fish@virgin.net

Linda Hartley, MA SRDMT, BMC Cert. is offering individual sessions in Authentic Movement and Body-Mind Centering in Cambridge. Supervision for dance movement and somatic therapists is also available. Please contact Linda on

Tel: 01799 502143

Catherine Beuzeboc, SRDMT has places available for individual movement psychotherapy and supervision in North London.

Tel: 020 7267 6253

e-mail: cbeuzeboc@btinternet.com

Jeannette MacDonald, SRDMT, ARAD, is available in London and Exeter for individual therapy and professional supervision by arrangement. Please contact Jeannette on

Tel: 01392 873683

e-mail: jeannette@exedance.demon.co.uk

Beatrice Allegranti, MA DMT, SRDMT offers individual supervision. Drawing upon feminist and gender sensitive approaches as well as Laban Movement Studies and Improvisation. For more information or an appointment contact

Beatriceallegranti@mac.com or

Tel: 020-77312592

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

Tel: 0113 343 9414

e-mail: b.meekums@leeds.ac.uk

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. Movement psychotherapy places also available. 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.

Susanna Rosewater, SRDMT is offering individual movement psychotherapy and supervision to students and others, at low-cost fees (from £15 per hour). I am currently in private practice in Kentish Town, North London (NW5). In my practice I draw upon my skills and training in Laban Movement Studies, dance, Feldenkrais and Authentic Movement. I use Authentic Movement, Feldenkrais, Humanistic Psychotherapy skills, and information from past life material to assist your development as needed. For further info and to make an appointment please call me on:

020 7485 3440.

e-mail: sue.rosewater@virgin.net

Yeva Feldman, SRDMT, DTR & Gestalt Psychotherapist offers supervision and individual body oriented psychotherapy in Southwest London (Richmond & Ealing). Yeva works from a Humanistic oriented perspective and has had considerable clinical experience with a variety of client groups. She is currently working with eating disorder patients and in private practice. For more information or an appointment, contact Yeva on

Tel: 020 8940-6989.

Sara Bannerman-Haig, MA, DMT, SRDMT is available in North London for individual dance movement therapy and supervision.

Tel: 020 8883 1314

e-mail: sara_haig@hotmail.com

Marie Ware, SRDMT offers supervision and therapy to professionals and students in training in Bristol.

Tel/Fax: 0117 953 2055

e-mail: marieware@yahoo.co.uk

Eilla Goldhahn, BA Hone, Cert Couns, SRDMT, Teacher of Authentic Movement has returned to the UK and is available for therapy, supervision and AM courses. Based in SW, will travel.

e.goldhahn@authenticmovement.org

Tel. 01364 72687

Rosa Shreeves, dance artist & therapist, SRDMT, UKCP & Dance UK Medical Register, offers personal movement therapy & supervision in West London & workshops in the UK & Spain. Rosa integrates movement with humanistic psychotherapy & the creative arts. She is the author of 'Children Dancing', 'Imaginary Dances' & co-author (with Katya Bloom) of "Moves". Tel: 020 8995 5904
e-mail: rosashreeves@roger.north.btinternet.co.uk



Silvana Reynolds, SRDMT, offers individual movement therapy and supervision in Cambridge.
Tel: 01223 461744
e-mail: silvana@silvanareynolds.co.uk

Nina Papadopoulos, SRDMT, is available for individual dance movement therapy and supervision in East London. Tel: 020 8556 3180
e-mail: ninadmt@yahoo.com

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

Fran Lavendel, MA, SRDMT, BMC practitioner offers individual sessions in movement psychotherapy, interweaving DMT, Authentic Movement and Body-Mind Centering. An ongoing 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: lavendelmaclean@ednet.co.uk

Leah Bartal, SRDMT, offers individual Dance Movement Therapy, Supervision, Psycho-synthesis, and Authentic Movement. Leah is a qualified Psychosynthesis therapist working in North West London and internationally. She is co-author of 'The Metaphoric Body' and of 'Movement Awareness and Creativity'.
Tel/Fax: 020 77229768.

Dance Movement Therapy at Dorton House, Seal Sevenoaks.

Dorton House School and College are run by The Royal London Society for the Blind. All the students are visually impaired and some have additional Special Needs (autism, cerebral palsy, emotional and behavioural difficulties etc.)

There is a vibrant multi-disciplinary therapy department comprising D.M.T., Music therapy, Physiotherapy, S.A.L.T. Occupational therapy and Massage.

From September 2003 there will be an opportunity for 10 hours per week Dance Movement Therapy. As this is a pioneering field the post would suit someone with some experience of children with Special Needs or a newly qualified therapist interested in developing the field. Frances Eustace (the present therapist) would be willing to provide some training and the benefits of her 4 years experience at Dorton.

At present the work includes individual sessions with Key Stage 1 & 2 children and a group session with 17/18 year olds.

If you are interested please contact Lesley Morris (Education support Services Manager) 01732 592650 Ext.566 or email Frances.Eustace@rlsb.org.uk

If you are a member of ADMT UK, you can benefit from listing your services free of charge in each issue of *e-motion*. Send your text to: dawn.batcup@swlstg-tr.nhs.uk

Job Opportunity

ADMT UK urgently requires a p/t administrator, two days per week. The successful applicant will be a dance movement therapist (any level) who will be self-employed and work from home. For job description and other details please contact:

Marie Ware
The Beeches
Manor Road
Abbots Leigh
Bristol BS8 3RP

or email marieware@yahoo.co.uk (please include your postal address)



The *e - motion* ADMT U.K. Quarterly is an official publication of the Association for Dance Movement Therapy. 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 ADMT 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: dawn.batcup@swlstg-tr.nhs.uk e-mail us for SUBSCRIPTION to the journal, ADVERTISING and LISTINGS. Please note that receipt of contributions will not be acknowledged unless requested.

ADMT U.K. Membership & Subscription

Annual membership to ADMT U.K is available from: Membership Secretary, c/o Quaker Meeting House, Wedmore Vale, Bedminster, Bristol, BS3 5HX.

Associate	£ 35.00
Student / Unwaged	£ 20.00
Institution	£ 50.00
BRDMT Member	£ 45.00
Full RDMT Member	£ 60.00
SRDMT Member	£ 70.00
Overseas Supplement	£ 10.00

Annual Subscription to *e - motion* ADMT U.K. Quarterly for non-members costs: for Institutions £40, Individual £16 including p&p (overseas + £6.00)

Advertising Policy

The *e - motion* ADMT U.K. Quarterly will publish listings in the columns provided as a free service to our members. Council reserves the right to limit listings to those which will be of interest to ADMT members. These listings may include the name of the event / service, the leader, the dates, the location, a brief description (one sentence) and contact information.

Paid advertisement space is available in *e - motion* ADMT U.K. Quarterly. Fees are:

Advertisement Rate	Sizes (mm)		ADMT 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
Flyer			£80	£100

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

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

The editorial committee will undertake to mail the publication approximately six weeks after deadlines.
EDITORIAL COMMITTEE: Barbara Feldtkeller, Vicky Karkou, Katja Ramharter, Matt Wyatt, Celine Butte, Dawn Batcup.

ADMT Research Register: Invitation for Registration

As you may know ADMT is currently applying for state registration through the Health Professions Council. As part of this process we are expected to provide evidence of research that has been or is currently being conducted on the subject of dance movement therapy.

Thus, we are compiling a Research Register of research projects, past and present, relating or contributing to an increased understanding of dance movement therapy. Eventually this Research Register will contribute towards evidence-based practice and will become part of the research registers already compiled by the other arts therapies.

At this point we would like to invite as many responses from all those who have done research projects in order to help us create a picture of existing research activity in the UK context. The following types of studies/projects will be considered:

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

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

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

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

We would appreciate if you could complete the form as soon as possible in order to help us compile the Register speedily (deadline for form submissions is the 20th of June). The research sub-committee of ADMT may contact you to ask further questions, if needed.

Looking forward to receiving your research registration form.

Vicky and Ute

For requesting and returning the form please contact:

Vicky Karkou V_Karkou@hotmail.com

Ute Kowarzik ukowa@csi.com

45 Anson Rd, Tuffnell Park London N7 0AR

Research Register Form

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