EDITORIAL

Autumn is on our doorsteps; literally, with falling leaves already gathering at our feet, swirling to the sound of the wind, as it brings a cooler air to our windows. Just as the energy of the earth begins to draw inward, the academic and institutional worlds begin a new surge of energy as new terms begin, and perhaps our holidays come to an end, and we begin again to join the dance with others anew.

I would first like to apologise to those of you enjoying and following the threads that are the Interview with a DMP section; as you may know, I have a new person in my life, Grace my baby daughter, and this has meant that I have been unable to commit my time and energy to doing interviews, but I will recommence these as soon as it is suitable, so watch this space!

We have received two generous articles in this edition of e-motion. The first is written by Susan Scarth ‘The Layered Body Holding the Expressive Whole’. This is an informative recollection of Susan’s experience in the week long residency with Peggy Hackney - Integrating Polarities: An Exploration of LMA in the Studio. It reminds us of the ‘playful’ relationship, and invites us to remember the influences of Bartenieff and Laban within our practice.

The second article is a joint article from Dr Richard Coaten and Nicola Jacobson entitled ‘Dance Movement Psychotherapy as a ‘Golden Thread of Remembrance’ and a key to communication’. This article first appeared in Signpost, Journal of Dementia and Mental Health Care of Older People Vol. 16 p. 12-16. Please visit the website www.signpostjournal.org.uk if you have further interest in this area. This article reflects on the experiences of two Dance Movement Psychotherapists and their work with older people living with dementia, giving a moving account of one patient’s death. Richard and Nicola’s article is a rich and enriching description of working with people with dementia.

We would like to signpost you to the Research Section in which you will find an Arts Therapies survey option, this is a survey being done by Queen Margaret’s University and one of the participants will receive the book “Arts Therapies: A Research-based Map of the Field”.

In our Book Announcements section we have some new and exciting books to share from two people within our field, the first is Dr Beatrice Allegranti’s ‘Embodied Performances: Sexuality, Gender, Bodies. The second is Sandra Reeve’s ‘Nine Ways of Seeing a Body’. These are exciting culminations for
both Beatrice and Sandra, of many years of working in and around the fields of therapy and dance. Finally, the new book *Supervision as Transformation: A Passion for Learning* edited by Robin Shohet.

In the **workshops and conferences section**, you can find a number of interesting and exciting ways of connecting with the community,

We hope you enjoy these pages as a way of staying connected, and look forward to receiving your news, articles and workshops for the forthcoming Winter edition, Deadline is Nov 1st. Please write to us on your experiences at the ADMP AGM this year.

_Tracey French and Caroline Frizell co editors._

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The Layered Body Holding the Expressive Whole

An article written by Susan Scarth following Peggy Hackney’s week long residency

*Integrating Polarities: An Exploration of LMA in the Studio*

June 2011 Dance Base, Edinburgh

Context

Each rich experience of Rudolf Laban’s work further defines a sense of ‘me’ and how we perceive the world. An exploration of the world of movement as understood by Laban comprises moments of excitement, awe, connection and humour and overall brings a deepening awareness of the self. The aim of this article is to share with ADMP members some sense of the Peggy Hackney ‘event’ that took place in Edinburgh in June, while also making meaning for myself of the intense week long journey. The opportunity to become immersed in Laban’s work through the inspirational and passionate teaching of an expert often brings with it a deepening knowledge of our present selves and the history that informs us.
Peggy Hackney, dancer, choreographer, teacher of dance, certified movement analyst, ISMETA accredited movement therapy practitioner, author (Hackney 1998, 2004) travelled from California US to teach a week long residency introducing the energy and excitement that is Laban’s work to a UK audience. In part this residency was designed as a pre-cursor to a full LMA training to commence in June 2012 in Edinburgh, under the guidance of the Laban Institute for Movement Studies New York (LIMS NY). As a CPD event for dance movement therapists and body workers, this residency successfully attracted DMP students, body work and DMP practitioners, dancers and new DMP graduates. Participants from across the UK and Europe were excited by the opportunity of studying with Peggy, many having consumed her book ‘Making Connections’, and they were not disappointed! Many participants have subsequently expressed a keen interest in the full Laban Movement Studies training. Our aims have been realised and the objectives were met to a degree that was richer, broader and deeper than anyone, except Peggy of course, could have imagined.

Dance Base Edinburgh, the National Centre for Dance in Scotland, in collaboration with PRIMA (Practise and Research in Movement Analysis), sponsored and hosted this ‘life-changing’ (as reported by some) event, and as a result of the ripples of energy spilling out from the studio during the week, have agreed to host a further residency in 2012. When details are finalised they will be posted on the websites www.prima-lma.co.uk and www.dmpscotland.com.

The Body

From the ‘get go’ Peggy offered participants total immersion in the Laban/Bartenieff framework through an energetic act of doing; playing, acting, dancing, feeling and finally performing. The week’s journey unfolded as we travelled on a creative exploration of some aspects of Laban’s framework, underpinned by the practical application and creative inspiration of Irmgard Bartenieff (1890 - 1981). Irmgard, a physical therapist and dancer who lived and worked in the US, having fled from Germany with her husband in 1936, was Peggy’s teacher and mentor until her death. Other influences referred to during this residency included neuroscience research, that continues apace (Schore 1994, Pert 1997, Damasio 1999, LeDoux 1998, Van de Kolk 1987) and *Charles M. Johnston's Creative Systems Theory (Johnston, 1984).

Bartenieff (Bartenieff, 1980) has offered future generations of ‘Labanites’ an enriched tapestry of knowledge that blends structure and form with content and feeling to create an understanding of the layered body. As we were led by Peggy on this creative journey we found ourselves in a world of rediscovery; of the place we inhabit in space, of emptiness and fullness as we sense our breath rising and falling, of physical splits and blocks inhabiting our core, of creative possibilities and personal potentials rising like warm volcanic liquid from a deeper place, of nerve endings, sinapses and neurons awakening. This experience, at times overwhelming, emotive, frustrating and leveling is profoundly grounding too. We enjoyed playing, imagining, creating and talking together, finding the discourse that allows the intellect to make meaning of the lived experience.

Through re-connecting with **Breath and Breath Support we were invited to allow breath alone to activate movement; the relationship between belly button and fingertips, pelvic girdle and the cranium were remembered. We contemplated the question ‘What would my life be like if I organised it from my breath?’ Thus we retraced our developmental steps. Breath with Shape Flow Support allowed improvised movement to emerge with Modes of Shape Change of opening and closing and thus Breath and Shape were integrated.
The efficiency of movement, the body’s structure and patterns of movement are fundamental to human development and can be explored through Body Patterning. Connections were made between the developmental stages of Body Patterning and the Stages in Creative Process; how we learn and how we might understand the process of change occurring in the developmental process. One of the possibilities explored when we were experiencing the Patterns of Total Body Connectivity was the following: each of us chose two Patterns from Core-Distal, Head-Tail, Upper-Lower, Side-Side and Cross-lateral and were invited to play with the possibilities the Pattern offered. We explored our chosen Patterns alone and then with a peer, and in the sharing of our individual dances we came to realise the movement potential of each Pattern. We were encouraged to ‘hang out’ in movement places and find the joy and the pain of being where and who we are. This particular exercise deepens the visceral knowing of Inner and offers a more attuned somatic awareness of self in relation to other, ourselves in Outer connectivity.

The Basic Six of Bartenieff’s Fundamentals were explored too; isolating Body Actions and demonstrated, copied, corrected, grasped and enjoyed with an increased sense of connectedness. The layers deepened and the work became even more absorbing. These Patterns of Total Body Connectivity throw light on further Bartenieff Themes of Mobility/Stability, Function/Expression, Inner/Outer and Exertion/Recuperation - the polarities.

The Lived Experience

As I journeyed through this week I took moments to reflect on the self-discoveries and wondered at the emerging sense of ‘this is me’. The layers go ever deeper, self-knowledge is a never ending pot of gold, or and even a bottomless pit! I was further inspired to consider somatic counter-transference and the necessity to ‘know thyself’ to avoid the pitfalls of ‘acting in’ the countertransference at a nonverbal level. I was alerted to the dangers of this and how it can get played out in Breath, Body Patterning, Effort life and spatial relationships. Laban’s work has taken me to a level of personal somatic movement knowledge that facilitates sensing, knowing and naming (often only to myself) the felt experience that is in the here and now, in the betweenness of the client/therapist relationship. This somatic awareness of self is an essential therapeutic tool in dance movement therapy, and like all tools, they need oiling and sharpening, to be fit for purpose when the job requires it.

Laban believed that his research and development of the Space Harmony framework and Effort in particular offered great potential for application to therapy. It was Marion North, a key pupil of Laban in the 1950’s, who took up his ideas on therapy and presented them in her seminal research work ‘Personality Assessment through Movement’ (North,1972). Bartenieff, also a pioneer of dance therapy, combined Laban’s theory of movement and created practical applications which enriched and embodied Laban’s essential framework. Laban himself, it is reported (Hodgson, 2001), enjoyed the physicality of horse riding, dance and theatre and embodied his movement theory when teaching in the studio, when applying it to acting, choreography and dance and, when in Manchester in 1940’s working with F.C.Lawrence (Laban & Lawrence,1974), to functional use of movement in factories. Bartenieff has ensured the inner world of the body plays a central a role in the exploration of Space Harmony.

Peggy engenders Laban/Bartenieff work with an aliveness in her choreography, an energetic creativity that is infectious and a finely tuned intellectual and ‘felt’ knowledge. The week marched on with the sharing of more knowledge, ideas, and exercises and

Creative Exploration

So through immersing ourselves in the lived experience, jumping into the creative process, we entered the child space of energetic and emphatic play. This was supported by Effort and underpinned by Body Patterning. This re-engagement with physicality released the creative juices and served as a reminder to seek movement opportunities in the work place, whether moving together with ones team mates, starting the day in some physical engagement in connectivity (the Primary Scale perhaps?), taking breaks to breathe and move with the breath. Our lenses were focussed on the Inner and Outer polarities, how we relate to ourselves and to the world of colleagues, friends and partners.

We were encouraged to explore our personal movement dynamics, our embodied selves, through story. Letting the mind run free and embodying the images and symbols that emerged saw the development of metaphor in movement. We engaged in this form of ‘free association’ in pairs, and enjoyed the humour and playfulness while also making personal connections to our movement preferences. In fact, one could even call this exercise ‘Relationship Play!’ (Sherborne 1990). Through the exploration of Effort-full movement we have fully engaged bodies. (See photographs of participants at the residency, permissions granted. Copyright Jadwiga Szubert RDMP (Poland)).

I was first introduced to Effort in 1988 by Walli Meier at The Laban Centre (now Trinity Laban) in London. Walli presents Effort as one aspect of Dynamics on the Five Pointed Star teaching model of Laban studies. She, like Peggy, demonstrated the emergence of character through Effort-full movement - playing with the continuum of Light and Strong Weight, Direct and Flexible/multi-focussed Space, Free and Bound Flow, Quick/Sudden and Sustained Time. Exploring the combinations, Inner Attitudes (x2) and Drives (x3), we were enabled to discover movement preferences and explore their meaning for us.

To delve into the world of Effort Peggy invited us to enter the world of the Circus. We chose a character or animal and working with a combination of Body Patterning and Effort Actions, where one Body Pattern changes as the movement/dance develops, we entered the Ring. The characterisation that emerged from every person in the studio was superb. We became clowns, dressage ponies, trapeze artists, jugglers and acrobats totally immersed in the Circus metaphor. We definitely engaged our Core, allowing the emergence of the fullness of the movement with Breath Support, Shape Flow Support, Body Patterning and full Effort-life. I discovered a keener awareness of Space through the clarity of Effort with Body Patterning, which was further enhanced when undertaking some more study with Walli on Space Harmony and the Scales. Another layer uncovered and added to the repertoire.

Space Harmony: The Three Ring

Laban’s Effort theory supports the Space Harmony dynamosphere, where the Dimensions and Planes, which are present in the body and mirrored in Nature, are inhabited, travelled through and utilised in everyday expressive movement. The interplay between Outward and Inward flow, the spatial pulls sensed in the Planes and Dimensions, explored in Transverse and Peripheral pathways are all present in the Scales, encapsulated within the Icosahedron.
Working together in small groups Peggy invited us to explored a Transverse Three Ring. There was a flowing aspect of the Ring as we travelled from the Vertical to the Sagittal (Steep), from the Sagittal to the Horizontal (Suspended or Flowing) and from the Horizontal to return to the Vertical (Flat). We worked alone and then in threes, playing with the relationship of moving together in this simple, yet highly energetic, movement sequence. We added Effort-life, explored Inward and Outward flow, added Shaping as we carved around each other, and we turned, jumped and fell into the spatial rhythm while remaining conscious of the relational pulls one to another.

This Three Ring had been a central aspect to Peggy’s own choreography for a Global Water Dance she had prepared for the worldwide campaign. This campaign is raising awareness of the political and environmental issues that surround access to clean water, indeed availability of water at all in countries blighted by drought. June 25th 2011 was Global Water Dances Day worldwide and Peggy encouraged us all to dance the Transverse Three Ring by some moving water at 5 pm on that day. The internet suggested that a group was gathering on Kirkcaldy beach in Fife on the Saturday and so I drove to join them. I danced alone by the Firth of Forth, enjoying the soft rain falling on my face and the rich colours of the humid Scottish day feeling connected to dancers around the world.

Integration and Meaning Making

So we arrived at the end of the week and I wondered how ordinary life would look now that I, and we, had been so awakened. The rhythm of life had shifted and breathing, moving, working, thinking, playing held a different meaning now. The very bones and breath of me held a different shape.

The meaning I take away from this week with Peggy is that Laban Movement Studies offer a fundamental Body of knowledge and experience to dance movement therapists, dancers and body workers alike. Because movement expresses who we are, what has formed and shaped us, how we have learned to cope with the environment we operate in, it is our awareness of this lived experience that will support us to shift and change to positive effect, whilst also remaining grounded and stable in self-knowing. As a dance movement therapist I can share this self-knowing nonverbally, through remaining centred and grounded in the face of extreme emotional distress and chaos. Laban/ Bartenieff studies allows me to remember my need to Yield and Push and use this capacity to receive and push away the split off parts of clients, working safely with transference and identifying the process of projection. I am able to identify those small movements that tell a whole story; where I might push away with the back of my hand where rotating the hand and pushing with the palm might be more effective, even assertive, and engages a more connected whole body action. These are the small discoveries that come from an immersion, collaboration, coalescing and integration of Laban’s work, as developed by Bartenieff and explored with such teachers as Peggy Hackney.

The final feedback forms from the participants painted a very positive picture of the week’s experience. It was certainly enervating, perhaps a little exhausting, and even overwhelming, but there was no doubt that everyone left with a new box of tools. The public sharing to an audience of twenty marked the culmination of the week’s work and was warmly received by all.

Footnotes
The Layered Body Holding the Expressive Whole


** It is traditional, especially in the US, for Laban terms to be capitalised. This ensures that the reader understands that the writer is referring to a concept or theme and not using the term as a descriptive word.

References
http://www.movementhasmeaning.com/glossary.html

North, M (1972). Personality Assessment through Movement, UK: Macdonald & Evans

Notices
DMPS, supported by PRIMA, will offer the full Laban Movement Studies training leading to the Certificate in Movement Analysis in Edinburgh from June 2012. Please refer to the publicity for more information. Susan is happy to receive expressions of interest in the training and is hoping to accept and process formal applications in November 2011. Full details will be available on www.dmpscotland.com during October 2011.

Peggy Hackney will return to Edinburgh during the week of May 28th 2012 and develop some of the material that was offered in 2011. PRIMA will host this event and all details will be posted on the PRIMA website www.prima-lma.co.uk by December 2011.

DMPS and PRIMA will collaborate further in the Spring of 2012 when Martha Davis will teach the advanced 3-day Movement Psychodiagnostic Inventory (MPI) training to those who have attended an Introductory course. More information about this will be found on www.dmpscotland.com in the Autumn, once a date and costs have been agreed.
Three Ring - Forward Low with Left High

Body Half in the Vertical Plane
The Layered Body Holding the Expressive Whole

Shape Qualities of Spreading while Sinking and Retreating
Dr Richard Coaten, Dance Movement psychotherapist, has been running a Dance Movement Psychotherapy Service for the South West Yorkshire Partnership NHS Foundation Trust for the past 6 years. He is very keen to develop the use of movement and dance in the dementia care field generally, and was key-note speaker at a pioneering conference, ‘Memory: 1st National Dance & Dementia Conference’ at the Bluecoat Centre, Liverpool in December 2010. Richard was also awarded a Churchill Travelling Fellowship in 2010 to study dance and movement practice and research in Canada (www.wcmt.org.uk)

Nicola Jacobson is a self-employed Dance Movement Psychotherapist, who also works part-time for the Alzheimer’s Society. She offers group and individual dance therapy for people affected by dementia as well as workshops and training. Further information and contact details can be found at: www.danceanddementia.co.uk

Introduction

This paper describes and reflects on the experiences of two Dance Movement Psychotherapists and their work with older people living with dementia. One follows the death of a patient Ellen (pseudonym), who had moved from treatment at a Specialist Dementia Day Care Unit into a residential care home setting, given the increasing severity of her Alzheimer’s. The other briefly describes and reflects on what takes place in a Dance Movement Psychotherapy (DMP) session in a nursing home, for the purpose of communicating more about the nature of the experience and its outcomes. As cognition, language, orientation in space and time became increasingly difficult DMP remained a ‘Bridge of Understanding’ (Coaten, 2009), supporting that which remained; a ‘bridge’ between the known and the not-yet-known, between the embodied and dis-embodied, increasing observed well-being in the context of Person-Centred Care (Kitwood & Bredin, 1992)

Richard’s story about Ellen

Funerals are sad occasions when we come together to say goodbye, when our hearts are full of memories of the loved person, images and feelings come flooding back. Happenings and life events taking place while we are ‘tuned-in’ to ourselves can play an important part in enabling us to live life more fully, especially in relation to the person newly departed and the rich and deep legacy they may have left us.
I had one such experience recently while sitting on a bench in the gardens of a crematorium in West Yorkshire having paid my last respects to Ellen, who I had treated professionally as a Dance Movement Psychotherapist for the previous two years.

I had danced every Monday afternoon with Ellen when she attended a Specialist Dementia Day Care Unit for people with dementia. I had danced with her in the context of using DMP, myself employed by an NHS Trust as a Dance Movement Psychotherapist. I witnessed during this time her love for, and expression of joy, in free-movement and creative dance. It happened every week in the context of a programme of treatment that aimed to be a non-verbal, movement based or ‘embodied’ way, of enabling people with dementia to stay in touch with whatever resources remained available to them. For Ellen it was dancing and singing, much laughter, the telling of stories, sharing of memories and an unequivocal delight in moving together with me as therapist, group facilitator along with other members of the group and participating day-centre staff. Increased observed ‘well-being’ through movement would invariably be high on the list of recorded outcomes at the end of each session as research is consistently confirming (Coaten 2009, Crichton 1997, Duignan 2009, Kindell & Amans 2003, Perrin 1998, Whyte 2010).

There is at present a growing interest within DMP and the dementia care field, about the role that ‘embodied’ practices, including movement and dance play in helping treat and support people who are cognitively impaired (Coaten 2011, Coaten 2009, Newman-Bluestein & Hill, 2010). This means that where there is cognitive loss and dysfunction, it makes good sense to use a non-verbal approach by way of the body and our ‘lived-experience’, when looking to support avenues for communication, for well-being and all within a context of helping support ‘Personhood’ (Kitwood & Bredin, 1992). Only recently is neuroscience beginning to explore and understand the role ‘mirror-neurons’, for example, play in understanding the roots of empathy and their vital role in helping us read other people’s states of mind and other people’s intentions through their bodies (Freedberg & Gallese 2007, Gallese & Rizzolatti et al., 2001 cited in Stern 2004:78). Also important new research indicates that aerobic exercise training in late adulthood, reverses hippocampal volume loss, increasing the size of the anterior hippocampus, also leading to improvements in spatial memory (Erickson, K. et al., 2011). This links to the important and growing national agenda that movement and physical activity, is not only good for you, even in late stage dementia, but vital for physical and mental well-being; contributing to the importance of the argument for increased physical activity in care homes throughout the UK and abroad.

Ellen showed a marked increase in observed ‘well-being’ through movement (Coaten, 2009), in social interaction, in creative expression, in links with past memories and her particular connections with, and passions for, the music and song used. At certain times during her latter months at the Unit when communication became particularly difficult, her word finding improved after having sung a few songs and she also was able to remember nearly all the words for songs, when immediately previous, word-finding was very difficult (Cuddy & Duffin, 2005). I was deeply moved at times over the two years as I witnessed first-hand her zest for life and the clear delight it gave this remarkable woman to stay in touch with what I would later describe as the ‘golden thread of dance’ that ran strong and true
throughout her life. How could I have known this, having spent such a relatively short time in working with her? It was partly because her brother gave ‘Ministry’ at her Quaker oriented funeral which more by accident and luck I was able to find out about and attend. As a clinician this is not something I do very often, however it felt important that I attend, I think in part to say farewell to a person who had through her dancing made a significant and what turns out, lasting impression on me.

Her brother told the following story that Ellen aged nine had danced scarf in hand around the living room of the family home whilst this young man, her brother, had played the piano. He had never forgotten the experience and in spite of all his memories of the rest of her life, this was the one that touched him most, that he chose to celebrate at her funeral. I imagined her dancing rather like Isadora Duncan had done as that pioneer of dance and free expression in the early 1900s, in a free-spirited way un-tainted by the constraints of technique –inspired in part by her free-spirited and generous approach to herself and others. The story of Ellen’s early love of dance, music and other art-forms that continued throughout her life, was born out by ministry given by other members of her family during the service.

It was while sat outside on a garden-bench in the sunshine immediately after leaving the service that what had been said and what I had been gifted from the family began to coalesce…and….

I was looking down at the ground beneath my feet when something shiny was glinting up at me…what could it be? A ring, a lost earring, something discarded I thought. Inquisitively, I put my fingers into the earth between the paving stones and pulled out first one and then two hair-thin, filigree-like, ‘golden threads’ each about three inches long. I cleaned the earth from them and they glinted in the bright sunshine. I held them both delicately between my fingers, concerned they would blow away…and they moved…in the breeze…they danced I thought…this was special…yes, they danced and it was at that moment with me in this open and liminal state feeling quite emotional I realised that here was a gift; two golden threads, one a gift to remember Ellen by, that I should keep ‘the dance’ woven into the thread of my own life and practice, and that of my family. What was the second one for? I realised that perhaps it was for the family. I resolved to give the second one to Ellen’s daughter to do with it as she wished. A gift of golden thread found on the day she was cremated; a symbol, a precious remembrance to me and possibly to the family that ‘dance’ continue to play a part in all their lives as it shall in mine and the life of my own family. As someone else said at that wonderful send-off, Ellen was someone who: ‘Danced with you in the sunshine and walked with you in the shadows’. It was most appropriate then and no accident, that while sitting in the sunshine reflecting on her legacy to me and others as well, I came upon these two golden threads – or some might say, they came upon me in that synchronistic way that takes one by surprise and cannot be contrived.

As the prescient nature of the experience settled in and I was no longer in that ‘liminal’ space, I reflected on the legacy of the gift I received and described as, ‘A Golden Thread of Remembrance’ and what that might mean in the context of my continuing work with people with dementia as part of jointly run services between Calderdale Council and the South West Yorkshire Partnership NHS Foundation Trust. This story could be thought of as rather rambling and odd, without much semblance of reality, however after twenty-six years of working in the field, I have increasingly learnt to respect and take
seriously that which at first might be regarded as odd or incongruent or non-sensical, especially in communications and relationships. I have gradually learnt to pay attention to those things which at first I don’t understand and secondly to the role language, both verbal and non-verbal, this helping me better understand what the person might be experiencing and/or attempting to communicate especially non-verbally and emotionally (Coaten, 2001, Coaten, 2002, Haak, 2006). For example, without the person telling me they like to dance, I become aware of a lightness in their step, a certain excitement and energy in their body language tells me the music is appreciated, their eyes light up, and there in front of me is the ‘embodied’ evidence – Ellen spontaneously dancing with a scarf that I carry around in my portable kit of props and resources for working in these embodied and experiential ways.

Ellen may in all probability have been doing this on her own or with her family and others, since she was at least 9 years old, so clearly and effortlessly remaining of value and importance to her now in spite of any cognitive, emotional, psychological and physical losses surrounding her.

I believe it is of profound importance in the treatment and care of the late Ellen and others like her with a deteriorating condition, both now and in the future, to take seriously what at first we may not understand or perceive as important, whether as a failure of insight or perception or sensitivity on our part. It is our responsibility I would argue, as carers, practitioners and clinicians to be better able to ‘read the runes’ or the hieroglyphics of dementia. Rather like anthropologists studying indigenous people, we attempt as best we can with the resources we have available, to build an image of a quite unique personal, cultural and experiential world-view. We try to best understand the individual within the context of this world-view and the threats posed to the homeostasis of person and family in response to the condition. We also try to tap into their potential for using all their available resources to cope with whatever challenges are presented in the here and now or possibly considered to happen in the future. This is a daunting task for anyone, whether as person with dementia, carer or family member to come to terms with, let alone to make the essential and necessary decisions in response to them.

With this approach in mind there is a powerful argument for what I would call, ‘Building bridges of understanding’ (Coaten, 2009) between the known and the not-yet-known, the loved and the unloved, to enable us as carers, practitioners and clinicians to better use the non-verbal and embodied resources we have available to us, to flesh out and celebrate those ‘golden thread’ moments we can discover in our practise. We need to know more about how we can do this. How can we in embodied ways, ‘get under the skin’ so to speak of what the person with dementia is intending and communicating and meaning, even if the skills and techniques we use to do so are invariably influenced positively and negatively by the hegemonic values of the institution’s involved? (Hill, 2004).

There is good evidence to suggest that however good and virtuous our intentions to improve the quality of care, however worthy an activity, intervention or therapy such as DMP for example, its successful implementation and development within an organisation is intimately bound up with the values, beliefs, policies and procedures present in that organisation and outside it. This means, for example, that in a large organisation like the NHS, where rules, procedures and policies are of great
importance, staff may need reminding that meeting the needs of patient, service user or day-attender are vital. The vulnerable, the frail and very needy must not become ‘lost’ in the system; they must not ‘fall through the cracks’ in service provision and their family and carers may also need to be, ‘met, held and supported’ in their daunting task, with skill, knowledge, experience and understanding. Given the difficulties all those involved face in these circumstances, (especially with budgetary cuts), there may be occasions when the rules, procedures or policies need to be ‘bent’, ‘changed’, ‘bypassed’ or ‘sidelined’, in order to deliver the highest quality of care in meeting individual need.

Within this care context, healthcare professionals need training and support to help them identify, interpret and understand the importance of ‘golden thread’ moments that may be occurring often in the context of the lived and embodied experience of the person with dementia. These moments occur at any time and not only in response to dance movement and/or embodied practices, although dance/movement work has been of profound importance here in relation to Ellen. They may occur in relation to a person’s previous experiences in music, theatre and the performing arts, in visual arts, in creative writing and poetry. They can occur during a trip down the corridor to the bathroom or in the dining room over a meal or in the garden out in the sunshine! These numinous, meaning rich happenings come in many different ways, and a question I would also raise in this context, is how can we be more ‘creatively alert’ (Coaten & Warren, 2008: 84) to those moments, like artists, dancers, musicians and dramatists, ‘waiting without expecting’ as my dance teacher used to say? Making it possible for the person to communicate with us in profoundly meaningful, surprising and important ways, where something of their ‘Personhood’ (op.cit) can be gifted to us.

We need to be better prepared to be patient, to ‘sit’ and be in the presence of, until something emerges, metaphorically speaking, just like those pieces of golden thread…up out of the ground, unearthed in some remote dark place, where they are able to reach us (not the other way round) and we have to be listening, ready and able, open to their meaning. Lastly, here is a poem to finish this eulogy to Ellen and her remarkable life of which I was privileged to share only a small fraction; it is an echo by one of the great American philosophers and mystics of his time that speaks to these gifts and revelations that lie in wait for us in the nooks and crannies, dark depths, shadowy recollections and also in the ordinary, everyday nature of our on-going and nevertheless profound and important work with people living with dementia.

‘The days come and go like muffled and veiled figures sent from a distant friendly party, but they say nothing, and if we do not use the gifts they bring they carry them as silently away’.

**Ralph Waldo Emerson**

Dedication – This article started out as a letter and eulogy about Ellen to her daughter following the funeral. Subsequently, the family and I considered it important to see if we could together, communicate her story to a wider audience, especially for the benefit of others in a similar situation and to those who care for them. A pseudonym has been used throughout.
Nicola’s Story

I have always loved to dance and find it is a passion that is at its most enjoyable when shared. Working through dance and movement with people with dementia has shown me that even in the smallest movement interactions, connections can be made. I have found that it provides a possibility for genuine meaningful communication and sharing, especially when language and word finding is limited or no longer accessible.

For the past two years I have been facilitating a Dance Movement Therapy group at Woodland View Nursing Home in Sheffield. The group has developed over that time and being a part of it has helped me to grow along with it. The sessions are run weekly and last for about an hour. There are regular attendees to the group, allowing relationships and recognition to develop between residents. Sessions have a loose structure and do not involve any ‘steps’ or the need to follow any instructions. I use a wide variety of music, including our own singing, and a selection of different props to explore. I try to adapt to the mood of the group and individual needs on that particular day. Sessions can therefore vary widely. I usually find there are lively parts, and quieter more reflective parts to each session.

So why do I think dance and movement is such a great medium to use? I know I am biased – I love to dance so am always keen for other people to join me. I also know the idea of ‘dancing’ can be daunting for a lot of people, and as with any activity, it’s not necessarily the right thing for everyone. For some people however, I have seen how it can make a big difference to their lives. Due to the damage caused in the brain by Alzheimer’s and other dementias, we know cognitive functioning, language and short-term memory skills are impaired, but people’s emotional memory, ‘body’ memory and ability to recognise music and song tends to remain largely intact. By working with dance, music and movement, we are making the most of the parts of the brain that are functioning well, and so are enabling continued communication and expression.

When I refer to dance and movement I am talking in the broadest sense, including facial expression, gesture and physical contact. These elements combined offer a very natural way to communicate. Our first relationships are built through movement, sounds, eye contact and touch. Language is later ‘learnt’ but these ways of connecting are present in infancy, so remain a way to connect after language is no longer as available.

As well as providing a form of exercise with the associated health benefits, using dance and movement encourages social interaction, sharing and inclusion. It has the potential to help sustain relationships, and build new ones. It can stimulate language as well as providing a space for non-verbal communication,
and gives people a way to express themselves and explore feelings. Movements can often have memory associations, for example, rocking a baby, and can encourage reminiscence. The dance therapy session gives people an opportunity for personal choice, without pressure to join in or move in a prescriptive way, so can boost self-esteem and confidence as well as increasing overall wellbeing. And most importantly, it’s fun!

My hope in sharing this glimpse of my work is to encourage people to use dance and movement more. My experience has been that working through dance and movement with people with dementia has been a benefit to me as well as to the people I have danced with. Whether we use it in structured groups or find a moment to use it spontaneously in interactions, let us make the most out of the possibilities dance and movement can offer.

References


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Dance Movement Psychotherapy as a ‘Golden Thread of Remembrance’


Perrin, T. (1998)‘Lifted into a world of rhythm and melody’, Journal of Dementia Care 6, 1, 22-24


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E-mail: richard.coaten@swyt.nhs.uk

Photo c/o Sharon Marsden (www.verd-de-gris.co.uk)

*Ministry is a Quaker term referring to that which is spiritually revealed to an individual and spoken by them, during the largely silent meeting for worship or in this instance a funeral service. There is an understanding within ‘Quaker Faith and Practice’, that ministry given by members or attenders is a holy act so this story, originally given as ministry, cannot be published or given in any other context without the permissions of those directly involved.

The author’s are grateful to Signpost, Journal of Dementia and Mental Health Care of Older People, Vol. 16, p.12-16 for permission to re-print here, where this paper has recently been published. Please visit their website for further information about their work and previous paper’s etc www.signpostjournal.org.uk

Contact Nicola Jacobson: nicola@danceanddementia.co.uk and website: www.danceanddementia.co.uk
Arts Therapies Survey 2011

A survey concerned with the practice of professional Arts Therapists has just been launched!

Please take part and contribute to the research held at the Queen Margaret University (Edinburgh) by Dr Vicky Karkou and Ania Zubala, a PhD student.

Under the following link, you will find the questionnaire which is a result of an ongoing attempt to facilitate exchange of opinions and knowledge among Arts Therapists. Completing this questionnaire will take you approximately 15 minutes. Please use the link below to access the survey online:

https://surveys.qmu.ac.uk/arts_therapies_survey_2011

One of the participants will receive the book “Arts Therapies: A Research-based Map of the Field”.

Thank you to all who take part!

If you have any questions or would like more information about the survey or about this research, please contact either Ania Zubala at AZubala@qmu.ac.uk or Dr Vicky Karkou, Research Supervisor, at VKarkou@qmu.ac.uk.
Reflections from the Field

NEWS: Up and coming edition of Body, Movement and Dance in Psychotherapy:

Editorial
Courtenay and Gill

Article: Kinaesthetic change in the professional development of dance movement therapy trainees
Dita Judith Federman
6721
Online

Article: Languaging the Embodied Experience
Heidrun Panhofer & Helen Payne
7308
Online

Article: Stirring the Depths: Transference, Countertransference and Touch
Tom Warneke
4426

Article: In search of a vocabulary of embodiment
Roz Carroll
4677

Wilhelm Reich’s Concept of Mother-Infant Attachment as the Origin of Self-Regulation: A Neurophysiological Perspective
Jacqueline A. Carleton & Ilean Padolsky

Touch therapy combined with talk therapy: the Rubenfeld Synergy Method®
Luna L. Medina & Dr. Marilyn J. Montgomery
3634

Report: 2010 American Dance Therapy Annual Conference
Meg Chang
1654

Book review: Performing the Dreams of Your Body: Plays of Animation and Compassion by Jill Hayes
Judith Lynne Hanna
1880

10 El cuerpo en psicoterapia. Teoría y práctica de la Danza Movimiento Terapia. by Heidrun Panhofer
Book Announcements

Just published - *Nine Ways of Seeing a Body* is a guide and stimulus for teachers, students and practitioners of dance, performance, movement, somatics and the arts therapies – in fact, for anyone troubled by the idea of a brain on legs!

The nine lenses presented are: the body as object, the body as subject, the phenomenological, somatic and contextual bodies, the interdependent, environmental and cultural bodies and, finally, the ecological body.

Running through the book is a case study which aims to bring alive some of the more complex concepts and makes them easy to understand.

If you have time, do read it yourself and please also forward this email on to any personal and professional contacts who may be interested.

**Reviews of the book**

*In this compact and accessible book Sandra Reeve invites the reader to engage with “the body” through nine different lenses. The ensuing thought provoking journey will be of particular value to psychotherapists, arts therapists, and those interested in new ways of being.*  Anna Chesner: London Centre for Psychodrama

*This book is a delightful, readable set of beginning points or lenses through which to constantly consider and reconsider embodied practice… I am already looking forward to the second book.*  Phillip Zarrilli: Artistic Director, The Llanarth Group

*Nine Ways of Seeing a Body* by Sandra Reeve.

Published: June 2011
List Price: £12.50 ~ Offer Price: £10.00

[Buy from the publishers](#) or on [Amazon](#) or from any bookshop.
Supervision as Transformation
A Passion for Learning

Edited by Robin Shohet

Supervision provides a positive space for compassion, inquiry, reflection, and above all development. The chapters in this book are written from a wide range of perspectives, all of which take a practical approach to supervision and show how transformative it can be when approached in the right way.

Contributions range from explorations of supervision as a journey of life-long learning and its place at the heart of practice to chapters on faith, transformation, dealing with feelings, and working with asylum seekers and refugees. The multidisciplinary approach covers much ground not previously touched upon, and every contribution demonstrates just how powerful and transformational passionate supervision has the potential to be.

This book will be an invaluable resource for anyone working in the helping professions, for whom supervision is an integral part of their work.


About the Editor:
Robin Shohet has been teaching supervision through the Centre for Supervision and Team Development for 30 years. He lives with his family at the Findhorn Foundation, a spiritual community in the North East of Scotland.

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Dr Allegranti offers a rare addition to the literature concerning Dance Movement Psychotherapy, in which she deconstructs taken-for-granted ideas surrounding gender and sexuality through the medium of dance-performance and film. In so doing she has traversed several media, expertly negotiating and performing her own identities as therapist, choreographer, film-maker and writer. The result is a text with accompanying film resources that will challenge a range of practitioners and academics, including social scientists interested in looking afresh at gender and sexuality as performed identities.

— Bonnie Meekums, Lecturer, University of Leeds, UK

Drawing from the author’s unique interdisciplinary experience, Embodied Performances responds to the feminist call for advances in conversations across disciplines. Through a pioneering integration of performance, psychotherapy and feminist philosophy, it offers an understanding and critique of embodiment and proposes innovative ways of deconstructing (undoing) and re-constituting (re-doing) sexuality and gender, and more embodied and ethical ways of ‘doing’ life. Embodied Performances presents innovative ways of ‘knowing’ and ‘re-visioning’, which avoids the contemporary angst by aligning digital media with established forms. Considering the socially constructed and biological body at the forefront of theory and practice in both the arts and humanities, in addition to producing a practice-based edition of the film, the unique online, password-protected film episodic and stills, forming an integral part of the unfolding discussion in each chapter.

Beatrice Allegranti is a choreographer (for dance theatre and film), clinical practitioner (in the UK NHS, adult mental health, special needs schools and in private practice) and a researcher and convenor on the Dance Movement Psychotherapy MA at Roehampton University, London, UK. A key focus of her work is on embodiment and the development of Ethics and the arts and ethics of clinical practice. Beatrice Allegranti is a key figure in the international dance movement psychotherapy community.

Visit authors website: [http://www.embodiedpractice.co.uk](http://www.embodiedpractice.co.uk)
Workshops and Conferences

Walk of Life - Autumn Workshops
in non-stylised and environmental movement
with Helen Poynor

Transformations October 1st – 2nd
Movement Ritual Explorations October 5th – 6th
The Art of Being in Motion: Remember-Restore-Renew Nov 26th - 27th
in collaboration with Feldenkrais practitioner Shelagh O’Neill.

Extend your movement experience and refresh your professional practice.

www.walkoflife.co.uk or call 01297 20624 for brochure.

Rhythmic Healing Introductory Day
with
Ruth Noble
Sunday Sept 11, Sunday Nov 13
Venue: Wild Goose Space, Ashley Vale, Bristol
Time: 10am - 5pm
Fee: £50, Deposit £20.
Prior booking essential
No previous body work experience necessary. Please wear loose clothing and bring a rug or cushion.

These Introductory days are for people to experience Rhythmic Healing prior to the next training programme. There will be other Introductory days in the South West later this year and in 2012.

At its essence Rhythmic Healing unwinds and transforms memory held in the energy body, through spontaneous dynamic physical expression, rebalancing feminine and masculine energy. The energy body permeates all aspects of being from physical, through feeling, emotional to imaginal, and mental.

Rhythmic Healing is a form of self-healing guided by Spirit, which supports greater integration between inner and outer expression, to align to the soul’s journey. It has the potential for releasing trauma held deep in cell memory. Releasing occurs spontaneously as increased vitality and the power in movement is safely experienced.

Rhythmic Healing uses relaxation, inner observation, and spontaneous physical movement, which subtly supports greater alignment between the physical, emotional, mental, energetic, and spiritual aspects of being.

‘to release people from the anchor of their shadow’
‘for the soul to remember who we are, what we are, and what we have come to do’

Ruth Noble has been in clinical practice with groups and individuals since 1981, practicing psychodynamic psychotherapy and movement healing, running dance and movement courses in UK and New Zealand. Rhythmic Healing began in 1994, resulting from integration in her practise between Western and Eastern experience and understanding of the healing process.

For further information and to book:
Email: ruth.noble@rhythmichealing.com
Phone: 01364 700289
www.rhythmichealing.com
Three New
Drama and Dance Movement Psychotherapy Groups
at The Healing Clinic/Briar House Resources, York
October 2011 to June 2012
with Dr. Allison Singer

Drama and Dance Movement Psychotherapy Group
- This is a closed psychotherapy group that will run approximately every 3 weeks on a Sunday morning between October 2011 and June 2012. The group will use movement, dance, voice, story, visual images and writing to facilitate the psychotherapeutic process. It will integrate approaches from Dramatherapy and Dance Movement Psychotherapy. There will be a total of twelve sessions. It is necessary to book for all twelve sessions. The cost for the 12 sessions is: £660 (full), £540 (concn). It is possible to pay in installments. Places are limited so early booking is advised.

Drama and Dance Movement Psychotherapy Colour Workshops (The Movement of Colour)
- Consists of nine monthly workshops on a Sunday morning between October 2011 and May 2012. The workshops will explore the colour spectrum using movement, dance, story, voice, visual images and writing, drawing on ideas from Dramatherapy and Dance Movement Psychotherapy. The workshops are a closed group. The aim is personal and professional development; this is not a psychotherapy group. No prior experience of Dramatherapy or Dance Movement Psychotherapy is needed. It is necessary to book for all nine sessions. The cost for the series of workshops is: £495 (full), £405 (concn). Places are limited so early booking is advised.

Drama and Dance Movement Psychotherapy Movement and Voice Workshops (Moving Melody)
- Workshops to explore the relationship between the body, movement and the singing voice using movement, dance, vocal improvisation, story, poetry, song, writing, and visual images. The workshops draw on ideas from Dramatherapy, Dance Movement Psychotherapy and North Indian Classical Singing. There will be two taster workshops in the Autumn and then a series of five monthly workshops on a Sunday morning from February. The workshop series is a closed group. The aim is personal and professional development; this is not a psychotherapy group. No prior experience of singing, Dramatherapy or Dance Movement Psychotherapy is needed. It is necessary to book for all five sessions if joining the workshop series. The cost for each Taster Workshop is: £55 (full)/£45 (concn.). The cost for the workshop series is: £275 (full), £225 (concn). Places are limited so early booking is advised.

The deadline for bookings for all of the groups is Wednesday 28th September. A non-refundable deposit of £125 is payable to secure your place.
Allison also offers individual sessions in Drama and Dance Movement Psychotherapy and Clinical Supervision

For Further Information Please Contact:
Dr. Allison Singer
Briar House Resources
Club Chambers, Museum Street,
York, YO1 7DN
Tel: 01904 679 868/01904 630853
E-mail: allison.singer@btinternet.com

Dr. Allison Singer is a Dance Movement Psychotherapist and State Registered Dramatherapist (HPC). Allison’s work integrates movement, dance, voice, singing, story, writing and visual images within the psychotherapeutic process. She has over 25 years experience working with movement, singing and the creative and expressive arts with people of all ages and abilities. Her approach is humanistic and integrative with a Jungian underpinning. Allison holds a PhD in Dance Ethnography where she examined the use of movement, dance, story, visual images and folk arts with war-affected refugee children and families in post-war Serbia; and an MMus in Ethnomusicology where she majored in North Indian Classical singing. She also currently works as a Guest Lecturer and Dance Anthropologist; and is on the council of the Association for Dance Movement Psychotherapy.
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with Caroline Frizell

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Moving Difference seeks to re-integrate the experiencing body and the perceiving mind, with a view to finding sustainable ways to create community and to share this earth together.

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Dawn Batcup, SrDMT
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Contact: dawn.batcup@swlstg-tr.nhs.uk or Tel. 0208 682 6236

Catherine Beuzeboc, SRDMT
Offers individual sessions in movement psychotherapy and supervision in North London NW5. Existential / Humanistic orientation.
Tel: 0207 267 6253 or email: c.beuzeboc@btinternet.com

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

Katya Bloom, SrDMT, CMA, MA, PhD
Offers individual movement therapy and supervision in North London.
Contact: kbloom@talk21.com

Celine Butte SrDMP
offers individual and group dance movement psychotherapy and supervision, speaks fluent French and English; she is based in Croydon, CR2
Contact: cel_butte@yahoo.co.uk

Natasha Colbert, SrDMT
Contact: tasha_colbert@yahoo.co.uk or Tel: 0207 229 3883

Sue Curtis, SrDMT
Available in South East London for supervision, training or workshops. Sue specialises in all aspects of work with children and young people.
Contact: Tel: 0208 244 0968 or suecurtisdmt@ntlworld.com

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Contact: tel 07956208276 or sarahholden@movementpsychotherapist.com

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Jeanette MacDonald, SrDMT, ARAD
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Professor Helen Payne, PhD, UKCP accredited psychotherapist since 1990; Fellow and Srn Reg movement psychotherapist offers clinical supervision, psychotherapy (group and individual) using movement and words, and practice-based research consultancy, Baldock, North Hertfordshire. CPD accredited by the University of Hertfordshire ‘Exploring the Mind in the Body: Authentic Movement’ M level - Diploma in Professional Development. Tel: 01763 288592 H.L.Payne@herts.ac.uk

Kedzie Penfield, SrDMT, UKCP, BCP, BC-DMT, CMA
Work in central Edinburgh offering individual and group movement psychotherapy, supervision, Laban Movement Analysis coaching and Bartenieff body work. www.kedziepenfield.co.uk

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

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

Susan Scarth MCAT, SrDMP, CMA
Private practice in central Edinburgh offering group and individual DMP. Specialist interest and experience in PTSD and childhood trauma. Movement Supervision offered to professionals and students of counselling, psychotherapy and the arts therapies. Visit Susan’s website: www.scarthdm.com for more information, location and contact form. Mobile: 07962814630
### Therapists and Supervisors

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Offers individual therapy, supervision, choreography and consultancy in West London.  
Contact: Tel. 0208 995 5904 or email: rosashreeves@talktalk.net

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**Dr. Allison Singer PhD, MMus, PGDip, SRDMP, RDTh**  
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