



# LABAN GUILD

MOVEMENT AND DANCE QUARTERLY

Summer 1993 Vol. 12 No. 2

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## HILDE HOLGER Dancer and Teacher

In the Laban Guild we all know something about the origins of modern dance in Central Europe, and some of us have been lucky enough to have been taught by those with first hand knowledge of those times. That spark of human expression sometimes seems to be dying however; and so it is a very happy discovery to make that a woman such as Hilde Holger is found alive and well and teaching in North London. Of venerable age, she is a survivor of the expressionist dance movement of the 20s and 30s. Born in Vienna, she was accepted as a member of the Gertrud Bodenweiser Dance Company at the age of 15. She gave her first solo performance of her own choreography in 1923, and went on to become a leading choreographer in that scene until the Nazi "anschluss". A history lesson is hardly necessary here, but needless to say the presence of the Gestapo gave Jewish dance enthusiasts added resourcefulness in their clandestine quest for self-expression and optimism.

The name Bodenweiser is not much known in this country, despite a recent exhibition at the south Bank, London. An avid admirer of Laban, she became to Austria, and Australia - the country she escaped to - what Mary Wigman was to Germany and America; the foremost exponent of expressionist dance.

Hilde talks vividly of Vienna between the wars; of Weidekind, Scheile, Schoenberg and such members of the culture; and of the disillusionment with classical ballet and the responsive attitude towards new ideas. She travelled to Berlin to train with Laban, and assisted Jooss and Leeder with performances in Vienna.

Her eventual escape route was to India where, added to the trauma of separation

and exile was the challenge that here dance had originally been considered the activity of prostitutes. She convinced her audiences otherwise - and was able to build a reputation as dancer and teacher. Upon leaving for England with her Parsee husband when the war over partition broke out, she was met by Lisa Ullmann and welcomed to the Art of Movement Studio in Addlestone.

Since then she has not always found it easy to work in the climate of English dance, where expressionism has not always been understood or appreciated. Her basement Studio has, however, spawned the considerable talents of Lindsay Kemp and Wolfgang Stange (founder of the mixed-ability theatre group "Amici"). This, if nothing else, should help people to realise

the freedom of expression and creativity which is encouraged in Hilde Holger's teaching.

Despite severe arthritis, she is still giving classes for all ages and her choreographies are still being recreated by other dancers. As a Laban student, I have enjoyed the opportunity to experience, authentically, the dance that I love, every week; and I feel that I must tell you all that the tradition is not dead.

*Francis Chantree*

Hilde Holger's Studio  
27 Oval Road, London NW1 7EA  
071-485-6822



*In Hilde Holger's Studio*





## EDITORIAL

This is the last issue of the Quarterly for which I shall be Editor. I took up the challenge - knowing nothing about editing a Magazine, of course - in 1985. It was a time of change. Lisa Ullmann died that year; the Guild was in doubts that it should go on at all. I suggested that the newsletter and Magazine should be combined; but something had to stay the same!

Eight years later, we have achieved that change successfully, if the readers' responses are anything to judge by, and I do believe that they are. It seems to me of the essence of a membership Magazine that letters are articles inspired by the readership and your participation. Thank you all for reading Movement and Dance, and Movement and Dance Quarterly.

### NEW BLOOD

Lydia Everitt has taken over the inkwell and eyeshade - and the Fax and photocopy - of the Editor's post. She is an excellent delegator, organiser and injector of new ideas, so the following issues will show this influx of new energies, very much to the benefit of you all. I wish her as much satisfaction and fun as I have had, and as much support from Council and members of Guild; may it all increase, as our membership increases.

### NEW MEMBERS

We had a choice at the AGM to put up our membership subscriptions by 50%, or to raise money in other ways - simply to keep up with rising costs, which so far we have been able to fund from £10.00 a head.

We achieved a compromise: a rise to £12.50 (to be put into operation if Treasurer and Council think necessary in January 1994); and a drive to increase Membership, to achieve the rise in income which we need in order to continue the work of the Guild.

Anne Ward, as Membership and Administrative Secretary, has devised many incentives (carrots) and there is always the possible increases of Subs to consider (the stick). Let's see what each of us can do to enrol new members in to the Guild, and keep them there.

**COPY DATES** Material should be sent to: Lydia Everitt, 3 Layton Lane, Shaftesbury, Dorset SP7 8E7

**COPY** for publication is due in by 1 JULY: DIARY entries for events from 1 AUGUST onwards should be sent to the Editor in good time, to ensure publication. Copy dates are: 1 January, 1 April, 1 July and 1 October. Typescript please, on one side of the paper, no corrections, ready for the scanner.

**NEXT ISSUE IS AUGUST 1993**

## LETTERS

Dear Su Johnston.

Having contributed to the Lisa Ullmann Travelling Scholarship Fund as an individual donor and through Guild Membership I always read with interest to whom the awards have been made and for what purposes.

Most beneficiaries appear to be professional dancers whose aims are in the world of performance.

Laban's work covered a much wider sphere than the stage.

The opportunities provided by the Scholarship Fund could help those trying to apply Laban's principles in other important ways such as education, movement therapy and industry.

It seems unlikely that all of those who have benefited have the furthering of Laban's work as a central purpose which is what Lisa's life was all about.

Should we not be encouraging candidates from other walks of life?

Yours faithfully

*Enid Bailey*

### FROM KATYA BLUM

*recipient of the Lisa Ullmann Travelling Scholarship Fund 1992-3*

I'm midway through the second week and already feel I am learning so much. The teacher is excellent. A man of few words but when he speaks it is usually something profound. And in pidgin English it comes out like poetry. We work 4-5 hours a day, five days a week, on his land and on the outskirts of Solo, in Nature and in the 'pendopo', an open-air gazebo-type place.

Last week we spent 3 days at Borobudur Temple, an ancient Buddhist temple (largest in the world) full of sculptured reliefs and there we practiced....what he calls 'reading' or 'feeling-seeing', using movement as the way to 'read'. Space, time, weight and flow definitely take on a new quality of meaning.

So - I am very happy with it all. Please pass on the message and my gratitude to the Laban Guild.

Very best wishes to you,

*Katya Blum*

## DANCE NOW

### OUR ANNUAL MEETING 1993

For a full report and the text of THE LABAN LECTURE, please read the accompanying booklet.

Once again we were fortunate to be meeting at Surrey University, where we were made so welcome by Professor Lansdale.

The day started with a wonderful session led by Royston Muldoon, who soon had even the creakiest of bones moving fluidly through exciting and imaginative sequences to warm us up. Royston then led us through just a small part of a work created for the people of Lithuania to celebrate their independence - a most moving experience and also very informative, as Royston generously shared his expertise with us.

This year the schedule gave more time to visit the Resource Centre, where Janet Chapman had put on a most interesting display, and to meet friends and catch up on news before the Laban Lecture.

Valerie Preston-Dunlop gave a fascinating talk on the development of Laban's work and threw down a whole range of challenges to the Guild and Guild members. We finished with our minds buzzing, so it will be good to be able to consider her words again in the accompanying report booklet.

A short business meeting dealt with the affairs of the Guild. A list of Council members will be found under Council Matters in the centre of the magazine and ways of helping to stave off a projected subscription increase can be found on the back page.

Congratulations were extended to those members of the Essex CDLTS who were present to receive their certificates. A full list can be found under membership news.

Finally, the day ended with a beautiful performance by members of Yorkshire Movement and Dance to the music of the Misa Creiola, originally choreographed by Maggie Semple for a performance in Wakefield Cathedral. Many thanks to Mary Oldroyd and the girls for travelling so far and giving us so much pleasure, and to everyone else who contributed to the success of the day.

So are you sorry now that you missed the day? Fill in the enclosed questionnaire and make sure that next year you'll be there!

*Anne Ward*

*Photograph see Back Page*







# THE ESSENCE OF GENDER IN MOVEMENT by Warren Lamb

## Part 2 - continued from Vol. 12 no. 1.

*Following a discussion of shape-flow, posture and gesture, the topic of gender distinctions is approached by observing and analysing the movements involved in the act of embracing.*

We can make a bold statement about most embraces, whether with the opposite sex, the same sex, between family members or between adult and child. If there is no involvement of posture (whole body growing or shrinking) the embrace will appear, to some degree, detached, aloof, or constrained. This does not mean that there is necessarily any less feeling in the embrace, that the embracer cannot otherwise be posturally expressive, or that other movement elements will not contradict this impression. However, based simply on the lack of posture, there will be some perceived lack of sincerity, effectiveness, or self expression (Winter, 1989). In some embraces, posture is present; in others, it is not (or only slightly present); and, some embraces are so complex that it is difficult to make any clear observation of movement at all. The following examples are offered as a rough guide to the kinds of embraces which typically involve posture involvement and those which typically do not:

### Embraces With Posture Movement

- A parent embracing his or her child
- Lovers and potential lovers
- Old friends reuniting
- Good actors playing a romantic scene
- Boxers at the end of a fight

### Embraces With Little or No Posture Movement

- A pre-occupied parent taking leave of their child
- Former lovers ending their relationship
- Political embraces
- Formal cocktail party greetings
- Older relatives (aunts, uncles) greeting dutiful younger relatives (nephews, nieces)
- Poor actors playing a romantic scene
- Boxers before beginning a fight

### The Flow of Effort

In addition to shaping within the kinesphere, movement also involves the flow of effort. We use effort to get out of bed in the morning; effort gets us out of bed, while shaping dictates whether we fall on the floor or bump into a chair on the way to the bathroom. Rudolph Laban differentiated

the effort component of movement from the shape component. The two are inextricably linked, as we can experience when getting out of bed, as well as in many other daily actions. An effort movement which is not accompanied by an appropriate shape movement will appear clumsy. A shape movement without an appropriate level of effort will appear listless.

Laban identified four effort elements, one of which is the effort element of flow, consisting of a polarity between bound flow and free flow. The variations between these two extremes occur along a continuum, which we can experience by altering our flow of effort from extremely bound flow to extremely free flow. Extremely free flow leads to abandonment of the body's structural rigidity, leading to a loss of balance if some degree of bound flow is not re-introduced. Extreme postural free flow looks ecstatic, spontaneous, free. It can be experienced by turning one's back to strong wind, allowing it to carry one forward. Extreme bound flow leads to complete rigidity; these movements appear highly controlled, directed, or tense. This extreme may occur in a person who becomes speechless with anger. Certain situations will usually cause us to emphasize bound flow, such as walking on a slippery surface, or across a narrow walkway with a big drop on each side (although it can be counterproductive to over-emphasize bound flow in these situations). Breathing also helps us experience this polarity: breathing out naturally encourages free flow, while breathing in naturally encourages bound flow. However, as with shape-flow, it is possible to go against this natural tendency.

Observation of effort-flow in children reveals patterns that are similar to the developmental observations of shape-flow. When babies first learn to walk, they career along in a state of whole body (postural) free flow. When they fall and cry, their postural effort reverses to an extreme rigidity. The infant's whole body variation between free and bound flow is more extreme, and occurs much more regularly, than variations in an adult. As children grow and master other components of movement, we see a diminution in their use of flow of effort, as well as flow of shape. The impression of child-like responsiveness in some adults, which was mentioned earlier, is created as much by their immature patterns of effort flow as by their immature patterns of

shape flow.

Observation of embraces in terms of effort-flow reveals patterns which are similar to those of shape-flow. When sincerity and shared emotion appear to be present, we see posture variation along the continuum of free and bound movement. When the embrace is superficial, formal, dutiful or unreciprocated, we see little flow of effort. This association may not be irrefutable, but it has been observed across a wide range of cultures.

### A Framework of Shape and Effort

We can summarize this introduction to the four polarities of movement as follows:

1. Flow of shape appears as relative movements of growing vs. shrinking.
2. Flow of effort appears as relative movements of freeing vs. binding.

There is no physical reason why both genders should not equally use these four polarities of movement; and cultural conditioning is not relevant in the search for intrinsic qualities of movement by gender. Western culture has favoured a growing expansionist posture as masculine and a shrinking demure posture as feminine, but this is now out-moded and there probably always have been exceptions. A man can shrink his kinesphere without appearing feminine and a woman can grow her kinesphere without appearing masculine. Similarly, men and women can both emphasize free or bound flow without necessarily taking on any attributes of the opposite sex. So far we have only introduced the parameters of movement, without linking them to gender attributes, in order to avoid any prejudice or cultural conditioning about the effects of gender on movement.

As a disciplined study, movement is still in the early stages of its development. One of its major difficulties is the lack of standard methods of observation. Recording and analysis of complex body movements (film and video recordings assist in observation, but not in recording or analysis). These immense problems of definition mean that it is extremely difficult to communicate with confidence that there will be a consensus about what is being described. Furthermore, the lack of historical study of movement (other than dance) restricts the recognition of researchers.

*Continued on Back Page*





## DANCING AROUND



**The Planetary Dance:** An example of our ability to co-operate in Creation, an expression of our best collective aspirations and a powerful act of magic.

There is a long tradition of using Ritual Dance for the purpose of affecting the world. In fact, Western Civilisation is one of the few cultures that doesn't. In ancient times and in traditional cultures, dance has functioned as the means by which people gathered and unified themselves in order to confront the challenges of their existence.

Dance was the most important language the people knew. It was a magical language of power. It was the language of the Spirits. It was the language Nature understood. It was the language in which were told the myths and stories that provided the people with the correct way to make sense of their experience. In the evolution of Western industrialised urban culture, people gradually lost the language of dance even as they lost the consciousness of Spiritual and Natural participation.

The rediscovery of the lost language of dance offers to us now the very vehicle which people have traditionally used to form their culture and face their crises. Dances did have the power to cohere and maintain societies for hundreds and in some cases thousands of years. Now, in our time of need, we have the opportunity to bring that power to bear on our task of transforming, re-uniting and renewing our society so that we may find harmony among people and between people of the earth.

The Planetary Dance is a ritual and calls upon a higher power. It is a series of moving experiences and sharings. It draws the strength it needs to call upon that higher power from the collective spirit and visions of the people who create it.

The Planetary Dance is specifically designed for a large group of diverse people ...

people from many walks of life, backgrounds, skills, talents and perspectives. This diversity is what gives the dance its human vitality and relevance to the task of creating community, something no-one can do alone. In large group dances an exceptional phenomenon occurs time and time again. When enough people move together in a common pulse with a common purpose, an amazing force, an ecstatic rhythm eventually takes over. People stop moving as individuals and begin to move as if they were parts of a single body, not in uniform motion but in deeply inter-related ways. In these archetypal movements they seem to be tracing out the forms and patterns of a larger organism, communicating with and being moved by a Group Spirit.

The Planetary Dance is like a living thing, constantly shaped by experience. The image that comes to mind is that of a tree. The tree is from beginning to end, in essence and in spirit, always a tree. Yet its form constantly alters as ecological forces interact ... wind, rain, sun, soil, birds, insects ... ageing, always responding interdependently with her environment. Recognising this kind of interdependency is vital. It will help you find a balance between your individual experience and the collective one. These two aspects must be interdependent if the dance is to be meaningful to the participant and have the spark of spirit and conviction.

Anna Halprin, who is a seminal figure in the world of dance and one of the pioneers of using dance as a healing art, created the planetary dance in 1985. Since then it has been performed every year and so far has reached communities in 37 countries throughout the world. The first performance in this country took place at Dartington in 1987. The second one will take place at the Yorkshire Sculpture Park on May 30th. A preceding two-day workshop starting Friday 28th May at 6.30 p.m. will lead to the ceremony on Sunday. The workshop will be facilitated by Angelika Wibbeler, Rebekka Hofmann and Didier Rouchon who have worked extensively with Anna Halprin and have graduated from her institute in California. This event requires no prior experience. People of different ages and diverse backgrounds are encouraged to participate.

For more information, contact: Rebekka Hofmann or Didier Rouchon, 25 Huddersfield Road, West Bretton, Wakefield WF4 4GP or telephone 0924 830414

## MEMBERS

**THANKS** to all those who have paid their subscription for a free year's subscription was Barbara. **CONGRATULATIONS** also to all those who have joined the Guild's Community Dance Leaders' Training Register. They include Cathy Ballantine, Lorraine Gloria Helliwell, Karen Lane, Bernadette O'Sullivan, Alan Watkins and Rita Wheatley. Well done!

**The** course in N. Ireland is reaching its final stage. The Somerset course is ready to start this May. There are two places available. Anyone interested should contact me. The Guild is very pleased to be able to successfully complete the course, so if you are not you are fully covered. Forms and information can be sent. **WELCOME** to new members Maggie Harris, Susan Alison Pierce, Buckingham Regional Dance Council. **WELCOME BACK** to Maureen Cashell, nee C. studio in Manchester in the early forties? Maureen the Guild. If any of her old friends would like to join. **WOULD YOU LIKE A GRANT?** Wouldn't we like to see categories, you may be eligible.

*Barclays Age Resource Action Scheme:* for innovative projects. Information from Joanna Ridley, Grants Officer, Age Concern. *Barclays Community Action Awards Scheme:* for projects for economic regeneration of disadvantaged areas. I. Highbury Grove, London N5 2AG.

*Barclays New Stages:* for imaginative theatre projects in education or projects with people with disabilities. Kalloway Ltd, 2 Portland Rd, Holland Park, London W8 7LH. *Charity Projects:* Following 12th March Comic Relief grant making are now available from 1st Floor, 7. **WOULD YOU LIKE TO HELP KEEP SUBS?** make sure that overdue subscriptions are paid now. Derry, N. Ireland BT49 0QJ Rates: £10.00 pa full

## FROM THE PRESIDENT



When I received Sheila Macdonald as President of the Guild, I thought of the Guild's past Presidents - Rose Margaret Dunn and Warren. I thought of Rudolph Laban of course. I joined the Guild in 1972 when I was 19. I still find no other dance so physically and spiritually, and relevant to today's society. The Guild has an excellent Chair and Council which represents the rich and diverse interpretations of dance. I often re-read Sheila's last paragraph, "With your guidance the Guild forward." Maybe in a few years' time I will be fortunate to join the list of past Presidents, but

## COUNCIL MATTERS - Y

**Officers:** President, Maggie Semple; Vice President, Pam Anderton; Secretary, Lorraine D. **Elected Council Members:** Su Johnston, Pamela Membership, Ann Ward; Representative to the CCI. We would particularly like to welcome Lorraine Barrie onto Council, as well as thanking retiring me





## SHIP NEWS

ptions on time - a record number! The winner of a Danielli of Sussex. Congratulations.

Recently been successful in the final assessments of the Scheme and been placed on the Dance Leaders' Register. De Oliveira, Linda Gardiner, Jackie Garrard, Rhyan Parry, Carol Sheffield, Janette Smith,

now. Another is planned for Dublin in 1994 and will be held in Yeovil and there may still be one contact Wendy Hermelin, 0460 76279, as soon as possible offer fully comprehensive insurance to those on the Dance Leaders' Register, do make sure that it can be obtained from Anne Ward.

Collock, Mary Brady, Martin Hunka, Karen Harrison, and the Australian Catholic University.

mann. Does anyone remember Maureen from the past who has been living in Belfast and has just rediscovered contact her, please let me know.

all! But if your work falls into any of the following

new projects for groups with people over 50yrs. of age, 1268 London Rd, London SW16 4ER.

innovative projects contributing to the social and economic development of the community, 60

cts, particularly involving dance or mime, theatre or music. (Deadline May 28th) Information from 071 221 7883.

Chief Day, the new Charity Projects' guidelines for 1993/4, Oxford St., London WC1A 7EF.

SCRIPTIONS DOWN? SEE BACK PAGE - and contact: Ann Ward, 30 Ringsend Rd, Limavady, Co. Londonderry, £5.00 pa reduced + 20% overseas.

## NT - Maggie Semple

giving's congratulatory letter on being elected President and gulped hard! She reminded me of the Laban, Lisa Ullmann, Sylvia Bodmer, and all. All of these people had a direct connection with me, something which I could not claim.

I was a student at Worcester College. 21 years on, the form so satisfying, both physically, intellectually, and I believe an active membership, which is the Laban work.

our strength and independence of mind may you know I will look back and understand why I have not until then, there are exciting challenges ahead.

*Maggie Semple*

## our New Council 1993/4

ent, Sheila McGivering: Chair, Anna Carlisle; De Oliveira; Editor, Linda Everitt.

Harling-Challis, Barrie Hudson, Janet Lunn.

R, Bronwyn Mills

and Linda to their new positions and to welcome

members for all their hard work on behalf of the Guild.

## REVIEWS - BOOKS VIDEOS AND DANCE

### DANCE AND MOVEMENT IN THE PRIMARY SCHOOL

by Wendy Slater (Northcote House)

Reviewed by Meriel Enderby

"Dance and Movement in the Primary School" will provide guidance, ideas and structure for teachers in Primary School, who have little previous experience of teaching dance, but who genuinely seek to come to terms with the requirements of National Curriculum.

Wendy Slater clearly shows how dance can be a central feature used to link many subject areas of the curriculum with inspiration coming from a range of sources.

The technical aspects of teaching movement and dance are dealt with in simple and straight forward terms, yet provide plenty to stimulate creativity.

The passages on specific themes will be a great help to many teachers, as will the Appendix of suggestions for music.

The aspects of philosophy and criteria set out in Wendy Slater's 'Conclusion' should be aired rather more profoundly earlier in the book. In their place, the 'Conclusion' should instead perhaps restate the importance of dance as a subject in its own right; and urge the teachers to use the book as a starting point from which they themselves should move on to develop and incorporate their own ideas, inspiration and creativity.

### ART THERAPY & DRAMATHERAPY

Masks of the Soul

Sue Jennings & Åse Minde

How do art therapy and dramatherapy work? What relationship is there between the two?

This groundbreaking book is the first to explore the relationship between these two relatively new therapies. In doing so, it looks at the very nature of creativity.

Both dramatherapy and art therapy rest on the principle that artistic or creative expression can provide effective aid, both preventative and curative, providing a channel through which inner feelings and experiences can be expressed. Reflecting the new spirit of co-operative endeavour, the two disciplines come together in a book which spans over ten years of practical experience of working together. The book provides an authoritative, and at times, movingly personal account of how two leading exponents of very different professions work together to find a common language of co-operation. It is divided into two parts:

The first part examines the authors' theoretical backgrounds, histories and practices and the creative processes that they make use of in their work.

The second part explores five major themes developed jointly by the authors and clearly sets out methods and practices for future use.

The sub-title of the book emerged at a late stage when the authors realised how far their work went beyond 'mere practice'. Although from two very different cultures, they found that they were inspired by the same writers and discov-

ered a common language in their two fields - they both dealt in dreams, masks and images which came to life in the course of their work. 21 January 1993 224 pages, illus ISBN 1 85302 027 hardback £25.00

### CROYDON DANCE THEATRE PUBLICATIONS

(53a Croham Road, South Croydon, Surrey CR2 7HE)

The following publications give an insight into the method of approach used by Hettie Loman when working with professional dancers and students and initiating them into her choreographies style. When dancers work with her they encounter many classical and contemporary dance forms to which they can quickly relate, but also experience new forms and an approach, stemming from Laban, which concentrates on the expressive, communicative potential of movement in relation to its spatial and dynamic content.

The dance scores in all these publications were notated by Sally Archbutt, M Phil., FICKL. She is an authority on Hettie Loman's choreographic approach and style, having worked with her for many years as principle dancer, ballet mistress, rehearsal director and reconstructor.

### FRAGMENTS IN THE TAPESTRY OF DANCE HISTORY

Published by Croydon Dance Theatre, these books document works by Hettie Loman available for study and reconstruction. They include text by the choreographer, photographs, and the dance score notated in Kinetography Laban. Video tapes are also available for study purposes.

### ONCE I HAD LAUGHTER (1949)

A strong dramatic dance trio for two men and one woman, choreographed to Beethoven's "Coriolan" Overture. In abstract style the dance forms symbolise the capacity of the human spirit to survive the imprisonment and torture of a concentration camp. ISBN 0.9513143.5.1

### BORN OF DESIRE (1948)

"I search and question the heavens and earth for that which is denied me." For two dancers, a man and a woman, this work is based on the longing of two people for a child. Set to music by Grieg, this was Hettie Loman's first choreography. ISBN 0.9513143.4.3

### MANY THANKS ..

to Carol Wallman for her offer to review and write for the quarterly, performances in the Bedford area.

If you live in the Exeter area, in N. Ireland, in Yorkshire, in Suffolk - please phone or write to the editor that you can review dance events for your fellow members of the Laban Guild.





*A response to a letter from Alan Salter (Quarterly, Vol 11 No 4): by Penelope A. Best MCAT, Chair of Association of Dance Movement Therapy.*

From recent correspondence in the pages of this journal it appears that readers may not be aware of important developments within the Dance Movement Therapy field in Britain. The present article is written in response to particular queries about the state of registration for practitioners, the relationship between DMT and other arts therapies, and links with arts therapies in Europe.

#### **BACKGROUND**

The field of Dance Movement Therapy in Britain has been growing steadily since the early days of SESAME and Dance in Special Education trainings in the 70's. The 1980's saw the beginnings of an organised effort to collate and define the diverse ways in which dance and movement were being used therapeutically. The Association for Dance Movement Therapy, ADMT, was formed in Britain in 1982 to represent and support the teachers, dancers and therapists who were working in the field. Since then the Association has been working to define the area and ensure the professional nature and standard of the Dance Movement Therapist's work. The Association's original definition of Dance Movement Therapy was "the use of expressive movement in dance as a medium through which the individual can engage creatively in a process of personal integration and growth." It appears from developments within the field to be moving closer to the definition used by the considerably older American Dance Therapy Association which defines DMT as "a psychotherapeutic technique which uses movement as a process to further the emotional, cognitive and physical integration of the individual." It will be essential that Dance Movement Therapy in Britain while developing into a recognised international profession, still retains its roots.

The British pioneers (as did the American ones decades earlier) were aware that if the profession were to grow, it would need specialist training and eventual registration. These early members were influential in the planning and implementing of training programmes designed for postgraduate students.

The training programmes, Laban Centre, Roehampton Institute and Hertfordshire College of Art and Design now Hertfordshire University, are currently taking note of rapid developments within the field and are attempting to match the needs of trainees. One of the major developments, following

the acceptance of the Professional Code of Practice in 1989, has been the establishment of set criteria for registering practitioners of Dance Movement Therapy. Formal acceptance of the criteria is due at the AGM in June '93 and applications will be accepted once a selection panel has been appointed. The criteria cover four main areas: theory and skills, dance and movement experience, clinical practice including supervision, and personal therapy. Transitional arrangements, including a 'Grandparent clause' will be offered to ensure that practitioners who have been working extensively in the field before formal trainings were available, are eligible to apply.

## **DANCE MOVEMENT THERAPY: State of the Art**

#### **LINKS WITH OTHER ARTS THERAPIES TOWARDS RECOGNITION**

The other arts therapies (Drama, Art, Music) already have registration procedures which have facilitated their professions' moves towards recognition by the NHS and in some cases by Social Services, thus granting them status. Unfortunately this status is not yet matched by adequate remuneration. All the arts therapies are working for recognition commensurate with the depth and nature of training and clinical experience demanded by their professional associations.

The ADMT is aware that there is strength in numbers and that it is beneficial and important to join with other arts therapies associations to present a case for recognition. The Council for Professions Supplementary to Medicine (CPSM) deals with applications for state registration through the Privy Council. The other three arts therapies are nearing completion of state registration and it is hoped that, once its own criteria are in place, Dance Movement Therapy can join the combined application. If this were to happen, then the Privy Coun-

cil would have a mandate to regulate the arts therapies professions. This recognition could pave the way for pressure to increase professional salary scales and monitor conditions of service. However, the new financial and political climate within the public sector may mean that central control of salary scales are in jeopardy. Trusts will not be bound by national scales nor will locally managed schools.

The Arts Therapies in Education is another example of successful joint lobbying. Each arts therapy has produced a section of a new document soon to be published expounding the importance of arts therapies, as distinct from arts activities, within education. This committee has been promoting and maintaining a vital liaison with the National Curriculum Council. Due to the changing face of funding within education and the emphasis on the traditional core subjects, dance movement work is being marginalised to the point of extinction. Through its individual statement the DMT subcommittee is attempting to make headteachers, and more importantly budget-holding governors, aware of the essential nature of movement explorations for normal development. The combined document clearly states the important work arts therapists could offer for all young people.

#### **UK STANDING CONFERENCE for PSYCHOTHERAPY**

Another possible channel for gaining professional recognition and appropriate status is through creating an arts therapies section within the U.K. Standing Conference for Psychotherapy (formerly Rugby Conference). The Conference is attempting to organise and monitor UK recognition for the diverse forms of psychotherapy being used in Britain today, working its way through the labyrinth of practitioners calling themselves psycho-therapists. The range is enormous; each 'school' requesting its own section within the UKSCP. The arts therapies, however, if wishing to join as one coherent section, will need to hold together a wide range of philosophical approaches under one umbrella.

The arts therapies explore these commonalities and differences through representation on the Standing Committee of Arts Therapies Professions. Three out of four arts therapies (Drama, Dance Movement, and Art) have decided to apply to the U.K. Standing Conference for Psycho-





therapy, thereby gaining validity and recognition as a form of psychotherapy. The definition of psychotherapy at present is very wide. Dance Movement Therapy representatives agreed that it would be appropriate to create a distinct section and would be beneficial to professional members if this were done. The first reason for this is that the diversity of individual members' backgrounds and training could lead to many separate applications under other sections, thus splitting the voice of DMT. The Association as a whole would be best represented through a separate section. Secondly, the criteria to be adopted for DMT practitioners would be relevant only to Dance Movement Therapists and, therefore, not applicable within other sections. And finally, an arts therapies section would encourage the recognition that the arts and non-verbal communication makes a significant contribution to the field of psychotherapy.

#### PSYCHOTHERAPY?

There is debate about whether all the work done within the arts therapies is a form of psychotherapy. Art Therapists appear the closest to identifying themselves as Art Psychotherapists and demanding training suited to this identity. Dance Movement Therapists are about to adopt criteria which will impact upon their future professional identity. All the arts therapies associations share expectations of more traditional psychotherapy trainings by recommending that trainees and professional members have experience of personal therapy and obtain regular, clinical supervision of their work.

It may be difficult for all practitioners to understand these expectations because they may perceive their work, for instance in special schools, as being therapeutic, but not psychotherapy. The work within Dance Movement Therapy stretches on a continuum from 'pure' movement at one end and predominantly verbal, yet informed by movement observation at the other. The expectation is that the work takes place within the context of a therapeutic relationship, different from that held by a tutor. Therapists responsible for another individual, should ensure that their own processes are not worked out through that individual. This is all the more difficult when working non-verbally through movement and why personal therapy and regular supervision are recommended by the professional association.

#### LINKS WITH EUROPE:

Links have also been made farther afield in

Europe where Dance Movement Therapy work has been expanding in the past decade. There are now professional associations in Germany, France and Hungary with much interest in Italy and a number of associations in the Netherlands. Arts therapies training in Holland takes the form of integrated studies with more emphasis upon the art form and less upon psychological processes. Related training in Sweden takes the form of combining physiotherapy and therapeutic movement calling itself 'psychomotor therapy'. Clearly there are very different backgrounds and mixtures of trainings within closely related fields. Dialogue must be encouraged between trainings purporting to produce Dance Movement Therapists. It is imperative that as Europe becomes more interconnected, trainings and qualifications are monitored and regulated to maintain standards, as well as to facilitate transfer between countries.

There has been a concerted effort since 1989 to ensure exchange of ideas amongst the various interest groups within Europe. In 1989 in Holland at the European Symposium, "Dance Movement Therapy in Clinical Practice", a suggestion was made that a European Association for Dance Movement Therapy should be established. In the early '90s a consortium, ECARTe, European Consortium for Arts Therapies Education, was set up. It aims to maintain communication between national professional associations and European training programmes. ECARTe already has been involved in exchange links between the Arts Therapies Department, St. Albans (now Hertfordshire University) and the Hogeschool Nijmegen in Holland.

At the 1990 conference held at St. Albans on "Arts Therapies Education: Our European Future" four main objectives were discussed for arts therapists all over Europe. These covered: bringing arts therapists together; looking at training and practice; examining current E.C. schemes for transfer and recognition; and raising the profile and status of arts therapies internationally.

#### RESEARCH

One area which could assist the raising of profile and status would be that of increased research. Stimulation and cross-fertilisation is urgently needed. More published research is required to gain acceptance within the academic field and encourage funding from established agencies. There is an Arts Therapies Research Committee which meets to offer support and guidance on methods and procedures as well as ideas. It

appears from the attendance that Dance Movement Therapists are more reluctant than other arts therapists to consider substantial research. There may be constraint due to the lack of adequate tools for measurement. However, new paradigms need to be created and longitudinal studies undertaken. Dance Movement Therapists may shy away from research assuming that art and science do not readily mix. However, the clinical work being done necessarily crosses both boundaries. The training programmes must be encouraged to offer advanced research methods, training and supervision to help facilitate growth in the profession.

#### CONCLUSION

At present there is no clear information as to how many people in the UK are working within the Dance Movement Therapy field or are utilising dance movement with therapeutic aims. Estimates of the numbers who make therapeutic use of dance within their employment range from 500- 2,500 depending how widely this use is defined. These estimates cover a range of uses within education (primary, secondary, tertiary, adult), mental health, social services, voluntary sector, penal system, private practice, alternative medicine among others.

There is still much work to be done before the UK profession of Dance Movement Therapy is appropriately recognised and valued by employers and other professionals. Consistent, joint ventures on a number of fronts should ensure progress. It may be that further in the future ADMT will spawn separate sections or even other associations to take account of the rich diversity of work within the field. Until then it is important that those using dance movement therapeutically continue to support each other's work. An active way of doing this would be to join the ADMT, share ideas and stay in touch with developments in the field.

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*Continued from Page 3*

Nevertheless, much progress has been made in addressing this problem, especially based on Laban's principles. Therefore, his framework of effort and shape movement terms is summarized and illustrated below. This framework cannot describe all movement, but does cover enough (when added to the elements of shape-flow and effort-flow already defined) for our purpose of analysing gender-related movement patterns. This observational framework can be summarized as follows:

#### Shape

- Spreading vs. enclosing
- Rising vs. descending
- Advancing vs. retreating
- Growing vs. shrinking

#### Effort

- Indirecting vs. focusing
- Diminishing pressure vs. increasing pressure
- Decelerating vs. accelerating
- Freeing vs. binding

To be concluded in the next issue with a discussion of the Relationship of Movement to Gender.

*This extract is taken from The Body-Mind*

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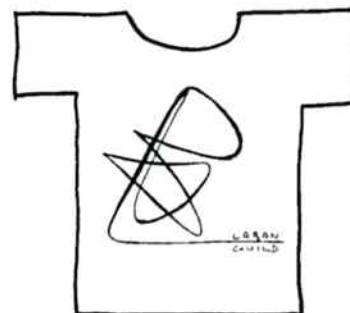
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