

Laban Guild...

"DO YOU WANT THE GUILD TO CONTINUE?"

A brief history by Sheila McGivering

There was a meeting on January 30th, 1946 to discuss the foundation of the Art of Movement Guild. Mr. F.C. Lawrence proposed that it should be the Laban Art of Movement Guild. The minutes of this meeting note that 'Mr. Laban felt that he could not give his name to the Guild unless admission to membership was so safeguarded as to permit only those fully accomplished to be admitted.' A Council was formed with Mr. Laban as President, Mr. Lawrence as Vice-

'The Annual Conference and A.G.M has been important since the first year of the Guild's existence'

President, Lisa Ullmann as Chairman, Gladys Stevens as Secretary and other Members. That evening Lisa announced to the people gathered for the Christmas?! Course, at Sheffield, that the Guild was in being. The group joyfully contributed £1 per capita.

The next task was to prepare a Leaflet descriptive of the purpose of the Guild. The drafting of a Constitution was also undertaken. There were distinct categories of membership: Corporate Members and Associates. Corporate Members were subdivided into 1) Full Members, 2) Sectional members for Art/Education/Industry, 3) Graduate Members. All members were expected to study and advance towards full membership. Graduates should help associates and aspire to sectional membership, and so on, in the manner of the old trade guilds. A Membership Committee was set up to vet all applications.

Very soon there were over 200 members. As numbers continued to increase it became obvious that it was not practical for the Committee to approve all applications: the main task would be to devise an examination procedure for Graduates, Sectional Members (later called Masters) and Full Members (later called Fellows). At the time of this last change Sylvia Bodmer was declared, by Mr. Laban, to be a Full Fellow. After this announcement at an A.G.M., a number of us repaired to a local restaurant, where Sylvia enjoyed a good supper. The evening was enlivened by Elsie Palmer's leading a rousing chorus of "For she's a jolly Full Fellow."

It may be interesting to note, in passing, that Laban's

American daughter, Dr. Juana de Laban, was a full Art and Education Member in 1952.

Valerie Preston-Dunlop, Marion North, Geraldine Stephenson and Joan Russell became Fellows in recognition of their learning and their leadership. However, in 1971 it was resolved that there should be no separate categories at all. The Chairman, Joan Russell, felt that the system was divisive. Some members regretted the change because there was no clear incentive to study and because there was no identified leadership.

In the first year a News Sheet was produced, which soon became the Magazine. The names of new Members were printed in the Magazine until it was decided to publish a separate directory. Numbers rose beyond 900. However, when it was decided that only those who paid their subscriptions could count as members, numbers appeared to decline somewhat. The magazine conveyed news about members and

PRESIDENT'S ADDRESS AT THE ANNUAL GENERAL MEETING OF THE LABAN ART OF MOVEMENT GUILD

CHICHESTER,
27th August, 1947.

As I have the honour to be your life-long President, I am here to-day to welcome you at this, our first General Meeting.

I think first of all I would like to remind you of the aims of the Association as they are set out in the Constitution:—

"To establish the status of teachers and practitioners of the Art of Movement, whether in connection with education, industry or art.

"To foster the exchange of ideas and experiences of those interested and engaged in this work, and to publish any records which may be of general interest to the community.

"To inspire inquiry and research into the field of the Effort-Training as used in education, industry and art, as well as the Art of Movement.

"To put into effect any practical measures likely to further the ideas of the Guild.

"To collaborate with appropriate national and international Associations or to institute work of an international character when and where it appears opportune."

Our progress as an Association is dependent upon the continual study of the Science of Movement and appreciation of the need for systematic movement training in all walks of life.

If we look back over the history of human civilisation it reveals the rhythm of periods of enthusiasm for the cultivation of movement study, alternating with periods of disinterest and neglect. I will mention in this connection, Jean George Noverre, who, as early as the 18th century, had visions of dispensing with all the artificialities and cramping formalities of movement of his time as he saw it in the dances of the Court circles. He told his pupils to go into the streets and market squares to watch the people in their every-day actions. He was not able to achieve his purposes fully, but he struggled, all those years ago, to reach an understanding of the importance of movement which we ourselves approach to-day.

The trend of our time is, indeed, to foster the awakening interest concentrated mainly on industrial operations. In education we can confidently say it has led to acceptance of the necessity for training of the "body-mind," while in art the growing enthusiasm points to, what may be called, the renaissance of dance.

Mr. Laban's first Presidential address

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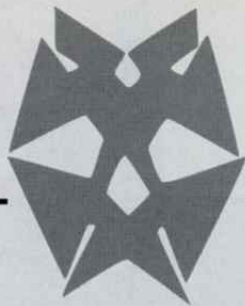
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EDITORIAL

Somehow whenever the Guild tries to run courses we don't get the response. Over the last three years we have run nine or ten and consistently numbers have been low. I can only presume we simply don't have sufficient numbers of interested people to make them viable. And when I read Sheila McGiverings excellent summary of the Guild over the last 50 plus years I can see that half the problem is the size of the Guild today. We don't have sufficient members and many of them now, are no longer participators.

So where are the young people in our membership? We barely have any. Why not?

When I started teaching physical education in 1968 I taught dance, lots of it, because I loved it and thought it an invaluable part of a PE curriculum. We did class work and after school clubs. We mixed it with some Folk Dance and worked dance into drama. Sometimes we shared the work in shows and occasionally choreographed major pieces of work for the school. The girls I taught had plenty of dance and most of them loved it, filling the after school clubs and the shows. And people asked me, when I said I taught PE and Dance, "what sort of Dance do you teach?" I gumbled up. I never had the same answer. I would use words like 'creative' and 'contemporary' and 'bare feet', but I never said 'Laban's Dance'. It never occurred to me to say that although that's what I did. I was not the only PE/Dance teacher in that position.

I believe that has been where we have failed to grow the numbers of Laban enthusiasts. All my past students, who loved their dance don't know that Laban's dance was what they did.

Lydia Everitt

COPY DATES

Material should be sent to:

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Copy dates are:

1 January, 1 April, 1 July and 1 October.
Typescript please, on one side of the paper, ready for the scanner if possible.

NEXT ISSUE IS NOVEMBER 1999

DR JUDITH KESTENBERG

Dr. Judith Kestenberg died last year, and the tributes from her colleagues and pupils showed a life devoted to looking at how people move. The Kestenberg Movement Profile was, typically, developed by herself and her colleagues over a series of meetings at her home on Sands Point, Long Island. I say typically, because she used her gift for involving other people, listening and probing, challenging them and herself to find out more and more. Everyone felt a part of the team.

Her work with parents and children used their movement as a means of revealing relationships and psychological development and conflict. She loved children and, being somewhat small and round herself, had a good physical start for communicating at their own level, (to quote Susan Loman) "through movement, words, humour and compassion."

She was curious and a truth-seeker all her long life. Another quote: "I felt that her work, along with Laban's and Freud's, will serve

as cornerstones for human understanding in the 21st Century."

Her daughter, Janet Kestenberg-Amighi, has written a book about "The Kestenberg Movement Profile", published by Gordon and Breach.

Su Johnston

Dr. Judith S. Kestenberg died at the age of 88 years old after a long illness in Sands Point, New York USA. To quote Mark Sossin: "Judith Kestenberg was recognised for her many contributions to Developmental psychodynamic theory, innovative approaches to prevention and intervention in early childhood, the co-creation of the Kestenberg Movement Profile and her extensive studies pertaining to the child survivors of the Holocaust." LIMS 'Movement News' has dedicated this current issue to Judith Kestenberg with contributions from many Movement Analysts.

Audja Kennedy

CONTRIBUTIONS FOR THE MAGAZINES

For the next magazine, the last of the millennium, and for the four magazines of next year we have come up with some specific ideas.

In the November magazine will be looking back under the title "Before we say goodbye". For this magazine the editorial committee will consider specific articles, snippets from articles, photos and illustrations to reflect the magazines from the past. Have you a favourite you would want to see included? Would you like to send us a copy of an article you remember and would like to see published again? Do you recall an article that predicted a future which we do or don't see now?

Please send us anything, by October 1st, that you would like to see included and we'll do our best to put it in.

From January we will look forward using the labels and the inferences of the Drives.

January	- Vision Drive (no weight)
April	- Passion Drive (no space)
July	- Spell Drive (no time)
October	- Action Drive (no flow)

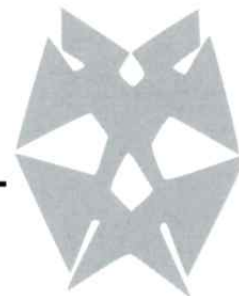
For the January magazine we plan to include yours and Council member's **Visions** of what the Guild wants to achieve, where we think it should be going. We have asked all the members of Council and the subcommittees to make their own contributions to the magazine. And if you have visionary ideas you think should be aired send them to us or pick up the phone to a member of the Council. We might contradict ourselves in the articles, but so much the better for discussion later. You may want to express a view about the genre of Laban's work that you focus on, perhaps representing a group of people. You may like to be more general or simply express a personal view.

The regular columns will remain in all the issues and we plan to continue with the existing format of the Back Page.

From the April magazine we will return to normal with the contributions, and use the three remaining Drive labels to focus the interest of the articles.

Lydia Everitt

MEMBERS - WE WOULD LIKE YOUR HELP PLEASE



Dear Members,

CENTENARY OF THE PHYSICAL EDUCATION ASSOCIATION UK:

Royal Albert Hall Spectacular 23 October 1999

You will see from the advertisement below that over 200 children, youth and adults trained by Michael Platt, a Laban teacher, have been honoured by being selected to perform at this major event, representing the Laban Guild. They will dance at the Royal Albert Hall in the presence of HRH Prince Philip Duke of Edinburgh on Saturday 23 October 1999.

This special occasion marks the centenary of the Physical Education Association UK - the lead body for Physical Education in Schools, Colleges, Community, Special Needs and the Disabled throughout the UK. The Laban Guild has been asked to choreograph a major item in the Royal Albert Hall programme.

Those of us closely involved in the world of Physical Education will best know the enormous influence the PEA has played in spreading the work of Laban across the

nation from the 1950s onward. We have to be part of this great event.

In order to meet the high costs of transporting over 200 participants to and from rehearsals during June, July and September and to the Royal Albert Hall on 23rd of October - as well as providing appropriate costumes and equipment for the performers - we will need substantial sponsorship, to the extent of £5000. Day to day costs will be met by the participants themselves but we still have to find substantial support.

Will you help, please?

We are looking for straight donations towards this event and we would love substantial sponsorship. If you want to be part of helping us to stage our sizeable contribution please will you either:

- ☐ Send a cheque for whatever amount you wish to Barrie Hudson, 10 Kieldor Grove, Gosport, Hants, PO13 0ZA. Please make it out to Laban Guild and identify that it is for the PEA Centenary Event.
- Or
- ☐ State if you could supply substantial

sponsorship by talking to Gordon Curl, Laban Guild Council Chairman, Copse End, Conyngnam Lane, Bridge, Canterbury, CT4 5JX, or phone him on 01227 830421.

We acknowledge all your contributions with thanks. Substantial sponsorship can also be acknowledged in a number of ways which you can discuss.

We look forward to hearing from you SOON.

Gordon Curl
Chair

Members will be sorry to hear that after a long illness, **Joan Leedham-Green** died on July 4th.

Tributes in lieu of flowers to:

The Lisa Ullmann Travelling Fund
Treasurer
93 Blackborough Road
Ryegate
RH2 7BY

Centenary of the PHYSICAL EDUCATION ASSOCIATION OF THE UNITED KINGDOM: 1899 - 1999

ROYAL ALBERT HALL SPECTACULAR

A Pageant Celebrating 100 years of Physical Education in the UK

6.30 Saturday 23 October 1999

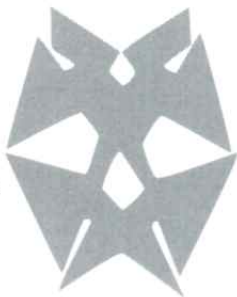
in the presence of

HRH PRINCE PHILIP DUKE OF EDINBURGH

- ♦ *Hundreds of participants ranging in age from 7 - 70, from beginners to world champions;*
- ♦ *See Physical training as it was in schools at the turn of the century;*
- ♦ *Be stunned by the explosion of creative movement and dance by children, youth and adults influenced by Rudolph Laban's ideas and be charmed by the grace of an arena full of colourful dancers;*
- ♦ *Be amazed by the figures descending from the ceiling, flying from trampolines or balancing unbelievably high up.*

over 200 school children, youth groups and adult dance groups - choreographed by Michael Platt, a Laban-trained teacher - have been specially chosen by the Physical Education Association UK, under the auspices of the Laban Guild, to play a major part in this spectacular Pageant in the Royal Albert Hall in the presence of HRH Prince Philip The Duke of Edinburgh.

Tickets for the event are available from: THE ROYAL ALBERT HALL BOX OFFICE 0171 589 8212



"DO YOU WANT THE GUILD TO CONTINUE?"

.. continued from page 1

Guild activities, reports about conferences and book reviews. It attained the status of a learned journal and reached the libraries. Eventually, a separate Newsletter was produced to convey more personal news and views. The present quarterly combines both functions admirably. In addition to the Magazine the Publications Committee has produced booklets, special articles and collected reprints. The Guild has been fortunate in having a succession of talented and hard-working editors.

The Annual Conference and A.G.M. has been important since the first year of the Guild's existence. The first one was held in Chichester in August 1947. The second one took place in Buckingham Gate School, near Victoria Station, from 10.00am Thursday, April 1st to 12.30pm Saturday, April 3rd. Some members of the Birmingham Contemporary Dance Group, led by Kay Garvey, showed and shared their work. Joan Heath and Joan Carrington each brought a group of children, who appear to have worked informally. Mrs. Loeb worked with the children on colour. Lotte Auerbach took a class each morning and Sylvia Bodmer led the last session, with percussion. The A.G.M. took place on Friday afternoon. Members had been invited to give notice of any personal concerns and Joyce Turner talked about her work with mentally unbalanced people, which provoked lively discussion. The three-day Conference gave way to a weekend at the Laban Centre after the Studio moved to Addlestone.

The Annual Conference in the spring and the Refresher Course in the autumn provided opportunities to meet Lisa, Sylvia, Joan, Marion, Valerie, Geraldine and others as Guild members and not in the more general groups at the Summer Holiday Courses.

The Refresher Courses were for Graduates who might become Masters and Associates who indicated that they wanted to become Graduates. They were study weekends. The Guild promoted weekend or day courses and Days of Dance. These were financially profitable for a number of years. There came a time, however, when courses had to be cancelled through lack of support, i.e. applications did not come in time. This caused severe loss to the Guild and fewer courses were offered. (Members should send in their applications before they forget, or lose the form.)

Recognition of the Studio by the Ministry of Education in 1949 meant that most of the students were grant-aided teachers, some of whom went on to lecture in training colleges. The vast majority of Guild members were teachers, as were most of the members of the dance circles. This meant that large numbers of children were educated in dance. In 1962 a Junior Section of the Guild was formed, with its own magazine to which the children contributed. Frank Culver was the Editor. Most of the members came from London and Home Counties. (I have nine issues of the magazine up to 1966. Was it disbanded after this?)

Big Days of Dance were organised for children. In Manchester the Dance Circle was joined by children of all ages for a day with Sylvia Bodmer. The final group dance was performed to the Hall of the Mountain King. The adults eventually made a network of arches - tunnels - through which the youngest infants travelled to the cave in the centre, where they found treasure. We followed through the tunnels and I vividly recall kneeling in front of a little girl who gazed at me before looking about her to select an appropriate gift. She held up a necklace and carefully placed it in my hands. It happened over forty years ago.

Dancing Together has always been an

important part of the Guild's activities and a highlight of the Annual Conference when everyone was expected to join in, although I do not recall that Mr. Lawrence did. There were recreational dance groups before the formation of the Guild: Birmingham Contemporary Dance Club, Manchester Dance Circle and, older than either, Ipswich Group led by Christine Podd. Many more groups formed and affiliated to the Guild. From the beginning some of these had performance

'We followed through the tunnels and I vividly recall kneeling in front of a little girl who gazed at me before looking about her to select an appropriate gift. It happened over forty years ago.'

groups and others showed their work as a demonstration of what it was all about.

In 1966 the Guild was 21 years old. There were over 900 members. Yet Valerie Preston-Dunlop, wrote: "...the Guild is in a critical state and there is cause for considerable worry about the future." She went on to explain why this was so. There were two Secretaries and one part-time (paid) clerical assistant. There was not enough money to pay for a well-qualified full-time Administrator. There were not enough people coming forward to help with the many activities undertaken by the Guild. Those carrying the burden of teaching had full-time careers. Younger people were needed to volunteer their help. It would also be a help if everyone made a point of paying their subscriptions on time. If any member of the present Council reads this it will sound very familiar.

As an act of faith it was decided, in 1966, to plan for the biggest celebration yet undertaken by the Guild in the 25th anniversary year. A dance event would take place in the Royal Albert Hall. Geraldine Stephenson, who had considerable experience as a choreographer and director of large groups, was the obvious choice for Artistic Director. Arnold Yarrow was commissioned to write the script and scenario. The event was entitled *Kaleidoscopia Viva* and would involve 500 dancers. There were about 10 episodes, some sub-divided, each with its own Director. These episodes were rehearsed by separate groups in different parts of the country. Groups raised their own funds for their costumes and travelling expenses. The Finance Committee sought donations from businesses and individuals. Geraldine pointed out, afterwards, that Guild members were slow to come forward with donations

THE LABAN ART OF MOVEMENT GUILD

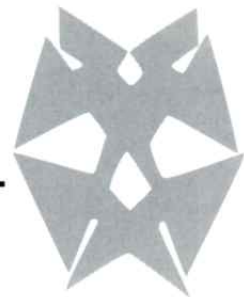
There is to-day, a general awakening of interest in movement study in all spheres of life and a desire to throw off artificial conventions and formalities which stifle spontaneity and hamper the harmonious development of the individual.

In education, art and industry a steadily increasing enthusiasm for the cultivation of movement study, has led to a conscious need for guidance amongst those whose work is directly concerned with activities in which movement plays an important part. The foundation of the Laban Art of Movement Guild is a direct answer to this demand.

On the continent of Europe and in the United States, far greater advances have been made than in this country. Although in the 1930's Laban's methods became known and were in a small degree practised in England, it was not until 1946 that the individual efforts of a relatively small number of people were consolidated by the formation of the Guild. With Mr. Laban here to counsel and advise, the opportunity has been given to England to take the lead and demonstrate the importance of this work in all walks of life.

What then is the Laban Art of Movement Guild and what does it seek to do? Briefly its aims, as stated in the constitution, are to foster the exchange of ideas and experiences of those engaged in the Art of Movement in Education, Art and Industry, and to help to establish their status as practitioners and teachers to inspire enquiry and research in Laban Effort Training as used in Education, Art and

From the first newsletter



in the first years of planning, thus making it impossible to work out a budget well in advance. On 30th May, 1970, the Royal Albert Hall was packed for each performance, afternoon and evening. The Finale, involving all 500 dancers, choreographed and directed by Geraldine to music by Purcell, was a wonderful conclusion to an exciting experience.

The profit from Kaleidoscopia Viva was £2724 16 4. This was increased by the Treasurer's investment policy, and the Guild has tended to live on the interest. After some years the K.V. account merged into the general account.

1979 was the Centenary of Laban's birth and another dance event was planned. Joan Russell, Chairman of the Guild, planned a movement choir to be led by a number (40?) of people who would be rehearsed beforehand. The dance could be for participants, rather than for spectators, and would take place in a huge sports hall in Coventry on 12th May, 1979. Tickets were sold in advance, of course, but precise numbers were not known. Margaret Kershaw was in charge of the organisation and coped with about 700 dancers, to be arranged in groups with a Leader. A room was set up with an exhibition representing

aspects of Laban's work. This was very much appreciated by Mr Roland Laban, who came with his daughter.

Some of the Leaders from the Centenary met again for a weekend in December, and again the following December when Janet Whettam became Chairman of a Leaders'

'In 1966 the Guild was 21 years old. There were over 900 members. Yet Valerie Preston-Dunlop, wrote: "...the Guild is in a critical state and there is cause for considerable worry about the future.'

Training Committee, with Janet Lunn as Secretary. The first course was planned to cover 6 weekends from November 1981 to June 1983. Over the period of eighteen years the course has become longer and now has a Stage II for more advanced work.

The C.C.P.R. (Central Council for Physical Recreation) planned a Festival of Dance in the Royal Albert Hall on April 20th 1985.

Sam Thornton undertook to arrange a Guild contribution, ably supported by Susi. The piece was called Stillness and Stir. Rehearsals took place in the north midlands and, separately, in the south. The two groups met for rehearsals in March. Lisa, died in January, 1985, and the dance was offered in her memory. It was a very fitting tribute by the choreographers and the sixty dancers who took part.

In 1987 Anne Ward became membership secretary. Her work in this capacity is superb. Why make it difficult for her by failing to fill in the bankers order form for the correct amount? Anne also does wonderful work as the Guild's representative in Ireland.

The Guild has an excellent Council, good exhibitions, residential courses for weekends and so on. Please respond to Council's appeals. The quotation at the beginning of this piece comes from Lisa's remarks at the Conference in 1949!

"Do you want the Guild to continue?"

Shela McGivering
Vice President

BE A PART OF THE FUTURE OF DANCE

Are you thinking of a future in professional **dance**? Do you want to train in **performance, choreography, dance movement therapy, community dance, costume and lighting for dance, dance teaching, undertake research** or become a member of **Transitions Dance Company**?

Then join our world class international dance centre offering a range of specialised courses at undergraduate or postgraduate levels, including **BA (Hons) Dance Theatre, Diploma Dance Theatre, Graduate Diploma in Performance, MA Scenography [Dance], MA Dance Studies, MA or Postgraduate Diploma Dance Movement Therapy, Professional Diploma Community Dance Studies, MPhil and PhD Research Degrees.**

As an alternative to following a set programme, you may wish to choose **The Independent Study Programme** and construct a plan to suit your individual interests. The self selected programme can include choreography, performance and Laban Studies and is a nine month study period from October to June.

Alternatively, for an intensive period of specialised training tailored to suit your needs, take part in our **International Summer and Easter Schools.**

The wealth of courses on offer has enabled past students to take up key positions in diverse fields throughout the dance world, such as dance criticism, choreography and dance management.

For a prospectus and/or details of our **International Summer School and Easter School** contact:

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email: info@laban.co.uk web: www.laban.co.uk

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In April this year Heidi Wilson, Jasmine Pasch and Petra Kuppers were all asked to address a seminar day *Community Dance: Concepts and Issues* at the University of Surrey, Guildford. Petra put her thoughts to us in the last magazine and here we present extracts from the papers presented by Heidi and Jasmine. Heidi Wilson is Dance Co-ordinator for Powys and Jasmine Pasch is freelance working with children and adults with Special Needs. Ed.

A TRAINING FOR COMMUNITY DANCE WORKERS: STEPPING BACK IN TIME

What lies behind the Laban Guild's Community Dance Leaders Stage 1 Course? What is the value system embedded within it which will inform the practice of its emerging dance leaders? As a Laban Guild course it is firmly positioned within a dance heritage which traces its roots to central European modern dance branching out into the legacy of dance work which Britain has inherited from Laban.

Community dance is not a recent phenomena but its history as an arm of the publicly funded arts in Britain began in 1976/7 when three community dance projects first received funding. I propose to delve a little further back in history to consider the influence Laban has had on the development of community dance here in Britain. Laban had a courageous, idealistic and wonderful vision that the world could be healed through dance. He thought of dance as a panacea bringing people together. He believed that, "everyone could dance, should dance, and that a renewed form of community dance should be sought" (Preston-Dunlop, 1998, p 28).

Laban was reflecting a common concern at the turn of the last century, a malaise engendered by huge industrialisation: *In 1800, twenty-two million people lived in what later became Germany, in 1900, fifty-six million, and every second one lived in a place different from where he was born, and probably in a city.* Green, 1986, p1

Displacement on a massive scale created



Powys Community Dance Teachers Course

a yearning for a mythical happier primitive past. Nietzsche too had prophesied a nihilistic society based on an individualist doctrine. These fears and yearnings lay at the heart of the search for a utopian alternative community on Monte Verita near Ascona where Laban played an active role in 1913, "organising the spiritual life of the colony through the arts" (Preston-Dunlop, 1998, p28). Rather than harking back to a mythical primitive ideal Laban was trying to find a dance form which was appropriate to the modern age whereby man could be liberated from the terror of the machine and its dehumanising effects. He spoke of "the dark monster of civilisation", by contrast

'Laban had a courageous, idealistic and wonderful vision that the world could be healed through dance. He thought of dance as a panacea bringing people together.'

dance could provide balance and harmony. In *Life of Dance* first published in 1935 Laban wrote: *The purpose of life, as I understand it, is to care for the human as opposed to the robot: a call to save mankind from dying out in hideous confusion.* Preston-Dunlop, 1998, p127

Coupled with the search for community celebration and generation through dance Laban was also deeply concerned with the growth of the individual. Laban spoke of two worlds, 'The Land of Silence', a spiritual or psychic realm, and 'The Land of Adventure' in which the individual interacts with their environment. Long before phenomenology was an area of study Laban believed that the body held truths (in the Land of Silence) which could be accessed through dance. As a boy he had witnessed transcendence through movement achieved by the Dervish dancers. Laban was no doubt influenced by the burgeoning field of psychoanalysis (he later subscribed to Jungian ideas) but he was also deeply involved in Rosicrucianism whose, "practice aims to bring together into perfect oneness two poles: the inner being and the outer being" (Preston-Dunlop, 1998, p12). A further feature of Rosicrucianism is "the certainty that all souls are equal and different" (Preston-Dunlop, 1998, p12).

Laban named his new dance 'Frier Tanz' (free dance) - free from the tyranny and exclusivity of

prescribed steps and techniques and free from enslavement to music where dance is simply an illustration of another art form. He wanted dance to be appreciated for its own sake. His philosophy found expression in the Laban schools which flourished under the tutelage of his students. Hertie Feists' school included: *Professional training for men and women, classes for lay-people "as a balance to the mechanisation of working life", and for housewives, mothers and children, the chance to perform in a movement choir.* Preston-Dunlop, 1998, p104

This list of activities is not dissimilar to those being offered by community dance organisations today. Many of Laban's beliefs about dance also hold true for community dance, in particular, the underlying principle of dance for all, the use of dance to generate a sense of community, respect for individual difference and a desire for each individual to maximise their potential through dance.

Following Laban's escape from Nazi Germany his ideas found a niche in the British education system which was undergoing a radical philosophical shift away from uniformity and regimentation towards child-centred, progressive approaches where self-expression and individual growth was valued. The 1945 Education Act required children to be educated, "not only according to age but also their individual abilities and aptitudes" (Preston-Dunlop, 1998, p234). Laban published *Modern Educational Dance* in 1948 in which he stated:

In schools where art education is fostered, it is not artistic perfection or the creation and performance of sensational dances which is aimed at, but the beneficial effect of the creative activity of dancing upon the personality of the pupil. Laban, 1975, p11-12

Laban's movement theory formed the basis of dance in British schools remaining unchallenged until the mid 1960's when, certainly in secondary education, there was a, "shift from psychological / therapeutic orientation towards the more formal and aesthetic conception of dance as an art form" (Haynes, 1987, p154). This shift coincided with the formation of the London Contemporary Dance Trust which offered a new model of dance based on American modern dance and which eventually led to the formation of dance courses unrelated to teacher training with an emphasis on professional dance.

Concurrently community arts was emerging as a movement identifying itself with political action. Catherine Itzin in writing about political theatre characterises the late 1960's as:

The coming to consciousness - to political consciousness - of the war baby generation, to an awareness of environmental plundering and pollution, to coldwar imperialism, to conspicuous consumption in the first and second worlds and to the struggles of the third world. The response

was disillusionment, despair, pessimism and anger. The significant thing was that this response - the rebellion - did not remain random, but became a movement of the political left, appealing (however confusedly) to Marx as a symbol of revolutionary transformation of society. Itzin, 1980, p3. This sense of disillusionment and the desire for social change is perhaps not so very different to the fin-de-siecle malaise felt by Laban and his contemporaries.

By 1977 when community dance first received public funding community arts had been on the agenda at the Arts Council of Great Britain for some time. The ACGB report *Community Arts in Great Britain* was published in 1971 and by 1975/6 £350,000 was spent on seventy five community arts projects. It is easy to see how community dance could be perceived as part of the politically motivated community arts movement, particularly in the eyes of funders, as there were similarities in approach to do with, "accessibility, participation and relevance to 'ordinary' people" (Thompson, 1989, p90). Work with people was still a relatively new concept for ACGB which was still living under the 1960's premise of 'few but roses' promoting centres of excellence for the high arts.

'Laban's philosophy lies at the heart of the Dance Leaders in the Community Course and arguably informs much community dance practice'

As Tolly points out, at its inception community dance was far from being a movement or a conscious social force, the three initial community dance posts were separate initiatives in different parts of the country. Cardiff Community Dance Project was a Welsh Arts Council initiative following the demise of Welsh Dance Theatre. Part of its role was, "to develop an understanding of contemporary dance as an art form amongst the population of the city". Cheshire Dance Workshop was an education authority initiative supported by the Calouste Gulbenkian Foundation and Swindon Dance was the result of a personal initiative by Marie McClusky - a teacher from the private sector. Tolly writes, "since then the reasons for establishing posts have been as many and as varied as the posts that exist" (Tolly, 1988, p-).

It seems community dance in its various forms became unwittingly caught up with community arts and by association with its politics. Anthony Peppiatt questions this association, "twenty years later, it looks as if this politics was probably never central to the practice of community dance" (Peppiatt, 1997, p2). If not the radical Marxist politics

of community arts then what? Is community dance political and if so how? I do not propose to debate this question here but simply to throw some ideas into the equation. Laban believed that participation in dance could enhance the quality of life. Laban's student Hertie Feist wrote: *Dancing with other people as a group endeavour, gave people a beneficial strength. It educated socially, spiritually and physically. It was an integrating activity - self-integrating as well as socially integrating.* Preston-Dunlop, 1998, p75

The contemporary choreographer Rosemary Lee says of work with community groups that:

The overriding consideration is that people have huge unused potential. The focus therefore must be on the individual within the community ... My role as a creator is to create awareness, help everyone realise their potential, find something new about themselves, gain self-confidence and peace of mind. Brinson, 1991, p39

This philosophical or arguably political stance brings us back to a person-centred approach in education. This is not coincidental as many of Laban's ideas reached community dance through education. Until 1965 the only modern dance training available in Britain was within teacher training through Modern Educational Dance. Many animateurs came out of this tradition. The 1986 ACGB *National Evaluation of Dance and Mime Animatuers* identified that most animateurs had training in higher education both in dance and teacher training (Tolly, 1988). It is from the pioneering work of these individuals that the aims of community dance have been drawn.

So where does this leave us? Laban's philosophy lies at the heart of the Dance Leaders in the Community Course and arguably informs much community dance practice, of greater influence perhaps than the community arts movement. But what of the future? Where will the next generation of community dance workers come from and how will they be trained? As main stream education moves away from a person-centred approach will community dance manage to retain it as a core feature?

Heidi Wilson

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WELL BEING AND HAPPINESS

There has been a change in my awareness and understanding of dementia resulting from my visit to Heather Hill in Australia in 1995, when I was awarded a Lisa Ullmann Travelling Scholarship. Heather and I regularly correspond, exchanging articles and ideas. In addition, I attend a Dementia Forum here in London to keep up to date with developments in the field. Also, I am getting older myself, and taking a great interest in research about wellbeing, both in terms of physical health and fitness (I work out regularly at a local gym), and psychological wellbeing or happiness. I have been asking myself the following questions:

What factors contribute to wellbeing, and happiness? What makes us feel worse? How do we overcome adversity, and develop resilience? How does the CONTEXT in which we **work**, and others **live**, for example a residential home for older people, contribute to our wellbeing or to its opposite, illbeing.

In answer to these questions, I offer the following findings.

First of all, **our physical health**, remembering that we are all getting older!!!

DEATH BY INACTIVITY

Physical changes

- * muscles atrophy and joints develop contractures
- * bone loses calcium leading to osteoporosis and fracture
- * heart atrophies and blood pressure increases
- * risk of thrombosis and embolism increases
- * appetite diminishes
- * gastro-intestinal movement decreases and constipation increases
- * potential for urinary infection increases
- * potential for respiratory infection increases
- * potential for decubitus ulceration increases
- * sleep pattern is disrupted

Psychological changes

- * decreased alertness
- * diminished concentration
- * increased irritability, impatience and hostility
- * increased tension and anxiety
- * listlessness and restlessness
- * depression and lethargy
- * feelings of oppression
- * problem-solving difficulties

continued on page 10..

NEWS FROM THE CCPR

CCPR RESTRUCTURING

At an Extraordinary General Meeting at St. James Palace, members agreed to change the administrative structure of the CCPR in order to ensure an economic, efficient and effective service to its members and maintain executive responsibility in the hands of the elected representatives. The large Executive Committee will be replaced by a smaller nine-member Board of Directors and three sub-committees: Member Services Support, External Strategy and International. The Divisional structure would remain in place and there would be a General Council which would meet at least once a year.

**BBC "FIGHTING FAT, FIGHTING FIT"
NATIONAL CAMPAIGN**

BBC Education will be running a series of roadshows at shopping centres throughout the country. Teachers of open classes within ten miles of the chosen centres have been asked to make a short presentation to advertise their classes.

Because of the Movement & Dance Division's participation, the BBC is contributing £1000 towards the cost of publishing the "Directory of Teachers with Skills to teach People with Disabilities".

“YOUR HEALTH” SHOW

Jenni Frankel and her students ably demonstrated the Laban way to health and happiness at the Business Design Centre, Islington, in June. Jenni is a warm, encouraging teacher and the rapport between herself and her students was evident to all.

The next "Your Health" Show will be in Birmingham on 15-17 October when Mandy Goulding will be demonstrating with her group.

DANCE IN THE PRIMARY SCHOOL

A resource box is being collated to support teachers delivering Keystages 1 and 2, Dance. The TOP Dance Programme will be piloted through selected schools in September 1999.

**TOPLINK EASTER CAMP FESTIVAL
APRIL 1999**

This was a gathering of young people following the Sports Leader Awards course. The Movement & Dance Division gave them the opportunity to sample sessions using dance as the medium. These were taken by the English Folk Dance & Song Society, Exercise England and Margaret Morris Movement.

Bronwen Mills
C.C.P.R. Rep.

NEW DIRECTOR FOR essexdance

Kari O'Nions has been appointed as the new Director of essexdance, the dance development agency for Essex, taking up post on 16 June 1999.

Kari previously worked for the Foundation for Community Dance, as editor of its national dance magazine, and more recently as a manager at Suffolk Dance, the Ipswich-based national dance agency. Kari is a University of Surrey dance graduate, with a professional diploma in dance journalism and management.

**1999 BONNIE BIRD
CHOREOGRAPHY FUND AWARDS**

The 1999 British New Choreography Awards and Chris de Marigny Dance Writers' Award were announced at a VIP reception at the Royal Festival Hall, London on 26 May 1999. They were presented by Val Bourne, Director of Dance Umbrella and Jean de Marigny.

Margaret Morris, the Chair, outlined the Fund's new projects, including an exciting mentoring scheme to support new choreographers, and also unveiled the new logo.

New Choreography Award Winners:
Kwesi Johnson, Maxine Doyle
Diane Vivona

Chris de Marigny Dance Writers' Award:
Libby Snape, Nicola Gladstone

LABAN CENTRE

Laban Centre London's Professional Diploma in Community Dance Studies course is to be validated by City University, London from September 1999. Scholarships have now become available for applicants of the course, and will be awarded on merit.

COME OUT FESTIVAL

Rosemary Austin ran a dance workshop for 23 teachers in Adelaide in preparation for the Come Out Festival this year. 142 pupils from her school took part in the Opening City Parade along with 10,000 others. What a spectacular start - through the streets of Adelaide beating their percussion instruments, costumed, carrying banners, puppets, streamers and balloons. With the help of a grant Rosemary and a colleague held their own local parade as a closing event with singing and a dance performance.

MEMBERS

Thank you to everyone who has responded to the survey. As life gets more and more hectic, I know how easy it is to be sure that most of the members we lose drop out of the group when people move house. Do keep a note of if you haven't been receiving your magazine, you can let me know.

We always welcome new members as well in Guild. If you are meeting up with dancing friends at school somewhere, PLEASE REMEMBER TO encourage them to join. If you would like some

We are planning to launch a drive for new mer

**INTRODUCE A NEW MEMBER FOR THE YEAR
OF THIS YEAR FREE AND YOU CAN CLAIM
NEXT**

I was lucky enough to spend May in the Canary 'summer' here at the time of writing (June). While of traditional culture and customs. This was not welcome. People offered us hospitality and we costumes and taking part in traditional pursuits could participate in a different culture, rather than set.

If you get an opportunity to experience some thing

Back at home, members of the Laban Guild S
Cork are preparing for their final assessment
Centre in Cork. We will be needing "bodies", a
able to come and join us and meet the group. I
Ailish Greed at Firkin Crane, Shandon, Cork.

Meanwhile have a good summer and Happy D

Ann Ward

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Secretary: Ann Ward, Treasurer: Barrie Hudson
Janet Harrison, Elizabeth Norman, Jasmine Pas
CCPR Rep: Bronwen Mills.

KEEP ON THE RIGHT

There is still time to register for the Guild and save 20%, but I must go. If you wish to renew through us, call 800-451-7269.



the reminder about subscriptions. As everyone's it is to overlook things like this and I always feel of the list by accident rather than design - often my address, so if you suddenly realise that you let me know.

fact it is vital to attract more members to the ds over the summer, or attending a summer MENTION THE GUILD and see if you can membership forms, just let me know.

bers shortly, so how about this for starters?

YEAR 2000 AND THEY WILL GET THE REST FIVE POUNDS OFF YOUR SUBSCRIPTION YEAR!

lands - especially as we are having a dreadful here I was able to take part in a local celebration T put on for tourists but we were made most ere proud to pose for photos in their national and - dances. It was so good to feel that we an be confined to the "Sun, Sea and Sangria"

g similar in your travels, do let us know about it.

age 1 Community Dance Teachers Course in on September 25/26 at Firkin Crane Dance and hope that some of our Irish members will be you need further details, please contact me or

ncing!!!

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ue, Acting Secretary: Gill Hibbs, Membership Editor: Lydia Everitt. Members: Vera Curling, h. Training Committee Rep: Sheila McGivering.

SIDE OF THE LAW!

your PPL licence through the hear from you by 23 August if any time during the year.

IN JUST ORDER MOVE

The Progress of the Laban Centre for Movement and Dance 1946- 1996 by F.M.G. Willson 1997

Willson takes readers behind the scenes, revealing the politics and dynamics which brought the small Centre in Manchester to become the Centre in London with 'the largest dance school in Europe.' It is a fascinating account of the interaction of the many personalities involved, from Rudolf Laban onwards. Willson is very fair in his treatment of these people, with their different backgrounds and their passionate concerns which, at times, caused conflict and difficulties in their striving for the aims they held dear. Whatever may be the will of individuals, they are constrained by the social, political and economic conditions of their time.

Rudolf Laban and Lisa Ullmann entered this country as refugees from Nazi Germany, with the fears and lack of security which that status implies. They received generous help from private individuals who were already acquainted with Laban's work and who wished it to develop in a more sympathetic climate than that of Hitler's Germany.

But how was it to develop? Where? In what direction? In the event, the Art of Movement Studio was established, in 1946, in rather meagre premises in Oxford Road, Manchester.

To find means for creating more scope for the development of the Laban Centre, i.e. for Laban's own work beyond education, Willson tells of apparently chance meetings which led Bill Elmhirst to purchase an estate in Addlestone, Surrey, in 1952. In the summer of the following year Laban and Lisa moved to the complex of Studio Lodge, the Art of Movement Studio and the Laban Centre. More private funding was made available to furnish and enlarge the premises. However, this was not sufficient to secure the future of the enterprise. In fact the current situation caused desperate anxiety. Rudolf Laban died in 1958.

Lisa continued to concentrate on teaching, which provided the source of income and links were established with other colleagues specialising in teacher training. She retired in 1973 and Marion North, already Head of the Movement Department of Goldsmiths' College, London, took over the direction of the Laban Centre, with which she had been connected since 1951. The process of alliance with Goldsmiths', which began in 1967, was formally completed in 1974. The

Trustees had offered the assets of the Centre to Goldsmiths'. The adaptation of redundant school premises, next to Goldsmiths' enabled the Centre to move from Addlestone to New Cross in 1976.

Willson steers his readers through the complexities of this history by following a thread and then reverting to key dates with a brief recapitulation of the contemporary situation. This technique makes for easy reading. By his careful research in minutes of meetings, personal letters and memoranda, he reveals the complexities of administration and the difficulties of policy making. It does not appear that the Trustees were able to speak with one voice, and thus it is remarkable that decisions could be carried into effect and that the Studio retained its identity. The records of the negotiations which form the background to developments in the early seventies are astonishing.

This is a story of people of courage, generosity, vision and deep commitment.

*"Kind Nature first doth cause all things to love,
Love makes them dance and in just order move."*

Sheila M. McGivering

(Pub. The Athlone Press Ltd. 1997. bb 222 pp plus refs. & index
ISBN 0 485 11518 2 £19.99)

SUFFOLK YOUTH THEATRE

PRODUCTION OF FRIEDRICH DURRENMATT'S THE VISIT DIRECTED BY MICHAEL PLATT

Recently I had the great privilege of attending a performance of the above play at Northgate Arts Centre.

In a lifetime of directing and lecturing in the arts myself, seldom if ever have I witnessed such mature and accomplished acting by young people. The principals were incredibly commanding in their stage presence, perfect diction and immaculate timing and gestures. The chorus matched anything I have seen even on the professional stage with its powerfully stylised unison movements, dramatic stills and sculptural choreography - not to mention the concentrated bodily and facial expressions, together with perfectly

continued on page 12..

.. continued from page 7

* confusion and disorientation
Changes take place within a very short time of inactivity

WHAT HAPPENS WHEN WE ENGAGE IN ACTIVITIES

Physical changes

- * muscle strength and joint mobility increases
- * bone loss diminishes and healing time of fractures reduces
- * blood pressure and potential for thrombosis and embolism diminish
- * appetite increases
- * gastro-intestinal movement increases and defecation normalises
- * continence improves
- * potential for respiratory disorders decreases
- * potential for skin disorders decreases
- * sleep pattern normalises

Physiological changes

- * smiling, laughing and talking increases
- * initiation of and engagement in social interaction increases
- * alertness to environmental stimuli increases
- * concentration and memory improve
- * emotions are more readily expressed
- * agitation diminishes and relaxation increases
- * humour is manifest
- * self-assertion increases
- * self-expression is enriched
- * ability to give and receive affection increases
- * daily living function is improved

Next, our **psychological wellbeing**.
THE PHENOMENOLOGY OF ENJOYMENT has eight major components:

1. The experience usually occurs when we confront tasks we have a chance of completing.
2. We must be able to concentrate on what we are doing.
3. The concentration is usually possible because the task undertaken has clear goals.
4. The task must provide immediate feedback.
5. One acts with a deep but effortless involvement that removes from awareness the worries and frustrations of everyday life.
6. Enjoyable experiences allow people to exercise a sense of control over their actions.
7. Concern for the self disappears, yet paradoxically the sense of self emerges stronger after the flow experience is over.
8. The sense of the duration of time is altered; hours pass by in minutes, and minutes can stretch out to seem like hours.

The combination of all these elements causes a sense of deep enjoyment that is so rewarding people feel that expending a great deal of energy is worthwhile simply to be able to feel it.

We must never underestimate the effect of enjoying ourselves. Having fun is a serious business, with dramatic effects on human wellbeing.

Life in a residential home, however, may not be much fun at all. In my earlier article (Beyond The Tea Dance 1997) I referred to a

diary extract taken from 1982. The psychologist Tom Kitwood of the Bradford Dementia Group has placed a lot of emphasis on the **impact** of the way in which others **interact** with older adults with dementia, and how this affects their wellbeing, regardless of the organic brain damage that may have occurred. It is a depressing, but familiar list.

HOW WE CAN MAKE MATTERS WORSE
Treachery, Disempowerment, Infantilisation, Intimidation, Labelling, Stigmatisation, Outpacing, Banishment, Invalidation, Objectification, Ignoring, Imposition, Withholding, Accusation, Disruption, Mockery, Disparagement.

PROBLEM PAGE

You have just started the session and a young man arrives from a contract cleaning service and starts hoovering the room. What do you do?

You arrive to discover that the hairdresser is in that day, and a number of your group are lined up in the hallway waiting for their appointments. They could be sitting there for ages. What do you do?

Two people both express an interest in joining the group, but they do not get on with one another. An argument breaks out during one of the sessions over something trivial, and creates an unpleasant atmosphere for everyone. How do you deal with this in the session? What will you do in the long term?

During the session, one person starts to tell you their life history (again!) How do you deal with this situation without putting the person down?

You start work with an established group. The management feel that the group is "stuck" and want you to bring in new ideas and make changes. The group, and their volunteer support staff like things they way they are, and are very resistant to change. What problems do you face? How do you begin to deal with them?

You have worked in a residential home for some time, and established a good working relationship. A new manager is appointed. She is very concerned about costs, and asks you for a list of how many residents attend your group, calculating whether or not your service is good value for money or not.

How do you respond? How do you feel?

Suggest ways of dealing effectively with this situation, looking at all the different points of view.

Lastly, the **CONTEXT** in which some of us work as community dancers, dance artists, workshop leaders, and in which others have to live, demands that we all develop resilience.

THREE SOURCES OF RESILIENCE

taken from the work of Edith Grotberg.

I HAVE - I AM - I CAN

How people respond to situations and how

they help others to respond, separates those who promote resilience from those who destroy resilience or send confusing messages.

To overcome adversities people draw from three sources of resilience.....

I HAVE

- * People around me I trust and who love me no matter what
- * People who help me when I am sick, in danger or need to learn
- * People who show me how to do things right by the way they do things

I AM

- * A person people can like and love
- * Willing to be responsible for what I do
- * Glad to show my concern for others
- * Respectful of myself and others
- * Sure things will be all right

I CAN

- * Talk to others about things that bother me
- * Find ways to solve problems that I face
- * Find someone to help me when I need it
- * Control myself when I feel like doing something that is not right

I HAVE = people who help us, role models

I AM = self-esteem, inner strength

I CAN = social and interpersonal skills

Resilience results from a combination of these features.

Similar themes emerge in the work of Antonovsky. He concerns himself with coping skills, and what he calls the sense of coherence.

THE SENSE OF COHERENCE

A global orientation that expresses the extent to which one has a pervasive, enduring though dynamic feeling of confidence that:

1. the stimuli deriving from one's internal and external environments in the course of living are structured, predictable, and explicable.
2. the resources are available to one to meet the demands posed by these stimuli.
3. these demands are challenges, worthy of investment and engagement.

The three components of the SOC are **COMPREHENSIBILITY, MANAGEABILITY, MEANINGFULNESS**

famine Pasch

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- PERRIN, T. *Non-Verbal Communication. The Currency of Wellbeing*. Perrin, T. NAPA Newsletter, December 1998 Vol 12 Issue 2. What do you say when people tell you that activities are not important?

A SUCCESSFUL OUTCOME?

Education

The teacher can produce a spectacular result from a group or class but in my opinion it is 'the taught' rather than the teachers who are the best judges of the success or otherwise of a lesson or series of lessons. Success does not, I think, depend on a 'performance'. One class taken with 4th year students and largely consisting of spontaneous improvisations to, as it happened, very appropriately chosen music, most certainly had a profound and lasting effect on those involved. But neither this lesson nor the effect, which was largely therapeutic, can be properly described. Enthusiasm at the time is not necessarily a measure of long term success either. What then might be deemed to be **SUCCESS**?

It was Lisa Ullmann who, by getting hold of me bodily and pulling me away to the edge of the room, taught me one of the most valuable lessons for any teacher - to stand

*'It is 'the taught' rather
than the teachers who
are the best judges of the
success or otherwise of
a lesson'*

back and watch the class adopt and work on the ideas that I, the teacher, had just presented to them, to see what they had absorbed and what they were ready for next.

When a class of nine-year-olds had, with carefully structured guidance, devised and learnt a sequence of movement, it was performed entirely by themselves - even the one moment when the entire group needed to erupt out of stillness. The signal to the class to 'explode' was given, not by me, but by one boy. The entire class responded to his apparently invisible signal with such immediacy and wholehearted unanimity that the action appeared to be entirely spontaneous.

My attention was recently drawn to the poem which arose after a performance of this sequence for a group of teachers attending a course on Movement, Dance and Words. I was immediately reminded of the tremendous effort and enthusiasm with which the children had applied themselves to the weeks of preparation and to the performance itself. This resulting poem was written afterwards by them with their class teacher, all enjoying the use of alliteration!

The main theme for these junior school children over a period of weeks and culminating in this performance was **Efforts** - merging and contrasting - strong, light, sudden and sustained with directness and flexibility occurring throughout. Subsidiary themes were body actions including

stillness, body and group shape, and using, though not emphasising, relationship and levels. The movement vocabulary necessary was practised, developed and defined more clearly as the weeks went by showing the

*'I would urge anyone
"taking movement into the
21st Century" and using
movement vocabulary
offered to us by Laban, to
pay particular attention to
the range and quality of
effort'*

growth of the children's mastery of the range of efforts they were asked to produce.

During the teaching and in discussion with the class teacher, we tried to use a rich, descriptive language to encourage the use and the **understanding** of many familiar and new words.

MOVING

*Standing steadily and strongly in our
starting position
Pressing powerfully against the hard floor
Slowly pushing towards our group
We made a strong sturdy shape
A wooden sculpture, feet nailed to the
ground.
Slowly the strength flows from our bodies,
Floating fluidly, like escaping liquid
Fine and fluffy like thistledown,
Free and flexible,
Chattering changes
Busily buzzing like a bee
Fluttering and flitting from flower to flower,
Suddenly we exploded,
Erupted like a volcano.
Energy zoomed up like lava.
Our bodies filled the air
The lava cooled
Our bodies turned to rock
Solid, steady and petrified.*

The poem may be considered in four unequal sections.

Sustained strength and involving bound flow

The children, a class of thirty or so, began individually in a space. Strength comes from the ground and spreads throughout the body, first in stillness and then in movement of the whole body, gradually being drawn towards a small-group meeting place. The strength is maintained using pressing and wringing and creating a magnetic attraction between their backs, heads, parts of arms, legs etc. drawing people together and arriving in a sculptural group share of three, four or five;

again stillness.

Sustainment continues with gradual change from strong to light actions.

The strong tension gradually evaporates throughout the bodies and there is a lifting and breathing permeating each group. All begin to mingle with gently flowing lightness giving a welcome release from hard work, slowly enjoying and moving through the spaces created by their group's changing shapes.

Lightness with gradual change from sustained to sudden actions.

The next transition is a gradual acceleration as individuals travel farther and disperse, the whole class then mingles with lightness, hopping, skipping, running, jumping and turning. This is a very buoyant and bubbly episode which gradually dies down, the suddenness decreasing, and all finish near the floor. During the ensuing stillness there is an alertness and inner preparation for;

Abrupt change from stillness to strong sudden actions

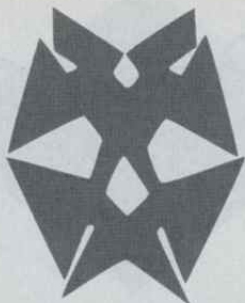
At the most subtle sign from one child the whole class leaps into the air with sudden strength, exploding again and again making shapes in the air each time, some pointed and angular some contorted and twisted. Again, watching each other, all end this vigorous climax at the same time, holding their final positions with wide-awake stability.

Was this involvement and commitment by 'the taught' an indication of a successful lesson! I am beginning to realise that suitability of subject matter, in this case the movement vocabulary, is what engendered their response and is therefore crucial to success. In this case I chose the theme of **Effort** indicated by Laban as being appropriate for this age-group, reflecting their stage of development.

One can never know, of course, what were the long term effects (if any) of being as involved as these children were in this particular slice of movement education and culminating in a splendid performance of their movement sequence on this occasion. But I do believe that the practice of **effort sequences** has a most restorative effect on anyone of any age!

I would urge anyone "taking movement into the 21st Century" and using movement vocabulary offered to us by Laban, to pay particular attention to the range and quality of effort, something perhaps less well understood theoretically than other aspects, but of deep significance; a quality of life which 'colours' all our activities.

Janet Whetton



Su Johnston's View

QUAKER DECISION MAKING

The Action Profile (R) System is about human movement observation, Posture-Gesture-Mergers, and the decision making process: which I think of as one of the defining characteristics of human beings - along with language. Old news so far! But a new application has arisen.

The "Quaker business method" has some interesting connections. Its essentials are that, through silent communion with God, the truth of His will is arrived at - yes, in business matters. Not the expedient or practical or logical or best, but the truth. This has meant that concerns have been practically addressed - peace, relief from oppression, social justice, the regard of other people as unique and equal - which would seem at first glance to be too large to contemplate solving. And yet, a right way has been found.

Our understanding of how our bodies and brains work in decision making I see as a contribution to this amazing "business method", not as superceding a Quaker practice used for three hundred years. Indeed, I recognise more and more that unless we tackle the spiritual human things in a problem, ponder the imponderables which are at the centre of our beings, we do not solve any human problems at all.

When I read recently about one central Committee of the Society of Friends, it brought this home to me. A Committee member described it as being strategic and supervisory in its actions, needing detailed information in advance, considering pros and cons of each proposal laid before it, and preferably other options too. In Action Profile System terms, this translates directly into Investigating the facts, Evaluating the pros and cons for clarity, and Exploring the options. (In movement language, they use direct and indirect efforts, and in shaping, travel round the door and table planes).

What it leaves out is equally revealing: no action plans nor the qualities of Determining and Timing (shaping in the wheel plane, and efforts of firmness and lightness, accelerating and decelerating). Sure enough, the Committee member complains that it is insufficiently pro-active and assertive! He goes on to say that it delegates responsibility for action Timing (time efforts) and Anticipating (shaping in the wheel plane), to another Committee, reserving for itself the roles of watchdog and reporter.

APS has something to offer Friends in terms of understanding and clarifying their Committees' functions; and Friends have already contributed something to APS. At our recent AP Conference, we incorporated times of silent consideration into the decision making process on an extremely important subject, to the great benefit of all who took part. We reached a solution of great depth and unanimity.

Su Johnston

REVIEWS

.. continued from page 9

synchronised explosive and persuasive speech. This was an exceptional production which gripped one's attention from beginning to end with its sheer dramatic power and concentrated acting.

The set design, lighting, costumes and sound were also of a very high order and were beautifully designed to match the play's profound messages and mood.

What was so impressive about Michaels' production was his chorus work which bore all the marks of a skilful choreographer with powerful multi-levelled images of a chorus at times sculpted into frozen groups, at other times moving in slow-motion unison, and yet again exploding into action accompanied by cries and speech - then returning to fixed motionlessness - intensely expressive! But there was no excess of 'expressionism' here - it was all highly disciplined with split-second timing. Some of these images were reminiscent of Laban's early dramatic productions - although they were projected by Michael with all the sophistication and discipline of 21st Century stage production.

Clearly, we had here a superb example of a potent mix of dance and drama - a powerful chemistry calculated to grip and sustain the attention any audience.

It is some 30 years ago since I went to Suffolk to direct a youth dance-drama weekend at Belstead House and I must say I cannot think of a more satisfying occasion to have renewed my acquaintance with Suffolk's enterprising and impressive arts activities.

Thank you so much for providing me with such a memorable evening.

Gordon F Curl

Tutor to MA Expressive Arts Course
Canterbury Christ Church University College



ANN HUTCHINSON- GUEST'S WORKSHOP

The encounter with Ann was very inspiring not only on the professional level - but also on the personal level. I hope that when I am her age that I am also still so lively, moving so fully and so flexible to changes!

Her historical talk gave us a lot of insight to Laban, Jooss and Bartenieff as people and their particular outlook on Movement and

Notation. Ann's development of Motif Writing came out of the need to use the Labanotation, "symbols out of context" - in a more general way when working with children. Later she also showed us the booklets she is developing to work on the Motif Symbols with children. Angela Boeckh was so enthusiastic about the stories that she immediately offered herself to translate these into German! Ann calls her work "Language of Dance" - to emphasise that it is really about Dance and Movement and she uses the Motif Symbols as the "Alphabet of Movement" so that the children become "dance literate".

In the moving sessions it was very interesting that a small Motif could be so rich! We had many interesting theory discussions in the small group and I think we all came away with many new ideas from Ann. I went back to my Advanced LMS group and before I knew it I was drawing up a Motif of an analysis we just had made! Ann's workshop has really inspired me to use my knowledge of Motif to symbolically and graphically clarify movement analysis. When I feel inspired, this also spills over to the students and all of a sudden they also begin to see that a couple of symbols can represent a movement easier than a hundreds words!

At the end Ann wanted to make a photo of the group. We had the idea she could also be a part of the picture, if she would get the camera set up and come very quickly over to the group. It was so incredible to see how swiftly she could level change to the floor and be a part of the photo - I hope that this vital energy will help her finish the many book projects she has going at the moment so that many people can profit from her wealth of ideas and knowledge!

Audja Kennedy

THOUGHT FOR THE QUARTER



Diary of Events



1999

AUGUST

2nd - 6th	essexdance Epping Summer School	EPHING
9th - 14th	essexdance Chelmsford Summer School	CHELMSFORD
23rd - 27th	essexdance Colchester Summer School	COLCHESTER
Contact: essexdance Tel: 01245 346036		

SEPTEMBER

11th	Making Decisions	
One day courses on Saturdays. Course Tutors :- Lydia Everitt - MEd Training and Development, Su Johnston - Action Profile Trainer Contact :- Mrs Su Johnston, 2 Brockham Warren, Box Hill Road, Tadworth, Surrey KT20 7JX. Tel : 01737 843108 Fax : 01737 844102 E.mail Bill-FJohnston@compuserve.com		
17th - 19th	Authentic Movement	IN THE BORDERS
Introductionary Weekend workshop followed by optional study days throughout the year. Tutor and Contact: Kedzie Penfield - Salenside, Ashkirk, Selkirk, TD7 4PF. Tel: 01750 32213; or e-mail kedzie@ashkirk.demon.co.uk.		
18th - 19th	Powys Dance Stage 2 commences.	POWYS
Contact: Heidi Wilson or Louise Ingham Tel: 01597 824370		

NOVEMBER

13th	Making Decisions	
Contact: Su Johnston. Information above.		
13th -14th	Powys Dance Stage 2	POWYS
Contact: Heidi Wilson or Louise Ingham Tel: 01597 824370		

DECEMBER

27th -31st 16th	Winter Holiday Course in Movement Expressive Dance	ZURICH
Laban Course:- Dance and Movement Technique - Body Training - Choice Subjects - Dance Choir. 5 tutors from 3 countries - guest tutor from Britain: Anna Carlisle. Contact: Claude Perrottet, dipl. Bewegungspadagoge, Gotthardstrasse 49, CH-8002 Zurich, Switzerland Tel: 01/202 91 33		

MARCH 2000

18th	Laban Guild Annual Day of Dance	KNUTSFORD
Contact: Maddy Tongue Tel: 01223 302030 or Liz Norman Tel: 01787 247871		

DATE FOR YOUR DIARY

This year I have been participating in a project for professional development with Suffolk Dance called 'Continuing Good Practice'. We have been working with Marion Gough and she has asked us to define the question, 'What is creative dance'. In fact she has asked us to write down our answers. I suppose my answer is, 'I wish I knew', because then I could always get it right when I am teaching. Yet I always know if I get it right and I also immediately know if I get it wrong. Everyone knows this situation and we also know the pleasure of participating in a good creative dance class. At some elemental level it is such joy to contribute to the creation of movement. For me, the Laban Guild is somewhere I can find others who share this need to dance and create dance.

So when the annual day of dance comes around Liz and I spend a lot of time thinking hard about what to offer. For the year 2000 we are continuing our policy to bring the Guild to the members. The date to remember is Saturday, 18th of March, 2000 when we all will meet in Knutsford, and we are excited at the prospect of going to this different area where a lot of exciting dance takes place. We are very grateful to Cheshire Dance Workshop who have been so helpful and encouraging. Knutsford, a historic town, is very accessible to the M6 and by train connects to Manchester, Crewe and London. We hope this doesn't seem too impossible to all our loyal members in the South-East, but how good it will be to welcome those who haven't danced with us before.

Make a note to put this date in your diary now. The Laban Guild Annual Day of Dance, the Laban Lecture and the A.G.M. on Saturday 18th March, 2000 at Knutsford Civic Centre, Knutsford, Cheshire.

Maddy Tongue



CONTINUING PROFESSIONAL DEVELOPMENT

Should this apply to you?

Achieving a qualification is only the start of, or a milestone on the journey of LIFETIME LEARNING. To uphold the highest standards professional people must be prepared to develop themselves continuously throughout their working lives. They must commit themselves to do this. It is known as Continuing Professional Development (CPD), sometimes known as CPE (Education) and more and more professional bodies are demanding their members provide evidence of CPD. Many of these bodies lay down a policy for their members to adhere to which might include the fact that CPD is a 'must' and members must keep records of what they have done. Policy is also likely to recommend how much CPD must be achieved in a year and this can be described in hours or a some sort of points system.

In this article I will look at the essential principles of CPD, what is required of people, basic concepts, the benefits of CPD, what it can embrace and where to start.

Essential principles.

The main concepts are fairly simple and many would say pretty obvious, but they have been written up because of some failures of professional people in the past to keep up to date.

- ♦ Professional people should always be seeking to improve their performance.
- ♦ The individual learners plan and manage their own development.
- ♦ The learners know best what they need to learn and should start their plans from their current needs. They may choose to learn from a wide range of possible activities.
- ♦ Learning objectives should be clear and should serve the learner, their organisation and their clients.
- ♦ Making regular time to learn must be part of professional life and not seen as an extra.

The most important aspect of CPD is the outcome, what you learn from the event, not how much time you put into it. You need to answer the questions "what did I learn?" and "how will I apply the learning?" This means that a 7 hour long workshop or course might give you 2 hours of new learning. And it is those 2 hours that are important. How many hours a year are expected depends on the professional body concerned. I am a professional trainer and belong to the Institute of Personnel and Development (IPD) and it requires I complete 35 CPD hours a year. In the pensions and insurance business the professional body, the PIA, insist their members show they have followed 50 hours of CPD per year. An accountant member of the ICAEW has similar obligations. CPD might not always be directly related to the business but have an indirect bearing on it. And the form of the training could be mixed - courses, seminars, conferences, self directed or distance learning, work based activities and so on. But as well as doing the courses or

whatever, I also have to record what I learnt. This isn't just what the course covered but specifically I have to analyse what I got out of it that was new. And from any learning I am in a position of identifying further CPD.

The basic concepts.

CPD should be an approach or process that is simply part of the way you plan and manage your whole working life. After all, learning never ceases. There is surely never a point in a working life when we are able to say "I am trained now". It focuses on your competence in a professional job and the development you need to improve your personal performance.

Whilst most professionals have always recognised the need for professional updating, CPD emphasises the need for it to be systematic. It provides a framework in which you can set your learning. It becomes planned rather than accidental.

Often a qualification is the launch pad for a career, but it can do no more than ensure you are expert at the time you obtained the qualification. Further studies must be as a result of identifying a need in the context of your job. And, because they may not be qualification based, there can be a much wider range of opportunities.

As well as updating knowledge you must also update skills and competence in whatever way suits you best or is most accessible to you.

CPD is not in addition to your normal activities. It must become a way of life. And the older and more senior you become in your job, the more CPD is relevant to you. Your earlier formal studies will have become outdated. Possibly your workload is such you feel you can't afford the time, but you must.

The benefits of CPD.

Essentially there are four personal benefits to be had.

- ♦ You improve your performance in your job. You can meet new challenges and achieve higher standards.
- ♦ You enhance your career prospects. Your ability to show CPD will not only impress prospective employers but you can identify gaps in your present knowledge and so anticipate possible future job opportunities.
- ♦ You increase your own learning capacity. Often slow learning is because of a lack of prior thought about what will be learned and later reflection about what was learned and how to apply it. You need to be proactive to get the most out of learning.
- ♦ Your own personal confidence grows, especially when you're faced with change.

Sources of learning.

CPD is not about training necessarily. It is not just courses of study or training. Whilst these are valuable and important they are not exclusive. There are other places where you can learn - work based activities, personal activities outside work, open and informal learning.

Courses and workshops

Professional courses leading to

qualifications.

Long and short courses and workshops on topics relevant to your professional and personal development.

Work based activities

It depends where you work what opportunities there are but try some of these:

- ♦ Planning and running something new for the organisation.
- ♦ Moving into a new subject that requires you to learn it up.
- ♦ Trying a new technique, method or system.
- ♦ Working in partnership with someone else or in a team.
- ♦ Reporting on your work and presenting the information to others.
- ♦ Acting as a coach or mentor to help a colleague with their development.
- ♦ Joining a colleague to be party to their work, either participating or observing.

Personal activities outside work

Voluntary work, either in your professional field or something completely different.

Organising an event.

Writing about a subject in which you have a particular interest.

Open and informal learning

- ♦ Reading books and magazines, both professional and not.
- ♦ Taking theatre and concert trips.
- ♦ Watching television and listening to the radio.
- ♦ Self development courses which might give you an insight into your own personality, strengths, weaknesses and potential.
- ♦ Self-teaching audio tapes, videos and CD-ROM materials.

How to start.

First of all work out what you now know and are competent at. List your strengths and weaknesses. Ask colleagues and friends for their view of these. Then set yourself some aims and objectives looking at what you want to achieve both professionally and personally. Identify the opportunities for getting on and any threats to that progress. Work out what you need to know and be able to do to achieve those objectives. Identify the gaps in your present knowledge and skills and these will form the basis for your development plan.

The Guild professional members.

Over many years the Guild has trained people in the Stage 1 and Stage 2 Community Dance Teachers Course. Other Guild members are in their jobs because of their PE or Drama teacher training. Some of you attended the Studio at Addlestone or the Laban Centre for Movement and Dance. Some members have joined us simply because of their interest in Laban's work without a formal background as a teacher, therapist, choreographer or notator.

Question: As the professional body laying down standards for our qualified teachers in the community, should the Guild insist its members show 30 hours of Continuing Professional Development each year?

Lynne Everett
MIPD

THE LABAN MESSAGE AT WORK IN MONMOUTH

Education

Rhyan Parry, Head of PE & Dance at Haberdashers' Monmouth School for Girls (HMSG) and a Community Dance Leader with the Laban Guild, has created a thriving dance community at her school. Rhyan's senior girls, having acted as Assistant Tutors at HMSG's fourth dance Summer School, are now taking the Laban Guild Foundation Course in Community Dance.

'It's such a simple yet worthwhile message, and is one the Laban Guild has been communicating for as long as the organisation has been in existence.'

The popularity of dance knows no bounds at Haberdashers' Monmouth School for Girls (HMSG). Since my arrival at the school some four years ago, we have raised the profile and appreciation of dance both at HMSG and in the wider community. Clubs are full to overflowing with numbers and talent, the standard of performance continues to thrill audiences, and our dance captains ability and commitment is exemplary. And we have fun - lots of it!

In fact, my dance captains have, along with the other members of our Senior Choreography Group, enrolled in the Laban Guild Foundation Course in Community Dance. This has given me a great deal of pleasure as I know first hand how valuable and highly regarded the course is. I became a Community Dance Leader in 1992 so I am fully aware of the benefits of having a close association with the Guild. I am sure my dancers will similarly benefit; they are certainly enjoying every minute of the course at the moment. The work is giving their dancing and choreography greater maturity and expression, and their commitment to the discipline has undoubtedly increased.

I noticed this especially when the Senior Choreography and Rhythmic Gymnastics groups recently completed their projects and presented the results of their efforts: a 20-minute performance called 'The Great Flood' - the story of Noah - which was the dance department's religious theme for 1998-9. Before it was presented to an HMSG audience, this was first performed to Pen-y-Cwm, a school in our community that is dedicated to the education of special needs children. They were enthralled by 'The Great Flood' and are using what they saw as the

stimulus for their millennium project.

Following the performance, HMSG girls and the visiting pupils took part in a truly marvellous dance workshop. No-one who took part will forget the joy shown by the Pen-y-Cwm contingent as they moved to the music, and our girls were rewarded (and moved) with endless thanks from these needy but incredibly giving and affectionate children. HMSG's hopefully long-standing links with this very 'special' school were forged that day.

We have a very full dance calendar at HMSG with Days of Dance, Dance Celebrations, workshops, performances and competitions



Rhyan, front centre, with some of HMSG's senior choreography group, all of whom have enrolled in the Laban Guild Foundation Course in Community Dance

dotted liberally through the year, and in July we welcomed over 100 dancers staff and tutors to the fourth annual HMSG Dance Summer School - our flagship dance and movement week. Dance Summer School is an event unique in the country and its continuing success highlights HMSG's national reputation as a centre for dance and movement.

The Summer School concept is simple: the relaxed enjoyment of dance and friendship in a famously beautiful setting. Our efforts and talents are focused on helping each participant realise their individual potential in an atmosphere of shared enthusiasm. Advanced tuition is provided by experienced instructors whose fluency in a vast array of dance styles caters for all tastes and levels of expertise. Existing talents are sharpened and everyone extends their dance portfolios through the excitement of experimentation.

This year we were joined by specialist dance leaders whose abilities complemented those of the resident instructors, and among these was the brilliant Roy Gale - star of stage and screen, an old friend of HMSG, and a familiar face to many, many of us in the dance community - how many of you remember Hot Gossip?!

'The popularity of dance knows no bounds at Haberdashers' Monmouth School for Girls, we have fun - lots of it!'

Summer School, along with the other dance productions and presentations devised and put on by HMSG, shows the value of taking dance to the widest possible audience - irrespective of their experience and previous exposure to dance and choreography. It's such a simple yet worthwhile message, and is one the Laban Guild has been communicating for as long as the organisation has been in existence.

I am proud and pleased to say that it is a message that has found a large number of very willing listeners, of all ages, here in south-east Wales - in and out of school.

Thanks to you all and please, keep up the wonderful work.

Rhyan Parry

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The rich warm redolence of horse

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