

Movement & Dance

Quarterly magazine of the Laban Guild



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**Dance Therapy or Therapeutic Dance
More Money, More Art, Less Social Work
Review of AGM**

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LETTER

DANCE, ART AND SCIENCE

Inspired by Jane Turner's article, I was moved to put pen to paper and share some thoughts on Art and Science, are they two masks of the same face?

In addition to studying Laban and the art of creative dance I am, in essence, a scientist trained in physics, chemistry and biology as applicable to the human body. My work as a physical therapist applies the theory practically in a remedial sense and I am very much aware that this is also true of my recreational dance activities.

Professional dancers spend many years training their bodies, developing flexibility, strength, speed, resilience, power, balance and co-ordination. Training continues during the whole of their careers both to maintain and constantly improve skill and technique. The physical is the stuff of science, the response of nerve, muscle, blood and bone to increased demands over days, weeks, months and years. Recreational dancers also find that regular training enhances their skill. Without this input the body quickly fatigues and becomes vulnerable to injury.

So, the application of science is vital to the preparation of the body for the art of dance. My next question was "where does the science end and the art begin?"

The answer to this question is "awareness", the act of becoming embodied, of knowing your body from the inside out and being alert to its responses to environmental stimuli and instinctively reacting to those stimuli. In his biography, *A Life for Dance*, Rudolf Laban described a particular situation which led him to "jump for joy". We can all think of occasions when the hairs on the back of our neck have prickled in fear or anticipation, or we feel that effervescence in our middles which demands movement. Body awareness is the impetus for the art of creativity. The environment provides the stimulus, be it a breathtaking view, a piece of music or a personal drama. The art of Dance is one way of expressing the way we feel inside, the art of science in motion.

I have always had difficulty with the notion that science and art are two quite separate disciplines. If this is so why are fractals so beautiful, electron micrograph images so amazing? The natural world is a synergy of science and art and as a part of that world so inherently are we. Rudolf Laban's work exemplified this, his mathematical constructs of crystal forms providing a wealth of creative material for us to work and play with.

Although this article is quite brief, I hope I have conveyed my opinion that Art and Science are indeed two masks of the same face and also given you pause for thought.

Sue Grover



It was interesting listening to Geraldine's speech at the AGM. She gave a clear call for the Guild to be more proactive in its approach. To be seen to be out there doing things. The editorial team would naturally support Geraldine 100% in this. We, like her, still find dance exciting, and would wish to capture this feeling of excitement in the magazine. Whether we succeed or not is another question. But we feel that dance is at a thrilling point in its history. Changes are happening in many areas and strange movements and experiments are taking place. We would want the Laban Guild to be in the forefront of this. To be seen for what we feel it is, an organisation that has expertise and training, and which can be called on by groups or individuals, in order to improve and/or inform their work in movement and dance. We in the magazine will make every effort to answer Geraldine's call.

This week I spent a delightful evening at the Marches school in Oswestry watching their dance evening. Their energy and technical ability was breathtaking, and some of the choreography was most interesting. They all obviously enjoyed dance and if they represent the future, then dance will continue to grow.

This is our first effort. We hope that we haven't made too many mistakes and that you will bear with us as we learn the ropes over the next few issues.

Stephen Parry

BACK ISSUES OF MAGAZINE

Many articles published in **Movement & Dance** are as relevant today as when they were written. Details of all articles can be found in the Magazine Index, this is free to all Guild members. It is available to non-members:

☐ £4.50 UK ☐ £5.00 Overseas

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Typescript please, on one side of the
paper, ready for the scanner if possible.

NEXT ISSUE IS AUGUST 2002

A workshop with Walli Meier and Susan Scarth, in conjunction with DanceEast held on the 7 October 2001.

In order to demonstrate their different approaches, Walli and Susan each led sessions based on similar movement material, followed by discussions with the course members.

The workshop leaders:

Walli Meier began her career as a teacher of dance and physical education. In 1956 she trained with Rudolf Laban and Lisa Ullmann at the Art of Movement Studio, after which she spent many years teaching at St Gabriels College and then the Laban Centre. Walli has become an expert in movement observation and analysis, particularly applying her knowledge and skills to working with people with special needs. She was instrumental in developing the Dance in Special Education and later the Dance Movement Therapy courses at the Laban Centre. Walli continues to offer her knowledge in the role of consultant trainer and supervisor for dance movement therapists who are working in the special education field. She is an honorary member of the Association for Dance Movement Therapy UK.

Susan Scarth trained as a dance movement therapist at the Laban Centre, 1988 - 1990, where she met Walli Meier. She had come to appreciate the value of creative dance as a medium through which to help people discover their talents and capabilities while exploring dance for herself and those with whom she worked at Scope, in the West Midlands. Susan has since worked in a variety of settings, with children and adults with a range of needs, and is currently employed as Co-ordinator of Worcester City Mind, developing a community mental health resource. She is on the Council of ADMT UK and has spent two years on the faculty of the Laban Centre as Placement Co-ordinator for the DMT students. Susan also provides supervision to Community Dance leaders at Nottingham Dance 4, the DMT students at Bretton Hall, Leeds University, and privately.

Creative and Therapeutic Dance work:

We began the day with a short warm up, concentrating on body awareness with Walli. We explored working with different edges and surfaces of hands and feet, extending this to travelling through space, leading with joints and surfaces of different parts of the body. We experimented with rising and sinking (identifying centres of levity and gravity), simultaneous and successive movements, with the use of body shapes and levels, incorporating their natural affinities. We took time to assimilate these experiences, working in relation to each other to get to know our fellow dancers.

The morning's work continued on the theme of Over, Under, Round and Through, working in small groups. This was firstly explored in a somewhat literal way, accompanied with percussive instruments

by the observing group - in this way enhancing clarity and the dynamic content of the dance as well as demanding good observational skills. We ended the morning by improvising on the same theme but with the image of a Greek Frieze, in which we had to relate and adapt constantly to others, taking turns in leading and following.

Although we were constantly having to find our own reactions to the tasks set, work out our own relationships with ourselves and with other people and overcome possible blocks within ourselves, we were never left feeling uncomfortable or vulnerable. The outcome of a short dance made a satisfying conclusion. The feeling of being in a safe and contained environment gave us the freedom to explore our own creativity and to enjoy dancing together. It was a truly re-creative experience.

'Dance is a powerful medium that can unexpectedly elicit hidden issues'.

Susan's session built on the movement experiences of the morning, but first we spent some time thinking about the themes of Listening, Feeling and Expression. The movement began from the floor, where we were encouraged to focus on our breathing and to find stillness and a sense of centre from the breath, together with some gentle rolling on the floor. We began to improvise on the theme of finding ways of listening, feeling and expression in our own individualistic movement phrases, shapes and pathways. This session was less structured and provided fewer safety nets. Susan explained that in a therapy session it was often helpful to allow uncomfortable moments to be felt, experienced and explored. An essential part of the therapy experience was in the final discussion of our reactions and responses to the movement relationships which had developed, both between participants and within ourselves. Although this was not intended as a therapy session per se, we all found our observations on our own behaviour illuminating. I, for instance, found that it was all right to sit out and watch what was going on - I didn't always have to be in the thick of things - a good lesson!

And so we began to tease out the differences between the approach of the therapist and the dance leader.

Many of the participants made connections with some of the emotional content that members of their own classes might bring to their sessions. Others were inspired by the ease with which Walli moves from one movement idea to another so seamlessly - and creates a whole at the end!

These days the word "therapy" is used to refer to anything which makes us feel better. We talk about "retail therapy" - the solace of shopping; our weekly "therapy", which may be anything from Yoga to catching up on our

favourite "soap". Of course dance makes us feel better - that's why we do it!

Laban based creative dance session is particularly beneficial as it aims to give a rounded movement experience, counteracting the stresses and strains of the usually restricted movement experience of our everyday lives. But this is a by-product of the DANCE leader, whose aim is to provide a creative movement experience that is satisfying and fun!

A step further is to assess the needs of the class and to try to address them through the application of Laban's principles. A class of aerobic teachers may need to explore more indulgent efforts - floating, sustainment, fine touch and free flow, to counteract the effects of their usual way of working. A group of people with learning difficulties may have poor body awareness and benefit from work to redress this; another group may have difficulties in making relationships and benefit from work which helps to foster working together and listening and responding to each other. This is where a sensitive dance leader, who is trained in movement analysis and observation, can instigate THERAPEUTIC DANCE sessions. The sessions are still planned with a clear structure in order to facilitate an educational and creative dance experience.

Dance definitely "reaches the parts that others do not reach" and any individual may find hidden emotions being brought to the surface through dance. The dance leader will contain emotions by concentrating on the movement material rather than the emotional content. The therapist may explore the movement material both in action and verbally, thus bringing the emotional content into the conscious mind and therefore offering the participant the opportunity to make sense of some of the content.

Dance Movement Therapy:

Susan Scarth explains that for the DANCE MOVEMENT THERAPIST, creative movement is the symbolic expression of how the "dancer" relates to the world and to others who inhabit it. Creativity can aid in the positive resolution of the individual's internal conflicts, but they must first be allowed full expression and the time to explore their meaning. The participant is given licence to find their own personal way to express themselves physically through the medium of dance. If sitting out and observing the process that is going on around them feels right, then let this be so. One has much to learn from observation as well as participation.

The dance leader has had a training that often encompasses a lifetime of dance, accompanied by college, performance, teaching and community development work. S/he is skilled at developing ideas, responding to the needs of the class and working creatively with a disparate group of people in a variety of settings. The therapist may have an equally full life of dance, but will often have explored Social Work, Psychology etc. in the hope of finding a way to combine the dance with the therapy. The

THERAPEUTIC DANCE?

Analysis

training to gain a licence to practice as a Dance Movement Therapist is two years intensive study with placement experience, personal therapy and academic endeavour. As in other psychotherapy programmes, the student is expected to be 23+ before being accepted onto the course.

Dance is a powerful medium that can unexpectedly elicit hidden issues. It can happen without warning. Many dancers and dance leaders probably have experience of emotional outbursts. The body holds many memories buried deep in the musculo-skeletal structure of the body. The soft tissue is also a wonderful memory bank for the emotional life of a person. Great skill must be utilised when leading a creative dance session of any description, whether educational, therapeutic or pure therapy. It is essential that each practitioner contains feelings, explores the symbolic content of a theme and make sense of the world outside the studio. The difference between therapeutic dance and therapy is where the participant wishes to take the content that is thrown up in the session. It is implicit in a creative dance class that the material will be woven into a tapestry of integrated movements that create a meaning for the whole group. Within the therapy context, the material may be woven into a more complex arrangement of threads that eventually will begin to make sense but do not immediately form a coherent whole. This is acceptable in the context and there is often a contract

that the participants will return in a week to pick up the threads and see where they take them that day.

*'Dance makes us feel
better - that's why we
do it!'*

Conclusion:

But does it really matter what we call it?

YES. I think it does.

If our class members wish to refer to their DANCE class as their weekly dose of therapy, that is their prerogative. It makes them feel better and that is what we want. But we need to be clear about how we are defining our classes. Obviously we are always looking to satisfy the needs of our class members and we may try to do that by planning a compensatory THERAPEUTIC DANCE session. If we specifically wish to help class members to come to terms with unresolved problems, then we are venturing into the realms of DANCE THERAPY, for which we need specific training.

It seems to me that discussion of "why" certain actions were taken is an integral part of the largely self-directed process of Dance Therapy. The THERAPIST needs to be able to SET UP the situation to facilitate this

process, to be able to INTERVENE if the situation looks as if it is getting out of hand and to help the class members to reach a RESOLUTION of their internal conflicts at the end of the session or sessions. These are obviously highly developed skills and Dance Therapists undergo several years of training in order to practice.

At the moment, employing bodies are often very "woolly" about their use and understanding of the terms "dance leader", "dance therapist" and "dance; in the community". As practitioners, WE must be very clear about where our parameters lie and develop a style of practice that reflects this clarity. There are many Dance Artists who straddle the fence of Therapeutic Dance and Dance Therapy. There is nothing intrinsically wrong with this but, as professionals, we have a responsibility to understand both the potential and the limitations of our own areas of expertise.

And we had a wonderful day exploring these issues! Many thanks to Walli and Susan for sharing their expertise, to the other course members for sharing their own areas of experience so generously and to DanceEast for helping to make the day possible.

Ann Ward

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MORE MONEY, MORE ART AND LESS SOCIAL WORK

Duncan Fraser challenges Mr X's view of dance and asks whether leadership is the answer.

A senior executive within the dance world, let's call him Mr X, recently wrote that his three greatest wishes were: more money; less social work; and more art for art's sake. I was immediately reminded of the mantra I heard so often as a funder in the late 80s, "I'm an artist. Feed me." Having worked to bring artistic excellence and access together for so many years I wondered why his comments really rankled so much.

'dance has the privilege to engage with those who try to lead noble, authentic, ordinary lives'

Apart from the historical blip of Louis XIV, dance has never really enjoyed the same subsidy as music within church or state, nor for that matter has it ever achieved the same popularity. Figures have shown for years that about 40 of the population attends contemporary dance and 128 classical music. In the commercial sphere of course dance is inseparable from music - even anoraks can't go to clubs just for the music. But historical imbalance is no de facto argument to increase subsidy.

Being a coach and mentor I tried to get into the mind of Mr X. What was his frame of reference? What were his hopes and fears? One certainly gets the impression that he yearns for the Dutch Dance scene of the 80s and 90s where a degree in performing arts almost guaranteed you a state subsidy for the first 3 years out of college, and artists and companies in canal-side lofts considered dance - and little else. I work with many clients whose first cry is "We need more money" without a real sense of what for, or how much, other than "a lot".

I sense Mr X feels that with more money he could enable the company he works for to get on with their core business of making dance - for and of itself. Is that so bad? Well at what cost? One suspects the implication of the sum of his wishes is that if only he didn't have to bother with community and education he could just make good art - and that is where we differ.

His views appear either to show that he has missed a whole generation of work in which Britain can take pride or that he places little value on it. I refer to that huge body of work which celebrates the artist in us all regardless of class, creed, sexuality, gender, physical ability (or size). I am of course interested in its process - as much for the effects it has on its artists and leaders as its participants - but before Mr X writes me off I am equally interested in the product of such work. For it is here where we can see some of the most exciting arts work there is. The stimulating effect on artists tired of making

work for a dwindling cognoscenti is marked. Those artists actually engaging with an audience and even battling to blur the flawed and arbitrary historical division between performer and receiver are those most refreshed by such a process.

In my view this is art - and good art - indeed better than most you go to see with the audience you can name, 80% of whom work in the arts anyway. Perhaps Mr X still believes in a best fouette producing ivory tower.

In my view one of the great challenges for the dance we see in the theatre is for it to say something - actually anything - but preferably something new and vibrant about the human condition.

There is a tired old routine where dancers from the Laban or the LSCD or anywhere else for that matter, feel that if they can't get work - and let's face it to train so many in our country for so few jobs, is, on vocational grounds alone, morally bankrupt - they have to make their own companies. There are of course also those who set out to choreograph in the first place.

So what happens to them? They trudge the corridors over ten years until they finally get a revenue grant which they believe connotes the final imprimatur of quality only to find themselves stale with nothing to say - if indeed they had anything to say in the first place. And then they have to re-say it year after year as the system demands new work and spurns a notion of repertoire, you only being as good as your last piece.

Isn't there so much of import to say about the world? Aren't there big issues to be addressed? How many choreographers engage with them? Why do most persist only in making abstracted pretty movement? I sometimes wonder if it wouldn't all be better if great minds like Professor Colin Blakemore decided that the only way to communicate their work was through dance.

I suspect too that for a company like Mr X's that education - one-off workshops based on how marvellous the repertoire is and how technically accomplished the dancers are in his company - is one thing but "social work" engaging with those who aren't "interested" in dance or can't be converted into audience is a step too far. Kevin Wilson, marketing supremo at the South Bank Centre used to amuse me with Keith Diggie's rhyme "Mr Arty had a party. No one came. So his brother had another. Just the same!

For me dance has the privilege to engage with those who try to lead noble, authentic, ordinary lives. Mr X feels I guess that there are others better suited to the work. I agree with him. A comment I once heard in an assessment of a workshop in a hospice from a client was "I came here to die and I never wanted to die more than in that session". But dance used in an authentic, congruent way, with some of the experts we have in Britain can produce something unique.

For me though this old battle of process and product is not an either/or. As Shelley so

elegantly put it "Nothing in the world is single. All things by a law divine. In one another's essence mingle". Maybe Mr X believes that there are those who can engage and this isn't the role of the dance company. Maybe he sees it as an additional responsibility in an already overpacked agenda.

This "mingling" describes also the funding of our work and here I do have a sympathy for the view that in partnership working and particularly in funding no one seems to have a single criterion for the quality of the art itself. Often it appears that funding bodies have more social criteria than those for the arts - and many are as ill-equipped to judge these as they have been the artistic ones. My argument is that the quality of the work could only be judged by all involved and must reflect an engagement with the world as she is not as she used to be. That doesn't necessarily mean cutting ourselves off from history - dance or otherwise - but it does mean dancers and dance makers with ideas and vision. The magnificent work of Alain Platel attests to its possibilities and his brave and honest decision to leave the dance world when he believed his ideas needed other media has an integrity which leaves most of his colleagues standing on the stage looking out at the audience in despair.

I believe the answer is leadership. Authentic, visionary leadership which has a passionate and integrated view about the role of dance, engaging in all its manifestations and roles, reflecting complexity and social conscience and all imbued with principled values. Well there's a tall order when the unspoken worry lurks that new leaders aren't forthcoming and few actually appear to be asking the big questions about the future of leadership in dance.

In an oft quoted survey the top four things we say we want our leaders to be are: honest; forward looking; inspiring and competent. Not so difficult you might imagine. Pick up any book on leadership at the railway station and it will tell you that leadership is about the future - sure it's about learning from the past but really successful leadership is about inspiring and encouraging and uniting around an idealised common purpose.

There has been a growing interest in the leader as a person with his or her own history, culture and frame of reference, with emotional, creative and spiritual needs. Coaching and mentoring using a variety of therapeutic and development techniques have begun to address some of these, but sadly not much in the arts. I believe that there is an urgent need to look at creative ways to encourage, develop and support leaders, new and old, to understand their own personal histories, motivations, values, hopes as well as their skills and style and to encourage exchange and learning.

Maybe Mr X is simply battling to get to the top of the ladder to see his way out of the jungle. Maybe he just can't see the wood for the trees.

Duncan Fraser can be contacted at duncanf@globalnet.co.uk

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paying travel expenses

The aim of this small charity is to provide financial support to individuals who wish to travel abroad or in the United Kingdom to attend a conference, to pursue a research project or undertake a short course of study in the field of movement or dance.

LUTSF supports professionals and students working in all areas of movement and dance. Applications are welcomed irrespective of age, nationality and previous training. The average Scholarship over the last two years has been £300 - £400, with a couple of rare exceptions of £1,000.

Advice to Applicants

Each year the LUTSF receives a number of applications which, unfortunately, do not qualify for selection. In order to help potential applicants assess whether it is worth their applying the Selection Committee has listed the points it considers when deciding on eligibility. These are:

- applications must be from individuals, not from institutions, groups or companies;
- support is for **travel only**. The LUTSF does not pay fees for courses or conferences. It does not pay subsistence;
- travel must originate in and return to the United Kingdom
- applicants must have been resident in the UK for a minimum of two years; support is not given for travel to and from institutions for full time or 'long courses', that is courses extending over one, two or three years and these include most diploma, certificate, degree and post graduate courses;
- projects which directly support the work of large institutions and professional companies, and which should most appropriately be funded by them, are not eligible for support;
- funds are not given for setting up projects or festivals;

- people under 18 years of age are not eligible;
- previous recipients of a LUTSF scholarship will only be considered for a second award after at least 5 years have passed and/or in exceptional circumstances.

Each application is considered according to its merit and the decision of the administrators of the LUTSF is final. Awards are given on an annual basis for projects taking place between April of that year and April the following year.

Application forms are available from 1st September of the year preceding the application deadline which is 25th January.

Forms can be obtained either:

from the website (<http://www.ullmann-trav.fsnet.co.uk>)

or by sending an A5 SAE (1st class stamp) to the Secretary:

The Secretary,
LUTSF,
24 Cuppin Street
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CHI 2BN

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We can help and support you anywhere in the country to set up and run workshops based on Laban's work. We lean on our experience of setting up many successful and profitable workshops in the West Country.

In discussion with you we will provide the workshop tutor; prepare advertising; produce leaflets; send fliers and leaflets to interested parties and groups; handle the finances, through the LG Treasurer, which will include paying to tutors and venue, pricing the workshop and collecting the fees.

Does this sound interesting? If so please contact any of us.

The Team

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Christine Meads 01823 421206 jc.meads@virgin.net

THOUGHT FOR THE QUARTER

Is there a pause? Is there a stare?
Is there a felling of, "what's going on there?"
Is someone listening -- has someone been seen
my miserable person -- a human being?

There's someone laughing, who blew on my toes?
Tickled my tummy and rubbed my nose?
But over there it is happening as well,
Its Eirval and Michael sharing the spell.

Walli Meier

Movement with children in Tromsø 25.4.97

LABAN DAY IN CAMBRIDGE

Cambridge enjoyed a Laban day of dance on Saturday 2nd March with Michael Platt who led us through an exciting dance experience, challenging yet accessible. It was a true community gathering. Over thirty people attended of which one third were over sixty, one third under twenty and the rest somewhere in between. That mix of generations made it a unique experience for most of those present and added an interest and depth to the work produced. The enjoyment factor was high and that was a bonus for Hazel Francombe and myself. We knew Michael would be good but the day surpassed our expectations in every way.

For anyone contemplating a similar venture we offer some of our insights. Of the thirty four present only five were Guild members, although two people joined on the day. Twenty either were from my class or are taught by Hazel, which gave us a local core group as a starting point. Five people came from outside the region and felt it was worth the journey and they are always on the lookout for just such a day. Local notices in the library etc. brought no one in. Personal recommendation was more successful and each of those present would tell a friend next time.

Will there be a next time? We would love to have Michael back again and again and again, but, as always, the cost factor keeps one awake at night. It's a gamble, but when it comes off it is pure gold. So, why not have a go in your area.

Maddy Tongue



VOLUNTARY ARTS NETWORK (VAN)

The Guild receives regular news updates and briefing sheets from VAN (see below). For further information about any item mentioned please ask at your local library for the relevant update or briefing sheet.

UPDATE ISSUE 28

Articles	Cultural volunteering is different.
Opportunities	Adult Learners Week 11-17 May 2001.
Network News	2 pages of news about voluntary organisations.
Funding News	A whole page of trusts, foundations and societies who give grants for art projects.
Publications & Websites	A whole page of new publications. Details of 8 useful websites. What if PDF? To read PDF files. Creating PDF files.

BRIEFING SHEETS	Effective management committees. Participatory planning: involve your stakeholders.
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Diary of Events

APRIL

25th - 1st May Prague Festival Dance Prize
International competition for Ballet, Contemporary schools and dance/theatre educational institute attractive programme as well as visiting the spl...
Contact: Giorio Mordenti and David Pospisil, V...
Email: tiberio@albaclick.com

27th Workshop
Dancing stitches & stitching dances - an exper...
work.
Contact: Wendy Hermelin Tel: 01460 76829

JUNE

8-9th LinC professional development a
Deepening understanding of Laban's basic mo...
Contact: Sam and Susi Thornton Tel: 01784 43...
Email: susi.thornton@ukgateway.net

28-30th Retreat on Authentic Movement
Led by Dr Helen Payne, Senior Dance Movement...
senior movement dance therapist, Eilla Goldh...
creative writing, drawing and verbal reflection a...
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JULY

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LABAN GUILD MARKETING MANUAL AND LEADERSHIP MANUAL

Although produced for students of the Stage 1 Community Dance Teacher's course these manuals are relevant to anyone considering setting up classes/workshops or looking to extend their community dance activities. The authors have written the material in an upbeat, motivational style - very important to the newly qualified who leave their last tutored session excited and raring to "go it alone", only to find that once out in the big wide world things begin to look a little scary. There are several checklists included in both manuals, which can be reused whenever a new event is being planned.

Designed as proactive Workbooks I also found that the manuals helped me to focus on the project in hand, making me write down and thus reinforce my aims and objectives. Along with the previously mentioned checklists there is lots of practical advice on how to ensure a successful outcome to your endeavours, and also encouragement to evaluate the session so that next time will be even better. It is this aspect of the manuals which makes them useful to the more experienced teacher/leader, providing an opportunity to reflect on past achievements, consider new pastures or even just act as an aide memoir.

The combination of both manuals plus the Guild's policy documents provides a very comprehensive document, both for immediate use and future reference. Good value at £5.00 each. The policy documents are free.

Sue Grover

CREATIVE MOVEMENT AND DANCE IN GROUP WORK

by Helen Payne, published by Winslow Press Limited. 1990 (revised 1992).
ISBN 0-86388-080-0

This book is written for people who are working in the field of movement and dance in Education (especially special education), but who are not necessarily specialists in this area. Its aim is to be source of activities, which can be dipped into by people working with groups and so act as a stimulus to develop further skills and ideas. The first section in this book gives a useful historical background to the development of Dance. It discusses dance as a performance art and as movement therapy. The book then goes on to look at some of the practical and theoretical issues facing a dance teacher. In this there is a very useful breakdown of the stages of motor development from one month to three years. Using this it suggests alternative development movement structures, which could be used in starting work with a group. The section continues by discussing the use of non-verbal communication within the group and then suggests ways of planning and evaluating a programme. To illustrate this four sample sessions are given at this point.

This section continues by looking at what sort of clients might be in the group, and the general assumptions that might be made about them. This is followed by a short discussion on Laban's movement analysis. The section ends by looking at guidelines for group leaders and examining briefly the role of the dance teacher in relation to movement therapy.

Section three comprises the main part of the book. This contains the activities, divided up into warm ups, introduction of themes, development of themes, and warm downs. In each activity clear aims are given and ways of developing the ideas are suggested. The activities are grouped under headings such as shapes, body control, balance etc., and it is possible to either put activities from the same headings together, or to mix and match as the need arose.

The final section is a very useful collection of addresses and resources. Though I am a little saddened that our magazine doesn't get a mention (perhaps in the next revision?).

I found the book to be exactly what the author wished it to be, a practical book which would be gives essential information and guidance, and would be there to be used to supplement and inspire when needed. For anyone work in this field I would strongly recommend buying and using this book.

Stephen Parry

A Day in the life

A DAY IN THE LIFE OF A CONTEMPORARY DANCE ARTIST

After graduating from Chester College of Higher Education in Dance, Drama and Theatre Studies last year, two colleges and I formed a theatre company that would focus primarily on the promotion of Mental Health through Dance and Drama (TIC Theatre Company/Crewe, Cheshire)

The company has been in action since September 2001, and we have been positively surprised by its almost immediate success. The decision to establish a business with two close friends was not taken lightly, as the risk of falling out is real. We pointedly separate both work and friendship, and are proud that we manage so well. I guess that if you want something badly enough, you can achieve it. We work hard to maintain a balance and to reach our expected standards by creating an open and respectful environment.

The different modules at college offered an experience in Community Dance and Drama work. For my Work Based Learning Placement during the last year at college, I worked with an artist on a dance project for the Halton Borough Council. The project involved working with adults with physical and learning difficulties. I was very impressed and inspired by the work created, and enjoyed working with the artist (Ruth Spencer) thoroughly. A few months later the Halton Borough Council hired me as a freelance dance artist where I currently work with the elderly as well as young people.

With the elderly I concentrate on dance and movement exercises that promote mobility using the means of different coloured and shaped material, as well as balloons as stimulation. The sessions also promote important skills such as teamwork, communication and confidence.

I find the work very satisfying, as each session has proven to be a success. The participants have fun during the creation of movement patterns, as it combines both movement and socialising. Their

enthusiasm shows that they enjoy the dance sessions. Another important aspect to mention is that the sessions involve a learning process for both the clients and myself. I learn about their experiences and wise outlook on life, and they learn about contemporary issues and philosophies. These experiences make working in the community worthwhile and I forget about the fact that I have to travel about 96 miles



a day, which is a pain, and sometimes nibbles on my motivation.

With the young people I teach Street dance, incorporating contemporary music/popular sound tracks. I teach sequences, and they expand them by creating group sequences through improvisation.

Working with young people offers a totally different experience, even though the goals are the same. Important social skills are being promoted through the art. Most of the participants come from financially deprived backgrounds and can not afford for their children to take part in private dance lessons. On a frequent basis the borough applies for necessary funding to finance

and offer professional dance work. The children only have to pay an affordable amount of money, which lies between £1 and £2.50, depending on the length of a session. The sessions are sometimes difficult to run, as you have to motivate the participants to want to learn and create dance sequences. School offers enough of a pressure, so the challenge is to create a different kind of learning environment,

which is fun and non-threatening. I personally enjoy working with the age groups between 7-16, as I can relate to them and I feel it keeps me young. The young people like music that they listen to at home, that is popular and represents their attitude towards life. They are free to bring their own music, which is then used to create dance sequences. Another challenge is to keep up with the contemporary music world, and I sometimes have to cringe when listening to tunes I do not like, but it is all about compromise!

With the company I also work with special needs groups, where we explore movement through the means I mentioned when relating to the work with the elderly. Here again I am confronted with a different challenge, although all groups share the love of dance and the arts.

Music plays a very important role within my work, as the different groups relate to it differently. The elderly love music that reminds them of their youth and they relate

to it by recalling memory, and through it have ideas for creating work. The special needs groups love to listen to music that they can relate to, and enjoy singing to or just listening to while moving. That is when dance can offer an atmosphere where exercise works in conjunction with relaxation. A combination that proves to be very successful, as more and more nursing homes and community centres ask for those kind of activities.

I believe strongly that the arts can help develop social skills important for living life "successfully" and can be used as a tool to work on ones mental well-being.

Anke Sauterof

GUILD AGM - March 2002

A.G.M.

An interesting day of lectures, discussion and dance was held at the Richmond Community College on March 16th this year. The day opened with an address from the guild President, Geraldine Stevenson. Geraldine started her talk by quoting from the letter from the last magazine, in which it was argued that dance was not an unknown language in parts of Britain. She then went on to discuss the need to stir up debate within any organisation. Her talk was built around an investigation of the past, present and future. Many people at the meeting had been there in the early days of the guild. Geraldine pointed out that, though they had all received the same training, they had all gone in different directions. Ideas are not like artefacts. An object can be handed down unchanged from generation to generation, but ideas change and develop as each person comes into contact with, and then uses them.

What of the present? There was much that was interesting in modern dance, especially the fusion of different styles (for example the recent mixture of Indian and contemporary). Laban's ideas underpinned what went on in the past, but were they now outdated? Geraldine here reminded us that Laban still defined the essence of movement!

Then what of the future? Geraldine asked for more people to get excited by dance, to debate issues within the dance world. For more people to become involved actively in the running of the guild, to be prepared to take responsibility for its development. Geraldine finished by saying that the past was the past; the present is now, but the future must be our clarion call. Her final statement was that tomorrow would never come without today!

After that rousing address it was time for the Laban Lecture. This year it was given by the well known actor, Bernard Hepton. Mr Hepton started by telling us of his early life in the 1940's as an apprentice making aeroplanes for A.V. Row. An apprentice during the day, but at night he was learning a different trade at the Bradford Civic Playhouse. It was here that he came into contact with Miss Esme Church, who had come from London to take over as director

at that theatre. The end of the war came and Mr Hepton was faced with an uncertain future. Miss Church came to his rescue by opening a theatre school. A school to which she invited Laban to teach dance! Mr Hepton then told us about his first lesson with Laban. He was told that he was going to be taught

*'the past was the past;
the present is now, but
the future must be our
clarion call'.*

how to dance, but first he was to learn what dance was; dance was meaningful movement! From that beginning started the hard work of learning how to control the movements of the body. Laban adapted his work for actors and taught how to express emotion through the basic movements. When Laban was taken ill at one point, his work was continued by a student (Geraldine Stevenson). Mr Hepton maintained the basic grounding he had received when with him for the rest of his life and it informed all his later work.

In a typically modest way, Mr Hepton went on to say that, while he was neither dancer, writer nor academic, he still felt that he was qualified to make some comments on Laban's work. He then talked about his feelings that Laban's work could be looked at in too academic a way. He felt that, as Laban was first and foremost a practitioner, his work should be viewed from a practical standpoint. There was a danger in theory making things too complicated; a danger in thinking too much! Mr Hepton then continued his talk by describing how his professional life developed and how he used the skills he had learned to good effect. He finished his talk by saying how grateful he was to Laban for putting him on the right track.

A series of questions followed. In the answer to one of which he was able to demonstrate that he not only remembered the sequence of efforts, but could still do them! Once these are learned, then the movements can be refined until one can really "dance with ones eyebrows".

In an answer to what suggestion he would give to an aspiring actor, Mr Hepton's advice was simple; get a Laban teacher and stick with it!

In his thanks to the speaker, Warren Lamb reminded us that it was Mary Wigman who had said that a meaningless gesture was abhorrent!

Also in the morning the Guild chairman, Gordon Curl, paid tribute to the departing editorial team, and especially to Lydia Everitt. She had, he said, been a writer, a critic, a discerning judge, and had used her quality control and design skills to greatly enhance the magazine. He also said that, although she was decisive and had an ebullient personality, she had never become saturated by the power of her position. He then presented her with a book, signed by all the members present. Lydia, in her reply, stressed that it had always been a team effort and thanked her team members (Christine Meads and Wendy Hermelin) for their hard work during the past ten years.

The afternoon comprised two workshops. The first by Ilana Snyder took us through a structured improvisation based on an exploration of the kinospheres. Taking some aspects of modern art as a stimulus, she produced two "pictures" composed of the movements we had experimented with in the improvisation.

In the second workshop, Anna Carlisle took us through the three planes, showing how movement in these has different qualities and characteristics. At the end of the workshop she taught us a routine based on the work we had previously studied.

The meeting finished with a performance from students at Richmond Community College dance course.

Saturday was a long day, and by 5:00 it was hard to respond properly to Anna's cry of "More energy in this part please"! But it was, as ever, extremely worthwhile.

Stephen Parry

MATTHEW BOURNE

Choreographer Matthew Bourne, renowned for his male version of the Tchaikovsky ballet *Swan Lake*, and his many successful pieces composed for his *Adventures in Motion Pictures*, has stated that he is "honoured to become a Patron of the Language of Dance Centre." Having graduated from the Laban Centre London, he has been aware of notation and the valuable analysis and understanding of movement that goes with it. When he and Ann Hutchinson Guest met there was much discussion about interpreting roles, making the movement one's own and how far one should, or should not, depart from the established 'script', the set choreography.



Ann Hutchinson Guest with Matthew Bourne at a Laban Centre graduation ceremony

HONOUR FOR LABAN CENTRE LONDON PRINCIPAL

Laban Centre London (LCL) is delighted to announce that Marion North was awarded Doctor of Letters honoris causa from The University of Salford on the 12 December 2001.

Under her leadership, LCL has continually been at the forefront in advancing the study of dance; beginning in 1976 when it offered Britain's first BA (Hons) Dance Theatre. In 1980, it was the first to offer an MA in Dance Studies and, during the

same period, it began to register students for the research degrees of MPhil and PhD. In 1995, the Centre collaborated with Hahnemann University, Philadelphia to introduce Britain's first MA in Dance Movement Therapy. It established the first MA Scenography [Dance] in 1999 and the first MSc Dance Science in 2001.

In Autumn 2002, Laban Centre London will be moving to a state-of-the-art building in Deptford Creekside designed by award-winning architects Herzog & De Meuron. Marion North now has the next phase in the evolution of the Centre to look forward to. After more than twenty-five years as Principal, she is still an inspiration to staff and students alike.

DAME BERYL GREY

A patron of the Language of Dance Centre, is being introduced by Ann Hutchinson Guest to the first-ever children's book on the subject of movement. Created by Dr Guest in relation to her development of Language of Dance, these books, *The Adventures of Klig and Gop*, introduce these two beings from outer space to basic movement facts. In each Land they visit - Travel-Land, Spring-Up-Land, Balance-Land, etc. these special movements are illustrated by the animals, birds and other earth creatures which naturally do those basic movements. Dame Beryl was also interested to see the book *Your Move* which, at an adult level, explores these same basic building blocks of movement and is the definitive text for all Language of Dance courses.



Dame Beryl looking at Dr Guest's books

ACCOLADES AND ARCHIVES! MISS ELLINOR HINKS

On February 16 of this year a large gathering of friends, former students and staff of Nonington College, met in Croham Road School South Croydon to celebrate the 90th birthday of Miss Ellinor Hinks former Principal of the College and a long-standing member of the Laban Guild.

Many tributes flowed to Ellinor on this delightful occasion; she was variously described as 'an inspired Principle of a leading College of Physical Education, an outstanding President of the Physical Education Association of Great Britain and Northern Ireland, a Founder Member of the Lisa Ullmann Travelling Scholarship Fund, a committed Chair of School Governors, a brilliant teacher and innovator, a dedicated Archivist, a dance theatre lover, a keen and skilful photographer and a wonderful personality'.

In her response to these many accolades, Ellinor recalled her involvement with the Laban Archives at Surrey University:

'When I retired from the Principalship of Nonington College I met up again with Lisa Ullmann, whom I knew well. She told me that she was going through drawer upon drawer of Mr Laban's archives but, alas, she couldn't find anyone who was unbiased to help her. So I said that I would help her - having myself used his movement ideas alongside my own and having found them most valuable.

So for eight years, every Wednesday, I went to Lisa's to work on Laban's papers and I learnt a tremendous lot that I didn't know before in terms of the possibilities of movement. Lisa and I became so interested in reading what Mr Laban had said that we often forgot that we were supposed to be putting the papers into categories. If I had been twenty one I would love to have started my Nonington College days again; but even so, as a staff we managed to get quite a lot of Laban's ideas across and we became known for our work in gymnastics and dance along with the games and other activities.

So I spent eight years helping to sort out Laban's papers, for they were not in categories that could be used. There was a great glass cabinet full of Laban's writings - in any order, in any place, on the backs of envelopes, on little bits of paper, in all sorts of languages, German, French, English and we had to try to sort these out. Lisa and I



Miss Ellinor Hinks with her pet dog

managed to classify them into main categories, but before we had finished, unfortunately, she died.

Then I thought to myself - well I can't leave this work, so I went on for another six to seven years at the National Resource Centre for Dance where Dr Judith Chapman (a former Nonington student) was Director. And I managed to classify and categorise all the material so that people could use it. We recorded the items on cards but now I think they have been transferred to computer. So my efforts had proved useful and I thoroughly enjoyed what had been a great occupation'.

The Guild Council at its March meeting has invited Ellinor Hinks to become a Patron of the Guild in honour of her distinguished service to Movement and Dance and her dedication to making more accessible the archives of Rudolf Laban.

LABAN CENTRE LONDON HONORARY FELLOWSHIP FOR WILLIAM FORSYTHE

Laban Centre London (LCL) presented eighty-nine pupils with degrees and bestowed an honorary fellowship on William Forsythe, Artistic Director of Ballet Frankfurt, during its graduation ceremony on Saturday, 1 December.

LCL, one of Europe's leading centres for dance artist training, conferred the following degrees: BA Dance Theatre,

Undergraduate Diploma in Dance Theatre, Professional Diploma in Community Dance Studies, MA Dance Studies, MA Scenography [Dance], MA Dance Movement Therapy, Postgraduate Diploma Dance Movement Therapy, and Research PhD.

"I guess we're colleagues now," said Forsythe as he began his address, moving on to briefly describe his own work. "I spent a large part of my career trying to defeat notation. I used notation and the ideas contained within it to map a new territory for complexity." His experiences led him to believe that the hardest part of being a choreographer lies in the challenge of how to develop your own language of dance. The best way to approach this challenge is to recognise the spiritual nature of dance. "To dance is an act of faith. It is a spiritual thing," said Forsythe. "You have to help people have faith in themselves because when they have that, I believe you can accomplish virtually impossible things."

Forsythe stressed the importance of "preparing yourself for not being prepared...You have to be there in the present and be able to derive with your hearts and souls and minds the properties of the present." Forsythe also urged the graduates to teach fairness and compassion, to make the dance profession a model for all other professions, and to always continue their education. "Be fair and make fairness a legacy. Make people have compassion and understanding for each other and extraordinary things will emerge from your dancing and your dance work."

Following the graduation ceremony, Transitions Dance Company (TDC) performed selections from their upcoming 2002 season. Based at LCL, TDC draws on the expertise of the Centre's faculty and its facilities, and is ideally placed to offer a range of events that are both entertaining and educational.

Their work will be supported with the opening in 2002 of LCL's new state-of-the-art building. Designed by Tate Modern architects, Herzog & de Meuron, the building will include a 300 seat theatre, 13 dance studios, a community studio and meeting room, a café and bar, as well as dance health and Pilates facilities. Coinciding with LCL's expansion will be the introduction of several new graduate programmes: MSC Dance Science, MA Choreography, MA Dance Performance, and MA Contemporary Dance Theatre Practice.



KURT JOOSS CELEBRATION

Kurt Jooss' Centenary Celebration in Cologne, organised by the Mary Wigman Society, provided the opportunity for presentations on many aspects of his work. His world-famous ballet, *The Green Table* was, of course, a focal point, a performance of the work being presented in conjunction with the conference. Also on hand was an exhibition which detailed Jooss' career with a remarkable collection of photos and memorabilia as well as videos of Jooss performing, teaching, and reminiscing.

In an interview with Jooss' daughter, Anna Markard, Hans-Georg Bögner drew from her charming memories of her childhood at Dartington in England, her work with her father on their return to Germany and assisting him when he rehearsed his ballets with different companies.

An account of the Jooss-Leeder Dance School at Dartington from 1936-1939 was given by Ann Hutchinson Guest* who first met the Laban notation system as a student there. She proved adept enough in it to be asked by Jooss to notate *The Green Table* as well as *Big City*, *Pavane* and *Ball in old Vienna*. Guest recounted details of the curriculum, the style of training, the inclusion of improvisation and opportunity to create dances and how these student compositions were commented on and evaluated by Jooss.

Taking advantage of Ann Guest's presence in Cologne, Dr. Claudia Jeschke, Professor of Dance Studies at the Hochschule für Musik Köln, invited her to teach a Language of Dance (LOD) introduction to the dance pedagogues (professional dancers in a post-graduate program) and some members of the faculty. Dr. Jeschke reports: "The presentation was extremely well received, the students showing much interest in the Movement Alphabet and the LOD approach. The physical experience as well as the information received concurred with the main concern of this program; learning to teach dance and to give classes departing from a variety of perspectives, integrating views not so much on dance styles as on the principles of moving. In this sense LOD was a major contribution to the curriculum."

**The text of this talk will be in the next magazine.*

CHANGES IN DEGREE COURSE

The University of Surrey have announced changes to the MA/Post Graduate Diploma Course.

This new programme, is the first university-based course in Europe to integrate the emerging field of somatic studies with the widely used and well-respected system of movement analysis developed by Rudolf Laban.

The programme is delivered in a quartet of intensive taught sessions that are two weeks in length. These are offered sequentially across two academic years as a part-time course of study suitable for movement professionals working in the UK and Europe.

For those with a significant amount of Laban training, the University of Surrey has procedures for recognising academic equivalency of professional training and experience. This recognition can allow a student to be exempted from up to a double module (60 credits) of graduate study. In the context of the Somatic Studies programme, a double module of credit is equivalent to one two-week taught session.

Further information and application forms can be obtained by visiting our web site: <http://www.surrey.ac.uk/dance>

Enquiries may also be directed to Amanda Lillie, Postgraduate Administrator, School of Performing Arts, University of Surrey, Guildford, Surrey GU2 7XH. Tel: 01483-686500. Fax: 01483-686501.

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VIEW FROM AMERICA

While skiing in the Sierra's I reflected on the differences between resorts in the U.S. and Europe. Compared to my experience of several resorts in the Alps (not to mention Scotland) organisation in the U.S. is much better. Queues are orderly; patrols are more evident; lift attendants more attentive. There is a greater sense that things are under control. At Alpine resorts I have experienced a mad scramble to get on the lifts; near absence of patrols; indifferent lift attendants.

There are bound to be exceptions, of course, but if my experience is typical does it indicate any more general conclusion about difference in organisational capability which is built into the culture?

Americans are, in general, good organisers, witness the 1980 Los Angeles Olympics and the recent Salt Lake City winter sports (Atlanta in 1996 was the exception which proves the rule). America's factories consistently produce more goods per man-hour than anywhere else and this must have something to do with good organisation. My belief is that they have a strong motivation to organise efficiently, perhaps even excessively.

Many of the U.S. managers I interview seem to act as though they wake up in the morning with a desire to make demonstrable progress with whatever they are handling and if they get home at the end of the day without having gone through a good few 'points of no return' i.e. decisions which mark an advance towards their objectives, then they feel they have not done any real work. This is not to say they act blindly. Assuming they have appropriate experience and training for what they are doing then the second stage, after demonstrating their go-getting motivation, is to research, analyse or do whatever is necessary to act effectively. If this second stage is long term then it gets broken down into units each of which is required to show demonstrable progress on a short term basis. Accordingly there is good programming and clear awareness of where they are going i.e. good organisation.

Europeans, on the other hand, tend to wake up in the morning alert to the subject matter they are interested in with a desire to get more knowledgeable about it and arrange or plan it towards making progress. This provides for a process of evolving towards progress and objectives may change. They are happy to get home at the end of the day knowing only that a process is going on which means that organisation becomes of secondary importance.

This difference can be understood as part of a cultural clash which can be summarised:

U.S. This is what we are going to do

Europe; This is what we think are the factors which can be processed to a result

Getting results by actively encouraging a process of involvement is anathema to Americans and seems to them to be weak. Getting results by saying what you are going to do before you know how to do it seems indiscriminate to Europeans and dangerous.

Many individual Americans and Europeans are, of course, exceptions to the norm, and Europeans themselves are a grouping of many different cultures, so all sorts of other factors apply. However, I do see this underlying contrasting behaviour - in respect to how people are motivated to go through a decision-making process - as common to a number of European countries in comparison with America. It can be understood simply as a contrasting way of coming to a decision (in the sense of an actual commitment to action), either to start close to the Commitment then bring in Attention and Intention stages (American) or to start with Attention and evolve through Intention to the Commitment to action stage (European).

Perhaps Laban's concept of Attention, Intention, and Decision, when seen as a decision-making sequence, could help to create more American/European understanding. Its key element is sequence.

American organisational flair can be welcomed, from the efficiency of its armed forces to the success of McDonalds. At the same time, Americanisation within European cultures is resented. So, while I enjoy well organised skiing in the Sierra's I am still ready to ski in the Alps for other reasons.

My view is that, of all the behaviours in which Americans and Europeans are either alike or unlike, it is a fundamental difference that respective cultural pressures lead them towards different sequencing of the stages of decision making.

Warren Lamb

GUILD 2002 NOTICEBOARD

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COURSES

Yes! The course in Kildare got off to a good start and the 22 course members have now had their first two weekends. We are delighted to welcome them to the Laban Guild and wish them every success in their training.

SUBSCRIPTIONS ARE NOW OVERDUE!

If you receive a reminder with this copy, please reply by return to ensure that YOU continue to receive your magazine, and release the membership secretary from being chained to the Guild computer! If you have problems paying at the moment but would like to remain a member, please let me know so that we can come to some arrangement. We hate losing members through default or temporary cash flow problems.

Ann Ward

GUILD PUBLICATIONS FOR YOU

Our course material includes manuals/workbooks on the topics of Leadership and Marketing. These have been reviewed for the first time in this edition of the magazine and are available to all members for just £5.00 each, inclusive of P&P, from the membership secretary. A companion workbook on Physiology and Anatomy specifically relating to the dance class is also in preparation.

Already available is a set of sixteen lesson plans Great Dance Ideas - available to Guild members for only £3.50 from the secretary, Jan Nicol.

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Guild 2002



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