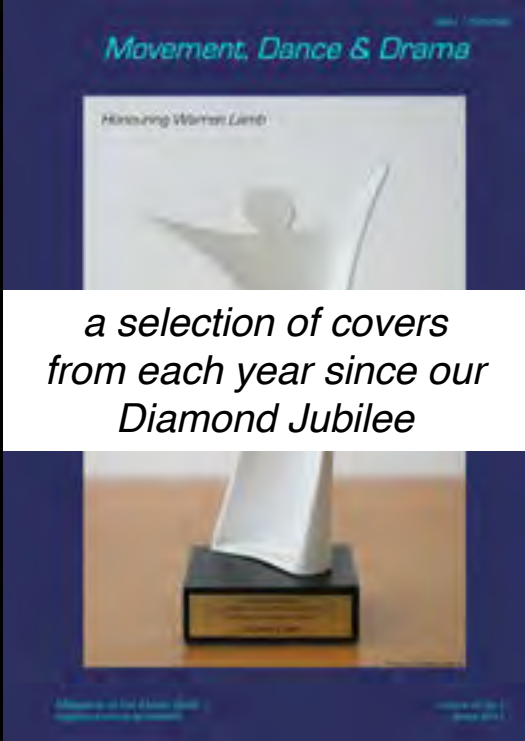


# Movement, Dance & Drama



a selection of covers from each year since our Diamond Jubilee



## Walli Meier



The Laban Guild sends CONGRATULATIONS to Walli on her 90th Birthday: 11th August 2015. Walli spent her 90th birthday in hospital after a teaching commitment in Athens. Her indomitable nature has, of course, won through and she is now at home and coping well.

Walli's long career has been devoted to the promotion of Laban's work. She continues to inspire the countless students and practitioners who have experienced the clarity, enjoyment and warmth of her teaching and the depth, humour and wisdom of her knowledge and advice. We send you good wishes for continuing recovery, great respect for your work and much affection.

*Anna Carlisle*  
President of the Laban Guild

### Laban Guild AGM 2016

## Elements of Analysis in Dance Making and Reconstruction

Celebrating the Guild's 70th anniversary

Laban Lecture to be given by Maggie Killingbeck  
Workshops to be led by Alison Curtis-Jones and Rosemary Brandt

Date: Saturday 2nd April 2016  
Venue: Trinity Laban, Creekside <http://www.trinitylaban.ac.uk>

Contact: [selinamartin@lodgeparkacademy.co.uk](mailto:selinamartin@lodgeparkacademy.co.uk)



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# Editorial

Dr Clare Lidbury

In this magazine we have a range of articles and reflections on Laban's work and current practice. Gordon Curl's article reminds me how much the world has changed since the inception of the Laban Guild. There have been many changes to the role of dance in education and modifications to the provision of teacher training with numerous Education Acts, Green Papers, Reports and so on reflecting these variations in thinking about education. Dance companies have come and gone, with once revolutionary choreographers becoming mainstream. Britain has become a multi-cultural society; the development and growth of technology has affected all our lives - access to YouTube, for example, has revolutionised dance teaching where footage of Laban, Wigman, Jooss, Bausch (and probably every dancer/ choreographer

you can think of) can be visible almost instantly. In a world so changed from when the Guild was formed our challenge is to see the place for Laban's work in the new landscape and move forwards. I hope the magazine is a place where we can document how you are doing this.

## HELP

To honour the 70<sup>th</sup> anniversary of the founding of the Guild, we would like to re-publish some noteworthy articles from earlier editions of the magazine. We need your help in choosing these so if there are any articles which readers think were of particular significance to them or think might be of importance to others please let us know. You can access the magazine index on the Guild website if you need your memory nudging.

# Flow: the psychology of intrinsic motivation

Dr Louise Douse

My recently completed PhD, titled *Moving experience: an investigation of embodied knowledge and technology for reading flow in improvisation* (2014), explores notions of flow from both a movement analysis and positive psychology perspective. The thesis was concerned with the articulation of a transdisciplinary approach to understanding flow and was developed by expanding on the current definitions of flow both in psychology by Mihalyi Csikszentmihalyi, and in movement analysis by Rudolf Laban and Warren Lamb. Within this article I will identify some of the key areas for comparison between these two definitions and the significance of this endeavour with regard to the notion of mind and body in the context of dance.

sometimes abruptly and with no apparent connection with the previous movement. These changes, or mutations, are important, as they indicate the presence or absence of flow from one action, or state of mind, to the next [...]

It cannot be stressed too strongly that the movements the child experiences have a marked reaction on his mind, so that varying emotions can be induced through his actions, the intensity of the emotion varying with the intensity of the action.

(Laban 1975, pp. 102-103)

He suggests that in observing abrupt movement, the child should be "guided in such a way that he learns to make use of harmonious transitions from one effort to another." (ibid, p. 102) Ultimately, he argues that teachers, in learning to understand the effort qualities, "will then be better equipped to educate children to become happy in themselves and in their relationship with others [...]" (Ibid, p. 103). In 'The harmony of movement' cited in McCaw's *The Laban Sourcebook* (2011, pp. 320-331), Laban also refers to 'harmony' in the context of flow:

When meeting a person who in his whole behaviour and actions has the capacity to balance the opposites, we may be inclined to say that he is really harmonious. How will this be shown in his movement, not only as a whole but also in details? First one should be clear as to what the opposites are for which we have to look.... These two characteristics are very well known to the student of movement as 'free flow' and bound 'flow'. (Ibid, p. 323)

It is this reference to happiness and harmony which

enables a connection to be made to the work of Mihalyi Csikszentmihalyi, a positive psychologist, who is considered to be the founder of 'flow' in the context of psychology. One of the purposes of positive psychology is to achieve a scientific understanding and implement effective interventions for improving life. Csikszentmihalyi's interest in flow began with decades of research on the positive aspects of human experience.

According to Csikszentmihalyi the term 'flow' itself, "is what anthropologists call a native category – a word frequently used by the informants themselves to describe their experience." (1975, p. 36). His research addresses the state of mind an individual enters when totally immersed in an activity. He interviewed participants who typically experienced such flow phenomena including chess players, rock climbers, musicians, social dancers and basketball players to name a few. Flow, as defined by Csikszentmihalyi, is when:

Action follows upon action according to an internal logic that seems to need no conscious intervention by the actor. He experiences it as a unified flowing from one moment to the next, in which he is in control of his actions, and in which there is little distinction between self and environment, between stimulus and response, or between past, present, and future.

(Csikszentmihalyi 1975, p. 36)

Csikszentmihalyi's definition of flow focusses on the psychological experience of intrinsically motivating activities. In his book, *Flow: the psychology of optimal experience* (1990), Csikszentmihalyi regards the body as vital for experiencing flow, but he does not explicitly deal with the body in flow or the experience of flow through the body; his chapter, 'The body in flow', largely addresses the types of activity which produce flow experiences rather than elucidating the role of the body within such experiences. In order to clarify the role of the body in flow, it is Warren Lamb's work in *Movement Pattern Analysis* (MPA) which provides illumination and further connection to Csikszentmihalyi's definition. Lamb developed a system for observing the movement of others which would indicate an individual's preferred movement patterns, which in turn relates to that individual's preferred behaviour when going through decision-making processes. Lamb developed the concept of flow in shape as well as flow in effort, moving from growing to shrinking and freeing to binding, respectively. For Lamb, although these qualities of flow are considered as equal within effort and shape observation, he argued for the transcendence of flow in relation to the other effort and shape qualities and stated that: "Flow links all other components of movement to give them balance, flexibility and grace." (Lamb 2012, p. 46)

For Lamb, flow was also a characteristic linked to child development. In his work with child psychoanalyst Dr. Judith Kestenberg (Kestenberg, 1978; Lewis and

Lowman, 1990), it was suggested that an individual is born with mainly flow qualities and it is only as a child develops through to adulthood that they develop effort and shape qualities. Their research indicated that flow (of effort and shape) diminishes during childhood growth and that parents, teachers and friends all impact on the final ratio of flow retention to effort/shape gain indicating an interplay of environmental factors with innate tendency or disposition. Lamb and Kestenberg argue that the early years are critically important in the formation of personality and that the results are demonstrated in an individual's physical behaviour. This is mirrored to some degree in Csikszentmihalyi's research on intrinsic motivation, a key characteristic of flow. He believes that it is likely that there are ways in which parents behave with children which will predispose them to find enjoyment either with ease or with difficulty, and that "[e]arly childhood influences are also very likely factors in determining whether a person will or will not easily experience flow." (Csikszentmihalyi, 1990, p.88)

Both Csikszentmihalyi and Lamb and Kestenberg also argue that this experience when growing up could affect an individual's attention and personality. In MPA people who showed low retention of flow were considered to be somewhat aloof, when combined with high effort/shape gain, or awkward, if combined with low effort/shape gain (Davies, 2001, Lamb, 2012). This reflects Csikszentmihalyi's research which suggests:

Attentional disorders and stimulus over inclusion prevent flow because psychic energy is too fluid and erratic. Excessive self-consciousness and self-centredness prevent it for the opposite reason: attention is too rigid and tight.

(Csikszentmihalyi 1990, p. 85)

On the other hand high flow retention in MPA, and high autotelic tendency within Csikszentmihalyi's flow research both produce highly motivated individuals with an ability to experience flow more easily (Csikszentmihalyi, 1990; Lamb, 2012). Within MPA, those with high flow retention are considered to be confident, spontaneous and competent, when coupled with high effort/shape gain, or child-like, with low effort/shape gain. Csikszentmihalyi found those who experienced more intrinsic motivation in daily life were often able to overcome the bleakest of situations:

Eva Zeisel, the ceramic designer who was imprisoned in Moscow's Lubyanka prison for over a year by Stalin's police, kept her sanity by figuring out how she would make a bra out of materials at hand, playing chess against herself in her head, holding imaginary conversations in French, doing gymnastics, and memorizing poems she composed.

(Csikszentmihalyi 1990, p. 91)

In conclusion, whilst Laban and Lamb's theory of flow cannot be directly mapped onto that of

Csikszentmihalyi, there are some cross-overs. In Warren Lamb's development of Laban's work, it is reasonable to suggest that movement which has high shape and effort flow variation is evidence in the body of moments of optimal experience in which the movement represents an individuals preferred patterns of movement and "is the result of sincere and not contrived behaviour." (Lamb, 2012) In contrast Csikszentmihalyi's flow is the psychological indication of these same experiences, in which "an activity involves the person completely with its demands for action." (Csikszentmihalyi, 1975, p. 42) It is thus essential that the role of the body is considered in such experiences of flow and a new definition of the term flow be constructed in which both physical and mental characteristics can be described in relation to the concept of optimal experience and intrinsic motivation.

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## Rudolf Laban and Kurt Jooss, a bit more good, bad and (un)fortunate *Dr Valerie Preston-Dunlop*

Clare Lidbury's informative Laban lecture is full of great information, and I wish I had been there to hear her. A few follow up thoughts might interest the Guild readers. One thought is the interest in Freemasonry that both men shared. I believe that the sense of brotherhood that that organization engenders held them together through their up and down professional relationship. Just before the time that Jooss as a young student met Laban in Stuttgart, another Freemason Jo Meisenbach had organized an exhibition of Laban's drawings, in the neighbouring town of Nuremberg. Laban referred to Meisenbach as "my spiritual brother", and it was he who went to the hospital where Laban lay collapsed by the Asian 'flu that killed so many people in 1918/19. He managed to obtain, via Laban's long suffering wife Maja, his posse of drawings. Meisenbach set up the exhibition in the Albert Durer Verein (Durer was a freemason) negotiated several sales of the paintings, and so providing enough money for Laban to pay his debts to the hospital and a bit to his landlord and leave Switzerland for Germany.

It was at that point that Jooss met Laban. Laban had only short term permission to stay in Germany, he being in the invidious position of Hungarian-born but now, through the carving up of Europe of the post war Treaty of Versailles, he was stateless, Bratislava now becoming Czechoslovakian. Assisted by his publisher, his artistic collaborator Dussia Bereska, and Meisenbach, Laban

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started giving classes to anyone interested in order to earn enough to survive while dodging the immigration authorities who wanted to turn him out of Germany. Jooss was one of those people. How did he know to come? Was it through the Music Academy where he was a student or the Freemason lodge? As Clare said Jooss had to leave his studies for family reasons but returned to Laban in 1921 to find himself straight into the productions in the Mannheim National Theatre of the *Bacchanale* in Wagner's *Tannhauser*, where Laban's new dancers attempted to collaborate with difficulty with the hide bound opera ballet dancers. Immediately following was the first *Tanzbühne Laban* evening with Jooss already in a prominent role, as '*König*' (King) in *Epische Tanzfolge* (Epic Dance Scenes).

The last tour that Jooss undertook with the *Tanzbühne Laban Kammertanz* group was in February 1924 in a programme of short solo, duos and trios. The galloping inflation of the German Mark made performances of the main company financially almost impossible. The *Kammertanz* company included three men Edgar Frank, Jens Keith and Jooss all of whom went on to successful professional careers, and six women, led by Dussia Bereska who was certainly Laban's right hand woman. Film footage exists of Jooss in the solos *Vogel* (Bird) and *Cyklop*, included in the tour, and his talent, individuality and extraordinary physical flexibility are

evident. But he did have able competition and Dussia chose Edgar Frank as her dancing partner when Laban was absent, not Jooss.

Jooss's departure after the *Kammertanz* tour was devastating for Laban for they were about to start the already booked Balkans tour with the large company, taking pieces with Jooss in prominent roles. So no wonder there was bad blood for a while. It was the well documented rampant inflation that caused the financial problems in Zagreb for their backing money was in German Marks that almost overnight became valueless. Perhaps there is a little more to be said about 1929, a year of yet again financial trauma. The German currency when the Wall Street Crash removed all American post WW1 reparations subsidies, caused terrible unemployment coupled with political volatility. The *Choreographisches Institut* closed partly because of that but mainly because Laban was invited by Vienna to mount their prestigious once-every-fifty-year procession (Festzug) of city life and that appointment took him to Vienna for months on end. It was followed by centenary celebrations in Mannheim by a huge Movement Choir event choreographed by Laban, (but rehearsed by the Pierenkampfers) also time consuming. So his visits to Essen were very few and far between. It was during that year that Laban was offered the prestigious post at the Berlin Opera to commence in 1930 a post that was automatically coupled with the summer season at the Bayreuth Opera. That put him right in the National Socialist web for Hitler was personally enamoured of the anti-Semitic Wagner family at Bayreuth. Dussia Bereska, being Jewish, decided that to leave Laban and Germany was her only option. From Jooss's perspective that was good news and with Dussia gone the men's relationship was easier again. In any event Looss was happy enough to enter the Nazi domain of Bayreuth to help Laban with *Tannhauser* for the 1930 and '31 seasons.

Of Jooss's winning of the choreographic competition I can add one further conversation although I can now not recall how I know it. Laban was certainly overjoyed but also he declared to Jooss, "You are a better choreographer than I."

I do have a question on Clare's presentation of the difficult two year period of 1934, when Laban completed his term at the Berlin Opera House, to 1936 when Dr Goebbels manouvred his dismissal. The figure who really knew what went on is the dance teacher Gertrud Snell, Laban's secretary from 1933. My interviews with her are lodged in the Laban Collection at the Laban Library. I visited her over two days in a retirement home in Hanover and was shocked to find that the dining room was divided so that those who had embraced National Socialism and those who said they had resisted did not have to encounter each other, and that was forty years after the end of the war. Snell described their office, herself, Laban and two dance assistants, with the Nazi mole, ever present, who reported back exactly how they did or did not comply with party dictates. You must say Heil Hitler on entering the room, on signing a letter, on answering the

telephone, on any communication. She was acutely aware of the battle between Laban and Rudolf Bode, party member and head of *Körperkultur* (Physical Culture), instructed by Goebbels to take over Laban's dance department and turn it into a branch of physical training for women. But Laban resisted and won at least two more years to promote his vision of dance. Snell recalled how the instruction came that the 1935 International Choreographic Competition must be won by a German, come what may. Laban would not concur, instead he instructed Snell to go out and get prizes for all competing choreographers so that there would be no one winner. The accounts detail the cost of the taxi she took and the price of the prizes. Wigman's fury is well documented.

Let us be quite clear that Laban refused to choreograph the opening ceremony in the sports arena, undertaken in the event by Mary Wigman and Dorothee Gunther. Laban's brief was a dance event in the huge Dietrich Eckert open air theatre adjacent to the arena, to open the cultural activities surrounding the games. The theatre is still there, if a bit overgrown. I interviewed two people the Swedish dancer Yat Malmgren and the American dance notator Helen Priest Rogers who were present at the dress rehearsal, with Hitler and Goebbels in attendance. Every row of spectators ended with an SS man standing in uniform. As is well known Goebbels' diary details his dismissal of the work as 'having nothing to do with us'.

I find it impossible to agree with Evelyn Doerr that Laban 'was a Nationalist and fell into line', as quoted by Clare nor with Clare's assertion of Laban's 'pro-Nazi stance' before he came to Britain. What pro-Nazi stance? He never joined the Party as his interrogation by the Gestapo vouchsafe. He was thrown out and his schools forbidden to use his name or his work. I listen to the people who were there, Snell, Malmgren, Priest Rogers rather than Doerr who is an academic interpreting documentation only, let alone John Hodgson who was not able to read German. Perhaps Laure Guilbert has penetrated the quagmire of those years in her excellently researched book *Dansers avec le Illème Reich*. Her information leads her to say "It was Laban's zeal for dance that caused his demise", certainly not zeal for National Socialism but zeal for the centrality of dance in human culture.

The data on why Laban was not interned on his arrival in the UK are unclear but he was sixty in 1939, emaciated, profoundly depressed and destitute. Did Dorothy Elmhirst speak up for him? The Dartington archives show that she found his ideas on the arts for the amateur married with her own and she was influential. We don't know.

Clare ends her otherwise splendid account of the men's shifting relationship in 1953 with their meeting during the Ballets Jooss tour of the UK. I was on that tour, not as a dancer but as a glorified dogs body easing the language difficulties and other lowly jobs. Laban had suggested I go to Essen, with Jooss's agreement, for the winter 51/52 to the Folkwanghochschule where

Jooss had just returned to direct the dance department, with a newly formed company. I worked with Knust in his icy notation studio and took Jooss's eukinetik and choreutic classes with the students and attempted to notate his new work *Weg in Nebel* as he struggled to choreograph it with the company. My stay was a difficult experience (apart from bitter cold and penury) being

too soon post war for a British girl to be in utterly bomb-devastated Essen and with Jooss trying to settle in after being in Britain during the war, a position not acceptable to some of the German public, my landlady included. However Jooss invited me to help with the 1953 British tour and I did.

## The Laban Tool Box

Rhyan Parry

No single dance style or genre is better than another, they are just different, and making the best of those differences is the principle behind Laban's creative practice. Similarly, no two people are identical, physiologically or psychologically, and no two individuals can do exactly the same thing in exactly the same way. However, applying Laban's concepts enables dancers to develop individually and creatively and to make the best of their differences. If a dancer learns only 'set steps' and pre-choreographed routines (often a consequence of prescriptive or autocratic teaching) then the chances are that they will only be able to mimic someone else's repertoire or vocabulary. But, if we are taught to understand and successfully apply movement, dynamics, spatial and relationship concepts, then we can develop a complete set of personal dance tools for life.



Third Gold Bar Tap Award

Every dancer, and anyone working with movement in its many forms, would benefit from training in Laban's basic concepts and principles. However, persuading some groups of this is not always easy. A barrier with which we are often confronted is that people who have been trained in the 'purest' of genres are sometimes unable to see 'outside their box'. This was perfectly exemplified by the case of a student who, aged 14, joined my school from a performing arts establishment that operated a more formal system of prescriptive dance training. A question she posed me sums up the barriers we face when trying to engage more dancers in Laban's work. She asked: "Are there any classes at HMSG in which I can just learn a routine?" To which I answered: "No, because if all we did was teach routines then that's all you'd be able to do. But if you learn how to create the routines, you'll be able to do as many routines as you like".

Furthermore, with a background in very formal training, I know from personal experience that this barrier exists. It was broken down for me by the Stage 1 Dance Leaders Course during which Laban's vision and breadth of thinking opened up a totally new world of dance, creative movement and choreography. As I found out, the beauty of Laban's training is that it encourages you to apply his knowledge to your own practice and creative thinking in a personal and unique way. In short, Laban lets you build your very own tool box. With experience you will keep adding to your collection, but always sharpening and improving 'old faithfuls', ensuring they are ready to be applied to the job in hand. You should not discard any that seem to be out of date because, as we all know, fashion is cyclic; what might appear to be 'old hat' one day will almost certainly be back in vogue at some point in the future.



I am now in my 20<sup>th</sup> year at Haberdashers' Monmouth School for Girls. Through my work I spread the Laban message to girls from Year 3 to Year 13 which means the girls I teach start to build their own tool boxes from the age of seven. Girls have access to dance through their curriculum courses as part of the Physical Education Programme along with co- and cross-curricular projects. Year 9 students can choose to follow

the Laban Guild Foundation Course as a weekly, double PE lesson.

In September 2015 I devised, wrote and launched a new qualification, accredited by National Open College Network, which strongly promotes the Laban ethos in its structure and application. 'Skills for Employment, Training and Personal Development through Dance' is a Level 2 Course carrying 22 credits and is equivalent to a full GCSE. Girls from Year 10 can enrol in this qualification and it embodies exactly what movement education should really be about, i.e. educating students through the medium of dance. It adopts a holistic and practical approach through which the dancers learn to apply skills and concepts effectively.

I am sure that Laban would be proud that the influence he generated through the physical education training colleges is still being felt today. Laban's beliefs are certainly alive and well at HMSG and I am grateful that the values that changed my life are giving another generation of dancers a lifelong love of dance.

For reasons irrelevant to this article I attended a three hour mathematics professional study group. My initial trepidation was instantly dispelled when, by way of a starter activity, the group was asked to stand to make, an acute angle, an obtuse angle and a 360 degree rotation. Movement; I relaxed. Further activities involving symbols/code breaking, pathways and direction reinforced the potential for synergy between mathematics/numeracy and dance. Before too long I found myself teaching a Continuing Professional Development course entitled Dance and Numeracy!

Laban's analysis, concerned as it is with similarity and difference, that is grouping similar aspects of movement under the same categories whilst distinguishing them from other aspects of movement, reinforces the basic mathematical concept of classification. Such understanding enables children to engage with the notion of 'more or less'; they are able refer to Laban's taxonomy to note that there is more travelling and less jumping, more high movements than low, more slow movements than fast and so on. Indeed the concept of proportion could feature also in this context. When probability makes little sense sitting behind a desk, a dance experience involving chance (an approach to dance choreography initiated by Merce Cunningham) offers a whole body experience of the probability of turning over a stretching, bending or twisting card, rolling a dice to determine direction, following consequences to establish dynamics or using a blindfold to decide the range of relationships for a dance. Combined with a voting (ratio) approach

## Numeracy and Dance

Maggie Killingbeck

to the accompaniment dance/movement can provide an holistic approach for children to engage with such basic numeracy concepts. Indeed where children are asked to combine phrases of movement the concept of tessellation is not wholly inappropriate also.

Labanotation/motif writing provides an excellent means of reinforcing a child's understanding of symbols (a useful precursor for transformation/algebra). They can learn to read and write basic action symbols. Indeed this activity provides the means to a simple and fun warm-up especially where groups exchange their notation scores in order that others are required to read the symbols and perform the warm up material. Where action symbols are accompanied by pathways, room area signs, facing pins, floor plans and start/finish symbols (and the James Bond theme tune plays in the background) children respond very positively to tasks that become coding and code-breaking dance activities. Indeed the concept of scale can be addressed also in a lesson concerned with the creation, performance and appreciation of an exciting dance.

Dance/movement has the potential to reinforce even more fundamental mathematical concepts such as addition, subtraction, multiplication and division. To a simple action phrase involving a turning jump into a freeze (still shape) followed by an accelerating melt into a roll children could add a travelling movement, subtract the roll, multiply the turning jump and divide the freeze between them, thus gaining a physical understanding of these basic skills. Accompanied by a motivating

soundtrack children develop knowledge, skills and understanding of basic dance and mathematical concepts.

Working with metric rhythm offers engagement with fractions, a more advanced mathematical concept. Creating movements that require four counts, two counts and one count will enable children to appreciate that the two count movements can be performed twice whilst the four count movement can be performed once and the one count movement can be performed four times within the same length of time. The mathematical symbols for a whole, half and quarter can be identified alongside use of the language. Clapping and stamping activities offer children the possibility of a creating repeatable rhythms that they can articulate and teach to others and in so doing reinforce their own understanding. Such understanding can be further secured by notating the phrase and including the fractions alongside. Stomp (the company which combines percussion, movement and visual comedy) provides an excellent resource for this kind of dance work and one moreover that children respond to with enthusiasm.

Through movement the concepts of one, two and three dimensionality become very clear. Children understand that movement in the dimensional scale is constrained by moving in one direction at any one time. As their confidence grows they are able to understand that the planes are two dimensional ie that a given part

of the body is moving in two directions at the same time. (Work in the planes reinforces also a child's understanding of the meaning of radius, circumference, diameter and transversal.) Eventually an understanding of three dimensions follows with work in the diagonal scale. Again these are basic dance concepts which in a dance class relate to intention/communication/ expression. In the process of understanding and developing accuracy of execution however these basic mathematical concepts are embodied. Moreover when introduced to the cube children will be able to recognise the dimensionality of each of the 26 places in the cube. Not surprisingly teachers with a depth of Laban knowledge frequently refer to the geometry of the body when working with spatial concepts. Working with such concepts helps children to appreciate basic shapes eg triangle, square, rectangle, octagon etc and the related notion of what it means for lines to be parallel. There are many more spatial concepts that explored in dance have the potential to reinforce a child's growing understanding of numeracy not least the scales. In essence, dance has the potential to support the learning of mathematical concepts whilst remaining true to its own raison d'être. It is not unusual to hear reference to clockwise/anti-clockwise, forty-five degrees/right-angle, 360 rotation, copy, symmetry, mirror, opposition and so on in a dance class. These concepts, whilst central to the dance experience, with a little additional explicit attention reinforce mathematical understanding.

## Lest We Forget

*Gordon Curl*

### Seventy Years Ago:

This year, 2015, has seen celebrations for events which took place seventy years ago - not least VE-Day and V-J Day. The latter of these events brought back vivid memories for me, for in August 1945 I found myself engaged in promoting movement activity on board a Royal Naval Light Fleet Aircraft Carrier, *HMS Venerable*. We were bound post-haste from Sydney for Hong Kong in Admiral Harcourt's Task Force to take the Surrender of the Japanese. To ensure our physical fitness for potential conflict, our flight-deck was (daily) a massive assembly of scantily-clad Ship's Company - all engaged in orchestrated dance-like movement under the direction of the ship's Commander (an undoubted dance enthusiast). My role, with my musical colleagues, was to help provide the music for such invigorating movement, even if at times we found it prudent to scurry off to our 'Action Stations' when an alert of enemy presence was signalled. Not surprisingly, and as a direct result of those exhilarating seaborne days, dance-like movement became



A more formal assembly on the flight deck of HMS Venerable

my career's cardinal concern (albeit with perforce regular scurrings off into less exhilarating academic administrative action stations).

### Post-war Britain & Laban's Legacy:

In the post-war years, as Valerie Preston Dunlop writes: *The spirit of renewal pervaded the country [...] Britain was astir with fresh ideas, not least in the arts and education [...] The 1945 Education Act instructed teachers to educate children not only according to their age but also their individual abilities and aptitudes. Laban's work offered a direct expression of these passionately held hopes for the future by a war-weary electorate.* (1)

She continues:

*The decision to launch a school [...] was so urgent that choices had to be made [...] So it was that on the 25 December (1945) that Ullmann and Lawrence took possession jointly of the first floor of 183-185 Oxford Road ... in Manchester, on a five-year lease. This was 'the Art of Movement Studio, the first British equivalent of a Bewegungskunstschule'.* (2) (author's bold)

Not only did 1945 see the birth of the Art of Movement Studio, but - lest we forget - during a Modern Dance Christmas Holiday Course held at Sheffield in 1945-46 the formation of a formal organisation was proposed, 'to act as a forum for all the people now interested and engaged in Laban's work'.

*So the Laban Art of Movement Guild was born. They set ambitious aims: 'to establish the status of teachers and practitioners in the Art of Movement', 'to publish' and 'to inspire research' in the areas of education industry and art. Laban became the Guild's Life President.* (3) (author's bold).

Sixty-five years of the Guild's Magazine are testimony to the fulfilment of the aims of publishing and inspiration for research - although present economic conditions have limited the space available for full length research articles. But relief is at hand - for technology has come to the rescue; it is now possible to deposit more substantial contributions online (thanks to the expertise of our editorial and production team - who regularly regale us with hard copy full colour publications and

prolific illustrations of workshops and performances).

The Art of Movement Studio, from its small beginnings in 1945, has witnessed historic transitions to its present internationally recognised and impressive Trinity Laban Conservatoire of Music and Dance. The Laban Guild, with its international membership, has continued its wide-ranging activities of Courses, Conferences, Workshops, Professional Dance Projects, Annual Laban Lectures, Notation, Effort and Choreutic articles, Symposia, Movement Choirs and Community Dance events, Magazine Reports, Reviews and Educational and Philosophical Research. But - lest we forget - the Guild's membership in 1970 was rising 5,000 and played a most influential role in Education (from Primary to Higher Education), Movement Pattern Analysis, Movement Therapy, Community Dance and Research. In her article '60 Years of the Laban Guild', Vice President Sheila McGivering wrote some seven years ago: *'From the earliest days the Magazine has published articles of substance, providing a valuable resource for research scholars.'* (4)

The Guild's 70th Anniversary next year may well be an occasion for both celebration and a rigorous re-appraisal of its present role in the light of its historic achievements and its potential for the future.

### End Notes:

- 1) Preston-Dunlop, Valerie. *Rudolf Laban An Extraordinary Life* (London: Dance Books, 1998) p.233.
- 2) *ibid.* pp.237-238.
- 3) *ibid.* p.239.
- 4) For further exposition of the beginnings of the Laban Guild and its achievements see: Archbutt, Sally. 'On the Origins of the Laban Art of Movement Guild' in *Movement and Dance Diamond Jubilee 2006 Vol. 25* pp.10-11; Stephenson, Geraldine, 'The Beginning of the Laban Guild', *ibid* p.12; McGivering, Sheila, '60 Years of the Laban Guild' in *Movement and Dance* p.1 Vol. 27 No. 4, Winter 2008

## A Dance in Time

*Maggie Killingbeck, Selina Martin, Cathy Washbrooke, Louise Douse, Saul Keyworth*

On the day of the Summer Solstice, five members of the Laban Guild for Movement and Dance performed a site-specific, group generated choreography in the forest of Chateau Millemont just outside Paris. The project developed as a result of a meeting with Dr Paul Clarke, a significant roving ambassador in sustainability, who was in the throes of organising an event at Chateau Millemont designed to bring together concerned individuals/groups from all over the world. He saw this as the beginning of a thirty year project!

He was enthusiastic about the contribution dance might make to this event so, over a series of Sundays, a small



# Laban Guild Summer School 2015



## Section 3 – Placement, reverence and displacement

This section was inspired by the impact of man's footprint on the earth as a symbol. The movement material was derived from an image of an imprinted track in thick mud. This developed into several movement ideas: the notion of imprinting oneself on the earth, leaving a trace; creating a ritual around how we make our mark on the earth and man's existence between earth and sky. Implicit within this was a sense of reverence to the sky and rootedness in the earth. Further to this, I wanted to show how transient we are on the earth and how our imprint is fragile. The movement material for this section explored a disruptive element (how man disrupts the order of nature), in which we deliberately displaced our tracks, by kicking up the earth causing the earth and dust to rise in the sunshine.

**Section 4 – Over, under, around and through** This section was inspired by barbed wire that demarcated the use of forest space. I was interested in the way that the barbed wire seemed to designate a division between space that was touched and untouched. While the wire was artificially separating the forest space, the forest permeated over, under, around and through. The movement was exploring these practical illustrations entwining, coiling, lifting, creating chains with our bodies and literally performing spaces. I was interested in how bodies illuminate spaces and spaces illuminate bodies.

**Section 5 – Enviro'mental', physical and playful explorations** This section was inspired by tacit-embodied engagement with the environment. While the work as a whole illustrated the often detrimental effects humans have on the environment, the impetus here was to explore the wonderment that is 'freely' afforded. In response to the environment dancers dynamically explored Laban's effort actions in response to that which sparked their imaginations. For example this covered the 'floating of branches', 'the thrust of a new stem' and the 'wringing of twisted bark'.

The whole experience was unique and very special, while the fascinating part of this project for me was rediscovering what is all around us every day. A film of the dance is available via [www.adanceintime.com](http://www.adanceintime.com). We are looking forward to *A Dance in Time (2/30)*. If we can raise the funding we would like to take 25 dancers next year as a significant increase

in the number of dancers should magnify the impact of the piece and the message.



group of dancers worked together to create a piece to be performed in the designated forest clearing. In order to prepare appropriately we visited a local forest; with notebooks in hand we tried to capture the size, proximity, feel, texture, shape, design, movement and so on of the natural environment. In successive studio sessions we experimented with our ideas, evaluated their success, received feedback from each other and reworked/refined our ideas/movement material. A supplementary visit to the forest and site specific experience informed the final product.

A very early flight to Paris gave us time to rehearse *A Dance in Time (1/30)* before performing it. The choreography was organised in five sections with each dancer taking responsibility for one section.

## Section 1 – The Bigger Planetary/Earthly Picture

The first section attempted to create a sense of the bigger planetary/earthly picture. Dancers, having established their own orbits, were drawn into a single orbit the impact of which caused the axis to tip, rupturing the spatial harmony and fragmenting the group. This was followed by the on-going layering of earthly material through time until the earth's templates began to move increasingly violently until they erupted.

## Section 2 – The Collage of the Forest

This section reflected the collage that forms on the forest floor with items falling, overlapping, coiling, reaching and flickering. Each dancer explored one of these words developing a solo phrase. We then experimented with this choreographically as a whole group exploring the choreutic and eukinetic potential to create a human collage. To begin the section we travelled through the space, accumulating in different body designs representing the aspects of the collage. For the transition into the third section we used Forsythe's idea of collapsing, replacing and superzoning a line with connections between dancers.

Ann Ward  
(Administrator for the Laban Guild Summer School)

Once again the Laban Guild summer school was held on the Bedford Campus of the University of Bedfordshire, now becoming a familiar home. The facilities are ideal, the campus – now free of building work – delightful and the staff all very helpful. We were very disappointed to have to cancel the drama strand due to lack of numbers, especially as we want to highlight Laban's role in theatre. Hopefully we can pursue this aspect in the future. However Anna Carlisle and Cathy Washbrooke led two excellent strands, with Anna concentrating on choreography for those who already had an understanding of Laban Analysis, and Cathy providing sessions which accommodated both newcomers and "old hands", including work with a flavour of stage dance, tango, drama – all totally Laban based and catering for people of many different ages and with very varied experience. The sharing of work at the end of the course gave the participants a chance to demonstrate their achievements and the work was of the highest quality.

But there is more to summer school than study! Everyone participated in dancing together sessions at the beginning of the course with Cathy and the end of the course with Maggie Killingbeck. Amanda Banks, from the Phoenix course, came in and led an intensive session on improvisation on Friday evening while on Saturday evening, Catherine Bishop talked about her application of Laban Analysis to her work as a psychotherapist and Sandy Bentzen illustrated her application of the work to her professional life as a physiotherapist, also dealing with people with conditions such as ME. In addition we all enjoyed eating together on Friday and going out to the local pub, the White Horse, for a meal on Saturday. Everything was glued together by Susi Thornton providing fabulous lunches, help from our interns Patsy and Kayleigh, and with Maggie and Louise from the University being on site to deal with any in-house problems.

We now feel that we have a really firm foundation to build on, following the original initiative from members of the Phoenix Course, and are looking forward to next year.  
HOPE TO SEE YOU THERE!

Cathy Washbrooke's  
*Macbeth* workshop



Photo by Ann Ward

Aisling McCormick

It was my first summer school with the Laban Guild and I thoroughly enjoyed myself. It was great to have lots of people together who are deeply rooted in understanding Laban's work. I chose Anna Carlisle's creative dance strand, which explored Trisha Brown's use of the cube in one of her later choreographies *M.O. (Musical Offering)*. We explored polyphony and counterpoint as tools for choreography with a group of dancers. Anna gave us a spatial script (all places in the cube), which we developed into a movement sequence, and our partner inverted the script to create a contrapuntal sequence! We learnt some of Trisha's choreography and used it as a stimulus to create solos and group pieces which we performed at the end of the weekend. We discovered the cubic structure of salt (NaCl), reminding us of Laban's belief that these spatial elements are found in nature and all around us. Combining different elements of Laban's principles has a truly harmonious affect on choreography but also on the self. We had the opportunity to learn from some practitioners in psychiatry and physiotherapy and how they use Laban's principles in their work. Overall, it was





*MO*, was based on the spatial orientation of the cube. The workshops which ensued were varied and challenging. Anna's highly experienced and perceptive approach encouraged individual creativity and sensitive interaction with other dancers, focusing on action, form and relationship. Similarly, individual understanding, compositional output and performance levels were challenged. In order to provide a contrasting approach, Anna selected and taught a small section of directed repertoire from *MO*. The apparent simplicity of the trio proved to be much more complex than first appeared - interpretation of this somewhat illusive work challenged dancers intellectually and practically.

The social side of the Summer School was also a joy and privilege. As always spending valuable time with other dancers, old and new colleagues and friends proved to be an invaluable stimulus and inspiration. The variety of delegates from different professions and walks of life, some from overseas, was a testimony to the widespread relevance of Laban's work. It was a pleasure also to include a significant number of younger delegates, highly important and relevant for the future development of the Guild.

*Patsy Izzard*

I was fortunate to be offered an internship with the Laban Guild to take part in their summer school 2015 at the Bedford Campus of the University of Bedfordshire. I wasn't quite sure what to expect but, I can safely say I haven't just found a new ethos, theory and way of life but a family - a network of people sharing one vision: to dance and enjoy the freedom of expression movement gives you. Laban's work allows an individual to move the body with an understanding behind each movement. It opened up my senses to discover why I was making the movement, - what purpose did it have? What were the empty spaces around me? My confidence grew to explore pathways of creativity I had not previously even considered. As the course went on and my depth of knowledge grew so did the friendships I made and the emotions I felt. Dance unites us no matter our age, ability, religion, cultural beliefs, background - it's a language that can be spoken through movement and the Laban Guild has cemented my hunger to find out more. So my body may ache and my mind may be full of wheels, planes, tables, three dimensions, body, effort, weight, horizontal dimensions, indirect space, advancing, movement choirs, rhythms, sagittal plane, sustainment, vertical pulls (I could go on...), but where else would you find a combination of Macbeths haunting witches alongside the tango, climbing trees, musical theatre resulting in emotional tears, dancing outdoors, eating cake (a lot) and THEN sharing all this with people from all over the world with such respect for one another, cultural interests, inspiring stories ALONGSIDE the fact that every single person was so committed and dedicated to the legacy that is LABAN.

They were the most inspiring few days that I can confidently say will shape and influence the way I work

a lovely weekend: the sun came out and we enjoyed conversation over meals together.

*Carol Wallman*

This year's Summer School was held at the newly developed University of Bedfordshire. The beautifully equipped campus provided a stimulating environment for the course. Delegates were privileged to have the use of purpose build dance studios. Pictorial displays reminded us of the long and distinguished tradition of dance in education in Bedford, some derived from the archives of Bedford College of Physical Education, now an integral part of the university.

The course was divided into two contrasting strands led by inspired and gifted tutors. My selected strand, Choreography, was directed by Anna Carlisle. Anna's chosen stimulus, Trisha Brown's composition

for many years to come. A ball of curiosity has burst into ignition and I can't wait to go next year; I hope to inspire people to join me on what can only be described as a very special discovery!

Stills from Louise Douse's video of Anna Carlisle's workshop



## Laban Guild Summer School 2016

Dates: 19 – 21 August 2016

Venue: University of Bedfordshire, Bedford Campus

On the 70th anniversary of the founding of the Laban Guild, we shall be celebrating our heritage by revisiting our roots and applying Laban's timeless principles to the 21st century

Meet old friends – make new ones – explore Laban's legacy

Spread the word and the work!

Put the dates in your diary and look forward to further information.

You can register your interest now by contacting Ann – [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk)



# Chair's Report

## Maggie Killingbeck

The strategic planning meeting, mentioned in my report in the previous magazine, took place in July. Whilst Council is hopeful that the Heritage Lottery Funding (HLF) bid will be successful we felt that it was appropriate to continue to develop our more generic planning for the on-going success/development of the Laban Guild for Movement and Dance.

At the July planning meeting Council recognised that it needs to recruit/retain Guild members, improve attendance at Guild events, increase income and enhance the Guild's profile. With these priorities in mind Council is considering a number of developments such as a regional strategy, bespoke twilight sessions, targeted marketing, a members only area of the website, presentations to health/education personnel, partnerships etc.

As Guild members are aware Council officers are wholly voluntary, many with full time working roles hence these strategies will inform developments over time. However if any Guild members have expertise/experience in relation to any of these areas they would be welcome to contribute to future developments as a consultant or a co-opted member of Council - please contact Louise Douse, the Guild secretary: [secretary@labanguild.org.uk](mailto:secretary@labanguild.org.uk)

Our belief in continuing to work on behalf of the Guild/furtherance of Laban's work was reinforced by the overwhelmingly positive responses of participants to this year's Summer School. Although we did not have sufficient delegates to run the Drama Strand, the Choreography Strand and the Dance Strand excited great enthusiasm, indeed a number of young trained dancers were particularly vociferous in their praise. Members will be able to read for themselves, elsewhere in the magazine, the extent to which participants embraced the work.

This year Council piloted a discussion approach to evaluation which proved most successful. Council will be reviewing the outcomes and using them to inform next year's Summer School. We expect to design a timetable that will offer greater flexibility and include the option of technical challenge for those delegates for whom such mastery is important. Once again grateful thanks go to Ann Ward for her excellent administration and Susi Thornton for her first-rate lunches.

Planning is well underway for next year's AGM (2016). Trinity Laban, an inspiring venue, will host the AGM. The theme for the day is Movement Analysis. I will give the Laban Lecture and Ali Curtis-Jones and Rosemary Brandt will be teaching the workshops. Guild members are encouraged to support the AGM. Indeed if any members would like to make a contribution/present work please contact Selina Martin [selinamartin@lodgeparkacademy.co.uk](mailto:selinamartin@lodgeparkacademy.co.uk)

With younger recruits/technology enthusiasts in mind Council are working together in order to ensure that our presence on social media is regularly updated. In addition technology savvy members of Council continually explore the potential benefits of further developments eg instagram. Guild members are invited to contribute; please contact Mary Cormack [busybee45@hotmail.com](mailto:busybee45@hotmail.com) to get involved.

The magazine continues to embrace the depth and breadth of Laban's work; thank you to Clare, her team and to Pam Anderton for her excellent pre-printing production skills and to all of those Guild members who contribute to the content; your support is gratefully received. As members will know Pam also undertook the role of treasurer for this year. We are very grateful to her for ensuring that the Guild's financial documentation is in good shape. We have recruited her potential replacement, Loma Lockie. Loma will be available to take over at the AGM in April.

Having successfully completed a training course and follow-up CPD courses in Kildare the training committee have just started another course in Lisburn, Northern Ireland. From reading the Kildare course report and speaking to tutors and participants I know that the students on the course were a very talented group and that Laban's work was greatly valued by the participants. Well done to all; good luck with the Lisburn course and thank you once again to the training committee.

Janet Harrison continues to be extremely pro-active with regard to membership matters. We now have a database that has been organised regionally which is particularly helpful with regard to communication. Please ensure that your contact details are up to date. In particular details of your current email and mobile numbers will enable us to keep you informed about everything that is taking place. Council would like to thank those of you who responded to the questionnaire. A brief overview of the comments received can be found opposite.

The HLF bid is being finalised and we have held our last pre-application meeting with our partners - the paperwork will be amended only if there are major concerns. The Education Strand of the bid has been developed and sources of additional funding are being explored. If the bid is successful we will be looking for volunteers to support elements of the archive work.

The Sport and Recreation Alliance (SRA) are seeking comments in relation to the Government's Consultation document: *A New Strategy for Sport*. The themes identified in the Consultation document are: Participation, Physical Activity, Children and Young People, Financial Sustainability, Governance, Elite

and Professional Sport, Infrastructure, Fairness and Equality, Safety and Wellbeing, International Influence and Major Sporting Events.

See more at: <http://www.sportandrecreation.org.uk/sports-strategy/response-guide#sthash.ayePj7Lg.dpuf>

The Movement and Dance Division of the SRA have identified a series of issues that concern them and which have relevance for us. These are:

- increasing sustainable participation
- increasing activity to improve health
- involving children and young people

- ensuring financial sustainability
- enhancing the quality of the workforce
- ensuring safety and well-being

Council members have contributed to the discussions on behalf of the Guild.

As ever I would like to express my thanks to Council for their on-going commitment to the Guild/promotion of Laban's work; thanks to all.

## Laban Guild Membership Survey

Janet Harrison

Thank you to all who were able to find the time to complete and return our questionnaire. Your comments and suggestions have provided Council with much food for thought and have certainly been uppermost in our mind when planning future events and projects. From your responses we learned that there were two main reasons for wanting to be a member of the Laban Guild:

1. to keep in contact with current members, activities and events;
2. to help promote Laban's legacy and the application of his principles and fundamentals to current teaching practice.

The AGM and Summer School proved to be the most popular events/activities we offer and the most valued benefits of membership are the magazine, networking/contacts, opportunities to dance together and access to archival material.

Our current Lottery bid embraces many of these aspects with the preservation and digitisation of archival material underpinning our bid. Should our application be successful we will secure sufficient funding to increase the accessibility of archival materials from a variety of sources. Not only will this inform further our understanding and application of Laban's work generally, it will provide the foundation for a training programme which dance practitioners will use to enhance their work in the community. Moreover it is anticipated that this documentation will be available

to current and future generations such that the legacy of Laban's work is evident and acknowledged in all regions of the UK.

We have placed great emphasis on improving communications and networking within the Guild. Our presence in social media impacts on a much wider audience than the membership alone. Our followers on Twitter and Facebook are steadily increasing and our online eFlash newsletter now has over 500 subscribers. These are powerful tools used to promote our aims and events. We continue to run training courses in Ireland, and offer them in the UK, which are designed to support and enhance the practice of professionals within a variety of fields including education, care and performing arts, ensuring they evolve to have contemporary relevance. Our AGMs, always an opportunity to stay in contact with friends and colleagues, continue to schedule in opportunities to dance together and time to network.

Council continues to prioritise the production of our magazine; it appears on every Council meeting agenda and we are in close contact with our editor in our efforts to create topical, accurate and informed articles.

Thank you for your support, suggestions, offers of help and general interest. Should you have any further comments Council are always happy to receive feedback; please contact: [membershipsecretary@labanguild.org.uk](mailto:membershipsecretary@labanguild.org.uk)

**Dance leaders training Course:** A new course! After a long wait, we now have our Dance Leaders Course based in Lisburn, N Ireland, off the ground. Our first week-end was held on 12/13 September in Wallace High School, Lisburn, where we have a lovely working space and the use of a staff room for breaks. We are indebted to them for their help and hospitality and thank Linda Dickson, long time member and past participant, for helping to negotiate this. This first intensive week-end was led by Noeleen McGrath and Ann Ward, and by the end of Sunday, the course members were already showing the beginnings of their understanding of the work taught and produced some excellent work. This course runs over twelve week-ends and will not finish until November 2016, so we have all embarked on a journey together, to be joined by other tutors along the way.

Most course members come from N Ireland, but we are delighted to welcome four new members from the South. It is gratifying to find that most have been encouraged to join the course by past participants – the net spreads ever wider. As usual we have people from a wide variety of backgrounds adding their experience to the richness of the course. Previous course members came along in support and their presence, experience and quiet reassurance was much appreciated.

This course can be run wherever we have enough people to make it financially viable and we have possible venues in Surrey and Hertfordshire, so do register your interest if you would like to know more about a course near you.

**Foundation Course:** Rhyan Parry is about to register a new group from her school – congratulations to those who completed the course last year - and Maggie Killingbeck is offering this 30 hour course in Bedford. If you have a strong Laban background and would like to know more about offering this course yourself, please contact Ann Ward.



Photos from the first weekend of the Lisburn course

Training Committee: Janet Lunn (Chair), Noeleen McGrath, Louise Costelloe, Sheila McGivering, Ann Ward

Contact: coursesofficer@labanguild.org.uk

## Laban-based dance classes

**Belfast, Crescent Arts Centre**  
Monday: 5.30pm - 6.30pm  
Adult Movement and Dance  
Contact: **Brenda McKee**  
Email: brendamckee@btinternet.com

**Cambridge**  
Wednesday mornings 'Third Age Dance'  
Cambridge U3A.  
Contact: **Maddy Tongue**  
01223 302030

**Beehive Centre, Cambridge**  
Thursday: 2 - 3pm  
Contact: **Filipa Pereira-Stubbs**  
Email: pereira-stubbs@yahoo.co.uk

## Advertising Space

Back cover - £250; A4 page - £150;  
half page - £80; quarter page - £45

Classified adverts - up to 50 words at 20p per word

A5 flyer - £40; A4 flyer - £50

Please contact: magazine@labanguild.org.uk

**Laban Guild AGM and Conference**  
2 Apr 2016  
Trinity Laban, Creekside, London  
Contact: Selina Martin  
Email: selinamartin@lodgeparkacademy.co.uk

**Laban Guild Summer School**  
19 - 21 Aug 2016  
University of Bedfordshire  
Contact: Ann Ward  
Email: coursesofficer@labanguild.org.uk

## London

**Trinity Laban Creekside**  
Box Office 0208 4699500  
www.trinitylaban.ac.uk  
2 Nov  
Foundations for Excellence Conference  
10 Nov  
Sea Without Shore:  
A Screening  
20 Nov  
Us Then - Sarah Dowling and Kath Duggan  
26 Nov  
The Chapter House - Zoe Dimitriou  
10 Dec  
Parallax VI: The Performer in Space  
13 Dec  
Youth Dance Programme Platform

**The Place**  
Box Office 0207 1211100  
www.theplace.org.uk  
28 Oct  
No Lander - Riccardo Buscarini  
31 Oct  
Dinosaur/10000 litres - Janina Rajakangas/Evangelia Kolyra  
7 & 11 Nov  
Currency - Natalie Reckert/Alex Deutinger & Alexander Gottfarb  
13-14 Nov  
Africarmen - Tavaziva  
17 Nov  
Choreography of an Argument Round a Table - Dog Kennel Hill Project  
20-21 Nov  
Murmur 2.0 - Aakash Odedra Company  
28 Nov  
Fresh 2015  
2-10 Dec  
London Contemporary Dance School -

Music and Design Collaborations  
2015

**Sadler's Wells**  
Box Office 0844 412 4300  
www.sadlerswells.com  
23 Oct-14 Nov  
ZooNation Dance Company  
28-31 Oct  
Hussein Chalayan  
30-31 Oct  
Akram Khan Company and MOKO Dance  
3-7 Nov  
Rambert  
11-13 Nov  
Sasha Waltz & Guests  
14 Nov  
Mardi Gras  
16-17 Nov  
Christian Rizzo  
26-28 Nov  
Russell Maliphant Company  
26-27 Nov  
Nora invites Aggiss, Burrows, Fargion and Tanguy  
8 - 13 Dec  
Carlos Acosta  
1 Dec-24 Jan 2016  
Matthew Bourne's Sleeping Beauty  
9-24 Jan  
Akram Khan Company

**Richmond Theatre**  
Box Office 0844 871 7651  
19 Nov  
Brisk Singing, Burning, Nomadic - Richard Alston Dance Company (RADC)

## Regional

**Theatre Royal, Brighton**  
Box Office 0844 8717627  
15 Oct  
Mazur, Nomadic - RADC

**New Victoria Theatre, Woking**  
Box Office 0870 006 0664  
2-6 Feb 2016  
Sleeping Beauty - Matthew Bourne

**Marlow Theatre, Canterbury**  
Box Office 01227 787787  
20-21 Oct  
Phoenix Dance Theatre

**Theatre Royal, Norwich**  
Box Office 01603 630000  
4-5 Feb 2016  
Stronghold, Mazur, Brisk Singing - RADC

**Lighthouse, Poole**  
Box Office 0844 4068666  
20 Nov  
Russell Maliphant Dance Company

**Octagon Theatre Yeovil**  
Box Office 01935 422884  
5 Nov  
Stronghold, Mazur, Brisk Singing - RADC

**Theatre Royal, Glasgow**  
Box Office 0844 8717627  
17-21 Nov  
Sleeping Beauty - Matthew Bourne

**Festival Theatre, Edinburgh**  
Box Office 0131 5296000  
22-23 Jan 2016  
Snow White - balletLORENT

**Hall for Cornwall, Truro**  
Box Office 01872 262466  
3 Nov  
Stronghold, Mazur, Brisk Singing - RADC

**Theatre Severn, Shrewsbury**  
Box Office 01743 281281  
10 Nov  
Stronghold, Mazur, Brisk Singing - RADC

**The Lowry, Salford**  
Box Office 0843 208 6000  
18 Nov  
Upon Awakening - Fallen Angels  
26-27 Nov  
Cadiz - Jesus Fernandez



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