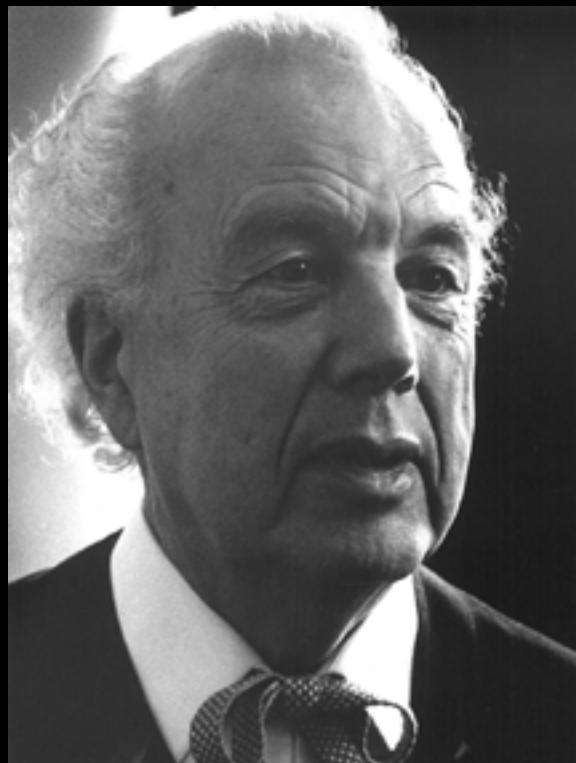
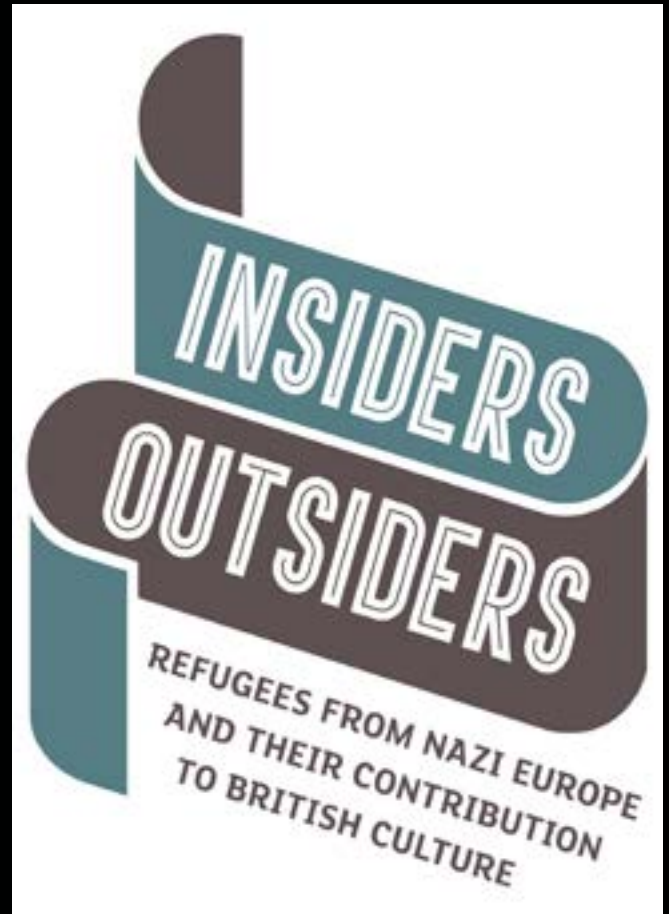


Movement, Dance & Drama



Laban Guild Annual Conference

at

The Place, Euston, London

on

28th April 2019



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Laban and Ullmann at College
Choreutic Scales (Sally Archbutt - Vol 27 & 28)
Laban directing movement choir (NRCD archive L_F_3)
Dorothy Elmhist, Jooss and Laban at Dartington
Jooss and Laban at work
Note: except where stated, images have been downloaded from the internet.

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Laban Lecture:

The Laban Heritage

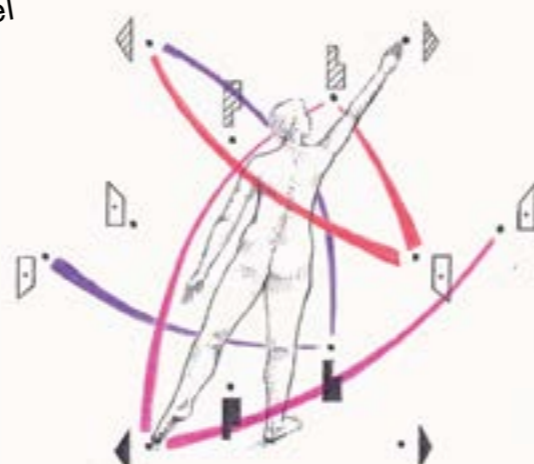
Ann Hutchinson-Guest, eminent movement and dance researcher and world-wide expert on Labanotation, will speak of her life-long experience of the Laban heritage.

Workshops:

Led by Adrian Look, artistic director and choreographer of Tanztheater Adrian Look. Adrian studied dance at the Folkwang University in Essen.

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Editorial

This edition features a substantial article from Jackie Richards on her research into dance and ageing; it makes fascinating reading. Looking forward you will also find details of the Laban Lecture (with Ann Hutchinson Guest) and the AGM which are fast approaching. There is information too on the forthcoming year-long Insiders/Outsiders Festival which celebrates the contribution of the artists who fled Nazi-dominated Europe in the 1930s and 1940s and who, in coming to Britain, greatly enriched this country's culture. Events are being held all over the country so perhaps there will be something of interest near you – please share your experience of the event, however briefly, by writing something for the magazine. Remember too that your reflections on your personal practice as a dancer, teacher, actor, choreographer, researcher, director or facilitator are always welcome.

Finally, I am sure many readers would wish to join the magazine team in sending their condolences to Gordon Curl, long time editor of this magazine, whose wife, Anne, sadly passed away earlier this year. She complemented Gordon's editorial expertise through her proof reading skills so made a quiet but important contribution to the magazine for several years.

Insiders/Outsiders: Refugees from Nazi Europe and their Contribution to British Culture

Dr Clare Lidbury

The Insiders/Outsiders Project is a year-long nationwide arts festival to celebrate the indelible contribution of the artists, photographers, writers, architects, designers, actors, film-makers, dancers and musicians (as well as art historians, dealers, collectors and publishers) who in fleeing Nazi-dominated Europe in the 1930s and 1940s so greatly enriched this country's culture. Spanning the year 2019, symbolically appropriate as the 80th anniversary of the outbreak of World War Two, it will comprise an array of exhibitions, concerts, performances, film screenings, walks, lectures and other educational events. At a time when the issue of immigration is much-debated, the Festival will serve as a reminder of the importance of cultural cross-fertilization and of the deep, long-lasting and wide-ranging contribution that refugees can – and do – make to British life. As Guild members will know Rudolf Laban was one such refugee who made an immense contribution to the British war effort, to dance education and, as his work disseminated, to drama and theatre, physical education, special education and other areas.

The website being set up for the Festival will serve as an ongoing focal point for a network of individuals and institutions concerned with the topic of Insiders/Outsiders, to encourage further collaborations. Many of the events, registered on the website, have not been created especially for the festival but were planned anyway and now are using the Insiders/Outsiders branding to support the festival. When I was approached by the artist/art historian Monica Bohm-Duchen, who has been the driving force behind getting the project going, to 'do something with dance', the obvious thing to do was to involve the Laban Guild. So, I have proposed to the Guild Council that the Laban Guild

Diary Dates

Laban Guild Creative Dance Leaders Course

Dates: from October 2018 until November 2019
Venue: Ware, nr Hertford
Full details from: coursesofficer@labanguild.org.uk

Laban Guild Annual Conference

Date: 28th April 2019
Venue: The Place, Euston, London
Contact: Selina Martin smartin@lodgeparkacademy.co.uk

Laban Guild Summer School

Dates: 16th - 18th August 2019
Venue: University of Bedfordshire, Bedford Campus
Full details from: coursesofficer@labanguild.org.uk

be part of the project, firstly by carrying the Insiders/Outsiders logo on the magazine cover throughout 2019 and secondly by promoting the Guild's work on the Project website. It seems particularly appropriate this year that the Laban Lecture, which will feature Ann Hutchinson Guest, is advertised as part of the Insiders/Outsiders project. Hutchinson Guest studied at Dartington in the late 1930s with Jooss and Leeder, and had her first encounter with Laban and notation there. The effect of this on her was profound and subsequently the dance world has benefitted from her drive to develop and promote Labanotation, and her extensive work in preserving lost dance works. The other event which the Insiders/Outsiders Project website will promote is the Laban Summer School with its exploration of several aspects of Laban's work.

Both these events would support the festival's aims, which include: presenting a full and varied programme of events in all media across the UK during 2019; embracing not only those who came from Germany and Austria, but also from other countries, notably Poland, Czechoslovakia and Hungary, as well as Holocaust survivors who arrived after 1945, and members of the Second (and even Third) Generations; exhibitions and revivals of work (in all media) by these émigrés as well as new works by younger artists paying tribute in diverse ways to their legacy; to bring lesser-known artists (many of them women) back in to the public eye; paying tribute to a disappearing generation and thus ensure their achievements are remembered; to honour those British-born individuals who, in welcoming and working with the émigrés, opted for openness and internationalism; being affirmative and celebratory, while not underplaying the refugees' experience of loss,

dispossession and displacement, or the difficulties they encountered on arrival in Britain; and powerfully reminding people from all backgrounds of the vital and lasting contribution that refugees can make to their adoptive country.

To further support the Festival's aims I am proposing a one day symposium, to run the day before the Laban Summer School, which would invite papers, presentations, and performances on, by and about refugee dancers from the period (such as, but not limited to, Kurt Jooss, Sigurd Leeder, Rudolf Laban, Lisa Ullmann, Hilde Holger and Stella Mann), their impact on all aspects of performing arts and education, and their legacy. Ideally presentations at the symposium will be published in some form – as articles in the 2020 magazines or, if presenters were agreeable, possibly posting film of the papers and presentations on the Guild website; a formal call for papers/presentations will go out in March. Just how appropriate an examination of the parts played by Laban, Jooss, Leeder et al in dance education, professional dance, dance training and so on, from the 1930s onwards, is seen in relation to some of the other events in the Festival which cover art, architecture, theatre, music and film, and include:

The Bauhaus in Britain at Tate Britain; émigré poster designers (London Transport Museum); the National Portrait Gallery is planning a trail highlighting portraits of and by émigrés; a series of events focussing on the vital contribution of the émigré architects to be held in association with RIBA, the Twentieth Century Society and the Isokon Gallery Trust; a film season focussing on the roles of Alexander Korda, Emeric Pressburger, Conrad Veidt et alia in British film 1930s -50s and beyond; documentaries on individual émigrés active in the arts; productions of new plays such as *Ralph: The Life and Adventures of an Enemy Alien* (inspired by stage designer Ralph Koltai); an archival display at Glyndebourne Opera to explore the crucial role played by émigrés in its formation; and a centenary tribute to Hans Keller (Wigmore Hall & Cambridge University); recognition of the immense contribution of émigrés to book publishing (editorial, illustration, graphic design etc.); academic conferences at a number of UK universities; and public lectures and panel discussions at venues such as the Courtauld Institute of Art, Queen Mary University of London and JW3.

More information on the project can be found at <https://insidersoutsidersfestival.org/>

Reclaim Dance for Active Older People

Jackie Richards

In 2013, my article "When I'm 64 I want to dance – active older people participating in creative dance" appeared in *Movement, Dance and Drama* (Vol 32 number 3 pp 10-11). It contributed to the debate concerning regenerating Laban Principles and information about my research. In December 2017, I graduated from Middlesex University, becoming a Doctor of Professional Studies (D. Prof). My research report was titled "Active Older People Participating in Creative Dance – Challenging Perceptions". Research took place during March 2013 – 2016. Initially, it centred on active older people choosing to dance and local community activities. Over time, it adapted, becoming an exploratory case study interweaving in-and-around multidisciplinary topics - encompassing ageing, social gerontology, dance studies, arts and culture, community development - with learning and reflection from my evolving work and dance activities. These included founding/managing a local older people's dance organisation, committee work, networking, advising, performing in older people's dance companies and participating in various dance sessions. There were also changing social/political contexts to consider including financial recession, growing awareness of demographic change, ageing populations, new technologies and globalisation.

There were three aspects to the case study: qualitative phenomenological interviews, with eleven older people who were dancing and conversations with some leading dance providers/decision-makers; varied work and experiences using reflective practice

and auto-ethnography; desk-top research. Data from the interviews and conversations were analysed, interpreted then synthesised with academic literature, reports, evidence and reflections from my work activities. Themes and topics emerged, resulting in fifteen findings and ten recommendations.

Findings

The following summarises my report's findings

Relevant concepts and terminology are lacking; language does not reflect the changing realities happening in society. There is not a homogeneous cohort for those aged 50-105+ years but individuals and groups with different needs, aspirations, and life chances. "Retired", as previously experienced, is disappearing. Decision/policymakers are recognising older people cannot be marginalised, passive and isolated. Increasingly, many people continue working, volunteer and many have caring responsibilities. They want to remain active in their local communities. Gullette (2011) argues ageism is the 21st century taboo. Older adults are challenging perceptions of what it means to be older. NHS, Public Health Commissioners, Local Authorities and other organisations are endeavouring to improve health and wellbeing. Thinking creatively and flexibly can keep the mind/body/spirit active and healthy. Cohen (2000, 2005) suggests many older people at this stage of life can master new experiences with potential for growth, love, happiness and better physical health, facing the challenges and losses of ageing. He makes clear that a realistic view of

old age and sufficient resources are needed for those who are vulnerable and/or frail. Tensions and differing perceptions influence ways older people perceive and internalise ways they think and feel about themselves and ways society and communities perceive them. Younger people have fresh worldviews, skills and energy and older people have empathy, they can inspire and positively benefit each other, especially if they share common interests and do not have negative stereotypes about each other.

Demand is growing for “Active older people’s creative dance” activities (there is no agreed name!). However, some dance providers still consider older people’s dance synonymous with gentle exercise, graceful slow movement, walking with gestures, therapy or arm-chair exercises. These are important for frail, vulnerable people; but many older people nowadays can participate in more energetic expressive dance from lyrical to rhythmic. There is scope for different dance styles, dynamics and qualities. The interviewees enjoyed feelings of freedom and joy that dancing brought them. As the Laban Conservatoire’s literature review (2010) suggests, there needs to be more research about the benefits of creative dance approaches.

Interviewees identified benefits and reasons for dancing which included:

Dance facilitators bring different dance styles and genres to creative dance sessions depending on their training and preferences. Participants’ interests and capabilities will influence content. Of course, older people can attend general adult classes but may prefer dancing regularly with peers having similar physicality and learning styles developing in ways acceptable to them. My research found that dance activities create new perceptions of older people, breaking down barriers and stereotypes benefitting individuals, families and communities and encouraging social cohesion.

Dance is positioned within several work sectors including arts and culture, sports and leisure, health, wellbeing and education. It does not have the same status or commercial success as sports, theatre and music. This sometimes results in less resources and recognition. However, dance is gaining a higher profile and a stronger voice as different dance interests come together, more research evidence becomes available and there is increased collaboration across sectors. Policy/decision-makers are making hard decisions especially with growing demands on public services. Dance is gradually being taken more seriously as ageing, preventative health and wellbeing issues gain more attention. Increased funding may become available for dance as benefits are recognised, researched and evaluated.

Some influential festivals and conferences took place towards the end of my research showing increased interest in older people’s dance, for example Sadler’s Wells Elixir festivals and conferences in 2014 and

2017. Older people’s dance companies are performing at different festivals and venues around the UK but it is still patchy. My research was not about professional dancers extending their performing careers, but there are common features. Lansley and Early (2011) suggest making and practising dance is relevant to its social context. It is a life-force that everyone has a right to participate in and watch and future new dance languages, vocabularies and processes will develop rather than committing to one technique or style. In future, more varied older people’s dance could be offered and academic institutions, politicians and decision-makers may more readily recognise its importance. There is a growing community of older dancers emerging.

In some cultures, dance performers are revered as they age such as in Southern India, Japan and South America. In the UK, dancing often becomes less accessible to adults especially as they get older. However, there is no reason why dancing cannot be reclaimed. Ken Bartlett (2009) recounted during his youth, village cricket club events ended with tables pulled back and all ages danced. In some social groups dance is still integral to celebrations, for example at many Jewish wedding celebrations everyone, regardless of age, dances some hours together. At a local Dance Forum meeting, young African adults expressed their surprise that dancing was not part of everyone’s lives in the UK.

Although some older people are too self-conscious or have internalised negative ideas about dancing publicly, for others this poses no problems; they confidently enjoy the challenge. Choreographer/facilitators wanting to concentrate on older people’s performance have to accept that many older dancers cannot give total commitment as they have other responsibilities. This limitation gives opportunities for adaptable, flexible choreography including improvisation. Innovative, interesting choreography can be created that is meaningful to audiences and enjoyable to perform. More theatres and community centres locally, regionally and nationally could encourage intergenerational and age specific performances. It will be increasingly unacceptable for older people to be invisible or only perform with young children. They are mature adults who can dance and express themselves on their own terms.

Increased demand for older people’s dance provides work opportunities for dance artists/facilitators. Potentially more performances or sessions whether for active older people or intergenerational projects will evolve. This can include themed dance projects, Laban movement choirs, open sessions, dance companies and audiences will increase. Older people’s dance needs to be included in strategies if dance is to become an arts activity accessible to all. The sharp demarcation between young adult dance performance as an art form and everyone else, especially older people only dancing for fun or to keep fit, is discriminatory and detrimental to the dance sector and communities. Many local dance organisations and independent dance-artists are not

receiving much needed financial and administrative support. Funded outreach programmes such as those offered by Sadler’s Wells and Rambert and regional dance hubs only reach limited numbers of people. There is a danger older people, especially the less advantaged, will be fobbed-off with repetitive exercise-type classes when they might prefer and benefit from expressive dance activities if they had access to them. Informal, social dancing is important too and many older people enjoy line-dancing, circle-dancing and ballroom. Across the UK decision/policy makers who want older people to remain healthy, active and independent could provide varied dance opportunities.

Creative dance activities take older people beyond their immediate comfort zone, developing all aspects of themselves. I suggest that dance facilitators would benefit if they have some knowledge, understanding and practical experience of Laban’s principles. Dance artists and fitness organisations could meet the increasing demand for “active older people’s creative dance.”

Recommendations

The following summarises my report’s recommendations.

1. Continue to actively challenge ageism.
2. Active older people should be respected as individuals with preferences, different life-styles, responsibilities and needs.
3. “Active older people’s creative dance” should be a mainstream, normal dance activity.
4. Decision/policy-makers and strategic planners should take dance seriously.
5. Different parts of the dance world should continue collaborating and developing a stronger voice, promoting diverse dance activities
6. More age-friendly environments need to be created.
7. Independent dance-artists and grassroots dance organisations need funding, venues and support.
8. Boundary spanning skills and joined-up thinking benefit different organisations to meet 21st century challenges, so they work together to find new solutions
9. Dance should be encouraged, promoted and be accessible to all. Dance activities and performances challenge perceptions.
10. Dance encourages connectedness and spirituality in its widest sense, bringing people together.

It is uncertain, in the present financial and political climate, what will happen long term, concerning the ageing population. The government is encouraging older people to remain active and independent. Many are working, volunteering and caring for others.

Simultaneously, there is increased unemployment in parts of the country and concerns about the NHS and social care. Older people will benefit if they remain adaptable, independent and healthy but it is more difficult for disadvantaged people who lack resources and/or suffer complex health problems. Innovative solutions including creative dance activities could be cost-effective with long-term benefits for individuals and society. More dance choices and provision could benefit the cultural life of communities, bringing people together as well as benefiting health and wellbeing for children and all adults. If this happens, older people’s dance activities will become mainstream and dance generally will be integral into everyone’s lives. Dance is not only for the young, vulnerable and frail. A good sign is The Foundation for Community Dance is now named “People Dancing” and is adapting to social and political challenges. Another is ways multi-media and arts including dance are evolving. Boundaries are blurring providing new opportunities. Dance has reached a new stage of development and the sector is questioning practice, achievements, involvement and its future. Dance is being reclaimed and increasingly recognised and new relationships are being built between dance organisations and other sectors. There are older people who want to dance for dance’s sake. Adults enjoy watching agile, young dancers but many want to dance too. Television programmes continue to popularise dance. Culture and arts; sports and leisure, education and health sectors can encourage and support dance.

My report ends with sceptical awareness. Inequalities persist, resources are limited and the social/political environment is uncertain. Dance could be integral to children’s and adults’ lives, for expression, celebration, health, social cohesion and enjoyment as well as for exercise. We can only hope in future everyone who wishes to dance will have opportunities. This article encourages readers to think positively and challenge assumptions and stereotypes. Potentially, there could be more dance opportunities, participation, innovative choreography and increased audiences. This will create more employment opportunities. My research report can complement others’ research and work activities. Dance is the “window” but my research has relevance for other academic research, work sectors and organisations that are trying to find new ways to give everyone, especially older people meaningful, purposeful lives.

Jackie welcomes comments about her research report and/or content of this article; contact her at jackie134@btopenworld.com You can view the full report at <http://eprints.mdx.ac.uk/23514> click through to the Abstract, then click on “Download”

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Jackie studied at the Laban Art of Movement Studio, Addlestone and Trent Park (1966-1969). Her career

included teaching in schools and adult education but mostly she was at City & Guilds (the vocational awarding organisations) where she had various management roles especially for the health, social care, community and creative arts sectors. Since leaving in 2008 she has returned to dancing and local community activities, danced in Simon Scotto's *Counterpoint Dance*, Molly Wright's *Damn Fine Dance* and Rambert's *Mercury Movers*. She founded/managed *Creative Dance 60+ in Tottenham* and co-chaired the *Creative Arts and Older People's Group for the DWP Age Action Alliance*. She was a speaker at the first TEDx Tottenham event; and danced in Jerome Bel's *GALA* (November 2016). She wants to continue dancing for as long as she can and enable others who want to dance.

Sesame and Laban Workshop

Susi Thornton

At the closure of the Sesame Institute money was passed onto the Laban Guild for the purpose of collaboration between the Sesame Approach and the movement fundamentals of Rudolf Laban (a part of the Sesame Training) by means of workshops bringing movement to the myth and creative story experience for dancers which brings in voice, instruments, fabrics, art work, and creative writing. The first of these workshops, with 16 participants, took place on January 19th, 2019 at the Royal Central School of Speech and Drama. It was a wonderful, rich day for all the participants and they want to know when the next one will take place - we hope in September.

Two participants have written some impressions:

Louise It was a real pleasure to spend my Saturday at the first Sesame and Laban Guild workshop. To move, dance, share and explore with likeminded people is always a joy. I did not know many of the group, and at first was concerned that I would struggle to move authentically with strangers. However, as we were led through the effort qualities, and invited to move alone and in relation to others, I felt myself (and many others in the group) warm up in both body and soul. I was reminded that with the power of movement we can very quickly stop being strangers, even if a word has not been uttered between those moving together. By the lunch time break I found myself feeling far more com-

fortable and reminded of the wonder of Laban's work, which I had not done much of since my Sesame training.

In the afternoon we were able to explore the myth of Persephone and use the skills refreshed in the morning to add depth to character work and enactment. As in true Sesame style we were enacting for ourselves and not performing for others. We followed a Sesame structure of warming up and bridging into the story before being grounded and having time to reflect as a group. The enactment felt powerful and there was a large variety of roles, alongside the use of instruments and fabrics.

Many thanks to Susi Thornton and Cath Butler for putting on the workshop, I do hope that there are more to follow.

Della As a Laban practitioner I just loved the combination of movement quality and the freedom of fantasy and play; from the very beginning the journey was a gentle exploration of other worldliness. The imagery, the invitation to become a part of the Myth was a seamless transition for me. The opportunity to observe, exchange and share was also enriching.

Details of further workshops will be in the magazine.

at The University of Bedfordshire, Bedford

Once again we are lining up a team of tutors and options to provide a comprehensive experience of Laban based dance catering for your interests. Last year's popular mix'n'match options will be continued so that you can choose those that are most relevant and exciting for you. Our lead tutor will be Anna Carlisle, offering a day based on Further Laban Studies for the most experienced practitioners, followed by site specific choreography – something new to summer school. Cathy Wasbrooke will be tutoring, offering a variety of sessions, together with another challenging technical study to be mastered. Cathy and Rhyan Parry will be leading the Youth strand on Saturday too. Darren Royston will be back with one of his ever popular dancing together sessions and there will be opportunities at the beginning and end of each day for course members to join in dancing together. In addition this year we are pleased to welcome Uma O'Neill to our team. Uma is a very experienced community dance practitioner with an extensive background in Laban-based work. She completed the Phoenix course alongside Cathy, so continuing the tradition of this summer school, and also tutors on the Laban Guild Creative Dance Leaders Course.



stimulating creative expression and deepening the ability to relate to others and the human condition. Voice, instruments, fabrics, art work and other media will all be used in the exploration and enactment of myth and story; Sesame practitioners use this Approach in therapeutic settings.

New this year is the introduction of a Youth Strand on Saturday 17 August. This will be for Young People aged from 14 to 17 who love to dance and want to participate in a lively creative day of dance inspired by

Laban. Teachers are invited to accompany their students. All will be welcome, including those studying GCSE/A level, and the day will include the opportunity to share their work with the rest of the course members. We have a maximum of 25 places available.

The Bedford campus is small and secure, with good dance studios and social spaces, all set within an attractive green environment. Basic student accommodation is available on campus with en-suite rooms at very reasonable cost, but for a bit more luxury

alternative accommodation is available via the internet. For course members, there will be planned social events and lots of opportunities to meet old friends, make new ones and network with new found colleagues.

Full details and booking forms will be available shortly from coursesofficer@labanguild.org.uk
 We are looking forward to hearing from you and meeting you at our summer school.

Chair's Report

Yael Owen-McKenna

As I write I am looking out of a train window at the January landscape while travelling to the January Laban Guild Council meeting. Although the sky is somewhat grey there is a small ray of sunlight tracking through the clouds, perhaps a small reminder (or a hope) that we move gradually towards Spring and milder weather. Firstly, then, I would like to wish you all a very happy 2019 and hope that the festive season was time spent in rest and refreshment for the year ahead.

Time has flown since the Summer School and as always, the Guild has a busy few months of planning ahead, especially for our flagship events – the Day of Dance/AGM in April and Summer School 2019 in August. The coming council meeting will give us the opportunity to keep plans on track

guided, as always, by Selina Martin's fantastic organisation and clarity, with artistic guidance from our President, Anna Carlisle. This year it will be a great honour to welcome Dr. Ann Hutchinson Guest - teacher, writer, researcher, visionary and founder of The Language of Dance Centre – who, by way of 'in conversation with', will be central to our Laban Lecture. It will be fascinating for us all to hear the story of Ann's career in her 100th year. I hope that as many of you as possible are able to come to this very special event and attend the AGM as well, and of course, attend our Summer School which not only celebrates and sustains Laban's work but looks to the future of Laban's practice and how it applies in the context of dance today.

Laban Guild Northern Region Network: Laban Study Day - the Hodgson Collection

The focus of this study day is the John Hodgson Archive, housed in Special Collections in the Leeds University Brotherton Library. Opportunity to meet other members of the Laban Guild and to learn more about Laban, Jooss and Leeder and creating dance archives. Presentations and classes will be led by:

Tim Procter - Special Collections, University of Leeds
 Dr Clare Lidbury - University of Wolverhampton
 Dr Dick McCaw - Royal Holloway, University of London

Date: 23rd February, 11:30 to 17:30

Venue: University of Leeds, Woodhouse Lane, Leeds LS2 9JT

Cost: Members £30, Students £10, Non-members £50 (£53.89 incl booking fee)

Contact: Bobbie Millar 07740 941950 or bobbie@bobbie-millar.com

With this in mind I am especially excited to be working on a Youth Strand for the Summer School this year, in which we will aim to recruit dancers between the ages of 14-18 (and of course their teachers) to come on the Saturday for a day of vibrant Laban-inspired dance. We will invite them to share some of their work and perhaps join in 'dancing together' to round off their experience. It is hoped that this day will not only inspire our young dancers to engage in Laban's work, but enable us to engage with their teachers in the hope of recruiting some new members to the Guild. I would like to thank Rhyan Parry (our Welsh Regional link) and Cathy Washbrooke for their support in this venture, and of course Ann Ward for supporting this new aspect of the course, and her amazing organisation of the Summer School. Further information about the Summer School is elsewhere in this issue.

In my previous Chair's report I spoke of the importance for the Guild to begin to develop strong, but appropriate, partnerships across our sector. This work has begun, and no more so than our invitation to become a partner in the Insiders/Outsiders project. This is a major new nationwide arts festival celebrating refugees from Nazi Europe and their contribution to British culture... perhaps a timely reminder of the strong cultural links the arts can forge across nations and people. Our thanks to Dr. Clare Lidbury for involving us in this project – you can read more about it here in the magazine. We also thank her for her continued editorial overview of the magazine, with the ever present Pam Anderton who supports us with magazine production, the website and all things technical.

Continued thanks to all of our Regional Reps and Rhyan Parry our Welsh Link; your work is vital in sustaining links with members across the whole of the UK and internationally too. Some thinking has begun, currently in very early stages, to consider how we can best use the fantastic resource and energy of our Regional Representatives network. How we can forge links with the dance resources in each area (such as Universities and National Dance Agencies/Hubs) to create greater capacity and publicity for the Guild? This work takes place in the hope that we can increase interest and delivery of our Foundation Courses, Days of Dance, Creative Dance Leaders Courses, lecture-demonstrations and workshops. Although at an early stage, I am hopeful that this year we can see some progress, which of course I will share with you in due course. I would like to thank Northern Representative Bobbie Millar for her on-going support in this work.

Early in the New Year, friend of the Laban Guild, Dresden-based artist Jean Kirsten informed me that his first book had been published - Jean Kirsten (2018) *Die Bewegungskunst Rudolf Labans im Spiegel von Darstellungen der Bildenden Kunst*, Wilhelmshaven: Florian Noetzel Verlag, ISBN: 978-3-7959-1024-6I. I have congratulated Jean on behalf of Council and all Guild Members, and he tells me an English version should be created sometime this year. The book contains 60 images of his visual art works with the background of Laban's theories, original Laban texts and an introduction of art historian Teresa Ende. Jean also has plans to create a sculpture celebrating the meeting of Suzanne Perrottet and Rudolf Laban (in the spring of 1912) at the Lahmann Institute in the town of Weisser Hirsch, Dresden. Jean asked Anna and I if we would be happy to provide support on behalf of the Guild via a letter to the Burgermaster of Dresden, which of course we are happy to do. With the support of Anna's breadth of knowledge and research into Laban's life, a letter has been drafted and will be on its way to Jean shortly. I have asked him if he would write an article for the magazine about the book and his progress towards realising his vision for the sculpture; it would be interesting to read about this work and

how his work is constantly inspired by Laban's life and work.

As always, I wish to extend my thanks to Council for their continuing hard work and dedication in keeping the administrative side of the Laban Guild running smoothly. There is always so much to do, no more so than for our Membership administration, which is still in the very capable hands of our Membership Secretary Janet Harrison. Membership numbers remain steady, but we are never complacent and always looking for new ways to encourage people to join. If you know of anyone who would be interested in joining the Guild with the benefits that membership brings please do encourage them to do so, by contacting Janet. Our finances are always in the secure hands of our Treasurer Loma Lockie and our thanks to her for her diligence in all aspects of this work.

Courses continue to be driven forward by Ann Ward and her team, with the current CDLC Course in Ware going well. I am hoping to visit for the day in April and it will be fascinating to see the work and meet our students in person. Look out for information about a Foundation Course running in April led by our very own Maggie Killingbeck. Maggie's energy and enthusiasm for running courses and advocating for the Guild is still as strong as ever and we thank her for this ongoing support.

We continue striving to keep your data safe in line with our GDPR responsibilities and are looking into creating a dedicated Dropbox for storing files that are used by all council members. This will remove information from personal computers and enable secure storage on a Cloud based system. Dropbox is used by millions of individuals and organisations all over the world and we are sure that this will support the increased security we intend to affect for the information we hold. I wish to reassure all Guild members that this is an extremely secure and effective storage system for us to use and is in keeping with the demands of this now digital age. I will of course update you on the progress of this work and am happy to answer any questions you may have.

On this note our Social Media feeds are doing very well with over 700 likes on Facebook and over 400 followers on Twitter. We also have now an Instagram account which means we can post pictures and images of Guild work underway. The Twitter account has really taken off over the past few months as Guild members are beginning to follow us and retweet our messages or posts. I use the Guild Social Media like an online 'notice-board' so please do feel free to send us any information you would like us to share.

Council would like to thank Naz Yeni for joining us at the January meeting to offer to support us with our publicity and on-line presence. Naz was introduced to us by Maggie through attendance at her Foundation Course and Naz is now a student on the CDLC Course in Ware and Regional Representative for the Eastern Region. We are very much looking forward to working with Naz and thank her for her support. Council would like to encourage anyone who would like to sign-up to the eFlash to contact Mary McCormack and she can deal with your request. We have lost some subscribers due to the GDPR but are hoping that we can bring our numbers back again

With the support of Council, on 22nd January I will be attending the 'Fit for the Future Conference' which is being convened by the Sport and Recreation Alliance (SRA). I anticipate it will be extremely useful for us and will address many aspects of organisational development and resilience, not to mention some valuable opportunities to network widely. I will write an article for the magazine sharing the experience and thoughts

with you. Council wishes to thank Maggie Killingbeck for continuing to attend SRA meetings and report back useful information.

The Laban Guild has some vacancies - could you do anything you can to support us with these? If you know of anyone who has the skills to support us, please don't hesitate to put them in touch. Council will be happy to discuss any of the vacancies with anyone who may be interested - Laban Guild Council: Secretary (Current); Membership Secretary (Pending); and Treasurer (Pending). Regional Representative: South West (Current)

Hertfordshire Creative Dance Leaders Course in Ware

The latest Laban Guild Creative Dance Leaders Course started in October and the first module, four weekends of creative work introducing Laban Fundamentals, has now been completed. Tutors Noeleen McGrath and Ann Ward facilitated the first two weekends and we were very happy to welcome Uma O'Neill back to the team for the second two weekends. Cathy Washbrooke is Course Co-ordinator, supporting tutors and course members, and has also contributed to teaching. This is quite a small course but the members are all very committed and producing some excellent work.

The new modular approach means that that the second module on Teaching Styles and strategies is open to anyone with a Laban background who would like to refresh their teaching skills or explore different ways of delivering their material. Information has already been circulated on the e-flash. **Module 3, on Dance Making, will start in May** and is open to anyone with a Laban background.

There is a free optional WE on 11/12 April, open to any Guild member who would just like to come and dance and support the course members in their teaching practice. **Full details are available from courseofficer@labanguild.org.uk**

Certificates of Achievement

These courses provide frameworks for teachers to use either within schools or private classes, aimed at pre-school or Key Stage 1, 2 or 3. Do contact the courses officer for details, not

Adult Movement and Dance in Belfast

Monday: 5.30pm - 6.30pm at Crescent Arts Centre
Contact: **Brenda McKee**
Email: brendamckee@btinternet.com

'Third Age Dance' in Cambridge

Wednesday mornings
Contact: **Maddy Tongue**
01223 302030

Weekly Drop in Classes

led by Viv Bridson
Viv runs a class every Sunday at The Place (16 Flaxman Terrace WC1) from 12.00 – 13.30.
The class is for those who are trained or would like to be dancers, actors or performance artists. Viv does not teach Laban theory, rather, in the tradition

It continues to be a privilege to Chair the Laban Guild and I hope that you all sense that progress is being made and links extended. Looking outwards to the future whilst at the same time reflecting on the past seems to be a recurring theme this year, and I am excited to see how things unfold. Thank you to each and every one of you, our members, for your ongoing support of the Laban Guild and of Council, and I very much look forward to seeing as many of you as possible at the Day of Dance and AGM in April. As always I am interested to hear from you - your thoughts, views or even just to say 'Hello'- contact me via chair@labanguild.org.uk

Training Committee Report

Ann Ward

only of the courses but for how you can get involved. You could be part of the revival of Laban based work in education, motivate your students, impress your school and enhance your CPD profile! Anyone who has completed the Laban Guild Creative Dance Teachers Course is eligible to deliver these courses; anyone else interested may apply to Council for permission. For teachers needing an introduction to or reminder of Laban Analysis through practical work, particularly suitable for use in schools as well as other areas, look out for details of our Summer School, 16 – 18 August.

Foundation Course

Congratulations to Jean Hunter's Elderberries on completing their course.

These courses are regularly taken up by our tutors and prove very popular with the participants. They are very flexible so they can cover students who are not going on to do GCSE but want to keep dancing, Youth Dance Groups, older dance groups and many others. The syllabus provides a secure framework for the tutor, whilst being adaptable to the needs and interest of your group.

Information on all courses and the Laban Guild Summer School can be found on our website, www.labanguild.org.uk. and from coursesofficer@labanguild.org.uk.

Training Committee: Janet Lunn (Chair), Arline Balmer, Louise Costelloe, Noeleen McGrath, Ann Ward

Members' Classes

of Jooss and Sigurd Leeder who developed their professional training from Laban principles, she uses her knowledge to structure the class and the material.
£9.00, concs £7.00, unwaged £5.00 – pay in Studio
The class is usually in Studio 1 and there is a musician.

Weekly Workshops

led by Jenny Frankel
Tuesdays from 12 noon to 1pm at the Primrose Hill Community Centre, 29 Hopkinsons Place, Fitzroy Road, London NW1 8TN
Fee: £10 per workshop Contact: 07970 536643
Email: jennyfrankel.labanl@gmail.com

