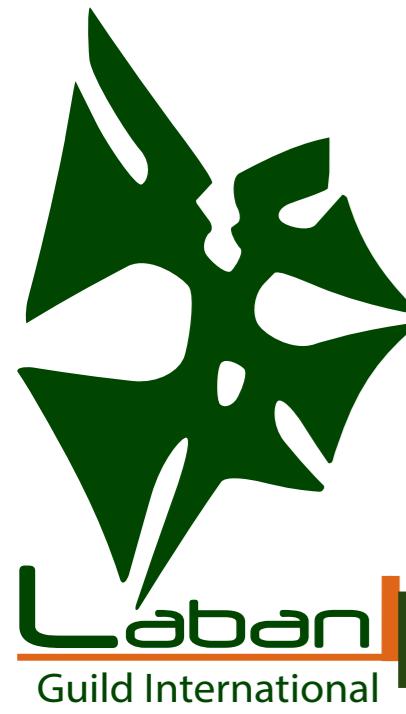


# *Movement, Dance & Drama*



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## Contents

<b>Editorial</b>	<b>3</b>
<b>Trustees Report - July 2023</b>	<b>3</b>
<b>Occasional Series 4</b>	<b>3</b>
Clare Lidbury	
<b>Laban Rio Performance as Research</b>	<b>4</b>
<b>Online Event Report</b>	
Darren Royston	
<b>Lamb, Kestenberg and Bartenieff:</b>	<b>7</b>
<b>A Triumvirate of Minds</b>	
Carol-Lynne Moore	
<b>The Significance of Movement</b>	<b>10</b>
<b>Analysis</b>	
Warren Lamb	
<b>The Guild Symbol</b>	<b>13</b>
Lisa Ullmann	
<b>Social Value of Movement and</b>	<b>14</b>
<b>Dance Report</b>	
Maggie Killingbeck	
<b>Subscribers' Classes</b>	<b>14</b>

## Save the Date/Book your Place

October 20<sup>th</sup>-21<sup>st</sup> 2023

The two-day online symposium, exploring how Dartington Hall was an important place of sanctuary for refugees (such as Jooss, Leeder, Laban and Ullmann) from Fascist Europe, is now open for booking.

[Creative Sanctuary: Refugees at Dartington in the 1930s and Beyond Tickets, Fri 20 Oct 2023 at 09:30 | Eventbrite](#)

### Cover

**Front:** Logos from Conseil International de la Danse and UNESCO. Laban Guild International is a Member of the International Dance Council CID.

**Back:** Anna Carlisle's *Phoenix Project* dancers - Cathy Bullen and Fumiaki Tanaka

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## Editorial

In this edition we look to the past and to the present. Carol-Lynne Moore's article reflects on the ways in which the work of Warren Lamb, Judith Kestenberg and Irmgard Bartenieff interacted as each developed their ideas based on aspects of Laban's work. It seems appropriate then, in the year of the centenary of his birth, to include an article by Warren Lamb to support Moore's reflections. In contrast, but showing the ripple effect of Laban's work, Darren Royston's report on the recent Laban Rio: Performance as Research symposium jumps straight to what is happening right now in Brazil where there is much interest in Laban's work through key Brazilian practitioners having studied at New York's Laban/Bartenieff Institute of Movement Studies. Could Laban ever have envisaged how far-reaching – geographically, intellectually or physically – his work would be?

## Trustees Report July 2023

The Trustees continue to meet regularly by Zoom discussing Hub activities, applications for financial support for Laban-related activities, and Laban-based work offered by other organisations. In the last meeting we discussed LGI's use of social media – do let us know what you think about this using [trustees@labanguildinternational.org.uk](mailto:trustees@labanguildinternational.org.uk)

The LGI website is a great resource, and we are indebted to Pam Anderton for all the work she does on this. If you have any ideas for what else you would like to see there do get in touch. Do also save-the-date Friday December 15<sup>th</sup> – we are planning a second online conference; details to follow in due course.

## Occasional Series 4

Clare Lidbury

is available here:  
<https://lbms-community.labaninstitute.org/c/jlbms-info/general-information>

Clare Lidbury's article, "Sigurd Leeder: A forgotten master?" in *Dance Research* (41, no. 1 2023) acknowledges Leeder as a key figure in the dance scene in Europe and Chile from the 1920s through to the 1970s. The influences of Rudolf Laban and Kurt Jooss on Leeder's life and work - as a visual artist, movement notator, dancer, choreographer and teacher - are examined in some depth.

Of particular interest might be the special issue of *Theatre, Dance and Performance Training* (14, no. 2, 2023) entitled "Touch in Training," in which is Juliet Chambers-Coe's article "Exploring Rudolf Laban's flow effort: new parameters of touch." As the abstract states the author explores how

Flow Effort can be perceived as vibration in the subtle somatic body of the mover, and how the interplay of intensive-extensive vibrational rhythms in body movement may constitute a kind of energetic touch. This field of 'energetic touch' radiates from the mover and is emphatically relational reflecting Laban's perception of touch as not simply proximal contact between people or things but as deeply regenerative and socially significant.

This edition of the Journal is 'open access' so the whole article can be read for free at  
<https://www.tandfonline.com/doi/full/10.1080/19443927.2023.2184854>

A new journal, the *Journal of Laban/Bartenieff Movement Studies*, published its first issue a couple of months ago. As its title implies, it focusses on "material stemming from the systems and explorations established by Rudolf Laban and Irmgard Bartenieff, and now further studied, developed, and taught at the Laban/Bartenieff Institute of Movement Studies and other schools and research centers". More information

Ann Kipling Brown's chapter "Learning in Creative Dance: Adults and Children Share the Space" in *Dance On! Dancing Through Life*, edited by Stephanie Burridge and Charlotte Svendler Nielsen (Oxford: Routledge, 2023), reflects on the changes in teaching in the UK between 1950-1980 – particularly referencing Laban's modern educational dance - but is specifically about different age groups learning creative dance together. The book is divided into five sections - Conversations [with dancers, artistic directors, and choreographers]; Professional dance practice; Community dance practice and performance; Pedagogy and recreational dance practice; and Dance therapy and well-being – so may well be of interest to many.

Carol-Lynne Moore's article in this edition of the magazine has brought attention to MoveScape, a learning centre dedicated to the understanding of human movement drawing upon the intellectual legacy of Rudolf Laban. While the centre provides a variety of introductory and advanced movement analysis courses, educational materials, and consultative services their website <https://movescapecenter.com> is a valuable resource for information on Laban, Warren Lamb, and movement pattern analysis, while the blog posts are entertaining as well as informative.

# Laban Rio: Performance as Research

## Report of the online event - 18-19 April 2023, Rio de Janeiro

Darren Royston



I was invited to attend the on-line Performance as Research symposium, organised by Laban Rio as part of the World Arts Embodiment Forum. This was a great way to connect more with the new colleagues I had the pleasure to meet in Rio in 2022. The event considered current themes in performance of movement, dance and drama, relating both to historical context and new ways to continue researching performance through artistic projects, and developing ideas from Rudolf Laban and those who worked with him. You can view the whole programme here: <https://www.conferencialabanrio.com>

**Regina Miranda** opened the event and then reflected on her recent theatre work, called *Eyes of the Skin* (2023) which she choreographed and performed with her Laban-trained dancer-actors in Brazil. This symposium gave her time to reflect on the process as an artist and writer, and share the process of research, rehearsal and performance. The project considered multiple ways of embodiment, with improvisation required from actors and an interactive audience. The main influence for creating the piece was the notion of "fears and dreams" which involved a creative use of what Laban identified as "shadow movements" and "trace forms." There was an aesthetic approach that recognised the fluid meanings that could be generated from different voices extracted from different material, requiring the artists to use their training in Laban/Bartenieff to have a heightened awareness of both performers and spectators alike, on many different levels - kinaesthetic listening, interaction between performer/spectator and body/space configurations.

This choreographic piece therefore explored the theme of "borders" considering the visible demarcations and power relations established by how space is used by the moving body. We watched an excerpt that featured actor-dancer **Fabiano Nunes**. The players were being part of the audience areas at times and changing what was visible and what borders were clearly marked.

**Dr. Andriana Bonfati** then gave an academic analysis considering the position of the spectator, how the audience was displaced, and how, therefore, could feel to be participating. This seems particularly relevant, as live theatre was using immersive theatre settings, which were prohibited during the pandemic, and are now being created again (but with more caution, due to medical concerns of proximity passing on viral transmission). Productions that are "so-called immersive" may have boundaries and borders in place to protect both the player and the participant but must allow the fluidity required for the becoming to take place. In *Eyes of the Skin*, emphasis was on the way the performer could be more aware of the audience. Even the use of breath would be considered part of this internal/external exchange, which was a dynamic relationship. As Regina said: "Rehearsal was undertaken to create rather than to create a fixed performance" so that when the audience occupied the stage space in performance the performers would create movement accordingly, "disrupting each other" and always ready to "face the unexpected." The process was to make a plan, consider various options and ways to respond, but not establish a fixed product. Every performer would have "eyes on their skin to touch the others" both their fellow performers and those of us who join this social experience.

The presentation by **Julia Franca** was based on the work I had seen at Rio last year which used circus skills within Laban scaffolding forms, creating action within the shapes. The shape of the Tetrahedron was explored creatively, as were her own physical skills with balance and use of her own musculature to expand into the super-zones. Moving beyond the shape allowed an artistic choreography to be created within this clearly visible and real structural cage. Julia explained the sensation of finding stability in the instability of moving in this imbalanced structure, having no fixed base to find a resting place; the tetrahedron movement patterns have no resting place. She spoke of the internal feelings and the outer expression, particularly when "something unexpected happened" and she interacted with her own shadows created by the trace forms, which she could perceive around her. As she said. "the tetrahedron confuses me... just as I know the pattern I am thrown off balance again." This presentation gave me ideas of how to develop the Tetrahedron scale work further, as I had used the Jean Newlove training to ensure actors have a freedom within scaffold exercises and



BACK ROW: Patricia Niedermeier, Marina Salomon, Luciana Bicalho, Regina Miranda, Adriana Bonfatti.  
FRONT ROW Lígia Tourinho, Bruna Fiúza e Denise Telles Hofstra.

come to experience the power of moving fluidly within an outer concept. Julia ended her presentation with a suggestion for her next research endeavour: "when two tetrahedrons are interlocked then the stable cube comes into being." This is a topic for the Laban Guild International Space Harmony Hub to explore more.

"Singing Cubes" was the focus of another presentation, led by **Denise Telles**, who I met last summer and has been working with us this year to develop a Hub to explore movement in the art of opera. We met in London and had meetings at Trinity Laban. Having interviewed Valerie Preston Dunlop, it was made very clear that Rudolf Laban had been "part of that world of opera" throughout his artistic life. VPD's biography of Laban lists the many opera productions he worked on, at different times of his life, with different aims, different groups of people with different training. Over the past years, since training in Laban-based movement, Denise has become focused on how the singer can explore the sung text and sound by being part of a geometric shape, looking at the balance between what Rudolf Laban termed Tanz-Ton-Wort: Dance/Sound/Word. Recently, Denise's explorations have involved singing in the scaffold of the cube - either made by solid structures or threads of cord surrounding her performing space - and creating choreography that goes beyond these perimeters of the scaffold in the spatial projection to the audience, associated with the sound projection of the voice. Considering the scales of both voice and body, projecting behind, around and expanding into new areas, Denise chose to interpret the music of Heitor Villa-Lobos. Lobos was a contemporary of Rudolf Laban becoming a very well-known South American composer, creating over 2000 works including orchestral, chamber,

instrumental pieces as well as the vocal works of interest to Denise. It was so special to have this online discussion, to consider what viewers saw and heard, and to receive analytical commentary from specialists such as **Ellen Goldman** in New York and **Ciolacava** from Sao Paolo. In one way, the pandemic brought us together using online platforms that now can continue with these online symposia, where the physical work can be analysed and discussed internationally. Technology can help us expand our work, and feedback can reverberate and resound as we continue exploring these Laban-based ideas: a real sharing.

This online event did not only consider abstract geometric ideas, it also addressed the importance of awareness of the human condition and experience, and how this biographical research could create physical theatre. **Dr. Ligia Tourinho** (Professor, Departamento de Arte Corporal) presented about her performance directed by Regina Miranda, which I had seen in the opening performance at the conference last year. It was interesting to consider this solo work now in isolation, having watched the performance while other events were in play all around the space. This symposium allowed us to consider in detail the historical character that had inspired the one-woman performance: the artist/activist/poet known by her pseudonym Pagu. Patricia Galvao (1910-1962) played a major part in the Brazilian Modernist Movement, and Ligia portrayed her as the first political prisoner in Brazil, standing for a new way to consider gender, freedom, and artistic truth. The theatre piece was created on the performing body of Ligia, who used readings from letters to write again these words on modern-day flipcharts, adding drawings, making a show that felt like a political speech, trapped within her prison on the stage-space, and inviting the passer-by to see and hear her statements, before letting this develop into gestures that became postures made by the full body which then became phrases of movement that seemed to allow the feelings to be intensified by each repetition. The actual physical performance had to fill the gaps in the written history remaining to us now, so in this way, the seminar gave time to consider how artistic performance itself could be research of lost knowledge.

Artistic performance could also be an inspiration for new research. Another performance, *Between Impermanences and Residues* performed as part of this online experience was given by **Bruna Fluza**, directed by **Paula Aguas**. This solo, using spirals, and curves in body limbs, looked at how flow rhythms could be given physical form in space – for example, improvising around set phrases Bruna would close her eyes and let the body go wherever it wanted to go in space. In conversation following this performance it was interesting to discuss how the breathing had related to the shapes made, which gave the feeling of spatial tension "not as a place, but as a direction" to become a visible aspect of personal feelings. How can we, as individual artists making independent choices, show ourselves existing personally in the art? This was the question left hanging in the silence at the end of this session.

There were many diverse approaches to answer this question as the sharing of video excerpts of choreographic works created with and by a wide range of high school dance students, representing **Luciana Cornout's** twelve years of Laban-based artistic-pedagogical processes in the context of public education in Rio de Janeiro, exemplified.

To close the event, **Marina Solomon** gave a reflection on her work *Affective Arrangements* collaborating with Regina Miranda on works that remained open-ended and producing a process of becoming. I am looking forward to following this process further and to learn more about how Body Effort Space and Space (BESS) can be used in Open-Ended Circuits. It was fitting to end such an open-ended discussion with this idea that art continues as an ongoing process, developing ideas for now.

The date for the next Rio event has been announced, 31<sup>st</sup> July – 3<sup>rd</sup> August 2024, with the theme “Transculturality and Translation: an invitation to think about how connections, hybridisms, fusions, cultural differences, processes of decolonisation, and time itself have been transforming the Laban field”.

As part of this Laban Rio: Performance as Research event **Ana Bevílqua Penna Franca** gave a brief address:

#### Laban System Promoting Diversity

Historically, the Laban System welcomes diversity – Rudolf Laban, since his childhood, was interested and exposed to different manifestations of movement – movement of men, movement of nature, traditional dances from western and eastern Europe, [and] military displays. When he started his artistic studies and research in dance, he was self-taught, seeking sources of inspiration and influence as varied as Euclidean geometry, alchemy and spiritualism, but perceiving the body as the primary media of culture, that is, as man's first means of communication in his evolutionary process and context. He proposed that, as such, this body has a language, which can be articulated in different ways and produce different meanings, always connected under the hegemony of movement. (Miranda, 2008, p.17)

Thus, in his conception of dance and in his movement research, he valued different corporeality, each body with its dynamic, spatial and shape affinities. That's what really mattered to Laban. Irmgard Bartenieff (1993, p. 167) says:

Laban himself as an artist, had always been searching beyond what was considered 'typical' style or 'typical' beauty. Interested in all the deviations and variations of movement, he made distinctions between what was typical for a community, a social class or an historical epoch in order to most accurately perceive styles and individual spontaneous characteristics.”

Even when he created his Movement Choirs, the collective did not erase or subjugate the individualities.

Public education in Brazil is a privileged place to observe diversity (we can approach and distinguish different aspects of diversity in this environment – socioeconomic, racial, genders, cognitive abilities). Dance, in this context, has the power to emphasize the political role of these young people, their place of speech (Djamila Ribeiro) – seeing the body as a political body and dance as discourse, language and art. We have diverse bodies, each one with its own movement possibilities and affinities and with its own specific way of communicating. So, dance promotes the empowerment of different bodies and Laban System can support this. How?

In the dances we've just seen, there is a speech that is collective, but in which we can see the emergence of singularities – the movement belongs to the group, but each individual has his/her own interpretation of the gesture, each one embodies the movement, the steps, according to his/her baggage (social, cultural and corporal) and his subjectivity. Thus, we can see that the collective strengthens singularities and diversity. This was already present, ideally, in Laban's Movement Choirs:

The main purpose of movement choirs should always be the shared experience of the joy of movement. In reality, the expression “joy of movement” does not fully describe the fundamental idea, which is largely an internal experience, and above all an intensification of the desire for communion.” (Laban, 2001, p.136)

I think this joy of movement in the shared experience that Laban tells us about, is exactly what we can see in these projects which empower our diversities: a combination of individual, ensemble and the audience.

Notes:

Irmgard Bartenieff with Dori Lewis, *Body movement – coping with the environment* (New York: Gordon and Breach Science Publishers, 1993).

Rudolf Laban, *Una Vida para la Danza* (México: Ríos y raíces, 2001).

Regina Miranda, *Corpo-Espaço: aspectos de uma geofilosofia do corpo em movimento* (Rio de Janeiro: 7Letras, 2008).

**Ana Bevílqua Penna Franca** is a dancer and actress, PhD student in Performing Arts at UNIRIO (Federal University of the State of Rio de Janeiro) and coordinator of Undergraduate Program at FAV - Angel Vianna Dance College in Rio de Janeiro. She attended the Laban/Bartenieff Institute of Movement Studies in New York, completing the Certificate Program (CMA) in 2008. She has worked with Regina Miranda and her ActorsDancers Company for over 30 years.

## Lamb, Kestenberg and Bartenieff: A Triumvirate of Minds

Carol-Lynne Moore



#### Introduction

Laban Movement Analysis is considered to be an objective description of the various components of a movement event. Yet I believe that the activity of movement observation and analysis is incomplete until the observer makes sense of what he/she has observed.<sup>1</sup> That is, movement analysis is useful to the layman when it can be plausibly linked to meaning.

Rudolf Laban was ahead of his time in understanding that human movement is a psychophysical phenomenon. He noted that complete description of dynamic movement in space requires multiple terms and approaches -- not only the language of “mathematics and geometry,” but also of “psychology and philosophy”.<sup>2</sup> While much of Laban's writing remains at the level of objective movement description, he also went on to hypothesize relationships between movement elements and cognitive, emotional, social, and cultural processes.<sup>3</sup>

The labours of Warren Lamb, Judith Kestenberg, and Irmgard Bartenieff fleshed out Laban's insights. Each left a valuable legacy in their fields of endeavour, respectively management consulting, psychotherapy, physical therapy and cross-cultural dance research. Their creations (Action Profiling/Movement Pattern Analysis, Kestenberg Movement Profile, Bartenieff Fundamentals and Choreometrics) demonstrate plausible links between movement and meaning and serve as gold-standards for how Laban's notions can be applied and developed.

This is a chronicle of how these three people, working in different fields of study, were drawn together by their need to understand movement. It examines the cross-fertilization of ideas that occurred, highlighting how this “triumvirate of minds” has impacted the development of Laban-based movement analysis, particularly in the United States.

#### Brief Biographies of the Triumvirate

**Warren Lamb** (1923-2014) will be well-known to the Guild as a former President and loyal member. He studied with Rudolf Laban in England following wartime service in the British Navy. Originally headed for a banking career, Lamb fell in love with dance. But upon starting studies at Laban's Art of Movement Studio, he found himself recruited for the industrial efficiency studies that Laban and F.C. Lawrence were engaged in at the time. He was sent into the factories, to observe and notate repetitive labour on assembly lines, and worked closely with Laban in the interpretation of these notations in terms of selection and placement of workers in jobs.<sup>4</sup>

This work extended to providing advice beyond the assembly line, to clerical and managerial workers. Beginning in 1952, Lamb focused his work on managerial labour, drawing on Laban's ideas to

Carol-Lynne demonstrating following her Laban Guild AGM Lecture

develop a way of profiling an individual's unique decision-making pattern.<sup>5</sup> Initially known as Action Profiling and now branded as Movement Pattern Analysis, Lamb's profiles were successful, with a breakthrough point occurring in 1965 with the publication of his book, *Posture and Gesture*.<sup>6</sup> Thereafter Lamb travelled the world, advising senior executives and building management teams.

While his professional activity has been concentrated in business management, Lamb developed seven concepts for understanding movement behaviour that have found wide application in a variety of fields.<sup>7</sup> His work is carried on today by the Warren Lamb Trust.<sup>8</sup>

**Irmgard Bartenieff** (1900-1981) studied with Rudolf Laban in Germany during the 1920s, teaching dance and Labanotation. She formed a dance company with her second husband, Michail Bartenieff, a Russian Jewish dancer. In 1936 they fled from Germany to the United States, only to find that American dancers were not interested in European ideas. Bartenieff subsequently studied physical therapy. In addressing rehabilitation of paralysed patients during the polio epidemic, Bartenieff found that theories she learned from Laban in the context of skilled dance movement applied equally in the context of the rehabilitation of those with impaired movement. Drawing on this, Bartenieff adapted conventional physical therapy techniques, developing a somatic approach now

known as Bartenieff Fundamentals. Moreover, these experiences awakened her to the many different ways Laban's ideas could be applied.<sup>9</sup>

While working as physical therapist, Bartenieff gradually re-established ties to dance. Upon arriving in the U.S., she had been instrumental in introducing Labanotation at the Hanya Holm Studio (which served as a centre for European ex-patriots). In 1943 she became a member of the recently founded Dance Notation Bureau, and in 1965 established the Effort/Shape Department there "to extend the training in observation of affinities between shaping and dynamic aspects of movement process."<sup>10</sup> It was during this decade that Bartenieff collaborated with the ethnomusicologist Allan Lomax in the Choreometrics Project (a cross-cultural study of folk dance styles) and explored dance as a therapeutic tool in psychotherapy, collaborating with psychologists and art therapists.<sup>11</sup>

In 1978, Bartenieff and the whole Effort/Shape Department left the Dance Notation Bureau, founding an independent educational organization, the Laban Institute of Movement Studies. Now the Laban/Bartenieff Institute, this organization continues to provide professional training in Laban-based movement analysis in the United States and through satellite programs in a number of other countries.<sup>12</sup>

Judith Kestenberg (1910-1999) is the only member of the Triumvirate who did not work directly with Laban. Born to a wealthy Jewish family in Poland, her family moved to Vienna, where she studied medicine and psychiatry. In 1937 she emigrated to New York City, continuing her psychological studies and escaping the Holocaust, as did her Polish spouse, Milton Kestenberg.<sup>13</sup>

Kestenberg is best known for her extensive studies pertaining to child survivors of the Holocaust, an interest that links to her movement studies. Grasping the significance of movement in early childhood, Kestenberg began systematic observations of infants in the early 1950s. These led her to Laban's ideas, and subsequently to collaborations with Bartenieff and Lamb.<sup>14</sup>

In tandem with these collaborations, Kestenberg established a research group and clinical centre. In the early 1960s, Kestenberg invited psychiatrists and movement specialists to join the Sands Point Group. Together they observed infants in nurseries, leading in time to the development of the Kestenberg Movement Profile, a psychological tool for assessing and intervening in parent/child interactions with the aim of laying a nonverbal foundation for healthy psychological development. In 1972 Kestenberg opened the Center for Parents and Children, where children from birth to four and their parents could play and learn in a developmentally-informed environment.<sup>15</sup> Training, research, and clinical application of the Kestenberg Movement Profile is ongoing.<sup>16</sup>

Irmgard Bartenieff appears to have been the pivotal figure in the formation of this unique Triumvirate. In the 1950s, she began traveling to England to learn more about the work Laban had been developing after they both left Germany, particularly his evolving ideas about effort.<sup>17</sup> Laban encouraged Bartenieff to be in touch with his English protégé, Warren Lamb. Beginning around 1957, Bartenieff studied with Lamb over the next five years, "whenever stopping over in London," and they stayed in "constant touch by correspondence."<sup>18</sup>

It is difficult to establish precisely when and how Bartenieff met Kestenberg, but sometime during this same period, she joined Kestenberg on field trips to maternity wards. The two became close friends. Kestenberg had evolved a way of notating the movements of new-borns with EMG-like tracings.<sup>19</sup> Bartenieff identified these as patterns of Effort Flow and introduced Kestenberg to Lamb. Like Bartenieff, Kestenberg also travelled to London to study directly with Lamb. In addition, Lamb developed correspondence courses in Movement Observation for both women.<sup>20</sup>

Lamb's discovery of Posture/Gesture Merger and his application of Laban's spatial concepts to understanding decision-making processes played a pivotal role in Kestenberg's thinking about human development and the psychological importance of movement patterns in early and ongoing parent-child interactions. As Lamb described:

I had developed the Effort/Shape framework at this time and Judith seized onto the concepts of Flow of Shape and Flow of Effort as complementary to each other and relevant in her own research. The understanding of the affinities between Effort and Shape was another feature that Judith found intriguing. For me, her acceptance of and response to these concepts was encouraging. It was also challenging because nothing was ever discussed without Judith asking a thousand probing questions.<sup>21</sup>

Meanwhile, in addition to her understanding of Labanotation, Bartenieff was beginning to integrate Effort/Shape notation and assessment methods she had learned from Lamb into her rehabilitation work as a physical therapist. In her 1962 lecture at the Dance Notation Bureau, Bartenieff observed that, as physical therapists were becoming concerned with the emotional dimension of disability, Labanotation was found wanting:

No longer can the therapist depend upon a system of notation which deals with quantity, with architectural structure and design; he must turn to a system which tells not where and for what amount of time movement takes place, but how it takes place.<sup>22</sup>

Bartenieff illustrated her point with several case studies in which observation of effort and shape helped her resolve functional problems that were not responding to conventional physical therapy techniques. She ended her lecture by proposing that the Dance Notation Bureau give equal emphasis to the promotion of effort observation and notation, since "the existence of both notations, supplementary to each other, opens up new possibilities for research in all areas of human movement."<sup>23</sup> Apparently Bartenieff's recommendation was taken seriously, for in 1965, the Dance Notation Bureau opened the Effort/Shape Department under her direction, and training in this form of observation and notation began.

While Lamb's Effort/Shape innovations impacted the work of Kestenberg and Bartenieff, influence did not run in only one direction. Once Kestenberg had formed the Sands Point Group (circa early 1960s,) Lamb travelled to the U.S. to participate in their collaborative research. As Lamb recalled, he observed with the group in their studies of infants and toddlers on average seven times a year for approximately 15 years.<sup>24</sup> This research "strengthened Lamb's conviction that Flow was not the same as the other elements of movement and should be interpreted independently."<sup>25</sup>

### Lasting Impact of the Triumvirate

By the time I entered the Effort/Shape Program at the Dance Notation Bureau (1975), it was a thriving year-long course of study overseen by Bartenieff and mostly delivered by younger faculty she had trained. The discoveries that had been made by Bartenieff herself (Bartenieff Fundamentals and Choreometrics), by Kestenberg, and by Lamb were all taught and integrated into the class work in some form – if not as key theoretical concepts, as applications and developments.

There was no pressure to accept Lamb's profiling, Kestenberg's work, or the findings of the Choreometrics Project. As students, however, we could certainly sense that movement study was exciting and that Laban's concepts could be applied empirically to gain greater insight into the phenomenon of movement and discover something new, something that no one else had yet understood. For aspiring students, these three pioneers stood out as icons of possibility, living examples of the many ways in which Laban's ideas could be applied.

Lamb, Bartenieff, and Kestenberg remain exemplars of how to grow the system of Laban-based movement analysis. Each of these individuals took Laban's ideas seriously and tested them, observing movement in a specific arena of activity. On the basis of their observations, they modified or elaborated analytical concepts. They developed disciplined methods of collecting data, they hypothesized what the movements they saw might mean, and gradually they developed plausible links between analysis and interpretation that allowed them to take more informed action in the world. This is the real legacy of these three remarkable

people.

Carol-Lynne Moore, PhD, is a registered Movement Pattern Analysis consultant. She has written extensively on all things Laban and currently directs MoveScapeCenter [www.movescapecenter.com](http://www.movescapecenter.com) in Denver, Colorado. Read more about her here <https://movescapecenter.com/carl-lynne-moore/>

### Notes

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2. Rudolf Laban, *Choreutics* (Alton, Hampshire, UK: Dance Books, 2011), p. 48.
3. Rudolf Laban, *Mastery of Movement*, 4<sup>th</sup> edition (Alton, Hampshire, UK: Dance Books, 2011). See Chapters 1, 4, and 5.
4. Eden Davies, *Beyond Dance: Laban's Legacy of Movement Analysis* (London: Brechin Books, 2001).
5. Carol-Lynne Moore, *Movement and Making Decisions: The Body-Mind Connection in the Workplace* (New York: Rosen/Dance and Movement Press, 2005).
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7. Warren Lamb, *A Framework for Understanding Movement: My Seven Creative Concepts* (London: Brechin Books, 2012).
8. Warren Lamb Trust, [www.warrenlambtrust.org](http://www.warrenlambtrust.org)
9. Irmgard Bartenieff, Statement to the Press, May 15, 1981.
10. Irmgard Bartenieff with Dori Lewis, *Body Movement: Coping with the Environment* (New York: Gordon and Breach, 1980), p. ix.
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13. Wolfgang Saxon, Dr. Judith S. Kestenberg obituary, *The New York Times*, January 21, 1999.
14. Janet Kestenberg Amighi, Susan Loman, Penny Lewis, and K. Mark Sossin, *The Meaning of Movement: Developmental and Clinical Perspectives of the Kestenberg Movement Profile* (New York and London: Routledge, 1999), pp. 4-7.
15. Ibid.
16. For more information, see [www.kestenbergmovementprofile.org](http://kestenbergmovementprofile.org)
17. When Bartenieff resumed her Laban studies by going to England is unclear, but a photo in Valerie Preston-Dunlop, *Rudolf Laban: An Extraordinary Life* (London: Dance Books, 1998) shows her participating in a holiday course in 1952 (plate 70).

18. Irmgard Bartenieff, "Effort Observation and Effort Assessment in Rehabilitation" (lecture given at the Dance Notation Bureau, New York City, June 11, 1962).

19. Martha Davis, "Memories of Judith Kestenberg," *Movement News*, Laban/Bartenieff Institute of Movement Studies, Vol. 24, no. 1, Spring 1999.

20. Warren Lamb, "Recollections of Dr. Kestenberg," *Movement News*, Laban/Bartenieff Institute of Movement Studies, Vol. 24, no. 1, Spring 1999. For more informal remarks on working with Bartenieff and Kestenberg, see Dick McCaw, *An Eye for Movement: Warren Lamb's Career in*

*Movement Analysis* (London: Brechin Books, 2006), pp. 42-45.

21. Lamb, "Recollections of Dr. Kestenberg."

22. Bartenieff, "Effort Observation."

23. Ibid.

24. Lamb, "Recollections of Dr. Kestenberg."

25. Moore, *Movement and Making Decisions*.

## The Significance of Movement Analysis

Warren Lamb



Warren Lamb rises to the challenge set by the 2002 Mensa Conference "Moving On".

Is there any longer a good Just cause' for the young knight in shining armour, strapping on his sword and leaving home? ... And so, do events 'turn' on the single actions of brave or foolish men? on accidents? or are we all just swept along anyway? We will see what our raft of distinguished, learned, amusing and wonderful speakers have to say about all this. And what makes YOU change your mind ever, about anything? Why is it that the world is always getting 'stuck', and are you maybe a part of the problem?

I have been a knight in shining armour all my career crusading for recognition of Movement Analysis in the hope that it will become recognised as a valid discipline in its own right.

When a person moves he or she may be taking initiative with the potential to change the world or they may be allowing themselves to be swept along more as a passenger. Movement Analysis does try to distinguish between proactive action and reactive inertia. Both are movement, the one dynamic action, the other indicative of inertia.

Movement Analysis also makes it possible to

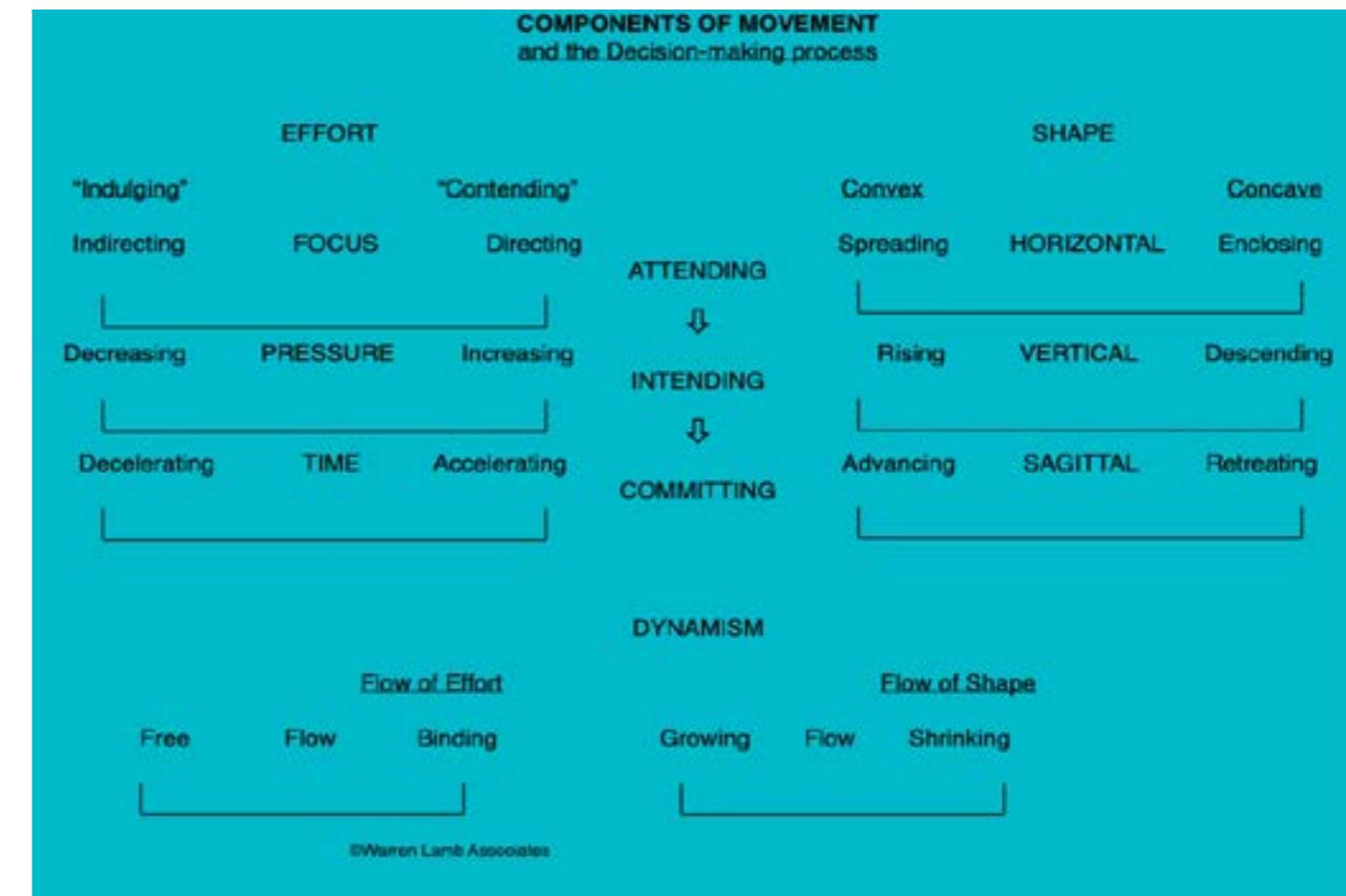
discriminate between real, significant personality change and illusory change from which we relapse back to type. If we are going to change the world it is worth asking whether we need to change personally in order to initiate change.

We are changing all the time, of course, like getting older with all its implications. We change some aspect of our personalities to some degree or other in respect to temperament, attitude; we might adopt a new philosophy or religion which changes our behaviour; circumstances of many kinds may provoke a wide range of type of change. However, Movement Analysis suggests that there is a certain aspect of each person's behaviour in which change is limited. Within all the movement we do - our gestures, mannerisms, our posturing - buried within all this is a pattern which is individually distinctive. No two people have exactly the same pattern. Each one of you has a pattern in respect to how you move which is unique. Try to change that pattern, however much you want to do so, and you will find yourself up against limits. That is why in my experience, my own and observation of other people's, attempts to change the behaviour which is linked to this pattern can prove frustrating. People often go in for some form of personality development and think they are doing fine but then there is a relapse. If I can substantiate this then, indeed, Movement Analysis is significant for any process of behavioural change.

You may have witnessed cases where one person sets out to change another, like a husband or wife trying to change their partner to conform to the image of what they would like them to be. Usually, I'm glad to say, they do not succeed.

Trying to attribute meaning to movement requires a lot of discipline. So many contexts and variables have to be taken into account. For example, someone who has the power may give a signal to launch a nuclear explosion simply by a flicker of his eyebrow ... and that will certainly change the world. Before attempting to attribute any sort of meaning I would like to concentrate on how we can use terms of movement to take observations and make a record which is amenable to analysis.

**COMPONENTS OF MOVEMENT**  
and the Decision-making process



Movement Analysis - what is that? My aim is to demonstrate how we can have a framework of terms without going too deeply into detail and I hope it will be interesting to you as an introduction..

I'm moving now - I can't stop. Even if I try to I am still breathing and movement is going on. It is also communicating, not too negatively, I hope. I can add to the communication by, for example, "Hello! Welcome". This arm movement could be observed - does it go this way ... or ... or ...? It produces a different sculptural form which can be described as the shape of the movement. Imagine there are jet engines in all my joints leaving vapour trails ... If I step back you can then picture a sculptural form and it would be different for every person.

There is also rhythm ... We can put different effort into the movement. Movement Analysis starts by recognising Shape and Effort as the basic components.

These two components can be observed, for example, when getting out of bed in the morning (which some people find difficult); Is the Effort quick or slow ....? If you've woken up realising that you have overslept then it might more likely but not necessarily be quick. We have a choice depending on all sorts of factors. But if we are to see quick as a movement, which means a process of variation, then a better term to use is accelerating. Obviously we cannot go on accelerating for ever; it comes to an extreme when paralysis occurs ... or else it reverses into deceleration which leads us into a dead stop. Observing this we might try to plot it

on a bi-polar yardstick and thereby have a crude record of the time rhythm in getting out of bed.

There is also the Shape aspect. As we accelerate/ decelerate out of bed hopefully we do not knock over the bedside lamp. Flinging arms sideways may do that. If it is sideways like this there is also a limit beyond which we can go no further without introducing a new direction. Recognising bi-polar extremes of spreading and enclosing with extremes of over-extended ... and straightjacketed again gives us some terms to use in trying to plot what we observe.

Of course, the effort is not confined only to accelerating/ decelerating. There may be pressure variation ... or variations in the focus ... Similarly, the shape has other possibilities; there may be some vertical component ... Or sagittal (See framework, "Components of Movement" above).

This gives us six components in which we can observe change ... It could be that change is going on in all six at the same time. Although it is more likely that some of the six at any one instant will be passive. If we imagine these yardsticks like carpenters' levels then the bubble may be more or less still ... Or in movement ... There are various forms of relationship between these components as is apparent in getting out of bed; too much emphasis on effort and we do knock over the lamp too much emphasis on shape and we relapse back into bed. This framework is an expedient way of coming to terms with the process of change we call movement.

There are two other components we need to recognise to create a basic framework. Shaping occurs within some concept of a kinesphere ... can be either big ... or small

... Accordingly there is a process of growing ... And shrinking going on and we can refer to it as the flow of shape. Also, there are processes of relative controlling or letting go of control going on which we refer to as flow of effort. These two flow processes are shown separately-because they actually diminish during childhood growth whereas the other effort and shape components are acquired level upon level until a pattern becomes established in adulthood ... There are all sorts of fascinating relationships to be examined ...

We now have a framework to use for observing and recording movement. I claim that it is adequate to observe all that happens in the way the body moves, assuming, of course, that the human eye is sharp enough or that we have suitable technological means, like electromyography, high speed cameras and gravity platforms. This framework has been in use for more than forty years and has proved basic in the sense that all the component terms can be sub-divided so as to produce greater sophistication. I have introduced it as a quick introduction and demonstration of how Movement Analysis can be conducted. It is what I mean when I talk of "literacy" in movement that people are familiar with such a framework as a working tool.

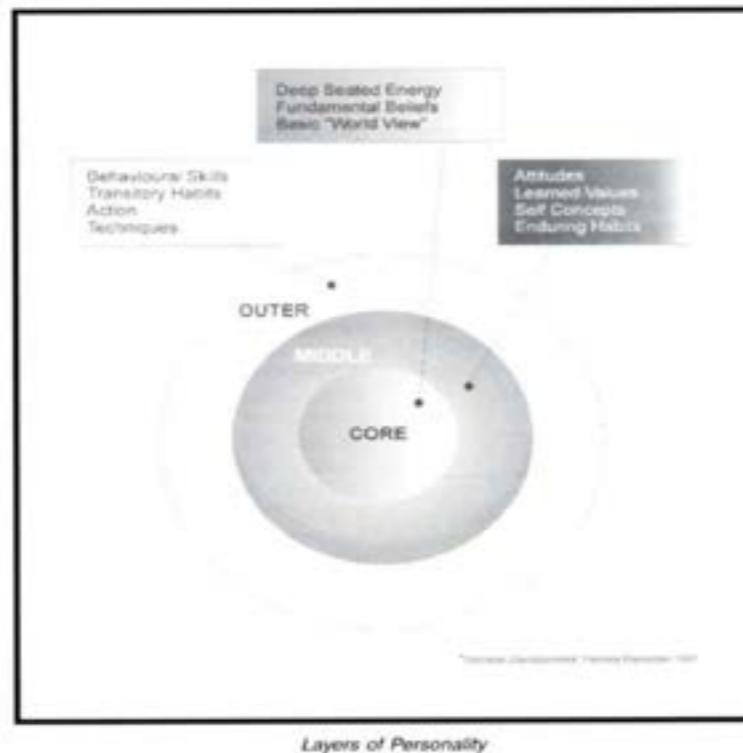
To summarise: we are sculpturing movement all day long creating Shapes ... and we are exerting Effort. These are the two complementary processes with which our bodies are 'playing' all day long and night too. Using a notation to record the processes we observe we can then begin to analyse. Movement notations have existed for centuries and can be considered analogous to music notation. No young person seeking to become a musician would ever consider not learning music notation. Similarly with movement. Whereas previously we only had notation systems devised to record a dance choreography • and most of them were very elementary • we now have a comprehensive system, of which this framework is a part, and it is used to record the movement of workers, sports people, patients, children at play or just doing nothing in particular except just move ... which we can't help doing. I believe that in years to come - as we have to carry our bodies around for better or for worse all of our lives - that we will recognise the value of being educated in terms of movement so that we can do it for better rather than for worse. My vision is that people who are 'illiterate' in respect to movement will be regarded with as much sympathy as we now regard people who are illiterate in language.

Let's look at the framework again. Can you picture someone whose movement can be recorded in phrases, perhaps starting with an acceleration, then introducing a strong pressure of movement while descending and finishing with a combined indirect and spreading movement? What I have just done could be plotted in this way. Without trying to train you in observation - about which there would be no problem

incidentally - most of you are probably intuitively observant of movement - but to do it objectively, accurately, so as to produce a record amenable to analysis, just takes time and practice. Then of course there is the question of what you do with the record when you have it and I will refer to that later.

A problem arises when the approach I have outlined is confused with 'Body Language' which mostly attempts to attribute meaning to a fixed state. It should not be necessary to have to define movement as a process of variation but unfortunately it is. For example, folding arms may be described as a movement, and a meaning attributed (usually that we are expressing rejection) without any indication of the movement of getting to the position, which might be ... or... Someone I know who studied movement and should have known better published an article in which she listed movement observations taken during a therapy session and the list included 'hands held still by her side for long periods'. This may be a valid observation but it is not a movement observation and does not belong under the discipline we call Movement Analysis. All that I am attempting to introduce to you today is Movement and the meaning in movement is different from and, in my opinion, more significant than whatever meaning attaches to fixed positions. So, I shun the title 'Body Language'.

Part 2 of this article will appear in the next magazine.



October, 1972

Dear Editor,

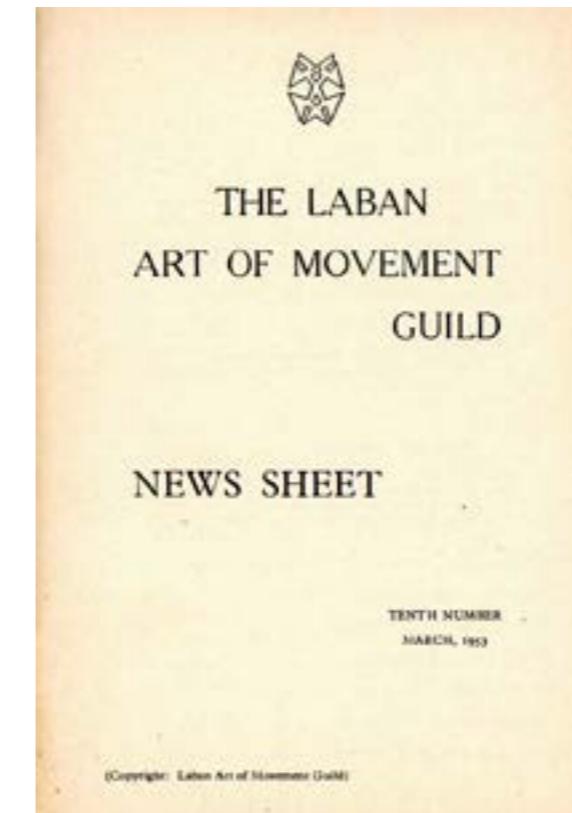
You have asked me about the meaning of the symbol which we use for the publications of the Guild. I thought it will be best if I send you a copy of Laban's sketch which I think is self-explanatory and I hope it is good enough for printing in the Magazine for the sake of the readers who enquire about the figure.

Laban made this design in 1939 as an ex libris for himself. In 1946 when I founded the Art of Movement Studio he presented it to me for the letter head of the Studio writing paper.

A number of years later, namely in 1953 I gave, with Laban's consent, permission to the Guild to use it as well when through an outward sign they wished to demonstrate our common ideals.

The symbol was introduced for the first time in March 1953 by the Guild for the 10th number of their bi-annual publication, the then called 'News Sheet'.

Yours sincerely,  
LISA ULLMANN



## The Guild Symbol

Lisa Ullmann

# Social Value of Movement and Dance Report

Maggie Killingbeck

A launch event for the Social Value of Movement and Dance Report, organised by the Sport and Recreation Alliance, was held in the Jubilee Room at the Houses of Parliament on the evening of Wednesday 28<sup>th</sup> June 2023. Chair of the All Party Parliamentary Group (APPG) for Sport, Kim Leadbeater MP, hosted the event. It was attended by guests from the Movement and Dance Sector, researchers from Coventry, Buckinghamshire and Middlesex Universities, a number of parliamentarians and celebrities Shirley Ballas, Head Judge on Strictly Come Dancing, and professional dancer Marius lepure.

For movement and dance practitioners, in addition to confirming their lived experience of working in the sector, the report provides evidence of the significant and unique contribution movement and dance make in terms of social value.

## Movement and Dance:

- generates £3.5 billion of social value per year!
- accounts for £1 in every £20 of social value generated by all sport and physical activity
- has been found to reach and retain specific and often harder to recruit groups better than other forms of activity
- is highly effective at helping to prevent cases of breast cancer and hip fractures amongst participant groups

(Executive Summary Sport and Recreation Alliance)

Weekly, Movement and Dance teachers witness the benefits of their activities on participants. With the amazing contribution of researchers from Middlesex, Buckinghamshire and Coventry, the report was able to equate feelings of enhanced well-being, greater confidence, reduction in loneliness and the uplifting experience of creativity with a social value of £2.01 billion. Similarly, the decreased likelihood of falling and the stimulation of learning/movement memory was said to be worth £50 million in reduced GP visits. The report identifies additional benefits, including improved retention of young girls, older people and those living with disabilities, delayed onset of Parkinson's disease and enhanced outcomes for homelessness and drug rehabilitation programmes.

The event celebrated these finding with a programme of presentations. As an extremely active MP, our host Kim Leadbeater welcomed us and the report enthusiastically. Lisa Wainwright MBE, Chair of the Sport and Recreation Alliance, was equally excited by the report and eager to follow through on the report's recommendations. She noted particularly the inclusivity of movement and dance and suggested that movement and dance have the potential to effect meaningful change for a brighter future for all communities. Richard Boardman, Head of Research and Development at the Sport and Recreation Alliance, spoke to the report identifying the headline features.

Shirley Ballas focussed on the potential of movement and dance for fostering social cohesion and unity. She stressed the need for increased opportunities to dance in order that all are able to fulfill their potential. Marius Lepure echoed these sentiments and Susan Walsh, Headteacher at Hague Primary School, listed the pupil benefits she had found having a teacher from The Language of Dance Centre working with the children in her school. Accompanying images demonstrated pupil engagement, collaboration, creativity and joy. All in attendance were impressed with the breadth and depth of the data underpinning the outcomes.

The Social Value of Movement and Dance Report launch event was exciting and uplifting: now we need to act on the recommendations.

## Subscribers' Classes

### Online and in person classes from Alexandra Baybutt



#### Expanded practices for musicians

We are holding some online workshops on Sundays in the lead up to our longer workshop. All welcome, not only musicians – we have some past students from the Laban/Bartenieff programme I teach in the Netherlands join us to explore voice <https://playasyouare.weebly.com/>

Online somatic movement class recordings in bundles of 6 or 11. Explore movement principles from the Laban/Bartenieff Movement System to support your personal practice. Led by Alexandra Baybutt (CMA, RSME, PhD). Year-long access to recordings. <https://alexandrabaybutt.co.uk/education/movementcoaching/bartenieff-fundamental-principles/>

**One to one bespoke movement coaching** (<https://alexandrabaybutt.us17.list-manage.com/track/click?u=7af725bbcc79827225a22e6a9&id=5959043b6e&e=0283ccaf58>) and research continues: clients see me online and in person for a range of questions and interests.

### Adult Movement and Dance in Belfast

Contact: Brenda McKee  
Email: [brendamckee@btinternet.com](mailto:brendamckee@btinternet.com)

### Weekly Drop in Classes

Led by Viv Bridson  
Every Sunday at The Place (16 Flaxman Terrace WC1) from 11.00 – 12.30.  
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 of Jooss and Sigurd Leeder who developed their professional training from Laban principles, she uses her knowledge to structure the class and the material.  
Up to £10 – pay in Studio  
[www.dancetheatreprojects.net](http://www.dancetheatreprojects.net)  
Contact: [danceprojects@btinternet.com](mailto:danceprojects@btinternet.com)

### Weekly Workshops

Led by Jenny Frankel  
Taking place on 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

### Zoom sessions with Anneliese Monika Koch

#### Expressive Dance and Improvisation with Elements of Modern Laban Practice

Online - Mondays 6pm to 7:15pm (GMT)

“Behind the visible, behind outer events, lives a hidden force, almost lost, hidden deep within ourselves a forgotten landscape reveals itself and within it we find a dance poem” – Laban

You are warmly invited to join us for a virtual celebration of Life through the Art of Movement. We will dance, improvise and create, guided by the poetical expression of our internal truth, our hopes, visions and dreams. Suitable for beginners and advanced students.

First session free. Then £5 per week on Zoom.

Contact: [movementatelier@gmail.com](mailto:movementatelier@gmail.com)

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United Nations  
Educational, Scientific and  
Cultural Organization





*Photo: Matthew Andrews*