ISSN 2754-4125

# Movement, Dance & Drama

*Balance*

PLEASE NOTE
FROM JANUARY 2025
*MOVEMENT DANCE & DRAMA*
WILL REVERT TO 3 ISSUES PER YEAR

*Magazine of Laban Guild International*
*Registered Charity No 266435*

*Volume 43 No 5*
*October 2024*

Laban Guild International
Registered Charity No. 266435

**Editor:** Dr Clare Lidbury
43 Bittell Road
Barnt Green
Birmingham
B45 8LU
Email: editor@labanguildinternational.org.uk

**Editorial Team:**
Dorothy Ledgard
Pam Anderton

**Correspondents:**
**Trustees:** Pam Anderton, Dr Sara Houston, Dr Clare Lidbury, Darren Royston,
Email: trustees@labanguildinternational.org.uk
**Subscriptions**
Email: secretary@labanguildinternational.org.uk
**Drama:** Darren Royston
Email: drama@labanguildinternational.org.uk

**Pre-printing Production:** Pam Anderton
Email: magazine@labanguildinternational.org.uk

**Printing:** Mickle Creative Solutions
Unit 2, Dane John Works, Gordon Road,
Canterbury CT1 3PP
Phone: 01227 780001

**Distribution:** Dorothy Ledgard
Email: distribution@labanguildinternational.org.uk

**Magazine Contributions**
Final copy date 2024: 15th November
**Copy dates from 2025**: 15th March, 15th July, 15th November
Format: email or scanner-ready copy to the Editor

Front Cover Image:
Still from Keneish Dance video short
'Balance - Research and Development 2023'
Zorb Ball Dancer: Chanphiphat Janthra

ISSN 2754-4125 (Online)
ISSN 2046-3065 (Print)

www.labanguildinternational.org.uk

# Contents



**Movement, Dance & Drama** is published in England and is distributed worldwide. It is free to all subscribers to Laban Guild International.
Individual annual subscriptions for printed copies for UK addresses £40; affiliated groups UK £54; individual Europe £52; world zones 1,2,3 £58; groups Europe £76; world zones 1,2,3 £82.
Online rates: individuals £20 groups £40.
Library and institute subscriptions on request.





# Editorial

In this issue you will find Jackie Richards' response to my Editor's Provocation in the June magazine in which she shares how her Laban training has shaped her life and work; another response, by Kevin Dowsett on Theatretrain, has been held over for the next edition. In addition, we have information on Cora Gasparotti and the forthcoming online forum at which she will speak, and a report by Keisha Grant about her work *Balance* presented at the Sanqhuar Festival in June 2024.

Please note that from January 2025 the number of issues of the magazine will be three per year; deadline dates are given inside the front cover. It is hoped that these issues will be more substantial than currently – as always, do get in touch if you would like to share how your Laban training has impacted on your life or work, or any other Laban-related activities.

# Trustees Report

The Trustees continue to meet regularly via zoom. There has been some preparation for the next LGI Online Forum (Sunday December 15th at midday, see further information in the magazine) initiated by Darren Royston and discussion is underway on how to celebrate Geraldine Stephenson's centenary.

Trustees welcome any suggestions regarding this or any other activities from subscribers – contact trustees@labanguildinternational.org.uk

## Laban Guild International Online Forum 2024

### Cora Gasaparotti: new technologies and Laban's Movement Analysis

### Sunday 15 December 2024, 12 noon GMT

In the third of LGI's online forums Cora Gasparotti will discuss her work. She uses new technologies, such as Artificial Intelligence and Virtual Reality, to work on body awareness and movement informed by Laban's movement analysis. Topics she will address may include: How can Rudolf Laban's principles of movement analysis be translated or enriched through the use of VR? Can AI accurately interpret the nuances and qualities of movement that Laban defines as Effort? How can new technologies help improve accessibility to Laban Movement Analysis? How can the integration of AI and VR transform the performance experience, both for artists and audiences, in relation to Laban's concepts of space, time, and body? Questions from the audience will be welcome.

Details of the online schedule and timings will be announced on eFlash by 15th November.

Free to subscribers of Laban Guild International

# Cora Gasparotti - *Portfolio*

Cora Casparotti graduated in Technique and Analysis of Contemporary Dance, and in 2022 she obtained a master's degree in Teaching of Dance Disciplines at the National Dance Academy in Rome. In 2023 she studied "New Technologies for Performance - Corporeality and scenic space" at the Polytechnic University of Marche.

Italian performer, choreographer, researcher and actress, she is among the most active exponents of new technologies for the performing arts and dance, being among the first choreographers to create performance projects in existing Metaverses. She is a member of the Casa Paganini InfoMus research and development team in Genoa, of the International Dance Council – UNESCO and of the Metaverse Standard Forum. Her research pushes her into new technologies, such as motion capture, web3, metaverse, AR, VR and sonification, in search of a new digital humanity for the performing arts.

Her screendance works travel all over the world, winning awards such as that of emerging director in 2018 at the Casa Del Cinema in Rome with her short film *Anul*, the network prize at the international competition "La Danza in 1 Minuto" with the short film *IUtoo* in 2019, the "best concept" award at the Premio Roma Danza 2021 with *Can you cry underwater?* and the "Tales 2022" award organized by MiDi Motori Digitali and DASTE Bergamo. In addition her work has been selected for various international festivals and

conventions such as, to name a few, the “Nikon Short Film Award” (SE), the “Mobile Film Dance Festival” ( USA) and the “International meeting on Videodance and Video Performance” (ESP). In 2020 her *Crysalis - corporal memories* was the first screendance short distributed on Amazon Prime Video and in 2022, following the screening of her short *iUtoo* on Broadway, she was a member of the jury of the Mobile ScreenDance Festival in New York.

Since 2022 she has begun to support artistic, educational and cultural institutions in their approach to New Technologies, holding courses and accompanying them in the creation of new hybrid and immersive performative forms, in parallel with the creation of personal choreographic productions. She presented her project “Sonified Proprioception Technique” at the 58th UNESCO Dance Research Congress in Athens.

In 2023 she taught “New Creative and Social Technologies” at the Liceo Einaudi in Rome, New Technologies at Molière - Academy of Theatrical and Cinematographic Arts of Naples and continued her research in the field of sonification for artistic and educational purposes, presenting the progress of the process at Convergence Seminar 2023, held at the Royal Conservatoire in Antwerp, Belgium.

Cora brings extensive experience as a performer to her work in New Technologies including two years of national tour as a performer in the ensemble of the *Evita - Il Musical* and three years of experience within the GDS Dance Company - Balletto di Genova. She

has worked as a dancer with many choreographers including Enzo Cosimi, Marco Donnarumma and Margherita Pevere, Paco Decina, Stian Danielsen, Benedetta Capanna, Giovanna Velardi, Alberto del Saz, Margherita Landi and Agnese Lanza, Ludovic Party and Mario Piazza.

***The Artist is Absent Video:***

https://www.youtube.com/watch?v=JBQteGhTyGA



# Joint ICKL and LIMS Conferences

*Carol-Lynne Moore*

Mid-July 2025 marks the historic gathering of the dance notation and movement analysis communities at the Ohio State University in Columbus, Ohio. The 34th Biennial Conference of the International Council of Kinetography Laban/Labanotation (ICKL) kicks off this event, with sessions running Monday, July 14 – Friday, July 18, 2025. The inaugural Conference on Laban Bartenieff Movements Studies, organized by the Laban/Bartenieff Institute of Movement Studies (LIMS) follows, beginning on Friday, July 18 through Sunday, July 20. The first day of the conference will incorporate some joint program sessions with ICKL, including a keynote address by the celebrated American choreographer Bebe Miller and a shared social event. In addition, there will be opportunities for both communities to participate in each other’s conferences partially or fully.

The LIMS Conference aims to bring together diverse researchers and movement practitioners and provide a space for exchange, evolution, and community-building. The Call for Proposals has opened and will close on November 15, 2024. LIMS invites proposal submissions rooted in the Laban system, with a particular focus on theory, pedagogies, and practice. The LIMS Call for Proposals and submission form can be found on this link https://lbms-community.labaninstitute.org/c/general-information/call-for-proposals-and-submission-form.

# *BALANCE* at Sanquhar, 2024

*Keisha Grant*

Choreographer, artistic director and dancer Keisha Grant discussed with Darren Royston how a Laban-based analysis of dance composition underpinned the development of new movement material and choreographic choices during the process of creating a dance theatre piece based on scientific research. She writes:

*The Project: Sanquhar 2024*
In June, we were commissioned by Laban Guild International to tour to Sanquhar in Scotland. We performed our show called *Balance* at Crawick Multiverse and in the Sanquhar Town Hall. We also delivered a workshop for the local community, some of whom were dance enthusiasts, to explore how scientific ideas of cell biology could inspire choreography.

*The Scientific Theme: Cell Regeneration*
*Balance* developed out of discussions around the theme of “regeneration.” The project connected to my personal experience - I had experienced adversity in my personal life, from which I felt psychologically damaged - and this piece was a quest for finding more emotional balance for myself and to then share this therapeutic process with others through performance of the dance piece. By focusing on the scientific idea of cell regeneration, I wanted to find a choreographic concept that connected to the body, and in particular to the emotional feelings sensed within the body.

Modern science proposes that the human body is made up of cells constantly interrelating. Because

Photographer: Magda Gregory

each cell is so tiny, their microscopic movements are often not perceived or thought about in daily life. We understand that cells are essential for the body to exist as a moving being, yet their tiny movements are rarely considered. In this project, I wanted to transform the research of the movement of tiny

cells into fully bodied dancers dancing on the stage. The resulting contemporary dance theatre work presented the action of cells as human characters interacting in a non-linear narrative, presenting the internal movements of cells as external expressions of human behaviours.

To begin the process of finding a narrative that would generate dance material, I asked the Cell Biologist Researcher, “how do cells know what to do?” “What is their ultimate goal?” I found the answer inspirational: the ultimate goal of the collaborative movement of the cells is to “keep the body in balance.” So, this is where the title came from – *Balance*. The piece also addressed the parallel questions of how do “good cells” keep the body in balance when under attack from bacterial cells, and how do we keep our human emotions in balance when we are challenged during periods of adversity? On a basic level, the piece is about how cells regenerate inside the human body, more specifically “immune cells”, but it is also about multiple metaphoric layers of what humans perceive as “balance” in other spheres of psychological understanding.

*The People: Scientists and Dance Artists*
Everybody in the cast dances differently. As a company of dancers, we were multicultural, all with different training backgrounds and belief systems. This resembled what had been identified in the scientific research period: cells indeed operate individually, doing their own thing, not conforming to any set order until they interact and form clusters and groups to then unite in similar movement patterns. The initial movement state created for each cell, and therefore each dancer, had contrasting essential qualities. Each cell would behave individually, with specific inherent ways of moving through the body. The interactions with other cells and the surrounding environment would then transform their initial shape and effort, producing a new movement quality with different trace forms. One such example of this process was when a group of cells united in their movement materialisation to move towards a bacterium or foreign microbe and engage in physical collision to enable the dialectic transformative process to begin. The dynamic between the confronting combined cells and the invasive bacteria would then produce a healthy outcome: the foreign opposition becomes subsumed into a harmonic balance in the whole. This was visible in the movement material changing and resolving into a harmonic order in the choreography, but also was felt as a new, resolved emotional state.

*The Moves: Laban terminology*
Laban movement analysis of the actual behaviour of the cells gave me many ideas to work with as a choreographer. The overall movement of the cells was very unpredictable, and from the scientific study the trace forms were often wobbling, in wave-like curves and making circular movements. There was also a lot of hovering and doing nothing, with the cells being frequently in a suspended time motion. However, the cells never ceased being, therefore exhibiting a constant fluidity as different connections occurred between the different components of the immune cells. Many of the wobbling cells demonstrated a light quality and, along with a free flow in the movement, spontaneity enabled necessary sudden changes in shape that happens throughout its life cycle. To comply with what was observed during the microscopic examination of the cells, the dancers’ external movements were never identical to one another, although each dancer shared directness in space and quickness in time, with the sudden-direct quality expressing an inner intention of conscious awareness. This enabled me to understand how the organisation of these diverse protein cells was made possible, as their different moves were united in direct and sudden motion changes.

*The Props: Interactive Spheres*
I introduced stage props to help communicate the relationship between the cells and their environment, while also considering the internal relationships between different parts within each cell. One vital prop was the Zorb Ball. This transparent inflatable prop represented the relationship between the nucleus and cell membrane. Visually, a Zorb Ball has similarities in how one cell looks under the microscope - bacteria and microbes are often represented as spheres in scientific study. However, as a large inflated theatrical prop, I actually placed one of the dancers inside the membrane. The ball props allowed interaction as both external and internal spheres. This developed further the way of seeing movement as interacting kinespheres - the “physical space bubble” as taught in Choreological Studies at the Laban Centre where I had studied choreography - for the aura around the body. These spheres could enlarge, shrink, and change the way they moved dynamically with these ongoing dynamic changes corresponding to the narrative of our piece. For example, the piece had a final scene where “normal” cells were “eaten” by immune cells, which was physically enacted with one dancer trapped within the Zorb Ball and physically attacked by the other dancers.

The theme was not always this simplistic and literal, however. The science research showed me that sometimes bacteria are necessary for the body to function, for positive regeneration to occur, and therefore we had to accept there could be such a thing as “good bacteria.” By dancing this science with the dancer both inside and outside the “Sphere Prop” we could explore the complex dynamics and interrelationships between regenerating cells. We presented the outcomes visually, with the dancers



expressing the feelings on a human psychological level. The cells had personalities because of the movement qualities and choreographic sequences we created, altering their behaviour in different circumstances. The fluctuations in choreutic and eukinetic elements evidently changed the spherical sequence and these perceived patterns changed the feelings that were being communicated to the audience. From a choreographic viewpoint, the ideal balance would be ongoing fluctuation between the external shapes and inner drives.

*The Sequences: Scientific Stories*
At the beginning of the piece there is a substantial sequence in the Zorb Ball performed by a solo dancer which represents the birth of the new cell. A cell has been created and the DNA in the nucleus is telling the rest of the cell what to do. To present the individual cell as a being having a consciousness and emotional memory, I decided to use spoken text in the performance, demonstrating highly developed verbal consciousness. However, once other cells came on the stage, the haphazard way that the immune cells pass the information around about the new bacteria produced a sequence where a hat is passed from dancer to dancer. This device signified which cell held the dominant role in the shared operation. Balloon balls and hats represented the different bacteria and microbes at different moments in the regeneration process.

The costuming expressed a shared connectivity and geometry of the sphere. All different entities are needed to create the living harmonic whole. The vertical line between the dancers’ back-to-back stance created a central pivot for these spheres to rotate around. The dancers had to perform with both human sensory awareness and with robotic architectonic programming, to be a balance between intuition and cognition. To unite the composition stylistically, I used undulations inspired by Yanvalou (Caribbean traditional dance), considering how the spine would govern the movement of the kinesphere, altering spontaneously with changes of rhythm, as connections and reactions changed in the space. The sequence between different curves of the spine enabled the dancers to embody the cell movement, interpreting Laban’s proposal that the body parts are linked to a central spinal line, so that change of spinal shape physically conveys internal transformations of emotional and psychological states.

*The Motifs: Relationships on Stage*
We used the costumes to create a fanning motif that represented the fanning motion of the immune cell in the regeneration process while hand-held fans allowed the dancers to explore the closer relationship between cells, effected by motion beyond the physical body, giving impact through the space. There is a lot of shuffling around on toes as the cells appeared to be shuffling very randomly, not really having a specific place to go to. (Shuffling on toes seemed like the closest behavioural state and quality to the immune cell roaming its environment.) During the performance, there was alteration between these fanning and shuffling motives, to emphasise whichever action was more important to the specific moment in the regenerative process.

*The Performance: Embodying Cells*
Although cells appear faceless under the microscope, my dancers were complete dance theatre performance artists, and I wanted them to use their facial expressions to the full. In rehearsal, I gave the artists the task of brainstorming different emotions that could be imagined at each embryonic state and asked them to express these emotional states through their looks. This included facial expressions to themselves, towards each other, and to the audience. The result in performance was a collection of fascinating, curious and playful characters. Each character identified certain human psychological intentions, which began a foundation from which the dance theatre piece could be developed. This humanness became even more evident when the performers used their voices, talking together with scripted dialogue, to find theatrical ways to express their feelings in each new cell-regeneration situation.

*The Politics: Human Balance*
I wanted the piece also to address the theme of social and institutional injustices in humanity. One issue of contention is around the phrase “No added Sugar.” I used the theatrical device of a placard, silently announcing this “danger.” Those cells who wanted to feed us with “added sugar” became the enemy, attacking the good cells. This allowed us to expand the discussion into a debate of human social injustice, generated by greed and selfishness. Finding balance in this socio-political context required an awareness of what was the intention of each cell and a consideration of the validity of simple slogans. The complexity of cell regeneration became evident in the many different choreographic sections presented in a non-linear way, returning to different processes at different moments in the performance. This reminded the audience that as humans we needed to be constantly vigilant and aware, as things could change both within our bodies and in the outside environment at any time. As a dance theatre production, I wanted the audience to respond to the emotions expressed by the performers.

*Outreach Workshop: Welcoming Wobbling*
Our dance workshops for the community are a mixture of taught material and inviting improvised experiences. The dancers guide the participants, so that they can add their own interpretations to the main moves. I begin by making it clear that our artistic work is about having fun, so participants do

not need to take themselves too seriously. “Try not to expect anything and rather only think about how you should respond to something when it happens in the moment”, I say. The workshop included set humorous phrases we used as short-hand in rehearsal: the ‘Wobble and wave section’ and the ‘Bone Marrow’ phrase - representing the section of the cell squeezing out of the immune bone marrow. I encouraged the participants to think about these inside emotions creating outward expressions, which we then developed into collaborative dance performance.

I would like to thank LGI for their support and look forward to working with them again in the future.

# Still Going Strong: A Diverse Career in Diversity

*Jackie Richards*

We are living through challenging times. Political, social, educational and health issues are in a state of flux in many parts of the world. Climate change and global warming, ageing populations, terrorism, poverty, lack of affordable housing, unemployment and skills shortages …. the list goes on. For many people it is increasingly difficult to know who to believe, what is fake news and what is truth. Many no longer trust politicians, corporations and individuals who wield power. Artificial Intelligence, social media and the Internet will continue to influence how all people will live and how to make our planet sustainable. There are tensions between Western democratic states and more authoritarian regimes, the effects of colonialism and inequality, then of course there are wars and even speculation of a world war. Who would have thought the 2[1st] century would be turning out like this?

However, there are positive aspects too; scientific, social and health advances which hopefully will lead to further progress. World leaders and citizens cannot take these positive advances for granted. Covid proved that no country is immune; catastrophic as well as positive things can happen. There have always been different perspectives about the state of the World.

Innovative technology is making everyone realise we live together on a single planet, so we need to find ways for all peoples to lead decent lives. We need to sustain the planet and hopefully live in peace. More opportunities are needed to enhance peoples’ lives so that there is more respect, trust and kindness and where different opinions can be considered. Dance, music, drama, visual arts, health, sports, architecture, communications and other sectors have contributions to make in the future to enhance peoples’ lives in safety and security.

During the 1950s, children had few toys and a limited range of food with parents readjusting following World War 2. Supportive family and neighbours often lived nearby. The BBC was respected, television was reaching more homes. Children could play and make friends in freedom, going to the park or playing in the street together unsupervised. Children were streamed at school with the shadow of the 11+hung over them. At 9 years old I began ballet lessons at the local dance school[1] that was Russian style, strict and expressive and I loved it.

The sixties brought more optimism and hope for the future, Civil Rights for Black African Americans in USA, riots about apartheid in South Africa, and towards the end of the sixties, the rise of the Feminist Movement and Youth Culture. I left school after doing well in my O-levels. I had no idea what I wanted to become. I had a year as a student at Aida Foster Stage School[2] in London. My dance experience increased, including stage, musical comedy, Meggido jazz, RAD ballet, tap and drama. Many students later became dancers, actors and singers. I was accepted at the Art of Movement Studio, Addlestone (Dewey 2024), becoming a student in 1966. Prior to this, I worked as a filing clerk for an educational publisher[3]. This gap in my fulltime academic education enhanced my confidence and enabled me to work with people of different ages and social classes.

The Art of Movement Studio during 1966-1968 was an exciting experience – there were about eighteen of us young dancers on the 2+1 course training specialist teachers in dance for secondary schools. It was genuinely believed, then, that if all secondary school children had access to dance once a week the world would be a better place. Two years at The Studio was followed by one year at Trent Park Teacher Training College[4]. Most of my contemporaries were straight from school having A-levels, two were from abroad – Barbados and Greece - three were male and two were older.

As well as 2+1 course there were three other courses: Chelsea College PE students; “Supplementary” for PE teachers wanting to specialise in dance and “Special” for those heading for more responsible educational roles. Lecturers included Lisa Ullman, Athalie Knowles, Hen Van Der Varter, Vivien Bridson, Geoffrey Sutherland, Vera Melatic and Geraldine Stephenson. The 1966-1969 2+1 group mostly lived in nearby flats where we had to cook and look after ourselves, danced in the saltaria many hours a day and wore black leotards and tights. We became a cohesive friendly group. The teaching was intense - classes and lectures were compulsory unless a student was ill. Subjects included various aspects of Laban Principles for which the main textbooks were *Mastery of Movement* (Laban, Ullman, 1960) and *Modern Educational Dance* (Preston-Dunlop, 1965).

Marion North was examiner for the final dance solos. Geraldine Stephenson was a visiting lecturer who gave us opportunities to participate in rhythm and percussion work. There were teaching practices in primary and secondary schools. As well as the practical movement and dance classes there were kinesiology, Labanotation, art, music, English literature, and educational psychology classes including child development. It was quite different from university or teacher training college experience. A few students dropped out, but most of us continued to Trent Park for the final year which included dance and movement sessions, teaching practices in secondary schools, educational philosophy, sociology and psychology, history of education as well as a choice of another arts subject. After Final Examinations we went our separate ways. Some remained in contact, but we have never had a group reunion. I had a summer job as a camp-counsellor in Indiana, USA, which included leading dance sessions with youngsters. By chance, I attended Woodstock (August 1969)[5] – dancing to Janis Joplin at 3am and enjoying many brilliant bands. So, it was an enjoyable summer, never to be forgotten!

Most of us taught dance and movement in secondary or primary schools for a while, but within a few years few were still specialist dance teachers. Most moved on to have successful careers as teachers of different subjects including special needs, English or primary, administrators, or fulltime parents. Initially, I taught dance in a secondary modern school for girls in Hastings[6] but only stayed for a term – it was difficult teaching several hundred girls a week in a hut, half a mile from the main school. I was lonely and Hastings was in those days depressing and impoverished after the holiday season and it was windy and freezing.

Returning to London, I taught for five years in Hackney[7] primary schools, first as a supply teacher, then a junior school class teacher. I wanted to learn more about education so, although I was teaching fulltime, I enrolled on a two-year preparatory course at London Institute of Education and Avery Hill College of Education[8]. This involved attending lectures and seminars two nights a week in Education and my specialist subject became Sociology. Fortunately, I was seconded on full pay to Goldsmiths College[9] to study Sociology and Education for the final year, graduating with a B. Ed (Hons) degree in 1975. I was still young enough to join in university life, including a sit-in, socialising and studying.

I returned to teaching in Hackney. I was placed in an open-plan school and felt exposed. I left after a term and was unemployed for a while, not knowing what to do. However, I really enjoyed living and working in a diverse, less advantaged community with children and immigrant families. I benefitted from working with colleagues from different backgrounds.

It was mid-1970s. A difficult few months followed, but fortunately, I got a job as an administrative assistant at City & Guilds,[10] the international awarding body. It was a supportive, encouraging place to work. I had responsibility for developing examinations in a new assessment method for technical education – multiple choice. This involved developing banks of questions for different sectors, working with small groups of subject experts. My Laban background was an asset as I had confidence to lead these experts and adapt to them. I much preferred working with adults from a wide range of industries including electrical engineering, hospital operating doctors, waste management, flour-milling and professions allied to medicine and more.

The staff at City & Guilds was very diverse - ex-colonial administrators, ex-teachers and lecturers, experienced administrators from England and different countries. There was time for long lunches and discussions. There was a staff canteen, coffee lounges on each floor as well as a hospitality restaurant where our subject expert teams were given hospitality. It was a great place to work.

Some colleagues suggested I start a lunchtime dance/keep fit class. This was a turning point in my dance career - I enjoyed teaching adults, participants enjoyed the sessions, and I realised I wanted to share my enthusiasm for dance. I applied to Haringey Adult Education,[11] the borough I lived in, to see if I could facilitate a dance/keep fit adult education class. They agreed and I taught classes in the evenings twice a week. Registers were checked weekly, and classes could continue providing there was reasonable attendance. I was paid as an adult education tutor. My classes were popular and attracted a wide range of people, mainly women from a variety of social and ethnic backgrounds. These sessions increased my confidence about dance facilitation. Women from the Broadwater Farm Estate[12] turned up regularly to sessions, even if it was snowing, so I knew I must be doing something right. Many participants had never danced creatively before but the friendly, inclusive, joyous sessions attracted them.

I left City & Guilds in October 1980 as I was going to give birth at the end of the year. During the early eighties, it was possible to live on one income. My husband was a local probation officer. I loved motherhood and caring for my son, so decided not to return to fulltime work. I had a new local circle of mothers with babies, I was able to earn money part time and become involved in community activities. Six weeks after my first son was born, Adult Education asked me to facilitate one of my previous sessions and others including some for older people living in old people’s homes (as they were called then) and another for mothers with babies (we had a creche with a student nursery-nurse at the back of the hall). I agreed and continued as a tutor for the next six years. (I had a second son after two years). Locally, we had good facilities for playgroups and nursery education.

So, over 40 years ago, I was facilitating popular, local dance sessions for different ages. I asked a doctor from the local hospital and a GP to observe sessions to check what I was providing for older people; both were delighted and encouraged me to continue. I was able to use general Laban Principles, movements from participants' daily lives, props and percussion work that I had learned from Geraldine Stephenson. I found and taped varied music, and sometimes had a piano accompanist.

I became involved in various community activities including setting up a Mother and Toddler Group, chairing a Play Group, organising a small campaign group to get better playground provision locally in local parks, on the local National Childbirth Trust (NCT)[13] committee, being education lead, liaising with the local Technical College and being a local NCT breast-feeding counsellor giving support to new mothers who wanted to breastfeed. I also returned to teaching part-time as a supply teacher in local primary schools
My biggest community involvement was participating in the development of a local Community Arts Centre which brought young community artists and residents together to regenerate an old derelict house in the local park. Later it became a new-build project as the old house was struck by lightning. After a few months, I became the Chair of the development group and used my City & Guilds experience to encourage a diverse range of people from different backgrounds who lived locally to work together to create Chestnuts Community Arts Centre.[14] This resource is still operating and although its history has had its ups and down it is still thriving, used by a range of local voluntary groups and recently gained a substantial grant to maintain and update the building. It also includes a dance studio. The steering group involved general and sub-group meetings covering many different responsibilities. Over one hundred local people were involved over the six years whilst I was chair, from Rastas to an ex-soldier who served in Northern Ireland, community artists, older long-term residents, young singles and parents. This was an incredible experience. We learned so much together. There was support from the local Community Development Unit[15] and a community worker. I was a caring mother ensuring my young children were happy and having interesting activities and socialised with other local mums. Life was interesting but hectic. I had to ensure I could fit everything into my life, so I started a successful babysitting circle. I could do evening activities once the children were asleep even if my husband was working late. By 1987, life was becoming a whirlwind of activity.

Out the blue, I was invited to return to City & Guilds fulltime. My youngest son had just started school. My husband was working in the head office of the Council, and we were about to move house locally: "At least you will know where you are every day and you enjoyed working at City Guilds", my husband pleaded. I agreed, but this meant I had to stop all local dance sessions, teaching and community activities. I had gained experience, knowledge and enjoyed being out of fulltime work so much. For the next 21 years I had a fulfilling, demanding career initially with responsibility for qualifications in the Hospitality sector followed by nineteen years with responsibility for the Health & Social Care and related sectors including Citizenship, Housing and Community Development. It was fulfilling to be involved in the development of the new Health and Social Care Sector and work with interesting, dedicated people who wanted the new sector to succeed.

I had increasing responsibilities. City & Guilds had transformed since 1980 - gone were long lunches and coffee lounges, instead there was a business-like environment and computers were introduced. The new National Vocational Framework was being set up and technical education, polytechnics, universities, colleges and schools were being reorganised. My life at home had been hectic but so enjoyable. I returned with confidence with more skills. It took time to readjust.

Regular dancing was no longer part of my life. My career developed as well as the increasing demands of being a mother. I was involved in innovative ways of working externally with health and social care professionals whilst internally managing diverse teams of managers and administrators and collaborating internally with colleagues across different departments based in the United Kingdom. I represented City & Guilds externally and later became a senior manager and a coach-mentor. New NVQs and competences were being developed for many sectors. I liaised with a variety of organisations, attended and presented at conferences, seminars and committees. At the same time, I was a supportive, loving mother and wife but busy, busy, busy.

In 2007, during my final year at City & Guilds, I produced an internal research report "Future Communities" It included issues about globalisation, demographic changes, ageing, "Age -Friendly Cities," regeneration, and the importance of the voluntary sector. It was well received internally and externally. I also attended and spoke at conferences and seminars, supported my managers and became increasingly interested in Change Management (Senge, 1990).

My fulltime career was interesting and fulfilling but I decided to leave when I was sixty. I knew I was not retiring, but "seeing what life would bring". So, in 2008 my life changed. I described myself as "an adult leaving fulltime work to return to dance and community activities whilst I still had my health and energy." I was confident and wanted to use my skills and experience in new ways.

Since leaving fulltime work, over the last 16 years, life has been liberating and beyond all expectations. I had time to develop different work activities and interests, choosing how to use my skills, experiences and interests. There is life after fulltime work - I never could have imagined the opportunities I have had that benefitted other people as well as myself. I have developed my dance capabilities, created several local organisations, developed trusting, supportive networks



and friendships with others as well as being available to mentor younger dance-artists and managers and returned to higher education to study and research.

I was invited to become an advisor for a number of organisations concerning older people and ageing **). This enabled me to gain further insights into issues concerning older people, stereotyping and ways communities need to evolve as populations age in many parts of the world. The first organisation I created was Tottenham Community Choir ** followed by Creative Dance 60+ (CD60+)** gaining grants from the local neighbourhood office that was still around in 2009/10. My aim was to create organisations so local people from diverse backgrounds could come together to participate in quality art activities. Both organisations are still flourishing. I managed CD60+, sought funding, employed sessional dance-artists to facilitate sessions and ensured all participants were welcomed, respected and enjoyed dancing together. The weekly session was held in suitable dance studios. After six years, I handed over the organisation to Creative Dance London**. The sessions have given local people confidence to dance, make new friends be creative, increase their health and wellbeing and to perform. This dance organisation is an example of successful older adult dance provision.

From 2009 older people's dance gained national momentum because of the "Imagine" TV programme about the Company of Elders. (BBC 2009) I attended a workshop at Sadlers Wells that complemented the programme. This was the start of my new dancing career. I participated in dance sessions at the Claremont Centre at the Angel, Islington ** and in 2010 joined Counterpoint Dance **. Also in 2010, I attended a seminar at Middlesex University.[17] By the end of the day, I was asked if I had considered working on a doctorate. I decided this would be an interesting, focussed learning journey bringing together many aspects of my previous and newly acquired activities. I was an older person and experiencing some of the stereotyping and assumptions that were prevalent in society, I was advising several organisations and had direct access to other older adults who were choosing to dance. I knew a doctorate would be a huge commitment but, after much thought, I agreed and over the next seven years created a wide-ranging work-based transdisciplinary case-study doctorate, Doctor of Professional Studies (D. Prof). I graduated in December 2017; the final thesis report was: *Active Older People Participating in Creative Dance – Challenging Perceptions* (Richards 2018).

Whilst working on my doctorate, I was open to new work activities (voluntary and paid) to widen my professional work experience. I conducted in-depth research with a range of different older adults who were dancing but included other experience and learning from various interesting work committee, management and advisory activities. This included co-chairing the Creative Arts and Older Peoples' working group for the DWP/Age Action Alliance**. My co-chair was Dr Scilla Dyke[16] who has had a varied career developing dance and community dance nationally (and especially in East Anglia) and chaired the Foundation for Community Dance in 2020. We worked well together; she led with creative dance experience and I chaired the meetings, getting participants to express and share ideas about their artistic work with older people.

Now, in 2024, I describe myself as an "older dancer." There is not agreed terminology yet for this form of dance. I am not just dancing for fun or because I have nothing to do or because I have a chronic illness. When older people dance, it is different from young dancers' physicality and expression. The following list indicates some examples of the dance opportunities some older dancers including myself have had. There is interest in older dancers' classes, workshops and performances and audiences. Most of my experience has been in and around London but there are initiatives in other parts of the UK and across the world.

I have danced and performed in several older people dance companies including Counterpoint Dance **, Mercury Movers ** and Damn Fine Dance **. Last year I danced in "Home from Home" ** a large dance project organised by Encore East[18] involving over 40 older dancers, from Ipswich, Norwich, and London, the lead choreographer was Luca Silverstrini[19]. I have appeared in the dance film *Taken by the Hand*** and in a LaCoste advertisement** which explored older people's dance and younger people's artistic endeavours; performed in Jerome Bel's intergenerational *Gala* [20] which including performances at Tate Modern and on Sadlers' Wells main stage. I have performed at various London festivals and events including Move It at the ExCel Centre**, Sadlers' Wells's Elixir Festival**, and "The 127-year-old Girl";** I worked with Yanaëlle Thiran[21] on *Halprin's Imprint*** choreographed by Yanaëlle for her MA in choreography with a performance at the university. Dance workshops I have attended had facilitators including Fergus Early,[22] Bawren Tavaziva,[23]Silver Swan ballet lessons[24] and Laban Movement Choir days[25] as well as contemporary dance sessions at Trinty-Laban Conservatoire[26] and The Place[27] London.

Whilst completing my D. Prof, I became a breast cancer patient and attended, Move Dance Feel** directed by Emily Jenkins, an organisation that offers dance sessions for those experiencing cancer as a patient or carer. This enabled me to continue dancing following treatment. Since graduating at the end of 2017, I have been invited to attend and present at seminars and conferences and share my knowledge and skills with others in the dance world, academia and health sectors.

There have been highs and lows during the last 16 years, but I have been so fortunate. To my surprise, I have found myself on the crest of a wave of a new phenomenon. What I have experienced, researched and presented is increasingly becoming mainstream and accessible to more people. Ageing and stereotyping are being taken more seriously. Not all younger and older people are the same. People aged 50+ to 105+ are not one cohort. So far, there is not agreed terminology to identify distinct groups of adults whether

age specific or intergenerational. New opportunities and expectations are becoming available but much more needs to be done.

Unfortunately, there is still defensiveness in the dance world and academia, and binary ways of thinking about dance and creativity. This is understandable and I can empathise because in the United Kingdom, dance has had less status and funding than drama, music or sports. Funding for grassroots voluntary organisations is problematic but these organisations are essential if less advantaged people in communities are going to be reached. Some dance faculties are having to close because of lack of funding and resources, as well as fewer young people choosing higher education courses. There are many talented young dancers, but the potential largest pool for dance activities in the future are adults, especially those 50+, and there should be more opportunities to participate and continue to learn. Some will enjoy performing. Challenges and developing new skills are to be encouraged but it is no longer acceptable to impose movements created for younger people "let's see if you can still do this, if not just do what you can". The RAD have successfully developed "Silver Swans" training and courses for teaching older people[25] - their trained teachers can extend their provision and know how to work and relate to mature older adult learners and adapting ballet technique for older bodies. There needs to be similar training and support for modern contemporary dance choreographers and facilitators so that older people are not patronised or not taken seriously. The strengths of older dancers – life experience, different histories and wanting group relationships for example - can be creative starting points for new dynamic, interesting choreography and content for dance sessions.

Movement and dance are universal and should be available to all who wish to participate. New dance styles and choreography are emerging, should be encouraged, and supported. Even if participants do not speak the same language, come from a different social and ethnic/racial backgrounds, have different political and cultural outlooks they can enjoy dancing and performing together, providing the right environment is created and all feel welcomed, confident, appreciated and respected and there are opportunities to learn and widen horizons. More clean, safe, spacious dance spaces are required at reasonable cost so that local activities, including dance, can be facilitated for anyone who wishes to become involved. These need to be easily accessible and in different venues. Outdoor spaces suitable for dance activities are also required.

Laban was a choreographer, a dance theoretician and a researcher interested in developing individuals' own movements and self-initiated vocabularies as well as creating group performances. He developed his ideas at a time of social change after the First World War onwards. Laban Principles and Analyses are relevant today and could be incorporated into training for all those who want to encourage creativity and social cohesion. There could be more cross-fertilisation of ideas so that old stereotypes and boundaries are loosened. With ageing populations, there are opportunities for specialised dance opportunities for health and social conditions such as Dementia, Parkinson's Disease, mental health and loneliness or fall prevention etc, but for increasing numbers of older active healthy people relevant, challenging and enjoyable mainstream dance opportunities are required that take into account their bodies and interests and develop their capabilities.

Intergenerational activities are also important. Dance opportunities could be widely available within local communities, groups and workplaces, at regional and international levels. This is beginning to happen. The Foundation for Community Dance, now People Dancing,[28] have taken up the challenge and are increasingly realising that children and adults of all ages desire to dance and this creates stronger communities and better health and wellbeing.

The internet and social media are widening horizons with more opportunities to dance with others on-line and this can include dancing with others from different countries and continents and dancing with experienced teachers and facilitators. During lock down this was a popular and much needed way to continue dancing with others although everyone was separated. However, increasingly there is demand for face-to-face opportunities, but availability is still patchy. Dancing alone at home is not the same experience as dancing and sharing ideas with others in person, especially for older adults. More collaborations across the arts can also be developed. Dance ticks so many boxes and needs to be integral in the lives of all children as well as adults who want to give it a try, return to it after fulltime work, socialise, be creative and yes – lose weight and improve their health and wellbeing and have fun too. This will give more work for those who are trained professional dancers as they will be able to facilitate sessions and particate in outreach work.

Just as in the film, Barbie (2024) sings "What Was I Made For?" it is time to ask about the future of Dance and Movement and its relationship with other arts and sectors and its place in communities, local, in regions and worldwide. The Laban Guild International could potentially play a significant role, bringing interested diverse parties from different fields, sectors and countries to create innovative common understandings, so new ways, ideas and practice emerge, and opportunities are created and developed. Movement, Dance and Drama editor, Clare Lidbury, asked in her editorial provocation in June 2024 whether the magazine has a future and whether Laban Principles and theoretical ideas will continue to have credibility. How can they contribute to encourage new opportunities for children and adults of all ages from different communities during these changing, challenging times? How can more people be available to teach and facilitate growing demand for competent staff and citizens who will increasingly work and socialise with colleagues and neighbours with different backgrounds, perspectives and languages from their own?



Increasingly, less resources are available, there is still stereotyping, there are broken health and social services, poverty, inequalities and wars. At the same time, there are more opportunities for raising awareness and creating caring, diverse communities that could be more inclusive, equitable and offer new ways to enable individuals, their families and communities to live together with increased social activities, new interests, friendships and work/life balance. Laban principles, theory and practice, could have a significant role. I hope, reader, as you complete this article, it has stimulated your interest to become involved to share ideas and aspirations. Dance and movement activities, creative arts and social wellbeing are not the "icing on the cake"** and "real dance" is not only for highly trained professionals whilst everyone else just dances for fun or because they are ill or might fall. There can be meaningful, worthwhile performances and many different movement opportunities and enthusiastic audiences. Dance is positive and universal and should be widely available for all who wish to participate whether for its own sake and/or to perform. We need to take communities more seriously and provide new high-quality opportunities for all – do you agree?

** My website has pages for Dance, Ageing, Community Activities and Performance Activities More information and links to websites mentioned in this article can be found on www.jac.dance There are other pages too that relate to issues explored in this article.

**References**


Barbie (2023) WarnerBros.co.uk I Barbie (2023) I

BBC (2009*) Save the Last Dance for me,* see https://www.bbc.co.uk/programmes/b00lg89w

Dewey, R.M. (2024) *A Brief History of the Studio,* Laban Guild International Magazine January 2024 P4-10

Laban, R. and Ullmann, L. (1960) *The Mastery of Movement* 2nd edition. London: MacDonald and Evans.

Lidbury, C. (2024) 'Editorial Provocation', *Movement, Dance and Drama*, 43(3), p3.

Preston-Dunlop, V. M. (1963) *A Handbook for Modern Educational Dance*. London: Macdonald & Evans.

Richards, J. (2018). Active older people participating in creative dance - challenging perceptions : Middlesex University Research Repository (mdx.ac.uk)*ce - challenging perceptions.* D. Prof thesis Middlesex University Work and Learning Research Centre. The thesis report can also be downloaded from www.jac.dance

Senge, P. (1990) The Fifth Discipline: the Art and Practice of the Learning Organisation. London: Random House Business.


**Notes**

1. Claire Linden Russian style ballet school, based in Cockfosters, North London.
2. Aida Foster Stage School, Finchley, North London. Dance, Drama and education. Founded in 1929 it expanded over the years to become one of Britain's foremost Stage Schools.
3. This was Evans Brothers Ltd., a British Publishing House, publishing teacher training magazines, children's books and books in Africa.
4. Trent Park became a teachers' training college in 1947 then part of Middlesex University in 1992
5. Woodstock Music Festival. See https://history.com/topics/1960s/woodstock
6. Hastings is a seaside town on south coast of England.
7. Hackney schools were part of Inner London Education Authority (ILEA). Hackney was a less advantaged borough in East London; it was very diverse and found it difficult to retain teachers.
8. Avery Hill College of Education and London Institute of Education jointly offered a preparatory course for teachers who wished to proceed to new B. Ed courses.
9. Goldsmiths University of London https://www.gold.ac.uk Located in south-east London and specialising in the study of creative, cultural and social subjects.
10. For over 140 years City & Guilds has worked with people, organisations and economies to help them identify and develop the skills they need to thrive and

to understand the life changing link between skills development, social mobility, prosperity and success. See https://www.cityandguilds.com
11. The London Borough of Haringey is a very diverse borough in North London, see https://www.Haringey.gov.uk I have lived in Tottenham for over 45 years. Haringey Adult Education offered learning sessions around the borough including dance, arts and cultural sessions. It became Haringey Adult Learning Service (HALS) and is now rebranded as Haringey Learns, see https://new.haringey.gov.uk/jobs-training/haringey-learns/courses
12. Broadwater Farm Estate is a large housing estate in Tottenham. In the past it has been known for riots but is now about to be regenerated. I facilitated successful evening classes there from 1980-1987.
13. National Childbirth Trust (NCT is a charity that supports people as they become parents, see ) https://www.nct.org.uk
14. Chestnuts Community Arts Centre see https://jac.dance/chestnuts-community-arts-centre/ and https://london.cylex-uk.co.uk/company/chestnuts-community-and-community-arts-centre-20253180.html#google_vignette
15. The Community Development Unit gave useful and consistent support over several years. There have been local authority changes since and Haringey now has libraries, culture, sports and leisure departments, see https://new.haringey.gov.uk
16. Dr Scilla Dyke, Move to be Moved 40 stories … Scilla Dyke, https://www.danceeast.co.uk/news/move-be-moved-40-stories-scilla-dyke/

17. Middlesex University https://www.mdx.ac.uk now offers Doctor of Professional Studies (Transdisciplinary) for professional practitioners working in senior managerial positions, consultants /directors/entrepreneurs responsible for leading/developing thinking, practice and people. There is also a strong dance faculty at the University and I liaised with lecturers there during my D. Prof so they were aware about the contents of my thesis.
18. Encore East see see https://encoreeastdance.co.uk
19. Luca Silverstini, see https://proteindance.co.uk/luca-silvestrini/
20. Jerome Bel Gala, see https://www.tate.org.uk/whats-on/tate-modern/jerome-bel-gala
21. Yanaëlle Thiran, see https://yanaellethiran.wordpress.com
22. Fergus Early, see https://www.greencandledance.com/about/staff/
23. Bawren Tavaziva, see https://tavazivadance.com/bawren-tavaziva/
24. Silver Swans, see https://www.royalacademyofdance.org/dance-with-us/silverswans/
25. LGI Movement Choir Days, see https://labanguildinternational.org.uk/hubs/
26. Trinity Laban Conservatoire, see https://www.trinitylaban.ac.uk
27. The Place London, see https://theplace.org.uk/
28. Foundation for Community Dance - People Dancing, see https://www.communitydance.org.uk

# Foundation Course in Laban Studies 2024: Moderator's Report

*Carol Wallman*

For several years I have been invited to act as Moderator/Second Marker for this course. These are my comments for this year:

*Course Overview*
The course is well designed to attract a range of students from a variety of backgrounds. Students range from those wishing to develop their movement and dance knowledge and skills to those concerned with aspects of personal and professional development. Course members are diverse having backgrounds in the arts, education and therapy amongst others. The online nature of the course enables students from other countries to participate and is more cost effective than face to face teaching. Problems associated with delivering such a course online are acknowledged. However, without exception, students have remarked on the high quality of the course leader's teaching (Maggie Killingbeck) and from their evaluations it is most apparent that she has spent a great deal of time in communication with them, not only on their studies, but on a personal level also. I am convinced that this factor alone has a great influence on the success of the course.

*Assessment and evaluation*
The course outline and criteria for assessment are clearly stated and published. I was sent all the assessment material online which enabled me to evaluate the theoretical and practical elements of the course. The course leader and I subsequently met and discussed all material at length. We agreed on the grades and the written comments based on our agreed outcomes have been compiled. I fully endorse these.

I would like to offer my sincere congratulations to this year's candidates whom I met online prior to their assessments, which gave me a brief understanding of their backgrounds and motivations. I fully appreciate the effort and commitment that has gone in to achieving success on this course and I wish them every success in their future endeavours.

*Conclusion*
It is evident that the course fulfils a need, not only for participants, in providing a facility where Laban Studies can be pursued at a high level of teaching and integrity. Huge congratulations to Maggie on another highly successful course.

*If you are interested in taking part in this course, please contact Maggie.Killingbeck mm.killingbeck@gmail.com*





# Subscribers' Classes

***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
Contact: **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
Email: **jennyfrankel.laban@gmail.com**

***Adult Movement and Dance in Belfast***
Contact: **Brenda McKee**
Email: **brendamckee@btinternet.com**

***West Dorset Laban Creative Dance Classes***
Move, Dance and have fun.
Wednesday afternoons 2:00 - 4:00pm
£15 per session
Started 20th September 2023
Salway Ash Village Hall, Bridport DT6 5QS
Contact: Wendy Hermelin
Email: **mail@wendyhermelin.co.uk**
Phone: 07813 546644

**Zoom sessions with Anneliese Monika Koch**
***Expressive Dance and Improvisation with Elements of Modern Laban Practice***
Online - Mondays 6pm to 7:15pm (GMT)

"The most beautiful thing we can experience is the mysterious. It is the source of all true art and science.
Albert Einstein

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. Our expressive language is rooted in the tradition of Laban based European Tanztheater Elements of Movement meditation and focused breath work will be included.
We invite all those who have joy in creative expression and are interested in the working methods of Vis a Vis Tanztheater.

Direction: Monika Koch
Contact Vis a Vis Tanztheater
Tel 0043 660 1355 (Whats App)
tanztheateratelier@gmail.com

https://www.facebook.com/AnnelieseMonikaKoch

# LABAN/BARTENIEFF + SOMATIC STUDIES INTERNATIONAL™ (LSSI)

*Founded by Janet Kaylo*

NEW START DATE:
July 2025
Hebden Bridge, UK

# Certification Programme in Movement Analysis and Somatic Practice

**Programme summary**

- 500-hour immersive certification programme
- Post-graduate Somatic Practitioner and Laban/Bartenieff Movement Analyst training
- Builds skills for new career path as movement analyst and somatic practitioner; while enhancing current professional work in dance training and performance, dance movement psychotherapy, acting, yoga, Pilates, and other disciplines
- Hands-on practice in somatic movement therapy and education
- Fast-track registration with the International Somatic Movement Education and Therapy Association (ISMETA)

Programme faculty members include Janet Kaylo, Amy Voris, Charlotte Darbyshire, Zrinka Šimičić Mihanović and Amanda Peñaloza-Banks

*"The LSSI program gave me the opportunity to be deeply immersed in process, to awaken my personal experience in movement and to develop greater awareness of the movement experience of others. I discovered how working with depth and new perceptual awareness could lead me into further development as a mover, teacher, and person."*
Jasmina Zagrajski Vukelić CMA-SP

ISMETA
International Somatic Movement Education & Therapy Association
APPROVED PROGRAM

For more information and application
www.labaninternational.org
info@labaninternational.org