

# Moving On

Dance-Movement Therapy Association  
of Australia  
Quarterly  
2006



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## Guidelines for Contributors

1. Use a maximum of 10 sides of A4, including references.
2. Single line spacing.
3. **Do not** use any special formatting and ensure that all headings are in lower case not capitals, for example, Dance Therapy rather than DANCE THERAPY. Headings can be bolded, as can author's name and date. See under 6., below. Sections of the text can be italicized as is appropriate.
4. If you are happy to do so, please include email address at the bottom of the text so that interested readers may contact you.
5. If you have any images, graphs or photos that you would like included please scan, save as a JPEG file and send via email to [dtaa@alphalink.com.au](mailto:dtaa@alphalink.com.au). If you do not have access to a scanner send photos to Jane Guthrie or Naomi Aitchison at DTAA, P.O. Box 641, Carlton South, Vic.3053. Photos will be returned after publication.
6. Use of Footnotes: our preference is an Endnote system as this is less confusing for the person reading the text. However, if the writer prefers footnotes they must be brief and only convey one idea.
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  - Suggested format for referencing (based on APA style guide).  
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**Deadlines for submission of articles:** February 21, May 21, August 21 and November 21. Articles, Advertisements and listings to be emailed to: [dtaa@alphalink.com.au](mailto:dtaa@alphalink.com.au)

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## Invitation for Contributions

The editorial team are always happy to receive contributions to the Dance Therapy Association of Australia Quarterly. We are keen to maintain a diversity of contributions ranging from the formal to the very informal – theoretical articles, books, music or video reviews, letters to the Editor, reflections on your work and questions/issues you'd like to raise. In this way we hope that as wide a range of people as possible will feel able to contribute and thereby encourage a lively dialogue within our community. From time to time, a special edition collecting some past articles will also be printed. So please start writing! See next page for contact details.

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# Editorial

Unfortunately, it is not always possible to start on a light-hearted note and in this edition we wish to begin with expressing our sadness and condolences to the ADMT and the dance therapy community in the UK. We heard that Gabrielle Parker died recently from cancer and know that she will be greatly missed. From our perspective, we have known Gabrielle as someone with a very high profile in the field and as convenor of DMT programs at Roehampton University. She was very supportive of our work here in Australian by promoting 'Moving On' as a resource for her students. Together with Penny Best, she was a part of the evolving model of DMT training known as the Parker-Best approach ('Moving On' Vol.3, No. 2, 2-4.) See Obituary p.23.

We want to encourage **YOU** to write for 'Moving On'. It doesn't matter what your writing skills are like as long as you have something to say that is connected to DMT in some way. Please consider this and take a closer look at 'Invitation for Contributions' on the inside of the front cover. This says that "*the editorial team are always happy to receive contributions*" and to "*maintain a diversity of contributions ranging from the formal to the very informal – theoretical articles, books, music or video reviews, letters to the Editor, reflections on your work and questions/issues you'd like to raise*".

We have been congratulated in the past on having an interactive journal and we would like to keep it that way. Only by the continued inclusion of a wide range of contributions and dialogue will that happen. To echo what the invitation says..... "**Please start writing**"! Also, refer to the short piece on *Writing* on p. 18, by Dr Heather Hill. This has been 'saved up' to print in an edition where we wanted to promote and encourage writing. And this is it! So please polish up what you have and forward your work!

Now to get on with the rest of this edition - we are very pleased to publish *Dancing the Demons Away: Dance/Movement Therapy as a Tool in Counseling Sexually Abused Children in the Philippines*. This article by Dinghy Kristine Baraero-Sharma is from her recent research on this subject, undertaken as a final fulfillment for her M.Ed at the University of the Philippines. Following this, A Teaching Story, courtesy of Suzanne Eagan-Beverly precedes *Let There Be Light!* This is a very interesting and delightful interview of Phillip Light conducted by Jenny Czulak Riley. We are also pleased to hear again from E. Connor Kelly with her report on the *Guided Imagery and Music Conference* she attended recently in New Zealand.

As well, there are reflections on the recent workshop run by Sandra Lauffenburger in Melbourne, and as promised, a bumper edition of *World News*. This is followed by our regular column of *Australian Moves* which contains both good and not so good news and *What's On*. Following a request, we have printed a publisher's back cover *Book Review*, but our own reviews section on hold until our next edition.

You will note the new date for applications for the Hanny Exiner Memorial Foundation (HEMF), Australian Dance-Movement Therapy Research Grant is January 19, 2007. So, all who enquired or are thinking about applying now have plenty of time to do so. (see p. 22, for more information)

Look out for the announcement about the *DTAA Library* on p., 13, it is also 'Moving On' to a new home. You will find the contact details of our new Librarian on the back cover of this edition.

Best wishes to all and happy reading.

**Jane Guthrie and Naomi Aitchison**

**STOP PRESS!!!**  
**Keep Sunday October 15<sup>th</sup>**  
**Free**

Steve Harvey, PhD, ADTR, RDT, RPT/S., well known dance-movement therapist and psychologist, will be in Melbourne on Sunday October 15<sup>th</sup>. We have taken the opportunity of asking him to be this year's presenter at the DTAA's Professional Development Day and AGM. So this event has been brought forward to fit in with his visit. Hope to see you there for this special event. See Flyer and 'What's On' for further details



**Dance-Movement Therapy  
Association  
Australia**

# Dancing the Demons Away: Dance/Movement Therapy as a Tool in Counseling Sexually Abused Children in the Philippines

**Dinghy Kristine Baraero-Sharma**



*Dinghy, B.A. Psych., M.Ed., pioneered the first Master's thesis on Dance therapy in her country. Her first encounter with DMT was at a conference run by the Japan Dance Therapist Association (JADTA) and following this she organized the first Dance/Movement Therapy Workshops in her own country with overseas presenter from Israel, Ms. Na'ama Shklar. Dinghy has represented her country on the International Panel of the American Dance Therapy Association (ADTA), on several occasions. Dinghy works as a counselor in the University of the Philippines, Office of Anti-Sexual Harassment, is a Research Associate/Project Assistant at this university in the Center for Women's Studies and is a Psychologist/Counselor who works with Children with special needs as a therapist/counselor in private clinics. She incorporates DMT in her work with children in therapy in anger management and play therapy. She also conducts DMT activities for various target populations. These include children and women survivors of violence (rape, incest, trafficking) for NGOs, and poor communities as part of the VAWC (Violence*

*Against Women and Children).intervention program; Stress Management Seminars for private sectors; and conducts regular advocacy on the power of dance as a Healing Art in the university.*

## **I. Background:**

This research was a pioneering study in the Philippines on the use of Dance Movement therapy (DMT) in counseling sexually abused female children that were institutionalized in a government shelter. It was undertaken as a final fulfillment for an M.Ed. course at the University of the Philippines and was submitted in March 2005.

Although DMT is an established field under the mental health programs of countries such as the USA, UK, Australia, and Japan, the Philippines has yet to develop its own DMT program. In the local context, mental health workers working with sexually abused children are still heavily reliant on traditional counseling techniques and strategies that largely depend on verbal exchange/interaction between the counselor and the child survivor. Review of related literature, however, coupled with my own personal experience in working directly with abused women and children shows that victims of such forms of violence have specialized needs requiring a more holistic form of crisis intervention.

Survivors of sexual abuse are often faced with the difficulty of expressing themselves verbally, specifically with regard to their traumatic experience. This could probably be because they find the experience too frightening to share or that they have simply repressed the painful memories (Goodill, 1987). Since abusers are often of authority, sexually abused children may also feel a strong sense of guilt and/or helplessness, which could hinder them from telling others about the incident. Those who have been abused at a very young age may also find it hard to share the incident simply because they have underdeveloped vocabularies and cannot articulate clearly what happened to them (Weltman, 1986; Goodill, 1987). Since the occurrence and nature of sexual abuse is shrouded by veils of secrecy, the children who have been sexually abused are usually threatened or embarrassed which prevents them from disclosing the abuse (Weltman, 1986). Likewise, culturally, Filipinos have the concept of "hiya" (shame) and the predominant belief that one should not wash their dirty linen in public. The child survivor and his/her family experience a strong pressure to try to keep the

problem amongst themselves. Hence, there is an evident need to tap creative forms of psychotherapy to facilitate a more integrated approach towards physical and psychological healing and recovery.

## II. Rationale and Significance of the Study:

But why dance? “To watch us dance is to hear our hearts speak” so goes a famous Indian Hopi saying which essentially captures and reflects dance’s potency as an art form since the product and the producer are intertwined in the dance itself. For people who have gone through a traumatic experience such as rape and abuse, they often go through a mind and body split, and suffer from Dissociative Disorder whose aspects include: a) depersonalization and b) psychogenic amnesia (Bernstein, as cited in Lewis, 1986). Depersonalization occurs when the survivor detaches themselves from the abuse inflicted on their body. Intellectualization becomes a defensive function and there is a warding off of emotions (feeling of numbness) - a splitting of soma (body) and psyche (mind) (Siegel, 1984). In psychogenic amnesia, survivors of sexual abuse generally experience difficulty or inability to recall important events or specific time periods that often relate to the traumatic experience (Johnson, 1987).

Review of the literature shows distortions in body shapes and functions are actually maladaptive responses to conflict and pain (Chaiklin and Schmais, 1986 as cited in Sandel et. al, 1993). Sexual trauma may therefore be repressed in certain body parts as musculature tension or rigidity, unconnected feeling or lifelessness and/or chronic pain.

DMT emphasizes helping a sexually abused child to recognize and change the way she uses, abuses or inhibits her body as well as promotes a healthy image towards body and self. Dance and movement can lead to increased body awareness and help release certain repressed memories and emotions (Marcus & Arbeiter, 1994) through symbolic movement which can lead to improved self-awareness and body image. Inappropriate motor and behavioral characteristics displayed by a sexually abused child are corrected through movement techniques that help in the development of an improved and more normal self-image (Goodill, 1987). Furthermore, in DMT, the violated body becomes at once the vehicle for change and the focus of change helping the child reclaim his/her body as an ally in his/her struggle toward health (Eспенak, 1981).

It is in this context that this paper explored the use and effects of DMT on a sexual abuse survivor’s body image and self-concept. This paper attempted to address the following research questions:

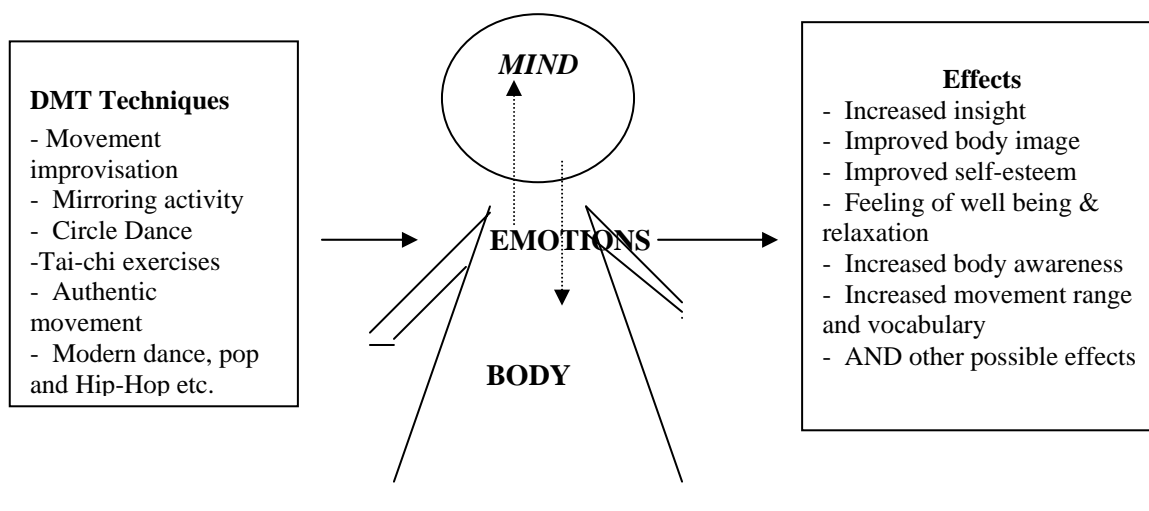
**What** is the nature of trauma in sexually abused children?

**What** are the movement characteristics and/or behavior of sexually abused children?

**What** are the possible effects of DMT on sexually abused children, specifically on their body image and self-concept, when it is integrated in their counseling program?

**How can DMT** be used in the therapy of sexually abused children?

### Schematic Diagram of the Conceptual Framework:



A sexually abused girl experiences trauma in all aspects of her personality: cognitive, emotional and physical. Adhering to the mind-body integration principle, DMT believes that body movement is related to emotion, and that working on the movement level in conjunction with the emotional level will help facilitate an individual's insight of his/her inner self (Payne, 1988), thereby leading to personality or behavioral change(s) (Leventhal, 1980 in Payne 1988).

### **III. Methodology:**

Using purposive sampling, five girls (ages 6-9 years old) institutionalized in a government shelter attended ten (10) DMT sessions over a period of two (2) months. The entire research process was divided into three (3) stages:

- 1) Initial Phase - which consisted of two weeks of once a week DMT intervention;
- 2) Treatment Phase - wherein the DMT sessions were increased to twice a week for 3 weeks; and
- 3) Final Phase - in which the DMT interventions were decreased to once a week for a period of two weeks.

Every DMT session consisted of four (4) stages: warm-up stage, creative improvisation on a theme, cooling down period and the group discussion. A quasi-experimental approach involving multiple observations with repeated measures was used with the following instruments: Sentence Completion, Piers-Harris 2 Self-Concept Scale for Children (a standardized psychological test), and a Movement Indicator Checklist for Sexually Abused Children (a movement rating scale). The test instruments were administered on the 1<sup>st</sup>, 8<sup>th</sup> and 10<sup>th</sup> DMT sessions and two weeks after the final (10<sup>th</sup>) DMT session wherein no DMT intervention occurred.

The case studies method was likewise employed to fully describe the DMT process and the themes that arose in each of the DMT sessions. Since the use of the movement rating scale required years of training on the different perspectives of movement analysis (LMA, KMP, Effort and Shape, etc.), the 1<sup>st</sup>, 8<sup>th</sup> and 10<sup>th</sup> DMT sessions were videotaped and sent to the DMT consultant, Dr. Sherry Goodill, the Director of DMT Education at Drexel University, Center City Campus, Philadelphia for movement analysis. The three (3) videotaped DMT sessions were viewed and rated by two graduate DMT students from Antioch University and Drexel University wherein three (3) sets of five (5) movement ratings were completed by each of the movement raters under the supervision of Dr. Goodill. The completed forms were sent back to the researcher who then grouped the movement items into movement clusters.

## **IV. Results and Findings of the Piers-Harris Self Concept Scale for Children (Piers-Harris 2)**

### **1. Self-Concept and Body Image**

The results of the findings from these tests are displayed in Table 1: p. 5. This Table shows the average Group Mean T-Scores of the Five Girls as tested on the Piers-Harris Self Concept Scale for Children (PHSCSC). It demonstrates that the five participants of the study benefited from the DMT interventions, especially in improving their general self-concept and self-esteem.

Upon examination of the individual T-scores for the TOT and domain scales of each girl and comparison of the scores of each from the first administration (1<sup>st</sup> DMT session) and the last administration (2 weeks after the 10<sup>th</sup> DMT session), it could be surmised that four out of the five girls showed a positive increase in their T-scores in the TOT (total self-concept scale). This is the measure of a child's overall self-concept. Looking at each of the domains closely, it could be gleaned that the majority of the girls showed an improvement in their self-evaluation of their behaviors (BEH, 3/5) as well as in their physical attributes and abilities (PHY, 4/5) and improved satisfaction in their life (HAP, 4/5). All of the girls showed an improved emotional disposition and were less anxious after the DMT interventions (FRE, 5/5). In terms of the domain that covers their social relationships and perceived skills in making friends and feeling included in social activities (POP), only two showed a positive change in their T-scores. Finally, no significant effects on the T-scores of all the girls were noted in the Intellectual and School Status (INT) domain. Since DMT is a body-oriented form of psychotherapy, it does not target the children's self-evaluation of their cognitive and academic abilities.

### **2. On the Movement Indicators Checklist for Sexually Abused Children**

The Movement Indicators Checklist for Sexually Abused Children developed by the DMT consultant, although un-standardized, proved helpful in describing the body movements and behavioral characteristics of the five girls involved in the study. The items were grouped in movement categories and were developed by Dr. Goodill based from Rena Kornblum's (a DMT from Hancock Center for Movement Arts and Therapies in Madison, USA) movement checklist for sexually abused children. The movement checklist adopted a Likert Scale in which movement characteristics observed in each child were rated according to its presence and degree of occurrence in a scale of 1-7 (1 being the lowest and 7 the highest measure). High scores in some

items meant a positive change in the movement and bodily characteristics of the children and in some cases it indicated a change towards the negative direction. Some items require scores to be

somewhere in the middle range for them to be considered favorable.

**Table 1: Average Group Mean T-Scores of the Five Girls in the PHSCSC**

The table below shows self concept (TOT) group means scores of the five girls as well as their group scores in the six domains of the Piers-Harris Self-Concept Scale for Children (PHSCSC II). The domains of the scale are found in the horizontal row, while the vertical columns display the girls' group mean scores. The PHSCSC II test was administered four (4) times during the research period. The first was given before any DMT intervention was conducted to measure the baseline data; the 2<sup>nd</sup> following six (6) DMT sessions; the 3<sup>rd</sup> at the end of the last DMT session; and the 4<sup>th</sup>, taken two weeks after the last session.

GROUP MEAN T-SCORES				
	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>
Self-Concept Scale (TOT)	39	40.2	39.2	43.4
Behavioral Adjustment (BEH)	44.8	46.6	44.2	50
Intellectual & School Status (INT)	43.4	43	43.8	44.2
Physical Appearance (PHY)	40.2	40.6	40.6	41.4
Freedom from Pain (FRE)	36.6	40.6	40.8	45.4
Popularity (POP)	44.2	40.2	38	45
Happiness (HAP)	43	47.4	45.6	51.8

**Summary of the Findings on the Movement Indicators Checklist for Sexually Abused Children**

The effects of the DMT interventions on each of the five girls varied in degree and form. Although generally it could be surmised that the DMT sessions had an overall positive effect on the girls movement and behavioral characteristics particularly in their use of space, body posture, in improving the quality of their movements, decreasing tension level and rigidities in certain body parts, and in minimizing certain regressive behaviors, some of the girls did not benefit as much as others in addressing certain behavioral characteristics that needed to change/improve (i.e. level of hyperactivity, sexualized behavior, molding and moving in synchrony with others).

A number of factors could have caused this such as the child's motivation and propensity to participate in the dance/movement activities; the degree and nature of sexual trauma that they experienced which has implications for the type, length and intensity of interventions she may need to heal; and other concerns that the therapist failed to identify and/or address during the DMT interventions.

**VI. Conclusions, Implications and Recommendations**

**A. Conclusion**

1. Sexually abused children experience trauma in their cognitive, emotional, and behavioural functioning.
2. The nature of trauma of sexual abuse is complex and is manifested through various cognitive, emotional and behavior (movement) problems and/or characteristics. All five girls manifested a number of varying problems as a result of the sexual trauma: fear of entering puberty, identity problems, display of violent tantrums and attention-getting behaviors. All of them displayed the following characteristics: a negative body image, poor self-esteem, highly sexualized behaviors, aversion to being touched, blocked flow (rigidity in moving) in certain body parts and a high level of tension when moving, concave body posture, lack of groundedness and passive (heavy) movements.
3. A body oriented form of psychotherapy such as DMT can be an effective therapeutic tool

in addressing the issues faced by a sexually abused child about her body, which is central to the sexual violation and trauma.

4. DMT can help improve a sexually abused child's poor/negative body image and low self-esteem (self-concept).
5. DMT, being a body-oriented form of psychotherapy, has no specific, direct effect in improving the girls' perceived cognitive and academic abilities.
6. DMT can be used in helping sexually abused children improve their body awareness and in accessing and releasing certain memories and emotions that may otherwise have been repressed as a result of the sexual trauma that they experienced.

## **B. Implications:**

### **1. Use of symbolic dance movements and imagery can lead to catharsis and development of trust in a therapeutic alliance**

In the initial stages of the DMT interventions, the five girls were testing the therapist to discover if she were a safe adult that they could trust and hence they displayed numerous behaviors that were disruptive. They were observed to be clingy, had poor body boundaries (often bumped each other during movement activities), and required numerous prompts before they cooperated and followed instructions.

These challenges were overcome through an animal imagery theme that evolved from the creative improvisation stage in the initial phase of the DMT interventions in which the girls initially cast the therapist as an animal attacker/hunter who will eat them for food. They all attacked the therapist – clawing, growling and pouncing on her like they were wild animals fighting for their lives. In that session (2<sup>nd</sup>), as the therapist allowed them to band together and defeat her, the girls had the opportunity to express negative and hostile emotions that they may not have otherwise expressed in an acceptable and safe manner.

In the succeeding DMT session, the girls elaborated on the animal imagery theme and brought in the therapist as a fellow fighter/defender against an imaginary animal aggressor. This seems significantly symbolic of the girls' development of a therapeutic alliance with the therapist in which they no longer considered her as a possible threat but instead a safe adult and ally in the therapeutic process. After this symbolic transition of roles for

the therapist - from being an animal hunter to an animal ally who joined the girls in warding off the imaginary attacker - the children further expanded their dance improvisation by eventually turning the therapist into a "mother bird", who had enveloped all of her "babies" with her protective wings. This development again seemed to be the girls' symbolic way of asking for help and protection from an adult. As they played the role of young birds chirping for food while their mother bird (therapist) fed them one by one, the girls likewise manifested their need for care and nurturance, specifically from their mothers.

### **2. DMT can help develop body boundaries and provide positive experiences to certain behaviors otherwise associated with the sexual trauma**

The DMT sessions addressed the issue of body boundaries and proper ways of being touched and touching. Since all of the five girls shared a common aversion to being touched, which could be attributed to their sexual trauma, healthy and safe experiences associated with touching were incorporated and explored in the DMT sessions. These included dancing with a partner and holding hands (mirror dance; circle dance); and being gently rocked to sleep and being assisted in changing to clean clothes during the "mother-child" dyad in which the mother cared for the young child through different movement activities.

These activities as well as the animal imagery, where they cast the therapist as a mother bird protecting and feeding her young, provided the girls a venue and opportunity to associate the concept of touching with a fun shared group movement experience. This allowed them to express both their underlying need and desire to be nurtured and to nurture in a non-threatening and non-sexual manner.

### **3. Sexual abuse leaves a body signature of the trauma**

In the warm-up and cooling down period of the DMT sessions, body exercises similar to the "Basic Six" developed by Irmgard Bartenieff, were incorporated to help the girls develop an increased awareness of their bodies. These exercises were done standing up (warm-up stage) or lying down on a mat (cooling down period) and consisted of slow movements of isolated body parts.

It was interesting to note that as the girls' body awareness increased, certain repressed memories about the sexual abuse were evoked, and were eventually shared during the group discussions. The therapist never asked the girls about the sexual abuse, unless to clarify the information that the girls had initially volunteered to share. Furthermore, the

therapist noted that as the DMT sessions progressed, the girls seemed to have recalled more specific details about their abuse with their narration of their experience becoming more detailed and in-depth.

Doing some of the body movements proved to be uncomfortable and painful for some of the girls. One for example felt pain in slowly opening her legs during the cooling down stage of a DMT session and

said that her vagina was hurting as she pointed to it. A similar experience occurred to her during the breathing exercises as she lay on a mat when she suddenly screamed “Ay!” and covered her eyes. Later on, in the group sharing, she disclosed that she associated the specific body movements to the sexual abuse she experienced.

**The movement categories and movement items that were scored by the movement raters**

<b>BODY ATTRIBUTES &amp; CHARACTERISTICS</b>	<b>1<sup>st</sup> Session</b>	<b>8<sup>th</sup> Session</b>	<b>10<sup>th</sup> Session</b>	<b>USE OF SPACE</b>	<b>1<sup>st</sup> Session</b>	<b>8<sup>th</sup> Session</b>	<b>10<sup>th</sup> Session</b>
Lack of Groundedness				Excessive Use of Vertical Space			
Concave Body Attitude				Difficulty in using Horizontal Plane			
Convex Body Attitude				Immature Use of Planes			
Blocked Flow in Specific Body Areas				Mismatching Effort and Plane Affinities			
High Tension Level				Use of Close Kinesphere			

<b>TENSION FLOW</b>	<b>1<sup>st</sup> Session</b>	<b>8<sup>th</sup> Session</b>	<b>10<sup>th</sup> Session</b>	<b>MOVEMENT QUALITY</b>	<b>1<sup>st</sup> Session</b>	<b>8<sup>th</sup> Session</b>	<b>10<sup>th</sup> Session</b>
Poor Impulse Control				Passive Use of Weight			
Impulsive Phrasing				Active Use of Weight			
Difficulty in Modulation of Inward & Outward Flow				Indirect Movement Style			
				Tendency Toward Hyperactivity			

<b>DEVELOPMENTAL ASPECTS</b>	<b>1<sup>st</sup> Session</b>	<b>8<sup>th</sup> Session</b>	<b>10<sup>th</sup> Session</b>	<b>MOVEMENT QUALITY IN RELATION W/ OTHERS</b>	<b>1<sup>st</sup> Session</b>	<b>8<sup>th</sup> Session</b>	<b>10<sup>th</sup> Session</b>
Immature Movement Patterns				Lack of Sustained Eye Contact			
Overtly Sexualized Behaviors				Averted Eyes			
Overtly Regressive Behaviors				Difficulty with Synchrony and Molding			
Self Touch Actions				Tendency to be Spatially Defensive			
				Tendency Toward Intrusiveness			

The girls' experiences seem to lend support to the notion that major and significant bodily experiences are locked in our muscles and could be released through manipulations and exercises (Marcus and Arbeiter, 1994; Chaiklin and Schmais, 1986 as cited in Sandel et. al, 1993); and further support the interconnectivity of the mind and body, which is one of the theoretical assumptions of DMT.

#### **4. Sexual abuse distorts and contributes to a negative body image**

All of the five girls disclosed a strong dislike of their private parts (breast and vagina) since these were touched with malice ("they were fondled"). All of them expressed shame of their private parts since these reminded them of the sexual abuse.

The three older girls (age 9 years old), in particular, were already entering the puberty stage and were starting to develop breasts. They were ashamed of their growing breasts and attributed their growth to the constant fondling these have received when they were sexually abused: "The breasts are getting bigger because they were constantly touched before." Hence, they tried to hide their breasts by pulling their shirts away from their blouses and taking on a concave posture in which both of their shoulders were pulled up and hunched forward. They were all fearful of growing up: "I don't want to grow up" since they did not want to develop to a young lady or woman, supporting the assumption that girls who experienced sexual abuse at an early age may be afraid to enter puberty and/or become women for fear that looking like a woman may bring more abuse (Davis, 1999).

#### **C. Recommendations**

In this study, several recommendations were put forward in the fields of theory and practice, as well as in research. One very glaring realization was the need to re-think the current traditional counseling approaches used in the healing programs for sexually abused children in the Philippines, and to tap innovative and creative forms of psychotherapy (dance, art, drawing, music, psychodrama etc.) that can result in a more holistic program of interventions for sexually abused children.

As shown in this study, DMT proved to be effective in bringing forth the girls' unconscious desires, feelings and fears to interact with the conscious (body/mind integration). Moreover, the group approach encouraged the development of positive relationships with others through different shared movement activities, which could aid in the development of trust in one's body to move and express itself, as well as in moving with others. Furthermore, DMT was a vehicle for catharsis since

repressed negative and hostile emotions were released through dance improvisations and imagery.

Since this is considered a pioneering study on DMT in the Philippines, it would be noteworthy and useful if future researches on DMT would be undertaken to validate the findings in this study with a bigger sample size and inclusive of male and female participants.

Guidance Counselors, Teachers, Social Workers, and other allied professionals involved in working with children, can become pro-active in responding to the problems of child sexual abuse if they are familiar with the different manifestations and/or behavioral indicators of child sexual trauma thereby preventing further victimization of children.

Finally, although the Philippines still has a long way to go in terms of understanding the potentials of DMT in helping different populations, it is hoped that through this research, more Filipinos will become interested to learn more about DMT and apply its potential to healing lives. The author hopes that, eventually, the Philippines can develop its own brand of DMT that is more sensitive to its local context and reflective of its traditions and rich culture.

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## A Teaching Story

This delightful story was posted on the ADTA listserve earlier this year (April 13, 2006), by Suzanne Eagan-Beverly, MA, DTR from Arlington, MA. When we asked her permission to reprint 'A Teaching Story' for the benefit of our DMT community, Suzanne graciously wrote the following which put the story into context and also provided another lovely story. Suzanne said "I'm glad you liked the story so did I. I would be happy for you share it with others" ....and... "you can use my name if you'd like but my former supervisor who is an expressive therapist sent it to me. When I worked with him he had never supervised a dance therapy student before and together we created a new program for his clients (elderly individuals) using a Chacian style dance therapy group which I am happy to say continued on even after I left that particular site. It was an honor and compliment for him to send it to me suggesting he appreciated the power and beauty of dance therapy. Thanks for sharing this with others".

**Thank you Suzanne, for enriching us with this and so graciously sharing – 'A Teaching Story':**

*"There's a Hasidic tale about a famous rabbi who was on his way to teach a village that was very interested in his ideas. This was going to be a very big event, and each Jew in the community made great preparations, pondering what question he or she might ask the wise man.*

*The rabbi finally arrived and, after the initial welcome, he was taken into a large room where people gathered to ask their questions. There was tremendous anticipation and excitement all around.*

*The rabbi walked silently around the room and then began to hum a Hasidic tune. Before long, everyone started humming along with his soft voice. As people became comfortable with his song, the rabbi started to dance. He danced everywhere in the room, and, one by one, every person danced with him. Soon everyone in the whole community was dancing wildly together.*

*Each person's soul was healed by the dance, and everyone experienced a personal transformation.*

*Later in the night, the rabbi gradually slowed the dance and eventually brought it to a stop. He looked into everyone's eyes and said gently, "I trust that I have answered all of your questions."*

**Jon Carlson in American Shaman: An Odyssey of Global Healing Traditions – (Kottler, A. Carlson, C. with Keeney, B. 2004. Pub. Bruner Routledge, N.Y.)**

**Ed. Note:** Amongst the many responses saying thank you for sharing this, was one from Dr Heather Hill (April 2006), who also said "The use of the story itself demonstrates the power of an art form to say it all!



# Let There Be Light!

## Phillip Light - Interviewed

Jenny Czulak Riley

*Phillip Light presents a remarkably clear gaze, as if perhaps his eyes are lit from within, sourced from an inner certainty of the power and healing his search has revealed to him through dance.*

*A significant point in Phillip's journey came about through an early encounter with drums.*



*In conversation I put it to him that since we all know that in our ancient beginnings stamping and clapping formed the genesis of dance and that beating and tapping sound patterns formed the genesis of musical expression, we can claim that the action of drumming is a kind of dance?*

**Phillip:** Yes, that's so. But those origins were not my inspiration. Mine was quite specific. Of course we all know that expression through rhythm is fundamental. We carry our own drum within – the beat of our heart!

My first training was a pre-school mothercraft nurse and I learned then that an unborn baby in the womb is soothed by the beating of the mother's heart.

**Jenny:** So how did it come about for you that a particular type of drum and drumming was the catalyst for you in your exploration of bodily expression?

**Phillip:** It happened when I was living in Munich in Germany. A friend took me along – just to observe an African dance class being conducted by Mammadou Fall, a choreographer and dancer with the Senegalese National Ballet.

**Jenny:** Senegal in West Africa? We are in exotica! When was that?

**Phillip:** Between 1990 and 1994.

**Jenny:** Surely Munich was an unlikely venue for African dance?

**Phillip:** Not at all! There was a lot of cultural exchange between European cities and African states at that time as a consequence of earlier colonisation.

**Jenny:** So what was this Senegalese dancing like?

**Phillip:** It was a mixture between tribal dance and dance choreographed for the ballet. The basic steps utilised the ball of the feet and movement of the chest in and out from the sternum. The whole body was utilised in many of the movements, and also in isolation of various body parts. There was full extension of the arms, like wings, graceful jumps with knees bent and vigorous moving towards and away from each other. And so much more....! There were five or six drummers playing for this dance class. When I heard them I couldn't sit still!

**Jenny:** And you didn't!

**Phillip:** No! I was torn at first between the drumming and the dance. Actually though the drumming and the dance are one! One doesn't exist without the other. So finally I decided to focus on the dance.

**Jenny:** You were already a dancer, after all!

**Phillip:** Yes! My earliest dance experience was Israeli folk dance.

**Jenny:** Was that in Israel? What sort of percussion was used for that?

**Phillip:** It was in St. Kilda in Victoria, and we danced mainly to Israeli folk songs on cassette. But I did go to Israel for a year, in 1979, after which I returned to Melbourne and moved to dance to Reggae music and other live bands. By then I guess

you would have called my dance “freestyle” dance. Lots of reggae. But when I encountered the Senegalese drumming it touched and moved me so much more than anything else.

**Jenny:** How would you describe the beat? The timbre?

**Phillip:** Often fast! Dynamic! Crystal clear!

**Jenny:** Were all the Senegalese drums hand drums?

**Phillip:** Djembe is a hand drum. Tama is held under one arm and squeezed – played with a stick in one hand as well as with the other hand. Sabar is very different to Tama, but it’s also played with two hands, a stick in one!



**Jenny:** Two handed drumming. What about the beat?

**Phillip:** I don’t really have the ability to describe the beat. It’s so complex, I don’t have the language for it! I feel it! It’s an interchange. The body responds to the drum and the drummer takes cues from the dancer.

I found I just couldn’t live without this Senegalese dance! The drum-dance connection was very powerful for me, and since I focused on the dance it was this that became my therapy! So for the next three and a half years in Munich I went to at least one if not two classes a week – even riding my push-bike through the snow to get there! And even when there might be times I thought I didn’t feel like dancing it was that Senegalese drumming that moved me very deeply. I was literally moved by the drum to dance! I took part in workshops on drumming but dance was always my focus and still is. Now drumming is one of the tools I use.

**Jenny:** And your venture into teaching had its naissance in Melbourne?

**Phillip:** Yes! Back in Melbourne I was invited to a *SPIRITUALITY IN BUSINESS* conference....

**Jenny:** Praise be!

**Phillip:** .... to do a demonstration of African dance accompanied by a drummer. Everybody seemed really interested so they had me run a dance workshop. And that led to my giving regular dance classes.

**Jenny:** You began to explore and develop a teaching style?

**Phillip:** I was never a perfectionist in dance. I would show how a step was to be done but at the same time I would always encourage my students towards individual interpretation, utilising whatever they chose, whatever they had. And knowing the benefits it had for me I’d gradually included elements of Qi Gong and Yoga in my classes. But “free” dancing was always part of my sessions. And people used to say what a wonderful experience it was. More than just learning particular steps what I wanted for them was to feel the music (whatever it was) and let the music move them from within as it had done for me. And I was beginning to realise I was seeing elements of authentic dance.

**Jenny:** Your teaching in Melbourne took on an extra dimension....?

**Phillip:** As well as giving weekly adult classes I’d started giving classes in schools. The children and teenagers responded very readily to drumming and African dancing.

**Jenny:** But still you were seeking something further?

**Phillip:** I’d always wanted to find out more about the Australian aboriginal culture. So one day I left Melbourne in my combie-van and headed north. Eventually I found myself in the Northern Territory – in Katherine, and I applied for a permit to enter north eastern Arnhem Land. After a drive of 730k’s on a four-wheel drive track in my combie I arrived at the Yirkalla community. That’s where the Yothu Yindi band’s family and clans live. At first I was invited to run a disco for the kids which I did every Sunday.

**Jenny:** Phillip I believe that led to your running African dance workshops in even more remote indigenous communities?

**Phillip:** Well word had got around that I was this “deadly” dancer and that led to an invitation to perform at the Milingimbi Cultural Festival. I was the only non-aboriginal performer!

**Jenny:** Milingimbi?

**Phillip:** It’s an island in the Arafura Sea. That made me quite famous throughout Arnhem Land. Then I was invited to another island, Elcho Island, to do a week of African dance workshops for indigenous school children – every class in the school. And that culminated in a school performance. I hadn’t dreamt these children would be so interested. But then I began to realise that through watching TV the children learned that some of my workshop material, perhaps particularly the pelvic movement was similar to what they saw on black American music video clips on Australian TV.

**Jenny:** Fascinating! A black community being taught by a white man a language of dance that had originated in Africa – another black culture!

**Phillip:** Yes, and after a couple of years right in Arnhemland I drove to Alice Springs and ran workshops there and in a community in the central Australian desert.

**Jenny:** It must have been a fulfilling and to some extent revelatory time?

**Phillip:** It was! And then I was invited back to Europe to teach my kind of African dance in the Austrian Alps I began to sense that by reaching into that inner energy I helped take people into deeper parts of themselves. I could feel it! I could sense it! My students would come back each week, and each week they would seem to be freer in body and spirit – happier people!

**Jenny:** Authentic dance had taken on yet another dimension for you?

**Phillip:** Yes, and back in Melbourne I was finding that some participants in my classes were coming to me years later to thank me for this, as they described it, “freeing up” of parts of their body, in particular the pelvic region. And of course by freeing up in that area we free up a lot on a psychological level.

**Jenny:** So was it this sort of response that led you to the study of dance as therapy?

**Phillip:** It happened when I was taking part in one of Gabrielle Roth’s “Five Rhythms” workshops. I told the facilitator, Christine Demmler, I was feeling unsure about the next direction for my life and she said to me very confidently that from her observations of me during her workshop I should study dance therapy. I told her I’d been considering creative arts therapy but she said “No! No! You are a dancer!” So I enrolled in the IDTIA Certificate course.

**Jenny:** So how do you use percussion tools in your dance therapy practice?

**Phillip:** With elderly people (with or without dementia) and with physically and intellectually disabled children and teenagers I quite often use a drum or clapsticks to introduce a session (generally based on the Leventhal five part programme of Warm up, Release, Theme derived from clients, Centering and Closure). And my introduction flows into the Warm up as I sense the atmosphere and the mood of the group. So what I had pre-planned I don’t necessarily do!

Each week I use a different “prop” in the introduction. I might use the djembe. That’s the one I’m holding in the photo, or clapsticks from the Tjabukai. They are aboriginal people living in the Kuranda area in Northern Queensland.



Or I might start quite differently, maybe offering a feather boa, suggesting they use it to express how they might be feeling today. Percussion is stimulating particularly for older people, and some in my groups are not very verbal. With percussion everyone has an opportunity for expression, even if it is only through a hand action onto the drum as a gesture of response. Usually though when I take a drum around the group everyone “uses” it. There is no right or wrong way. I call this my time for

intuiting and sensing. I also use drumming as a greeting – encouraging individuals to introduce themselves in what could be a dramatic or a low-key way .... slapping, smoothing, scratching, punching and so on.



Journal of Public Health includes a study saying that drumming produces a heightened state of awareness, reduces depression and improves mental health. I guess you know that don't you Phillip?

**Phillip:** Well what I do know and what I make sure of is that by the end of any session I do, most of us have achieved increased energy levels, and are smiling!

**Jenny:** And smiles are so healing! Thank you Phillip!

## “Dance Is My Therapy Music My Medicine And Movement My Healer”

**Photography** – Ciska Burrie  
**Quotation** – Phillip Light

And now that I'm also working with (ABI) acquired brain injury clients I am finding that drumming is actually initiating movements which haven't previously been observed in this clinical setting.

**Jenny:** Another new direction for you to follow! You are reminding us that drumming is a primal and potent expressive activity. And there is a timely corroboration. The latest issue of the American

**Note: Jenny Czulak Riley**, Grad. Dip. Movement & Dance (University of Melbourne), Grad Cert. Dance Therapy (University of Melbourne) is an Australian DMT pioneer, founding member of the DTAA and author of *Growing Older, Dancing On*. She is an experienced dance group leader for older adults, and continues to be very active in the DTAA.

## DTAA LIBRARY NEWS

### New Librarian

The DTAA Library and the Hanny Exiner Memorial Foundation Library now have a new librarian.

In early September, Naomi Aitchison – who has been the librarian since the DTAA library was established in 1997 - retired from that position.

The new librarian is Teri McNeil and she can be reached on: (03) 9428 1505, or

**email:** [groovygrl@aapt.net.au](mailto:groovygrl@aapt.net.au)

To find out what the libraries hold in their collections either visit the DTAA website [www.dtaa.org](http://www.dtaa.org) or contact Teri.

**Thank you Teri for taking on this role.**

### New Books Available

**Books recently reviewed and now available in the library:**

**The Journey of a Dance Therapy Teacher – Capturing the Essence of Chase. Claire Schmais**, ISBN:1-881766-06-03. Published: Marion Chase Foundation of the American Dance Therapy Association, 2004.

**Movement Therapists in Action: A Working Guide to Research Options, Robyn F. Cruz, Cynthia F. Berrol**, ISBN: 0-398-07504-2, Published C.C. Thomas, 2004;

**Contact:** Teri McNeil -(03) 9428 1505

**e-mail:** [groovygrl@aapt.net.au](mailto:groovygrl@aapt.net.au)

### A Thank You

We would like to take this opportunity to express our heartfelt thanks to Naomi Aitchison for the wonderful job she has done in setting up and managing the DTAA's Library since its inception in 1997. Since then, a handful of books has become the significant Library that we now own. It is a resource to be proud of. Over the years, Naomi has worked quietly and tirelessly to get it organised and implement a system that works very well. She has done an excellent job that has resulted in the expansion of this valuable service that is available to the Australian dance-movement therapy community.

# Music and Imagery Conference in New Zealand 'Challenge and Delight'

*E. Connor Kelly*



**The view from the Conference venue**

*Connor, MA, ADTR, LPC, is an experienced DMT who worked in the Boston area in the 80s. and held several positions for both the local and national ADTA. She studied authentic movement in depth with many pioneers in the field and after 8 years in Germany and Italy, began to study yoga intensively. She now resides in New Plymouth, NZ. where she maintains a small DMT practice, teaches authentic movement and continues to study yoga. She is a contract dance/movement therapist for a rehabilitation centre, completed a project with children with ADHD, facilitates workshops in authentic movement, physical storytelling and continues her mother to mother breastfeeding support as a La Leche League Leader. She recently commenced as the new day-stay coordinator at the Te Rangimarie Hospice in New Plymouth*

*In the following report of this Conference, Connor has used some reflections from Joanna Booth to cover some of the concurrent sessions that took place. Joanna, is a B.Sc(Otago), B.Mus(Auckland) and is a music educator and BMGIM practitioner in the Auckland area. Her passion is designing music programmes for the GIM work.*

The 4th Australasian Music and Imagery conference entitled **Challenge and Delight** was held in New Zealand for the first time March 10<sup>th</sup> through March 12<sup>th</sup>. The hosts, NZIAM (NZ Imagery and Music Association), choose Vaughn Park as the venue. This modern, comfortable facility is located next to Long Bay Park north of Auckland. The views are stunning! I was warmly welcomed when I arrived, offered tea and found easy conversation with fellow

participants. Drums invited us to the welcoming ceremony which was held in a lovely small outdoor amphitheatre with phenomenal park and sea views. We had the opportunity to make music together as well as to introduce ourselves to the group. I was so delighted when a few began to dance during music making that, of course, I had to join them!

The theme relating to effective and safe practice of the Bonny method of Guided Imagery and Music (BMGIM) began with a keynote address by Simon Jefferson entitled, "Counseling and the Law". As a lawyer for NZAC (New Zealand Association of Counselors) he shared information with us about safe practice in New Zealand. This included family law, subpoenas, note taking and insurance. His humorous style made entertainment of what would otherwise have been a very dry topic.

Carola Maack, a music therapist from Germany, spoke next on using BMGIM with complex PTSD patients. She thoroughly covered the background of what constitutes complex PTSD, including attachment styles. She also shared several triadic models of client, therapist and music and how each can offer a different focus, such as reconstructive, re-education with regards to one problem or simply supportive. She led us through a simple experiential, using non-classical orchestral music, guiding us to imagine our safe place. Then she gave two case examples from her practice and challenged us to see both the similarities and differences regarding a safe place. She described several sessions with each case. This presentation was rich, full and multidimensional.

After lunch, Stella Clement presented a paper called "The multi-facet Self and the BMGIM". She presented information about the continuum of disassociation and how BMGIM can provide a therapeutic window to reassemble the many facets of self. She illustrated this beautifully with a case study. Artwork slides provided participants with the visual dimension of this BMGIM journey. The pictures clearly showed the different aspects of the self and how the relationships between them changed. These images continue to resonate within me.

Concurrent sessions followed. They included:

- A. No Delight without Challenge- Using imagery, art and music in verbal psychotherapy presented by Diana Scott and Kay Kilham of Australia.
- B. Living with Sound – the Effects of Sound on the Physical & Emotional Self by Lisabeth Toomey, New Zealand.

I attended Lisabeth Toomey's session where she played a piece of music that moved her deeply and asked us to consider two ideas.

1. "Great music is as much about the space between the notes as it is about the notes themselves." Sting.
2. "Which is more important, the dominate or the tonic?" Royal Schools of Music LRSM Exam 1981.

We first listened to the music. Then she explained, in musical terms, what was happening in the music - such as a rising octave can lift us up or a falling octave can calm us down. We also discovered such things as predictability, waiting, building, long pauses and major scales. Lisbeth later told us the story of this opera piece and most of us decided the story did not matter as we created our own experience while listening to this music.

Joanna Booth's report on the other session:

"In the afternoon, Gestalt and GIM therapists Diana Scott and Kay Kilham of MIAA presented on their topic of using imagery, art and music both as 'stand alone' modes of working and in combination with 'verbal' psychotherapy models. The use of these media in groups with clients who have a psychiatric diagnosis was also mentioned later in their presentation. Their argument is that the non-verbal arts are ideal for occasions of impasse, where the client finds it impossible to verbalize emotions; for when something long held is no longer of value and for when the client is overwhelmed. They expounded on art as symbolic or literal, and the implications of each, and gave case examples and examples of pertinent questions to move the client's process along. They postulated that music evokes imagery more easily and vividly than does verbal suggestion, that it provides easier access to the emotions, and that it aids verbalization, among other attributes. This was followed by a case example concerning pain reduction by means of imagery, music and client action."

After a tea break two more concurrent sessions followed:

- A. "Self Care and Safe practice - Group work and Counsellors" with Millicent McIvor, New Zealand
- B. "Journaling – A group Process" with Katherine Gibson, New Zealand

I attended the journaling workshop since I have much interest in this area. Katherine shared an intensive journal process developed by Ira Progoff. She had attended his workshops while studying in Chicago in the late 70s. His work is based on his study of Carl Jung and he developed these workshops so individuals could engage their consciousness in a deep and meaningful way. The work is done in groups but sharing is not necessarily part of the process. She led a brief experiential of "twilight imaging". With the music of Max Bruch's Violin Concerto 1, slow movement, we were asked to contact or create an image. Once with that image we were encouraged to dialogue through movement, writing or drawing. Afterwards, Katherine offered some handouts so we could further understand the steps and process of this work. One she spoke of was the "open moment", another is a dialogue with someone in your life. She gave us several handouts and showed us books by Ira Progoff about the process. "Progoff's method is aimed at helping people clarify current problems, trust their inner wisdom and search out future direction." (Neal Vahle in *New Realities* p. 14, July/August 1989)

Joanna Booth – concurrent session:

"Concurrent with Katherine's workshop was that of Millicent McIvor which was a reflection on her work with a team of counselors planning for their new year. Themes presented in advance were: reconnecting, self-care and relating to clients. A modified form of BMGIM was used along with other creative arts. After a 'shaking' exercise, improvisation using un-tuned percussion explored 'myself as of now'.

'Reconnecting with myself' involved a brief recollection of holiday time spent with family, followed by listening to Arvo Part's 'Fratres' while using color or words, and was processed in shared conversation. Two people became affected by deep sadness and resolved to further investigate that. 'Reconnecting with the group' used the Brahms from the Explorations music program during which participants colored a mandala to express the place they felt they held within the team. The departure from relaxed listening in a supine form was intended to keep awareness of each other in focus. Work with partners involved finding and presenting a gift and verbally acknowledging the most appreciated attributes of the other. 'Caring for clients' while retaining our own centre, especially

when sudden deeply disturbing material is introduced, was discussed as an induction for a deeper listening experience. This was encouraged by 'Le temps est la pluie' by New Zealand composer Gareth Farr. Having fun was among aspects of self-care that emerged. This fun was improvised with instruments and other sounds. The conducive environment and sensitive workshop leadership ensured safe practice. The choice of music in the setting we were in, could be challenging, whereas in an open group situation or at the beginning of a 6-week closed group, for example, challenging music would need to be handled with care. These options provided comparisons."



**During the break before dinner and music I went down to the beach with my yoga mat for a few poses and a refreshing swim. As I walked back to my room I felt a new insight awaken in me regarding my relationship with my mother. Something shifted inside me.**

Dinner was lovely and I found myself dancing the Horah with a small group as the string quartet played! I could not remember the simple steps and had to be taught by one of the quartet members!!! Of course I could have improvised anything!

Sunday began with a presentation by Roger Booth, Associate Professor, School of Medical Sciences, University of Auckland, called "Who am I? Making Sense of Myself through Narrative and Music". Roger gave a very entertaining talk that included physiology, stress, research and the interrelationship of biophysical and psychosocial which he is calling somato-psychic- integrated- self determination. (Imagine a Mary Poppins tune here.) If we change one thing in our lives, then that changes the relationship with everything else. Roger entertained

us through singing parts of his lecture to familiar songs, which we know aids the learning process! He closed with, "The stories we tell ourselves about our lives change our lives; our attribution of meaning affects our health!"

The next talk was by Carolyn Van Dort, from Australia, entitled, "Transference and Counter-transference: Friend or Foe to Therapists and the Practice of GIM". Here she described some theoretical constructs regarding the therapist's role as well as the role music plays in this process. She asked how we chose music for our patients/clients - is it perhaps guided by our own experience with this music? The most exciting idea she offered was using the form, GIM, as a tool in supervision. (As

a supervisor I have used dance/movement and physical storytelling and believe that part of the power of our work must be applied in supervision since we already understand the limits of words. This was a new idea to most participants and I strongly encouraged further exploration with this tool.)

Dee Dunn, from Virginia, USA, gave the next talk - "Using GIM with Cognitively Impaired Adolescents". Dee was working as a counselor in a residential school for adolescents who had severe behavior problems as well

as developmental disabilities. Most had endured some sort of abuse and all were female. She created a four session format that she called Music Evoked Imagery. She had one member of staff per child and each child created a safe space while listening to non demanding music. There was no interaction in these sessions between the children. She did a short progressive relaxation following some of the music and asked the question, "What part of yourself would you really like to change?" Afterwards the children were invited to "just put something down on paper". The second session was learning about what part to change through making masks. The third session was a mask interview: "What does the mask say to you?" The fourth was acting out the mask with instruments. The case studies were very moving and she spoke about how much she learned in the process. As the children's counselor she continued to use the masks in individual treatment. I deeply appreciated the multimodal approach and how the process was adapted to meet these girls and provide a deeply expressive avenue of change for them. The audience was deeply moved by the case studies, the masks and the girls' words. These girls with disabilities, compounded by trauma, displayed

a depth and richness of expression that is often dismissed as not possible with individuals with developmental disabilities.

After lunch Johanna Booth of New Zealand presented one last workshop entitled “Seaside Reflections: Refresh and Delight Your Soul with a Musical Experience”. At the last minute she substantially changed her plans to lead into the closing ceremony. The original program had included two concurrent sessions but the other speakers had already presented some material and wanted us to be together as a group. Johanna used a programme (several pieces of classical music by various composers) she had created she entitled the eponymous, Summer Barcarolle to evoke a playful and celebratory atmosphere. She encouraged us to move and stretch before finding a space in the room in which to recline or sit. As she played the music she invited us to close our eyes and either be still and enter an imagined scene or go into movement in our own space. I deeply appreciated the invitation and enjoyed following my movement impulses. I noticed sometimes I could flow authentically with the music and at other moments the music was leading me. When we completed this she encouraged us to use the gorgeous silk scarves and/or use instruments to create a group celebration. I found myself naturally drawn to the scarves and dance. I played for a while in various forms, sometimes moving with others. I had a moment of concern that I might be “too much” and allowed that feeling along with the desire to engage others to pick up scarves and either give to others as a gift or wrap them around others. This allowed me to connect, thank the other participants

and create a ritual through the dance. It was a deeply moving celebration and felt like the correct way to end the conference. I was energized and able to drive for five hours and arrive home safely before dark!

#### **The enticing circle of scarves**



**I particularly treasure the moments in the conference when others spoke to me about their experiences in dance. The privilege and honor to witness, to encourage and acknowledge the dancer within each of us moves me deeply. The depth of music, knowledge of transformation, healing and health at this event offered me the opportunity for deeper connection within myself and with others. I felt privileged to offer the element of dance in this event.**

#### **Photography:**

**View from Conference and Scarves - Joanna Booth  
Beech scene North Island – Lesley Hawkins**

### **INVITATION TO CONTRIBUTE TO THE UNESCO OBSERVATORY E-JOURNAL -MULTI-DISCIPLINARY RESEARCH IN THE ARTS**

The UNESCO Observatory for Multi-Disciplinary Research in the Arts is a new initiative located within the University of Melbourne's Faculty of Architecture, Building and Planning. The Observatory is a collaborative venture fostering connections across education, government, NGOs and community organisations. The aim is to promote research, evaluate and publish initiatives which make innovative use of the arts and culture in achieving positive social, educational and scientific outcomes. The Observatory will link countries and outreach areas, such as rural and indigenous communities.

One of the vital activities of the UNESCO Observatory is a bi-annual, peer reviewed e-journal. This publication arose out of a recognised need for promoting research and knowledge transfer in the field of arts and culture in education, and to build networks of qualitative and quantitative research globally. The focus of the e-journal will be on the value of the arts integrated with multi-disciplinary endeavours to improve education, build healthy and sustainable communities, reach the un-reached and to reduce poverty and marginalisation. This peer-reviewed journal aims to publish the finest international examples of successful research collaborations between the arts and other areas.

The editorial team invites you to contribute your research or relevant activities, in the form of an academic article, for consideration to be published. Papers will be peer reviewed by the Observatory's panel of colleagues and academicians. The Observatory is unable to disburse honoraria for contributions, however, you will find it valuable to leverage on the reputation and credibility of UNESCO and The University of Melbourne if your work is published.

Submission date- inaugural edition - 3rd November 2006. See:

[http://www.abp.unimelb.edu.au/unesco\\_observatory/ejournal.html](http://www.abp.unimelb.edu.au/unesco_observatory/ejournal.html)

**Lindy Joubert, E-Journal Editor**

**Naomi Berman, Associate Editor**

# Writing

## Heather Hill



*Heather with Denis Kelynack - following receiving the HEMF (Hanny Exiner Memorial Foundation) Achievement award – Nov. 2005.*

*Heather, PhD, Prof. Member DTAA, B.A., M.Ed., Grad. Dip. Movement and Dance, Grad. Cert. Dance Therapy, author “Invitation to the dance: Dance for people with dementia and their carers”(2001), has worked as a dance therapist for 20 years, specializing in the area of dementia, and has been the coordinator of the dance-movement therapy courses that ran at RMIT University.*

*The following piece by Heather has been developed from a response she made to discussions on writing on the ADTA Listserve (last year). In particular, it was her response to an email from Sharon Chaiklin. We put this aside, waiting for the right time to print. As you will note from the message in the Editorial on p.1, it is the right time to print and it fits well into this edition as an encouragement to the DMT community to put pen to paper and write something!*

This discussion on writing is on a subject close to my heart and I've enjoyed hearing what others have had to say. I just wanted to pick up on what Sharon said about not waiting for the brilliant idea or perfection in writing.

### **Sharon said:**

*“Being involved in the Marian Chace Foundation, we have been trying to encourage our practitioners to write for so long! .....It just takes one idea to develop...something you are wondering about or find fascinating and moving. Don't think that everything*

*has to be the first time discussed or the brilliant original idea. We learn from others and something that someone else has written may spark a thought that can grow from that writing”.*

I think writing can be part of dance therapy practice from the very beginning in terms of finding some time to reflect and write on one's practice. Writing and practice have always seemed a natural pairing for me - but then I do love writing anyway - but it's perhaps something even those who don't naturally write, can consider doing. It is the perfect way to start writing because the paper can provide a receptacle for a whole mix of thoughts and feelings in no particular order and without concern for grammar and style.

Even in the early stages of your dance therapy career, you can start writing. This is where Sharon's point about "brilliance" is particularly relevant. You need to choose a not too threatening context - such as a newsletter (and yes use colleagues, etc. to read drafts) - and just write from your experience. In the first instance, your experience - where you are at - at the present moment - is totally o.k. You don't need to wait till you've had 20 years' experience; the experience of beginners is also of interest for everyone, experienced and new to the field alike.

Another encouragement to write is that by writing you will actually find out what you know, what you're doing and why you're doing it. In writing my doctoral thesis, I did very much affirm the truth of writing to find out what you know.

Another thing I've learnt is that through the act of writing, one's writing gets better and better - it's a bit like dancing, really! Do not wait for the perfect wording or the perfect beginning, just WRITE! (just as we encourage our clients to just MOVE). I believe there is a wonderful satisfaction in forming and refining thought and feelings into words.

Here is a poem which my supervisor sent me as I started writing my thesis and which I feel says much about the act of writing. I hope it inspires some of you out there, just as it did me!

This poem dates from the late 8<sup>th</sup> or early 9<sup>th</sup> century and was found as a marginal note in a copy of the Codex St. Pauli in the Monastery of Carinthia. The author is presumably an anonymous Irish monk and scribe. This translation is by Robin Flower. Pangur Ban is old Irish for Soft White Cat.

## PANGUR BAN

I and Pangur Ban, my cat  
'Tis a like task we are at;  
Hunting mice is his delight,  
Hunting words I sit all night.  
Better far than praise of men  
'Tis to sit with book and pen;  
Pangur bears me no ill will,  
He too plies his simple skill.  
'Tis a merry thing to see  
At our tasks how glad are we,  
When at home we sit and find  
Entertainment to our mind.  
Oftentimes a mouse will stray  
In the hero Pangur's way;  
Oftentimes my keen thought set  
Takes a meaning in its net.  
'Gainst the wall he sets his eye  
Full and fierce and sharp and sly;  
'Gainst the wall of knowledge I  
All my little wisdom try.  
When a mouse darts from its den,  
O how glad is Pangur then!  
O what gladness do I prove  
When I solve the doubts I love!  
So in peace our tasks we ply,  
Pangur Ban, my cat, and I;  
In our arts we find our bliss,  
I have mine and he has his.  
Practice every day has made  
Pangur perfect in his trade;  
I get wisdom day and night  
Turning darkness into light.



**Note:** Start to write from the very beginning of one's dance therapy work. The Dance-Movement Therapy Quarterly publication team are pleased to receive contributions from students, those just starting in the workforce or experienced practitioners. All contributions are valued. Student assignments, that rarely see the light of day once completed, with a little more effort can be bought up to the standard required for an article. As Heather said in a follow up email " Students who are still in the early stages of training often have such unique and different perspectives which can really inject new blood into the material and give experienced dance therapists food for thought". She went on to say that she sees "it as beneficial both ways - in starting the writing habit early for students, and in giving the rest of us the opportunity to access some of the truly creative and insightful work which comes from students". So send in your contributions and start to write at whatever stage of experience you have reached!

**Artwork for Pangur Ban:** Sheila Lovell – with her kind permission. Sheila is a well known Western Chinese Artist from the UK.

## Announcement

### DTAA Subscriptions

A 'thank you' to those members who have responded to our plea to submit their DTAA subscriptions when they are due at the 1<sup>st</sup> of July each year.

We would appreciate it if those members whose fees for this year (2006/2007) are still outstanding - could forward them to the Treasurer as soon as possible.

This would ease the load of the DTAA financially and also reduce the workload of our overworked volunteer committee members by saving them the job of chasing up fees.

**There is a renewal membership form in this edition of 'Moving On' for your convenience.** Membership forms are also always available on line and fees can be submitted via this route by credit card if it is easier for you.

Go to: [www.dtaa.org.au](http://www.dtaa.org.au)

Or email: [dtaa@alphalink.org.au](mailto:dtaa@alphalink.org.au)

Treasurer: Judy Gutteridge

Tel: 57443120

Mobile: 0418543464

## A Reflection On:

### The Dynamic Architecture of Communication: Moving, Feeling, and Observing: Space Laban Movement Analysis (LMA)

*Mary Rose Nicol*

*This workshop held on July 21-23, 2006, at Cecil St Studio, Fitzroy was led by Sandra Kay Lauffenburger, B.Ed, M.Sc, CMA, Certified Laban Movement Analyst, Registered Somatic Movement Therapist, Dance Movement Therapist, and Psychodynamic Psychotherapist. For over 24 years Sandra has been teaching and working with SOMATIC MOVEMENT EDUCATION across the fields of dance, exercise, therapy, and creativity. She has been in private practice since 1985 and in Canberra since 1992 (The Ouldeah Centre). Sandra presented this comprehensive framework for understanding movement in all its rich layers, providing tools for movement training and observation that are personally and professionally meaningful and profoundly enlivening.*



*The workshop explored the feeling of the Kinesphere, the Dimensional, Defense, and Diagonal Scales, as well as the communicative subtleties contained in each. Ties to Affect Theory were also explored. The workshop was designed for practitioners of Dance-Movement Therapy but was open to anyone interested in Laban Movement Analysis and the exploration of non-verbal communication for professional or personal reasons. It built on the basic components of the Space element of LMA through didactic, somatic, dance, and playful experientials.*

*Mary Rose Nicol studied Dance-Movement Therapy in a Grad. Dip. of Visual and Performing Arts program at RMIT, is a Registered Midwife and Maternal and Child Health Nurse, and graduate of The Living Water Center NSW, in Transpersonal Psychodynamics, Breathwork and Sandplay Therapy.*

Several busy weeks have gone by since I was immersed in the language of Laban at Sandra's workshop. I have sat down with my vague notes and hazy diagrams to try to remember!!!

I remember experiencing the enjoyment of my mind being stretched to embrace the concepts that were just a bit of hazy memory from earlier study. I remember my body stretching, moving, exploring through the framework being presented. I remember the respectful atmosphere that comes through sharing with others who come from different backgrounds and interests and the resulting enthusiasm to learn and study more.

We began with an exploration of Kinespheres – moving in different ways to find out what our kinesphere is like – using woollen thread to mark it out on the floor – then standing in this representation and feeling the internal shapes of the kinesphere and using the wool to “draw” this. So interesting to see what emerged over the floor in different parts of the room. We found different ways of moving through the kinesphere – using the central, peripheral and transverse paths. Seeing what it was like to move within the diagrammatic representation of another person's kinesphere. Noticing the differences felt when moving in these different ways and places. Moving at the different levels. “What is it like to make transitions – from inner to outer, high to low? What feels most/least comfortable to me at this moment? Where is my attention -internal or external?” These were some of the questions Sandra used to stimulate our reflection.

We reviewed and experientially explored the basics of axes and planes before getting to the scales. We looked at the way in which Space can be considered as a series of points and locations, with common patterns and individual variations – comparable to handwriting. These ‘common patterns’ were mapped by Laban onto solids – resulting in scales. Scales are said to be evocative of different feelings.

We moved through the Dimensional Scale (central pathway) and the Defence Scale (peripheral pathway) – based around the Dimensional Cross – formed by the three dimensions – horizontal, vertical, and sagittal. This was linked to stability, centering and settling. We worked in pairs to see the scales in relationship and discussed the way in which they can relate to communication and conversation.



Left forward high – beseech, seduction, yearning, specific aspiration (Glide) *INTEREST*  
 Right back low – appreciation, held back, discarding (Slash) *CONTEMPT*  
 Left back high - compromised, conflicted, strangled, choiceless (Dab) *FEAR*  
 Right front low - confident, curious, diving in (Wring) *DESPAIR*  
 Right back high - oh la la! nostalgia, c'est la vie (Flick) *STARTLE*  
 Left front low – stop, controlled, ‘leave me alone’ (Press) *DISGUST*  
*SHAME* is described as being central – immobilising, drawing inward, a place of minimal expression.  
 The following jottings from my notebook were helpful in considering this material.  
 \*‘The scales serve movement as musical scales serve music’ (Bartenieff & Lewis, 1980, p.29).  
 \*We need a formal way to think about Space – the way we feel in it, the way we use it or we get ‘lost in space’. \*What are my affinities? What are my clients’ affinities?  
 \*Laban was an explorer who named what he saw - we should continue that exploration.

The diagonal scale was experienced as much more expressive and dynamic. Based on the form of the cube – incorporating the diagonals and the eight directions. To begin with we played with the idea of moving into the diagonals until we were beginning to fall. Seeing what it is like to follow the different directions. Feeling where the counter-tensions are. Finding what brings stability.

We then moved through the diagonal scale and together, as a class, explored the feelings evoked by each place and later looked at the corresponding effort quality. Following an introduction and review of Affect Theory, Sandra discussed her exploration of the Primary Affects as related to the diagonal scale. Briefly, the Innate Primal Affects, as described by Sylvan Tompkins (1962-63), are Startle, Interest, Distress/Despair, Fear, Joy, Anger, Contempt, Disgust and Shame.



The thread throughout the workshop seemed to be looking at the way in which the concept of ‘Space’ is related to interpersonal communication – the way in which we relate to, and express ourselves in, the world around us.

Thank you Sandra for a stimulating and enjoyable workshop.

**References:**  
**Bartenieff, I., and Lewis, D., (1980) *Body Movement: Coping with the Environment*, Pub. Gordon and Breach. N.Y.**  
**Tompkins, S. (1962-63) *Affect, Imagery, Consciousness*. v. 1 & 2, New York, Springer.**

The following is a partial summary of the class participants’ associations to the scale, followed by the corresponding effort quality in brackets and the Affect attributed by Sandra in italics:

Right forward high – hope, wanting, aspiration, vision, yearning (Float) *JOY*  
 Left back low- intense, contained, struggle (Punch) *ANGER*

# HANNY EXINER MEMORIAL FOUNDATION NEWS

## Dance Therapy Research Grants COULD THIS BE YOU?

We're looking for someone interested in evaluating, developing or implementing a dance therapy project and starting down the road to research. Consider all of those questions you'd like to investigate about your dance therapy practice. Are there any that could be helped along with financial and collegiate assistance? If you have any ideas please discuss them with any of your dance therapy colleagues or get some advice from Naomi Aitchison or Phyll Lloyd. We're happy to help you make the most of your ideas, even in their 'germination' phase.

**We are inviting applications from persons in Australia** intending or currently conducting research, or projects that could contribute towards research, **that are assessed to advance the field of Dance-Movement Therapy and the quality of its practice. Small projects that can contribute to future larger studies are considered worthwhile for submission.**

**The project could be looking at practical work or could take an academic approach.**

The grant will comprise a single grant of \$2,000 or two of \$1,000.

**The closing date for applications is Friday 19<sup>th</sup> January 2007**

### All projects are to:

- be from applicants who are students or practitioners in the field of dance therapy, or working towards the development of dance-movement therapy, in Australia, whether or not they are members of the Dance-Movement Therapy Association of Australia,
- be conducted in Australia,
- be carried out into the use of Dance-Movement Therapy, or relating to it, (e.g. it could be into the use of music for dance-movement therapy) to contribute to its unique knowledge-base,
- contribute to the understanding and furtherance of the practice of Dance-Movement Therapy in Australia: to broaden the understanding of its effects.

Potential applicants are invited to call or email Naomi or Phyll to discuss any project they wish to have considered.

**For further information and application documents please phone:**

**Naomi Aitchison (03) 9878 1602 OR Phyll Lloyd (03) 9714 8396**

**email: [dtaa@alphalink.com.au](mailto:dtaa@alphalink.com.au) OR**

**write to: H.E.M.F Grant Applications, Dance-Movement Therapy Association of Australia, P.O. Box 641, Carlton South, Victoria 3053.**

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### Donations

We are delighted to announce that the Foundation has received its first donation since its inception.

We are extremely grateful to Dr Karen Bond for her gift.

\*\*\*\*\*

### Dance Therapy Conference 2007

The foundation is currently working directly with the DTAA planning a dance therapy conference to be held in 2007. (See advanced notice for this event in the 'What's On' on p.32.)

**Trustee – Dance-Movement Therapy Association of Australia (DTAA)**

## In memorium – Gabrielle Parker

*Letter from Penny Best*



Gabrielle with Penny

I am sorry that I have to write to you with some very sad news concerning my friend and colleague, Gabrielle Parker. Gabrielle had been very ill last year and managed to 'bounce back', giving her extra time to be with her friends, colleagues and students and to get back into her stride at Roehampton University Dance Movement Therapy programme where she had been course convenor. Unfortunately she had to go back into hospital recently as her health situation deteriorated and she was then unable to recover. Gabrielle passed away Wednesday morning June 21, 2006. In the end it was peaceful and I feel she was ready as she had been in considerable pain the previous week. I was with her the night before she died and really felt she was ready and it was best for her.

Gabrielle truly lived for her teaching and supporting learning within dance movement therapy. Some of you within Australia may have known of her and enjoyed her presence. Gabrielle was in at the very beginning of ADMT and one of the pioneers in Britain. She was an extraordinary person with such generosity and respectful care of others' ways of being in the world. I learned much from her. I will miss her dreadfully; we became very very close professionally and personally over the past 15 years.

It is anticipated that the dance therapy community in the UK will organise a celebration of her life in the autumn. Roehampton University has offered to host such an occasion.

Yours, Penny  
Penelope Best

## World News

World News has been partially on hold for the last few editions of 'Moving On' due to lack of space - so some of the information below is now many months old - as can be seen by the dates. However, we think that you will agree that it is worth printing anyway despite the delay. Some of the web addresses may be difficult to access at this stage.

### **New Articles - References and Abstracts.**

We would like to thank **Iris Bräuninger** (from Switzerland) for giving us permission to print the following for the benefit of our readers. Her message was sent to the ADTA Listserve late last year. She provided several abstracts of new articles that were available via the website listed below. The message from Iris was "Here are a variety of interesting new articles that are available on the following link.

[http://www.ncbi.nlm.nih.gov/entrez/query.fcgi?db=PubMed&term="Dance+Therapy"\[MAJR\]](http://www.ncbi.nlm.nih.gov/entrez/query.fcgi?db=PubMed&term=)".

**Note: We did find this address difficult to access but did manage to achieve it by 'staging it'. We suggest that you try, but if not successful - in each instance - the reference of the article is given, so**

**that interested readers can still obtain the article through a library.**



### **1. Cancer Nursing. 2005 Jul-Aug;28(4):301-9.**

Dance and movement program improves quality-of-life measures in breast cancer survivors.

Sandel, S.L., Judge, J.O., Landry, N, Faria, L, Ouellette, R, Majczak, M.

MidState Medical Center, Meriden, CT 06450, USA. [ssandel@harthosp.org](mailto:ssandel@harthosp.org)

A pilot research study was conducted at 2 cancer centers in Connecticut to determine the effect of a dance and movement program on quality of life and shoulder function in breast cancer survivors treated within the prior 5 years. Thirty-five women completed the trial that included a 12-week intervention, using The Lebed Method, Focus on Healing Through Movement and Dance. The study design was a randomised control trial with a wait list control group crossover to active treatment in weeks 13 to 25, with the treatment group receiving the program in weeks 1 to 12, and no program in weeks 13 to 25. Outcome measures were the Breast Cancer Quality of Life (FACT-B), Shoulder range of motion (ROM), and Body Image Scale. FACT-B significantly improved in the intervention group at 13 weeks from 102.0 +/- 15.8 to 116.7 +/- 16.9, compared to the wait list group 108.1 +/- 16.4 to 107.1 +/- 21.3 (time x group effect,  $P = .008$ ). During the crossover phase, the FACT-B score increased in the wait list group and was stable in the treatment group. The overall effect of the training at 26 weeks was significant (time effect,  $P = .03$ ), and the order of training was also significant ( $P = .015$ ). Shoulder ROM increased in both groups at 13 weeks--15 degrees and 8 degrees in the intervention and wait list groups (Time effect,  $P = .03$ ; time x group,  $P = .58$ ). Body Image improved similarly in both groups at 13 weeks (time effect,  $P = .001$ ; time x group,  $P = .25$ ), and at 26 weeks. There was no significant effect of the order of training for these outcome measures. A dance movement program that addressed the physical and emotional needs of women following treatment for breast cancer substantially improved a breast cancer-specific quality-of-life measure. Larger studies are justified to determine the acceptability of this therapy as part of the continuum of care for breast cancer survivors.

**2. Paediatric Nursing. 2005 May;17(4):36-9.**

Moving body and mind: a nurse-led dance group for young people with a mental illness.

Holyoake, D.D., Reyner, C., Woodbourne Priory Hospital. PMID: 15906898 [PubMed - indexed for MEDLINE]

**3. Journal Music Therapy. 2005 Spring; 42(1):64-80.**

Comparison of movement-to-music, rhythm activities, and competitive games on depression, stress, anxiety, and anger of females in substance abuse rehabilitation.

Cevasco, A.M., Kennedy, R, Generally, N.R. The University of Georgia.

Over the past several decades the number of females using addictive substances has continuously increased. Females have different

reasons for initiating substance abuse and specific treatment needs that differ from males. Researchers suggested gender specific drug rehabilitation treatment, in which female clients developed or improved functional behaviours. The purpose of this study was to investigate the effects of 3 different types of music therapy interventions on levels of depression, stress, anxiety, and anger of female clients in substance abuse rehabilitation. Ten females in an outpatient substance abuse rehabilitation program participated twice a week for 6 weeks in a music therapy program, participating in movement-to-music activities, rhythm activities, and competitive games for 2 weeks, 4 sessions each. After each intervention state-trait anxiety and levels of anger were measured. A repeated-measures ANOVA indicated no significant differences for the three types of music therapy interventions; however, data collected on daily scores, immediately before and after each session, indicated that individuals reported a decrease in depression, stress, anxiety, and anger immediately following the music therapy sessions.

**4. Alternative Therapy Health Med. 2005 Jan-Feb;11(1):76-7.**

Dance/movement therapy for adults with cystic fibrosis: pilot data on mood and adherence.

Goodill SW.

**5. Physical Medicine Rehabilitation Clin. N Am. 2004 Nov;15(4):827-41, vi-vii.**

Art, dance, and music therapy.

Pratt,R.R.. Research & Development, Music Health Institute, 532 Colorado Avenue, Santa Monica, CA 90401 USA. [rosalie65@hotmail.com](mailto:rosalie65@hotmail.com)

Art, dance, and music therapy are a significant part of complementary medicine in the twenty-first century. These creative arts therapies contribute to all areas of health care and are present in treatments for most psychologic and physiologic illnesses. Although the current body of solid research is small compared with that of more traditional medical specialties, the arts therapies are now validating their research through more controlled experimental and descriptive studies. The arts therapies also contribute significantly to the humanization and comfort of modern health care institutions by relieving stress, anxiety, and pain of patients and caregivers. Arts therapies will greatly expand their role in the health care practices of this country in the twenty-first century.

**6. Midwifery Today Int Midwife. 2005 Spring;(73):28-9.**

**Belly dance & birth.** Moore Brigham & Women's Midwifery Group, Boston, Massachusetts,

USA.PMID: 15835845 [PubMed - indexed for MEDLINE]

**7. Public Health Nurs. 2004 Jul-Aug;21(4):361-71.**

Comparisons of motivation, health behaviours, and functional status among elders in residential homes in Korea. Song R, June KJ, Kim CG, Jeon MY. Department of Nursing, Soonchunhyang University, ChonAn, South Korea.

This study compared the changes in health behaviours, motivation, and functional status between motivation enhancement exercise-program participants and program dropouts over 6 months. A total of 73 older adults living in residential homes participated in the study. Face-to-face interviews were conducted at pre-test and then at 10 weeks and 6 months in the program. The participants exercised using traditional Korean dance movements for 50 min, 4 times per week, for 6 months. The subjects were classified as participants or dropouts by using a cut-off attendance rate of 80%. Repeated ANOVA revealed the following results over 6 months: 1 The motivation to perform health behaviours, especially for perceived benefits, improved significantly for the participants than for the dropouts. 2 Significant differences in the performance of overall health behaviours and exercise-related behaviours were found between the participants and the dropouts. 3 The sickness impact profile (SIP) of the participants improved significantly, compared with the dropouts. Significant group differences were found for total SIP, physical dimensions, and enjoyment of recreation and pastimes. In conclusion, the study found that the 6-month motivation enhancement program was effective in motivating older adults to perform health behaviours and to improve their functional status.

**Isadora Duncan International Institute Website**

**Mikael Lovkvist** found this interesting website (see address below) which is devoted to Isadora Duncan. He shared this with the DMT community via the ADTA Listserve. He also shared this quote which he found on the site saying how beautiful he personally found it to be.

*"I spent long days and nights in the studio seeking that dance which might be the divine expression of the human spirit through the medium of the body's movement. For hours I would stand quite still, my two hands folded between my breasts, covering the solar plexus .... I was seeking and finally discovered the central spring of all movement, the crater of motor power, the unity from which all diversities of movements are born, the mirror of vision for the creation of the dance — it was from this*

*discovery that was born the theory on which I founded my school .... When I had learned to concentrate all my force in this one center, I found that thereafter when I listened to music the rays and vibrations of the music streamed to this one fount of light within me, where they reflected themselves in Spiritual Vision, not the mirror of the brain but of the soul."* (Duncan, My Life, 75.)

Thank you Mikael for sharing this inspiring quote with us and for bringing this website to our attention.

<http://www.isadoraduncaninternationalinstitute.org/isadora.html>

**Tamalpa Institute – Announces New Website**

Tamalpa Institute announced the launch of their newly redesigned website earlier this year. For those interested this can be found via <http://www.tamalpa.org> Here you will find an updated and comprehensive description of their school, work, programs, faculty and graduates practicing around the world. The Institute can be contacted at email [info@tamalpa.org](mailto:info@tamalpa.org) Julie McGinnis is the administrative coordinator.

**For those interested in eating disorders:**

In August 2006, Barbara Busse forwarded from the library of Duke University (to the ADTA Listserve) some interesting information on the results of a long term study that may prevent some at risk college students from developing eating disorders. The study apparently found that "an Internet-based intervention program may prevent some high risk, college-age women from developing an eating disorder". The study, was funded by the National Institutes of Health's (NIH) National Institute of Mental Health (NIMH), and is published in the August 2006 issue of the "Archives of General Psychiatry." Apparently involving a controlled trial of 480 students who were at risk, an internet-based, cognitive-behavioral intervention was used which aimed to improve body image and promote healthy eating as well as reduce concerns about bodyweight and shape. Those involved also took part in online discussion groups run by clinical psychologists.

For more information about the study and information on eating disorders the full reference is:

**Taylor, C.B., et al. Prevention of Eating Disorders in At-risk College-age Women. "Archives of General Psychiatry." August 2006.**

**This NIH News Release is available online at:** <http://www.nih.gov/news/pr/aug2006/nimh-07a.htm>

**Dance Dynamics: Effort & Phrasing Workbook - Revised** - News from Vera Maletic, from the Department of Dance, Ohio State University has let us know that this workbook is now available in a 3-

-ring-binder format with a new **DVD Companion**. It has 131 pages, and the DVD Viewing Guide 22 pages. The cost is US\$35.00. She tells us that “The Workbook & DVD support studio work in dance dynamics by facilitating interaction between presentation of the content and the reader. Opportunities for students to generate movement examples and images accompany the introduction of every new concept. Notes about the feel of various dynamic patterns and specific movement qualities in performance and viewing are encouraged. Observation outside the class is facilitated by means of the DVD companion. It also provides the opportunity for comparing one's own performance of various components of dance dynamics, and that of selected choreographers and performers. Orders can be placed through:

[http://www.gradeanotes.com/Merchant2/merchant.mvc?Screen=PROD&Store\\_Code=GAN&Product\\_Code=OSU197W4&Category\\_Code=OOP](http://www.gradeanotes.com/Merchant2/merchant.mvc?Screen=PROD&Store_Code=GAN&Product_Code=OSU197W4&Category_Code=OOP) or via website procedures at <http://www.gradeanotes.com>

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**For those interested in the Tango:** Kathy Wallens ([kathywallens@yahoo.com](mailto:kathywallens@yahoo.com)) provided the following website reference of an interesting article entitled “Doing the tango keeps the brain in step, too’. See: <http://news.yahoo.com/s/usatoday/doingthetangokeepthebraininstepoo>

## **Congratulations to Donna Newman-Bluestein On the arrival of The Octaband – which is now available and sounds and looks wonderful**



The Octaband is a new prop for DMT that has been developed and now manufactured by Donna who can be contacted on email: [dbluebirds@rcn.com](mailto:dbluebirds@rcn.com) Or further information and price is available on [www.octaband.com](http://www.octaband.com) Donna says that more photos, suggestions for use, and specifications are available from this site. The prices indicated for the 8 leg Octaband will be \$49.99, the 16 leg Octaband will be \$79.99 plus shipping.

## **Australian Moves**

Australian Moves are unfortunately not always forwards – they are sometimes backwards. In the following news on DMT Training Programs in Australia, although we are delighted with the news from Wesley Institute in Sydney, at the same time we are really saddened and disheartened to receive the news about the RMIT program in Melbourne closing. This had been running so successfully with great results. Both ‘Moves’ are reported on in this column:



### **Our Congratulations to Wesley Institute on the following:**

#### **Announcement to the DTAA from Evelyn Defina**

The dance department has been working towards designing a Master’s of Dance-Movement Therapy with the aim of having it running in Semester, 2007. This has been reviewed and with Academic Board approval the following has been sanctioned to pursue:

Wesley Institute will offer a dance-movement therapy specialty through the current Master’s of Counselling. This Master’s program is fully accredited. Adding a dance-movement therapy specialty means that Master’s level dance-movement therapy courses will be integrated with master’s level psychology and counselling subjects. Such integration will also mean that the Grad Dip Dance Therapy can have its workload reduced. This will then offer students the opportunity for dual qualifications, which is attractive to employers. The Grad Dip Dance therapy will continue

to offer its specialist training in the area and allow students to graduate as dance therapists. The proposed date of beginning this new stream is Semester I 2008.

Evelyn Defina  
Head of Dance Department  
Wesley Institute  
Contact Evelyn if you have any queries: Email:  
[Evelyn.Defina@wi.edu.au](mailto:Evelyn.Defina@wi.edu.au)

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**Our commiseration's to Heather Hill and the RMIT teaching Team on this sad news:**

**RMIT - Announcement**

It is with regret that we have to announce the closure, at the end of this year, of the dance therapy courses at RMIT. The University has decided to shut down several of its arts courses, including both the current home of the dance therapy courses – Visual and Performing Arts - and their proposed future home – Creative Arts Therapies.

The dance therapy courses were developed by four dance therapists – Jane Guthrie, Linda Murrow, Denis Kelynack and Heather Hill – who saw a need for a university program, which could in the future lead to higher degree programs in dance therapy and the nurturing of dance therapy research within Australia.

We have been delighted with and inspired by the students we have taught over the past four years, and feel privileged to have contributed to the formation of some dance therapy practitioners.

As co-ordinator of the dance therapy courses, I would like to thank Associate Professor David Forrest for his facilitation of the integration of dance therapy into the Graduate Diploma of Visual and Performing Arts and his ongoing support of dance therapy at RMIT.

Warmest thanks must of course go to Jane, Linda and Denis, the original members of the teaching team, and Kim Dunphy who latterly has joined us. It has been wonderfully enriching to work with and learn from these skilled and dedicated practitioners and teachers.

Dr. Heather Hill  
Co-ordinator  
Dance Therapy Courses at RMIT



**Visitor to Melbourne:** A warm welcome was extended to frequent visitor to Australia **Dr Marcia Leventhal** who returned to Melbourne in September 2006. Her visit was, organised by the IDTIA. Dr Leventhal has been visiting this country on a frequent and regular basis for the last 18 years to conduct and develop, training programs in that training facility. On this visit, she conducted Advanced Training Workshops for Diploma graduates, a Professional Development Workshop and the final 2005/06 Diploma Module for IDTIA students just completing their diploma coursework. She also held individual private and supervision sessions – a very busy schedule! The Australian dance therapy community was inspired and energised by her presence and we do hope to have more on this visit and reports on the workshops that she conducted in our next edition. We wish her well and always look forward to ..... the next time.



**Top row left to right :** Rob Baum, Maeve Larkin, Sasha Trompf, Kate Wormald, Sativa Svingos, Stephen Hale, Jennifer Helmich (IDTIA faculty),

**2nd row from left to right :** Danielle Bell, Suzi Kusmanovski, Anna Schlusser (IDTIA faculty), Lainey Anthony,

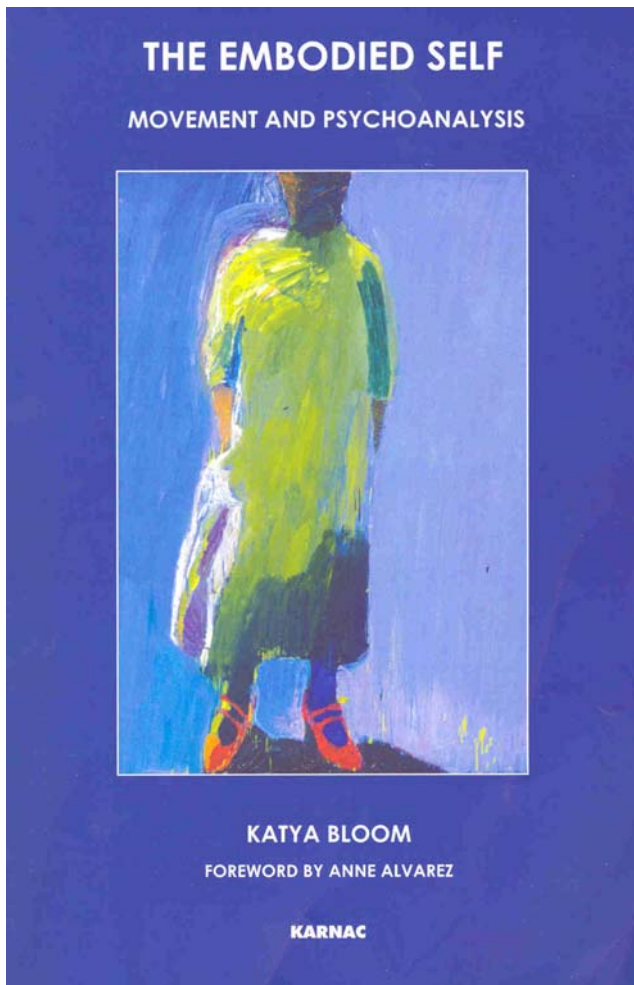
**Centre:** Dr. Marcia Leventhal with a present from the group of an Australian Koala.

**Sitting:** Debbie Hunt and Bouthaina Mayall.

**Lillian Thio** has drawn our attention to:

The Journal of Complementary Medicine July/Aug 2006, Vol. 5. No. 4, has an article on "Creative Arts Therapies" on music, art and dance therapy. It highlights the background, rationale and practice, and research in these therapies in the treatment of mental and physical problems. It brings an awareness to the public that these therapies are under-utilised in Australia.

New Publication –Back Cover Information  
**THE EMBODIED SELF  
MOVEMENT AND PSYCHOANALYSIS**



Cat No. 22708 - ISBN: 1855753944  
Pbk 226pp - RRP £22.50  
SPECIAL INTRODUCTORY PRICE £19.99

### **KATYA BLOOM PhD**

By integrating principles from her background as a movement psychotherapist and movement analyst with key concepts from contemporary psychoanalysis, the author offers a new perspective on exploring the interrelationships between non-verbal and verbal *articulation* in any therapy setting.

*The Embodied Self* aims to provide a practical and experiential working model for developing therapists' *embodied attentiveness*, which will enhance their recognition of the sensori-affective manifestations of transference and countertransference.

It will inform the work of psychotherapists and psychoanalysts, dance movement therapists, and body psychotherapists, as well as those involved in

psychoanalytic observational studies. It will also be of great value to anyone interested in exploring the interrelationships between the psyche and the body.

'In every analysis one has to arrive at the *body-self* if one wants to achieve deep and enduring change' (Rey, 1994). Combining her understanding of movement therapy and psychoanalysis in writing *The Embodied Self*, Katya Bloom beautifully describes ways of sinking into this *body-self* to discover the most painful, repressed and neglected layers of the infantile psyche. This highly recommended book is essential reading for therapists and hospital professionals who need to develop more comprehensive understanding of the often neglected primitive spontaneous gestures of the *body-self* which are not yet able to be put into verbal dialogues.'

Dr Jeanne Magagna, Ellern Mede Centre for Eating Disorders  
Head of Psychotherapy Services, Great Ormond Street Hospital, London

'*The Embodied Self* is a remarkable work written with the sensitivity and kinesthetic intelligence only such a brilliant movement artist as Katya Bloom could bring to it. It speaks with equal relevance to both the informed lay person and the advanced scholar. Bloom has achieved a three dimensional work that includes inviting conscious shifts into the reader's bodily experience while reading. In describing her patient-therapist interactions with such artistry, Bloom enables us to live the experience and achieve embodied knowledge.

Most importantly, Bloom provokes, incites and leaves one with many questions.

I experienced many paragraphs as open invitations for intense discussion. This book informs and inspires. It is an invaluable resource for dance movement therapists, movement analysts and students of both. Readers will be truly moved!

Virginia Reed, President of the Laban/Bartenieff Institute of Movement Studies

Faculty, Dance Movement Therapy program, Pratt University, New York

KARNAC BOOKS, 6 PEMBROKE BUILDINGS,  
LONDON, NW10 6RE  
T: +44 (0)20 8969 4454 F: +44 (0)20 8969 5585  
www.karnacbooks.com

**FOREWORD BY ANNE ALVAREZ**

**Note: A review of this book by someone from the DTAA will be published when completed.**

# What's On

## VICTORIA

### **STOP PRESS!!!**

#### **Keep Sunday October 15<sup>th</sup> Free**

Steve Harvey, PhD, ADTR, RDT, RPT/S., well known dance-movement therapist and psychologist, will be in Melbourne on Sunday October 15<sup>th</sup>. We have taken the opportunity of asking him to be this year's presenter at the DTAA's Professional Development Day and AGM. So this event has been bought forward to fit in with his visit. (See next column for his 3 day workshop for the OT Association). His presentation to us will be from a dance - movement therapy perspective, but will also refer to other expressive arts applications to deal with attachment/trauma problems related to abuse and family instability and adjustment problems. The concepts can be made applicable to a range of population groups and individuals, but will have a slant towards resolving family conflicts through Dynamic Play. See Flyer insert for details

#### **International Dance Therapy Institute of Australia Introduction to Dance Therapy**

Saturday 11<sup>th</sup> November 2006, 10am - 4pm  
Clifton Creative Arts Centre, Richmond, VIC  
Cost: \$105 Full \$85 Concession

An experiential day workshop to introduce dance therapy and its potential for discovery, change and healing, together with some discussion and theoretical underpinning for its use in therapeutic contexts. Presented by Naomi Audette, IDTIA Diploma graduate and Dance Movement Therapist with the Community Group Program at Royal Children's Hospital Mental Health Service.

#### **Certificate in Dance Therapy**

The Certificate in Dance Therapy is a one-year, part-time, highly experiential training, which is supported by theoretical teaching and practicum. The teaching faculty are IDTIA graduates trained by American Dance Therapist and educator Dr. Marcia Leventhal, PhD, CMA, ADTR. All are experienced professional dance therapists and teachers. Attendance at an introductory workshop is a prerequisite for entry to the Certificate.

*For more information* about IDTIA courses visit website at [www.idtia.org.au](http://www.idtia.org.au) or contact: Michele Braban, Administrator, (03) 9578 7109 e-mail: [admin@idtia.org.au](mailto:admin@idtia.org.au)

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**Linda Murrow** M.A., experienced dance therapist, expressive arts therapist and supervisor, has a private practice offering depth movement psychotherapy and dance therapy supervision. Linda, also a couple & family therapist, works at Relationships Australia, has an office in St. Kilda and sees clients at Boroondara Consulting Group in Hawthorn. For an appointment: Tel. **9534 6836**. Email: [ismurrow@tpg.com.au](mailto:ismurrow@tpg.com.au)  
Linda is a registered dance therapist and approved supervisor with the American Dance Therapy Association, Professional Member of the DTAA, and Clinical Member of the Victorian Association of Family Therapists.

#### **Underbelly Belly Dance Teacher Training,**

25 September to 9 December 2006

Underbelly is offering Belly Dance Teacher Training. Receive a grounding in Belly dance technique and a variety of styles, dance safety and anatomy, teaching methods, dance composition.

Email: [andrea@underbellydance.com](mailto:andrea@underbellydance.com)

## WORKSHOPS:

### October

#### **Three Day Workshop in Dynamic Family Play**

**Presented by Steve Harvey** PhD, RPT/S, ADTR, RDT, who is a Consultant Psychologist with the Child and Adolescent Mental Health Service in New Plymouth, New Zealand. Steve previously worked as a Child Clinical Psychologist in private practice in Colorado, USA.

This important 3 day workshop is planned for October 16-18, 2006. To register your interest in attending please email OT AUSTRALIA Vic on [admin@otausvic.com.au](mailto:admin@otausvic.com.au) or phone on 9481 6866.

**Note:** The OT Association will accept any member of the DTAA who registers for this 3 day event at OT membership rates. You just need to remind them that you are a member of another therapy Association when you apply. A very generous offer from the OT Association.

### November:

#### Eleventh Hour Theatre

170 Leicester Street, Fitzroy

Bookings +613 9419 5649

[eleventhhour@netspace.net.au](mailto:eleventhhour@netspace.net.au)

Adaptation of Shakespeare's: The Winter's Tale

September 14th to October 7<sup>th</sup>

For Samuel Beckett (1906-1989) Endgame And Other Works

November 25th to December 9th

Mondays and Tuesdays -tickets are half price - \$15.

## CLASSES:

### Monday:

#### **Soul Dance classes: with Tony Norquay**

**Monday evenings** 7.30 - 9.30 at Augustine Centre. Call 9819 2844 or 3<sup>rd</sup> Sunday mornings of each month 10.0 to 12.30 at Olinda Primary School in the Dandenongs.

**Call Tony: (03) 9726 0847**

### Tuesday:

**Tuesday mornings during school terms.** Marina Bistrin teaches Middle-Eastern Dance and Gypsy Dance classes in Rosanna. Contact: Rosanna Firestation Community House, 9458 1935, 232 Lower Plenty Rd, Rosanna 3084. **email:** [rfsch@dodo.com.au](mailto:rfsch@dodo.com.au)  
<http://home.vicnet.net.au/~rfsch>

**Or contact Marina Bistrin - AH (03) 9440 5882, mob 0438 580 889** [marinabistrin@optusnet.com.au](mailto:marinabistrin@optusnet.com.au)

**Dance with your baby** with Ana Gioino (For pregnant mothers and parents with babies - birth to 2 years old). Relaxation, gentle yoga, meditation and creative dance. Every Tuesday from 11 to 12 am. **Ring Surrey Hills Neighbourhood Centre: (03) 9890 2467** (\$15 per class).

### Wednesday:

#### **Raqs Chakra @Northcote Uniting Church**

Movements of Arabic dance with Maria Sangiorgi

Wednesday mornings 10 - 12 am.

Ongoing throughout the year in 7 week cycles (join any time)

Northcote Uniting Church, 251 High St Northcote \$15

**PH (03) 9489 8446** or go to <http://www.dancingisis.com>,

**Email:** [maria@dancingisis.com](mailto:maria@dancingisis.com)

### Thursday:

#### **Thursday nights 8.00 - 9.30pm**

**Trance - Tribal at Underbelly** with Maria Sangiorgi - 231

Smith St Fitzroy (enter off Greeves St). Telephone 9419 6620

or go to <http://www.underbellydance.com>

Explores the trance and tribal dance aspects of North African; Algeria, Morocco, Tunisia, Egypt and Turkey; the release techniques of the Zarr and whirling. Emphasis is from within, guided through subtle movements and images.

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### **Sunday:**

#### **Sunday Morning Open Dance**

is a new twice monthly event facilitated by Michelle Mahrer Sunday Dance is an open dance space held in this spirit. It is an invitation to awaken energy healing, and transformation through the dance. October 1, 15, 29, November 12, 26 December 10 - St Columba's Hall 24 Glenhuntly Rd Elwood 10.30 - 12.30pm Cost \$15 Enquiries: Michelle 0419269986 For DTAA members I am happy to offer one free session

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#### **Dancing the instrument of the soul**

Come and explore, connect, reclaim and express your self through movement and dance in this monthly practice of self-discovery and awareness. Bodysong workshops are designed for anyone who loves to dance or would like to deepen their healing process through movement. **Monthly Dates: Sundays 11am-1pm.** 10<sup>th</sup> Sept, 8<sup>th</sup> Oct, 12<sup>th</sup> Nov Prana House Yoga and Healing, Level 1, 885 High St, Thornbury, **Bookings Essential:** 9410-9502

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### **January 2007**

#### **Empathink**

**Summer School 20 - 24 January 2007,**

#### **Kohutian Self Psychology**

Sandra Kay Lauffenburger [lauf@netspeed.com.au](mailto:lauf@netspeed.com.au)  
International House, The University Of Melbourne  
Royal Parade Parkville

**Pre-Summer School – The Basics; Thursday 18 January**

**Contact:** Empathink, c/o Mrs. Margaret Lee, 15 Miller Crescent, Mount Waverley, Vic. 3149 Ph (03) 9888-3958 Fx (03) 9888-3258 Email: [lee6752@bigpond.net.au](mailto:lee6752@bigpond.net.au)

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### **NEW SOUTH WALES**

#### **The Wesley Institute, Sydney**

Private tertiary education institution with full government-accredited undergraduate and post-graduate diplomas and degrees in arts, theology, counselling and therapies.

The dance department offers:

Bachelor of Creative Arts (Dance), Diploma in Creative Arts (Dance), Graduate Diploma in Education (Dance), Graduate Diploma in Dance Therapy.

The DMT course, is one-year F/T or P/T equivalent. P/T studies are organised to enable women with multiple responsibilities to study and fulfil their vision. Studies covered: Movement Theory and Analysis, theory and practice in the works of Laban, Bartenieff and Kestenberg; models of improvisation for dance therapy based on psychotherapeutic models and the works of dance therapy pioneers; psychological studies in relevant theories, models and practices for DMT; working with different client groups; supervised placements and project work with a variety of clients. **Contact: Wesley Institute, 5 Mary Street, Drummoyne NSW 2047**

**Tel: (02) 9819 8888, Email: [info@wesleyinstitute.edu.au](mailto:info@wesleyinstitute.edu.au); [registrar@wi.edu.au](mailto:registrar@wi.edu.au) Or: [www.wesleyinstitute.edu.au](http://www.wesleyinstitute.edu.au)**

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### **November**

**NECTA (Network for Exploring Creativity in Therapy through the Arts)** is hosting an Arts Therapies day on Saturday 18th Nov. at Clontarf Cottage, Balmain, Sydney.

Dance Movement Therapy with Helen Clarke Lapin, Meredith Lucy & Sharon Todd-Miller  
Dramatherapy with Adrian Lania & Art Therapy with Meena Blesing and Anne Clare

Enquiries to Adrian: (02) 95577904 after 3pm / 0400306499

### **Australia and New Zealand Association of Psychotherapy 18th Annual Conference**

Context, Time and Relatedness: Evolving Dimensions of Therapeutic Conversations. 16-19 November 2006

Venue: Manly Pacific Sydney 55 North Steyne, Manly NSW ANZAP (NSW) Ltd. 9/317 Egdecliff Rd Woollahra 2025 PH: 9327 4449 FAX: 9327 3323

Email: [info@anzapweb.com](mailto:info@anzapweb.com) Web: [www.anzapweb.com](http://www.anzapweb.com)

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### **Making Connections through Total Body Integration**

with **Peggy Hackney**, internationally recognised movement therapist, dancer, Laban Notation analyst and teacher of Laban Movement and Bartenieff Fundamentals. **In Sydney Friday 3 November 2006 to Sunday 5 November 2006 See p. 32 for full advertisement of this exciting event**

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### **QUEENSLAND**

#### **3rd International Forum on Disability Management**

Brisbane 8-10 Oct., 2006. Presentation and Proposals.

The venue - Sofitel Brisbane, <http://www.ifdm.com.au>

**Contact: Robyn Clapshaw C/- CONROD, University of Queensland, Level 3, Mayne Medical School**

**Herston Road, Herston Qld 4006 Ph: 61 - 7 - 3365 5560**

**Email: [r.clapshaw@uq.edu.au](mailto:r.clapshaw@uq.edu.au)**

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### **INTERNATIONAL EVENTS:**

#### **Bratislava In Movement 2006** October 6 – 13th, 2006

The Laban/Bartenieff Institute of Movement Studies - LIMS NYC and the Bratislava in Movement Association announce "Laban For The 21st Century Project"

Performances, Conference, Workshops and Panel Discussions celebrating the 10th Anniversary of the International Festival of Contemporary Dance.

#### **Conference - Laban & Performing Arts**

As a part of the Festival, is intended for researchers and scholars of performance, dance, theater, music, and dance education.

<http://www.abp.sk/NewFiles/anglicky.html>

**Contact:** Laban/Bartenieff Institute - LIMS

Regina Miranda, Director of Arts & Culture

[www.limsonline.com](http://www.limsonline.com)

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### **CANADA**

**Wesley Institute** - The Graduate Diploma in dance therapy - meets ADTA approval. Graduates can work as licensed dance therapists in the US. Australian graduates can upgrade their courses. Contact: [laurel.bridges@wesleyinstitute.edu.au](mailto:laurel.bridges@wesleyinstitute.edu.au)

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### **GERMANY**

Zentrum fuer Tanz & Therapie - Geyerspergerstr. 25  
80689 Munich, Germany, 2-3 Dec 2006

Tel: +49(0)89 54662431; Fax: +49(0)90 54662432

<mailto:susanne.bender@tanztherapie-zentrum.de>

<http://www.tanztherapie-zentrum.de>

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### **Munich - International conference**

"Moving from Within"- July 22 - 24, 2007

Presenters include Warren Lamb, Pamela Ramsden, Janet Kestenberg-Amighi, Susan Loman, Marc Sossin. Organized by Susanne Bender celebrating 20th anniversary of the DMT training institute/Munich with Sabine Koch - University of Heidelberg. Call for workshop contributions and presentations in movement analysis in therapy, education and research. Contact [susanne.bender@t-online.de](mailto:susanne.bender@t-online.de)

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### **GREECE**

#### **20th World Congress on Dance Research**

"Promotion of diversity", Athens, Greece, 25-29 October 2006  
Congress Secretariat: Dora Stratou Dance Theater, Scholiou 8, Plaka, GR-10558 Athens, Greece; tel. (30)210.324.6188,

[www.cid-unesco.org](http://www.cid-unesco.org) or [president@cid-unesco.org](mailto:president@cid-unesco.org)

## **JAPAN**

### **The International Conference of C.A.T.,**

Tokyo - October 7-9, 2006 <http://www.nyc.go.jp/> Looking for creative art therapists; art, play, dance/movement, music, drama, and poetry therapies, to present lectures, workshops, or posters. Proposals to: [stephanielbrooke@aol.com](mailto:stephanielbrooke@aol.com); <http://www.stephanielbrooke.com>  
National Olympics Memorial Youth Center (NYC)  
Stephanie L. Brooke, Ph.D., NCC  
<http://www.stephanielbrooke.com> - <http://www.nyc.go.jp/>

## **UK**

### **Roehampton University, Surrey,**

Dance Movement Therapy Programmes, Graduate Certificate, Postgraduate Diploma/ MA, M.Phil, PhD.  
For initial information and application contact [enquiries@roehampton.ac.uk](mailto:enquiries@roehampton.ac.uk) or write to Programmes Administrator, ArtsTherapies Division, School of Psychology and Therapeutic Studies, University of Surrey, Roehampton, Southlands College, London SW15 5SL or contact the Programmes Administrator on [ArtsTherapies.programmes@roehampton.ac.uk](mailto:ArtsTherapies.programmes@roehampton.ac.uk)  
University central telephone number: 020 8 392 3000.

## **U.S.A**

### **Kinections: Alternate Route and Continuing Education**

<http://www.kinections.com> , 4 Elton Street, Rochester, NY 14607-1216 USA Email: [Info@kinections.com](mailto:Info@kinections.com) .  
[http://www.kinections.com/continuing\\_ed.php](http://www.kinections.com/continuing_ed.php)  
Or Veronica at [kinectionsinfo@kinections.com](mailto:kinectionsinfo@kinections.com)

### **The Center for Movement Education and Research**

Alternate Route Training Program in Dance/Movement Therapy With Loyola Marymount University  
Los Angeles, California - Starting Summer 2006  
The university is close to the LAX airport.  
[www.movement-education.org](http://www.movement-education.org)  
Contact: Judy Gantz, CMER Director  
[judy@movement-education.org](mailto:judy@movement-education.org); 310 477-9535

**ADTA** For extensive listings of dance therapy training in the U.S. and elsewhere. Website: [www.adta.org](http://www.adta.org)

**The Creativity Workshop**, based in New York , established in 1993 by writer [Shelley Berc](#) and multimedia artist [Alejandro Fogel](#), to provide alternative, traditional forms of education and thinking. Teaches individuals and groups about creative processes. Call toll free 1866 217 19980 or: <http://www.the-creative-fime.com/whoware.html>

**TAMALPA INSTITUTE:** Internationally acclaimed Movement & Expressive Arts Institute with legendary teachers, Daria Halprin and Anna Halprin. Training programs and workshops in the Halprin Life-Art Process, a movement-based expressive arts approach that integrates movement/dance, visual arts, performance techniques and therapeutic practices. Introductory workshops & summer programs. CE credits. Tel: 415.457.8555 Contact: [info@tamalpa.org](mailto:info@tamalpa.org)

**Master's Program for Fall '06 or Winter '07 enrollment.** through Tamalpa Institute and Lesley University.  
[http://www.lesley.edu/grad\\_admiss.html](http://www.lesley.edu/grad_admiss.html) .

Tamalpa Institute, P.O. Box 794  
Kentfield, CA 94904  
415.457.8555 ph  
415.457.7960 fx  
e-mail: [info@tamalpa.org](mailto:info@tamalpa.org)  
Visit our new website: [www.tamalpa.org](http://www.tamalpa.org)

## **Choreographing Collaboration**

Joint Conference of **American Dance Therapy Association** and **National Dance Education Organization**  
Long Beach, California, October 19-22, 2006  
Joint conference will be held at the Hilton Long Beach and California State University, Long Beach at 701W. Ocean Blvd, Long Beach, California.  
"ADTA (1966-2006) - 40 and Fabulous!"  
<http://www.adta.org/resources/conference.cfm> or call 410.997.4040

## **CID**

### **Mediterranean folk festival in Cyprus**

Ensembles of up to 30 persons from all Mediterranean countries -invited to festival-competition in Larnaca, 26-28 November 2006.

### **Festival in Spain**

Celebrating its 20 years, the folk festival invites ensembles from all over the world to send applications.  
On the island of Mallorca 10-14 April 2007.  
For opportunities you can visit the CID web site <http://www.cid-unesco.org/html/news.html>  
International Dance Council – CID, President's Office  
[president@cid-unesco.org](mailto:president@cid-unesco.org)

## **Kinections.**

For courses write to Veronica at [kinectionsinfo@kinections.com](mailto:kinectionsinfo@kinections.com)

## **Anna Halprin Calendar 2006**

Ongoing Classes at the Mountain Home Studio  
15 Ravine Way, Kentfield, 94904  
For more info: Contact: [admin@annahalprin.org](mailto:admin@annahalprin.org) 415.461.5362  
[www.annahalprin.org](http://www.annahalprin.org)  
Anna Halprin's Books and Video Products  
Contact: [products@annahalprin.com](mailto:products@annahalprin.com)

**SOMARA INSTITUTE** (formerly Dance Therapy Institute)  
Second Creative Arts Therapies Symposium - Call for proposals for 4 hour workshops  
Symposium March 1, 2, & 3, 2007 at Fort Mason Center in San Francisco, CA.

**Theme** - Journey into the Imaginal Realm  
P.O. Box 687 Mill Valley CA 94942  
P. 415.462.0845 F. 415.259-4906  
<http://www.somarainstitute.org>  
For proposal form: contact [margie@somarainstitute.org](mailto:margie@somarainstitute.org).

## **EASTWEST SOMATICS WORKSHOPS 2006**

### **With Sondra Fraleigh**

### **Meditation in Motion**

New York, NY September 9&10, 16 & 17  
[Eastwest@frontiernet.net](mailto:Eastwest@frontiernet.net) [www.brockport.edu/~dance/somatics](http://www.brockport.edu/~dance/somatics)

## **FRANCE**

### **Thinking Practice and Theory/Repenser pratique et théorie - In Paris**

**Joint conference** sponsored - Committee on Research in Dance (CORD) and the Society of Dance History Scholars (SDHS) - June 21-24, 2007

At the Le Centre National de la Danse (CND)  
Submissions invited for this historic joint conference celebrating the cutting-edge facilities of the new CND with its superb studios, theatres, and library, this conference will advance research on all aspects of dance through critical inquiry and imaginative reconsideration of the terms "theory" and "practice". CORD and SDHS invite scholars and artists from across the globe to rethink ideas and bodies in motion. All plenary sessions will be simultaneously translated into French and English, the working languages for the conference.  
For further information: [sdhs@primemanagement.net](mailto:sdhs@primemanagement.net)

## Date for your Diary

### Forthcoming Event - 2007

## Australian Dance–Movement Therapy Conference

Melbourne

November 10 and 11, 2007

Keep these dates free!

Keynote Speaker/workshop presenter

**Sharon Chaiklin**

**DMT pioneer**

## Making Connections through Total Body Integration

Explore the patterns that connect and shape you in your world with **Peggy Hackney**, internationally recognised movement therapist, dancer, Laban Notation analyst and teacher of Laban Movement and Bartenieff Fundamentals. Blending Laban/Bartenieff Movement Analysis with the developmental aspect of Body-Mind Centering, this workshop will explore the ease of motion and expression which flow from connecting deeply to your own core, and moving from that place.

When: Friday 3 November 2006 to Sunday 5 November 2006

Time: 11am - 2pm and 3pm - 6pm

Where: The Yoga Room and Life Centre, 6/15 Stanley Street, St. Ives, NSW 2075

Cost: \$375 Limited Space, don't delay your booking!

Bring your own lunch, or explore the eateries in Mona Vale Road or St. Ives Village, only five minutes walk from the centre.

In these classes you will explore a progression of basic neurological patterns that all humans experience in early development. These patterns are the "fundamental" building blocks that support all efficient and co-ordinated adult movement. When these building blocks are not available, there is often "dis-ease" in both the psychological and the physical sense of well-being. Interweaving the mobility of dance with the stability of Yoga and Pilates core work, this workshop leads participants towards discovering and restoring their individual embodiment of balance.

Call (02) 9144 1555 for more information

For anyone interested;

The Dance Notation Bureau:

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Book's Original Price \$24.95 NOW \$9.99  
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## New and Renewing Members

Dani-Ela Kayler  
Maggie Young  
Heather Hill  
Beatrice Lucas  
Teri McNeil  
Naomi Audette  
Jenny Czulak Riley  
Sandra Lauffenburger  
Kitsiri De Silva

Bella Grossberg  
Elizabeth Loughlin  
Tony Norquay  
Theresa Jackson  
Evelyn Defina  
Robyn Price  
Lillian Thio  
Jennifer Cassar

# DANCE THERAPY ASSOCIATION OF AUSTRALIA INC.

(Registration no.A0030913V) (ABN 26 323 204 775)

## ORGANISATIONAL AIMS

- to provide a professional identity for dance therapy in Australia
- to provide representation for the profession as a whole and for its individual members
- to provide advocacy for professional study, fieldwork and research
- to encourage awareness, access to and understanding of dance therapy throughout Australia
- to open up opportunities for professional employment
- to set criteria for the certification of Australian dance therapists
- to register dance therapists who meet the criteria
- to establish and uphold a code of ethics for practitioners
- to provide a register of certified dance therapists for potential employers and clients
- to provide a network amongst its members
- to relate with other associations and organizations in Australia and abroad
- to publish a regular newsletter
- to produce professional literature including a journal
- to organise in-service programs and conferences to establish a collection of scholarly material relating to the origins and development of dance therapy, as a resource for the profession.

### ***DTAA Contacts:***

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#### **Library**

Teri McNeil

Tel: (03) 9428 1505,

e-mail: [groovygrl@aapt.net.au](mailto:groovygrl@aapt.net.au)

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