

1st International Research Colloquium in Dance/Movement Therapy Hannover, Germany - February 2004 Colloquium Brochure Iris Bräuninger & Sabine Koch (Eds)

We are delighted to have received a copy of the Colloquium Brochure for the 1st International Research Colloquium in Dance/Movement Therapy, held in Hannover, Germany, earlier this year. The Colloquium preceded the 10th annual BTD membership assembly and - we are even more delighted to be able to print this record of presentations - we consider this a privilege for the



Australian dance therapy community. The Colloquium Brochure will also be published in 'The Arts in Psychotherapy' later this year. On behalf of the DTAA, we would like to thank Iris and Sabine for their generosity in sharing their

publication of these excellent research presentations with us.

We are keeping them altogether as a record in the same Quarterly, which means we need to reduce the overall document size. So rather than edit the material from the research, we have chosen to cut back in other places. Unfortunately we cannot fully print the inspiring 'Welcome' from Iris and Sabine, the 'Table of Contents', the complete details of researchers' qualifications and bio's and list of Keywords. The complete publication - Colloquium Brochure - is available from the DTAA library for anyone wanting to refer to the original. It can also be purchased from the BTD - the German Dance Therapy Association. - details at the end of the article.

The Welcome from Iris and Sabine, touched on the purpose of the Colloquium - to appreciate world wide interest in dance/movement therapy research.

They said that many international colleagues had accepted their invitation to present their current research projects, which they chose to do in a variety of ways - and that - "these research projects wonderfully demonstrate the



richness and variety of dance/movement therapy research. It is also an impressive show of the enormous creativity, innovative and high standard research that has and is being developed and conducted. Even with very limited financial resources, Dance/Movement Therapy Research is flourishing and booming".

The Research Presentations:

Dance/movement therapy as stress management and improvement in quality of life: Results of a randomized control study*

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This efficacy study's aim is to examine the primary effect of a dance/movement therapy intervention on quality of life and stress management.

This randomized intervention study with between subject-design and pre-, post and 6 months follow-up test compares a ten sessions group dance therapy with a wait-listed control condition. Quantitative data are collected from the participants through standardized questionnaires and from the therapists through two forms of intervention checklists. Qualitative data are gained through certain items of the intervention checklists and by means of semi-structured telephone interviews which have been conducted with all

therapists shortly after the end of the treatment groups. The total number of participants is N= 160 (96 in treatment groups and 64 in wait-listed control groups). Eleven qualified dance therapists lead the treatment groups in different German cities, external validity is thereby guaranteed.

Hypothesis

1. It is expected that the results regarding stress and quality of life improve in treatment groups from first to second test as an effect of dance therapy. 2. It is further expected that the results of the treatment groups third test are better than those of their first test. 3. The effect on treatment groups from second to third test will be small but measurable. 4. The treatment groups' second and third test results are better compared to those of the wait-listed control groups. 5. A correlation between dance/movement therapy intervention and improvement of quality of life is expected. 6. A correlation between dance/movement therapy intervention and stress management is expected. 7. A correlation between dance/movement therapy interventions and the ability to relax is expected. 8. Successful and non-successful dance/movement therapy interventions on improvement of quality of life and stress management can be detected through the analysis of the intervention checklists.

Results of data analysis of the questionnaires which document the efficacy of dance/movement therapy, will be presented.

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Dance/movement therapy and changes in stress-related hormones: a study of fibromyalgia patients with video-interpretation



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Little is understood how dance/movement therapy affects patients with fibromyalgia (FMS). This study describes the measurement of stress-related hormones in FMS patients in relation to dance/movement therapy (DMT). The research question was if it could be possible to see corresponding changes in stress-related hormones and movement patterns after six months of DMT and after 8 month of follow-up. 36 female FMS patients were randomly assigned to either treatment (20 patients) or control groups (16 patients).

After 8 months of follow-up after DMT there were increasing levels of cortisol both in plasma and in saliva, which may indicate an activation and/or revitalization of the HPA (hypothalamic-pituitary-adrenal) axis in the treatment group. The treatment group also changed their mobility, movement pain and life energy significantly to the better compared to the control group measured by video-interpretation. There was a discrepancy between lacks of significant changes in blood concentration of hormones and the significantly improved function reported by the patients' interpretation of the videos after month 14. The body speaks its own language and is probably more alert in signalling changes over time, before changes are evident in inner biological hormonal systems after DMT.

The video-interpretation technique could be used as an important method in predicting pre-stress related body signals after DMT. Dance/movement therapist could therefore use video-interpretation as one way of helping patients to deal with both chronic pain and dormant stress-related symptoms.

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The effect of Dance Movement Therapy work on patients with fibromyalgia



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The main scope of this research is to observe the effect of Dance Movement Therapy with patients who suffer from fibromyalgia.

One of the chief complaints of the people diagnosed with fibromyalgia is the unspecific pain on muscles and joints. Because of this, we found fibromyalgia defined as a rheumatological disease. The origin of the pain, as well as the way to diagnose it, is still uncertain nowadays. Some of the symptoms we find in fibromyalgia patients are also psychological, such as, symptoms of depression and or anxiety. Add to this, the body has a very important role, it is on one hand their enemy, because it hurts and does not facilitate everyday life, and on the other hand, it is their best friend, who knows and suffers with them. The body is felt by this population as a separate part of them that has nothing to do with their emotional or cognitive life. Because of this ambivalent and dualistic relationship with the body, Dance Movement Therapy is thought to be appropriate with this population. Building a new relationship with the body, and exploring pleasant emotions through it, not only through pain, it could be a new way of relating to all the components of pain (physical and psychological).

Developing the expressive capacity of the person through the body and its non verbal communication, can help become conscious emotions that could be unconscious or affront maladaptive. Using the psychotherapeutic context, the self perception of one self is developed through the body, looking for new coping mechanisms to situations, or relationships that are lived as overwhelming, and that could be disrupting the normal functioning of their organism, producing pain, tiredness, anxiety, and stress, all of these symptoms of the fibromyalgia syndrome.

We describe psychosomatic diseases as those where the mind or higher functions of the brain (emotions, fears, desires etc) influence upon the functions of the body. But as a conclusion of this research maybe we should talk of all diseases as psychosomatic, due to the indissoluble mind-body connection, describing diseases as one whole disequilibrium of physical and psychological factors interacting together.

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Dance/movement therapy as a clinical intervention method in oncological rehabilitation. Evaluation of treatment effects - Results of Phase I

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Tumorbiological Clinic Freiburg, Germany, indepth oriented breathing therapist; further training in psycho-oncology at the German Association of Oncology; and guest lecturer all over Germany.

Background: Dance therapy as a body oriented psychotherapy can support tumor patients in their recovery process. As one form of body-oriented psychotherapy dance/movement therapy (D/MT) in oncological rehabilitation is meant to support cancer patients in their process of coping with their disease. We work supportive and resource-oriented focusing on the change in body image the revitalization of the patient by extending their movement repertoire the nonverbal approach to emotions and their expression General goals are to enhance self-confidence and the overall life-quality of the patients.

Aim: The underlying research question is: Does dance/movement therapy improve the physical and psychological well-being and does d/mt strengthen the self-concept of oncological patients? The results of this study might support to establish this intervention method in oncological rehabilitation.

Method: We assessed a sample of n= 67 patients. In the mean, they were hospitalized just under 4 weeks, each person participated in about 7 d/mt sessions. Included were standardized instruments such as the quality of life questionnaire (EORT-QLQ), the Hospital Anxiety and Depression Scale (HADS), the Frankfurt Self-Concept Scale (FSKS) and the Dortmund Movement Therapy Questionnaire (DFBT). We used a pre-, post design. Additionally, the first and fifth sessions of three patients were videotaped and analyzed in order to examine changes in movement characteristics.

Conclusion: Dance movement therapy in oncological rehabilitation particularly appeals to women. It seems to facilitate women's emotional experience of revitalization and to improve

psychological coping. Dance movement therapy appears to reduce anxiety and depression, and to lead to increased well-being and self-confidence.

Since the results can not solely be attributed to d/mt, we continue with Phase II in which we are going to examine specific treatment outcomes of D/MT by further content-analysis of interviews and analysis of 8 Kestenberg Movement Profiles.

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Understanding the Concept of Body Image – A Tripartite Model for Use in Dance/Movement Therapy



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Fulbright scholar in 1997-1999 and has worked in adult vocational rehabilitation and psychiatric outpatient care. Päivi has practiced authentic movement for seven years .

In exploring the significance of interaction and movement (communication) for the individual, body image could be discovered as the linking point between the two. Thus it became necessary to clarify what is meant by the body image concept. The author presents a theoretical, literature-based study of the body image concept. Conceptualizations of body image in philosophy, psychology, psychiatry, and dance/movement therapy are briefly reviewed.

A tripartite model for the concept of body image is proposed in order to clarify the meaning of body image. The author differentiates body image into three interrelated aspects: image-properties, body-self, and body-memory. Image-properties refer to one's perceived appearance of the body and to societal and cultural attitudes regarding the body. Body-self is the body-based interactive, experiencing, and emotional core self. Body-memory stores the lived experiences and serves as a background for evaluating present experiences. The contents of body-memory and image-

properties are channeled to color the action through body-self.

The tripartite model is then discussed in relation to conceptualizations of treatment goals and intervention in dance/movement therapy. Further, interesting research could be done by exploring therapy process via the tripartite model of body image. Systematized tools for demonstrating change in body image would be very beneficial for conducting outcome studies. Special focus on the body-self aspect of body image may be crucial in improving parent-child interaction, teenagers' mental health and in preventing and treating depression in adult population.

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Children and Violence: Proposal for Prevention of Violent Behaviour with Preschool Children and Adolescents Using Dance Movement Therapy Techniques

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The proposal includes two suggestions for the dance movement therapy in order to achieve prevention of violence and violent behavior as to acquire socially, acceptable civil skills that result in solving of conflicts in a non-violent manner. The point of the first proposal suggestion is to form activities that emphasis free expression of various feelings and behaviors by means of movement and dance when dealing with preschool children. The second proposal came of as a result

of creative dance performance with adolescents which stimulates and develops activities for constructive solving of conflicts.

The lecture is based on theoretical principles of movement dance therapy. The mind and the body are in a constant and reciprocal interaction where movement reflects idiosyncratic aspects of an individual, psychological aspects, development aspects, psychopathology, interpersonal means of communication. Movement is visible creative process in that engagement. Used techniques are relaxation with a special emphasis on breathing techniques, concentration and memorize through movement, dialogue and communication in movement group, Laban's movement qualities for the purpose of expression, enrichment through empathy and expression of various emotional states and different forms of behavior through movement and dance.

Planned results are enrichment of expression with the purpose of self-recognition emotions, development of cooperation and communication as well as creation of confidence that leads to positive self-actualization and exchange of existing reactions with more positive ones. All that also results in the more satisfying and more successful functioning of an individual.

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Body Language and Expressive Energy based on the international Dance Therapy Form Dansergia



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movement, gymnastics, dance and movement communication, sports pedagogy and sport psychology at University of Copenhagen. Research in movement psychology & communication, personal development, dance improvisation and dance as therapy. In 4th year of training in Dansergia at the International Institute for Life Energy. Author of articles in many

anthologies and co-author of the Danish book "Fodfæste og Himmelkys". Doctoral candidate.

An in-depth understanding of the language of the body and the psychology of movements are the central foci of this research project, which is running over 4 years (2002-2006). Inspired from phenomenological, anthropological and dephermeneutic research methods the research project explores the potentials of movement as personal development and therapy through the chosen field Dansergia (Belgrad, 1997; Lorenzer 1988; Merleau-Ponty; 1962/1978; Hastrup, 2003).

Dansergia is a holistic and energy based dance therapy form developed through formal and informal research over the past 30 years by Dr. Stéphane Sabetti. Dansergia literally means dance and energy and the dance therapy form is inspired from both eastern and western energy concepts (Sabetti, 1986, 1991, 1992, 1993, 2001, Boardella 1985; Petzhold, 1985; Lowen, 1977; 1995). Through narrative "moving writing", scenic descriptions, poetic diary-notes and interviews experiences and several cases from Dansergia are described (Sparks, 2003, Engel 2001). Core concepts for analysis and interpretations are e.g. expressive energy, body reading, emotional dynamics and non-verbal communication. The work focuses on the body as "lived" with embodied cultural and life historical patterns in an understanding of the human body which is going beyond the credo of dualism in both the theoretical frame and in the practical work (Merleau-Ponty, 1962/1978; Fraleigh, 1987).

The aim of the project is to reveal new aspects and a deeper understanding of the interrelations between the body and movement language and the emotional and psychological dimensions of the human being.

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Women and Men at Work: KMP-Analysis of Movement Qualities (Rhythms, Efforts and Pre efforts)

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disorder patients, autistic children and geriatric patients. Specialized in Kestenberg Movement Profiling (KMP), its use in research and education. Presently she is working on her PhD in a national research project at the University of Heidelberg (Department of Language and Social Psychology) doing microanalyses of "Communication of gender and leadership in team meetings". The project focuses on the analysis of verbal and nonverbal interaction patterns relevant to the construction of gender

The main goal of this national research project¹ (Koch, Kubat, Kruse & Thimm, 2001) is to analyze the communicative construction of gender in professional settings with methods from language and social psychology, linguistics and movement analysis. Our sample consisted of 71 participants (30 men and 41 women) from 16 teams in industry, public administration and training sector. 16 team leaders (8 men and 8 women) and 55 team members (22 men and 33 women) formed part of nine mixed-sex and seven same-sex teams. Powerful processes of face-to-face communication -many under the threshold of conscious awareness- contribute to gender inequality at work. Theory and empirical research emphasize an important role of dominance and support-related processes. At this time, we analyze differences in movement qualities, focusing on the How instead of the What of interaction.

1. We tested differences in movement behavior of men and women in leading positions with the Kestenberg Movement Profile (KMP), because this instrument differentiates particularly well in the nonverbal domain: Rhythms, efforts and pre efforts (Kestenberg-Amighi, Loman, Sossin & Lewis, 1999).
2. We tested difference in use of efforts and preefforts of male and female team leaders and team members
3. We assessed corresponding patterns of movement qualities and other verbal and nonverbal dominance and support-related behaviors with the pattern analysis software THEME (Magnusson, 2000) and we calculated interrater-reliabilities of the two main coders for rhythms and effort codings.

Results suggest differences in the use of tension-flow rhythms between male and female team leaders: women use significantly more OG (jumping), men more U (running-drifting; including pauses). Female team-leaders use significantly more indirect efforts than men. Among team members we found no significant gender differences. Additionally, women moved more overall than men (higher expressiveness: mastery-related but also insecurity-related). Interrater-reliabilities of rhythms-coders on an entire profile were acceptable. Agreement of effort-coders was not satisfying. Results are

preliminary (limited data) and should therefore be interpreted with caution.

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Movement analysis and binding research. Cooperation project DITAT with the University of Köln

Heike Maya Hummel and Sabine Sahn, both dance therapists (reg. DITAT) and movement analysts (BMMP); Research group BMMP (BodyMindMovementParadigma, developed by Yona Shahar-Levy, Israel) and Movement Analysis DITAT Bonn, Germany

For the research we used the BMMP charts for movement analysis. We got Videos about 34 mothers and their normally developed children (control group) and about 26 mothers and their children who are motorically delayed in development. All the children were about one year old. All the mother-child-pairs took part in the first moment of a research study about the binding behaviour of motorically delayed children (University Köln, Kißgen 2000, 2002).

The mothers and their children were filmed in the so called "foreign situation" (Ainsworth), the binding type had already been classified by raters from the university of Köln. We got the results after we finished our movement analysis.

The following questions were discussed: How exactly could we as foreign raters find out the binding type? Where are indicators for the binding type in the movement behaviour of mother and child? How could we develop qualitative categories that do not show only the WHAT of movement (in behaviour), but also the modus of movement (intensity and shape) and the kind of attunement between mother and child? Is the BMMP suitable to judge the behaviour of the mothers in the episode where the mother and the child come together again in the foreign situation? Is there a difference of the mothers behaviour notated in the BMMP chart when we compare different binding types?

In a workshop we would like to introduce the BMMP (Body Mind Movement Paradigma) by Yona Shahar-Levy as an instrument for movement analysis. The aim of this research group is publications about the BMMP and the realization of further research in cooperation with the Center of Evaluation and Methods of the university of Bonn.

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Personal Text/Public Body: The Performance of Gender Identities with/in Interdisciplinary Creative Practice

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In this presentation I propose an introduction to my interdisciplinary practice-based research which encompasses the relationship between Dance Movement Therapy (DMT) and choreography/performance. This inquiry is a continuation of my practice-based Masters in DMT which explored the social construction of gender in movement improvisation (1997).

As a woman, and an arts and therapy professional I continue to be aware of, and aim not to maintain fixed notions of gender and thus unwittingly perpetuate disempowerment. Through my experience in practising as a clinician I had the opportunity to develop an ethical conscience allowing me to transform hierarchical relationships into more egalitarian ones as well as recognising a deep interconnection between the 'internal' psychological world and the 'external' social world.

I aim to highlight how this awareness has informed my ongoing work as practitioner-researcher and will draw from examples including; a series of ongoing 'labs' attended by therapy and arts professionals including informal 'showings' entitled Personal Text/Public/Body (1999-2002), the production of *aroundthebend* (2001), a - 16 minute film realised on digital video co-created with filmmaker Ron Hagell - which was also presented at the Performance as Research in Practice (PARIP) symposium (2002), as well as the publication of 'aroundthebend: two artists are strengthened by the collaborative process' (Allegranti & Hagell, 2002).

Implicit within these examples will be my reflection on the practical and theoretical implications and consequences of embodying the mutually influencing roles of clinician and artist. Elements of this presentation are the starting point for a practice-based doctorate which proposes the development of an integrative model using DMT

insights to deconstruct "performance" of gender in everyday life and in 'performance' (theatre and filmatic images).

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Dance Movement Therapy with women and children suffering from domestic violence – first findings of the research project on domestic violence at the FH (University of Applied Sciences) Oldenburg/Ostfriesland/Wilhelmshaven

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According to the German Federal Diet's commission on violence, domestic violence is 'the most widespread form of violence that a human being experiences in the course of his/her life'(1998). Encompassing physical, sexual, psychological, economic and/or social abuse, the occurrence of domestic violence is rarely a 'one off' event and is independent of ethnicity, class, nationality, age, income and religion. The effects of violence include injuries and other physical health problems, somatic and psychosomatic symptoms such as pain, eating or breathing disorders, and/or psychological symptoms such as nightmares, depression, lack of concentration, extreme anxieties, a severe lack of self-confidence and self-esteem, suicidal risk. These symptoms are always expressed by and in the body and may cause detrimental health problems. As studies in brain research have recently shown, victims of violence very often have difficulties in finding words for their unbearable experiences and their overwhelming emotions.

The aim of this workshop is to offer concepts of body memory and body expression on the basis of a neurophysiological understanding of the body's reactions to trauma, together with first findings of

the above mentioned research project. Exercises and case studies will highlight therapeutic interventions that aim to help the body ‘talk’, thus supporting the expression of overwhelming experiences and emotions and the healing process. **Correspondence:** Constantiaplatz 4, 26723 Emden, Germany. **Email:** kukt@fho-emden.de

Exploring Methods for Dance/Movement Therapy Research



Robyn Flaum Cruz, Ph.D., ADTR, Western Psychiatric Institute & Clinic of University of Pittsburgh Medical Center, Pittsburgh, PA, U.S.A. studied dance/movement therapy at New York University, and received her doctorate in educational psychology specializing in measurement and

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The range of approaches and models for dance/movement therapy (DMT) research span the two basic research frameworks — quantitative (objective) and qualitative (interpretative) methods. Rather than a hierarchy of models, the reality is that there is no “one size fits all” option or any superiority of one paradigm over another. Rather, the DMT researcher must mindfully match the objectives and conditions with the appropriate methodological approaches. It is this matching that creates valuable research, and DMT researchers must begin from a methodological knowledge base that encompasses the entire spectrum of possibilities. Based on this perspective, the purpose of this workshop is to present the continuum of research alternatives that can inform theory, clinical practice, inspire clinician/researchers, and guide further research inquiry in DMT.

Because dance/movement therapists are immersed in the language of the body rather than focused on verbal communication – the distinguishing feature of the work that sets it apart from other types of therapy – there are unique challenges for DMT

research that have already led to interesting adaptations of traditional methods, and spawned the development of new methods. In addition, progress in technology promises to lend more efficient methods for observing movement behavior that, in time, will have applications across the range of paradigms. The applications of DMT have expanded over the last 25 years, and the populations served by dance/movement therapists span a range from the medically ill or compromised to illness prevention contexts. Now, more than ever, it is time to embrace methodological pluralism to empirically support DMT practice and theory.

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Nonverbal Interactions in Families with and without History of Violence: A Comparative Pilot Study



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dancer, licensed graduated psychologist from Argentina where she developed an intensive clinical training in individual, group & family therapy. Masters Degree in Dance/ Movement Therapy at MCP Hahnemann University, Philadelphia U.S.A. She worked using d/mt with children & families in rehabilitation of neurologically impaired children in Argentina, developed a clinical research program with children and families with history of violence in U.S.A. In 2002 she moved to Italy where she currently works with children with developmental problems.

This is a comparative pilot study of two sets of families, one with a history of violence and one without history of violence. Four Puerto Rican families from the same neighborhood and associated with the same community agency were compared. The families with a history of violence were families identified as such by a child protective agency and the families without a history of violence were clients receiving other kind of services (job training, housing, etc.). An adaptation of the Dulicai Nonverbal Assessment of Family Systems was used for the evaluation of the nonverbal interactions. There were some relevant differences in the nonverbal interactions. There

were no marked differences in the level of frequency of kinesics. However, families having a history of violence presented more blocking and bonding behaviors, and a preference for bound flow combined with strength and sudden directness. Families without a history of violence presented more accommodating and molding behaviors in interactions. The movement tendencies between the two types of families differed especially on the type of effort qualities used in bonding behaviors. Another difference was in the presence of postural shifts performed with the same effort qualities described for bonding behaviors. The overall comparisons show that families without history of violence show a wide range of behaviors and more options in the interactions. The conclusions of this study have clinical and research implications. Nonverbal assessment can be a low cost and non-invasive method that may contribute in secondary and tertiary prevention of family violence. Future studies should develop more assessment scales specifically to detect movement patterns correlated with violence in larger multicultural samples.

A research workshop is suggested in order to introduce the participants on the main aspects of the Dulicai Nonverbal Assessment of Family Systems, together with the specific adaptations of this assessment tool made in this particular study. The workshop will present also previous research about movement patterns correlated with violent behaviors, based on the Laban Movement Observation. A basic training on the evaluation of the kinesics will be provided to the participants. Then they will rate specific segments of videotapes about different families and mother-child interactions. A discussion about the results of the observations will be done later. The main goal of this workshop is to enhance the interest on future research on the field. A final discussion will share on the clinical applications of the Nonverbal Assessment of Family Interactions in dance/movement therapy work, especially with children with developmental problems and non-functional families.

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How do dance-movement therapists bring awareness of race, ethnicity, and cultural diversity into their practice?

Meg H. Chang, EdD, NCC, ADTR, Dance-movement therapist for over 20 years, clinical experience with adults in psychiatric institutions, as well as facilitating groups for women in domestic violence situations. Incorporated Mindfulness and Body-based Stress Reduction into medical hospitals, prisons, and community health settings. Faculty in dance-movement

therapy graduate programs, teaching bodymind theory, intercultural theories, and qualitative research methods. Maintains a private practice in dance-movement therapy, clinical supervision, and organizational consultation

In an increasingly interdependent and culturally diverse clinical environment, how do we, as body-based and non-verbal clinicians make sense of interactions with clients from other cultures? What theoretical models inform our practice? In the workshop we will explore our own dance biography and cultural make-up, in order to understand how our habitual bodymind can interface with that of clients from non-European countries. A critical examination of educational and psychological theories that underlie our work will be undertaken in order to discover areas of congruence as well as difference.

The original research on which the workshop is based is a qualitative case study of a 12-week dance-movement therapy course in Seoul, Korea. The design and implementation of the course followed the educational guidelines of the American Dance Therapy Association. The intention of the research was to examine those aspects of theories, teaching methods, and practices of dance-movement therapy that were, or were not, culturally congruent with East Asian culture. One finding was that the concept of the *habitus*, an embodied predisposition, served to both reproduce and contain societal conditions that influenced application of dance-movement therapy. Indications for fostering culturally congruent practices of dance as healing were suggested by participants.

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The Kestenberg Movement Profile (KMP) as a unified modality for the classification and interpretation of non-verbal behavior underlying the parent/child interaction

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This abstract is in support of a proposed study that will examine the utility of the Kestenberg Movement Profile (KMP) as a unified modality for the classification and interpretation of non-verbal behavior underlying parent/child interaction. The goals of this study are twofold: The first is to examine non-verbal indices of high stress in parent/child interactions using the KMP. The second is to compare these stress indices with standardized stress self-report scales and with an established non-verbal observation scale (ERA) in a correlation study. This is to further contribute to establishing the KMP's validity, and therefore supporting the development of the KMP as an instrument.

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Developing a National Database: Depression Study

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The poster explains the process of developing a national database infrastructure and summarizes the methods used to implement the multi-site study. The ADTA is presently completing the analysis of data received from participating members. The hypothesis is: The use of dance/movement therapy with depressed patients will produce changes in functioning as measured by a pre- and post-test. Further, we hypothesize that the movement indicators will change if the patient functioning changes.

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Identification of Early Relationship from the Analysis of Movement Patterns in Mother-Infant Interaction observed in an Inpatient Psychiatric Ward

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The author assessed and treated four mother child dyads in a clinical setting over a period of the first year of the infants life. For diagnostic assessment and therapeutic treatment the author used one of the most wide-spread assessment instruments in dance/movement therapy: the Kestenberg

Movement Profile (KMP). The KMP was originally based upon Anna Freud's developmental theory and Rudolph von Laban's Effort-Shape Movement Analysis. However, as the instrument is based on clearly operationalized observations, it is not dependent on or restricted to such a theory background. In fact the latest publication (Kestenberg-Amighi, Loman, Sossin & Lewis, 1999) is successful at placing it in a cognitive-behavioral theory framework.

The project setting is a newly founded mother-infant ward in the Psychiatric Hospital of Dortmund, Germany. Admitted are mothers suffering from birth psychosis or postpartal depression with the intention to minimize the separation of mother and child in this early attachment phase (attachment approach). To the authors knowledge this is the first study nationwide to integrate KMP assessment and attachment approach in a clinical mother-infant setting.

The study wants to shed light on relational mother-infant behaviour by looking at processes of nonverbal communication in mother-infant dyads. The author is primarily looking at movement interactions of mother and child as the small infant is totally dependent on communication through body language. This movement interaction is the primary relational behaviour in the preverbal child. Profiling mother's and child's movement will allow to detect patterns of attunement and clashing, help to describe and analyze them and to treat maladjustment of the dyads in a very early stage. Longitudinal section studies by a stationary treatment and ambulatory re-treatment are the basement of this research.

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Effect Of Movement Therapy On Depression Of Elderly Woman

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Background:

Today, depression is one of the most prevalent psychological disorder in living of human. in Iran depression is concluded 35%- 45% of psychological disorder that unfortunately, this rate is increasing day by day , and its necessary to suggest the new ways for treatment and preventing of this psychiatric disturbance. The purpose of this research has been "determination effect of

movement therapy on depression score in elderly women convened in adult health care center in mashhad, Toos.

Methods:

This research is a semi-experimental study in which 30 aged women 60-75 years old were checked. they were practiced movement therapy in 30 session of 30-45 minutes by researcher. the depression score was measured by beck test and individual information were collected by a questionnaire. The research units were checked, from a depression score point of view, by two step, before and after performance of movement therapy.

Results:

The mean of depression score before movement therapy was 20.87 and after that was 16.40, this result showed that movement therapy causes decreasing the depression score in elderly women.

Conclusion:

The results of this study showed that the movement therapy program was able to decrease the depression score in elderly women of health care in mashhad, Toos.

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Biodanza as Mirrored in the Sciences: Research concerning the psychological, physiological and immunological effects of Biodanza



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London. Since then, developing and evaluating training for personal development in the educational field, lectures and seminars in German and foreign universities for example, Argentina, England, China, Poland, licensed psychotherapist (verbal, behavioural therapies), – yoga teacher BdY/Eyu, Biodanza teacher.

Biodanza, a form of intervention intended to further health and well-being, originated in South American by Rolando Toro and encourages self-expression and self-management through music, dance and interaction.

Since 1998, we have been investigating the influence of a 10-session Biodanza program on

150 subjects on various psychological (regulation of emotion, Health, Personal psychology) physiological (skin response, blood pressure) and immunological (Immunglobulin A) variables. Initial results from the experimental-control-group study in Argentina and Germany reveal significant changes in psychological health and personality variables after 3 Months (Post 1). After a further 3 months without Biodanza, the effect could be seen to have stabilized.

It could be shown that regular, long-term participation in Biodanza had positive effects on subjects' experience and behavior. Concerning the immunological variables, the subjects showed a significant increase in Immungloblin A (IgA) after 5 of 10 sessions compared to the IgA-Level before the session. A increase of the Pre-IgA-level (measured before the sessions) between the 1st and 8th-10th session was documented. This effects of the sessions went along with significant psychological improvements during each session (improvement of relaxation, activity, mood) compared to the control group (Aerobic). It could be shown that regular, long-term participation in Biodanza had positive effects on the experience, behaviour and biological regulation parameters of the subjects.

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Efficacy of Dance/Movement Therapy Interventions on Body Aspects in Consideration of Social Competence



*Cathleen Thiele,
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The basis of the doctoral thesis was an investigation about movement changes of six students within a course as an introduction to dance-therapeutic methods, and a control group which studied different kind of dances during their studies to use them later for therapies.

The course experiences (conscious, well-being, learning, catharsis, group cohesion, understanding and re-experience) in conjunction with physical well-being and the social competence were tested immediately after the courses with questionnaires.

An essential point of this investigation was to analyse the movements of the students with the help of video recording and by a classification method of human movements developed by dancers (Kestenberg-Movement-Profile) and to compare them with the answers in the questionnaires.

After the course, a change within the movements of the students was observed. In individual cases, studies different effect factors were established, which rely on the observation made by the video analysis. Some differences between the investigation group and the control group were observed.

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