

Dance Therapy 2000

Sources and Resources

3rd National Conference

February 17 - 20, 2000



Dance Therapy Association of Australia Inc.

On behalf of the Dance Therapy Association of Australia, I welcome you to its third conference and first 2000 celebration. The theme of Sources and Resources is expanding to include Forces, as a dynamic group of presenters and delegates congregate to share the first dance therapy conference of the century!

As I experienced the turn of century and millennium with my family in Florida, USA, I became acutely aware of our dancing planetary home. From Iceland to Darwin, Sao Paulo to Kurabai, people danced this auspicious occasion. Dancing has probably always featured in human life - solo and social - as a source of pleasure, meaning, value, and comfort. In all its forms and stages, I believe that dance finds its best and most profound expression in contexts of caring. As dance's representatives of caring, dance therapists have a crucial role in what I am calling "the 21st century renewal project", a time of global and cultural healing which futurist Robert Theobald suggests might best be achieved through "choreography." (I have long been struck by how many theorists outside of the field use the term "dance" as a metaphor for transformation and other life processes.)

I thought of referring to highlights of the conference in this welcome, but looking through the pages of abstracts and biographical descriptions, I realised that there simply are no lowlights! The conference offers a comprehensive program of experiential, visual and theoretical resources in a spacious, gracious environment (see Accolades for details of the 'gracious group.') Performance is a generous act, and we give sincere thanks to all who have offered to share their work and play at "Dance Therapy 2000."

We extend a warm welcome to our overseas visitors including keynote speaker Dr. Joan Chodorow and delegates from the UK and New Zealand. Australian dance therapy has deep roots in the holistic life practices of its indigenous peoples. It is particularly fitting, therefore, that the conference opens with a traditional Welcome to the Country and the presence of Koori dance. We appreciate the contribution of Wurundjeri spokesperson Joy Murphy and Eva-Jo Edwards and dancers for this occasion.

Thank you for participating in the conference, and best wishes for a stimulating, informative, contactful, dancing time with old and new friends. As noted in the conference brochure, history beckons and a brilliant history it is sure to be!

Karen E. Bond, Ph.D.
President, DTAA

Bouquets to these celebrants:

Opening Ceremony

Joy Murphy, Wurundjeri elder, Aboriginal Community Development Officer for Yarra Ranges Shire, Adjunct Professor at Swinburne University.

Joy will welcome the conference to Wurundjeri land with a traditional gum leaf ceremony and greeting.

Eva-Jo Edwards and family dancers. One of Australia's "stolen children", Eva-Jo is involved in Aboriginal cultural activities, including performing with the Watbalimba and Birri-on Kidjeka Dance Groups. She is also an educator and mother of seven.

Conference Dinner

- Improvisational performance by 1999 dance therapy majors from the Graduate Diploma in Movement and Dance, University of Melbourne: Felicity Jaboor, Vicki Kirwin, Michele Ludecke, Fiona Martin, Jenny Scott, Sonya Skocic, Suzanne Turner, Caitriona Young, Jo Zito.
- Middle Eastern Dancer: Natalie Poole
- Disc jockey Glendyn Ivan

Closing Ceremony

"Inside Outside" - a multi-media performance by students from the Master of Creative Arts Therapy, RMIT University: Jaquie Coupe, Val Hastings, Caroline Jones, Renald Navilly, Lisa O'Beirn, Judy Scott, Donna Smith, Lou Tehan,

Mary Builth will lead the conference in a farewell ritual.

DTAA Executive Committee:

President: Dr. Karen Bond

Vice President: Jane Guthrie

Minutes secretary: Jenny Czulak-Riley

Treasurer: Anna Ganz

Workers-at-large

Newsletter and library: Naomi Aitchison

Education & training: Judy Gutteridge

Public relations: Anna Schlusser:

Professional membership:

Denis Kelynack (convenor), Jane Guthrie, Linda Murrow

Publications:

Di Albiston, Jane Guthrie, Elizabeth Loughlin

Interstate liaison:

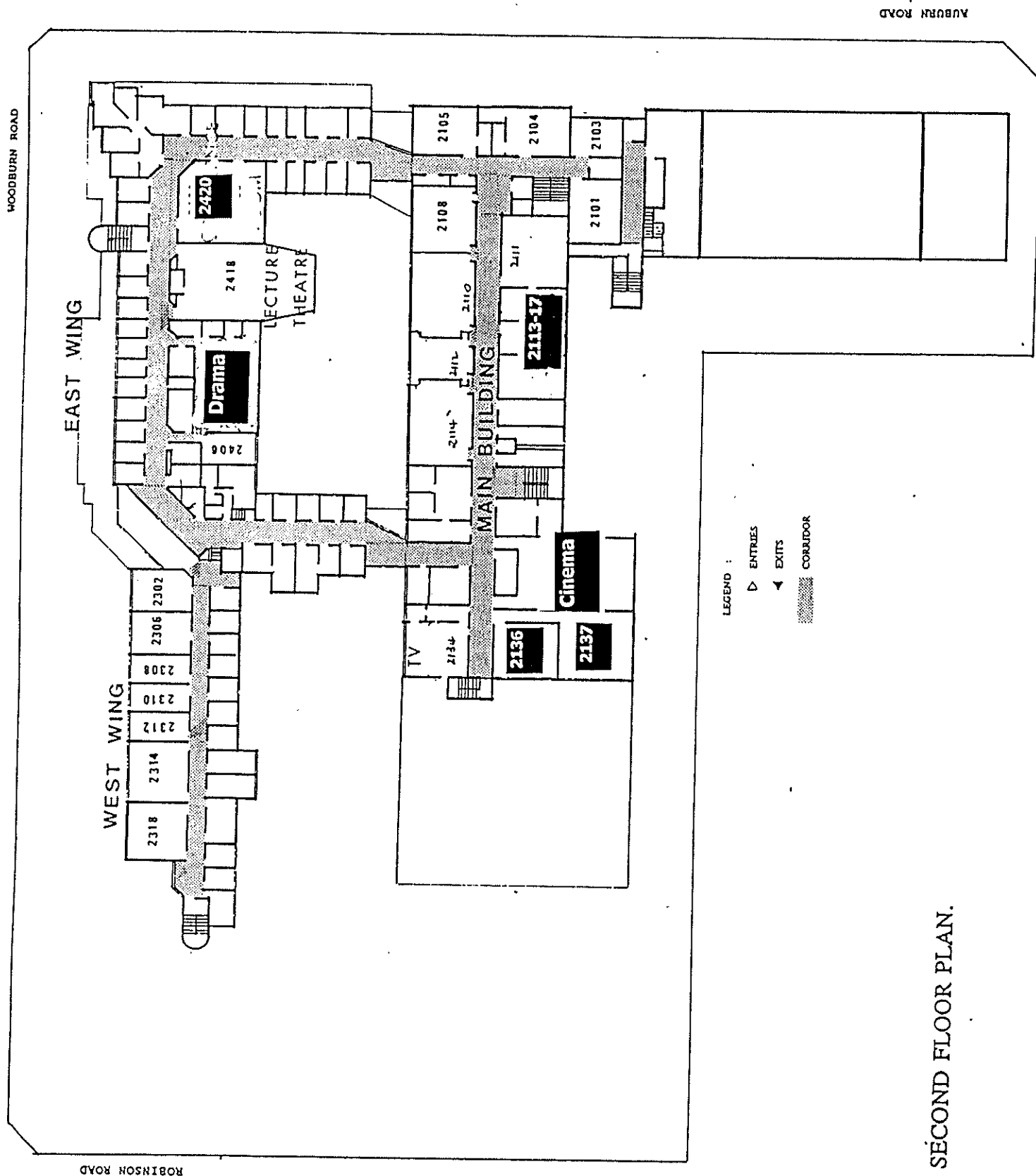
Sue Mullane, Karen Bond

In our memories

Robert Exiner

Sylvia Staehli

Venue	Blackman Hall(30)	Drama (22)	Cinema	1410 (25)	2113-17 (25)	2420 (15)	2136 (12)	2137 (15)
Saturday, 19th February								
8.30am - 10.00am		Keynote Panel		Cinema	Chairperson: Heather Hill Panel Members: Linden Hilgendorf, Denis Kelnack & Linda Murrow			
Session 5 10.30-12.00am	W16 Bailey	W18 Will	Papers 5 Coe/ Ermacora/ O'Beirne	W17 Tyrell	Discussion Gr2: Men and Dance Therapy			
Lunch 12.00-1.30pm								
1.00pm: Meet DTAA Committee								
Session 6 1.30pm-3.00pm	W19a Lamont & Neale	W21 Bond & Morrish Scott/ 21 37 Frances	W22 Defina	W20 Lauffenburger				
Afternoon Tea 3.00-3.30pm								
Session 7 3.30-4.45pm	W19b Lamont & Neale	W24 Czulak-Riley	W23 Norquay	W25 Denning (was Papers 7)	Discussion Gr3 The Dance of Supervision			
Dinner & Dance Party 7.00pm-12midnight in Student Common Room including Student Performance (Uni of Melb) dancing to the rhythms created by disc jockey Glendyn Ivin								
Sunday, 20th February								
9.00-10.30am Film "Come and Dance with Me" (documentary on Trudi Schoop with commentary by Dr Joan Chodorow in the Cinema)								
Morning Tea 10.30-11.00am Book Presentation "Dance Therapy Collections II" Speaker: Penelope Best								
11.00-12.15pm Plenary Session in Cinema led by Andrew Morrish "Reflections on the Conference and What's Next"								
Light Lunch 12.15-1.00pm in Student Common Room								
1.00-1.30pm Closing Ceremony in Blackman Hall Student Performance (RMIT) Farewell Ritual led by Mary Bulth								



SECOND FLOOR PLAN.

Keynote Address

Moving Toward Wholeness

Dr. Joan Chodorow

Dance therapy is always involved with the ongoing interwoven relationship between the emotions and the imagination. Using slides to illustrate, we shall look at seven archetypal affects and their development toward the higher functions from the perspective of Lou Stewart's theoretical synthesis: Joy, Interest, Surprise, Grief, Fear, Anger, and the bi-polar affect Disgust. (Contempt/Shame). In addition to distinctive patterns of bodily felt sensations and universally recognized expressive physical actions, each affect holds within itself its own potential pattern of imaginative development. This material may lead toward a more differentiated understanding of dance therapy as a comprehensive method of psychotherapy that draws in a natural way from all of the intrinsic forms of the archetypal imagination

Keynote Panel

Chair: Heather Hill, BA, Grad. Dip. Movement & Dance, Grad. Certif. Dance Therapy, MEd

Heather has worked as a dance therapist since 1985, particularly in geriatric and adult psychiatry, and intellectual disability. A professional member and former president of the DTAA, she is currently enrolled in doctoral studies at La Trobe University.

Linden Hilgendorf

Linden is a psychologist working in private therapeutic practice in Melbourne. She works within a predominantly Jungian framework respecting how the body and daily actuality create and imaginal world in constant interplay with the psyche. She is a past President of the C.G. Jung Society of Melbourne.

Denis Kelynack

Denis is a counselling psychologist in private practice. He has a long-standing involvement in dance and dance therapy, both as teacher and practitioner. He was deeply influenced by a number of pioneer dance therapists: Wynelle Delaney, Liljan Espenak, and Anna Halprin. After three years of workshopping with Johanna Exiner, Denis co-authored Dance Therapy Redefined: A Body Approach to Therapeutic Dance. He has been guest lecturer in dance therapy certificate

Linda Murrow, M.A. ADTR

Linda is a registered dance/movement therapist with the American Dance Therapy Association and a professional member of the Dance Therapy Association of Australia. She completed a Masters degree in Expressive Arts Therapy at Lesley College in Cambridge, Massachusetts. She has worked as a dance and expressive arts therapist in a variety of settings including special education, adult psychiatric and rehabilitation, as well as lecturing in university programs both in Australian and in the United States. She has a longstanding interest in 'Authentic Movement', offering classes and workshops over the years, as well as working with individuals in private practice. Linda is also a certified teacher of Alexander Technique, and a clinical member of the Victorian Association of Family Therapists.

What will be special: the use of children's stories within a musical, rhythmical, melodic, dancing frame to stretch the boundaries of the handicapped. We will move from creative/free expression, into more structured dancing, where Jennifer will demonstrate how simple formal Baroque-and Renaissance dances with a beginning, middle and end can create a sense of satisfaction at completing a form.

Participant input will be invited so that within a structure with a definite plan and fixed ideas, there will be plenty of room for creative adding-on. The story-line will allow for interesting and new developments.

Working in isolation doesn't give the same results as working as a team. In South Africa Dorothea worked together with a dance therapist. In New Zealand, Dorothea and Jennifer are discovering methods of combining their expertise.

W4 Egyptian dance (Raqs Sharqi): Integral dance therapy

Natalie Poole, BA, B.Tch

Natalie has been teaching Egyptian dance regularly at Melbourne University and Dancehouse for over three years. Natalie has learnt Raqs Sharqi with Suraya Hilal and Anne Ashcroft from the London Raqs Sharqi Dance School. Natalie has also taught Egyptian dance to women with mental illness, body image/eating disorders and survivors of sexual assault. She is currently exploring Egyptian dance through a range of bodywork systems as part of the Body Research Project.

Raqs is literally Egyptian for dance and Sharqi is the classic or the traditional, and so Raqs Sharqi is the traditional and authentic form of dance from Egypt. Raqs Sharqi, or Egyptian dance, has developed through the influences of the gypsies from as far east as India, and from North African tribal people such as the Bedouins and Nubians. Egyptian dance is characterised by movements that are sensual and earthy, melodic and rhythmic, vulnerable and powerful, as well as by both improvised and choreographed dances.

The workshop will begin with a warm-up that involves grounding and focusing exercises, relaxation and releasing tasks, stretches and movements for integrating the whole body. The warm-up will use images and breathing and will be informed by Alexander technique, developmental movement, Body-Mind Centering™, and the ideokinetic nine lines of movement.

The more refined core movements will be introduced as a means of developing a common vocabulary including spirals, figure of eights, camels, hip drops and shivers. Participants will be encouraged to don scarves and head dresses as a means for assuming an earthy and powerful gypsy persona. The final part of the workshop will allow participants to stretch and cool down, reflect and share their experiences on the workshop and to ask further questions.

Papers 1

Phenomenology and dance therapy

Andrew Morrish, Dip. Tch (Prim), Grad. Dip. Movement & Dance,
Grad. Dip. Vis. & Perf. Arts, MEd

Andrew has practiced in the field of dance therapy since 1984, primarily with children. In the last six years he has taught in the Graduate Diploma in Movement and Dance at the University of Melbourne. He is also a founding member of the Melbourne Institute for Experiential and Creative Arts Therapy (Inc).

others, and inwardly to themselves. This technique is thought challenging as well as physically provoking.

W6 Dance Therapy for the special needs child in early intervention centres

Jenny Neilson, Grad. Dip. Movement & Dance

Over the past five years Jenny has been working as a movement therapist in early intervention and as a creative dance teacher. She completed four years of practical dance therapy training with Dr. Marcia Leventhal, IDTIA.

Drawing on my own journey and experience in the field, this workshop will involve a verbal, experiential and video sharing of how dance movement therapy has found its way into an early intervention centre. The presentation will describe the history of my work in this area and details of the early intervention context including the special needs and ages of children, and the professional team working in the centre.

Participants will be given an opportunity to experience, as the child, the communication and benefits that may occur within a typical movement session. The experiential will be supported by video footage of sessions taken over time to witness how the children unfold from a place of trust and feeling safe to greater confidence to take risks and communicate. Time will be provided for questions and sharing.

W7 "Yield-Push-Reach-Pull" - The application of developmental movement and somatic education principles to dance therapy from the perspective of Body-Mind Centering™.

Llewellyn Wishart BA, Grad. Dip. Movement & Dance

Llewellyn is Australia's only certified practitioner in Body-Mind Centering™. He works in private practice with adults and children, and as a trainer/consultant to Zoeros Life Skills Training and the Victorian Institute of Sport. He has taught developmental movement science and human functional anatomy in University of Melbourne Graduate Diploma in Movement Dance, Graduate Certificate in Dance Therapy Programs.

Yield, Push, Reach and Pull are four types of movement behaviour fundamental to human development. They are at play in many developmental patterns which have been codified in great detail by movement educator Bonnie Bainbridge Cohen the founder of Body-Mind Centering™. What significance do they hold for the practice of dance therapy? This experiential workshop will explore the potential applications of Yield-Push-Reach and Pull as states of embodied consciousness to the teacher/therapist and the student/client within a dance therapy or education context.

therapeutic intervention for survivors at a body level. Even less research is available which investigates the effectiveness of such interventions.

This paper reports on a current inquiry into the experiences of women survivors of sexual assault, in the context of a group based dance therapy program. The setting is an adult program offered to female survivors by SECASA in East Bentleigh, Victoria. The program, Moving On, combines a traditional verbal sexual assault group process with dance/movement medium.

The study follows a hermeneutic phenomenological methodology. It is largely descriptive in form, with the purpose to elucidate the women's own meaning making of their dance therapy experience; and the women's descriptions of their experiences provide the main source of data. These include their conversation throughout the sessions, journal entries (text and drawings), written movement descriptions, and program evaluations. Supplementary data include researcher observation and analysis of verbal and nonverbal behaviour and field journals. Preliminary findings will be given to indicate meaningful categories of experience which have so far been organised from the data. These essences will ultimately be shown to the women to evaluate the extent to which they may 'own' this researcher's associations with their experiences.

Non-stylised movement practice as a process of personal development, empowerment and expression for women-a feminist perspective.

Helen Poynor, MA, Registered Movement Therapist ISMETA

Helen runs the Walk of Life movement workshop program in Sydney and the UK. She trained with Anna Halprin at the San Francisco Dancer's Workshop, at the Boyesen Centre for Bio-dynamic Psychology, London, and with Suprpto Suryodarmo in Java. She is currently working as a movement therapist in a psychiatric clinic.

This presentation will be based on an MA thesis entitled *Women-Body-Movement*, University of Bristol, UK, 1998. The research places the experiences of women in the UK who have participated in Walk of Life workshops and/or individual movement sessions for a minimum of two years, into the context of feminist theories of the body. It attempts to create a bridge between theoretical and experiential understandings of the body and to contextualise non-stylised movement practice in relation to approaches to dance.

The women featured in the study were invited to write about their bodily experiences in movement, including how movement affects their sense of self, their daily life and relationships, and how it serves them as a process of personal/creative development. Their voices are woven through the paper alongside my analysis. The ages of the women range from late 20s to mid-70s. They come from all walks of life including therapists, academics, healers, mothers, artists, and the caring professions.

The paper addresses women's deprecation of their bodies in a society that is both obsessed with the body and increasingly alienated from it. The positive influence of the movement work on the women's relationship to their bodies and their sense of self is presented. A supportive sense of community among the women, spanning generations and fostering mutual respect, has resulted from their experiences of moving together. Women's relationship to space is discussed with reference to the importance of body boundaries and of the ability to claim both personal space and space in the world. I explore the influence that my female presence has on the work and the ways in which the experience of moving in natural environments proves empowering and healing for many of the women.

Participants in this workshop will be taken through a process which will assist them in defining and locating themselves in the 'landscape' of their own bodies. They will be encouraged to identify and relate significant life experiences to symbolic 'landmarks', find their energy and expression through dance, and to embrace, integrate and reflect on them.

W10 Journey to the well -

Alice Owen, Grad. Dip. Movement & Dance

Alice runs creative dance workshops for children and adults with disabilities. She also does individual Dance Therapy sessions with this population. For the "normal urban neurotic" she has devised Spiraldance workshops combining creative dance (LMA based) and Dance Therapy.

This workshop is a short version of one of Alice's Spiraldance workshops which aim to teach 'naive' people some basics of creative dance using Laban Movement Analysis and also introduce them gently to dance therapy via Dance Journey. Each workshop differs as the "warm-up" to the particular journey will vary according to the journey to be explored. The emphasis is on exploration and discovery in an atmosphere free from the critical aspect of many other forms of dance. This particular journey is the Journey to Well of Power which is reached via the spiral path to the centre of self.

W11 Dance therapy for women survivors of sexual assault: One approach

Sarah McGregor and Sue Mullane

Sarah is a qualified social worker and psychologist. Since 1996 she has worked as a counsellor advocate at the South Eastern Centre Against Sexual Assault (SECASA). Sarah completed the Graduate Certificate in Dance Therapy (University of Melbourne) in 1999.

Sue works freelance as a movement and dance therapist, with a particular interest in body traumas. Sue has worked collaboratively with staff from the SECASA since 1997. Specifically, she has co-devised and co-facilitates, with Sarah McGregor, group dance therapy programs for women survivors of sexual assault.

It is common practice within Victoria's Centres Against Sexual Assault (CASAs) to provide group counselling for people with a history of sexual assault. What is not so commonplace is the provision for group support with an emphasis on body based, non-verbal modalities. This presentation features the work of a sexual assault counsellor and a dance therapist, who together have devised a program for women survivors which combines traditional group verbal counselling with dance therapy. Trialed as a pilot project in 1997, the program is currently offered by the facilitators through the SECASA.

The SECASA program has two strands. 'Moving On' is an 8 week program with introduces the elements of dance therapy to women who have received prior individual counselling. 'Continuing On' is a 6 week program offered to women who have completed 'Moving On' as a more in-depth opportunity to explore issues in dance/movement medium. Both strands are regularly held throughout the year.

In this workshop, body based interactions will be used to highlight the significance of the body's role in addressing dissociation, a key issue integral to the survivor's recovery and reintegration. The workshop will conclude by discussing some of the issues the facilitators have encountered which both inspire and challenge this program, as well as responses of participants as gleaned from program evaluations. A written summary of the program and its governing principles will also be provided.

- Elementary - Classical Ballet - Cecchetti Method). She is currently completing a PhD through the University of Melbourne.

Whereas the connection between speech and dance may not be readily apparent, definite links have been suggested between movement and speech. Joint involvement in formulation of speech output, shared timing modules for limb and oral systems and common principles underlying coordination, have all been proposed (Franz, Zelaznik & Smith, 1992; Krauss, Chen & Chawla, 1996; Smith, McFarland & Weber, 1986).

Although speech manifests essentially in the oral mode, according to Moore & Yamamoto (1988), it is always accompanied by movement elsewhere in the body. Furthermore, movement of listeners has been found to synchronise with speakers' verbal output and other communication, in a dance like fashion (Condon, 1979, Stanton-Jones, 1992). Given proposed connections between movement and communication, it is feasible that manipulation in any one dimension may bring about change in another. It is also likely that constructs used for movement may have application for speech, language, or communication in general. Movement, per se, has not been optimally accessed as a resource in speech pathology practice; neither have the associated proprioceptive and kinaesthetic senses. Certainly, a formal system such as Laban Movement Analysis (LMA) would be foreign to many speech pathologists.

This paper presents information drawn from the writer's doctoral research which investigates the structured use of music and movement in speech pathology intervention for children with communication disorders. Particularly, the presentation will focus on the proposed links between linguistic constructs and movement constructs; how, for example, a speech sound such as /p/ (with 'plosive' or 'stop' distinctive features) can be depicted through Laban's 'effort' constructs as a 'quick', 'light', movement. A conceptualisation of how movement may enhance input cues in intervention will also be shared. The paper will present a small sample of results of this empirical study which bridged the use of LMA with speech pathology practice. Aspects of process and outcomes will be presented for a number of individual children studied.

Findings will demonstrate that there is much potential in adopting constructs from LMA in terms of expanding description within and strategies to enhance speech pathology practice. There would seem to be much potential also, in collaborative practice and research among speech pathologists, music therapists and dance/movement therapists, in order to optimise intervention for individuals with communication disorders

References

- Condon, W.S. (1979). Neonatal entrainment and enculturation. Chapter 6 In M. Bullock (Ed.) *Before speech: The beginning of interpersonal communication*. London: Cambridge University Press.
- Franz E.A., Zelaznik, H.N. & Smith, A. (1992). Evidence of common timing processes in control of manual, orofacial and speech movements. *Journal of Motor Behaviour*, Vol. 24, No. 3, pp. 28-287.
- Krauss, R.M., chen, Y. & Chawla, P. (1996). Nonverbal behaviour and nonverbal communication: What do conversational hand gestures tell us? *Advances in experimental social psychology*, Vol. 28, pp. 389-450. New York: Academic Press Inc.
- Moore, C & Yamamoto, K. (1988). *Beyond words: Movement observation and analysis*. New York: Gordon and Breach.
- Smith, A. McFarland, D.H. & Weber, C. (1986). Interactions between speech and finger movements: An exploration of the dynamic pattern perspective. *Journal of Speech and Hearing Research*, Vol. 29, pp. 471- 480.
- Stanton-Jones, K. (1992). *An introduction to dance movement therapy in psychiatry*. New York: Routledge.

W13 Stopping in your tracks: Exploring the foot-pelvis relationship

June Staunton and Sandra Kay Lauffenburger

June started dancing at age 4 when her mother taught her the Charleston. Very soon she was entertaining bus queues outside her home. Years of ballet, ballroom dance, and creative dance followed. June is a registered psychologist with advanced training in somatic psychotherapy, and is director of The Brolga Centre for Movement in Therapy, Canberra. At present she is undertaking Ph.D studies in the relationship of Somatic Dance Communication to traditional theories of human development, including aspects of Tibetan Buddhism.

Sandra (B.Ed, M.Sc, CMA, RMT) has been the Director of the Ouldeah Centre in Canberra since 1992. She is a certified Laban Movement Analyst and Registered Movement Therapist. She is currently completing her Diploma of Dance/Movement Therapy from the IDTIA and is enrolled in a four year training program in self-psychology based in Canberra.

"The lack of information about the human body in our years of education is startling since it is our home for our entire lifetime... The study of the human body involves both mystery and fact: there is much that is known and equally as much that is unknown. This paradox suggests that we need to value both the information and the questions about what it means to be human." Olsen, A (1991). *Body stories*, p.11

Somatic Dance Communication is a form of therapy and education which enables us to contact our inner reality, trust it and discover the connection between body-mind. Thoughts have a physical base, being part of a body mind loop rather than a separate system. Healthy functioning is a physical, emotional, cognitive experience and dysfunction in any part of the system will affect the whole system. Somatic Dance Communication acknowledges the connection and operates from this base.

Focusing on the foot-pelvis relationship, this workshop will explore somatic dance communication through the integration of internal somatic awareness with external movement/dance. Using touch, movement in relationship, Laban, drawing and discussion, participants will be introduced to somatic psychology's view of human development, pathology and ways of working in this area.

W14 Non-stylised movement practice for women

Helen Poynor, MA

This workshop will be an introduction to Helen's "Walk of Life", an innovative approach which acknowledges movement as a life process. The session will include relaxation, physical tasks working with the natural structure of the body, visualisations and freer movement explorations. Over time this work enables the individual to embody themselves more fully, developing grounding, clearer body boundaries, a deeper sense of trust in the body and an awareness of personal space.

W15 Methods of evaluation in movement and dance therapy: Laban Movement Analysis and more

Jane Guthrie, B. Applied Sci. (Physio), Grad. Dip. Movement & Dance, Grad. Dip Rehab., Grad. Cert. Dance Therapy, MEd

Jane works at Bethesda Rehabilitation Centre, now part of Epworth Hospital. She is manager of the physiotherapy service and has had a particular interest in the application of movement and dance therapy in head injury. Over the years she has also applied movement and dance therapy with a broad range of population groups, including children with special needs, the rehabilitation of

Each weekly session opens and closes with children making physical contact and exchanging names with their elderly partner. Children change partners weekly as there is a wide variety of ability and cultures which both the young and aged have to adapt to. In each partnership, suggested simple movement action is exchanged. Stimulation and assistance are provided, depending on the ability level within the duo. Partner and group praise is shared by words, touch or applause. Creativity and expression are encouraged and appreciation of any movement outcome or achievement both by young and old is approved of.

A full range of dynamic expressive movement from the young is echoed in a variety of movements with different body parts by the aged. Imagery and music used in simple sensory experiences often spark off reminiscences to be shared. Rhythm and basic instruments bring about a group cohesion. There are contrasts in speed, in use of space, in exuberance and quiet concentration, in smiles and seriousness. But most of all these pseudo grand and great grandparents and these pseudo grandchildren have together kindled and rekindled an ancient and uniquely rich and precious relationship.

The meanings that people associate with dance and the factors that contribute to mental health. Is dance an activity that promotes mental health?

Margaret Petherick

Margaret has been an occupational therapist for over 20 years. Her interest in dance as therapy began as an undergraduate. This research forms part of her studies towards a Master of Science (Primary Health Care) at Flinders University of South Australia.

Mental illness prevention and mental health promotion have largely been neglected. The World Health Organisation (1996) has predicted that mental illness, and in particular depression, will become an increasingly major challenge to health services in the new century.

To many people working in community dance, dance therapy and social/recreational dance, suggesting that participation in dance promotes mental health is stating the obvious. It is something that they have come to realise through observation and experience. However, most of this knowledge is anecdotal. There is very little published evidence of research to support this knowledge. This study, through a review of the literature and interviews with people involved in dance, seeks to discover if the meanings that people associate with dance correlate with the factors that have been identified as promoting resilience and thus mental health.

Participants in this study were selected using the 'snowball' or 'chain' method of sampling as this identifies people who are/may be information rich about dance and what it means to them. Fourteen people were interviewed - Cambodian dancers, dancers with a disability, adult beginner dancers, experienced dancers of Anglo-Australian background and dancers involved in dance therapy. It had been hoped to include Aboriginal Australian dancers but this was not possible.

A preliminary and superficial review of the first nine interviews supports the suggestion that participation in dance promotes mental health. The main factors identified thus far are:

Social- meeting with others, working with other people, having a focus outside the self

Exercise, fitness, relaxation

Fun

Increased confidence, improved body awareness, improved self awareness, development of skills, self improvement

W17 Communicating with children and adolescents using the creative therapies: An introduction to dance and puppetry

Jenny Tyrell BSW, Grad. Dip. Movement & Dance

Jenny is a qualified social worker and children's group psychotherapist who has worked for many years in a variety of settings with troubled children. She currently works as a freelance dance therapist and puppeteer providing therapeutic group work for children and adolescents.

This workshop will provide an introduction to the use of dance puppetry in the context of working with children and adolescents in a therapeutic setting. Using an experiential approach, various techniques of dance movement therapy in the group setting will be demonstrated. The aim of these exercises is to show that there is more to communicating and understanding each other than a purely verbal model suggests. Children particularly are very astute at reading body language and as counsellors we need to be aware of our own and others' nonverbal cues so that our work with them is as clear and genuine as possible.

A key development of this session will be that participants have a chance to get in contact with their own inner child. By developing our spontaneity, imagination and creativity in this way we are more ready to enter the child's world and to communicate with them. A further aim of this group work is to show how various styles of music can evoke different thoughts and feelings all of which are valid and represent our individuality. In creative art therapies nothing we produce is right or wrong and our unique self expression is of inherent value. A child's self esteem can thus be greatly enhanced by the artful use of the group process exercises.

Children always love variety and fun so the dance movement work will be supplemented by some cameo appearances from the Tyrell, Squirrel & Co. puppet troupe. The colourful characters will give a taste of the therapeutic work possible using the time honoured art of puppetry.

W18 Creative contact - Unfolding dances of freedom and power

Natalie Elena Will, BA

Natalie has been practising and teaching partnering skills and work based on Contact Improvisation for the last ten years. She has a degree in psychology, a Certificate in Dance, and has undergone intensive training with Dr. Marcia Leventhal, IDTLA.

This workshop will share the various techniques and 'language' of Contact Improvisation and the partnering and group work that Natalie has developed; and demonstrate their value in supporting students and clients to extend movement range and embody aspects of movement metaphors. An assumption of this work is that group and partnered dance is beneficial for alerting us to biases and patterns we create in our relationships to ourselves and each other. A summary of work shared with past students, particularly with two women who worked with Natalie over a year of weekly sessions, will also be included.

The workshop will include:

- A typical physical warm-up
- An exploration and extension of body parts range
- Exploration of movement metaphors such as "trust," "going with the flow," "strength," and "weight" by demonstrating kinesthetic approaches to their fuller embodiment and understanding

Authentic Movement process are used to explore the experience of becoming a creative arts therapist.

The exploration of self understanding through Authentic Movement

Karen Ermacora, BA, MEd

Karen completed a degree in dance performance and then worked with a number of dance companies, and in dance in education and community theatre. Since qualifying as a teacher she has taught in a variety of contexts including Deakin University and Swinburne University of Technology. She completed Master of Education (La Trobe) with a focus on dance therapy, and is still completing a Diploma of Dance Therapy (IDTIA).

This case study describes an extended procedure for the technique of authentic movement as a method of self understanding. The extended procedure is formed within phenomenological and co-operative inquiry methodologies and draws on the phenomenological psychotherapy practice of Moustakas (1988), the narrative work of Polkinghorne (1988), White (1989) and Mattingly (1995), the arts in therapy approaches of Lett (1993) and Betensky (1987) and the authentic movement practices of Whitehouse (1979) and Leventhal (1993). The study focuses on work with one co-researcher over a period of approximately one year. Three practical sessions utilise movement, movement synthesis, verbalisation, observation and description of the movement on video, and selection of moments to photograph which are then titled and ordered. A fourth session reviews the previous work and facilitates further reflection. Two final sessions focus on the use of narrative as a tool of validation. Analysis of the data from the implementation of the procedure is done in collaboration with the co-researcher in accordance with the co-operative inquiry methodology. Researcher evaluation of the procedural steps verifies that this extended procedure for authentic movement facilitates cycles of re-experiencing and reflection that refine approximations of meaning. This process leads to significant self understanding for the co-researcher.

Session 6

W19 (a) An introduction to the Halprin Life Art Process

Isobel Lamont and Vivienne Neale

Isobel studied dance therapy for four years with IDTIA and gained a Graduate Certificate in Dance therapy at Melbourne University. She has also undertaken expressive arts therapy training at the Tamalpa Institute, California. She is currently running courses and workshops in Melbourne.

Vivienne participated in the dance therapy training offered by IDTIA for two years and is continuing training in gestalt therapy at GTA in Melbourne. She recently completed two years of training at the Tamalpa Institute and is a Halprin practitioner in the field of expressive arts therapy.

"We all express ourselves. Every moment in our lives is expressed in some form: by words, through body movement, feelings, by dream, thoughts, sounds ... we can choose creative rather than destructive expression ... to make an art of our own lives. " Anna Halprin

This presentation will cover two conference sessions (6 and 7), including a lecture/demonstration and an experiential workshop. In the lecture we will discuss the methodology of the Halprin Life Art Process in the field of expressive arts therapy as it's taught and practiced at the Tamalpa Institute. Fundamental principles of the Halprin Life Art Process are that life is movement and that we experience ourselves through our bodies. Movement and creative expression offer pathways to congruence between our inner experience and our outer expression of ourselves.

"Embodiment of meanings can evoke a feeling state that encompasses fullness and spaciousness richness and emptiness" (Morrish and Bond, 1999)

This workshop will offer a sample of "tasters" that can be applied in phenomenologically-oriented dance therapy research/practice. Participants' experience (memories, feelings, perceptions) of dance therapy study and practice will be the starting points of a process that will lead to the creation of metaphors and essence descriptions. The workshops will engage participants in moving, watching, speaking, writing, and emerging ... into clarity - or not. As noted by van Manen (1990), writing is action in the sense of bodily practice. The notion of dance therapy as a form of lived bodily writing will be explored, and of writing as a form of dance.

Reference

Van Manen, Max (1990). *Researching lived experience: Human science for an action-sensitive pedagogy*. Albany: SUNY Press.

W22 Visual mapping and dance therapy

Evelyn Defina

Evelyn is a registered psychologist and dance therapist, who is currently Head of Dance at Wesley Institute for Ministry & the Arts, Sydney. She has been in this position since 1994, coordinating both the dance and dance therapy streams, as well as teaching in both areas. Prior to this she worked in the area of intellectual disabilities, both as psychologist and dance therapist. She also conducts a parttime private practice in dance therapy.

Visualising the therapeutic space as an empty building allows an imaginary place to form where rooms, objects, colours and an overall shape emerges entirely from the person. Walking through, spending time in aspects of this place - touching, listening, moving, interacting bodily, can facilitate deep personal exploration of projected issues and emotions. As part of the process, the person is asked to draw the place with as much detail as possible. This 'map' is then used to guide specific exploration. This workshop will give an introduction to the process with an outline of the structure for therapy. It will also give a safe experience of visualising a place, drawing the map and moving through the place itself.

Papers 6

Ebb and flow: The diversity of movement experiences of people with disabilities

Kim Dunphy and Jenny Scott

Kim Dunphy (BA, Grad. Dip. Movement & Dance, M.Ed) has worked extensively in the field of dance and disability including projects at Noahs Ark Toy Library, day training centres and special schools throughout Melbourne and Western Victoria. Currently Kim leads two groups of people with intellectual disabilities: BreakOut in Moorabbin, and Act It Out at

Jenny Scott (BA, Grad. Dip. Movement & Dance) is a qualified Steiner teacher and has taught ballet and creative dance to children in Australia and the UK. She leads dance sessions for a range of individuals and groups with disabilities in day training and rehab centres and in the community, including BreakOut.

People with disabilities, like all people, have varying interests and aptitude for dance. There are certain patterns, however, that can be observed, with regard to particular disabilities and their impact on an individual's customary movement patterns. People with Down Syndrome,

Session 7

W23 Group dynamics in dance-movement therapy

Tony Norquay, Grad. Dip. Movement & Dance, Grad. Cert. in Dance Therapy, MA, Dip DMT

This lecture-demonstration will make connections between group theory and dance-movement therapy. Tony will draw on his experience as a therapist in private psychiatric hospitals and his extensive work with group dynamics over many years and settings, including the training of group workers in group work. In addition to Yalom, he will refer to Schmais and Sullivan.

"Starting where the client is at" is one of those psychological cliches/truisms which sounds pithy and rolls of the tongue easily but is not necessarily helpful in the practical sense in all situations. One of these is the small group of semi-voluntary patients expected to attend a full daily therapy program in a voluntary psychiatric hospital. This type of group will probably be made up of people who cover the full range of DSM diagnosis, varied in-patient period, diverse age, mixed gender and number of previous admissions (affecting comfort level, feelings of trust and safety). The dance therapist may see patients only once a week for perhaps 3-4 consecutive weeks or less.

Nevertheless, dance-movement therapy may indeed have advantages over more cognitively focussed or unstructured groups in that experiencing may remain at a nonverbal level and, being symbolic or representational in form, need not be understood by other group members unless offered. Using dance-movement the therapist also has the potential to change direction, recreate, add or take away structure initially and as the group progresses, according to the needs and responses of participants.

Topics to be addressed in the presentation will include: the client's understanding of group expectations, processes, and usefulness; the client's willingness and ability to self-disclose and to engage and interact with relative strangers; setting a group climate that is conducive to participation; reading, using and influencing group dynamics. Questions and responses from participants will be invited.

W24 Dance for the elderly

Jenny Czulak-Riley, Grad. Dip. Movement & Dance, Grad. Cert. in Dance Therapy

Jenny has had a long career in educational broadcasting on radio and television. Radio output for primary schools included "Free to Move!" a weekly series of creative movement programs, broadcast by the ABC on a national basis. She has done considerable movement work with sufferers from Alzheimer's disease, and conducts a dance movement and music program by conference phone for the active participation of isolated elderly.

Despite wars, pestilence, famine, floods and other disasters there are now more of us on earth than ever was. And more of us are old. This experiential workshop will challenge some assumptions about old age. For instance: Why should dance for the elderly be different? "it ought to be lovely to be old" says Dylan Thomas. Sometimes it's not. In this workshop, role playing will help us encounter Parkinson's, arthritis, Alzheimer's and rheumatics through dance. We shall test the significance of ritual and the paramount importance of humour and fun.