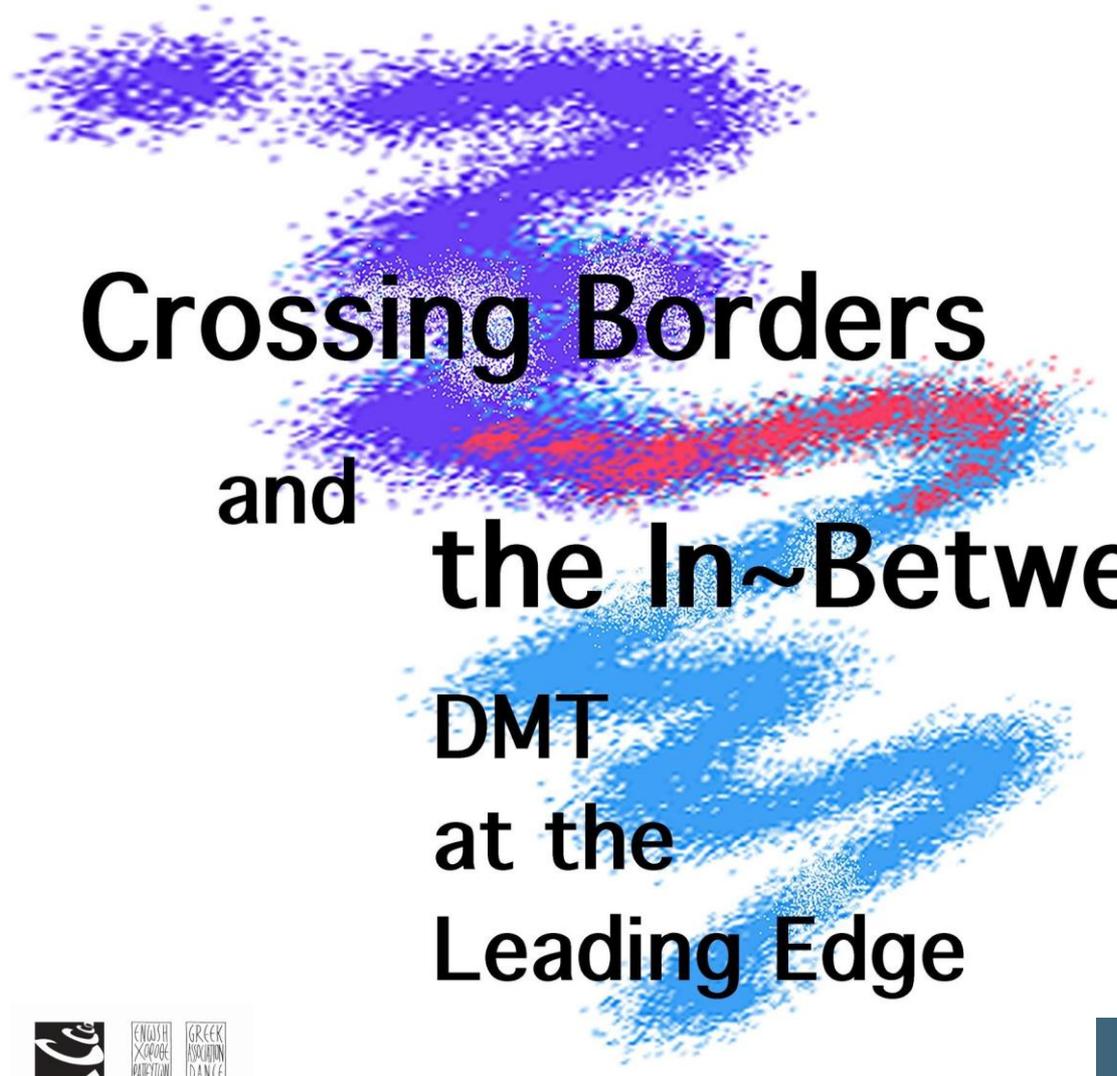


The 3<sup>rd</sup> EADMT Conference

5th ~ 7th October 2018

Venue: Athinai Cultural Centre ([www.athinai.com.gr](http://www.athinai.com.gr))

European Association Dance Movement Therapy  
& Greek Association Dance Therapy *present*



# Crossing Borders and the In~Between DMT at the Leading Edge



GADT Greek Association Dance Therapy  
[www.gadt.gr](http://www.gadt.gr)



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



EADMT  
[www.eadmt.com](http://www.eadmt.com)



Athinai Cultural Centre

As Dance Movement Therapists (DMTs) we are all border-people and we work in liminal spaces, on edges, on borders and with people of all ages and cultures in transition from illness to wellness. The numbers of people crossing inner and outer national borders at this time are quite unprecedented, giving many opportunities for us to rise to these new challenges in skilled, embodied and psychotherapeutically informed ways. This stimulating conference in the heart of Athens, will address both the inner and outer border crossings that we do in ourselves and with others in the course of our therapeutic work on a variety of themes. It will also offer an opportunity to share and celebrate some of the most innovative and important DMT work going on throughout Europe and globally, at a time of profound change and also opportunity.

### **Sub-Themes**

#### **1) MIGRATION / REFUGEES AND TRANS CULTURAL ISSUES**

It is significant that this year's conference is so close to the migration routes used by refugees and asylum seekers fleeing torture, war and ethnic cleansing. It is also of great significance that **ΦΙΛΟΞΕΝΙΑ** in traditional Greek culture is about taking action by 'being a friend to the stranger'. Might this idea also be true of the DMT as friend to the stranger, working with and through trauma, up-rooting, identity-loss and trans-cultural issues in DMT? What are the underlying issues of theory and practice that inform work in this area? What are the outcomes or results? To what extent is this work extending, developing and also challenging us as DMTs? How might further work in this area grow and develop? These questions inform this theme which is designed to open up dialogue and give a platform in our community about issues of major societal concern.

#### **2) CROSSING BORDERS AND THE IN-BETWEEN**

As DMTs we are all border people meaning that we work in liminal spaces, on edges, at borders and with people of all ages and cultures in transition from illness to wellness. This theme takes a seminal work by Jungian Analyst B. Shorter (1982) as its inspiration, which highlighted the importance of a border as not only a place of transition, but also a place where you are investigated by way of your passport or your identity, and that existing permanently on borders is not healthy, as there exists a 'no man's land' in that place. A place that is neither here nor there, that exists paradoxically both in and out of time. We as DMTs work in this territory, in the space between the 'known' and the 'not yet known', we work in the present moment with the person in the context of the 'therapeutic relationship' (Chaiklin & Schmais, 1986). This theme also includes transitions in life, coming to terms with a different sense of who we are becoming, whether caused by illness, by disability, by ageing and/or a

mental health problem. In addition, there are also major societal concerns such as oncology, neuro-degeneration (including dementia syndrome and parkinson's), psychiatric and substance abuse issues and medically unexplained symptoms.

### **3) HOW IS TECHNOLOGY CHANGING THE FACE AND BODY OF DMT – WHERE IS THE BODY ON-LINE?**

Technology today in video and digital form makes it feasible to cross the border from working in real to virtual/cyberspace. Immediately a question arises about how technology contradicts or not one of the pillars of DMT, which is embodiment: the teaching of, bringing awareness to, assessing body language? Is it a contradiction to use technology in our profession or where does it function and work well and in what particular areas? Importantly, what effect has it produced? We create and use webinars and learning for training, clinical practice and in giving or receiving supervision. The skills knowledge and experience we apply in our work, puts us in a unique position in relation to “psyche” and the ‘therapeutic relationship’ (Chaiklin & Schmais, 1986) whether in real or virtual form. How does the use of cyberspace help us navigate border crossings? What are the ethical issues which arise, and how do we work with them in these liminal and in-between spaces?

#### **References:**

Shorter, B (1982) ‘Border People’, The Guild of Pastoral Psychology, Guild Papers, Lecture No: 211

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Beardall, N. et al (2016) Creating the online body: Educating dance/movement therapists using a low-residency model. American Journal of Dance Therapy, 38(2), 407-428

## **General Organisation**

**EADMT Board:** Vincenzo Puxeddu President, Imke Fiedler Secretary, Shirley Mawer Treasurer, Julia Morozova Communications & PR,

**Conference Working Group:** Amanda Kougioufa (GADT), Marcia Plevin, Dr Richard Coaten & Rosa Maria Rodriguez-Jimenes

**Coordinator** Julia Morozova

## **Scientific Committee:**

**Co-ordinator:** Rosa Maria Rodriguez-Jimenez, Universidad Europea di Madrid, Rosemarie Samaritter

## **Local Organising Committee**

### **Greek Association of Dance Therapy (GADT)**

**GADT Board:** Zoe Chatzidaki President, Amanda Kougioufa Vice President, Erasmia Perdiou Treasurer, Tonia Dakou Secretary General, Ioanna Koutiva Deputy Secretary General

**Local Organizing Team:** Tonia Dakou, Eleni Tzikou & **Volunteers:** Evropi Stavropoulou, Natasa Smyrli, Andrianna Avdi, Afroditi Ntrismpioti, Konstantia Stavrou, Lila Theologia Pitta, Marilena Karetta, Maria- Anna Vlachou, Myrto Vagianu Zarokosta, Stella Kolyvopoulou

**Coordinator :** Amanda Kougioufa

## **Chair:**

Nina Alcalay, Theodora Thatcher, Alexia Margariti, Amanda Kougioufa, Adda Paizi, Elli Kita, Georgia Aroni, Shirley Mawer, Imke Fiedler, Julia Morozova, Vincenzo Puxeddu, Marcia Plevin, Richard Coaten, Rosa Maria Rodriguez, Suzi Tortora.

## ***Keynote speakers***

- **Dr Marina Rova**

Dr Marina Rova is a dance movement psychotherapist, trainer and researcher based in London, UK. Specialist clinical populations include older adults and dementia services, adult mental health and perinatal and family services. She holds a practice-based PhD on kinaesthetic empathy combining the fields of dance movement psychotherapy, phenomenology and cognitive neuroscience. She is passionate about developing embodied practice interventions within research and service development for the health sector and community interest projects. She is also involved in independent consultancy work delivering bespoke training offering specific guidance in embodied reflective practice.

- **Elena Mignosi**

Elena Mignosi is Professor in General and Social Pedagogy at the University of Palermo where she teaches Theories, strategies and education system; Expressive-body languages methodologies and techniques; Body Pedagogy; Pedagogy of music. She has a degree in Family therapy and she is dance-movement therapist APID. She has a long experiences on training of trainers, educational and social workers in various contexts. About DMT, she has written numerous books and articles, among which: *La danzamento terapia nella formazione dei formatori* (2008); *La Danza Movimento Terapia nella prevenzione del disagio esistenziale dei giovani adulti* (2010); *Per una valutazione qualitativa nella mediazione corporea* (2012); *Se raconter à travers la danse-mouvement-thérapie: un parcours de formation pour des jeunes futurs formateurs* (2016); *Dance Movement Therapy in Educational Training for Intercultural Experiences* (2017).

## **Friday 5th October 2018**

### **10.30 - 12.00 Registration**

#### **12.00 Atrium Opening of the Conference:**

**EADMT President Vincenzo Puxeddu & GADT President Zoe Hadzidaki**

#### **12.30-13.30 Atrium**

#### **Keynote Lecture Moving toward 'new lands': Transforming embodied knowledge in the 21st century**

*Marina Rova (UK)*

As a Greek who emigrated to the UK, a dance movement psychotherapist working in diverse clinical settings and a researcher developing novel approaches towards embodied knowledge production, Dr Marina Rova has been crossing borders for 20 years. Building on autobiographical, clinical and research insights Dr Rova will discuss borders not only as places of definition of otherness but as potential spaces for transformation. Her paper will propose interdisciplinarity as an important approach to fostering dialogic process and thus a form of reconciliation and integration.

### **13.45- 15.15 Parallel session 1**

#### **Atrium Paper presentation sessions on A. Migration and refugees**

#### **A1. The River In-Between: Intervention in NGO Professionals Working with Refugees. A Dance Movement Psychotherapy/ Systemic Approach**

*Elli Kita and Angeliki Bitzaraki (Greece)*

With this presentation we share our experience of the “Program for Group Empowerment, Training and Supervision” we conducted on behalf of a Non-Profit Organization, providing counseling and legal aid to refugees and other vulnerable groups. Professional groups working with asylum-seekers embody a “space in-between” societies and refugees. It is a moving space. One might see it as a river flowing in-between, receiving and processing tensions, conflicts, pain and trauma from both sides. We proposed a creative approach informed by DMT, Systems Theory and Non-Directive Intervening Approach. As DMT’s we perceived our task as “facilitating the flow of this river” while, from a systemic point of view, we asked “What kind of group structure would be beneficial for this group?” The presentation offers insight to the process for those interested on how body and movement work may contribute to “contain” the chaos of a turbulent world.

## **A2. Migrant Souls – The Dance of Life Before the Words**

### **Dance movement therapy for Intercultural Education**

*Fernando Battista (Italy)*

The research comes from workshops involving migrant people who are part of Laboratorio 53 (an Association for migrants), and Italian High School adolescents, using DMT methodology.

The project developed from the desire to begin a group journey on self-worth and sense of self, to restore identity, identification and belonging, to channel creative expression of one's being, and to re-discover or to discover the capacity for positive interaction, in and between the migrants and adolescents.

In fact, migrants and adolescents have similar needs such as identity, autonomy, self-esteem as well as similar characteristics such as transition, sense of belonging and identity. DMT was proposed as an instrument of well-being and caring to become a bridge between cultures, acting as a setting for friendships for those who were foreigners, with Italian students. The research was designed to demonstrate how the DMT can be an effective way of creating embodiment and empathy as well as in recognizing the other as simply another person without prejudice.

## **A3. Mechanisms of Recovery through Creative Arts Therapies after Flight: Crossing the borders of research funding**

*Sabine Koch (Germany)*

This presentation introduces a research proposal on DMT with refugees using the method of Mechanistic studies on the topic: Mechanisms of Recovery through Creative Arts Therapies after Flight.

Creative nonverbal treatment options can help refugees who are suffering from mental health symptoms. Goals are:

- (1) to investigate therapeutic factors/mechanisms of ATs (e.g., aesthetic experience, symbol, creation) in the reduction of stress, trauma, depression and anxiety for refugees (research goal)
- (2) to implement ATs for refugees in six settings, and to evaluate their efficacy, acceptance, feasibility and cost-effectiveness in three German targeted regions (health services goal)
- (3) to develop and evaluate a treatment manual and a sustainable academic stress & trauma curriculum for ATs (training goal) as a standard in refugee health care.

To address these goals, a multicentric trial including 15 studies, combining mechanistic, quantitative & qualitative designs, using methods from psychology, psychiatry, health, social sciences and ATs, will be conducted.

## **Silk A ~ Workshop WS1**

### **Rhythm as a link-factor in multicultural groups.**

*France Schott-Billmann (France)*

Some years ago Samuel Huntington spoke about the Clash of Civilizations. However, the intercultural can be a peaceful meeting of different cultures brought together with the recognition of diversity to bring about a new shared culture.

In Dance-Rhythm-Therapy it is the phenomena of `tuning` as described by Psychologist Daniel Stern, that makes this possible, in the mother-child relationship. It is also the foundation of a `danced encounter`. By tuning into Transcultural Structures, such as Primitive Expression, promotes a `blending` which contributes to the integration of cultural aspects from across the world.

The intercultural gait, in multi-ethnic groups, could be another name for Peace. This was experimented on with in Dance-Rhythm-Therapy - successfully - in Israel and Congo with mixed groups as well as in Europe where the valorising of refugee dances and songs, encouraged them

to discover a place of mutual enrichment, and of co-creation, presenting a more brotherly society, based on what we all have in common.

### **Silk B ~ Workshop. WS 2**

#### **Crossing Borders: The Use of Social Media to Create Global Community, Navigate Change, and Advocate for Dance/Movement Therapy**

*Lora Wilson Mau and Angelique Yemma (USA)*

Social networking has emerged as a catalyst of global significance that, if embraced strategically, may fuel the growth of dance/movement therapy (DMT) in exponential ways. Inherent within the social networking paradigm are the essential roles of relationship, reciprocity, and individuality. These tenets encourage a cross-promotion and advocacy of DMT by dance/movement therapists around the world that transcends geography. Social networking technology crosses borders and bridges communities, offering the potential for internet based alliances that can benefit the DMT profession by fostering a deeper understanding of DMT by allied professionals, increased consumer demand, and greater visibility, locally and internationally. Fully maximizing the growth potential for the field of DMT demands a shift from a twentieth century mindset of isolationism to the social media inspired, twenty first century paradigm of collaboration and mutual support among all dance /movement therapists, worldwide.

### **Silk C ~ Workshop WS3.**

#### **The dance movement therapist's awareness in the trans-cultural encounter.**

*Hilda Wengrower (Israel)*

Much has been written about the training of professionals in multicultural societies. I was witness to the perils of professionals' lack of awareness to multicultural issues and/ or the process of immigration on the clients. This might lead to misdiagnosis, beginning a process of pathologization. DMTs express confidence in dance and movement as universal tools to establish communication with people across the world, enabling us to work with immigrants and refugees. However, research questions this belief, stating that even trained movement observers are subject to ethnocentric bias (Boas, 2006; Chang, 2016; Elfenbein and Ambady, 2002; Gill, 2013; Ko, 2015; Tepayayone, 2004). One of the conclusions that stems from this is that DMTs have to be aware of their own cultural makeup. This workshop aims to contribute to uncover some aspects acting in a trans-cultural encounter between the DMT professional and her clients and to provide with embodied knowledge that might improve it.

### **Museum A&B      Poster presentation session P1**

#### **P1.1. "The floating island": a therapeutic ritual of passage from an all changing ground to collective identity through Dance Rhythm Therapy**

*Eleni Chatzigeorgiou (Greece)*

Dance Rhythm Therapy through Primitive Expression reactivates the evolutionary journey of human kind on an anthropological, developmental and existential level. Starting from the first steps in the dyadic rhythm of the heart beat and the respiration, primitive dance calls us on a dialogue with the inner and outer world through symbolism, play, repetition, ecstasis and sublimation.

Using the myth of Leto, the Mother who was cursed not to find a stable place on Earth to deliver her children, until Zeus made an island emerge from the sea so that she would find a refuge, we pass through a ritual of redefining our "floating island" as the experience of Self in an all changing world. The aim is to rediscover the supportive nature of collective identity, as a fertile ground of restarting after a crisis and as a chance for creative adjustment.

### **P1.2. Stepping Out into the World: Outdoor Movement Group Therapy for Veterans Suffering from Chronic PTSD**

*Maitri Shacham and Shai Shorer (Israel)*

PTSD symptoms manifest in both physiological and psychological distress. DMT may alleviate both kind of trauma symptoms, yet there is a group of clients who tend to avoid DMT due to various difficulties, e.g. fear of emotional overflow, depression and anxiety.

We have formulated a model aimed to meet the needs of this group. Over the course of six years, 40 male veterans with PTSD participated in an outdoor movement group. Qualitative data analysis showed improvement in their mood, functioning, inter-personal relationships and illness management. We believe that four main factors accounted for the intervention's effectiveness: 1. Stepping-out into the outer world; 2. Being part of a group; 3. Using structured movement; 4. Being in nature. This intervention seems to enhance development of new coping strategies, which lead to a healthier sense of self. This model is a promising supplementary intervention for chronic PTSD veterans and potentially additional traumatized populations.

### **P1.3. Exiles: Movement Encounter in Dance Therapy and Special Education for exiled people**

*Sandra Walle and Cécile Heulin (France)*

The project is led by Cécile Heulin, a specialised educator working at the University Hospital Centre in Nantes, France, and member of a dance company, and myself, a Laban Centre graduated dancer, Feldenkrais practitioner and a recently graduated dance therapist at the University of Paris Descartes with the Master of Artistic Creation.

This project shall strive to rely on what already exists such as actions carried out jointly by participants and welcoming structures. Dance therapy and special education will share the elaboration and observation processes. The project is about how to navigate between the educational and the therapeutic approaches, maintaining the dialogue between their structuring and containing functions.

The main therapeutic objective throughout the project is to increase the capacity of resilience of exiled people in order to gradually meet with oneself and therefore with the other, to re-imagine the city - in the sense of space for citizens - together.

### **P1.4. Reaching across borders: An exploration of Dance Movement Psychotherapy with traumatised refugees**

*Ilka Konopatsch (Germany)*

This poster session aims to give an overview of existing research and projects concerning Dance Movement Psychotherapy for traumatised refugees. Issues raised will then be linked to a case study of a low threshold movement intervention within a youth project for minors seeking asylum in Germany. Reference will be made to a proposed research project which is part of the author's planned doctorate. The study aims to evaluate the effects of `The BodyMind Approach` for a group of severely traumatized refugees, especially focussed in reducing the suffering of bodily symptoms which have no medical explanation.

This poster aims to open up discussions about strategies and ideas for DMP with traumatized refugees and to link the future research project to this discussion as part of the effort to further develop suitable treatment for survivors of extreme trauma.

**15.15-16.15 Coffee Break with snacks**

## 16.15-17.45 Parallel session 2

### Atrium

### Paper presentation session B

#### **B1. ~ Can movement bridge Multiculturalism between couples?**

*Einat Shuper Engelhard and Maya Vulcan (Israel)*

The integration of body in couple therapy has gained increasing recognition in recent years. This study is aimed at understanding clients' expectations of DMT, and their perception of significant moments in the process. Nine couples from a variety of countries of origin participated in twelve DMT sessions. They were interviewed and responded to questionnaires before and after the sessions.

The findings converged on two major themes: the need for vitality, creativity and playfulness in the relationship and the need to "communicate in more direct ways". Couples perceived the gap between their linguistic backgrounds as a limitation in purely verbal therapy and related to working through movement as a potential bridge to multiculturalism. Following the sessions the participants referred to the "language of the body" as having "its own syntax", acquired in the early stages of life. These findings highlight the role of the body as a platform for joint emotional experiences.

#### **B2. ~ Dance movement therapy training: the challenges of interculturality and cross-cultural communication within a diverse student group-analytic large group**

*Heidrun Panhofer, Peter Zelaskowski (France) and Iris Bräuninger (Switzerland)*

For many years, the DMT training at the Autonomous University of Barcelona has been running within the complex cultural and political bi-linguistic setting of Catalonia in Spain. Throughout this time, our student and teacher bodies have been made up of more than 20 different nationalities. This paper describes some of the outcomes of a study of the monthly large group, looking specifically at emerging intercultural themes.

Using a phenomenographic research methodology all student participants were asked to give a free written description of one single session. The findings show that a diverse group, working within a complex academic context, tends to evolve a micro-culture, manifest within the large group, in which cultural differences are not expressed and are perhaps avoided by the students. Instead, groups and sub-groups are formed around different criteria within the university setting and cultural differences tend to be sublimated or avoided by the students.

#### **B3. ~ Dance as a common bridge in a conflictual multi-ethnic zone - a Jungian perspective**

*Orit Sonia Waisman (Israel)*

This is a talk that presents an analysis of an interaction during a Dance Movement Therapy (henceforth DMT) class. This analysis relies on the Jungian concept of "cultural complex". Following a dance interaction in a multi-ethnic class of, I noticed that interactions between members of different ethnic backgrounds in class differ dramatically from the general atmosphere of horror and mistrust that characterized (my city) at this time. I began to question what enabled this encounter. I propose to present the interactions as a case study, and offer a detailed analysis of the aspects that enable dance, as a physical, artistic, inter and intra-psychic practice, to connect between people from different, conflictual cultures. Relying both on DMT literature and on Jungian theoretical grounds, I present the hypothesis that dance can provide a bridge that connects people from different ethnic backgrounds.

### **Silk A ~ Workshop WS4.**

#### **Dance Rhythm Therapy with Primitive Expression and the Refugee Problem In Greece**

*Katerina Stavrou and Maria Sampsonaki (Greece)*

The acute refugee problem in Greece, in which most of the refugees are still standing on borders, literally and metaphorically, offers the opportunity to dance therapists to appease the psychological problems of people expelled from their countries and in expectation of a new one and/or to help the integration of those who may stay, by the creation of a feeling of belonging. "Primitive Expression", being an anthropological therapeutic approach of dance using the symbolic efficiency of shamanism and psychoanalysis, disposes of a number of appropriate tools to achieve the goal above.

A "Primitive Expression" session unfolds in a transcendent, "dionysiac", codified, rhythmic group ritual, using percussion, voice, play as well as simple, repetitive, symmetrical movements leading to the "catharsis" and connection to the beauty of the movement.

The practical result is the release of the tensions and positive reorientation of the participant.

### **Silk B ~ Laboratory L1.**

#### **Dance movement therapist looking for a refuge: how to take care of yourself**

*Rosa-María Rodríguez-Jiménez and Manuel Carmona-Delgado (Spain)*

Whatever profession you have, in our case in-between the therapy and the education, you can feel as if you are losing the support, being rootless, and needing shelter.

Although many things have changed within higher education in the last decades, especially regarding the introduction of more competences to the curriculum, the concept of student-person centered learning and the process of teaching – learning from within, is still far from being seriously considered by the institution. In fact, this sense of being out of place is certainly shared by DMTs, everyday.

Using material and work that was previously presented in a small DMT group as starting point, participants will explore the question on how DMTs can take care of themselves through an artistic inquiry process research. The workshop will require the active engagement of all the participants sharing and reflecting about these places of refuge and tools for security and self-care.

### **Silk C ~ Workshop WS5.**

#### **Dancing Together Around the World from Home: How Learning, Observing & Dancing Through Cyberspace Works for DMT**

*Suzi Tortora, Fabiana Dos Reis Marchiori, Izabela Guzek, Jessica Heuvels, Neva Kralj, Alenka Lin Vrbančič Simonič, Jennifer Whitley, Emma Gran, Elli Kita and Ruby Worth*

Is it possible to keep in step with the growing 21st century, imperative to engage in cyber-connections while still preserving our understanding of the communicative power of body-to-body embodied dancing connections? Can technology be used to train, supervise and conduct dance/movement therapy? How can an in-depth online DMT training, highlighting the role of the nonverbal embodied experience in early childhood attachment relationships, be designed without compromising the quality of the embodied experience so essential to both building attachment relationships and DMT? These primary questions will be addressed by this international panel of DMT's who have trained with the panel's organizing senior DMT teacher, who created this advanced DMT webinar training six-years ago. These professionals share their experiences highlighting the essential components of this training. Through video case studies, discussion and experiential participation, participants will experience the excitement and possibilities of building an international network of DMTs dancing together from home!

## **Museum A & B Poster presentation session P2. Life transitions**

### **P2.1. Metamorphosis In The Space In-between. When DMT Meets Butoh Dance**

*Rita Cirrincione (Italy)*

The presentation explores the fertile area where two languages, DMT and Butoh, meet working with people that come across life changes due to aging, illness and other changes in life. As the ideogram suggests, (BU, upper part of the body linked to the sky, to the Apollonian world; TOH, lower part of the body, linked to the ground, with the Dionysian world), Butoh involves stamping dance and floating movements, the balance and its lack, the beauty and the horrid, the youth and the old age. Butoh knows how to cross the territories of obscurity and pain, but also those of metamorphosis and rebirth.

The workshop addresses themes as cyclicity, polarities, borders, using DMT methodology enriched with Butoh techniques and suggestions as the “metamorphosis methodology” where the dancer embodies different creatures or elements of nature (tree, insect, fish, flower) in a dynamic process where the forms are destroyed and re-created continuously.

### **P2.2. Between the virtual and the real: dance movement therapy with a child with a neurodevelopmental disorder and a habit of playing video games.**

*Elina Cauna (Latvia)*

This poster is a brief and concentrated description of a case study on a short term dance movement therapy session within a clinical setting of child psychiatry. The patient is a boy of nearly 4 years old, who was diagnosed with a developmental disorder, expressing problems in contact with reality. Besides this condition, he had problematic attachment with his parents and a habit of a regular video gaming.

To facilitate his interest and engagement with the reality, his virtual world was respected. Dance movement therapy, therefore, was a space in between those two realities where integration could happen. A brief description of the issues in this case is described as well as the objectives of the therapy. It is followed by some insight into the main concepts underlining the work and dynamics of the process.

At the end, a proposal is shared.

### **P2.3. A model for the assessment of body attunement applied in music therapy sessions for children diagnosed with autism**

*Tamar Dvir, Nava Lotan and Cochavit Elefant (Israel)*

Body attunement, the ability to coordinate with another person using rhythmic movements, creates the foundation for empathy and communication and thus serves as a therapeutic tool used by dance movement therapists. In this lecture I will use video clips, showing a child diagnosed with autism during sessions of music therapy, to examine how body attunement can be used by therapists to support the child developmental path. I will also describe the objectives, methodology and outcomes of my thesis, showing that the body attunement between nineteen autistic children and their music therapists improved at the end of a treatment period of twenty weeks. The lecture is suitable for all types of therapists.

### **P2.4. Embodied presence as a criteria in making choice in the process of individuation**

*Nina Kanevskaia (Russia)*

Do we speak about crossing inner or outer borders, unavoidably we face making choice and all the related emotional states. Currently many changes are communicated as announcements – «it has happened – deal with it». Whereas, all situations (coming from outer or inner reality)

require the courage to BE PRESENT in them, not only managing the difficulties, but being able to make choices that can crucially influence on the individual's life, often immediately.

This presentation offers a synthesis of a Jungian approach together with DMT methodology on the phenomena of EMBODIED presence. Through the amplification of the biblical plot of Annunciation, the body-movement analysis on a sequence of pictures of Annunciation, the phenomena of EMBODIED presence will be investigated.

Furthermore, the multidimensionality of this phenomena will be shown through the interconnection of the individual level (across 3 dimensions) with a collective point which suggests the connection of individuation of the individual with the individuation of the group.

## **17.45-18.00 Closure of the day**

### **18.30 - 19.30 Performance "Infinities"**

The choreography focuses on natural and infinite motion expanding on the magical properties of the Möbius\* strip and connecting it with the experience of dancing...

...When and how one transitions from the conscious to the non-conscious, from the body to the mind, from the inner to the outer self and from me to us, are the subjects of this work.

(\*discovered by mathematicians Möbius\* Listing 1790 - 1868).

Conception - Choreography: Teti Nikolopoulou

Kinesiology Consultant: Timos Zechas

Research - Performance: Timos Zechas, Teti Nikolopoulou, Eleni Pantazatou

Live Music: Vangelis Alexopoulos (guitar, electronics), Chrysoula Papadopoulou (vocals)

Costumes: Theodora Soumaleuri

Lights: Phaedon Konstantinides

Scientific Consultant: Zoe Hadzidaki

Communications, Program-poster Design: Angela Glytsi

The performance was realized in collaboration with Anima-Soma and received a grant from the Ministry of Culture and Sports for 2018.

## **Saturday 6th October 2018**

**09.00 - 9.30 Body-based warm-up**

**09.30-10.00 Film screening “Resilient Lives: Building Strength through DMT” as people arrive**

**10.00 - 11.00 Atrium**

**Keynote lecture Bridges Between People: the Nonverbal Mediation in an Intercultural Perspective**

*Dr. Elena Mignosi (Italy)*

Beginning with the concept of “mediation” in general, Elena Mignosi will deal with the theme of “intercultural mediation”. She will focus on the non-verbal and creative aspects, which characterise this mediation. Reflecting on the professional skills that are necessary in this process of mediation upon the question of ‘how does DMT makes a difference?’

She will draw inspiration from her training experiences with professionals who have been faced with emergency situations, sometimes in very complex social contexts.

Elena is from Sicily the region that receives 85% of the unaccompanied foreign minors arriving in Italy, a country that does not have adequate laws in place to favour life projects and social inclusion. In her opinion certain DMT competences can offer the possibility to build bridges between people and to create social networks, reaching out, as well, towards political change.

**11.00- 11.30 *coffee break***

**11.30-13.00 Parallel session 3**

**Atrium Paper presentation session C. Body and Technology**

**C2. How technology can make a difference in in the way we see people move in Dance Movement Therapy.**

*Ilona van de Meent B.A., Wiepke Cahn Prof. Dr. and Mikel Boute Msc. (The Netherlands)*

Introduction: The Human Movement Profile study aims at reliable means of identification of movement characteristics and studies the possibility of laying a foundation for computer programming human Motion Tracking in Dance- Movement Therapy.

Methods: Participants walked over a 10m line. 15 patients with a psychotic disorder and 16 healthy controls were videotaped. Two independent raters analyzed the movement on a

customized Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF) scoring sheet.

Results: Of the patients 93% showed differences across body halves. 80% In upper versus lower body, Cohen’s kappa coefficient 0.7. In LMA/BF terms the patients showed vertical rising and sinking dynamic of upper body whilst not in lower body with bound stepping in sagittal direction where upper body appeared less bound. The upper body moved away from the vertical axis, were controls stayed close.

Conclusion: This study seems to indicate that the registration of a human movement profile with LMA and BF is possible.

## **C2. Utilising new technology to assist effective and systematic assessment of dance movement therapy.**

*Kim Dunphy (Australia)*

Health and human service programs are increasingly required to demonstrate evidence of their effectiveness. This requirement is challenging for dance movement therapists who have few well-developed assessment frameworks or tools, or shared practices of assessment. As yet, technology has not been well-utilised to assist DMT assessment, despite its potential evidenced in other professions.

This presentation introduces an iPad app, MARA (Movement Assessment and Recording App,) developed to assist DM therapists implement effective assessment.

The comprehensive outcomes framework that underpins the app is also introduced, and outcomes of DMT it articulates across five domains (physical, cognitive, emotional, cultural and inter-personal). Participants will explore the possibilities for assessment aided by this technology, including data collection options of photo, video, voice recording, drawing, written notes and quantitative assessment. They will consider the app's relevance for their own practice through experiential activities, and discuss ethical issues arising through the use of technological tools.

## **C3. Being seen digitally: video witnessing**

*Eila Goldhahn (UK)*

This paper explores an application of DMT skills within the use of digital media. With examples of video clips the paper exemplifies the subtle and important differences between 1. using solely a camera as an inanimate viewer,

2. a camera held and directed in an unskilled manner and

3. clips taken in a skilled and highly sensitive manner where DMT principles have been applied.

The author demonstrates that DMT skills can inform the way in which media and digital tools are used for the purposes of DMT and how this is methodologically correct and compatible to its purpose. It is argued that skilled and enhanced camera work can evoke and emulate the principles of being seen in digital space. The author demonstrates that sensitivity and skill have to inform the use of media and digital tools in order to be in accordance with DMT.

## **Silk A ~ Workshop WS6.**

### **In-between moves: The PMDT group as a social microcosm.**

*Katalin Vermes and Katalin Walter (Hungary)*

Psychodynamic movement and dance therapy (PMDT) is a group-psychotherapeutic method whose main therapeutic effect is the psychodynamic working through somatic group dynamics in a creative movement process. Somatic group dynamics include body and movement phenomena, which emerge in intersubjective situations and take special forms in groups. Body experiences and behaviours reflect the "implicit relational knowledge" which comes from personal history and implicit social relations. These are always affected by the past and present dynamics of the groups we are involved in and, in many ways, the power relations in our society. In the "Civil Group Project," Hungarian therapists work on applying their method to social situations, trusting that raising awareness of somatic group dynamics, develops transparency and a democratic culture. During the workshop we demonstrate this work in movement: working with self-perceptions and relationships, we develop an improvisational group process and try to understand what we have created together.

## **Silk B ~ Workshop WS7**

### **Challenging 'Horos' in search of a sense of self - agency through dance based-interventions in Dance Movement Therapy**

*Simone Kleinlooh and Katharina Conradi (The Netherlands)*

In this workshop dance-based interventions are explored for enhancing the sense of self-agency within clients suffering from dysfunctional developmental experiences and a low sense of boundary awareness. When working with these clients it can be a challenge for dance therapists to offer interventions that are only based in Dance. The freedom of creative often dance-improvisational approaches offered in dance movement therapy can create resistance or can even be threatening as the client's body is being moved by movement of self and others. In this workshop the presenters offer specific dance-based approaches that they consider supportive within this context. Choreographic structures as; composition of movement phrases; repetitive sequences; creative decision making and memorizing movements with attention to their qualities will be explored. Balancing between freedom and structure is considered as well as theoretical concepts of body-memory mechanisms, embodiment, creativity, performance, choreography, didactics and Laban Movement Analysis.

## **Silk C ~ Workshop WS8**

### **'The dance and the dancer transformed and transforming – lessons from the field.**

*Richard Coaten (UK), Donna Newman-Bluestein (USA), Maeve Larkin (Australia), Bridget Poulter (UK) and Heather Hill (Australia)*

This workshop springs from a rich dialogue (Bohm, 1996) in cyberspace between five DMTs around the world who without pre-planning have found themselves in numinous communications about how DMT with people with memory loss changes the therapist as much as it does them. Within the container of unconditional positive regard (Rogers, 1957), and strong sense of trust, each has opened to the vulnerabilities associated with being a DMT in contemporary practice and to the emergence of new ideas and sensibilities that are informing our thinking, feeling and intuiting.

We are re-kindling kindness, compassion, respect for a shared humanity and inspiration through shared dialogue at the heart of which is 'relationship'. This workshop seeks to share this emerging understanding, supporting each participant to respond meaningfully to the directly experienced intersubjectivity, by playing individually and in small groups to create new poems and dances about our work and its relationship to self.

## **Museum A & B Poster Session P3. Different psychological approaches**

### **P3.1. Comparing group processes between an intensive verbal personal development group and an intensive dance movement personal development group**

*Anat Eshet-Vago (UK)*

The study aimed to identify and understand the phenomenon of group processes through comparing two Personal Development (PD) group modalities. One group mainly used verbalisation and the other group mainly used movement for interaction and self-expression. Qualitative hermeneutic phenomenology methodology was employed through Laban Movement Analysis (LMA) observing the group's movements. The verbal expressions of participant's experience were examined using a thematic analysis of their verbal reflections in semi-structured interviews.

The findings of the study have shown which group process developed in each of the PD groups identified through the two collections methods. For instance, they were conflict, rivalry, trust, intimacy and cohesion. The analysis of the DMT PD group has shown differences in findings between that the movement observation and the interviews.

The study outcome offers an original contribution to practice, through the development of a group work guide for facilitators, derived from the group processes conceptual model.

### **P3.2. The Narrative-Symbolic Mirror. An Instrument to Cross an Important Limit: the Conclusion of a Educational Process.**

*Alba Giovanna Anna Naccari (Italy)*

In DMT with adults oriented to satisfy educational needs, it is useful to propose, periodically or at the end of a course, a verbal feedback centered on the experienced evolutionary process. This feedback can be interwoven thanks to the cultural amplification of the emergent symbols. This opportunity, which I define narrative-symbolic `Restitution` (in italian Restituzione), is an educational- and evaluative operation, aimed at elaborating a sort of diachronic synthesis of the process made using the main symbols that the client has highlighted in his /her dances, narrations, plastic-pictorial productions. More than interpreting the symbols, it is an opportunity to welcome the images highlighted in the existential attitudes which the symbols refer to. This practice goes in the direction of empowerment, the client comes out, confirmed, strengthened, enriched by the images that he/ she has met on his/ her evolutionary process.

### **P3.3. 'Transitioning from no-body to some-body': A Gestalt and DMP group for women with anorexia nervosa based on research and practice.**

*Yeva Feldman (UK)*

Dance movement psychotherapy (DMP) has a history of incorporating theories and research from diverse fields (Goodill, 2005). My approach integrates DMP and Gestalt therapy. In this workshop I will present a practice-based pilot study investigating themes through a relational phenomenological approach in a long term integrative DMP/ Gestalt group for women with Anorexia Nervosa. The workshop illustrates the transition from practitioner to researcher and how research has the capacity to transform and inform practice (Cruz, 2006); it highlights how group members transitioned from being 'no-body' to being 'some-body' (Perls, 1992) and regaining a sense of self.

### **P3.4. Between and Beyond – When DMT Meets CBT**

*Naomi Weitz (Israel)*

Dance Movement Therapists observe, consider, understand and react through body, movement and dance. Many theorists in the field of DMT base their work on the outlook of psychoanalysis, but not many have attempted to do this through CBT. Cognitive Behavioral Therapists acknowledge and embrace the links between cognition, behavior, emotional state and overall functioning of the individual.

Practice demonstrates that each approach enriches and supplements the other. If so, what happens when they both meets? Therefore, the objective of the present research is to examine the perceptions of therapists who have studied and were trained in both approaches, regarding the effectiveness of the combination of DMT with CBT principles.

The research is part of a doctoral thesis that investigates the combined effect of Dance-Movement Therapy (DMT) with Cognitive-Behavioral Therapy (CBT) on the efficiency of treatment for children with anxiety disorder (AD).

### **P3.5. A mindfulness approach to dance movement therapy - in between cognitive and embodied therapies: first results from grounded theory research**

*Indra Majore-Dusele (Latvia) and Vicky Karkou (UK)*

The mindfulness concept is widely used within the context of dance movement therapy, it is described as professional skill and state of mind of the therapist, or the pathway to embodiment. As the cognitive process mindfulness (meta-awareness) is less recognized in DMT, it opens up opportunities for a deeper investigation of the use of the mindfulness principles in DMT process. The aim of the poster is to present the first results of a theoretic working model of mindfulness approach in DMT - liminal space between cognitive and embodied therapies. The methodology of grounded theory is used, where data is collected through the interviews with experts - DMT professionals who use mindfulness principles in their DMT work. The first results suggest the designation of a concept map that describes unique and common concepts for each field and also identify concepts that describe mediators of change in mindfulness based interventions and in DMT.

### **13.00-14.15 *Finger Food Buffet***

### **14.15 - 15.45 Parallel session 4**

#### **Atrium**

#### **Paper Presentations Session D**

#### **D1. The BodyMind Approach (TBMA): Reliable change outcomes when supporting people with medically unexplained symptoms**

*Helen Payne (UK)*

People with chronic medically unexplained symptoms (MUS) -fibromyalgia, IBS, chronic fatigue etc. are a major societal/ health service concern world-wide, costly to patients and resource intensive. People exist in a place of the unknown, a no-man's land where certainty is forever elusive since medics cannot find an organic diagnosis - tests and scans come back negative. Standing on this edge is disempowering and unhealthy. Symptoms become part of people's identity.

TBMA works in the present moment in the space between the known and the not yet known towards a new perception of the symptom and self-identity.

Reliable change is reported based on a proof of concept study and practice-based evidence from early adopters which transferred the research into real-world clinical delivery.

The group intervention, TBMA, derived from DMP, employs an enactive, embodied methodology emanating from recent neuroscience research integrating body and mind.

Outcomes analysed for reliable change used aggregated data from different therapists in one county in England.

Despite the small number it can be cautiously concluded that TBMA may offer a useful solution to the vast numbers in primary care with MUS who reject, or try and find unsatisfying, CBT due to stigma and their explanatory model. The reliable change outcomes are not inconsequential for a group of people who have experienced extremely debilitating symptoms for at least six months. This and self-reports of frequency of medical appointments translated into fewer GP/hospital/emergency visits saving considerable health resources.

## **D2. Overcoming Social Isolation Through Arts In Virtual Communities (Authentic Movement Solo groups)**

*Olga Olesya Bondareva (Canada)*

Authentic Movement Solo (SOLO for short, designed by Olga (Olesya) Bondareva, a dance therapist from Toronto, Canada) is based on experience and formats of classic Authentic Movement. At the same time, SOLO practice is actualizing the Internal Witness figure. One of the focuses of attention in SOLO practice development is the work with online-form of psychotherapy that appeared recently.

In order to participate in the SOLO, new users join an online group.

Once the user joins a group, they start participating in weekly group activities, during which the participants, instructed by the group lead, engage in dance therapy exercises, drawing, creative writing and other art therapy techniques. After these mindfulness and creative expression activities, the participants get to interact and share their experiences with each other in the online group space.

Olesya has successfully been implementing the online format for over a year and has already witnessed great results.

## **D3. Dance Movement Therapy Across Modalities and Disciplines: Alleviation of Discomfort or Support of Wellness?**

*Vicky Karkou (UK), Supriya Aithal and Zoe Moula*

As dance movement therapists working in hospitals and with people who are seriously unwell, we are often drawn to considering our embodied intervention as a way of alleviating difficulty, reducing symptoms of pathology and discomfort and thus allowing for a more functioning life. When we are located in community or more creative settings however, it is often the case that the emphasis turns to supporting strengths, agency and /or wellbeing. In this paper, we will present three examples of how DMT can be located within diverse contexts, shifting attention and emphasis and proposing ideas for diverse professional positions that may be perceived as sitting on the edge of our professional definition: (i) next to other arts therapists (Zubala and Karkou 2018), (ii) next to dancers, scientists, teachers, community workers and health professionals (Karkou, Oliver and Lycouris 2017) and (iii) in collaboration with artists, psychologists and psychotherapists (Karkou et al 2017-2018).

## **Silk A ~ Workshop WS9**

### **Therapeutic Change Within The Space Between Fantasy And Reality: DMP With Families With Play-age Children**

*Dimitrios Zachos (Greece)*

The aim of this workshop is to introduce participants to dance movement family therapy techniques and to discuss how a D M Psychotherapist creates this 'between space' where the therapeutic change takes place. According to Winnicott (1971), the transitional space where fantasy and reality partially overlap.

In family therapy, this space where therapeutic change occurs is the overlap that is created from each family member as well as the family as a whole, and the therapist. Within this transitional space unresolved intrapsychic conflicts, or conflictual object relations from parent' s families of origin can be enacted or expressed metaphorically and symbolically, and worked - through.

The notion of transitional space offers an excellent description of the environment created during a DMP session. It is a space of metaphoric and symbolic imagery where the internal and the external, the self and the other mingle (Johnson, 1998).

## **Silk B ~ Paper Presentations Session E**

### **E1. Empathetically Together. Dance Movement Therapy and Parenting Support in Early Childhood Education Services.**

*Tiziana Fornaciari (Italy)*

Recently, the pedagogical coordination unit of the public body where I work has had among its institutional goals the 'opening up' of nursery schools (i.e., educational services for children aged zero to three) to families in order to strengthen the educational alliance between educators and parents. Indeed, the child's well-being is emphasized by continuous and smooth relationships between his/ her family and the nursery school.

It is important to create opportunities for parents to 'experience' the nursery school even when their children are not there, offering them a safe space and time to meet and get in touch again with their own inner emotions, sensations and experiences. The aim is to promote the adults' well-being so as to improve the quality of their relationships and communication with their children.

The dance movement therapy workshops that I have conducted in municipal nursery schools have successfully pursued the objectives set out above.

### **E2. Transitioning from prison into community: exploring the possibilities for dance movement therapy with women in the criminal justice system and their supporting networks.**

*Ella Dumaresq (Australia)*

This presentation will discuss processes and findings related to a current PhD study. The presenter is a DMT therapist and researcher who is collaborating with women in the criminal justice system and their supporting communities (such as service providers) to explore the possibilities for DMT within this context. This paper will include a focus on ideas of 'liminality' and 'transition' as they relate to this study. This paper will also share ideas from a community-based perspective in regards to DMT, and will discuss how a DMT therapist might partner with both service providers as well as users to explore the relevance of DMT for women in contact with the justice system. In doing so there will be some discussion around the role of social justice perspectives within community-based applications of DMT, especially as this relates to working within marginalized communities and populations of people.

### **E3. Dancing with the Other: Ethical reflections on (dis)ability, difference and care**

*Liisa Jaakonaho (Finland)*

This paper presentation is based on my work and research as an interdisciplinary practitioner of Dance Movement Therapy, dance pedagogy, and socially engaged art. Since 2015 I have been developing my doctoral, artistic-pedagogic research at the Theatre Academy of the University of the Arts Helsinki. The topic of my research stems from my work in a private non-profit organisation that provides services for people with intellectual and developmental disabilities. Since 2013 I have facilitated inclusive, creative movement sessions for adults with developmental and intellectual disabilities in the day centres and residential services of this organisation. Through artistic and post-qualitative inquiry, I investigate ethical questions in and around this work. In the presentation, I will discuss key theoretical insights from my research, connecting them with experiences and observations from my practice.

## **Silk C ~ Workshop WS10**

### **STREAM approach-Integrating Dance/ Movement Therapy, somatic psychotherapy & Mindfulness for Trauma & resilience –applied with African children refugees in Israel**

*Dr. Meirav Tal-Margalit (Israel)*

This workshop will introduce STREAM approach to trauma and resilience, through integrating DMT, Somatic Experiencing® and Mindfulness in a group setting. The theoretical basis leaning on neuroscience understanding and the psycho-physiology of trauma will be presented. It is based on evidence from 15 years of practice and research of various traumatized population, applying it with women who experienced long term spouse abuse; women who lived for years under rocket attacks; citizens who experienced war trauma; women who were evacuated from their homes, as well as those who experienced vicarious trauma. This approach has developed into a children's book as well as a program for self-help. The workshop will focus on STREAM group application with refugee children from Eritrea or Sudan living in a shelter in Israel, and also a group for their mothers.

How to successfully integrate DMT, SE® and Mindfulness understandings and techniques will be demonstrated and specific interventions will be high lighted.

## **Museum A & B      Poster presentations session P4.**

### **P4.1. The effectiveness of The BodyMind Approach™ for women with depression and medically unexplained symptoms in Taiwan**

*Yuchi Lin (Taiwan) and Helen Payne (UK)*

The BodyMind Approach™ (TBMA) is an approach, derived from dance movement therapy and mindfulness, specially designed to support people with of medically unexplained symptoms (MUS). It is firstly proposed by Helen Payne and has been practiced in England in recent years. Although the initial effectiveness is examined by Payne, it has not been practiced outside the UK therefore the opportunity to research cultural factors has not been considered.

This presentation aims to examine the effectiveness of TBMA for women with depression in Taiwan. In addition, the adaptation of this Western-developed approach in a non-Western world will also be discussed. Results show that it is effective on reducing the symptom distress or MUS while the decrease of depression levels is not as effective. Consistent with previous research, the maintenance of its effectiveness has lasted to three and six- month follow-up. TBMA can effectively be practiced in Taiwan because it is semi-structured, and not difficult for participants to connect their body and movement to their symptoms due to the philosophical tradition of body/mind union in Chinese culture. However, expressing self among the group can be challenging for participants as it is generally not encouraged in Taiwanese society which is deeply influenced by Confucian culture.

### **P4.2. Re- Defining 'Movement' in 'Movement Disorders'- Development of Community Based Therapeutic Dance Program for Parkinson's Disease based in the Indian Cultural Context**

*Devika Mehta (india)*

The development of therapeutic dance program for people with Parkinson's Disease is integrating movement approaches along with cultural movement forms. The key elements of the program are based in transcending culture, using movement metaphors, symbolism, grounding and visualization along with multicultural movement patterns.

A preliminary study was also conducted to evaluate the effectiveness of movement interventions and dance on symptoms of Parkinson's Disease in a Within Group Design. There was a

significant difference in domains of stigma, mobility, emotional well-being and activities of daily living on the PDQ-39 scale. The dance program continues to develop and there is significant increase in the acceptance of therapeutic dance and DMT by medical practitioners, allied health professionals, caregivers and participants as a complementary form of treatment in India.

### **P4.3. Dance Movement Therapy and Oncological Disease - Research and Understanding Paths in a Peer Supervision Group**

*Ana Oliveira (Portugal)*

When a person faces a diagnosis of oncological disease, a crisis with vast and profound repercussions emerges in his/ her life. The period of life, with illness and the associated treatments, brings about such important and significant adaptations as to suggest a frontier or borderline experience.

An opportunity for questioning, re-organizing and re-structuring the senses of life, the senses of the self, the relationships with others and of everything that is most meaningful to the person arises.

The researcher works as a psychologist at a specialized psycho-oncology consultation and prepares a change in her clinical setting in order to include Dance Movement Therapy as a method of research and psychotherapy.

The fundamental question was presented to a peer supervision group of dance movement therapists:

"How do we work, as dance movement therapist, with cancer patients?"

The results of this meeting and some of the reflection they provided are presented here.

### **P4.4. Chronic Pain, Medically Unexplained Symptoms (MUS)/ Somatization Syndromes (SS) & Early Attachment: Dance/Movement Therapy Approaches to Healing**

*Suzi Tortora (USA)*

Though pain is painful, how and why we experience persistent pain the way we do is subjective. Recent research links the development of chronic pain to insecure adult attachment styles, rooted in infancy/early childhood experiences with primary caregivers, related to feelings of longing for yet fearing interpersonal closeness and the perception of others as rejecting, hurtful, untrustworthy and abandoning. These early experiences - initially registered on a somatic, kinesthetic and sensorial level - shape how we make sense of the world, express our emotions and respond to threats throughout our lifetime.

The neuroscience underlying the body-mind-emotion connection and how problematic early attachment relationships related to adult pain-related illnesses are presented. Case study experientials provide nonverbal ways to explore the relationship between chronic pain and relationship patterns through moment-to-moment movement explorations that metaphorically reveal old and new ways to engage with self and others. Embodied countertransference insights for DMTs is included.

### **P4.5. Stuck in between illness and recovery: DMT in treatment of Negative Symptoms and Psychosocial functioning in individuals with schizophrenia – results from a pilot study.**

*Karolina Bryl (USA)*

For individuals with schizophrenia, the transition between the florid presentations of their illness to recovery is a challenge - one that calls for the reduction of negative symptoms in the service of optimizing the individual's psychosocial functioning and overall well-being. Movement-based therapeutic approaches, such as Dance/Movement Therapy (DMT) are uniquely capable of

addressing the non-verbal nature of negative symptoms. Research has demonstrated that DMT, can reduce the occurrence and severity of negative symptoms and have a positive impact on psychosocial functioning.

This study examined the effects of a 10-week group DMT treatment program on Negative Symptoms and Psychosocial Functioning. Results indicate that DMT had affected participants psychosocial functioning and ability to cope with negative symptoms. Data integration provides a wider perspective by examining treatment outcomes and analyzing inconclusive results. The findings set the stage for larger fully powered research, the further examination of procedures, methods of intervention and their effects.

15.45-16.15 ***coffee break***

**16.15-17.45 ~ Atrium Panel session technology**

**17.45-18.00 closure for the day**

**20:00 - 00:00 Gala Party**

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ATTENTION !!! Concerning only participants who have prepaid for the GALA.

## **Sunday 7th October 2018**

**09.00- 09.30 Body based warm up**

**09.30-11.00 Parallel session 5**

**Atrium Paper presentation session F**

### **F1. EX-press: An Artistic Inquiry of Transition within Dance Movement Therapy**

*Michelle Kurzenacker (The Netherlands)*

In September 2016 Michelle Kurzenacker invited a group of women who have been EX-patients within the clinical treatment of trauma, to participate in a performing arts project named EX-press staged at CODARTS in April and September 2017. Knowing the women's journey from within the perspective of a dance movement therapist, 2 years later after finishing their trauma treatment, Michelle started working from the perspective of a performing artist. She worked on the theme of transition and explored the 'rite de passage' from patient to participatory performer and from the therapist to the performing artist and choreographer. This project is set up and nourished by her conviction to shift traditional clinical boundaries and to make clinical processes visible in order to enrich educational practice and to build up respectful exchanges between EX-patients and the society in a time where humanity, belonging and placement after treatment are not obviously contained in the aftercare of the common clinical health care circuit.

Michelle will present a documentary (12 min) about the liminal space from therapy to an artistic inquiry and the client's perspective on this process before and after the performance.

Furthermore you will see how Authentic Movement is serving the artistic process to find a common language with the clients. During the process a dance movement therapy student observed the facilitator's personal transition and will talk about her observation. We will see the healing effect on the client's and the public working with the audience during the rehearsals and the performance itself.

The film can be reviewed in a trailer if wanted. The complete film contains confidential material and cannot be transferred. Vincenzo Puxeddu can confirm the quality of this presentation, as he attended the reading as well as the workshop I presented on ECARTE 2017 in Krakow.

### **F2. Finding joy – empowering female immigrants through dance: The movement journey into a short film**

*Silja McNamara (Finland)*

This project 'Voimatanssi' (Empowering Dance) is focused on a refuge and an immigrant dance movement therapy open group in a female centre during Autumn 2017 in the South West of Finland. The aim was to provide these women with a safe space to empower themselves and to connect with other people through dance and movement.

Some of the women had experience of war, violence, and were suffering from psychological and physiological problems. Different themes were explored during the six DMT sessions. At the end of each session, the themes were verbalised and drawn – joy, togetherness and play were often present. At the end of the project the women were given the opportunity to participate in a short dance film. All the women were involved in choreographing movement material for the film. The film was shown at the community centre's annual event in December 2017.

### **F3. Refugee children and “Body politics”: The “Embodied Political Self” and Dance Movement Therapy**

*Theodora Bareka (Greece) and Sarah Rodriguez-Cigaran (Spain)*

Talking about refugee children and their social exclusion it is important to emphasize the impact that it has on their sense of selves. What we have to keep in mind is that the Self as we perceive it in this presentation is the dialogical/multivoiced Self. That means that it is not isolated from other aspects of the person, it involves the social, the political and the embodied dimensions too. What we proposed is the term “Embodied Political Self” which is the Self as an active actor, with a sense of physical cohesion and a sense of belonging in the wider social and the political environment. We also discuss how experiencing social exclusion impacts refugee’s children embodied political self. Finally, we propose a dance movement intervention which will encourage the re-construction of children “Embodied Political Self”.

#### **Silk A ~ Workshop WS11**

##### **Right to Embody: Dance Movement Therapy at The Core of Humanity**

*Amber Elizabeth Gray (USA)*

Every human being has the right to inhabit their body, in the way they choose. The number of displaced people in the world is at an all-time high, as people across the globe flee persecution and violence for the hope of safer places to establish home. Refugees survive periods of deeply unsettling, disorienting and colossally life changing experience, often to resettle in a hostile environment. The arts have long been a universal voice for all aspects of human experience. Dance Movement Therapy (“DMT”) offers a unique approach to psychotherapy with a diverse, often socio-centric, community for whom collective, integrative healing processes are commonplace. This workshop combines background information on refugee mental health with scientific, theoretical rationale for the use of DMT with this diverse community of survivors. Participants will experientially learn DMT approaches developed by the presenter specifically for work with refugees, applicable to work with many clients or students.

#### **Silk B Open podium**

#### **Silk C ~ Workshop WS12**

##### **Crossing the border between psyche and soma: Movement metaphor as mediator of embodied memories**

*Bonnie Meekums (UK)*

This experiential workshop, inspired by Meekums’ (2002) understanding of the movement metaphor will enable participants to learn two practical skills: the first is a simple exercise to elicit embodied memories which can be used in client assessment, and the second is an important process in enabling clients to feel safe when exploring potentially distressing movement memories. Based on Babette Rothschild’s (2000) concept of the anchor, this process is the development of a repeatable movement metaphor, the ‘movement anchor’. Participants will be taken through an improvisation leading to each person’s choreography of their own unique movement anchor.

**P5.1. Open DMT group in a public Day Hospital with psychiatric patients. A group case study.**

*Elena Karampoula and Tonia Dakou (Greece)*

This case study explores an open Dance Movement Therapy group in a public Day Hospital in Athens, with patients facing severe mental health issues. The group was led by two DMT practitioners. The methodology included the analysis of the notes taken by the therapists after each session, combined with psychodynamic group theories. Specific attention is given to the achievement of cohesion in an open group structure, as well as to the process of making a place for DMT in the “matrix” of the Day Hospital. It is argued that through setting clear, though flexible boundaries resulted in resilience for the DMT group and strengthened the therapists’ professional identity in the institution.

**P5.2. Overcoming communication barriers. Dance movement therapy with non-speaking clients.**

*Izabela Guzek (Poland)*

Dance movement therapy offers the opportunity to build connections, based on the non-verbal expression. It allows one to build a therapeutic relationship and work therapeutically with non-verbal clients, and overcoming communication barriers. What is the potential of the DMT with non-speaking clients? What does it mean to overcome communication barriers? What are similarities and differences in working with different non-verbal populations?

The presentation will search for answers to these questions in the hope of inspiring the audience to look further into this field. Theoretical statements will be illustrated by a case study of a non-verbal girl diagnosed with pervasive developmental disorder and perinatal brain injury. The process of moving towards relating to others through the embodied therapeutic relationship and the use of the dancing dialogue will be presented. The DMT practitioner will share her experience and the reflections of being in between non-verbal and verbal worlds.

**P5.3. Dance/movement group therapy with <XXXXX and XXXXX> children from foster homes: a pilot-study**

*Flavia Cardas (Romania)*

Globalization means that more than ever, cultures need to find ways to communicate in order to survive. Considering this fact, dance/movement therapy (DMT) is a universal language that crosses verbal, cultural and age bridges to bring cultures and people together.

The present study aims to prove the efficiency of a dance/movement group therapy process on developing sociability, empathy and attention, and on diminishing the anxiety level of ten children aged 6 to 9 from three different foster homes. Results show that a twelve-session DMT group had a powerful impact on the psychological dimensions that were evaluated before and after the group process.

**P5.4. Knowing oneself from the inside’ Dance Movement Psychotherapy in acute adult psychiatry: A mixed methods study**

*Mary Coaten (UK)*

This doctoral research involves an empirical study of group dance movement psychotherapy (DMP) on two acute adult mental health in-patient settings in the UK over a ten-week period. It explores the therapeutic mechanisms involved in the process, enabling better understanding of the disorders of embodiment with a focus on psychosis. The mechanisms underlying the subtle anomalies and disorders of the body, often experienced during psychosis, are currently not fully

understood; for example, auditory and visual hallucinations, abnormal experiences of time and a sense of being disembodied. Central to this study is an exploration of interiority and sense of 'knowing oneself from the inside'. There is a small but growing body of evidence demonstrating that Dance Movement Psychotherapy (DMP) can be effective in reducing symptoms in schizophrenia/psychosis (Cochrane Review, 2012, Martin et al, 2016, Koch, 2014, Savill et al, 2017). There is little understanding of why this might be the case.

**11.00-11.30 *coffee break***

**11.30-12.30 round table**

**12.30-13.00 Atrium Closure of the Conference**

## The Conference Presenters Bios

**Bareka, Theodora** is a Social Scientist (BSc in International and European Studies) and a Dance Movement Therapist (3-year MSc). She has been working since February 2018 for the Greek Company for Autism, where she provide individual and group Psychotherapy sessions to children and adolescents with autism. Since September 2016 Theodora is working for various humanitarian aid projects responding to the refugee crisis in Epirus region – Greece. She does the Case Management for refugee children, adolescents and adults and she provides individual and group Psychotherapy sessions to children and adolescents. The last 3 years she had internships as a Dance Movement Therapist with various groups, such as refugee and migrant children, children and adults with special educational needs, people with mental health issues (under the supervision of the Autonomous University of Barcelona). She also collaborated with a Studio of Dance and Creative Arts as a Dance Movement Therapist organizing small projects.

**Battista, Fernando**, dancer, choreographer, Italian high school teacher, APID Vice-President, DMT SV-APID, Counselor SV Trainer.

Degree in economics and Master in "Peacekeeping & Security Studies" at Roma Tre University. Trainer and supervisor in several schools of training in DMT, Art Therapy and Counseling, is author of several articles and publications. He's author and conductor of the project *Anime Migranti* a DMT and Counseling laboratory with migrants, asylum seekers and teenagers (UN funds), in collaboration with an Italian High School, in Rome. Teacher at Roma Tre University's Master of Intercultural Education, regarding the use of Dance movement therapy with migrant people and Italian students. He collaborates with Roma Tre University, Foro Italico University and University of Palermo to teach in several courses, as well as, in the Erasmus+Programs, about the use of the Dance movement therapy in educative and intercultural contexts. He is artistic director and choreographer of Human Dance Company, a company of Italian and Migrant people. In 2018, as choreographer, won the competition *Migranti* promoted by the Italian Cultural Ministry with the play "La tempesta", an action drama with Italian and Migrant people.

**Bitzaraki, Angeliki** (MSc, GADT reg) studied Social Anthropology having a special interest in the therapeutic rituals and in matters around gender identity. She has followed a systematic experiential training in the Non-Directive Intervening Approach (NDI) of group facilitation that inspired me for its methods and techniques of the use of arts. Following, she immersed into the study of Dance Movement Psychotherapy (MSc) in Queen Margaret University, Edinburgh. In brief, since 2006, she has worked in contexts of special needs schools, psychosocial rehabilitation of psychiatric patients, education and training of mental health professionals. Nowadays Angeliki is working in Thessaloniki- Greece in private practice with one to ones and groups as a DMTherapist.

**Bondareva, Olesya** has attained a degree in psychotherapy, specializing in dance movement psychotherapy from the Institute of International Psychology, Psychotherapy and Professional Development in Moscow in 2011. She took an active part in many professional conferences in Russia and Belarus. Olesya is the creator of many dance-therapy-client-trainings events that took place in cities across Russia. She led an experimental performance group called "Laboratory of Street Performance" ("ЛЮПла") in Moscow for non-professional dancers, as part of a program of individual dance psychotherapy. Since moving to Canada, Olesya has expanded her dance psychotherapy practice, developing an innovative online method of expressive art therapy, called Authentic Movement Solo (AMS), which combines dance therapy and art therapy techniques. In 2016, she started an internet course for Russian speaking people throughout the

world, bringing AMS to an expanding international audience. Olesya is a member of Dance Movement Therapy Ontario (DMTO) where she is responsible for media relationships.

**Boute- van de Meent, Ilona** Dance Movement Therapist and researcher UMC Utrecht. Ilona studied Dance Movement Therapy (DMT) at the Hogeschool Zuyd (Heerlen, The Netherlands) and did her Bachelor research study on the application of Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF) based interventions on patients with Parkinson's disease. Ilona give over the last nine years at the psychiatry department of the Rudolf Magnus Brain Centre at the University Medical Centre Utrecht. In her research Ilona is exploring the possibility to combine life observations with technology such as Human Motion Tracking.

**Brauninger, Iris**, PhD., MA, researcher at the Department for Research and Development, University Hospital of Psychiatry in Zurich, Switzerland, supervisor and private practitioner. Iris was a post-doctoral researcher at the Stress and Resilience Research Team, University of Deusto Bilbao, Spain. She is a teacher and a Master thesis tutor at the DMT Masters Programme, Autonomous University Barcelona and teaches internationally in DMT, research, KMP and application of DMT. She is a registered supervisor with German (BTD) and Spanish (ADMTE) Association, registered Dance Therapist (DTR) with ADTA, KMP Notator and holds the European Certificate for Psychotherapy (ECP). Her research focuses on resilience, improvement of quality of life, stress coping strategies through DMT, intercultural competence, KMP, and development of movement assessment tools. She has published extensively on DMT, quality of life, resilience, stress and movement assessments

**Bryl, Karolina**, Ph.D., R-DMT/DMP, CMA, RMST, RSME, is a Post-Doctoral Research Fellow in the Department of Creative Arts Therapies at Drexel University, Philadelphia, USA. She is a professional member of the Polish Association of Dance Movement Psychotherapy – Ethics and Research Committee member, Polish Choreological Forum, American Association of Dance/ Movement Therapy - Global Membership Committee member and Schizophrenia International Research Society - Ethics Committee. Since 2013 a research team member at Mind, Movement, Interaction, and Development Research Group MMID-RG/ The Sossin Lab at Pace University, New York; International Psychoanalytic Association Lifetime Research Fellow; 2016-2017 Contemporary Freudian Society psychoanalytic fellow; and since 2017 a collaborative researcher at Collegium Medicum of Jagiellonian University - Department of Community Psychiatry, Krakow, Poland. Able to work clinically both in Polish and English, she has worked individually and in groups with children who have suffered neglect and abuse, have the difficulty of adaptation and autistic spectrum and adults with mental disorders, depression and schizophrenia. She has lead dance movement psychotherapy and somatic therapies sessions in the psychiatric setting in both Polish and American psychiatric hospitals while also maintaining a private practice in DMT psychotherapy. She has taught DMT, Research, Anatomy/ Kinesiology and movement observation courses (KMP, LMA) across the world: Poland, USA, China and India. Among her research interests are: (1) dance/movement therapy/ psychotherapy effectiveness in adults with mental illness, (2) movement/nonverbal behavior observation and analysis and the body's relevance to psychic processes, and (3) kinesic attributes and neuropsychanalytic and developmental research with perspectives on mirror neurons, joint attention, shared affects and attachment processes.

**Cardaş, Flavia** is a psychotherapist and PhD in Psychology from Bucharest, Romania. She works with children and families and with minorities using dance, movement, art and drumming.

**Carmona, Manuel, Dr.** works as Senior Researcher within the School of Doctoral Studies and Research of the Universidad Europea de Madrid (UEM), leading the research team named

*Bioactivity and Learning.* His research interest is focussed at this moment in two main areas: bioactivity and healthy effect of food and vegetal compounds, and training young scientist by experiential approaches which include self-knowledge. Currently, Dr. Carmona belongs to the Top Scientist Program of the Spanish Ministry of Economy, Industry and Competitiveness called Ramón y Cajal Program. He has a degree on chemistry and PhD on Science and Agricultural Engineering. He has participated in 29 public research projects, 39 R&D projects with companies, he has published 65 papers and 57 communications to congresses and supervised 7 doctoral theses. Dr. Carmona share the interest with Dr. Rodriguez about how body awareness, specifically through DMT approaches, can improve self-knowledge and learning process at higher education.

**Cauna, Elina**, Mg.sc.sal., BA is a certified dance and movement therapist and an active member of the Latvian Dance and Movement Therapy Association, former member of The Board. Currently she is working within a rehabilitation setting with adults and children, providing short term therapy. For almost two years she has worked at the The Clinic for Pediatric Psychiatry as the member of a multiprofessional team, providing short term individual dance-movement therapy sessions for children. She also has worked with adults with mental illness at Social Care centre, providing long term group sessions and at a State School, providing short term group sessions for children. She has a movement related experience background of mostly contemporary dance and contact-improvisation and is interested in exploring body-environment relations and sensory experience, touch and virtual reality in particular. She has published an article on her research about touch in dance movement therapy.

**Chatzigeorgiou, Eleni**, Psychologist (BA at National and Kapodistrian University of Athens), Gestalt Psychotherapist, Member of HAGT and EAGT, certified Dance Rhythm Therapist, Trainer and Responsible in Greece of the DRLST Training Program (Danse Rythme Lien Social et Thérapie), based in Paris, member of GADT. As a psychologist, she has worked at various Therapy Centers for children, adolescents and families, as well as on private practice. As a dance therapist, she has intervened in the cross-cultural program KEDA Roma (training of Teachers who work in multicultural classes) directed by the National University, she is running groups and workshops of Dance Rhythm Therapy and groups which combine Gestalt Therapy process with movement and dance in collaboration with Gestalt Foundation Greece. Her focus and primary aim is to promote dance as a social phenomenon that creates bonding, incorporates diversity and conflicts and enhances healthy communication, action and creative adjustment to community.

**Cirriuncione, Rita**, Degree in Educational Psychology – Dance Movement Therapist and Supervisor APID (Professional Association of Italian Dance Movement Therapy). As DMT, I work in educational environment with children and adolescents with disability or learning difficulties. I am member of Childhood and Learning Disorders APID Study Group and I participated at the Pilot Study on DMT applied to Learning Disorders.

I led courses for teachers training. I taught in APID Lifelong Trainings (Palermo, 2017; Torino, 2018). I was lecturer in many APID Conferences (Bologna, 2007; Assisi, 2007; Roma, 2010; Firenze, 2012; Palermo, 2014). I participated as author at the II EADMT Conference (Milano, 2016). I have published various articles about DMT.

As Butoh dancer, I qualified in New Butoh School directed by Sayoko Onishi. I attended workshops with Butoh dancers and performers as Marie-Gabrielle Rotie, Nick Parkin (Goldsmiths College - University of London) and Annalisa Maggiani.

**Coaten, Mary** is completing a doctoral studies in dance movement psychotherapy in acute psychosis at Durham University. Her research is practice-based within the acute in-patient

mental health setting. For the past 10 years she has worked within this setting and has become particularly interested in the phenomenology of psychopathology. There are many research developments in this field, allowing for a different understanding of the phenomenon of psychosis. Embodied approaches are central to this evolving research.

During her doctoral studies she presented at many conferences and am committed to presenting dance movement psychotherapy to a wider academic field. Her most recent presentation was to the Royal College of Psychiatry International conference in June 2018, where there was great interest in dance movement psychotherapy from psychiatrists round the world. Additionally she works as a dance movement psychotherapist within a secondary mental health team which has a trauma focus. She is qualified as a certified Kestenberg Movement Profile analyst.

**Coaten, Richard** is a dance movement psychotherapist with 30 years experience of working with older people & those with dementia. He works for the South West Yorkshire Partnership NHS Foundation Trust (UK) running a DMP service for them. He is currently on the Governing Council of the ADMP (UK), is the UK's delegate to the European Association of Dance Movement Therapy. He founded and co-ordinates the first Centre of Excellence in Movement Dance & Dementia in the world, and travels extensively.

**Conradi, Katharina** is a Certified Movement Analyst, Master Dance Therapy and Registered Somatic Movement Educator and Therapist. She works for many years as a choreographer and dancer in the Netherlands and abroad. Her creative work includes dance movies, intercultural projects and site-specific performances. Katharina teaches at CODARTS, University of the Arts in Rotterdam and at the Academy for Dance and Theatre in Amsterdam. She also works internationally as a teacher for somatic and creative practice in different settings. She co-founded EMOVE Institute which will offer a full certification program for LBMS at CODARTS in the Netherlands starting in 2019. In her private practice she offers dance therapy, supervision and somatic coaching to clients and artists.

**Dakou, Tonia** is a registered dance/movement therapist, member of the GADT Board since March 2016. She holds a Master's degree in DMT (Autonomous University of Barcelona), as well as a Bachelor's degree in Philosophy & Social Studies (University of Crete) and a professional diploma in Dance Pedagogy. She has worked in clinical settings with children with learning difficulties, autism spectrum disorders and other developmental disorders, women affected by fibromyalgia and Multiple Chemical Sensitivity syndrome, the elderly, and adults facing severe mental health issues. She is currently working at the Psychiatric Day Hospital of the University Research Institute of Mental Health in Athens, Greece ([www.epipsi.gr](http://www.epipsi.gr)), facilitating DMT group sessions. She is the co-founder of "*kinósfera Dance Movement Therapy*", a collaborative Athens-based project for DMT and other creative therapies ([www.kinosfera.gr](http://www.kinosfera.gr)), offering DMT services for groups and individuals. Her DMT practice is informed by neuroscience findings and phenomenological perspectives, particularly in the areas of kinesthetic empathy and embodiment, as well as research in attachment and trauma.

**Dumaresq, Ella** is a PhD Candidate at the National Creative Arts and Music Therapy Research Unit, University of Melbourne, Australia. Her practice and research focuses on collaborative, community-based models of engagement with women in the criminal justice system.

Dunphy, Kim, Dr is a Post-Doctoral Research Fellow at the Creative Arts Therapies Research Unit at the University of Melbourne, Australia, where she is exploring her interests in assessment and evaluation of DMT. She publishes widely on these topics, including an article in *Arts in Psychotherapy* on developing an iPad app for assessment in dance movement therapy. Kim has also been involved in developing technological products for evaluation and assessment, including *MARA*, the world's first iPad app for dance movement therapy assessment, for which

she received an award for innovation from the American Dance Therapy Association in 2015. Kim is President of the Dance Movement Therapy Association of Australasia, Research Convenor of the Psychotherapy and Counselling Federation of Australia and Convenor of the new World Alliance for Dance Movement Therapy. She previously practiced as dance teacher and therapist specializing in working with children and adults with intellectual disabilities.

**Dunphy, Kim** is a Post-Doctoral Research Fellow at the Creative Arts Therapies Research Unit at the University of Melbourne, Australia, where she is exploring her interests in assessment and evaluation of DMT. She publishes widely on these topics, including an article in *Arts in Psychotherapy* on developing an iPad app for assessment in dance movement therapy. Kim has also been involved in developing technological products for evaluation and assessment, including *MARA*, the world's first iPad app for dance movement therapy assessment, for which she received an award for innovation from the American Dance Therapy Association in 2015. Kim is President of the Dance Movement Therapy Association of Australasia, Research Convenor of the Psychotherapy and Counselling Federation of Australia and Convenor of the new World Alliance for Dance Movement Therapy. She previously practiced as dance teacher and therapist specializing in working with children and adults with intellectual disabilities.

**Dvir, Tamar**, PhD Student at BGU, DMT, completed her B.A degree in computer science at Tel-Aviv University IL, a Diploma in DMT at Seminar Hakibbutzim IL and her M.A degree in DMT at Haifa University IL. Dvir is A Dance/Movement Therapist working with young children with a variety of developmental delays like autism, in the special education system of Israel and in a private clinic.

**Eshet – Vago, Anat** (B.A., M.A., M.Sc. EdD) has been a dance/movement psychotherapist for over 25 years and is qualified as an Organizational and Occupational Psychologist and a group facilitator. Her doctorate research and interest focus on the expression of group processes in movement and verbalisation in various type of groups. Her study's outcome led to an original contribution to practice developing a group work guide for practitioners. Anat has extensive experience working in special education and in psychiatric hospitals. She has taught DMP in Israel and the UK, supervised students and conducted workshops in DMP and group work.

**Feldman, Yeva**, MSc, ADMP UK, UKCP is a dance movement psychotherapist and a Gestalt therapist with over 25 years of clinical experience working with groups and individuals in mental health settings and in private practice. Over the last 15 years she has developed an experiential group approach with women with Anorexia Nervosa and has presented research based on this approach at the UKCP research conference in 2012. A chapter on her approach and research can be found in Payne, H. (Ed.) (2017), *Essentials of Dance Movement Psychotherapy: International Perspectives on Theory, Research and Practice*. She is a Senior Lecturer on the MA Dance Movement Psychotherapy Programme at the University of Roehampton and a clinical supervisor. She has taught in United Kingdom, Denmark and Israel and specializes in introducing dance, as an embodied approach to therapy to other arts therapy trainings. Other publications include: 'How body psychotherapy influenced me to become a dance movement psychotherapist' in *Body, Movement and Dance in Psychotherapy Journal* in 2015 and a forward in Unkovich, G., Butte, C. & Butler, J. (Eds.) *Dance Movement Psychotherapy with People with Learning Disabilities* in 2017.

**Fornaciari, Tiziana**, studied classical and modern dance for over ten years, loves reading books, traveling and listening to music. She graduated in Psychology and is a qualified psychologist, registered in the Sicilian Regional Register of Psychologists. She obtained the qualification of Dance Movement Therapist from

APID (Italian Dance Therapy Professional Association) in 2003 and that of Educational Coordinator in Childcare Services (2<sup>nd</sup> level Master's Degree at UniRoma Tre) in 2014. Finally, in 2017, I graduated in Pedagogical Sciences.

Tiziana have been working for the School and Childcare Department of the Municipality of Palermo for almost 20 years, mainly dealing with the supervision of educational-didactic projects for nursery schools, the integration of disabled children in nursery schools, working groups with educators, parenting support, the pedagogical coordination of the 0-5 Play Space as well as the organization and implementation of training courses for educators. For about two years, she has been involved in the Planning and Management of Early Childhood Education Services financed by the Ministry of the Interior through CAP Childhood Funds.

**Goldhahn, Eila**, PhD is a dance movement psychotherapist / mentor, writer and visual artist with a special interest in the Discipline of Authentic Movement for enquiry, teaching and supervision.

**Gran, Emma**, MA is an Original Play practitioner, *Ways of Seeing* practitioner and dance teacher based in Gothenburg, Sweden. She holds an MA degree in Choreography from Trinity Laban Conservatory of Music and Dance in London (2004). She has studied Original Play with founder O. Fred Donaldson, PhD, and has been mentored in play by more than 3000 children. Emma is employed at a special school, where she currently directs a development project funded by The National Agency for Special Needs Education and Schools. She works with children with ASD, ADHD, learning disabilities, deafness and hearing impairments as well as in mainstream schools. She also trains staff in special schools and kindergartens in nonverbal communication and play. She is passionate about bringing the joy of movement and play to children with or without disabilities, using embodied attunement, shared movement and safe touch to create what Dr. Tortora calls a "Dancing Dialogue". After graduating from the *Ways of Seeing* program in 2017, she incorporates principles and methods from it into her work with children.

**Gray, Amber Elizabeth** is a pioneer in the use of Dance Movement Therapy with survivors of trauma, particularly torture, war and human rights abuses. She is an ADTA Outstanding Achievement Award recipient; a recent nominee for The Barbara Chester Human Rights award, and featured expert on torture treatment through Tulane University's Institute of Traumatology. Amber's expertise is represented in many published articles, chapters, keynote addresses, professional collaborations and presentations around the world. Amber has provided clinical training on the integration of refugee mental health and torture treatment with creative arts, mindfulness, and body-based therapies to more than 30 programs worldwide, since the 1990's. She originated a resiliency-based framework and clinical approach (Restorative Movement Psychotherapy) for somatic, mindfulness, movement and arts-based therapies with survivors of trauma in cross cultural, low resource contexts. Her two most recent publications, one co-authored with Dr. Stephen Porges, are based on their co-collaborated *Polyvagal informed dance movement therapy*.

**Guzek, Izabela**, Certified Dance Movement Psychotherapist and Supervisor, Psychologist, *Ways of Seeing* Practitioner is a certified dance movement psychotherapist and supervisor, as well as psychologist and *Ways of Seeing* practitioner. She graduated from a 4-year dance movement therapy training at the Polish Institute for Dance Movement Psychotherapy, as well as from the *Ways of Seeing* post-graduate training with Dr. Suzi Tortora. She has also completed the Authentic Movement training and is certified by the Institute for Integrative Bodywork and Movement Therapy. She is a co-founder of a Dance Movement Therapy Center IBA in Warsaw, where she works therapeutically and conducts workshops and trainings. She works with children

with special needs, autism spectrum disorders, emotional and behavioral disorders and with their families. She works in different settings including a hospital for children with mental health disorders and in various schools. She is experienced in working with adults with mental health disorders, autism, inmates, and people with emotional and psychosomatic difficulties. In her capacity as a lecturer, she teaches other professionals about the use of dance/movement therapy. For 6 years she was a member of the board for the Polish Dance Movement Psychotherapy Association and now is a deputy at the European Dance Movement Therapy Association.

**Heulin, Cécile** has a varied background as a specialised educator, project developer and dancer. Through her professional experience she has discovered and developed different artistic practices and tools for expression so that she can use these as mediation, encounter and exchange supports. She has been accompanying persons for five years as a specialised educator within the addictology and psychiatry day centre at the University Hospital of Nantes. As a project developer she has created a project within the day centre in partnership with the dance company 29x27 allowing members of any three workshop sessions to open themselves up to local artistic life and to look at the city as a space for citizens. She is also a contemporary dancer in the dance company *Compagnie des Contingences* which develops choreographic projects of shared creation. She has been conducting workshops for several years with people with disabilities, people with addiction, dance non-initiated people, exiled people, in the form of movement-experiences laboratory.

**Heuvels, Jessica**, DMT, WOS Practitioner, Dance movement therapist (BA) from Zuyd University of applied science, *Ways of Seeing* practitioner and MPI certified. Board member of the Swedish association for dance therapy from 2010 to 2014. Member of the ADTA American-, NVDAT, Dutch- and SFD Swedish associations for Dance movement Therapy.

Ms. Heuvels has a private practice in Stockholm Sweden and has been working as a DMT since 2009. She has a broad experience working with the severely disabled from young to old. Her DMT experience also includes working with children and young adults diagnosed with ASD, PDD, ADHD, Downs syndrome, Cerebral Palsy, Schizophrenia and Depression, both in school setting and in her private practice. Currently she is also working with a group of colleagues from the Swedish Association of Dance Therapy to establish dance movement therapy as a recognized form of therapy in the Swedish society.

**Jaakonaho, Liisa** is an interdisciplinary practitioner of dance movement therapy, dance pedagogy and socially engaged art. She holds an MA in Dance Movement Therapy from Goldsmiths, University of London, and is currently working towards her doctorate at Theatre Academy of the University of the Arts Helsinki, as an affiliated researcher in the ArtsEqual research initiative. The ArtsEqual research initiative, coordinated by the University of the Arts Helsinki, examines the arts as public service, with equality as the starting point. In her research Liisa investigates ethical questions in and around her encounters with differently abled people. The topic stems from her work as a dance pedagogue and dance movement therapist in an organisation that provides services for people with intellectual and developmental disabilities.

**Kanevskaya, Nina**, Dance-movement therapist (individual private practice and groups), analytical psychologist, candidate in training program on Jungian analysis (IAAP-RSAP), lecturer in Eastern-European Institute of Psychoanalysis (Saint-Petersburg), choreographer. Presenter and speaker on dance-movement therapy conferences, Jungian conferences.

**Karampoula, Elena** is a registered Dance Movement Therapist (MA in Dance Movement Therapy, Universitat Autònoma de Barcelona). She lives and works in Athens, Greece. She has

a Bachelor degree in the History of Greek Civilization and studies in Journalism having a working experience in the field for almost a decade. She has worked with adults facing severe mental health issues and learning disabilities and with children with autism. Today she is working as a part-time DM therapist at the Day Hospital of the University Research Institute of Mental Health giving group DMT sessions for patients with mental health disorders. She also collaborates with a private institution giving DMT group sessions for patients with cancer and has co-founded a collaborative space (Kinósfera Dance.Movement.Therapy) for the promotion of the Art Therapies and Dance Movement Therapy in particular ([www.kinosfera.gr](http://www.kinosfera.gr)). Her investigating interests at the moment are group dynamics and group functionality in the field of DMT.

**Karkou , Vicky**, Professor, holds the Chair of Dance, Arts and Wellbeing at Edge Hill University. She is a registered member of the Association of Dance Movement Psychotherapy UK and the UK Association of Humanistic Psychology Practitioners, a practising dance movement psychotherapist and supervisor with lengthy experience of working with diverse clinical populations in different settings. She is currently involved in the new MSc in Psychotherapy and Counselling: Contemporary Creative Approaches. As a researcher, she has received funding from the Economic and Social Research Council, the European Union and charities for conducting research in this area. She is widely published in peer-reviewed journals and books, has written and edited four books and acts as the co-editor of the international journal *Body, Movement and Dance in Psychotherapy* published by Taylor and Francis. She travels extensively around the world for research and teaching purposes. In Athens she will be with three of the members of her PhD team.

**Kita, Elli**, PhD, GADTsr. is a Psychologist (PhD) and a Dance Movement Psychotherapist (GADTsr). She works since 1990, as a group facilitator, therapist, trainer and researcher in private practice and as guest affiliate with Mental Health and Educational institutions. She is interested in transitional areas-/-interfaces between Science and Art, Art and Therapy, Creative Arts Therapy and Community. Her research work focus on Body-Image, Creativity and Systems Theory, Systemic-Constructivist Approaches to DMT. She co-acts with artists since 2001 in performance, installation and theater projects. Presently she is a trainee in the *Ways of Seeing* (WOS) model and represents Greece as a delegate to the EADMT.

**Kleinlooh, Simone** is a PhD candidate; BC-DMT and a senior registered dance movement therapist and supervisor from the Netherlands. After a career as a dancer, dance teacher and having worked over 15 years in clinical settings with adolescences and adults she now works at CODARTS, Master of Arts Therapies, University of the Arts in Rotterdam as the program coordinator Dance Therapy and as a lecturer. She is a guest lecturer DMT at Zuyd University of Applied Sciences; member of KenVak, the Dutch Research Center for the Arts Therapies and offers DMT and nonverbal communication and creativity trainings in China a.o countries. In her private practice she offers dance therapy, coaching and supervision to clients and facilitators.

**Koch, Sabine** - Professor, Psychologist and Dance Movement Therapist, BC-DMT, Director of the Research Institute for Creative Arts Therapies at Alanus University Alfter, Head of the DMT Master Program at SRH University Heidelberg, Germany. Specialized in embodiment research, evidence-based research, Kestenberg Movement Profiling (KMP), and active factors across the creative arts therapies. Meta analyses and RCT studies on DMT for schizophrenia, autism, and depression. Research in dance movement therapy (DMT), body-mind approaches, embodiment, nonverbal communication, body memory, movement and meaning, DMT for trauma, dance for Parkinson's disease, Phenomenological Body Psychotherapy, Creative Arts Therapies. Contact: [sabine.koch@alanus.edu](mailto:sabine.koch@alanus.edu)

**Konopatsch, Ilka** studied Psychology at the Technical University Berlin. From an early stage on she was especially interested in dance movement therapy and tried to combine it with psychological studies as often as possible. Her thesis in Psychology was an analysis of in-depth interviews on the motivation and effects of Authentic Movement. She trained with Professor Helen Payne in Authentic Movement and The BodyMind Approach. She also studied dance movement therapy at the Tanztherapie Zentrum Berlin. Currently, Ilka is working as a dance movement therapist in cooperation with a youth project for young refugees. She also holds a position as a psychologist in a low threshold school project for teenagers from all backgrounds.

**Kralj, Neva**, Dance Educator, DMT, *Ways of Seeing* Practitioner is an experienced dance pedagogue and choreographer, specialised in assistance through art, a dance movement therapist and holds a WOS (*Ways of Seeing*) certificate for working with children and families. She created her own approach to dance workshops, which come from more than 20 years of pedagogical experience and passion towards dance. She teaches preschool and young school children, includes children with special needs and heads regularly holds workshops for senior citizens. Her work has been increasingly moving in the direction of individual and group dance therapy for children and adults.

Neva is the founder and owner of Plesni Epicenter, specialized Services in Dance Education, Creative Arts Therapies and Free Time Activities. She works in private practice. Dance and creation through movement, love for children, teaching and art is her mission and way of life.

**Kurzenacker, Michelle**, MA in Dance Movement Therapy. Registered Supervisor, Lecturer, Choreographer, Dance Teacher, Performer. Specialization: Authentic Movement and Jungian Symbolic Psychology; Conceptual and innovative thinking within and beyond art, art education and non-verbal communication; Making connection between the arts, education and Psychology, several written & documented researches in this field. Associate of Codarts Arts for Health Rotterdam, The Netherlands.

**Lin, YuChi** is an assistant professor in Master programme of Arts and Technology and a director of Student Counseling Centre at Chinese Culture University in Taipei, Taiwan. She is also an actor, a dancer and a dance movement psychotherapist.

She graduated from Goldsmiths College with a master degree in dance movement psychotherapy in 2011. She got a PhD degree at University of Hertfordshire, UK, in 2016, and the topic of her thesis is about the research of the characteristics of the movement and of personal construct system in women with depression in Taiwan. Her current research interests are the practice of The BodyMind Approach in Taiwan and cultural-related meanings, creations and representations of medically unexplained symptoms.

**Majore-Dusele, Indra**, MA.Psych., MA.Health care, PhD student in Riga Stradins University programme "Medicine", psychologist, psychotherapist, dance movement therapist, supervisor, lecturer in Riga Stradins University, Rehabilitation Faculty, Art's therapies programme. Indra is one of pioneers of DMT in Latvia, the first president of Latvian Dance movement therapy association (2007 - 2014) and from 2012 - representative of Latvian national DMT association in EADMT, from 2016 taking responsibility of European ADMT Membership committee. Indra is author of numerous publications and co-author of books in DMT, psychotherapy and health psychology. She has been guest lecturer at art's therapies study programmes in UK and Estonia. As DMT Indra has experience working with abused children and adults with chronic illness, now working in private practice. She is also mindfulness teacher and Vipassana meditation practitioner for 20 years. Recently Indra joined International Advisory Panel of Body, Movement and Dance in Psychotherapy journal.

**Marchiori, Fabiana dos Reis**, MA, DMT is a clinical psychologist and dance/movement therapist in Brazil. Co-founder of Equipe Novo Olhar, a clinical service for children and teens with developmental difficulties, specially autism. She holds a Master's degree in Laban/Bartenieff Movement Studies and is completing her certification in Body Mind Movement. She co-presented with Suzi Tortora at the ADTA Conference (2013) and EADMT Conference (2014). Fabiana is a Ways of Seeing practitioner (2014).

**McNamara, Silja**, graduated from Roehampton University, London, in Dance Movement Psychotherapy (2011) specialising in bereavement. She has then lectured in many places such as the Nordic Arts Conference 2016, International Grief Conference 2016, Finland, and has worked as a lecturer of DMT in the Theatre Academy of Arts, Helsinki 2014-2015. Furthermore, she has a BA Hons in Performing Arts – Dance theatre, London. Recently, she has worked as a DMT with immigrant women, terminally ill and bereaved. Moreover, McNamara is teaching a course on Therapeutic Dance at the famous Dance Theatre ERI, Finland. She recently published a poetry book *Me Maankiertäjät* (2017, Mediapinta). McNamara is currently completing a post qualification in Mental Health Work in Finland. She is a keen investigator of life, movement and dance. Silja McNamara works currently as a mental health worker, dance movement therapist and a teacher of dance and movement with various client groups.

**Meekums, Bonnie**, PhD, is one of the pioneers of Dance Movement Psychotherapy in the UK. She has taught DMT in the UK, USA, China, India, Poland, Latvia and Croatia. In addition, she has presented at conferences in the UK, USA, India, Latvia, Spain and Germany. Author of two books and many book chapters and peer reviewed journal articles, Bonnie's 2002 book *Dance Movement Therapy* (Sage) has been influential world-wide. In this book, Bonnie outlined her approach to DMT which is based on the importance of the movement metaphor as mediator as part of an overall creative psychotherapy process. Bonnie has completed two Cochrane Systematic Reviews of evidence for Dance Movement Therapy (depression and dementia). Now semi-retired, she maintains a small private practice for individual clients and supervises in Greater Manchester, UK.

**Mehta, Devika** is CoFounder of 'Synchrony' ([www.synchronyindia.com](http://www.synchronyindia.com)), works as a Dance Movement Psychotherapist (DMP) for GAET projects for differently abled children; as a DMP for Janakalyan Sevashram, for at risk women and children; as a consultant DMP for The Parkinson's Disease and Movement Disorder Society. She is an Advisory Board Member of Creative Movement Therapy Association, India and core faculty on the Diploma course for Dance Movement Psychotherapy. She holds a Master's degree in Dance Movement Psychotherapy (RDMP), Clinical Psychology and Indian Folk Dance. She was invited to represent India at the 52nd Annual Conference hosted by American Dance Therapy Association to talk about her work on the international panel, 2017. She has presented her work at the Indian Chapter of World Federation of Neuro Rehabilitation and at Annual International Conferences held in India. She has shared her work and been a member of the Ethics panel at Knowledge Exchange Retreat held in India. She works with NGOs, Corporates, Schools and Trained Professionals.

**Moula, Zoe** is a PhD and Graduate Teaching Assistant at Edge Hill University. She earned her BSc in Early Years Education, as well as her MSc in Therapeutic Play, and MRes in Health Research. Her previous work has included teaching and researching at schools in China, Greece, and Wales, focusing on the impact of play for children's emotional well-being. Currently, she is conducting research with Liverpool and Manchester area schools to explore the outcomes of arts therapies from children's perspectives.

**Naccari Alba G.A.** Graduated in Philosophy and Theology, is a certified teacher of: Philosophy; Psychology; Science of Education; Philosophy, Science of Education and History; Literary Subjects. From 1988 to 2007 she has been teaching Philosophy, Psychology and Science of Education in high schools, coordinating several curricular and extra-curricular projects on physical and expressive education. From 1996 she has been studying bodily and expressive-meditation education, achieving in 2000 a three year Dance Movement Therapy Diploma. She has been member of the APID (Italian Professional Association of Dance Movement Therapy) Didactic Board. From 1997 to 2007 she has been working on education of adults, teachers and social workers teaching General Pedagogy and Bodily and expressive-meditation Pedagogy in various Italian Universities, schools and private and public corporations both in Italy and abroad. In 2006 she became APID supervisor, and Didactic Director of the School of Bodily and Expressive Mediation Pedagogy in Perugia (Italy), recognized by APID and run by Eurinome ASD, now Master in Bodily Mediation Pedagogy and Dance Movement Therapy recognized by Miur/Csen and CID UNESCO. In 2006 she got a PhD in Models of Education, Theoretical and Comparative Analysis. Afterwards she has been in charge for two years of postdoctoral research titled Body and Mind in Physical Education at the Science of Education Department of Perugia University. Since November 2007 she is “General and Social Pedagogy” Research Fellow at “Foro Italico” University – Rome. In 2012 and 2016 she is enabled to the role of Associate Professor in “General and Social Pedagogy”. Her researching areas of interest involve mainly: Pedagogical Epistemology; Longlife Education related to social complexity and Cycles of life; Physical Education, Bodily, Expressive and Dance Movement Therapy Pedagogy; on which she has created various University projects, developed reports at several conferences and conspicuous publications (monographs and essays).

**Newman-Bluestein, Donna** is a board certified dance/movement therapist, certified movement analyst and licensed mental health counsellor in the U.S. She is a senior lecturer for Lesley University and direct provider of dance/movement therapy groups for older adults and people with dementia. An international speaker, presenter, trainer, and writer she focuses on dance, DMT and embodied approaches to nonverbal communication for caregivers of people with dementia.

**Oliveira, Ana Coimbra**, Psychologist. Psychotherapist. Psycho-oncologist. Dance Movement Therapist. Specialist of the Order of Portuguese Psychologists - Psychotherapy and Clinical | Health Psychology. PhD student in Dance studies at the Faculty of Human Kinetics of the University of Lisbon (UL). Psychology degree from the Faculty of Psychology of UL. Master in Sexology of the Institute of Sexological Sciences, Madrid, Spain. Pedagogue and Therapist in Movement Analysis - by Institut für Bewegungsanalyse, Switzerland. Collaborating regularly with the community (children, young people, families, parents, educators, seniors, professionals) and several social, educational and art national institutions. Researching and training at the intersection of the areas of Psychology, Health, Communication and Creativity. Founding and board member of Praia – Portuguese Association of Dance Movement Therapy. Portuguese Delegate of the European Association Dance Movement Therapy. She has a background in Psychoanalysis and the Touchpoints Method of Brazelton. She research in the areas of Dance, Intimacy, Body, Movement, Changes and Life Cycles.

**Panhofer, Heidrun**. PhD in Dance Movement Psychotherapy, Hertfordshire University, England. MA in Dance Movement Therapy, Laban Centre, London City University, London. Co-founder and former president of the Spanish DMT Association– ADMTE (2001–2005). Designer and coordinator of the MA and PG Programme in DMT at the Autonomous University, Barcelona (2003–present). Publication of several journal articles and book chapters on supervision, embodied learning, interculturality etc. and editor of two books on DMT.

**Payne, Helen**, Professor, PhD; UKCP; Fellow ADMP Reg. dance movement psychotherapist led to development of DMP in the UK with reference to the professional association, first post graduate accredited training, research and publications. She is trained in Laban Movement Analysis, Person-Centered Counselling, Group Analysis and the Discipline of Authentic Movement. She works, or has worked, with children, adolescents and adults, conducts research, supervises clinical practice and PhDs, teaches and examines at doctorate level nationally/internationally. She is the founding editor-in-chief for the international peer reviewed journal 'Body, Movement and Dance in Psychotherapy' published by Taylor and Francis. Trained in authentic movement since 1994 she has been facilitating circles as a form of group psychotherapy ever since. She has developed a research-informed approach, derived from DMP, which supports people in the NHS with persistent bodily symptoms for which tests and scans come back negative, and in which she trains psychotherapists. She has recently been honored to have been invited to join an NHS Task Force for Medically Unexplained Symptoms. Her current publication is entitled 'Essentials in dance movement psychotherapy: International perspectives on theory, research and practice' published by Routledge.

**Plevin, Marcia**. Former professional modern dancer and choreographer is a registered Italian psychologist, dance movement therapist, APID, Board Certified American dance movement therapist, ADTA, senior teacher/supervisor for Institute for Expressive Psychotherapy, Art Therapy Italiana, Inspirees Institute of Creative Arts Education, Beijing, China, Creative movement dance movement therapy certificate program, department of psychology, Bilgi University, Istanbul. Co-founder of Creative Movement method Garcia-Plevin, Authentic Movement teacher/guide. Member of the editorial board of the Journal Creative Arts in Education and Therapy - Eastern and Western perspectives, she is presently the APID delegate to the European Dance Therapy Association.

**Rodríguez-Jiménez, Rosa-María**, PhD, has a very interdisciplinary profile. She works as Full Professor and Researcher within the School of Engineering and Architecture of the Universidad Europea de Madrid (UEM), leading the team named *Movement for an integral development: body, mind and emotion*. His research interest is focused at this moment in two main areas: clinical treatment of personas people with autism and eating disorders through Dance Movement Therapy; and innovation in educational contexts, developing general skills through experiential approaches, in particular, introducing the embodiment concept in the curricula. She has a Degree in Physics and a PhD in Physics of the Atmosphere. In parallel she has carried out dance studies (Classical and Contemporary) for more than twenty years, working as a professional dancer and instructor of dance for several years. She has also a holds Degree in Education for Special Needs and Psychology, and a Master in Dance Movement Therapy. She has kept parallel dance studies (Classical and Contemporary) for more than twenty years, working as a professional dancer and instructor of dance for several years. Nowadays, she is responsible of the chairs [MCD3] the Dance Movement Therapy module in the Official Master on Eating Disorders and Obesity at the UEM. She also teaches Life Span Development Psychology, Dance Movement Therapy, Creative Expressive Therapies and Dance for disabled People at the same university. She has over 30 research publications and chapters of books. Dr. Rodríguez attends regularly to national and international . She regularly attends different seminars, and conferences, invited lectures, thesis discussion boards and as a trainer of teachers on education and innovation, dance and creative movement subjects and values. She has been invited to train teachers, to lecture nationally and internationally as well as to participate in some thesis discussion boards. She is co-director chair of Movimiento Atlas, association oriented to the development and dissemination of Somatic Movement Education and Dance Movement Therapy in Spain. She has been vice-president of the Spanish Association of Dance Movement Therapy

for six years. At the moment she is Delegate for European Association of Dance Movement Therapy, and has coordinated the scientific committee in the last two European Dance Movement Therapy conferences.

**Schott-Billmann, France** - Ph.D. in Psychology and Human Sciences, Dance Therapist, Teaches in the master of dance-therapy at the University Paris Descartes and in many european and extra-european countries, in professional schools of dance therapy (Greece, Italy, Argentina) or in dance-therapy trainings in psychiatric hospitals (France, Belgium, Uruguay). Dance Researcher in anthropological department of CNRS (Centre National de la Recherche Scientifique). She related cultural practices and has published several books on the therapeutic function of dances and trance in traditional societies. France Schott-Billmann's anthropological reading of these rituals informs her approach to dance therapy.

**Shacham, Maitri** – MSW, PhD, DMT, is a clinical social worker and dance/movement therapist. Maitri is practicing at Emek Medical Center in Israel as head of the IDF Veterans Mental Health Clinic and as a senior therapist and clinical supervisor at the Psychiatric Outpatient Clinic. She is a lecturer in The Graduate School of Creative Art Therapies at The Kibbutzim College of Education in Israel and in University of Haifa in Israel. Maitri has a Master degree in the field of clinical social work (MSW). She received her Ph.D. from Graduate School of Social Work, Bar-Ilan University in Israel. Her field expertise and areas of research are in integrating non-verbal methods within psychotherapy with groups and individuals of diverse cultural (e.g. Jews, Muslims, Bedouins) and psychological background (e.g. PTSD, Psychosis, Adjustment disorders).

**Shorer, Shai** - MSW, Ph.D., is a clinical counselor and member of the Ontario Association of Consultants, Counsellors, Psychometrists and Psychotherapists (OACCPP). He served as the head of the Israel Defense Forces' Veterans Mental Health Clinic at Emek Medical Center in Israel, as well as the director of the Medical Center's Cognitive-Behavioral Therapy Service. Shai has a Masters degree in the field of clinical social work (MSW). He received his Ph.D. from the University of Haifa, Israel, where he studied the cross-cultural aspects of Post-Traumatic Stress Disorder among Muslim-Bedouin men and women. Currently, he is a postdoctoral fellow at Bar-Ilan University, Israel, where he is studying the long-term implications of traumatic loss and grief. He is also a Clinical research fellow at the IMPACT lab at Ryerson University in Toronto.

**Shuper Engelhard, Einat** is a dance movement therapist and a psychotherapist. She is the Head of the Dance Movement therapy training and research associate in Haifa University's School of Creative Art Therapies. Prior to that she served as the Head of the Dance Movement therapy training at Kibuzzim college (2013–2017). She worked as a therapist with Holocaust survivors and in various kindergartens and high-schools in Israel, with children who suffer from emotional difficulties and developmental problems. Her research focuses on DMT with couples, DMT with Adolescents, DMT interventions, movement as emotional expression, Dyadic therapy, Kestenberg Movement Profile, Body image and DMT training.

**Simonič- Vrbančič, Alenka Lin**, Educational counselor and DMT. From 1996 - 2010 Alenka worked in different educational and social institutions and programs. Her work was very diverse and included children with specific learning difficulties, adolescents/ teenagers and young adults with emotional and behavioral difficulties, victims of violence and abuse. As a head of a Day Center for People with Mental Health difficulties she developed mental health programs in the community In Slovenian Hospice Association and worked in the field of palliative care and bereavement. From 2011 she has worked in the field of early intervention and preschool education.

**Supritha Aithal** B.Sc (Speech & Hearing), M.F.A., AFHEA

Supritha Aithal is a Graduate Teaching Assistant and a PhD student at Edge Hill University, UK. Passion towards dance and working experience as a speech & language therapist made her step into the field of dance movement psychotherapy. Her current research is exploring the contribution of dance movement psychotherapy towards the wellbeing of children on the Autism spectrum and their caregivers from artistic and neuroscientific perspectives. She is also a Bharatanatyam performer (one of the Indian classical dance forms).

**Stavrou Katerina** , Dance Ethnologist / Dance Therapist, was born in Piraeus-Greece. She studied History, Letters and Archeology at the University of Athens and worked as a tourist guide and a teacher of History and Letters in Secondary Education. She did postgraduate studies in Social Anthropology-Ethnology of the Dance at the EHESS in Paris, with fieldwork on the traditional dance of the island of Lesbos and she is a member of the Theatre of Greek Dances "Dora Stratou" and of the CID. She was trained in the dance therapy model of Primitive Expression by France Schott Billmann and practices this method with several groups. She had also applied it at her school, in a program of Health Education, as a volunteer with refugees as well as training theatre groups and using it in choreographies. As a member of the DRLST and as a certified trainer, she organizes training seminars on this method.

**Tal-Margalit, Meirav, PhD, DTR, SEP**, an Israeli Dance-Movement Therapist-supervisor with 34 years of experience , psychotherapist and Somatic Experiencing Practitioner-Supervisor & in private practice; Holds MA from Ohio State University, USA & PhD from Anglia Ruskin University, UK. ; Developed the STREAM model (Somatic Therapies, Resilience Enhancement, Awareness & Movement therapy) in her PhD research for Trauma and Stress therapy and resiliency enhancement ; Co-directed 'connections & Links- from trauma to resilience' NGO for 12 years; Teaches in academic Master level DMT programs in- David Yellin & Seminar Hakibutzim academic Colleges, after teaching in other programs in Israel; Co-developed a coping children's program- the 'The treasures of Winning Couple-Body & Awareness' and co-author of a self-help book for children in this name [www.winningcouple.com](http://www.winningcouple.com) ; A researcher concentrating in sensitive populations and especially STREAM and coping Program for children; Won Inbar award for combining practice (STREAM and EFS groups) and research in the realm of coping with Terror; Former dance & educational dance teacher & lecturer and choreographer; Publishes and presents her work internationally.

**Tortora, Suzi**, Ed.D., BC-DMT, CMA, LCAT, LMHC, NCC

Dr.Tortora has a full-time private practice in Cold Spring, NY and NYC, specializing in parent - infant/child and family therapy; trauma; medical illness; and adult chronic pain. She is the International Medical Creative Arts Spokesperson for the Andréa Rizzo Foundation, having created and continuing to be the senior dance/movement therapist for pediatric patients at Integrative Medicine Services, Memorial Sloan-Kettering Cancer Center, NYC, since 2003. She received the 2010 Marian Chace Distinguished Dance Therapist award from the ADTA. She teaches in Europe, South America, New Zealand, Israel and Asia; holds faculty positions in the USA, The Netherlands, Czech Republic, Argentina and China; offers the Ways of Seeing International Webinar Training Program for dance/movement therapists and allied professionals; has published numerous papers about her work; and her book, *The Dancing Dialogue: Using the communicative power of movement with young children* is used extensively in dance/movement therapy training programs internationally.

**Vermes, Katalin**, PhD, is an Associate Professor of philosophy at the University of Physical Education, Budapest. She is also a psychodynamic movement and dance therapist and trainer in Hungary and has lead psychodynamic movement and dance therapy groups for twenty years.

The president of Hungarian Association for Movement and Dance Therapy (HAMDT) since 2018, she represents HAMDT as a delegate in the European Association Dance Movement Therapy (EADMT) and in the "Civil Group Weekend Project" since 2012. Her field of research is the phenomenology of the body and the intersubjective dynamics of somatic experiences. She has written several articles and a book (*A test éthosza /The Ethos of Body* 2006, L'Harmattan, Budapest) in both Hungarian and English; in her writings she integrates philosophical and psychological understanding with therapeutic and dance experiences.

**Vulcan, Maya** is a dance movement therapist. She is the Head of the the Dance Movement therapy MA training programme at Kibuzzim college, Tel Aviv. She worked as a DMT and case manager with infants and children diagnosed with Autism Spectrum Disorder (ASD) and other developmental and emotional difficulties, specializing in dyadic DMT. Her research focuses on DMT with couples, DMT with ASD, Dyadic therapy (parent and child) in DMT, Kestenberg Movement Profile, DMT interventions and DMT training and professional identity.

**Dr. Waisman, Orit Sônia** is a dance movement therapist, a linguist and an artist. She is the head of the Dance Movement Therapy Masters Program at "David Yellin College" in Jerusalem, since 2006. She has extensive experience as a dance movement therapist with various populations, in private and public settings and as a supervisor of arts therapists. She is writing her final paper at the "Israel Institute of Jungian Psychology", to become a Jungian Analyst. Waisman has extensive experience as a lecturer. Her book: "Body, Language and Movement in Conflict Situations" was published by John Benjamins Publishing Company in 2010. It reflects an innovative holistic approach to text analysis, integrating verbal and nonverbal signs, concentrating on mismatches as markers of significance.

**Walle, Sandra**, is a Laban Centre graduated dancer and a recently graduated dance therapist at the University of Paris Descartes with the Master of Artistic Creation. In the course of her studies, she has had the opportunity to set up a dance therapy device within the addictology and psychiatry day centre at the University Hospital of Nantes. She has also been working with people with disabilities, children with learning difficulties and behavioural disorder, exiled people. She is currently working at a dance mediation project with early childhood as well as a Feldenkrais Method and dance therapy combined intervention with elderly people. As a dancer she is part of the *Arbor-est-sens* project that brings together choreographic writing, contact improvisation and calligraphy within the local *Passage(s)* festival and further developing with a video project. She is part of an association aimed at shared creation activities and a care-oriented association each of which is composed of different professionals combining their skills.

**Walter, Katalin**, Psychodynamic Movement and Dance Therapist Analytical Oriented Theatre therapist, Germanist. She currently represents the Hungarian Association for Movement and Dance Therapy (HAMDT) as a delegate deputy in the European Association Dance Movement Therapy (EADMT). She is a member of the Hungarian Association for Theatre Therapy. She has lead psychodynamic movement and dance therapy groups for five years. Apart from working with adults in dance therapy groups she is leading theatre and also dance- and movement projects for disadvantaged groups and teenagers from minority backgrounds. She is also taking part in Intercultural Youth Exchange Programs as dance- movement/ theatre group leader to help create a multicultural performance.

**Weitz, Naomi**, M.A –DMT, Lesley University, Cambridge, Massachusetts, U.S.A. PhD student at the Cognitive Psychology Doctoral School, UBB, Romania. Naomi has 20 years of experience in child and adolescent therapy, gaining expertise in CBT. Naomi is working in the Israeli Ministry of

Education, mentoring Expressive and Arts Therapists. She is also a Lecturer and Mentor of CBT students at "Psagot"-in Ramat-Gan College, sponsored by the Open University, Israel.

**Wengrower, Hilda** Ph.D., DMT, teaches and lectures in Israel and internationally and maintains a private practice that includes supervision. Hilda has published papers and chapters on subjects related to arts therapies in educational settings, DMT with children with behavioral disorders, migration, qualitative research, arts based research and DMT. She is the head of the DMT section at the Israeli Association of Creative Arts Therapies promoting and organizing conferences and activities. Her co-edited book with Sharon Chaiklin, *The Art and Science of Dance Movement Therapy* has been published in Spanish, English, Korean, Hebrew, German and Russian. She is book reviews editor of the International Journal *Body, Movement and Dance in Psychotherapy*.

**Whitley, Jennifer C., MS, BC-DMT, LCAT, CMA** received her M.S. degree in Dance Therapy at Pratt Institute in Brooklyn, NY, is a *Ways of Seeing* practitioner (2014), Level II Reiki trained, and certified Laban Movement Analyst. She has been at Memorial Sloan Kettering Cancer Center (MSKCC) in NYC since May 2012, working with the pediatric oncology population as a medical dance/movement therapist and with hospital staff as a fitness/dance class instructor with Integrative Medicine Services. Ms. Whitley's DMT experience also includes working with children diagnosed with ASD, PDD, developmental delays and genetic disorders in the school setting and also works with children and families who experience eating issues, attachment disorders, disruptive behaviors, ADHD, anxiety, bipolar disorder, and family separation privately at Dr. Suzi Tortora's *Dancing Dialogue* in Cold Spring, NY. Ms. Whitley has taught as interim instructor at The New School and presented workshops locally, nationally, and internationally.

**Wilson Mau, Lora, MA, BC-DMT** is a board-certified dance/movement therapist and a lecturer on nonverbal communication for the Dance Department at California State University, Long Beach. Serving as the Public Relations Chairperson for the American Dance Therapy Association (ADTA) from 2012-2016, her primary focus was the development of professionally produced, freely accessible dance/movement therapy video content (ADTA Talks) and a strategic multi-platform social media presence for the ADTA. In 2016 she received the ADTA's "Outstanding Achievement" Award for these substantial contributions to the field of dance/movement therapy. Previously honored by the ADTA in 2008 as the "Leader of Tomorrow," she has served over the years on multiple national committees and in chapter leadership roles, including as past President of the California Chapter of the ADTA. She co-authored "Reciprocity, Collaboration, and Relationship: The Role of Social Media in Propelling Dance/Movement Therapy into the Next 50 Years", which was published in the 50<sup>th</sup> Anniversary Special Edition of the American Journal of Dance Therapy. She currently works as an independent contractor, providing clinical dance/movement therapy in psychiatric hospitals throughout Orange County, California.

**Worth, Ruby**, RDMP holds a BA (Hons) degree in Theatre (1994) and a MSc. in Dance Movement Psychotherapy with Distinction (2011). Ruby has 25 years experience of working across the community and professional arts sectors as a performing artist, artistic director/choreographer and teacher. She has an extensive background in working with youth and young people in the arts with expertise in working with young people and adults with a range of additional support needs. As a Dance Movement Therapist Ruby has trained and worked in settings including: New Craigs Psychiatric Hospital and Child and Adolescent Mental Health Services (CAMHS, NHS Highland). She is a certified Ways of Seeing Practitioner (2016) a dance movement therapy approach to working with infants, young children and families developed by Dr. Suzi Tortora. Ruby also holds a Professional Development Award in Teaching in Further

Education, SCQF Level 9 (2015) and NHS training in Mental Health First Aid for Young People (2017). Ruby's passion is for exploring the communicative and expressive power of movement to empower people of all ages to be fully alive and confident in this, to contribute to their positive mental health, social connection and wellbeing.

**Yemma Angie**, MS, BC-DMT, LCAT is a board-certified dance/movement therapist and licensed creative arts therapist in New York. She received her M.S. in dance/movement therapy from Pratt Institute in 2009. Clinically, Angie has worked with the adult and geriatric inpatient psychiatric population, adolescents in NYC public schools, domestic violence, and children with disabilities. Angie currently is the President of the New York Chapter of the ADTA and is an integral member of the ADTA PR Committee. She is the new ADTA Social Media Manager and previously a co-leader on the Instagram, Pinterest and YouTube teams for the ADTA. She has created several videos and slideshows for the ADTA YouTube channel. Angie was recognized as "Leader of Tomorrow" at the 50th Annual ADTA conference in 2015. Angie recently co-authored the article, "Reciprocity, Collaboration, and Relationship: The Role of Social Media in Propelling Dance/Movement Therapy into the Next 50 Years."

**Zachos, Dimitrios** completed his Master degree in Dance Movement Psychotherapy at City University - Laban Centre for Movement and Dance (London, UK), in 1995. Also, he has completed a 5 years psychoanalytic training in group Analysis & family Therapy. The last 20 years he's been working in Greece, in private practice as well as at psychiatric institutions and special schools. His therapeutic approach is a psychoanalytic / psychodynamic one. Since 1999, he has been running annually, a foundation course in Dance Movement Psychotherapy, a movement observation and analysis course (Laban, Kestenberg, Davis). He also offers supervision to dance movement therapists, arts therapists, psychoanalytic psychotherapists and family therapists who want to integrate some DMT techniques in their practice. Furthermore, he is visitor lecturer at University of Derby, UK (Master course in Dance Movement Psychotherapy) and he has been a faculty member of the Inspirees Institute for Creative Arts Therapy, China and the CPD training programme in Dance Movement Psychotherapy in Bucharest, Romania. He is a full member of the Group Analytic Society, London, UK and the Hellenic Society of Group Analysis & Family Therapy.

## **3rd EADMT Conference Organisation**

### **General Organisation:**

EADMT Board: Vincenzo Puxeddu~ President,  
Imke Fiedler ~ Secretary,  
Shirley Mawer ~ Treasurer,  
Julia Morozova ~ Communications & PR

**Conference Working Group:** Amanda Kougioufa (GADT), Marcia Plevin, Dr Richard Coaten & Rosa Maria Rodriguez-Jimenes  
*Coordinator:* Julia Morozova

### **Scientific Committee:**

*Coordinator:* Rosa Maria Rodriguez-Jimenez ~ Universidad Europea di Madrid & Rosemarie Samaritter

### **Local Organising Committee:**

*Greek Association of Dance Therapy (GADT)*  
GADT Board: Zoe Hadzidaki ~ President,  
Amanda Kougioufa ~ Vice President,  
Erasmia Perdiou ~ Treasurer,  
Tonia Dakou ~ Secretary General,  
Ioanna Koutiva ~ Deputy Secretary General

**Local Organizing Team:** Tonia Dakou and Eleni Tzikou

*Coordinator:* Amanda Kougioufa

### **Conference Logo & Design:**

Shirley Mawer