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The Association of Dance Movement Psychotherapy UK: becoming a profession

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ABSTRACT

This article documents the lived experience of a UK pathfinder of dance movement psychotherapy in the UK. It narrates the history of the beginning of the professional association in the field of dance movement psychotherapy in the UK during which time she was heavily engaged. It is the author's personal report, looking back on the early development of the Association through archive materials since the outset of the forming and beginnings of the profession of dance movement (psycho)therapy in the UK from 1977 to 1990s. The story is told by holding a mirror up to this author's leading contribution towards the establishment of the Association of Dance Movement Psychotherapy (ADMP) Limited in the UK. The article reflects on the author's leadership, contributions from early volunteers, and what was required to build the profession into its 'becoming'. There are supporting extracts from early archives and references to illustrate events and activities.

ARTICLE HISTORY Received 20 September 2024; Accepted 30 October 2024

KEYWORDS Dance movement psychotherapy; professional association; UK; early developments; becoming a profession

Introduction

This article is based on my keynote speech at the November 2023 Association for Dance Movement Psychotherapy (ADMP) UK conference which was held to celebrate 40 years of the professional Association since the first Annual General Meeting in 1983 (the formation of the Association was in 1982 however). It is my story of the beginning of becoming the UK Professional Association for Dance Movement Therapy (ADMT Limited)

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(‘therapy’ as it was then entitled, later to become ‘psychotherapy’), now known as the Association of Dance Movement Psychotherapy, UK (ADMP UK). The history of ADMP UK Limited from 1977 to 1990s is told through echoes of my lived, personal contribution towards the establishment of ADMP UK Limited and the tangential yet integrated professional activities of research, publication, and training.

Starting out are reflections on my leadership of the team towards forming the professional association before I document struggles and successes on the journey towards the process of DMP becoming a profession in the UK.

I extend my appreciation on behalf of the membership of ADMP UK to both the previous council members for their hard work serving on the council over the years and to the current council. Also to acknowledge the council who in 2022 recognised the 40th anniversary of our Association by organising the very first celebratory UK conference of our profession in November 2023.¹

During the 1970s and 1980s, interest in DMP began to grow in the UK. This led to the founding of the association, which delivered formal training programmes and workshops aimed at teaching the principles and techniques of DMP to aspiring therapists. Over time, efforts were made to establish standards and guidelines for the practice of DMP. The Association for Dance Movement Psychotherapy played a crucial role in setting accreditation standards, validating postgraduate programmes, promoting research, and engaging in a range of other activities to advance the profession. Throughout the latter half of the 20th century and into the 21st century, DMP gained recognition and acceptance within the broader mental well-being community in the UK. It became integrated into various settings, including mental health services, special schools, inpatient hospitals, and community centres.

Overall, the beginnings of the profession of DMP in the UK were marked by the efforts of several pioneering individuals, the establishment of the professional organisation, the validation of UK-wide postgraduate training, early publications and research, and the gradual recognition of creative movement/dance as powerful tools for psychotherapeutic intervention.

One definition of a profession is that it is a paid occupation, especially one that involves prolonged training and a formal qualification. For DMT to become a profession, certain additional achievements were required including:

- A shared vision of a professional association to act as a container and advocate for practitioners
- Learning from and supporting each other, sharing practice, gathering others

- Undertaking research, publications and publicity
- Creating UK-validated university postgraduate training programmes
- Accreditation of practitioners by a professional organisation
- Recognition at governmental level
- Employment and career structures
- Funding pathways

The Association for Dance Movement Therapy Limited, as originally termed, engaged in many of these activities/achievements before its realisation and during the formative years.

To set up ADMT a vision was needed. A purpose to draw people together with a common interest was the imperative. The forming of the professional association to contain and support practitioners working in isolation without recognition, often voluntarily and without formal training was seen to be crucial.

A critical mass was required comprising interested practitioners and associates to lift an organisation off the ground. The way the early practitioners grew this mass was to hold summer schools for weeks at a time with visiting and homegrown professional DMTs and those in aligned professions as well as weekend courses. When the time came to launch the association, these course participants became members, and some volunteered to help expand the association.

The context

The Association was begun within the context of the other arts therapies in the UK. Art Therapy and Music Therapy had well-established professional associations already as well as university validated postgraduate training programmes. Art therapy had a validated Postgraduate Diploma at Hertfordshire College of Art and Design (HCAD) in St Albans (later also validated as a Masters' programme) and another at Goldsmith College, University of London. Music therapy had an MPhil research scholarship at City University fully funded by the Nordoff Robbins Music Therapy Charity as well as postgraduate training. In 1977, the British Association of Dramatherapy was established but was still at its beginning stages of development, led by Dr Sue Jennings. Sue also founded the Journal of Dramatherapy in late 1980 and in which my first article was published. It is now the professional journal of the British Association of Dramatherapists (Taylor & Francis). During the 1970s at HCAD, a 1-year certificate course for dramatherapists was delivered by Dr Jennings and colleagues. In 1974, Sesame (an independent charity led by Marian Lindkvist) established another one-year full time certificate programme entitled 'Drama and

Movement in Therapy' at Kingsway Princeton College of Further Education, near Kings Cross, London. Audrey Wethered (Wethered, 1973) an occupational therapist in psychiatry, Jungian analyst and student of Laban taught the movement element. I bought her book and managed to obtain a sabbatical from my full-time position as a movement specialist in special education to attend this course in 1976. However, after about eight weeks I transferred to Movement and Dance in Special Education (titled 'Dance Therapy', although it was not quite DMT), another one-year full-time course at the Laban Centre, New Cross, London. This course was led by Walli Meier (with whom I had worked at a summer school when the Laban Centre was based in Addlestone, Surrey) and Dr Marion North (both ex-students of Rudolf Laban). I thought this course more relevant to my working context. My background was in creative dance and movement rather than drama and the Sesame course had movement as an adjunct, which turned out to be not quite what I was seeking. I had undertaken a girls' secondary physical education specialist teacher training where Laban's Modern Educational Dance was taught by some of his students/followers so attending the Laban Centre both when it was based at Addlestone in the early 1970s and later in New Cross, seemed more appropriate.

Another important contextual event was the publication of The Attenborough Report (Carnegie United Kingdom Trust, 1985) which was the result of a committee of inquiry over many years into the arts and disability. Both Dr Diane Waller, early Art Therapy pioneer and founding president of the British Art Therapy Association, and I (on behalf of ADMT) sat on the arts therapies sub-committee from 1982. The committee produced an influential report with a chapter on 'The Arts Therapies' in the resulting book 'Arts and Disabled People' in 1985. Recommendations included setting up a Standing Committee between all four arts therapy associations. This was actioned and chairs from each Association met for many subsequent years.

Within this context, DMT was beginning to be viewed as one of the four arts therapies, albeit the only one still to need professional training and an association.

Overview of ADMT origins 1977–1979

I met my colleague Lynn Crane in the mid-1970s at a short course at the Pineapple Dance Studio, London taught by Denise Puttock. It was purporting to be dance therapy but disappointingly it was not to reach these expectations.

Lynn was born and educated in the US, had undertaken a Dance degree at UCLA, and was working in a psychiatric hospital as a dance therapist in Hertfordshire (the county in England in which I was based). Lynn had

participated in workshops with Trudi Schoop, a pioneering dance therapist in Switzerland, and she shared this experience at the course. We also had a session led by Wolfgang Stanger a dancer who had worked in Sri Lanka in performance dance with learning-disabled adults (his company, Amici, continues to this day).

As part of the course, which took place on Saturdays for about a year, I reported on my fledgling practice as a movement therapist in special education (emotionally disturbed children with moderate learning difficulties (Payne, 1979, 1981, 1984) and presented research about Marion Chace from the US dance/movement therapy world. This enlightened me to the DMT profession in the US and validated that both Lynn and I were practicing an intervention using creative dance and movement as a therapy which was a thing!

We began meeting regularly to discuss our practice. I do not recall how we met Catalina Garvey, an Argentinian psychologist living in London using creative dance in psychiatric settings and the community during the 1970s-early 1980s, but she was invited to join us. In Lynn's flat, Hampstead, London we three met frequently to explore DMT and our purpose including the setting up of the association (Payne, 1983). We set out the aims of the practice leading to the definition of DMP still in use today on the ADMP website. When you are passionate about something you put all your time and energy into it. We did just that for the subsequent six years!

The need for strong roots to start the process of becoming a profession: the formation of ADMT Limited 1979–1982

Although we did not look to the American Dance Therapy Association (ADTA) in the US for guidance, preferring to set up the profession from our own roots, one of their members sought us out when she was in the UK. In 1979, Dr Joanna Harris, a US dance therapist, came to London on a Fulbright scholarship to explore DMT in the UK. She contacted us and put us in touch with three more pioneering practitioners. Sarah Holden (a DMT at Springfield Psychiatric Hospital, London), Carole Shaw (based at The Open Centre, London offering growth/personal development courses), and Bronwen Burford (a movement therapist working with profoundly learning-disabled children and PhD student with Colwyn Trevarthan in Edinburgh, Scotland). Lynn, Catalina, and I, joined by Sarah, continued to meet in Hampstead (Bartrum's Hostel), London moving and learning together, supporting each other in our practice.

After discussions in 1979 and joined by Carole Shaw in 1981, and briefly, Bronwen, spurred on by the inspiring US dance/movement therapist Joanna (Harris, 1980), it was decided to begin to form the professional association (ADMT) (Payne, 1990, 1992).

No one knew exactly what DMT was in those early days, so we had to find the words to explain what we did. It was decided the practice involved movement and therapy but specifically creative movement or 'dance' movement. An umbrella name for an Association which captured both those who felt they were creative movement or dance therapists was required. It had to include people without a formal dance training in performance or teaching technical dance, as well as those who found DMT from a basis of performative dance. The discussion focussed on the creative aspect of improvisational/expressive movement yet there was a wish to include the term dance to fit with the other arts therapies already established, and with the American 'dance therapy' terminology. A compromise was reached in the term 'Dance Movement Therapy' i.e., movement which is expressive/creative or that can be viewed as dance. We did not want the forward slash between dance and movement as employed in the USA i.e., dance/movement as we felt we did not identify as solely dance or movement therapists. We felt more aligned to creative/expressive movement which is dance-like, although not the common understanding of dance per se as in steps/technique etc. As a result, there was a shared philosophical base and understanding of DMT which helped practitioners to feel less isolated and provided a platform for developing practice employing creativity through movement for the purpose of therapy.

What else cultivated the start of ADMT?

The rich ground of friendships, partnerships and chance encounters together with the abiding passion for making a difference through creative movement as therapy held us together. We all had a belief in the psychotherapeutic power of expressive, creative dance movement to support transformation and change, and a commitment to rigorous, creative exploration (Payne, 1988). We felt an alignment on the goal, the plan to reach it, and the celebration of success!

In the late 1970s, I led the team towards the start-up of the Association by first consulting with Dr. Sue Jennings, a leading dramatherapist, with whom I had been teaching as a visiting lecturer Laban Creative Movement method on the Dramatherapy Certificate, HCAD, since 1976. Since Sue had been instrumental in setting up the Association of Dramatherapy in the UK in 1978, her inspiration and advice were extremely helpful.

At first it was thought the Association should be a charity paralleling the British Association of Music Therapy established 1969. Once we had agreed to proceed, I approached 'Inter-city' which was a charity delivering urban farms in London, recommended for their solicitor in setting up charities. On hearing our aims they advised a better route for a professional association was to have a limited company. With the support of this solicitor and the

benefit of documentation from Sue we developed the 'Articles of Association' for the limited company of ADMT. The basis of these is still operational today.

I set about finding out how to register the Association for Dance Movement Therapy as a limited company at 'Companies House', London. A friend of mine, Peter Henstridge, offered his services as a chartered accountant for a reduced fee. We were then ready to launch the association at an inaugural meeting in London.

Inaugural ADMT meeting 1982

In these early days, the focus of the founders of ADMT was on bringing the richness of the art of movement as therapy to others. Promoting it with publicity and inviting participants to the inaugural meeting. This celebratory inaugural meeting of ADMT Limited took place in Hampstead in the summer of 1982. Over 60 people attended. We invited previous workshop/summer school participants and other contacts from the UK whom we hoped would help run the association. We began the day by moving together led by Joanna Harris. We met each other individually, then parting to meet another, coming together as one circle at the end. Followed by another speaking circle we explained the Articles of the Association and the vision, inviting participation for a variety of roles.

Many volunteered and the Chair, Treasurer and Secretary were appointed by the meeting for the forthcoming four years together with co-opting other members to form the first council. We also required volunteers for committees to undertake some of the important tasks the Association needed to develop. For example:

- Newsletter
- Workshops
- Publications and Publicity
- Education and Training
- Membership
- Ethical Code of Practice
- Regional support groups

The first ADMT Annual General Meeting

Following the inauguration of ADMT Limited, the Council met regularly to set things in place for the sustainment of the Association. The first Annual General Meeting meeting was held in 1983.

Council members were:

- Chair: Helen Payne (surname then was Payne-West)
- Secretary: Lynn Crane
- Treasurer: Catalina Garvey
- Co-opted Council Members: Jeanette MacDonald, Sarah Holden

Figure 1 is the report from this first Annual General Meeting.

And, of course, we moved together at the Annual General Meeting to rekindle the connection between us all.

Becoming a profession

The team

The team thereafter included many pioneering practitioners e.g., Jeanette MacDonald, Sarah Holden, Susan Stockley, Gayle Leibovitch, Carole Shaw, Lawrence Higgins, Jasmine Pasch, Gay Parker all of whom were also

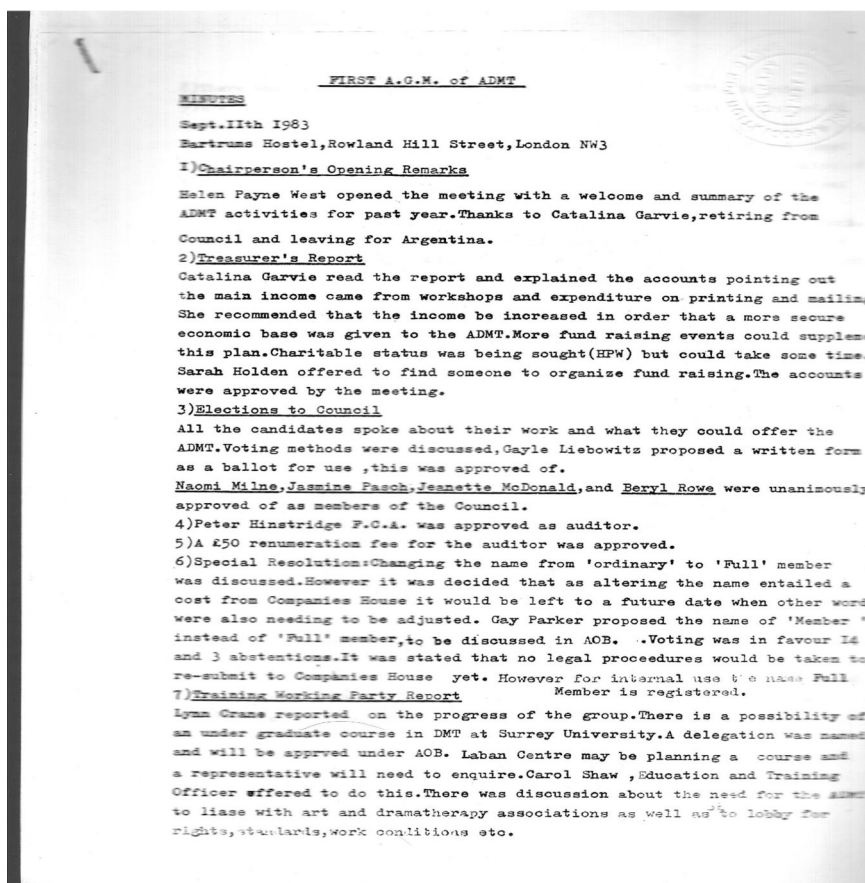


Figure 1. First ADMT Annual General Meeting 1983.

- 8) There was discussion about need for unions and NHS DMT's to join ADPM.
- 9) The need of an Introductory letter to go to institutions was raised. It was thought to be a good idea but there was no volunteer to do this as yet.
- 10) Lynn Crane read out a letter about 'creating a post in DMT' and asked for suggestions. Sarah Holden, Jeanette McDonald and Lynn Crane volunteered to formulate the letter and write guidelines on the issue of 'Deployment as a DMT'.
- 11) Carol Shaw reported on her recent experience in the US as a DT student.
- 12) Naomi Milne reported on Membership Criteria Working Party. She read a letter suggesting it should go out to members, this was approved. Discussion of the 3 categories followed, the suggestion by Helen Payne West for a 'Probationary' category was thought to be too complex for the present.
- 13) Supervision This was discussed with a view how to implement it. It was suggested that the word 'Supervisor' not be used. A member of the Council could collate names of members able and willing to supervise. No one was named.
- 14) Jeanette MacDonald reported on the South West Region. She announced that a Branch had been formed and a self help group was running. The NHS has established a DMT dept. in Devon, the first in the UK.
- 15) Catalina Garvie reported on the Body of Knowledge Working Party. It was decided that all reports to be written and made available to members.
- AOB
- 1) Members offered to help with the following: Sarah Holden-Subscriptions, Jeanette McDonald and Beryl Rowe-Publications and Publicity., Ray Parker - Workshop Co-ordinator. Beryl Rowe offered to organise a display as one-off fund raising event. Jane Turner, Jasmine Pasch and Chantal Broch offered to help with the Newsletter.
- 2) The delegation to Surrey University will be Helen Payne West, Jeanette MacDonald and Carol Shaw - the latter will be representing the ADPM the others are invited as consultants in their own right.
- 3) Lack of time inhibited the discussion of Full Member to 'Member' and will be discussed at the next meeting.
- 4) Lynn Crane asked for articles, videos and other material to be organised into a Resource Bank.
- The Meeting was closed.

Figure 1. Continued

exploring or practicing DMT in various settings. Some acted in supportive roles from 1982 sharing their practice in workshops or volunteering in ADMT. For example, Susan, Jasmine, Gayle and Gay organised workshops and/or helped with the newsletter. All of us were learning on the job, developing new abilities, knowledge, skills and competencies, bringing our previous experiences and understanding to the Association's purpose. By 1985, these were all involved as either Council or committee volunteers as shown in Figure 2, an extract from a newsletter.

<u>WHO DOES WHAT IN THE ASSOCIATION</u>	
<u>Members of the Council</u>	
<u>Chairperson</u>	: Helen Payne West
<u>Secretary</u>	: Lynn Crane
88 South Hill Park London NW3 2SP	
<u>Treasurer</u>	: Eileen Moore (co-opted Member)
<u>Other Members</u>	: Gay Parker Jeanette MacDonald Lawrence Higgins (co-opted Member) Terri Fresko (co-opted Member)

<u>Membership Secretary</u>	: Linda Peters
<u>Overseas Contacts</u>	: Sumi Komo
<u>Photocopying</u>	: Jonathan Freilich
<u>Committees</u>	
<u>Workshop Committee</u>	: Gabrielle McKinnon & Hilary King (co-ordinators) Sue Stockley Jan Binns Lawrence Higgins
<u>Publications Committee</u>	: Terri Fresko (Organiser) Gay Parker Helen Payne West
<u>Education & Training Committee</u>	: Gay Parker Tessa Cleaver Rachel Melville-Thomas John Mitchell Linda Peters Judy Rosenberg Sue Stockley Helen Payne West (Membership criteria)
<u>Newsletter Committee</u>	: Jayne Morton Eileen Moore Stephanie Robertshaw Gayle Liebowitz Jane Turner



Figure 2. Extract from an early newsletter to show those involved in ADMT.

NON-COUNCIL MEMBERS

Sarah Holden,
15 Auckland Hill,
West Norwood,
London SE27 9PF.
081-761 6319

Membership Secretary

Sally Totenbier,
7 Belsize Crescent,
London NW3 5QY.
071-794 9358

Newsletter Editor, ADTA Liason.

Peta Mees,
The Lodge,
The Avenue, Chiswick, London W4 1HX
081 742 1540

Correspondence Secretary

Helen Payne
1 The Wick,
High Street,
Kimpton,
Herts. SG4 8SA.
0438 833440

Rep. on Arts Ther. Research Comm. (Chair)
Rep. on Arts Therapies in Ed. Committee
DMT in Education Subcommittee

Monika Steiner
Flat 3,
25 Hornsey Road Gdns.
Crouch End, London N19 3PP.
071 272 8473

Membership Criteria Committee (Chair)

Hilary Barratt,
Low Farm,
Brook Street,
Elsworth,
Cambridgeshire, CB3 8HX.
09547 329

Rep. on Arts Therapies in Ed. Committee
DMT in Education Subcommittee

Ann-Brit Tangstad,
7 Havana Road,
London SW19 8EJ.

Student Loans

Mary Davies,
18 Bourne Road,
Hornsea,
London N8 9HJ.

DMT in Education Subcommittee

Michaela Bullivant,
35 Merley Court,
Church Lane,
Kingsbury,
London NW9 8JT.

DMT in Education Subcommittee

Helen Leake,
132 Daubeney Tower,
Bowditch Pepys Estate,
London SE8 3QP.

Figure 2. Continued.

ADMT council

The early Council were all volunteers. Elected by the membership in the first instance Council comprised seven keen members wishing to promote the organisation on a firm footing. It was very hard work. The activity which had preceded the formation of the Association continued and became even more complex and time-consuming once the Association had been inaugurated. There were perks; however, we enjoyed free membership and free entry to workshops and summer schools. Some of us who were experienced DMTs delivered workshops and offered supervision to those just starting out on their DMT journey. We continued to co-opt Council members to lighten the load. The only circumscribed roles were those of Chair (for four years), Treasurer, and Secretary as prescribed by the Companies House Articles of Association to which we had to abide. Other Council members took on roles for co-ordinating the newsletter, workshops and leading other relevant projects such as overseas contacts or photocopying. Later membership, newsletter and correspondence secretary were taken over by other volunteers. There were several committees set up who reported to Council including workshops, publications, education and training, membership and newsletter.

Supporting the growth

The various committees supported the growth of ADMT. I will briefly focus on each next.

The newsletter

This was the main organ of communication between members. It offered short articles, information on relevant workshops and summer schools (many delivered by ADMT) and promoted other courses and thoughts as judged to be appropriate to members. Everything was typed on a typewriter and posted via Royal Mail to members. [Figure 3](#) is one of the first newsletters distributed.

Support groups

The meetings between Lynn, Catalina, Sarah and I had been a support to our practice as a peer supervision model, learning from each other. The formalisation of the regional ADMT support groups enabled others to join our group in London, others set up their own groups. There was an emphasis on peer support, supervision and personal therapy for promoting an ethical practice (Payne, 1984).

We were all experimenting with our own personal psychotherapy and other body and movement approaches as a form of continuing professional development (CPD) e.g., for me these included Tai Chi, Contact Improvisation with Steve Paxton and Lisa Nelson, 5-Rhythms, Feldenkrais, Veronica Sherborne

The Association for Dance Movement Therapy

99 South Hill Park Hampstead London NW3 2SP

Newsletter

The recently formed Association for Dance Movement Therapy is introducing a newsletter. This is the first issue. The newsletter will act as a source of information regarding conferences, workshops, seminars and any other matters of general interest.

NOVEMBER 13th CONFERENCE

The Association for Dance Movement Therapy (ADMT) Conference, which is the first one since the inaugural conference in July, will take place November 13th, 1982, 10-5pm at Bartrum's Hostel, Rowland Hill Street, London NW3.

The morning section will examine in open forum, feedback from the following working parties formed at the inaugural conference:

- (1) Theory and Practice of Dance Movement Therapy in the U.K.
- (2) Training and Education
- (3) Criteria for Ordinary Membership
- (4) Publications

The afternoon will offer a practical workshop as well as provide an opportunity to organize support groups and exchange ideas.

Cost for the day is: £5.00 for members

£6.00 for non-members

Please send $\frac{1}{2}$ the amount or full fee to the Association Secretary at the above address. Include SAE for acknowledgement.

Everyone is welcome to the open forum which will be free of charge. New members welcome!

UPCOMING WORKSHOPS ORGANIZED BY THE ASSOCIATION

The Association is organizing regular practical workshops to be led by practitioners working in the field. This will allow participants to experience various existing dance movement therapy models, as well as act as a platform for discussion and the exchange of ideas. The workshops will be as follows:

- (1) October 23: 10-4pm at Bartrum's Hostel, Rowland Hill Street, London NW3.

Cost: £8.00 for members

£10.00 for non-members

The workshop will be led by Jeanette MacDonald. She is an ex-ballet dancer, solo performer and choreography, who while teaching became interested in dance therapy 10 years ago. She joined the Health Service as an occupational therapy aid working with dance and movement. As her work became valued she was appointed as a dance therapist and has been working in the field ever since. Jeanette plans to spend the morning "opening oneself through movement" followed by dance therapy techniques in the afternoon.

registered office

Figure 3. The first pages of an ADMT newsletter, no: 9, 1985.

- (2) November 27: 1-4pm at Bartrum's Hostel, Rowland Hill Street, NW3
 Cost: £5.00 members
 £6.00 non-members

The workshop will be led by Naomi Milne and co-led by Ken Eyerman. Naomi Milne studied modern dance in the U.S. and worked as a performing artist there. In 1972 she began her training in dance movement therapy with Blanche Even and completed it in 1975. She also studied clinical psychology. Naomi has worked in dance movement therapy for 7 years and is presently working in London both in psychiatric settings and privately. Ken Eyerman also from the U.S. trained in dance and dance movement therapy. He has taught both in schools and centres in the U.S. He came to the U.K. 3 years ago and is currently working as a physiotherapist at The London Contemporary School of Dance, as well as teaching dance. The workshop will focus on the theme of flow or lack of it in movement from the therapeutic point of view.

Fees: $\frac{1}{2}$ or in full should be sent to the Association Secretary at least one week prior to the workshops. SAE for acknowledgement.

The January workshop will be taken by Carol Shaw followed by another taken by Sarah Holden in February. Details will given in the future.

WORKSHOPS ORGANIZED INDEPENDENTLY OF THE ASSOCIATION

Movement and the Arts in Therapy week-end workshops at The Place

Movement: October 9th-10th and November 20th-21st led by Walli Meir.
 November 6th-7th and December 18th-19th led by Wolfgang Stange.

Art-Therapy workshops also organized. Please contact The Place (3870161) for further details of the above. Cost: £15.00 for each week-end.

Movement Improvisation Workshops for mentally handicapped people; dancers and staff held by Gina Levete. For information please contact Shaps, (388-9622).

REMINDER

The above mentioned working parties welcome new participants. If you are interested please write to the Association Secretary who will put you in contact with the appropriate leader.

People interested in contributing articles, reports on their work, recommended books, book reviews etc. please send to the Secretary.

The Association is in the process of collating a Directory of Courses related to dance movement therapy. All listings should be sent to Ken Eyerman, 94 John Trundle Court, Barbican, London EC2.

BOOKS: A good selection of books dealing with or relating to dance movement therapy can be found in the following bookshops:

1. Dance Books : 9 Cecil Court, London WC2
2. Compendium: 324 Camden High St., London NW1

WHO'S WHO'S

All those who would like to be included in a "Who's Who" list please write to the Secretary. Include name, address, telephone and a brief resume: detail of work, type of patient/client population and your specific skills and areas of interest.

Relational Movement, Alexander Technique, Bioenergetics, Rolfing, Reichian Therapy, Jungian Analysis, Rogerian Psychotherapy, Gestalt Therapy, Psychodrama. Community, Quasitor, The Open Centre and the Association for Humanistic Psychology (John Rowan) in London delivered some of these innovative approaches. Often methods were imported from the Esalen Centre, California. We occasionally shared our learning with each other at meetings. We would also move together and discuss our practice. These meetings provided us early practitioners with peer supervision, CPD and connection to each other. We were also in our own personal therapy.

Nowadays CPD, personal therapy and ongoing supervision are mandatory for practitioners, and for trainees and to become registered. The legacy of the regional support groups is seen today in the regional hub system operating via ADMP.

Regional support groups

The extract from the newsletter in Figure 4 shows the regional support groups operating at that time. These were important for many DMTs

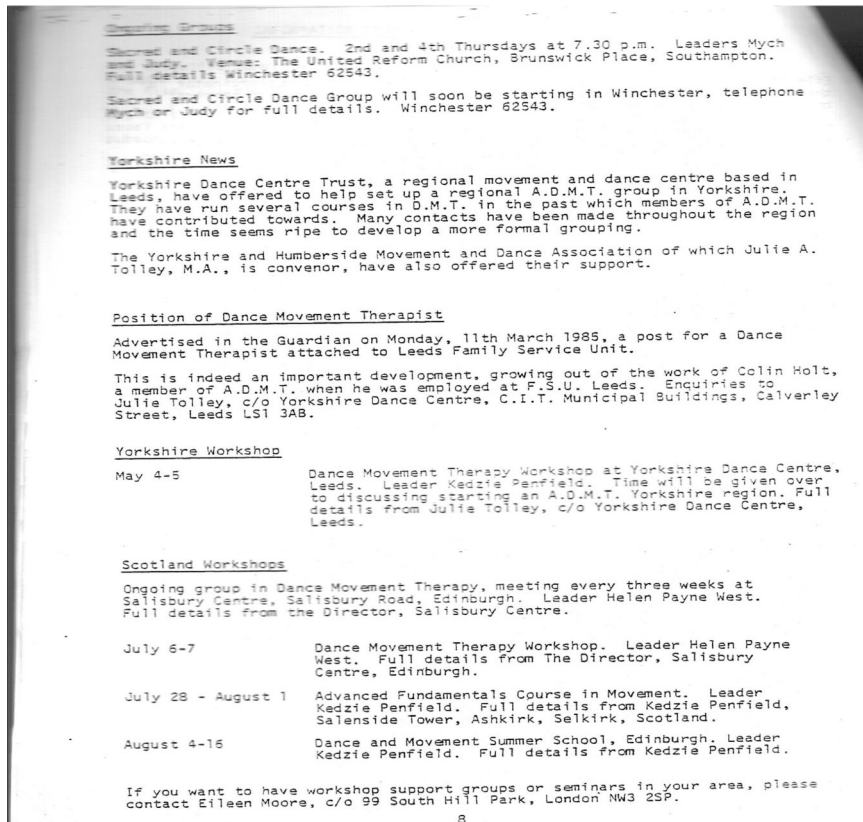


Figure 4. Regional support groups.

REGIONAL NEWS

Elleen Moore, our Treasurer, has offered to act as Regional Co-ordinator for the Association. In this issue we are publishing a full list of members; this will give you some idea of the location of our membership in the U.K.

The Association receives many letters asking for information about local classes in D.M.T. so please advise us of events taking place locally which have implications for the Dance and Movement Therapist. Members are invited to send information about local matters to the Regional Co-ordinator, c/o Honorary Secretary, for a news feature in the next Newsletter.

South West News

The South West area is to get under way with a workshop in June; Jeanette MacDonald is keen to set up an A.D.M.T. group for us and time will be given over on Sunday 23rd June to discuss this project. Please contact her if you want to be involved, at Exeter Dance Centre, c/o The Exeter and Devon Arts Centre, Bradninch Place, Gandy Street, Exeter EX4 3LS. Jeanette is trying to organise a workshop in Exeter with Joanna Harris the American Therapist in July, more details in the next Newsletter.

Jeanette has successfully lobbied Exeter Health Authority to fund a Creative Therapy Clinic in the community, under the N.H.S. policy of "Care in the Community". The clinic will open in the near future and will be staffed by a Drama Therapist, Art Therapist, Music Therapist and Jeanette as Dance Therapist.

South West Workshops

- | | |
|------------|---|
| April 29 | Introduction to Dance Therapy: A 20 hour intensive course over 10 weeks. Examines the theory and practice of Dance Therapy in various client groups. Limited to 12 places. Leader - Jeanette MacDonald. Full details from The Exeter and Devon Arts Centre, Bradninch Place, Gandy St., Exeter EX4 3LS. |
| May 15-19 | Residential Dance Movement Workshop, at Grimstone Manor, Yelverton, Devon. Four days to explore your creative life energy. Leader Linda Hartley. Full details from Linda at 38 St. Mark's Square, London NW1. |
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Figure 4. Continued.

REGIONAL NEWS

Eileen Moore, our Treasurer, has offered to act as Regional Co-ordinator for the Association. In this issue we are publishing a full list of members; this will give you some idea of the location of our membership in the U.K.

The Association receives many letters asking for information about local classes in D.M.T. so please advise us of events taking place locally which have implications for the Dance and Movement Therapist. Members are invited to send information about local matters to the Regional Co-ordinator, c/o Honorary Secretary, for a news feature in the next Newsletter.

South West News

The South West area is to get under way with a workshop in June; Jeanette MacDonald is keen to set up an A.D.M.T. group for us and time will be given over on Sunday 23rd June to discuss this project. Please contact her if you want to be involved, at Exeter Dance Centre, c/o The Exeter and Devon Arts Centre, Bradninch Place, Gandy Street, Exeter EX4 3LS. Jeanette is trying to organise a workshop in Exeter with Joanna Harris the American Therapist in July, more details in the next Newsletter.

Jeanette has successfully lobbied Exeter Health Authority to fund a Creative Therapy Clinic in the community, under the N.H.S. policy of "Care in the Community". The clinic will open in the near future and will be staffed by a Drama Therapist, Art Therapist, Music Therapist and Jeanette as Dance Therapist.

South West Workshops

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Figure 4. Continued.

ACCOUNTANT

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REGIONAL REPRESENTATIVES

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Scotland TD7 4PF
0750 32213

Margaret Ames
Minafon,
Llanilar,
Ger Aberystwyth,
Dyfed,
Wales.
09747 541

Dates of Council Meetings

1991

Nov 4th, Dec 2nd.

1992

Jan 6th, Feb 3rd, March 2nd, April 6th, May 11th, June 1st
July 6th, Aug 3rd, Sept 7th, Oct 5th, Nov 2nd, Dec 7th.

Figure 4. Continued.

worked in isolation without colleagues. The regional support groups, like our early group, enhanced a sense of belonging, fostering identity and discussion of practice.

Forming the membership

Initially, to ensure the Articles were accepted at Companies House for registration as a limited company and engage non-practicing members, as we needed their help, it was decided to have four types of membership in the beginning stages of ADMT: 1) individuals registered as practicing, 2) active associate/associate, 3) students, and 4) unemployed (see [Figure 5](#)).

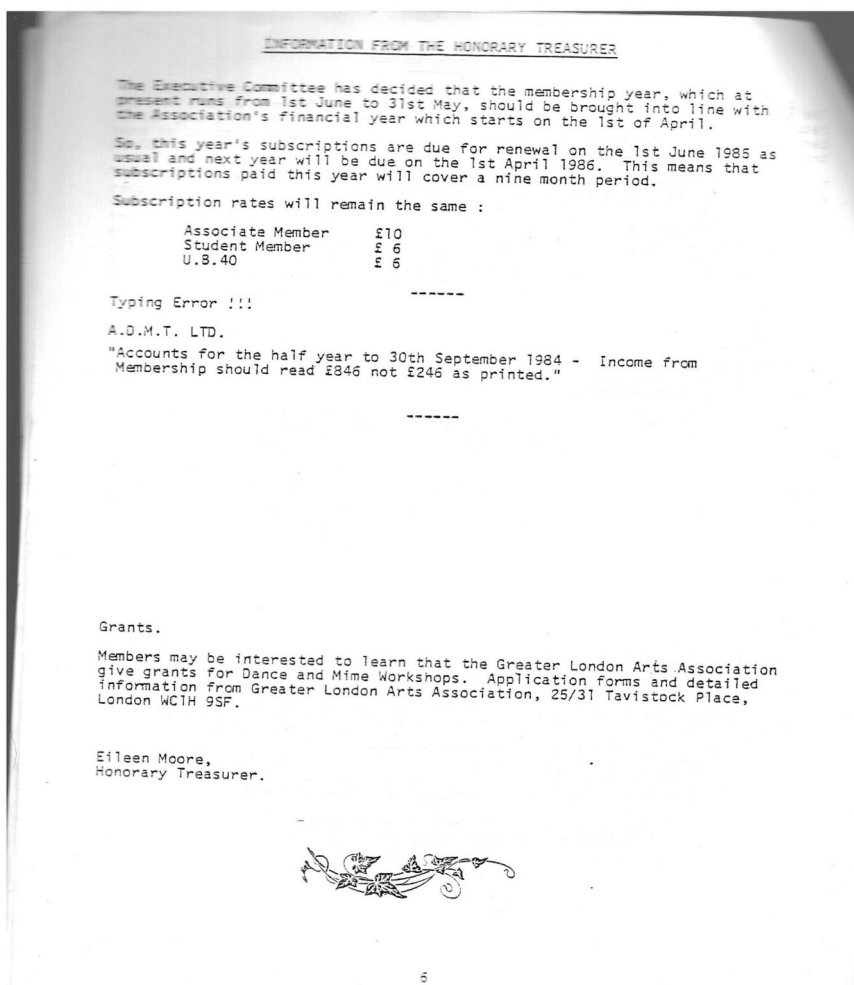


Figure 5. To show membership categories and fees 1986.

In 1985, it was decided to bring together practitioners to develop the criteria for ordinary full members and active associates aiming to open the categories by 1986. Criteria included: a first degree in dance or training at a professional level at an approved institution or training in a related discipline (psychology, social work, health care, special education together with evidence of dance education and knowledge of the body); evidence of clinical theory; evidence of leading DMT sessions with a range of populations with supervision; self-assessment with a reference from the place of work; paid up member of ADMT; signing of the ADMT code of practice; curriculum vitae; insurance cover; two years' of on-going personal therapy (group or individual approved by ADMT); supervision; 25 years of age and over. It was agreed all ordinary full members would need to re-apply after three years. Benefits would include reduced fees at workshops, insurance cover, names on the practitioners' directory, opportunities to offer supervision. [Figure 6](#) gives some idea of the process of developing the practitioners' membership category.

Further discussions were had on the criteria for full practitioner membership as detailed in [Figure 7](#).

Membership fees were raised to support the development of ADMT.

[Figure 8](#) indicates the level of growth in membership from 1990–1999.

Establishing recognised postgraduate training

Many of us recognised the crucial importance of succession planning and thus the requirement for a professional postgraduate training in DMT. There were attempts to provide training in two institutions, namely Roehampton Institute of Education and the Laban Centre for Movement and Dance. Unfortunately, neither were validated by either a UK university, or the UK Central Council for Academic Awards – the National Accreditation organisation (CNAA) for degree and postgraduate degrees. The certificate course begun in 1987 at the Roehampton Institute was developed by Dr, Marcia Leventhal, a US DMT, in collaboration with Gay Parker but this was not a UK academically validated postgraduate course. Hahnemann College in the US franchised their MA DMT programme to the Laban Centre in 1989, also not UK nationally validated. Both were initiated and taught by DMTs from the US. These courses attracted many American students who, sadly, left to return to the US. Eventually, these both became UK validated postgraduate programmes being delivered today. The Roehampton programme was validated once it became a university. The Laban Centre programme was firstly validated by City University, much later transferred to Goldsmiths College, University of London after the former merged with Trinity Music College, to form Laban Trinity. There were also numerous

The Association for Dance Movement Therapy

99 South Hill Park Hampstead London NW3 2SP

Scottish Office:- c/o Dunfermline College of Physical Education,
Cramond Road North,
Edinburgh EH4 6JD.

16th March 1985

Dear Member,

Practitioners Meeting (formally March 29th 1985)

Thank you for your interest in attending the above, however it has been re-arranged due to difficulties for some members. The following date:- April 11th 1985 seems more suitable, 6.30 p.m. at 53 Abbotsford Avenue, London N.15. Contact:- Sue Stockley 01 809 2543 if you anticipate any problems but we hope this is convenient for the majority of people concerned.

We would hope the meeting will only take a couple of hours and that it will elect a practitioners panel to assess full membership admission.

AGENDA

1. Election of Minute Secretary
2. Discussion of self assessment structure
3. Discussion of 2/3 tier system of full membership
 - a) Trained DMT's using skills within another discipline
 - b) Practitioners - those DMT's only practising DMT
Annual/Triannual evidence of supervision (min. 15 session per annum)
 - c) Any other
4. Issues relating to registration of full member
5. Form design based on sub-committees findings (H.P./N.M./S.H.)
6. Election of Panel

Looking forward to meeting with you.

Yours sincerely,

H.L. Payne West
(Chairperson ADMT)
Co-ordinator Membership.

registered office

Figure 6. To show the practitioners' meeting agenda to discuss full membership.

2. Helen Payne-West introduced the discussion with the report of the sub-committee on criteria for membership compiled by Sarah Holden, Naomi Milne and Helen Payne-West in 1984. All members were given a copy and read the recommendations in this report prior to the meeting.

The consideration of self and peer assessment for entry into full membership was a major recommendation. The Association for Humanistic Psychology model was indicated to be one such system. Criteria were discussed in relation to this and agreed upon. It was agreed that this method was the most suitable for ADMT. Sumi Komo pointed out difficulties of Insurance and that ADMT is not presently recognized as a professional body. Helen Payne-West stated in response that Insurance was an aspect of importance, especially to private practitioners and that she was at present involved in negotiations with a broker on behalf of ADMT.

Nina Finburgh suggested that references from work places needed to be included in self assessment forms. This was agreed, although they may not all be taken up in every case.

Other criteria included a minimum age of 25 years, curriculum vitae, paid up member ADMT, signing of a code of practice, insurance cover, on-going personal development and supervision. It was agreed that all Full Members would be asked for a re-assessment after 3 years.

3. From the discussion of the 2/3 tier system four distinct categories emerged:
 - a. Full Practitioners only using dance movement therapy in their work (Evidence of a training in DMT & evidence of supervision in their work, minimum 15 sessions per annum).
 - b. Active Associate - those using dance movement therapy as a part of their work, but whose main work is in a related discipline and who may wish to go on to become Full Members (e.g. teachers in special education, occupational therapists, social workers etc.). (A separate self assessment form used here).
 - c. Associate - those who are interested in the profession of dance movement therapy but are specialists in their own field (e.g. Art Therapists, Drama Therapists, Music Therapists), i.e. they do not wish to become a DMT practitioner.
 - d. Student - those on a full time recognized course. (Evidence of full time student status necessary).

Dance Movement Therapy Registration was thought to be some time away as yet.

4. Full Members at present will receive insurance cover, code of practice guidelines, opportunities to give supervision, reduction in fees to some workshops/courses/summer school, inclusion in Practitioners' Directory and any other benefits as defined by Practitioners' Panel.

Figure 6. Continued.

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Figure 6. Continued.

Any would-be Full Member who was felt to be borderline, would be invited to attend an established Practitioners' Group (relevant to their clientelle) in order to view their work and sensitivity with clientelle. A written report will then be submitted by the practitioner to the panel.

5. Helen Payne-West suggested that a Standards and Ethics Project/Committee be set up to define A Code of Practice for DMT practitioners to adhere to. The signing of this would form part of the commitment to Full Membership. Nina Finburgh proposed that a case could be made for different sets of criteria/orientation depending upon whether working with a group or individual. It was decided to itemize the differences within one code of practice. Other professional organizations' codes of practice were looked at including Art Therapists, Drama Therapists and A.S.P. Nina Finburgh offered to host a meeting for any Members interested in discussing this issue. It would be hoped that a group of established dance movement therapists could develop a code of practice.

The meeting is to be held at 1 Buckingham Mansions, West End Lane, London NW6 on Saturday, 22nd June 1985 between 11 a.m. - 1 p.m. (See the call-in-this Newsletter). It was also suggested that members contribute their thoughts in writing if unable to attend the meeting. Send to :

Nina Finburgh, 1 Buckingham Mansions, West End Lane, N.W.6.

Please reply in writing if you are able to attend this important short discussion, by 15th June 1985.

Sumi Komo volunteered to design the form for self and peer assessment at Full Membership by July 1985. To be circulated to members of this meeting for comments. Helen Payne-West agreed to send her all the relevant documentation. Active Associate form will probably be an amended version.

6. Election of a Panel of Practitioners to assess and review applicants for Full and Associate Membership - Helen Payne-West asked for volunteers from the meeting for this Panel. Sumi Komo, Lynn Crane, Chantal Enocq, Lesley Brown and Helen Payne-West volunteered. It was felt that by July 1985 we would be in a position to invite members to apply for Active Associate and Full Membership of ADMT. It would be hoped, therefore, that by January 1986 we can announce those members we have admitted into Active Associate and Full Membership of the ADMT.

Helen Payne-West thanked everyone for coming and Sue Stockley for hosting the meeting and taking the minutes.

There being no further business, Helen Payne-West declared the meeting closed at 8.35 p.m.

Figure 6. Continued.

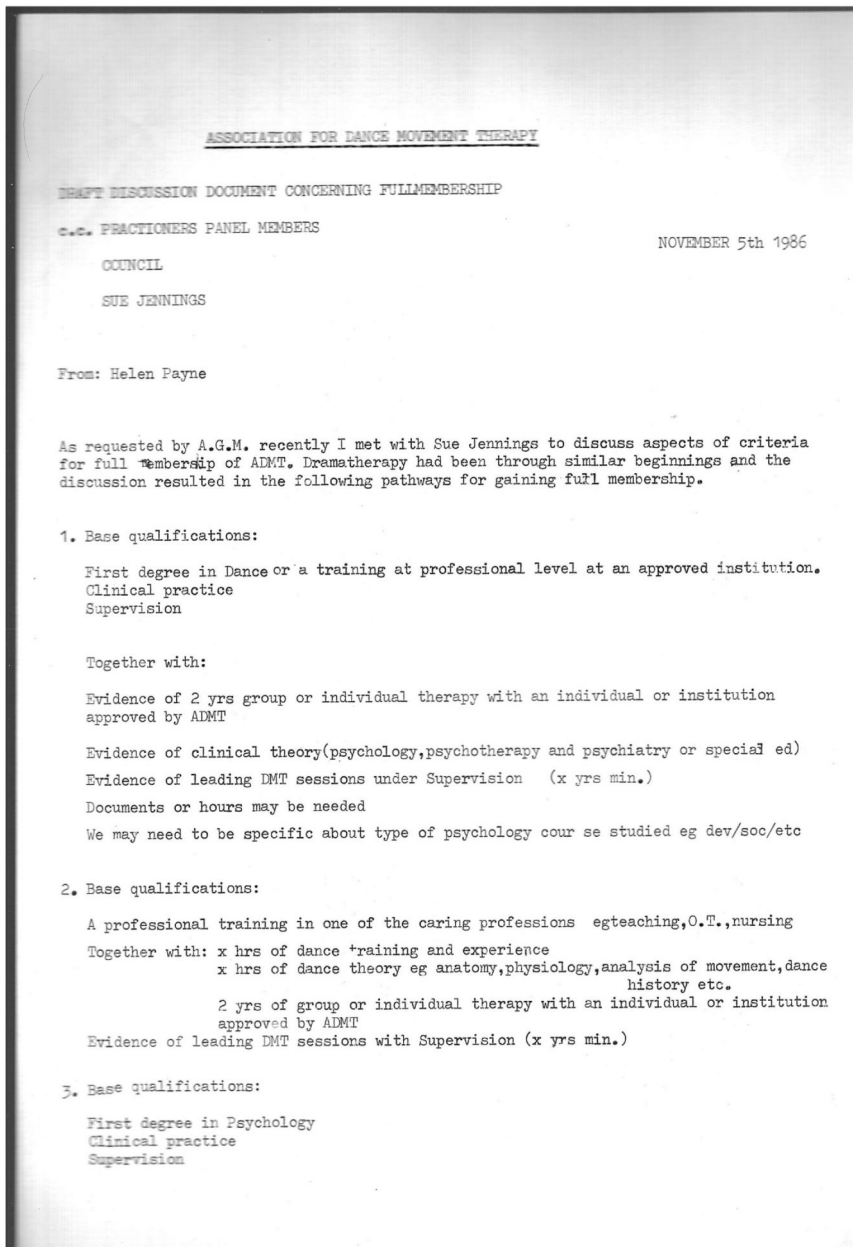


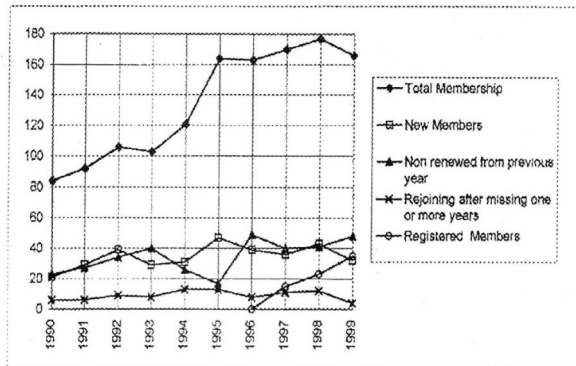
Figure 7. To show the criteria for Full Practitioner membership.

short courses such as the one-year Laban Certificate in Movement and Dance in Special Education and Dance in the Community. The one-year Sesame programme for Drama and Movement in Therapy was validated as a further education diploma (this is now an MA based at the London

Membership Information 1999

Year Ending 31st March	Total Membership	New Members	Non renewed from previous year	Rejoining after missing one or more years	Registered Members
1990	84	21	23	6	
1991	92	29	27	6	
1992	106	39	34	9	
1993	103	29	40	8	
1994	121	31	26	13	
1995	164	47	17	13	
1996	163	39	49	8	0
1997	170	36	40	11	15
1998	177	43	41	12	23
1999	166	32	48	4	35

Since 1996 the Total membership includes 6 overseas free exchange memberships and 6 Honorary & 1 Fellow all of whom receive free membership. The figures in the table are from the month of March in the year shown, ie the end of the membership year. Of the 48 non-renewers in 1999, 21 had joined for the first time in 1997.



Sadly not a very good membership year, total membership fell for the first time since the ADMT database was started. New members joining also fell as did rejoiners. The only figure to increase was the people not renewing from 1997.

REGISTERED MEMBERS

Applications for the two tiers of Registered Membership still goes in fits and starts, although I do detect a slight increase in the flow of applications at the moment. The number of Registered members is currently 10 and the number of Senior Registered members stands at 25.

Prepared by Bob Williamson 05/05/99

Figure 8. To show membership growth 1990–1999.

College of Drama). Figure 9 shows the flow of training programmes until 1992.

Without nationally validated, recognised academic training programmes a subject area cannot become a profession. The next generation of DMTs would be required to be professionally trained if the profession was to

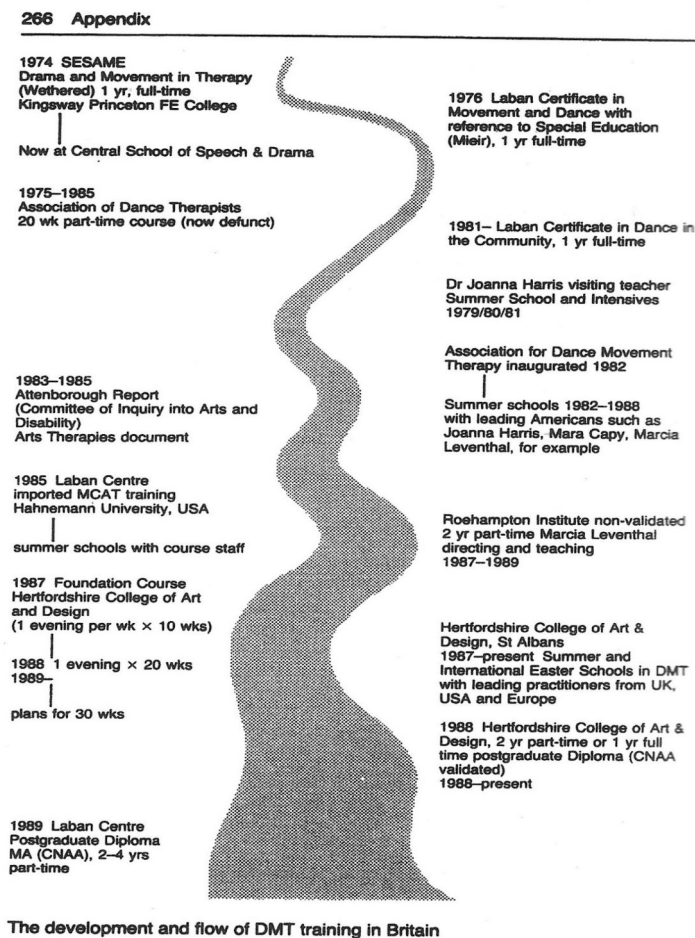


Figure 9. The development of DMT training in the UK (Payne, 1992).

survive and thrive. From 1986, I was fortunate to be offered employment as a senior lecturer at HCAD (now the School of Art and Design, University of Hertfordshire/UH) with a view to leading the development of a postgraduate training programme in DMT to sit alongside their Drama and Art Therapy programmes. I had designed and published a DMT curriculum (Payne, 1985) so had a good idea of what to include. The HCAD programme

under my leadership as Programme Director was validated by the CNAA in 1987. It had validated the Art and then Dramatherapy Postgraduate Diploma programmes. For the Postgraduate DMT programme the validation team comprised ADMT representatives (Jeanette MacDonald, Sarah Holden and Bonnie Meekums) and CNAA staff.

The first UK nationally academically validated DMT postgraduate training

This was the first UK government validated DMT postgraduate training (see [Figure 10](#)). It was a welcome celebratory moment when the first cohort of eight UK-based students arrived, many of whom went on to develop their practice in schools, mental health services and privately. There was cross teaching with art and dramatherapy programmes e.g., abnormal psychology, anthropology, intensive weeks etc. and it made for a rich environment based within an arts setting. HCAD became a world leader in the training of arts therapists with many of the pioneers as teaching staff. For DMT the programme staff were all UK practitioners and included: Dr Helen Payne (programme director), supported by Bonnie Meekums, Ditty Dokter, Sara Bannerman-Haig, Monica Steiner. From 1990 onwards the first MA to the Postgraduate Diploma Art Therapy was validated, followed by both Drama and DMT. Both Postgraduate Diploma and MA programmes are



POSTGRADUATE DIPLOMA IN DANCE MOVEMENT THERAPY (CNAA)

Figure 10. Promotional material for first validated postgraduate training in DMT HCAD.

TENT

course meets for one day per week over academic years. During this time students will be expected to attend two intensive weeks and two day events. Students follow an integrated curriculum of experiential, theoretical and practical studies. Some lectures are shared with students on the Postgraduate Diplomas in Art Therapy and Dramatherapy (both CNA validated).

The Dance Movement Therapy Group is a weekly small study group where students, led by an experienced Dance Movement Therapist, engage in their own group processes using DMT in the context of the course. Through this experiential group students are encouraged to understand group processes and explore the roles of client and therapist.

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There are two major series of lectures and seminars. Dance Movement Therapy Theory explores the historical development of the ideas and concepts relevant to present day practice of DMT and Clinical Theory covers the related areas of psychology, psychiatry, psychotherapy and anatomy and physiology.

Dance Movement Workshops offer both taught and student led skills learning sessions in movement and dance appropriate to the practice of DMT.

Placements and Work Practice Groups cover the practical aspects of the course. As part-time students are expected to be working in an appropriate clinical setting part of this unit will consist of running DMT groups in their place of work. In the second year a placement is selected to compliment the student's work place clinical practice. There is a weekly closed supervision session designed to allow students to explore the content and progress of DMT groups being conducted at their place of work and during placement.

ENTRY REQUIREMENTS

Applicants should be over 23 years of age and possess one or more of the following;

- An appropriate first degree. This will normally be in dance studies, dance theatre, dance education, physical education or human movement studies etc. Social science graduates are also considered.

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Figure 10. Continued.

POSTGRADUATE DIPLOMA IN DANCE MOVEMENT THERAPY (CNAА)

This innovative two year part-time course is the first Dance Movement Therapy (DMT) course in the United Kingdom to be validated by the Council for National Academic Awards (CNAА). The Diploma shares many common factors with the Art Therapy and Dramatherapy Diplomas held at this College. A similar mix of academic staff offering substantial practical experience and research and theoretical knowledge coupled with a course content and philosophy based upon the successful formulae developed within the College's Division of Arts and Psychology.

CAREER OPPORTUNITIES

The Diploma in DMT qualifies students to work as a Dance Movement Therapist in a wide variety of situations. As well as the established settings such as the National Health Service and Social Services Dance Movement Therapists can work with adults and children in settings such as community and day centres, child guidance clinics, prisons, school support centres and drug and alcohol dependency units.

In addition to its academic standing as a CNAА validated course the DMT Diploma is recognised by the Association for Dance Movement Therapy as meeting the training needs of that professional body.

COURSE AIMS AND OBJECTIVES

- An appropriate professional qualification in occupational therapy, psychiatric nursing, physiotherapy, social work etc.

In exceptional circumstances the College can consider applicants without the specified formal qualifications where those persons have developed extensive work in related fields.

All applicants must be able to demonstrate a developed interest and practice in the field of dance and movement. If necessary a conditional offer of a place can be made subject to the additional training in dance or movement being gained by the applicant.

All candidates must have a minimum of six months full-time post qualification relevant work experience.

Students on this part-time course are expected to be in paid relevant employment for at least three days a week (sessional workers must ensure that at least two days per week are in the same setting), with some of this time devoted to DMT activities. The College requires that students' employers enter into a mutual contract with the College with regard to these activities.



a persons' subconscious. It will lead the student to explore assessment, diagnosis and evaluative strategies for the clinical use of dance and movement as well as relating these to other methods of treatment, in particular psychotherapy.

The concept of growth is central to the course aims. The units of the course will stimulate the cognitive self through academic research, lect and seminars; the body-felt sense of self through workshops and small group work; the emotional and pre-verbal self within the Dance Movement Therapy Group and the practical self through skills development workshops and training exercises.

HOW TO APPLY

Application forms and further details are available from the Division of Arts and Psychology, Office at the College address. Application form should be returned by the 1st of May in order to be considered for the course starting in the next September. Early application is recommended. Applicants who satisfy the conditions of entry and supply two satisfactory references are invited for interview where a folio of work should be presented.

FEES AND GRANTS

Details of current fees are available in a separate leaflet from the College Administrative Office. Sources of finance within the UK are Local Educational Authority Discretionary Awards. Applicants should contact their local LEA for further details. Part-time and full-time students are encouraged to seek paid secondment from their employers.

Figure 10. Continued.

taught at level 7. Both have a licence to practice, and the MA requires a dissertation.

Sadly, once HCAD merged with UH in the 1990s two of the three Masters' programmes i.e., DMT and Dramatherapy were closed as the minimum numbers on each were below the stipulated 15 for a Masters' programme. The Art Therapy MA with an average of 25 students per year remains to this day and recently had its 50th year celebrations. It must be noted that Professor Vicky Karkou had joined HCAD prior to the merger as a research fellow with the brief to obtain research funding.

The ADMT decision to change the name from 'therapy' to 'psychotherapy' was another step towards greater recognition as a profession at the ADMT Annual General Meeting in 2008, (from ADMT to ADMP UK). This facilitated accreditation by the United Kingdom Council for Psychotherapy (UKCP) which in 2017 agreed that, provided members undertake further training modules post qualification delivered by ADMP UK, they could apply to become UKCP-accredited dance movement psychotherapists which is a recognised accreditation by the health service for employment. The idea was that the MA programmes for DMP would incorporate these additional modules into the programmes in due course for their next validations. This would lead to graduates being able to apply for UKCP registration as DMPs following their MA training programme mirroring other psychotherapy programmes. Alternatively, these DMP programmes could request additional accreditation by UKCP as psychotherapy programmes.

Following training students expect employment. Sadly, even today all qualified DMTs need to be pioneers as so few DMP roles are advertised, and rarely are they full time. Here is an example of a job one day per week in adult psychiatry advertised in Ealing ([Figure 11](#)).

Code of ethics

It was important to develop a Code of Ethics to guide DMTs in their daily practice. Nina Finburgh, well known for her support for the arts, an arts practitioner, staunch non-practicing associate and supporter of ADMT, offered to lead a working party to develop the code of ethics in 1985. All full members had to sign they agreed to adhere to this Code which was published in 1989 which remains the basis of the Code of Ethics today.

Workshops

Every year from c1978, we delivered a summer school and workshops to educate interested people and later members in aspects of DMT. We invited

JOB DESCRIPTIONDANCE MOVEMENT THERAPY POSTEALING HEALTH AUTHORITY

Adult Psychiatry - Inpatient and Outpatient
 7 hrs per week Pro rata £11,250 - £13,465

*one day more?
 Day 9 the end?*

The job involves-

- 1) Setting up from scratch a Dance Movement Therapy group in a Community Mental Health Resource Centre catering for the needs of a predominantly Asian population. This involves education of the Centre Staff, setting up a referral system, client assessment and generally creating a holding environment within the centre. The Dance Movement Therapist would need to be confident to work independently; initiative and self reliance will be essential qualities of the successful applicant.
- 2) Running a Dance Movement Therapy group with Rehabilitation patients.
- 3) In all situations the Dance Movement Therapist needs to be competent in record keeping and able to document assessment in medical files. She or he will be giving regular feedback in clinical meetings.
- 4) Being flexible and versatile within the changing needs of the hospital.
- 5) Being responsible to the Senior Dance Movement Therapist and to the Psychotherapy Directorate.
- 6) Attending a weekly support/supervision session with the Senior Dance Movement Therapist.
- 7) Group supervision is offered by the Psychotherapy Department. It is optional and free of charge but would be unpaid time. However the Dance Movement Therapist is expected to take responsibility for his or her own supervision.

Figure 11. To show example of early job advert in DMT.

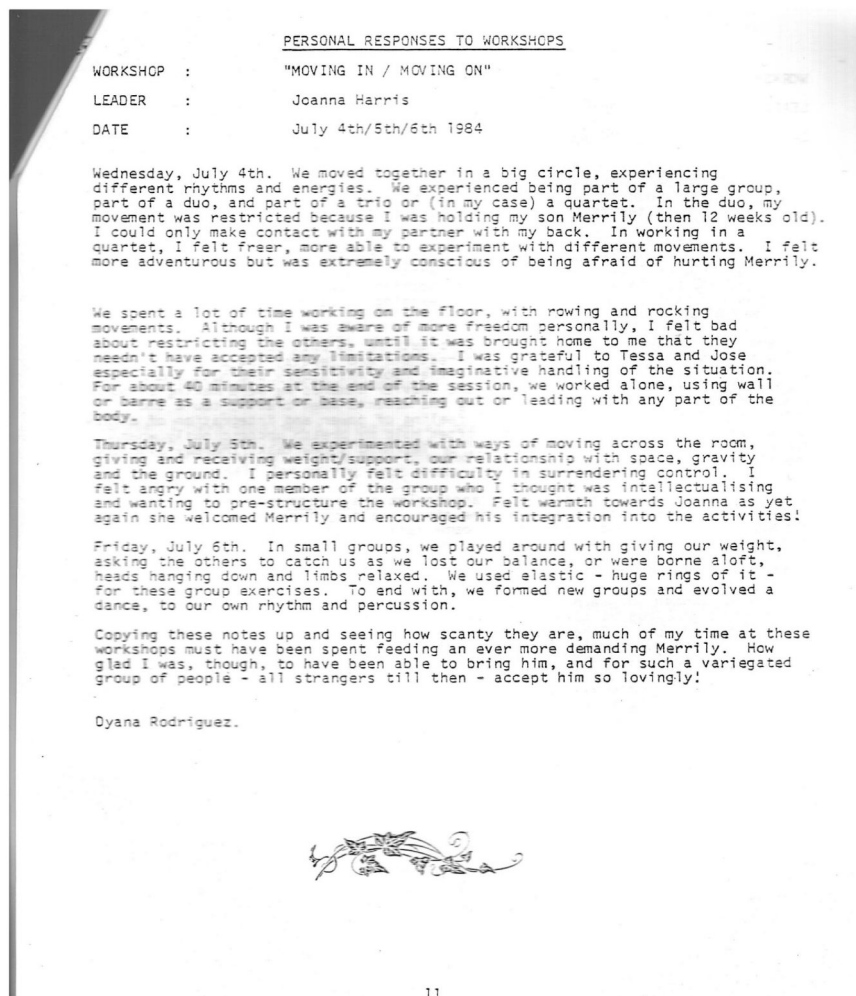


Figure 12. To show personal responses to ADMT workshops.

several ADTA teachers e.g., Dr Joanna Harris, Mara Cagy, Dr Marcia Leventhal, Dr Diane Dulicai, Dr Claire Schmais, Iris Rifkin-Gainer (trained by Blanche Evan) prior to, and following, the formation of the Association. On reflection, this was a good strategy, as it promoted DMT, gathered people, networked in the UK, giving a focus for people interested in the field who might later be willing to volunteer to support ADMT in terms of committees. We invited a participant to write their reflections of the workshops for the newsletter, see an example below in [Figure 12](#). The workshops offered opportunities to learn more about DMT, especially helpful for those

beginning to develop their practice in isolated settings around the UK and provided for collegial support.

The intensive summer schools with US teachers then tailed off to be replaced by workshops delivered by experienced UK-based practitioners. For example, Patricia Bardi (voice), Veronica Sherbourne (developmental movement), Kedzie Penfield (a DMT trained in the US but practicing in a therapeutic community in Scotland) for weekend workshops at which many interested people participated. We kept a list of participants and encouraged membership.

Publications

Since 1992 when my first edited book was published featuring UK DMTs, I have continued to support and showcase both ADMT members and international practitioners' research and practice through two further edited books (Payne, 2017; Payne et al. 2019). Moreover, in 2005, I founded a completely new peer reviewed international journal 'Body, Movement and Dance in Psychotherapy', published by Taylor and Francis, to promote theory, research and practice in both body psychotherapy and dance movement (psycho)therapy. Members of ADMP UK receive a discounted subscription rate. This is now a highly popular and successful international journal with four issues per year and over 65,000 downloads last year. <https://www.tandfonline.com/toc/tbmd20/current>

Forming of the European Association for Dance Movement Therapy

Members of ADMT were very involved in the leadership towards the formation of the European Association for Dance Movement Therapy, which was formed in October 2010, registered in Munich Germany. Led by Jeanette Macdonald, a group of practitioners from ADMP UK contributed substantially to the formation of this Association. This project was initiated in 2007 by Vincenxo Puxeddu, the then President of APID in Italy, where Jeanette had been teaching regularly. The steering group included Susan Scarth (ADMP UK Chair), Susanne Bender (BTD Germany Chair), Antonella Monteleone (APID Italy Chair). Penny Best was the ADMT UK representative of the European DMT Network, later in 2007 voted Chairperson. Other representatives from European Associations were included over the next 4 years.

In 2010, Susan Scarth, ADMP UK, was elected President, Antonella Monteleone, Italy, Secretary, Nina Alcalay, Greece, Treasurer, and Kristine Vende, Latvia, Communications. There were 14 Full Professional Members

(all were DMT associations) which established the European Association in 2010. In 2022, at the General Assembly, there were 20 Professional Association Members (11 Full Professional and nine Basic Professional). In 2014, we saw the first European DMT Association Conference held in Riga, Latvia. EADMT is an Association of Professional DMT Associations in Europe; there is no individual practitioner membership offered www.eadmt.com Since ADMP became a member of this Association early on it helped in the professional recognition of DMP in the UK. Furthermore, EADMT has secured the identity of DMTs in Europe.

Conclusion

This has been a story of a lifetime of involvement in both leading and supporting the development to establish DMP as a profession in the UK. Through leading the team to form the professional Association and ground DMP in the related elements of training, research and publications DMP has thrived despite dance being the Cinderella of the Arts. Despite all the work undertaken to make this profession and achievements, nevertheless, DMP in the UK is still in the process of becoming; still pioneering jobs, publications, research, and still having to explain what it is and how it can benefit people.

A big thank you to both the people in the team who gave of their time and energy so freely to help set up the Association and to those who continued to volunteer to keep it going including the current Council.

Note

1. An apology in advance to anyone who was involved in the formation and/or the early years whom I have omitted to mention.

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personal development, coaching, student mental health, embodied approaches to psychotherapy, learning and research. She has a small private psychotherapy practice and trains facilitators online and f2f in the Discipline of Authentic Movement. She is currently writing new books on The BodyMind Approach and Authentic Movement, previous publications include: *The Routledge International Handbook of Embodied Perspectives in Psychotherapy* and *Essentials of Dance Movement Psychotherapy*. Helen enjoys walking/hiking and reformer Pilates. She has a daily practice and spends time with her family, friends (including animals) in rural Hertfordshire. Read about her research at: https://go.herts.ac.uk/helen_payne

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