

# E~MOTION



# ADMPUK

Triannual  
Vol XXVIII No.

Winter 2018  
ISSN 14601281

# CONTENTS

EDITORIAL	1
CHAIR'S UPDATE 2018	2
ADMP UK COUNCIL 2018	3
EXPLORING CHARACTER THROUGH MOVEMENT	5
UKCP NEWS	8
MARKET YOUR DMP BUSINESS: A NEW RESOURCE FOR DMPS AT WELLDOING.ORG	9
NETWORK	10
GRADUATES 2018	11
NEXT DEADLINE 2019	13
PODCASTS	13

## CONTACT DETAILS

**Chair—Jackie Edwards:** [Chair@admp.org.uk](mailto:Chair@admp.org.uk)

**AC-UKCP Committee:** [ac-ukcp@admp.org.uk](mailto:ac-ukcp@admp.org.uk)

**Education & Training Committee (ETC):** [etc-chair@admp.org.uk](mailto:etc-chair@admp.org.uk)

**Professional Development Committee (PDC):** [pdcc@admp.org.uk](mailto:pdcc@admp.org.uk)

**Ethics Committee:** [ethics@admp.org.uk](mailto:ethics@admp.org.uk)

**E~motion:** [e-motion@admp.org.uk](mailto:e-motion@admp.org.uk)

**Social Media Team:** [social.admpuk@gmail.com](mailto:social.admpuk@gmail.com)

**Workshop & Conferences:** [workshops@admp.org.uk](mailto:workshops@admp.org.uk)

**Membership:** [admin@admp.org.uk](mailto:admin@admp.org.uk)

**PR and Comms:** [info@admp.org.uk](mailto:info@admp.org.uk)

### REGIONAL HUBS:

**ADMP Bristol:** [admpbristolhub@gmail.com](mailto:admpbristolhub@gmail.com)

**ADMP Bath & Wilts:** [admp.bathwilts.hub@gmail.com](mailto:admp.bathwilts.hub@gmail.com)

**ADMP Manchester:** [admp.manchester@gmail.com](mailto:admp.manchester@gmail.com)

**ADMP Derby:** [admp.derbyhub@gmail.com](mailto:admp.derbyhub@gmail.com)

**ADMP Wales:** [admp.wales@gmail.com](mailto:admp.wales@gmail.com)

**ADMP Liverpool:** [ADMP.liverpoolhub@gmail.com](mailto:ADMP.liverpoolhub@gmail.com)

**ADMP Birmingham:** [admp.birminghamhub@gmail.com](mailto:admp.birminghamhub@gmail.com)

**ADMP South East:** [admp.southeast@gmail.com](mailto:admp.southeast@gmail.com)

**ADMP North West:** [admpnorthwesthub@gmail.com](mailto:admpnorthwesthub@gmail.com)

E~motion: is a triannual publication. Its purpose is to discuss, debate and highlight the developing field of Dance Movement Psychotherapy. In doing so, E~motion anticipates dialogue with the wider community of Creative Arts Therapies in the UK and abroad. It is the online journal of the Association of Dance Movement Psychotherapy (ADMP UK). However, the views expressed in this publication are not necessarily the views of the ADMP. We welcome letters and feedback about any articles, or if you wish to make a submission please email the editor at [e-motion@admp.org.uk](mailto:e-motion@admp.org.uk). For further information please visit: [www.admp.org.uk](http://www.admp.org.uk).

# EDITORIAL

RUTH PRICE RDMP ADMP UK

Dear Members,

I write this as wild winds and torrential rain batter the landscape, mirroring the Brexit storm that rages through the corridors of power.

I find myself, inevitably thinking about endings and beginnings. The cycle of the seasons highlights our patterns of transition and the opportunities and/or challenges they bring.

This is the third E~motion of 2018, and is rather 'slimline', possibly reflecting the busy-ness of this season or perhaps an indicator of the demands of our profession on time and energy. I recommend Clare Osbond's article to you; it is an example of the innovation that we can bring to DMP. It may inspire others amongst you to commit some of your professional experience to an E~motion contribution.

ADMP UK as a profession has seen many transitions during its lifetime. Stepping under the UKCP umbrella has required innovation and hard work and commitment.

In order to reap the benefits of this affiliation our profession will need to continue to access their personal and professional resources of determination, passion and persistence. Although DMP has been in existence for more than half a century, many practitioners describe their experience of DMP practice as a 'pioneering' work.

Pioneering requires *trailblazing, spearheading, initiative, exploration*. There are still many

spheres within our culture and communities where dance movement psychotherapy is unknown or not understood. Pioneering requires a vision for the future and commitment to transition to that future.

I believe becoming part of UKCP is merely one step towards the future for dance movement psychotherapy. That future will reflect the contributions of each DMP in their individual contexts, practitioners who are prepared to pioneer, to open up opportunities for other DMPs to step into, to establish this profession which we all serve.

Pioneers who stay committed to a journey of transition.

I offer this quote from Helen Keller, who became blind and deaf at the age of 19 months, it reflects the spirit of a pioneer:

*"Life is either a daring adventure or nothing. To keep our faces towards change and to behave like free spirits in the face of fate is strength undefeatable..."*

In closing this brief editorial, I offer you this season's greetings for a very Happy Christmas and a pioneering New Year.





# CHAIR'S UPDATE 2018

AUTHOR: JACKIE EDWARDS RDMP, ADMP UK

Following on from the AGM held in October 2018, we would like to take this opportunity to give a further update from the council as we enter into the New Year. The priorities have been agreed in consultation with the members based on the graphic PATH presented at the AGM in 2017 and 2018.



Developing the support needed for RDMPs to register as a full UKCP Dance Movement Psychotherapist has been a priority since 2015. We would like to say a big “thank you” to all those members who have been instrumental in supporting the process for ADMP UK Ltd to become an organisational member of UKCP. There are too many people to be able to name everyone, but we would like to acknowledge Penelope Best, Sissy Lykou and Jacqueline Butler as people who have contributed a significant amount of their time, energy and expertise to ensure we were able to finalise this process in May 2016.

We would also like to thank the accreditation committee, and a working group set up in May 2016 for their contribution to the development of the additional CPD training for RDMPs wishing to meet the criteria under route C1 or C2 to apply for full registration within UKCP under the Humanistic and Integrative Psychotherapy College (HIPC). The first series of the training was available in London from June 2018 and is currently being repeated in Bristol during 2019.

ADMP UK Ltd would like to offer particular thanks to Professor Helen Payne and Celine Butte who were commissioned as senior UKCP Dance

Movement Psychotherapists to coordinate the training on behalf of the association since February 2018. The development of the training has been one of the most positive outcomes achieved for the association in 2018. We are very grateful to Professor Helen Payne, Celine Butte and all the trainers who put themselves forward to ensure the quality of this training meets the training standards criteria agreed with HIPC.

ADMP UK Ltd has been in the process of updating the articles to bring them in line with changes that came into effect following the Companies Act in 2006. The draft will be circulated for a further consultation period up to the end of Feb 2019. It is hoped that the final version will be available by April 2019. ADMP council and subcommittee policies and terms of references were updated in 2016 to reflect the changes made within the Companies Act 2006.

Any recommendations that arise from the High Court hearing of the ethics case which resulted in a member being removed from the register in 2016, will also be used to update the articles of association and all ADMP UK Ltd policy and procedure documents moving forward in 2019.

# ADMP UK COUNCIL 2018



## JACKIE EDWARDS - CHAIR

Jackie has served three years on council and is currently serving for her fourth and final year up to October 2019



## LUKE STEVENSON - VICE CHAIR

Luke has served two years on council and is currently serving for another two years up to October 2020.



## GABRIELLE REILLY - TREASURER

Gabi has served three years and is currently continuing for her fourth and final year up to October 2019.



## EMMA PERRIS

Emma has served one year on council and is currently serving her second year up to October 2019.



## KRISTINA TASKASHINA– PHOTO TO BE ADDED

Kristina joined the council in October 2018 and is currently serving the first of two years up to October 2020



## MICHELA RAGHELLIN– PHOTO TO BE ADDED

Michela joined the council in October 2018 and is currently serving the first of two years up to October 2020



## HEIDI MCCALLION– PHOTO TO BE ADDED

Heidi joined the council in October 2018 and is currently serving the first of two years up to October 2020

## ADMP UK LTD ADMINISTRATION TEAM



Membership and  
Finance administrator:

Abdul Quddus  
(Three days a week)



PR and  
Communications  
administrator:

Blanche Donnery  
(One day a week)



Workshops and  
Conferences  
administrator :

Melanie Bone  
(One day a week)

## GIVING ALL RDMPs A VOICE!

RDMPs are nominated to sit on the various ADMP committees and working groups and are able to feedback via the chair of each sub group at council meetings. Everyone is welcome to join these groups to learn more about what is being discussed and to contribute to the process of developing ADMP UK Ltd as a profession.

Nominated RDMPs sitting on the different committees have an opportunity to meet other professionals and represent ADMP through a variety of forums. If you are interested in joining a subcommittee or working group and would like to have an opportunity to become more involved, please let us know on [chair@admp.org.uk](mailto:chair@admp.org.uk)





# EXPLORING CHARACTER THROUGH MOVEMENT

CLARE OSBOND RDMP

*“Each developmental position brings with it new challenges as well as growing complexities of interactions between the baby, his attachment figures and the external world” (Ben-Shahar<sup>1</sup>)*

Character theory suggests that our early attachments and encounters with the environment are key influences on our personalities. From conception there is a natural process of distinction and differentiation as we take shape, organising ourselves somatically on different levels. How this process of coming into the world is embodied forms the template for future encounters with the world. This can be a powerful way of understanding ourselves, and our clients, and can form the basis for therapeutic movement work. With my colleague Tim Brown, I have developed such a framework called **Dance of Awareness**.

Ideas about character are rooted in Freud's description of psychosexual stages<sup>2</sup>. Modern psychoanalytic thinking continues to explore character<sup>3</sup>. Body psychotherapy investigates character as an embodied experience; Wilhelm Reich, a colleague of Freud, was interested in the way early shocks to the growing system might affect the free flow of body energy, producing energetic blocks, which he called 'character armouring'<sup>4</sup>. Different stages of development were likely to affect the growing body-mind in different ways, for instance difficulties around birth, early problems of 'taking in' or receiving, overwhelming parental control or shameful early feelings of sexuality, would create

different 'character structures' which were held in the body. Reich would work to break down armouring using breath techniques, massage, exercises and body postures.

Following Reich, body psychotherapists expanded his thinking into a number of body-centred approaches, including Bioenergetics, developed by Alexander Lowen<sup>5</sup>. Lowen's model of five character structures became widely influential in the 1970's, but not everyone liked the pathologising labels he used. As interest in Neo-Reichian therapy grew, the number and variety of character models ramified, generally based on Lowen's structures, but with



more acceptable names. As a result, there is no definitive character terminology in use today, rather a broadly-agreed developmental model with a range of alternative names and distinctions.

The original idea of character *armouring* has now softened considerably. We tend to talk about character styles, positions, or strategies – acknowledging that the infant response to life’s challenges always makes sense at the time as creative adaptations. For instance by maintaining our proximity to attachment figures, keeping us safe, or even helping us to survive. Many of us carry a particularly strong influence of one character style, perhaps relating to a particularly formative period during our childhood. However, since we all go through each developmental stage, we will carry imprints from successive experiences, which may be activated in particular circumstances.

Critics of character theory argue that we run the risk of stereotyping or pathologising our clients. By reframing character strategy as adaptive we can see that how we organise ourselves is both how we take shape and how we shape the world around us. In adulthood, if character is used to help explain why we react and relate in a particular way, or be unusually sensitive to certain triggers, it can be very liberating. It’s important to stress that character positions are just that – positions or strategies, not people. Each position can be seen as a response to early trauma or stage-specific developmental needs, as they build on each other in overlapping sequence, from birth through to socialisation at around age five. Later development of personality is considered to build on this primal template so that who we are now – including our posture, the way we move and our breathing patterns relate to the character traits we adopted. Crucially for dance movement psychotherapy, they offer a map of embodied expression of the progressive growth of early self-awareness described by developmental psychologists such as Stern<sup>6</sup> and psychoanalytic theorists such as Mahler<sup>7</sup>.

In Dance of Awareness<sup>8&9</sup>, we use character structure as a way of exploring key developmental themes through movement. The table below shows character positions taken from the modern body psychotherapy disciplines of Embodied Relational Therapy<sup>10</sup> and Sensorimotor Psychotherapy<sup>11</sup>. The related phase of Dance of Awareness is shown in capitals. Our own summaries of key themes are shown for each structure. These are drawn from a range of body psychotherapy theorists.

Character position	Developmental Themes	Creative aspect	Shadow aspect	Presents as	Needs to
(Boundary) [Sensitive-withdrawn, Sensitive-emotional] SENSING	Conception, birth, arriving, existence, belonging, safety.	Creative, thinking, spiritual, sees the big picture.	Weak sense of self, disembod-ed. Not on the planet.	Anxious, split, fearful, frozen. In my head.	Be welcomed, strengthen boundaries & body awareness. Breathe.
(Oral) [Dependent-endearing, Self-reliant] GROUNDING	Feeding, needs, support, attachment, dependence.	Warm, nurturing, supportive, appetite for life.	I'll do it myself vs. I can't do it on my own.	Depressed, clinging, needy, helpless, collapsed.	Accept own needs and help from others. connect to legs, ground.
(Control) [Tough-generous, Charming-manipulative] EXPRESSING	Exploring toddler, play, validation, independence.	Powerful achiever, leadership.	Charmer, controlling, manipulating, arrogant.	Challenging. Why doesn't the world like me?	Trust others, accept dependence, vulnerable soft inner self.
(Holding) [Burdened-enduring] RELEASING	Authority, parental control, freedom, repressed rage.	Warm, strong-willed, enduring, self-sacrificing.	Shame, resentful, stubborn, compliant.	Stuck, obsessive, complaining, I must do what others want.	Move, be free, assertive, take up space and time, find own rhythm.
(Thrusting) (Crisis) [Industrious/over-focussed] [Expressive-attention-focussed] CONNECTING	Sexuality, desire, social connection. My place in the family.	Excitement, dramatic, wildness, erotic charge.	Constant crisis, sexual confusion, submission or domination.	Love/sex split, perfectionism. It's all too much.	Connect heart and sex. Accept the ordinary, feel the pain. Play.



It will be evident from the themes that there are many opportunities to explore developmental experiences directly through movement. A Dance of Awareness *cycle* moves through the sequence of phases as shown in the table above. In **Sensing** we might explore the early dyadic *bubble* through direct sensing of the body, or paired witnessing and experimentation with eye contact. **Grounding** works with our first extensions into space and the giving and receiving of support. **Expressing** invites the mover to show themselves as independent agents and be validated by an approving witness. **Releasing** allows the discharge of frustration or tension as individuals, in supportive dyads or small groups, or as a whole group process. **Connecting** has an outer component – my place in the group, my availability for connection – and an inner focus, connecting deeper into myself.

This vignette is imagined, but based on typical experience:

A group of 20 people are moving through a facilitated Dance of Awareness cycle. We are in the Expressing phase of the cycle, and the group is asked to form dyads of witness and mover. The witnesses are invited to form a containing circle and offer affirmative attention to their moving partners. We put on the track *State of Independence* by Donna Summer, an expressive and celebratory piece of music with lyrics, which echo the relevant developmental theme. As the music starts... Mover-A delights in the attention she is receiving, moving with exaggerated gesture and freedom. She maintains regular eye contact with her witness and experiments with proximity, moving closer and further away. Her movements seem to say, “look at me!” Mover-B folds his arms over his head and swivels away from his witness’ gaze. He spirals to the ground and curls up on his side, hands covering his face. After some time he peeks between his fingers to see if his witness is still offering her gaze. She is. He rolls away to the far side of the space until the music ends. Mover-C checks briefly that her witness is in eye contact, and then starts to interact with two other movers. They engage in a hand dance, pushing and pulling hands together and then piling them atop each other. On two occasions Mover-C glances quickly to check if her witness is still watching. On the second occasion, her witness has been distracted by Mover-A’s expressive movements, and contact has been lost. Depending on the class structure and timing, we might invite dyads to share experiences directly after the exercise—or to contain their reactions

until the closing circle, where they are shared with the group. The facilitators may also offer witnessing and make comments. Mover-A reflects on how exhilarating she finds it to be appreciated and validated in her expression, something that was missing in her childhood. Her witness reports a tender feeling of pride and approval. Mover-B feels trapped and invaded by the gaze, as though he fears being judged. He withdraws and hides. His witness feels uncomfortable; she wants to make contact but somehow feels like a voyeur. She wonders what she has done wrong. Mover-C initially feels she has established enough safety to go and play, and enjoys her witness’ attention, imagining his appreciation of her play. When he is distracted, she feels a pang of disappointment. The witness has indeed enjoyed witnessing his mover at play, and regrets his momentary distraction, which feels like a betrayal. All of these responses may be viewed through the lenses of enactment, developmental deficit, intersubjective experience, active imagination, traumatic attachment – as well as character strategy.

Early developmental themes can be explored in two ways. One could be seen as an active expression of existing patterns of movement and relating, which may lead to insight, and allow acting out of truncated or unexpressed impulses. The other is deliberate experimentation with new patterns, which may initially be uncomfortable or counterintuitive, but lead to a widening repertoire of relational responses.

Current thinking on character continues to develop, integrating feminist and spiritual perspectives (e.g. Kamalamani<sup>12</sup>), and I continue to explore character and its potential to inform DMP practice in groups, workshops and trainings. **I would welcome feedback from other practitioners who may be using character theory in their work.**

Brighton School for Embodied Therapy

E: [info@embodiedtherapy.org.uk](mailto:info@embodiedtherapy.org.uk)

More information: [www.embodiethrapy.org.uk](http://www.embodiethrapy.org.uk)

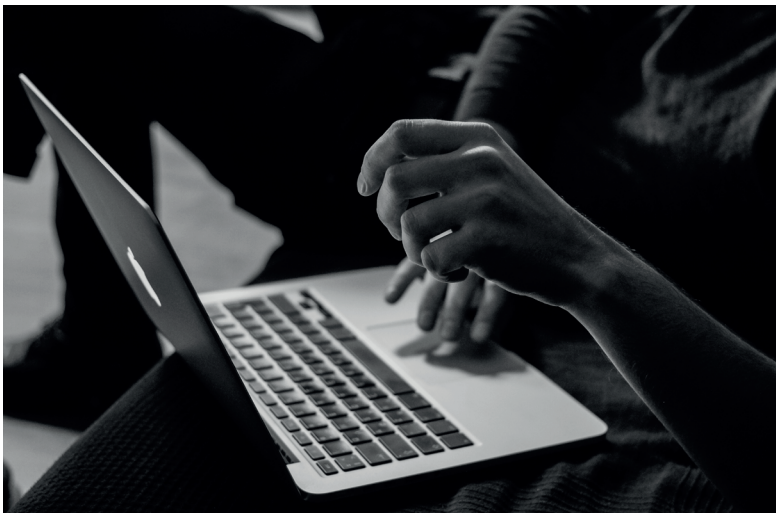
## REFERENCES:

1. Ben-Shahar, A.R. (2014). *Touching the relational edge: Body psychotherapy*. London: Karnac Books.
2. Freud, S. (1962). *Three essays on the theory of sexuality*, trans. James Strachey. New York: Basic Books.
3. Johnson, S. (1994). *Character styles*. New York: Norton.

4. Reich, W. (1945). *Character analysis*. New York, Orgone Institute Press.
5. Lowen, A. (1976). *Bioenergetics*. Harmondsworth: Penguin.
6. Stern, D. (1985). *The interpersonal world of the infant: a view from psychoanalysis and developmental psychology*. London: Karnac Books.
7. Mahler, M.S. (1989). *The psychological birth of the human infant: symbiosis and individuation*. London: Maresfield Library.
8. Osbond, C, & Brown, T. (2012). *Dance of Awareness in theory and practice*. Brighton School for Embodied Therapy, [www.embodiedtherapy.org.uk](http://www.embodiedtherapy.org.uk).
9. Osbond, C, & Brown, T. (2016). *Dance of Awareness: Evolving a 'Free-Form' approach to exploring early developmental patterns in a group setting*. *Journal of Body, Movement and Dance in Psychotherapy*, Vol 11, Issue 2-3.
10. Totton, N., Edmonson, E. (2009). *Reichian growth work*, 2nd ed. Ross-on-Wye: PCCS Books.
11. Ogden, P, Minton, K & Pain, C. (2006). *Trauma and the body: a sensorimotor approach to psychotherapy*. New York: W.W. Norton & Co.
12. Kamalamani (2012). *Meditating with character*. Winchester: O Books.

# UKCP NEWS

## DANIEL HOPKINS—REGULATION AND QUALITY ASSURANCE OFFICER



The UKCP Criteria for Mental Health Familiarisation in Child Psychotherapy trainings have also been drafted, and can be found on the page for the consultation on the child psychotherapy standards.

### Why we are seeking your views?

Change of this kind affects UKCP students and trainees, trainings and trainers, the general public who may be considering psychotherapeutic training, and the wider psychotherapeutic community.

Please take a look at the consultation page on our website which will have surveys, documents, and other information relating to the consultations.

**The deadline for responses to both consultations is close of business on Friday, 1 March 2019.**

Should you have any questions, please E: [regulation@ukcp.org.uk](mailto:regulation@ukcp.org.uk)

The consultations are:

UKCP Standards of Education and Training for Child Psychotherapy

UKCP Adult Psychotherapeutic Counselling Standards of Education and Training

# MARKET YOUR DMP BUSINESS: A NEW RESOURCE FOR DMPS AT WELLDIVING.ORG

TRACEY JONES, CIM (DIP.), MA (RDMP)

Louise Chunn,  
currently editor  
of *Planet  
Mindful*, previously of  
*Psychologies* magazine,  
has established a  
new online business  
concept: Welldiving.org.  
This idea emerged  
following her own need  
to find a therapist.  
After searching online  
and discovering 500  
therapists within the local  
area Louise found herself  
overwhelmed and not  
knowing where to start.

## I DISCOVERED ALL ABOUT WELLDIVING.org ...

whilst reading a copy of *Planet Mindful*, of which Louise is also the editor. I myself am not in private practice yet, but with my marketing background, I was keen to find out more about the site. I logged on, only to find that ADMP UK wasn't listed as a registration body and decided to challenge this, as other arts therapists under HCPC were listed. As a recent graduate in DMP and new to the register, I am as keen as mustard to promote DMP, to work as a DMP and to secure proper professional recognition along with the other creative psychotherapies. I'd spoken with Jackie Edwards, our ADMP chair about my concerns and aims back in October.





I explained to her how regulatory recognition had adversely affected me trying to get work within organisations, and she had kindly armed me with the HCPC and PSA documents from 2009. On 23 November, I sent an email to Welldoing.org along with these documents and I got an email back from Alice at Welldoing.org stating that they reviewed the information and are including ADMP UK, in its own right, as a listed organisation!

So what does this mean for ADMP members, aside from a little victory about validation for our profession in its own right? Essentially, it's another unique way to market ourselves and make our presence and modality known to the wider population, because many DMPs don't have marketing backgrounds and generally would prefer to spend their time working as therapists.

Welldoing.org works in a completely different way, in that it is designed for someone wanting to find a therapist for the first time and it works on a matching process between client and therapist, a bit like a dating site. When they access the site, they are asked questions about behaviour, attitudes, their needs and practical things such as the gender and age of the therapist they would like. Welldoing.org uses this information to find the therapist that is best for them, using state of the art algorithms. It is modern technology at your fingertips.

Welldoing.org is not only a 'find a therapist site', it's also a content site, and the founder's background as a magazine editor, means that she uses these skills to pull in the content that provides a focus on self development, wellbeing and mental health that appeals to a very wide audience. She is working to make it a place where everyone would find something interesting to read, for example, yoga, nutrition, family, relationships, advice and

articles by therapists on a variety of issues, anxiety, emotions dealing with depression and so on. The content aspect of the business is to encourage those who may have been suffering in silence, perhaps for many years to seek help and guidance, and also how to find the right person to help. The psycho-educational content is designed to help people understand more about therapy, how it can help and what therapy actually is and to help people make that first step in contacting a therapist.

The other service that the website offers, is a booking and payment system, that can take the stress out of taking money, laying down criteria like a 24 hour cancellation notice, which can be a difficult discussion. So this service aims to reduce admin time and allow therapists to concentrate on therapy. The service is designed to be easy for both the therapist and the client to use.

It seems to offer quite reasonable value for money as well, a £10.00 registration fee, £7.00 monthly charge and a £2.50 charge for each introduction with a client that has been matched with your service.

What excites me about this, is that this website is modern, timely in a political way, driven by an amazing lady, and it promotes inclusivity of all the available psychotherapy professions, including ours! I will be so happy to see articles and content written by DMPs. Perhaps they'll even get published in *Planet Mindful*. It will be great to see DMPs listed on such a prominent website and this is completely in line with ADMP UK's goals to bring its online presence up-to-date. Certainly, once I have managed to clock the hours up to register as a private practice practitioner, I will definitely be registering as a therapist on this website, and to continue to do all I can to promote the differentials of our unique profession.

# NETWORK



## NEW ROEHAMPTON & GOLDSMITHS' ALUMNI

An invitation to join our alumni network for the Universities of Roehampton and Goldsmiths' DMP graduates. Based in London, five years post-graduation (closed group). Contact Lucy Kuipers and Abigail Jackson for any queries and membership:

E: [admp.londonalumni@gmail.com](mailto:admp.londonalumni@gmail.com)

# GRADUATES 2018

## DERBY GRADUATES: MASTER OF ARTS IN DANCE MOVEMENT PSYCHOTHERAPY

Emma Louise Phoebe BAYLISS  
Janet Elizabeth BISSON ALVARADO  
Adèle Helen BRAZEAU-FEELEY  
Deborah CAIRNS  
Shi Han CHAN  
Jessika Evelyn DOYLE  
Emma EASTON  
Naomi Heddwen Hildegard ENGELKAMP  
Libby Emily Charlotte FOX  
Christina-Paraskevi GOUGOULI  
Andrea Jane HALEY  
Sara IDZIG  
Janka KORMOS  
Tammy Marie LOWE  
Nandini MANJUNATH  
Brunet Del Rosario MASCARENO VERA  
Marie Elizabeth O'CONNOR  
Orla Siobhan Maura O'CONNOR  
Christina PAPADOPOULOU  
Danielle WHITELEY-SMITH  
Rupa BALAGURU

## ROEHAMPTON GRADUATES: MASTER OF ARTS IN DANCE MOVEMENT PSYCHOTHERAPY

Laura BRYAN  
Carol JAFFIER  
Barbara KASPRZYK  
Katie MARCHA  
Erin SHANKS  
Nicoletta STAN  
Sophie WEBSTER  
Mayne Hanvey, THAIS  
Nam, YUNJIN



## GOLDSMITHS GRADUATES: MASTER OF ARTS IN DANCE MOVEMENT PSYCHOTHERAPY

Jacqueline Grace  
Lisa GRIFFITHS  
Schekkita LOPES  
Katrin MCENTEE  
Stefana RADU  
Johanna ROKKO  
Yasmin SAS  
Nicole SMITH  
Alison STOKES  
Iovana VELASQUEZ  
Ioulia GAZI  
Daniela HASCHE  
Maria KING  
Xenia KLITOU  
Valerie KOON  
Meng-Huan Lee  
Rian MAXWELL-WILLIAMS  
Lea NASRALLAH  
Jasmine NGAN  
Veronica SAVVA  
Matilda Tonkin WELLS  
Tilda YEOW  
Xinyue ZHANG  
Noemie CATTEZ

## DANCE VOICE GRADUATES: MASTER OF ARTS IN DANCE MOVEMENT PSYCHOTHERAPY

Stephanie GREEN  
Louise RILEY  
Aguas Santas Garcia PUERTO  
Corrina LEVY  
Tracey JONES  
Katie CHAPELL  
Bethany TOWNSEND





# NEXT DEADLINE 2019



[e-motion@admp.org.uk](mailto:e-motion@admp.org.uk)

NEXT DEADLINE:— **18 FEBRUARY 2019**

E: [e-motion@admp.org.uk](mailto:e-motion@admp.org.uk)

Our E~motion newsletter benefits from hearing about you. Our members will profit by reading about your movement or arts therapy research, training or work experience. Although we are keen to read about specialisms, we are also interested in how you fit your work around your life, about other work you may be involved with, or simply your ponderings. You may be involved with other healing arts such as working with refugees, addicts or the homeless using arts therapies, so whatever your world view may be, please think about putting your thoughts into words and sharing them with our members. We very much look forward to hearing from you.

## PODCASTS



PODCAST—WITH PROF. HELEN PAYNE

**THE EMBODIMENT PODCAST**

CLICK LOGO TO VIEW VIDEO