



Crisis Creativity and Society

Dance Movement Therapy
embodying interdisciplinary pathways

**2nd European Association
Dance Movement Therapy Conference**

**9th > 11th September 2016
Milan, Italy**





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Dear Conference Delegate,

The European Association Dance Movement Therapy (EADMT) and The Italian Association of Dance Therapy (APID) welcome you to this 2nd EADMT conference. We are proud with the result of our collaboration and sincerely hope you will be inspired by the conference experience.

EADMT wishes to raise awareness of a growing engagement with allied professions and encourage further interdisciplinary practice to incorporate the expressive, creative body in support of health and wellbeing of individuals, groups and communities. As global instability across social, emotional and political arenas increases, this EADMT conference has as its aims to observe how the many levels of crisis faced by communities and individuals are addressed through a bodymind perspective, and to broaden the knowledge and skills of practitioners by creating a vibrant platform for those currently engaged in research and practice.

Whether your focus is on research or the development of the notion of embodiment in practice, or both, we offer conference delegates a learning experience that embraces the mind and the body, engaging in diverse creative, psychotherapeutic and scientific perspectives. Above all, we encourage delegates to join with us in nurturing inter-professional growth through mutual exchange.

We thank the keynote speakers for their support of this conference and all those who are sharing their work with us, whether through poster presentations, workshops or lectures. We hope you will enjoy the inevitable debate and celebrate diversity of practice with us. The following themes provide the focus of all presentations:

- Dance Movement Therapy (DMT) and neuroscience, biology & psychology research
- DMT and psychotherapy, including body psychotherapy
- Embodiment and creative practice: allied fields in dialogue in clinical and social applications
- Bringing the body into education: health & social care, science and school
- Identifying the power of creativity across arts, culture, community, and health sectors
- Crisis, creativity and the bodymind: the new challenges

We thank you for your participation.

Susan Scarth
President EADMT

Mila Sanna
President APID



CONFERENCE TIMETABLE

FRIDAY, SEPTEMBER 9TH

Time	Galleria	Camplus B	Camplus C	Roof Lounge
8:30-9:30	Registration			
9:30-10:00	Opening			
10:00-11:15	Keynote lecture M. Eberhard-Kaechele			
11:15-11:45	Coffee Break			
11:45-13:15	Papers A	Papers B	Papers C	Workshop 1
13:15-14:30	Lunch			
14:30-15:45	Keynote lecture. V. Gallese			
15:45-16:15	Coffee Break			
16:15-17:45	Papers D	Papers E	Papers F	Workshop 2
17:45-18:00	Closure			

SATURDAY, SEPTEMBER 10TH

Time	Galleria	Camplus B	Camplus C	Roof Lounge
9:00-10:00	Opening - EADMT film <i>Resilient Lives: Building Strength through Dance Movement Therapy</i>			
10:00-11:15	Keynote lecture R. Madera			
11:15-11:45	Coffee Break			
11:45-13:15	Papers G	Workshop 3	Papers H	Workshop 4
13:15-14:30	Lunch			
14:30-16:00	Round Table discussion <i>Being seen and seeing others: Interrelationship between different disciplines</i>			
16:00-16:30	Coffee Break			
16:30-18:00	Papers I	Workshop 5	Papers J	Workshop 6
18:00-18:20	Ritual closing dance by APID DMTs in the garden			
20:00 -	Saturday GALA Event for all conference participants			

SUNDAY, SEPTEMBER 11TH

Time	Camplus B	Camplus C	Roof Lounge	Camplus Foyer
9:00-9:15	Opening			
9:15-10:45	Workshop 7	Posters A	Workshop 8	Poster B
10:45-11:00	Coffee Break			
11:00-12:30		Workshop 9	Workshop 10	Poster C
12:30-13:00	Closing Ceremony			



PROGRAMME

FRIDAY, SEPTEMBER 9TH

8.30 – 9.30 Registration

Body Motion by Franca Rey & APID Lombardia (6 minutes)

9.30 – 10.00 *Galleria*

Conference opening address

Welcome from APID & from EADMT

10.00 – 11.15 *Galleria*

Keynote lecture with **Marianne Eberhard-Kacehele**

Chaired by Susan Scarth and Mila Sanna

DMT on interdisciplinary pathways – are we finding or losing our way?

To make it clear: I am definitely for interdisciplinary pathways, there are just many things we have to consider on our way. I would like to discuss things such as:

Chances and risks of the taking and the giving role between disciplines; One-way and two-way affiliation (is the other discipline aware of and agreed to our use of their knowledge/concepts or not? The question of Identity - diffusion or enhancement - does “Genuine” DMT exist and if so, what is it? The pros and cons of broadening our base of core/fundamental disciplines; Old wine in new wineskins and other problems of authorship in the scientific, in particular the medical, community (the archival approach to documenting our discipline that we discussed in Berlin as a solution here); The use of language as opposed to the use of concepts; Models of interdisciplinary enhancement; Then I would discuss which disciplines offer us chances, what these might be and how we can use them in research and practice.

11.15 – 11.45 BREAK

11.45 – 13.15 Parallel sessions:

**DMT and Psychotherapy, including Body/Psychotherapy;
their contribution to Crisis, Creativity and Society**

Galleria Paper Presentations Session A

Chaired by V. Puxeddu and E. Fossati

A1. *Giorgio Tricarico*

The Labyrinth of possibility

What exactly happens between the patient and the therapist when the therapy is effective? Starting from some questions emerging from the clinical experience, we will focus on the symbol of the labyrinth, seen as an image of possibility.

Its worldwide presence in different cultures and ages may indeed point to the existence of an element beyond it, whose activation in the relationship between patient and therapist could account for psychic change. Different methods of cure, seen through the lens of the hypothesis expressed, may share a common factor of transformation.



A2. *Haguit Ehrenfreund*

Embodying DMT practice and theory with Sigmund Freud

This intervention aims to reconnect the discussion concerning the process of embodiment, to the meta- theory of psychoanalysis as created by Sigmund Freud, in order to reach a better understanding of the body-mind relation. As we know, the terms “psychology”, “psychotherapy” and “psychoanalysis”, find their root in ancient Latin, all focusing on the study and treatment of the “psyche”, meaning the “soul”. The author feels that disconnecting the term of embodiment, and the theory of DMT, from the understanding of body movement as a psychic processes, revealing the ongoing flow of information between the mind and its body, will eventually restrict our understanding of the therapeutic process. Therefore, we intend in this lecture to demonstrate the value of a dialogue between the two methods, DMT and Psychoanalysis, in order to discuss the possibilities of cooperation, and enriching the meta- theory of practice in those two fields.

A3. *Anna Piccioli Weatherhogg and Rosa Maria Govoni*

On being alive: integrating body self and psychological self through Expressive Psychotherapy

In this paper the authors wish to share how Dance Movement Therapy can be integrated into a form of psychotherapy, “Expressive Psychotherapy”, which includes the body, bodily expression and artistic representation. This integration of DMT, Art Therapy and some recent forms of Body oriented psychotherapy (e.g. Sensorimotor Psychotherapy) within a psychodynamic frame represents a way of looking for meaning and understanding in times of crisis, supporting fundamental human values and a more open expression of our authentic selves. Grounding our emotional life in a solid embodied consciousness, inclusive of the many different aspects of self, helps us to be creatively connected to others and to the world around us.

Camplus B Paper Presentations Session B

Chaired by A. Monteleone and S. Ottone

B1. *Maria Sideri Rossi*

Transpersonal dimensions of Dance Movement Therapy: an inter/disciplinary pathway that bridges embodiment with transpersonal psychotherapy

Transpersonal Psychology is characterized both in its studies and psychotherapeutic practice by the fact that includes the sphere of personality/ego structure but also transcends it. According to the view of transpersonal development, individuals that reached a sufficient strong ego functioning that make social and personal integration possible, need to go beyond personality limits to evolve and advance. The transpersonal experience is understood as a state of expanded consciousness that goes beyond ego boundaries and can include a felt sense of reciprocity with the more-than- human-world also outlined by Eco-psychology. This paper will show the potential of dance movement therapy setting for transpersonal experiences to take place. Case experiences drawn from clients in treatment will be used as illustrations.

B2. *Elçin Akturan Civelek and Sezgi Doğan*

Childbirth supporters' own healing: embodying and witnessing birthing

Birth psychology and dance movement therapy (DMT) have much in common and may nourish each other as they are integrated in training programs of childbirth education and doula. DMT has much



to offer to birth psychology by its unique position that it may give an embodiment experience of childbirth that may increase doulas' body/mind awareness and also kinesthetic empathy for women in labour. In this purpose, a pilot birthing embodiment workshop of three and a half hour was conducted for childbirth supporters to bodily experience birthing movement patterns of baby being born and woman giving birth through first improvising individual birthing dance and then witnessing each other's. Although there was no research conducted, the participant's positive feedback on the workshop's effect is worth moving into more of the integration of these two closely related field of studies.

B3. *Ana Coimbra Oliveira*

"My Mother's Body" - psychodynamic and movement psychotherapy

Using clinical observations, the researcher proposes to provide an understanding of the earlier psychodynamic relationship describing and thinking about a psychotherapeutic process in which body movement and small gestures mediate the psychotherapy experience and the evolution of other therapeutic processes - transference and countertransference. We present some sessions and steps that we considered representative of the on-going process and that evoke steps and stages of the Early Relationship. The material, associations and ideas presented arise from verbal and non-verbal communication between the patient and the therapist. We introduce the way we seek to converge and associate specific qualities of two separate settings – Psychoanalytic and Dance Movement Therapy - seeking neither to compromise nor misrepresent the essence and benefits of both methodological proposals.

Camplus C Paper Presentations Session C

Chaired by S. Mawer and M. Ciraso

C1. *Lily Martin, Sabine C. Koch, Dusan Hirjak and Thomas Fuchs*

Overcoming disembodiment: DMT against negative symptoms – a Random Controlled Trial

Negative symptoms of patients with Schizophrenia are highly resistant to medical treatment or conventional group therapy. Apprehending schizophrenia as a form of disembodiment of the self, a number of scientists have argued that the approach of embodiment and associated embodied therapies may be most suitable to address the illness's symptoms. Hence the present randomised controlled trial (RCT) aimed to examine the effectiveness of manualized movement therapy (BPT/DMT) on the negative symptoms of patients with schizophrenia. A total of 68 out-patients, randomly allocated to the treatment (n = 44, 20 sessions of BPT/DMT) and the control condition (n = 24, treatment as usual (TAU)), were analysed regarding changes in their negative symptoms. After twenty sessions of treatment, patients receiving movement therapy had significantly lower negative symptom scores.

C2. *Anat Yariv*

The place where DMT & CBT meet – the path to a pilot study

After years of working side-by-side, DMT and CBT therapists from Shalvata Mental Health Center have decided to join forces. They have attempted to create a unique methodology using integrated methods and a pilot study. This paper tells their story.



C3. Rosemarie Samaritter and Marja Cantell

Embodied wordings of change: how do dance movement therapists describe their interventions?

The politics of health care urge arts therapists to deliver evidence for the effectiveness of their interventions. The Dutch professional association has started to focus on the arts therapists' specific contribution to clinical guidelines and effectiveness research. On one hand, the question is how to describe and implement highly complex interventions, such as DMT within mental health care organisations. On the other hand, the question is how to match the criteria of evidence required for (psycho)therapies, while preserving the nature of creative and dance-informed processes that are at the core of DMT. In search for the DMT practitioners' implicit and explicit knowledge, we present a thematic literature review and a pilot study of the DMT working elements. The findings are structured into a format that might provide enough detail to describe DMT interventions in the context of institutional guidelines, DMT training programmes and replication of DMT clinical practice and research.

Roof Lounge Workshop 1

Chaired by L. Perrotta

Imke Fiedler

Dance/Movement Therapy takes political action

The war in Syria and the political crises in the Middle East, as well as the problems in northern Africa, have reached Europe by way of millions of refugees and migrants. They come hoping for rescue, safety, support and inclusion. The European politicians are in constant dispute about this, but what the people need are answers and ways of feeling welcomed and integrated now. This workshop tries to give ideas and suggestions of how DMT can participate in this process. At this point the presentation cannot offer empirical findings on the subject, as various projects are in the beginning stages of analytic reflection. Here, the intent is to elicit creativity and to inspire the conference participants about how to take action in their countries and start collaboration.

13.15 – 14.30 LUNCH

The Garden

13.15 – 13.25 *Movement Sparks by APID Piemonte*

14.30 – 15.45 *Galleria*

Keynote Lecture with Vittorio Gallese

Chaired by R.M^a. Govoni and S. Koch

A new take on intersubjectivity: embodied simulation and a second-person relational approach to social cognition

The discovery of a mirror mechanism for action, emotions and sensations suggested an embodied approach to simulation – Embodied Simulation (ES). ES provides a new empirically based notion of intersubjectivity, viewed first and foremost as intercorporeity.

ES challenges the notion that Folk Psychology is the sole account of interpersonal understanding. Before and below mind reading is intercorporeity as the main source of knowledge we directly



gather about others. By means of ES we do not just “see” an action, an emotion, or a sensation and then understand it through an inference by analogy. By means of ES we can map others’ actions by re-using our own motor representations, as well as others’ emotions and sensations by re-using our own visceromotor and somatosensory representations. ES provides an original and unitary account of basic aspects of intersubjectivity, demonstrating how deeply our making sense of others’ living and acting bodies is rooted in the power of re-using our own motor, emotional and somatosensory resources. The notion that a theoretical meta-representational approach to the other is the sole/main key to intersubjectivity will be challenged and a second-person approach to intersubjectivity will be proposed.

15.45 – 16.15 Break

16.15 – 17.45 Parallel sessions:

Dance Movement Therapy, Somatic and Sensorimotor Psychotherapy, Neuroscience, Biology and Psychology research and practice

Galleria Paper Presentations Session D

Chaired by J. Morozova and S. Cianca

D1. Sabine Koch

What heals? What works? General and specific active factors in the arts therapies

What is it that makes the arts therapies in particular a source of healing? This contribution provides a brief overview of common and specific factors effective in the arts therapies. Common factors include the therapeutic relationship, resource activation, problem actualization, motivational clarification, and problem solving (Grawe et al, 1994). Specific factors of arts therapies next to their very medium (e.g., music, movement, visual art) include play, enactment, nonverbal communication, symbol, and the aesthetic experience. The aesthetic experience is conceptualized to encompass active and receptive aspects of beauty, authenticity, shelter, unison with another person or object, and experienced body- mind-unity. In the absence of an aesthetic model for the arts therapies in clinical psychology and cognitive sciences, that includes active art-making, a model of embodied aesthetics is introduced to ground the therapeutic factors theoretically (Fuchs & Koch, 2014; Koch et al., 2016). The model addresses the expression and the impression side (active vs. receptive side) of the aesthetic experience and is discussed regarding its explanatory value for dance movement therapy.

D2. Tal Shafir and Rachele P. Tsachor

Movement choices influence emotions: new research using Laban Movement Analysis and its application in Dance Movement Therapy

This paper summarises new research that provides and expands scientific evidence to support common practices in Dance Movement Therapy (DMT). According to Damasio, when the current state of the body is conveyed to the brain by afferent input from the body, the resulting brain activation patterns represent unconscious emotions, which are experienced as subjective feelings. This implies that deliberate control of motor behavior could help regulate feelings. Indeed, we demonstrated that execution, observation and imagination of certain movements enhance



specific emotions. These principles are used in DMT, when therapists observe and mirror clients' movements to empathize with them, or encourage clients to engage in specific movements, to help them experience associated emotions. But which movement evokes which feeling? Using scientific methods we identified unique sets of movement characteristics whose execution enhances different emotions. An additional study suggested a biofeedback system able to identify these movement characteristics in videos of people's movements.

Camplus B Paper Presentations Session E

Chaired by R. M^a Rodriguez and B. Rosa

E1. Cristina Piolini and Vincenzo Puxeddu

DMT path to an adolescent girl with mitochondrial disease

With reference to "DMT and neuro-science, biology and psychology research," the course of the research is based on a study that applies the principles of DMT in favour of an adolescent girl suffering from mitochondrial disease type NARP. On this frame, the research question is: Can DMT improve self-affirmation? In particular, can it support the relationship with the body dimension; emotional and relational? The process is observed, experienced and analysed, validating quality results through the application of "Multidimensional Self Concept Scale" (MSCS, Bracken, 1992) and Laban Movement Analysis.

The path lasted two years, organised in individual meetings, documented with video recordings, drawings made by the patient and the execution of the Test at the beginning and end of the process. The study gave a scientific value to the research with positive outcomes that became objective and shareable, thanks to the methodology and instruments used.

E2. K. Mark Sossin and Karolina Bryl

The Mother-Child dyad through a Kestenberg Movement Pattern (KMP) lens: movement patterns relate to parent personality and stress, infant temperament and Emotional Availability (EA)

Correspondences between movement patterns, coded using the Kestenberg Movement Profile (KMP) and several psychological variables are reported. Interwoven hypotheses are derived from Laban and psychoanalytic theory, and results relate to conduits of intergenerational transmission. Affective neuroscience informs understanding of embodied substrates of mind-to-mindedness and intersubjectivities. KMP profiles and patterns are correlated with parent-personality and parent-stress, Emotional Availability (EA) and related behavioral measures. Qualitative distinctions in movement delineated across 60+ KMP patterns - tension-flow rhythms/attributes, precursors of Effort/Effort patterns, bipolar/unipolar shape-flow, and shaping in directions/planes - are quantifiable, identifying individual differences and degrees of concordance or discordance demonstrated by mother-infant pairs. This multimodal panel highlights KMP patterns relevant to attunement and clashing in parent-infant interaction, developmental and theoretical implications, emerging research methodologies, new findings with regard to tension-flow correspondences, and offers oral and experiential learning opportunities. Clinical implications for movement-informed parent-infant psychotherapy and dance/movement therapy are described.



Camplus C Paper Presentations Session F

Chaired by R. Samaritter and S. Diamare

F1. *Maarit Ylönen and Marja Cantell*

The Invisible Fairy - Narrative Dance Movement Therapy

The paper reports two client cases that illustrate a narrative quality of Dance Movement Therapy. The case study methodology is based on ethnographic, post-positivistic tradition, enabling combining bodily experiences with non-verbal and visual components. Two relevant themes were discovered, i.e. 'disintegrated personal narrative' that we experienced as interrupted and fragmented movement patterns, and 'micro level movement interaction', the intense way in which we became involved in the tiniest choreographic details of the client's movement. It was found that the integration of past and present fragments of life by incorporating multisensory DMT methods supports reframing the identity.

F2. *Elisabetta Colace*

Dance Movement Therapy and developmental trauma: dissociation and enactment in a clinical case study

The author, through a clinical case study and contributions from literature about attachment, trauma, body and psychotherapy (Bowlby, Kestenberg, Schore), highlights how body language is a key element for the treatment of patients who suffer from developmental trauma. She points out that, in particular with patients who use dissociation as defense from traumatic experiences, the therapist, through awareness of his/her own body as 'the instrument', must have the capacity to hold implicit body communication and to create a vessel where enactments can find expression in creative and unexpected ways. If the therapist is able to develop his/her own psychobiological presence, remaining open to improvisation (Ringstrom), then it becomes possible to be in touch with dissociated aspects, to use enactments in the therapeutic process (Bromberg) and find a way of moving and transforming what is stuck and frozen, in this way integrating trauma.

F3. *Marcia Plevin and Zeynep Çatay*

A way to embodiment: Transformational Body Tracing

The purpose of this paper is to describe the use of a visual medium, the full body outline or the "transformational body tracing" (TBT,) for the development of embodiment in dance therapy students. We have based our findings on the development of TBT drawings during a year of creative movement training. Photos of TBTs were taken throughout the students' process, allowing us to track and examine the emergence and growth of specific elements of body awareness. We will examine the ways in which this instrument supports the development of body consciousness and presence in the mover, and how routes towards embodiment become evident and delineated in the maturation of TBTs.



Roof Lounge Workshop 2

Chaired by A. Piccioli Weatherhogg

Maria Elena Garcia

The dance/movement therapist's resonance to crisis

This workshop, for dance/movement therapy (DMT) professionals is an opportunity to confront, among colleagues, personal perceptions of the current widespread sense of social crisis, and its effects on the self. The premise is that this element, not always conscious, has an influence, not to be neglected, in every therapeutic relationship. This is an affirmation sustained by the fundamental importance of an intersubjective point of view. Basic resources of DMT; visual images to stimulate a creative process, bodily-felt expressive movements, kinaesthetic and kinetic images, will be used to allow the implicit aspects of the embodied experience emerge.

17.45 – 18.00 Galleria CLOSING of DAY 1

The Garden

The Heart Path/La Via del Cuore with Cristina Garrone and APID Liguria

SEPTEMBER 10TH, SATURDAY

9.00 – 10.00 Galleria

Conference opens with EADMT film screening



RESILIENT LIVES:
BUILDING STRENGTH THROUGH
DANCE MOVEMENT THERAPY

And

09.35 – 09.45 Body Motion by Franca Rey & APID Lombardia

10.00 – 11.15 Galleria

Keynote Lecture with **Romano Madera**

Chaired by A. Monteleone and A. Piccioli Weatherhogg

A message assigned to dancing by Nietzsche, Jung and Nijinsky: prophecies and demons of the Quest in the era of global wars

A message assigned to dancing by Nietzsche, Jung and Nijinsky: prophecies and demons of the Quest in the era of global wars.



In the Liber Secundus of Jung's Red Book we listen to the dialogue between the I and the Red One, the Devil. This personal devil is an ancient, good-mannered horseman, whose role would have been to teach dancing and joy to the stiff personality of the I. In a more ironic sense it reminds us of Nietzsche's Zarathustra admonishment to the Higher Men to overcome the spirit of gravity. But the real dancer didn't agree with this spirit of lightness: "Now I will dance you the war, with its suffering, with its destruction, with its death. The war which you did not prevent and so you are responsible for". So said Nijinsky during his last ballet in St. Moritz at the end of the First World War. Nijinsky ended up crushed by madness but that does not detract from the strength of his invective and his prophecy. In many ways, today we can look at the decades that followed the Second World War as the illusion of exiting the century of world wars. As the Pope says there is a new kind of world war, world war in pieces.

If the world outside is torn between hostile countries, ethnic groups, classes, genders, political power struggles, the world inside will be deeply affected, and vice versa. Dancing with the opposite side, the dance of the opposites, might be a good metaphor because dance means a possibility of approach to the other and the other side, tests the consistency of agreement and disagreement, seduces or resists seduction. In every case dance is the enactment of a relationship and doing so it provides for a chance to mindfulness.

11.15 – 11.45 BREAK

11.45 – 13.15 Parallel Sessions:

Identifying the Power of Creativity across Arts, Culture, Community and Health Sectors

Galleria Paper Presentations Session G

Chaired by S. Tortora and E. Rovagnati

G1. Antonella Monteleone, Patrizia Conti and Laura Pillon

New parenting compared with the tension between opposite polarities: otherness and belonging

This paper describes the emergent reflections within a peer study group of analysts around the topics of new birth and its potential transformative power. In our professional practice that deals with parenting and parent-child relationship, next to the clinic work there is also a part of preventive nature. From more than ten years, one author is committed to promote mother-child dyads in experiential process oriented groups; a second author is devoted to accompany and sustain the first two years of formation of the adoptive family; a third is applying Infant Observation in the educational, social and family settings. Focusing on the origin and early development of the relationship between parent and child, authors are creatively constructing a model of preventive intervention based on integrating jungian, attachment theory and developmental functional neuroscientific perspectives. Our reflections comprehend how an intervention model that can accompany the first impact of the dialectic of opposites of otherness and belonging on the individual, (the adult or the child), could be later reflected not only in that mother-child pair, in that parental couple, in that family but, as the water circles, has positive effects on society closer to that mother-child, to that parents, to that family and last but not least, that local cultural society.



G2. *Elena Mignosi*

Dance Movement Therapy at university: reasons to introduce it in the curriculum of educators and social workers

This is an innovative teaching method for the Italian university system, where the majority of lessons take place from the front and through verbal language; and DMT is the only artistic course based on movement in the Department where the author works.

The paper will present a training model of the author's design, explaining the theoretical and methodological framework related to educational goals. In line with the model, the author will present the evaluation tools and methodology and, briefly, some of the results achieved.

G3. *Flavia Dorelia Cardas*

The Healing Tears: using expressive therapy in schools – a preliminary case study

The present paper highlights the importance of using expressive therapy methods in schools, especially in Romanian schools. The Romanian educational system values more the cognitive dimension of children's development and it is focused on the informational aspect of education, causing a lack of balance regarding the other aspects of the human being. Thus we consider that school counseling should be a proper way to improve the balance between body, mind and soul through dance, movement, drawing, role-play, story writing and storytelling as therapeutic methods. The case study we describe in this paper includes a three-month counseling process with a primary school pupil based on creative-expressive personal development methods.

Camplus B Workshop 3

Chaired by H. Payne and A. Naccari

Simone Kleinlooh, Michelle Kurzenacker

The analysis and defining of dance movement therapy interventions through embodied reflexivity

Due to governmental pressure on providing evidence the Dutch dance movement therapy (DMT) field is actively developing a research policy to structure the gathering of qualitative and quantitative data in order to make more academic research and outcome evaluation possible. In the workshop the participants are briefly informed about this challenging and exiting process. Main focus will be on exploring the participants' specific ways of wording their interventions while leading movement experientials in small groups. From this exploration body - movement - dance themes can be retrieved which helps to define and describe DMT interventions. Final aim of this practice-based workshop is to gather concise descriptions of interventions and keywords that capture the very essential aspects of our work that can contribute to replicable and valuable research.

Camplus C Paper Presentations Session H

Chaired by R. Samaritter and F. Tecchiati

H1. *Mary Coaten*

Dance Movement Psychotherapy in acute psychosis: exploring a new paradigm

This presentation concerns a developing doctoral thesis, which comes from first-hand clinical experience in the National Health Service (UK) over the past decade, working with people during the acute psychotic phase and exploring the complex qualitative dynamics of the Dance Movement Psychotherapy (DMP) process. Contemporary embodiment researches are currently contributing



to the understanding of the subtle anomalies in psychosis, with particular reference to space, time, body and self. I argue here that the work of Sheets-Johnstone (2010:32), “spaceforetime”, dynamic is crucial to our understanding of these anomalies, as is Stanghellini’s (2005) notion of the ‘de- animated body’ in schizophrenia, where a person experiences ‘living at a distance from themselves’, where other peoples bodies are experienced as lifeless too. He also argues that a ‘de- animated body’ is also a de- temporalised one with the possibility for spontaneous movement diminished. This proposal fits within the conference theme of addressing a major crisis in society generally concerning how psychosis can be better framed and understood. It draws together inter-disciplinary approaches such as phenomenological approaches to psychopathology and dance, to analytical psychology, neuroscience and DMP in an innovative way, building a strong case for a paradigm shift in the field.

H2. *Katia Verreault*

Dance/Movement Therapy and Resilience-Building with traumatised refugees and asylum seekers: a phenomenological research.

This study explores themes generated through bodily engagement and aims to understand how these might support a resilience-based treatment model employed at a centre for transcultural psychiatry in the Netherlands with eight traumatised women asylum seekers. The DMT sessions focused on the moving body and included the use of music, props, mirroring techniques, body awareness and movement exploration exercises. This qualitative study comprised post-session observation notes, focus group discussions and interviews. DMT participation was associated with self-reported alleviation of stress and addressed vulnerabilities. Movement and bodily engagement offered opportunities for self- and body-awareness, and interconnectedness with other group members. A key finding was the use of DMT to provide a shared safe psychological space for self-expression among this vulnerable population. This practice-based research provides knowledge on how DMT can be incorporated within a resilience-based treatment programme if adapted to its context and population.

Roof Lounge Workshop 4

Chaired by S. Mawer

Monica Re, Marina Petani and Rita Cirrincione

“Playing you learn and grow!”

Creative paths in support and overcoming of crisis states in groups of children with learning disabilities through specific interventions of Dance Movement Therapy - practical proposals of the working group of APID (Italian Dance Movement Therapy Association) on child development and learning disabilities.

13.15 – 14.30 LUNCH

13.20 – 13.26 *The Garden*

Movement Sparks by APID Piemonte



14.30 – 16.00 *Galleria*

ROUND TABLE

Being seen and seeing others: interrelationship between different disciplines

Chaired by *Prof. Roberto Boccalon*

Participants: *Emiliana Alessandrucci, Iris Bräuninger, Marianne Eberhard-Kaechele, Vittorio Gallese, Romano Madera, Mila Sanna, Susan Scarth, Jody Wager and Margaret Migliorati.*

16.00 – 16.30 BREAK

16.30 – 18.00 Parallel sessions:

The Body into Education - Health and Social Care, Science and School

***Galleria* Paper Presentations Session I**

Chaired by *H. Wengrover and F. Tecchiati*

11. *Marcia Plevin*

Portals of conscious transformation: Authentic Movement to performance

This paper describes an aesthetic inquiry that follows the transit of inner witness consciousness and transformation of ten women in a choreography project with the discipline of Authentic Movement at its core. Dancers and non-dancers accepted an invitation to practice the dyad form with the author as external witness in order to set choreography from instances of 'being moved'. The movers then shared their dances with the collective of movers in the project and in subsequent public performance. The dances became dances that heal through four portals of transformation. The author's, the participant's written reflections and the brief video accompanying the paper illustrates the project's complexity; how on a physical, emotional and healing level creating their dances became transformational choreography.

12. *Katalin Vermes and Márta Merenyi*

Intimacy and autonomy: intersubjective regulation by movement

The presentation analyses the use of touch in Hungarian psychodynamic movement and dance therapy (PMDT) in the context of a larger problem: how to deal with implicit intersubjective regulation processes in group situation. The theme is first delineated through relevant contemporary theories (Stern 2004, Fonagy et al 2004), then, relying on therapeutic experiences the authors have acquired for decades, the method-specific consequences are drawn. After having integrated the comprehensive psychodynamic and method-specific approaches, the practical-methodological question is eventually posed: what enables therapists to deal with complex implicit regulation processes, to give appropriate instructions, and to apply touch in a safe and reflective way?

13. *Maika Campo and Heidrun Panhofer*

Creating a professional identity from the perspective of Dance Movement Therapy

This article portrays the experience of including a Dance Movement Therapy (DMT) approach in an educational center for young offenders. Employed as a community worker, whose focus should



be mainly on the behavioral change of the adolescents, my work has shifted to create a secure attachment within an intercorporeal relationship. I have been integrating body work, movement, play, dance and creativity within my weekly individual tutorials with the boys. The vignette of Mowgli depicts some of the arising themes, underlining the importance of integrating body and mind in order to form a secure base and healthy attachment and thus help construct a strong psychic structure in order to deal with moments of crisis and pain.

Camplus B Workshop 5

Chaired by E. Rovagnati

Suzi Tortora and Jennifer Whitley

Mother-Son transgenerational transmission of eating issues using a co-treatment DMP method

This innovative dance/movement psychotherapy (DMP) treatment focuses on the transgenerational transmission of trauma through a parent-child case study. A complex attachment relationship that originally manifest in early infancy around maternal anxiety related to feeding, difficulty reading the baby's nonverbal cues and supporting regulation will be presented. The DMP treatment focused on the eight-year-old child's restrictive eating, behavioral rigidity, and difficulty with affect and physical regulation. A dual treatment method using two therapists, one for mother and one for child provided a safe psychotherapeutic environment for both family members. The role of embodied countertransference and a transdisciplinary treatment focus including creative arts, trauma, and infant mental health greatly influenced the treatment development. The components of the Ways of Seeing DMP treatment will be presented within the context of the successful treatment.

Camplus C Paper Presentations Session J

Chaired by S. Koch and R.M^a. Govoni

J1. *Marina Massa and Anna Lagomaggiore*

Dance Movement Therapy and learning disorders: a pilot study

This paper introduces the itinerary of study realized by the Childhood and Learning Disorders APID Study Group with the scientific coordination of Dr. M. Di Renzo (Istituto di Ortofonia – Rome). In order to evaluate the DMT contribute to children with a diagnosis of Specific Developmental Disorders of Scholastic Skills (ICD 10 – F81), the study group has realised different methodological tools (intervention protocol, motor observation form, guidelines for correct use to collect qualitative and quantitative data useful to measure changes stimulated by DMT). In particular after the proposal of body experiences aimed to promote in the children the sense of their body weight, feeling grounded and embodied, we have noticed significant correlations with improvements observable in their handwriting and self-image. We will aim to show that the collected data provide the basis for a future scientific research in order to investigate the correlation between DMT and real improvement of Specific Developmental Disorders of Scholastic Skills.

J2. *Rosa-María Rodríguez-Jiménez and Patricia Gracia-Parra*

Towards Embodied Education

As movement educators and therapists, we communicate involving our whole selves in a practice that is in itself an experiencing process of the non-dualistic body-mind continuum. We ask ourselves



how teaching can happen otherwise; but when placed in contexts such as universities, we realise that the body indeed can be absent from the classroom. How can we include the teacher's and student's body in the learning process? These questions present a significant challenge for higher education settings, which seem to show an increasing tendency to pursue knowledge acquisition through 'mind exercising' rather than 'embodied experiencing'.

The authors present the main features of two projects carried out to train students and teachers through active learning oriented to improve their sense of embodiment. In particular tools and principles from Dance Movement Therapy (DMT) and Body–Mind Centering (BMC®) have been introduced. Some shared results among the different projects are also presented.

J3. *Flavia Bucciero, Angela Fossa and Carla D'Amato*

Dance therapy and dyslexia: experiences and reflections

Specific learning distress (DSA) is a disorder that is defined only by what it is not. And for this reason it is a challenge. Dance Therapy is important because the body of DSA children speaks and reveals deficiencies related to spatial parameters, along with an inner emotional charge not yet organised. The intervention of three dance therapists: Flavia Bucciero, Angela Fossa, Carla D'Amato, participating in an APID research group on DSA (supervised by Magda Di Renzo) wants to emphasise how different strategies focusing on certain aspects of the setting can be found. A mutual enrichment can be achieved with the contribution of other disciplines, using the same protocol set up by the group for the observation in and out, and the same code of analysis. The objective is to promote greater self-awareness and greater self-esteem in these children, which is essential for positive development, albeit difficult.

Roof Lounge Workshop 6

Chaired by R. Samaritter and A. Piccioli Weatherhogg

Iris Bräuninger

Dance movement therapy: looking forward to evidence-based interventions, coming back to our dance roots

Fundamental dance techniques are one of our basic skills. Research results support their efficacy. This workshop invites participants to come back to our dance roots, to cultivate our basic tools and to appreciate our heritage. In the practical part of this workshop we will apply efficient dance, improvisation and grounding techniques. Participants will deepen their knowledge for evidence-based DMT interventions. This workshop enables participants to link successful dance-based DMT interventions to relevant research. Participants further will learn about evidence-based DMT interventions with regard to different approaches and different client groups. The evaluation of DMT interventions improves the quality of treatment and the care of our clients. Evidence-based interventions are consistent with good clinical practice and address the scientific foundation of our profession. By evaluating successful dance-based DMT interventions, we address the need for scientifically evaluating our tools.



18.00 CLOSING of DAY 2

18.15 - 18.35 *The Garden*

A Ritual closing dance by APID DMTs

The Dancing Body celebrates the 2nd Conference

Il corpo danzante celebra la 2^a conferenza *by Mariangela Meraviglia and APID Lombardia*

20.00 GALA Event

All conference participants welcome! Tickets must be paid for in advance of the event or at Registration. Please see website for more information www.eadmt.com

SEPTEMBER 11TH, SUNDAY

9.00 - 9.15 *Camplus B* Opening Welcome

9.15 – 10.45 Parallel workshops and Poster sessions

Camplus B Workshop 7

Chaired by M. Cantell and R. Fasoli

Richard Coaten and Donna Newman-Bluestein

Dancing the ‘In-between’: moving towards health through relationship

Dr. Richard Coaten & Donna Newman-Bluestein are two leading practitioner/researchers in the field of Dance Movement Therapy (DMT) and dementia, and have been communicating on the subject, collaborating on papers, giving master-classes together for the past several years. With extensive practice in both clinical and community settings, their understanding of the importance and meaning of ‘relationship’ has deepened. They have found embodied relationship in particular to be the most important factor in providing care for persons with dementia (2013), which gives them a ‘voice’, particularly when word-finding and verbal communications become difficult. This 1.5hr workshop will explore their work on, and understanding of, what embodied relationship means in the context of improving dementia care.

“Through kinaesthetic empathy, one of our most common tools, DMTs try on the lived-body attitude of a person and their movement repertoire; imagining creatively from the inter-subjective space how another may be feeling or what they may be experiencing” (p. 278). Based on kinaesthetic empathy, DMTs together with people with dementia co-create a dance of interaction, and as a result of this synthesis of non-verbal communication, of body action, rhythmic movement, symbolic and metaphoric communications the possibility of ‘revealing the hidden humanity’ (Coaten, 2002) within dementia emerges.



Camplus C Poster session A

Chaired by V. Puxeddu and E. Rovagnati

PA1. Irina Panovska and Kristīne Vende-Kotova

The use of dance and movement therapy to improve a mother's nonverbal attunement to a child with externalising behaviour

This poster presents the aims of our study that explores how dance and movement therapy changes nonverbal attunement between a mother and a child, as well as mother's attitude towards the child's behaviour and emotions. We also aims to develop recommendations for dance and movement therapists on methods and techniques that contribute towards the attunement between a mother and a child. The study includes the analysis of four women with their children (age 5-6 years). All participants of the study attend one pre-school educational institution. Data was collected in two stages - before and after a mother-child dyad participated in the DMT sessions. Participants received in total 10 DMT sessions. Based on the results obtained, the practice-based guidelines are proposed, where DMT methods and techniques that contribute to maternal attunement to the child are described.

PA2. Sabine Koch and Katja Mergheim

The Embodied Self in Parkinson's Disease: effects of a single tango intervention on psychological health outcomes and aesthetic experience

34 Parkinson patients were tested in the workshop groups. They practiced dance exercises and Argentine Tango. After the tango intervention we observed an increase in well-being, body self-efficacy, and outcome expectancies – all central health and commitment-related factors. Furthermore, participants experienced an increase in the beauty of their own movements. We suspect that the aesthetic experience in dance may be an important therapeutic factor - in addition to functional and psychological factors identified so far - possibly mediating several outcomes of dance and other arts-based interventions. A controlled study is necessary for further empirical validation.

PA3. Katja Mergheim and Sabine Koch

Experiencing beauty. The healing factor of aesthetic experience in Parkinson's Disease

The aesthetic experience in the arts therapies was investigated on the basis of the scientific literature on both theory and results of empirical research from embodiment, phenomenology, movement-analysis from dance therapy and neurobiology perspectives. Aesthetic experience can result from art perception as well as from art making. A model of embodied aesthetic was developed (Koch, 2016). We assumed a high relevance of aesthetic experience for all individuals, but were privileged to work with Parkinson patients. Empirical research needs to follow the findings of this study.

PA4. Veronica Tranquillini, Rosa Maria Govoni and Paola Venuti

Dance Movement Therapy as a possible intervention in Autism spectrum disorders

Autism spectrum disorders (ASD) represent a spectrum of complex neurological and developmental disorders characterized by deficits in reciprocal social interaction and communication, along with the presence of restricted, repetitive, and stereotyped interests and behaviours. These deficits manifest



in early development and are pervasive in nature, affecting individuals throughout their lifespan. Currently, many studies have found some early indicators such as movement, cry, and gestures; the observation of such markers allows for the implementation of early treatment with therapeutic program that have positive results in the development of the pathology (Venuti, 2012). In this work we present Dance Movement Therapy (DMT) as intervention that allows improving some aspects of movement as well as social and communicative abilities of children with ASD. During the DMT sessions for observation some items from the Kestenbergs Movement Profile have been used (Kestenbergs, 1999).

PA5. *Cristina Endrizzi and Gabriella D'Amico*

Body language and metaphors revealed through applications the Movement Psychotherapy in a hospice: a clinical case

The goals of palliative care are symptom control, psychological and spiritual well-being and care for the family. The authors described a clinical case in which facing death was particularly tormenting as well the process of decision-making for palliative sedation therapy (PST). This case exemplifies a body psychotherapy approach to meet and understand the patient through his or her body language. The creative and the expressive body is used to support the wellbeing of patient and trying to give speech and thought to emotions and physical symptoms. The movement therapist's function is to clarify the elements of body language, and enter them into the flow of communication with the patient and with the health care team. This has important implications for clinical practice because the choice of when and how to intervene with palliative sedation therapy (that is to induce a state of decreased or absent consciousness) involves many questions of an ethical nature and often many conflicts in physicians who are experienced in end of life care.

PA6. *Helen Payne*

Pathways2wellbeing: A University of Hertfordshire spinout delivering a service in primary care: The BodyMind approach for Medically Unexplained Symptoms

How does the pathways2wellbeing solution address the current misfit between patients with medically unexplained symptoms and usual treatment?

This poster answers this question by presenting an innovative service derived from dance movement psychotherapy (specifically authentic movement); its content, aims and values; its achievements and methods and the benefits to patients and the national health service.

Furthermore, a summary of the practice-based evidence (N=60) showing patient improvement for bodily symptom distress, depression, anxiety, wellbeing and activity levels from pre- intervention to the follow up six months later is presented.

PA7. *Ines Federica Tecchiati*

Dance movement therapy group for pre-teens and teenagers with Down syndrome

The approach developed in the course of six years of a Dance Movement Therapy project with pre-teens and teens with Down syndrome, underlines the resources and creativity of a DMT methodology. Here it is oriented in order to prevent and/or contain problems common to the syndrome: autism spectrum disorders, behavioural deficits in relational, intellectual and adaptation abilities, cognitive decline and regression that typically occur with increasing age.



PA8. Sarah Boreham

Embodying and ‘minding the gap’ in relationship after abuse: a mixed method study using DMT and creativity

Any equitable society with a social system has members who find themselves in crisis, and the belief that creativity can be useful as a transformative and informative process guides this research. Questions of how creativity and dance movement therapy (DMT) can be powerful whilst working with domestic violence and abuse (DVA) will be explored. Dance movement and the body have power and are of value and necessary in recovery, prevention, intervention and therapist experience.

Existing outcome measures tell us little about how to work with or what happens to a person during or after such crisis. The aim is to provide more of an integrated voice from the therapist’s embodied perspective, whilst working with dance movement therapy and children whom have experienced DVA. This focus on the therapist’s embodied processing of client material and the themes which emerge from this, will have an experiential and somatic emphasis. Having an autoethnographic lens I will be capturing in five films my processing as a dance movement psychotherapist after sessions with clients. These films will be viewed and commented on by an academic and personal supervisor adding another perspective and layer to the embodied process of therapist. These comments will be presented at the EADMT conference by poster presentation and the results will be presented here in this paper and by films which will be available to view online in a secure environment.

In summary of the results: this research finds that different layers of embodiment and movement/creativity exist as a result of working with and experiencing DVA and the films show the impact on the therapist body. The layers are intricate, intimate and interconnected and provide an informative and authentic pathway for the therapist in the processing of client material.

Roof Lounge Workshop 8

Chaired by A. Monteleone

Diana Fischman, Rosa-María Rodríguez-Jiménez and Teresa Bas Baslé

Conversations: embodying language through symbolism and temporal qualities

Timing and synchrony of spontaneous movements in dialogue are core aspects in DMT. In fact, time is common to verbal and non-verbal communication, so it could be considered as a bridge between body and verbal languages. In this proposal of workshop, authors pretend to give the participants the possibility to explore how temporal properties affect communication. That includes implicit and explicit languages, and the promotion of effective and natural dialogues. Authors hope to help participants to achieve a better understanding of their own ways of relating with time and turns in conversations.

Camplus Foyer Poster session B

Chaired by S. Scarth and A. Naccari

PB1. Davide Favero

Body hybridisation and the depth psychologies



PB2. *Ines Federica Tecchiati*

Science, dance movement therapy, yoga, meditation: the development of consciousness and psychosomatic integration through movement

Studies on the brain and its evolution, from the brain theory shared by Paul Mc Lean in the 1960s up to the model of Mbit (Multiple Brain Integration Techniques), try to find an answer to complexity and unpredictability of Psyche-Soma human functioning. Since ancient times Science, Art, Religion, Philosophy and Anthropology have walked parallel and divergent paths, researching on this subject. In the East, awareness of the possibility to expand brain capacities and mind consciousness followed roads that always integrated Psyche-Soma, through the Ashtanga Yoga and Tantric Meditation, deeply connected with the Art of Dance. The author presents her original style to nurture psychosomatic integration and evolution integrating, in her professional practice, DMT, Integral Yoga and Meditation.

PB3. *Cinzia Galassi*

The Expressive Psychotherapy integrated to Dance Movement Therapy in drug addiction disorders: the body as a place of crisis and of a possible healing pathway

This contribution proposes some methodological aspects of Expressive Psychotherapy integrated with DMT applied in a drug addiction clinic. The patients are characterised by a fragile and fragmented Self, and a body often felt as foreign and inanimate. In the therapeutic forum movement may be considered a useful tool for the exploration of broader concepts, and body image as significant elements of the psychic Self. Through the use of expressive therapies it is possible to lead such patients to develop a body-mind relationship and a sense of a healthier and integrated bodily self.

PB4. *Daniela Di Mauro and Deborah Sanfilippo*

Intuition of the dancing body: neurobiological structure and creativity

This Poster focuses on the dialogue between a deep awareness of the biomechanical body operating principles (structures, systems and matters, connections which organise motion and allow the anchoring of self-knowledge to all the functioning areas of a person: physiological, motional, emotional, cognitive and relational), and the development of creative-autopoietic processes. The language of dance allows the person to establish a constant dialogue between body structure and the development of creative expression: an organised and structured body is able to interact in a plastic way and to adapt itself in a constant intuitive game concerning the shape change, without losing contact with its specific identity and self-knowledge. Starting from self-knowledge and from structuring/organising the body, we can develop the ability for motion and relationship in an intuitive way, thus reaching the artistic experience.

PB5. *Leandra Perrotta*

Dancing with our ancestors: a transgenerational approach to DMT

The interdisciplinary framework of Transgenerational Dance Movement Therapy creates a safe space to initiate a moving dialogue with our ancestors and experience the embodied images of their legacy. Transgenerational DMT is based on the premise that our way of moving in the world is shaped by emotional and sensorimotor aspects transmitted by our ancestors and that kinaesthetic



self-awareness is deeply embedded in a transgenerational context. Transgenerational DMT is a work of imaginative body psychotherapy, a dance-based medicine which finds evidence in neurobiological research. Rituals reinforce the dynamic matrix and the holding function of the group experience. Awareness allows the interruption of unconscious identification with ancestors, breaks the cycles of unhealthy repetition and deals with unresolved legacies. This workshop will demonstrate the methodological integration of Transgenerational Therapy and Dance Movement Therapy, develop the notion of embodiment in practice and generate awareness of the sensorimotor aspects transmitted by our ancestors.

PB6. *Fernando Battista*

Borderline Area: A DMT experience with migrants and adolescents

The project to create a laboratory between migrant people, from Laboratorio53 (a Onlus Association for migrants) and Italian High School adolescents using DMT methodology and Counselling, was born from the author in 2014. The project wanted to foster a sense of collective agency and self-worth, a restored identity, identification and belonging, channelling creative expression of one's being, and a capacity for positive interaction. In fact, migrants and adolescents have similar needs, such as identity, autonomy, self-esteem, as well as similar characteristics like transition, sense of belonging and identity. Dance Movement Therapy as dance of the social phenomenon hints at the anthropological ethics and propose itself as a medium able to embody conflict, discomfort, individual and collective stress of communities threatened with extinction as a consequence of the globalisation of local cultures.

PB7. *Vittoria La Costa, Roberta Bassani*

Shaping the Change: the process of Dance Movement Therapy as a tool for social inclusion

La Compagnia della Mia Misura (The Company of My Own Size) is a project of social inclusion through DMT techniques. It is a permanent workshop open to everyone who wants to experiment with his/her abilities. DMT allows us to create a safe environment in which participants can express themselves in a creative way, respecting their limits and discovering new possibilities. In our work, it is very important to meet the person where he/she is and to focus on their resources, observing their characteristic movements, developing and supporting them through specific exercises, improvisations and music. Performing our dances is an important goal for individual empowerment and self-confidence and for improving social inclusion, because everyone has different abilities.

PB8. *Karolina Bryl*

Free association, fertile void, free will and their application to DMT

The purpose of this poster is to present three concepts: of free association (Christopher Bollas, 2002), the fertile void (Wilson Van Dusen, 1999), and free will (Immanuel Kant, 1996), and to answer question : (1) how these bodies of knowledge relate to and inform human nature and behaviour; (2) how the topics inform and/or relate to one another; and (3) how these bodies of knowledge inform theory about human nature and behaviour and Dance/Movement Therapy (DMT). This poster will provide a brief overview of three concepts in the form of annotated bibliography, matrix comparing the essential points of each concept and the arts response that served to integrate the knowledge that each offered. The application of the free association, the fertile void and free will, their relevance and application to dance movement therapy will also be briefly addressed.



10.45 – 11.00 BREAK

11.00 – 12.30 Parallel workshop and Poster sessions

Camplus B Free space

Camplus C Workshop 9

Chaired by S. Tortora

Elena Cerruto, Valentina Bellinaso

Dance Movement Therapy between East and West: The Dance of the 5 Phases in Traditional Chinese Medicine (TCM)

DMT between East and West is based on the integration between the West's discoveries in the fields of neurophenomenology, of neurosciences and the cosmological dimension of Chinese Medicine. In the Dance of Five Phases, which is an experience based on the cycles of Traditional Chinese Medicine pertaining to DMT between East and West people are orientated spatially: 1. East - the earlier process understood also as the manifestation, the "coming out" of the Wood. 2. South - welcoming, opening, expansion, 3. Fire/Centre - assimilation-transformation, Earth. 4. West - internalization, Metal. 5. North - return to the origin, depth of Water. Slowly, as we walk the path, our inner microcosm transforms. From the first meetings people feel the natural and healthy pleasure of movement while at the same time seeing others change and learning to feel part of a landscape in constant mutation.

Roof Lounge Workshop 10

Chaired by E. Mignosi

Hilda Wengrower

Meeting our images of the Other: engaging DMT and other creative therapies in inter-group conflicts

The Other is the term used to portrait those people that culture, society and politics define as different to some collective-group identity. This workshop presents an opportunity to meet our non-conscious images of The Other that are part of us and are present and active in our personal and professional, intersubjective exchanges and relationships. The ideas of the workshop have been applied with social workers and teachers that are not necessarily keen to use movement as a means of self-exploration. Thus, colleagues participating in this workshop may utilise this experience too in their work with persons of other professions or clients that do not feel confident in their movement. This can be a creative arts therapy contribution in a world where the conflict with The Other is so common. In this workshop we shall focus on a particular Other that will be explored during the final section of the process.



Camplus Foyer Poster Session C

Chaired by J. Morozova and M. Muzzupappa

PC1. *Francesca Borghese and Paolo Solcia*

MIRRORING: activating the creative process through performing arts, embodiment and computer technology in school

This poster presents the workshop that was included in the curriculum planning of an infant school and was run by a dance movement therapist and musician/multimedia composer. The listening experience provided the starting point from which both children and specialists could explore the connections between movement and sound i.e. to what extent a movement nurtures the acquisition of a soundscape and to what extent a conscious and attentive listening is mirrored by the body. Teachers would take part in the activities: listening, observing, playing, creating and moving along with the children. This meant that once back in class, they could help the children connect the lived experience to their everyday routine by creating opportunities to experiment with the same themes using materials and visual arts, hence providing further paths for re-elaboration.

PC2. *Tosca Saracini, Dorotea Beneduce, Christian Sgarella, Paola Cesati and Daniela Crotti*

Sewing broken histories up: arts therapies in Milan's homeless shelter

This poster describes more than a year of work experience with people in need, guests of Milan's homeless shelter. Italians and migrants, men and women, old and young, had - at a given moment of their life - a place in which to know and respect each other, talk and meet: a workshop of music, dance and narration. Professionals in arts therapies (dance, music and theatre) chose to dive into this experience with the passion typical of those who want to know the "other", the "different", and are aware of the richness and sensitiveness of the experience. They therefore made a methodological choice; to integrate arts therapies with other disciplines: Jungian psychology, ethnopsychiatry, approaches to active education. Through the awareness and embodiment of specific attitudes, i.e. welcoming, waiting, listening, observing, being present, caring and holding, a special place was created, to exchange and meet, overcoming linguistic and cultural differences.

PC3. *Elena Rovagnati and Elisabetta Ottolina*

Bringing the body into education: a training for early childhood educators

The world of education, especially with the baby from 0 to 3 years, is heavily involved with bodily issues: development psychology and pedagogy of the relationship, are centered on the body of the child; however, it is not always immediately clear that it includes the adult's body too, with his sensations, usual shapes and postures, feelings. That's why in 2008/2009 a training about non-verbal communication was offered to early childhood teachers for a total of forty-one operators, divided into two groups, attending dance therapy sessions scheduled in three meetings of three hours each.

PC4. *Rosa Maria Govoni*

Integrated approach project: Dance Art Therapy & Handicrafts Art Made Man

I wish to present the work done in the Project-AMM in 2010-2012, funded by the Grundvig programme of the European Commission, where DMT and other creative methodologies were



used. It was designed as a response to some concerns: the lack of independence, and the social and economic marginalisation of vulnerable social groups, in Bulgaria, Italy, Lithuania, and Poland. These groups included dependent migrants, adults with physical and or mental disabilities and disadvantaged women. It was an interesting creative attempt to give a concrete response to crisis and offer a means to face the current urgent situation, by bringing creative arts and embodiment to social applications, and by identifying the power of creativity across arts community, social activities and health sectors as it stated in the areas of interest of this Conference. Using DMT was very important. The poster will name all organisations and countries involved.

PC5. *Kimberley Pena – Video material*

An invitation to engage in the creative process of performance, to expand public awareness and understanding of Dance Movement Psychotherapy. A reflection and screening of Dance Movement Psychotherapy performance platform: ‘Holding the Body in Mind’

Responding to a need to expand public awareness of the modality of Dance Movement Psychotherapy (DMP), a public performance platform was created for registered Dance Movement Psychotherapists to share their embodiments of working within Mental Health settings. This poster reflects on this process and invites the viewer to explore our ambivalence about DMP in performance. Re-addressing our ability to engage in an embodied creative process, to further the understanding and awareness of our profession. Highlighting the effectiveness of dance as an art form, in communicating and generating understanding to our lived experiences of DMP, this poster is partnered with the screening of the trailer of the live DMP performance ‘Holding the Body in Mind’. The trailer is a visual insight into the performance platform. Inviting the viewer to question their own response to vignettes of DMP moving into public consciousness through performance.

PC6. *Piera Pieraccini*

Nourishing the creative life

The separation between body and psyche, typical of our culture, has resulted in the loss of the ancient skill of listening to the language of the body. The wound of this split impacts one’s history and separates us from our intimate reality, from desires, instincts, imaginative life and finally from the dark and mysterious side of the body. Dance movement therapy, as a creative embodied practice in the clinical field, activates the healing process and mends the body/psyche split, by nourishing the aesthetic-imaginative-body dimension, by releasing creative forces and hidden sides of self, by stimulating new horizons of consciousness through an embodied mind change. A healing journey, based on the externalisation in form of movement of deep aspects of self, released, brought to consciousness, made visible and shared within a meaningful relationship, can become a creative- aesthetic answer to some aspects pertaining to the agonizing crisis which marks our contemporary society.

PC7. *Maria Karapanagioti*

Dance therapy method implementation in Mental Health facilities: creating dance groups - production of dance performance



PC8. *Tiziana Giansante and Gea Lucetti*

From Creative Movement To Dance Movement Therapy

Embodiment and creative process are both fundamental tools in Dance Movement Therapy (DMT) and Creative Movement Garcia-Plevin Method (CM). In a CM workshop it is possible to explore the frontiers where the two disciplines encounter each other and to ascertain how a passage from one to the other can be carried out. Operating along these frontiers and choosing to cross them means opening up a concrete dialogue between the two disciplines and thus signifies immersing oneself, through the body and its movement, in the creative process in order to be able to better comprehend its nature and importance. In a CM group the experiences and emotions which emerge are received and held, while in a DMT group they can be investigated and transformed.

PC9. *Cláudia Laia*

Embodiment, awareness and imagination in women's ritual and traditional dances

Natural and spontaneous body movement combined with ritual and traditional dances, in classes designed for women that are living an urban style of life, can become a possibility for working on women's body subjectivity. The role of the nature related themes, the qualities of movement, the use of the space and some specific interactions have an impact on the participants' perception of the self and of others. The benefits are to improve their dance, to bring awareness to a physical, mental and social level, to create new forms of relationships, to decrease stress, to restore the link with the natural cycles of the body and to get inspiration from the way in which women in ancient tribes made use of their creativity.

12.30 – 13.00 *Camplus B* **CLOSING CEREMONY**



CONFERENCE CONTRIBUTORS

AKTURAN, Elçin is a psychotherapist and holding a BA in Psychology, and in thesis making of MSc in Psychopathology. She has recently graduated from Dance Movement Therapy Certificate Program at Bilgi University and is one of the co-founders of the Turkish Expressive Art Therapies Association. She has held dance therapy groups at Istanbul Medicine University Hospital for psychiatric patients and later at Neolife Medicine Center for breast cancer survivors.

BATTISTA, Fernando, dancer, choreographer, Italian high school teacher, DMT SV-APID, Counsellor SV Trainer. Degree in economics and Master in "Peacekeeping & Security Studies" at RomaTre University. Trainer and supervisor in several schools of training in DMT, ArtTherapy and Counseling, is author of several articles and publications in scientific texts. He conducts laboratories of DMT and Counseling with migrants, asylum seekers and teenagers (UN funds), in collaboration with an Italian High School, in Rome. For this he has been invited to conduct a workshop at the University of Palermo during a Summer School. He is artistic director and choreographer of umanDanceCompany.

BENEDUCE, Dorotea, dance movement therapist, member of A.P.I.D., the Italian Professional Association of DMT, and A.St.Ri.D counselor (for prevention and support of parenthood). She has been working as dance movement therapist since 2002 with different populations, in group and individual settings; in particular with disabled people, children, psychiatric patients, elderly, immigrants. She has been practicing Authentic Movement for many years with Rosa Maria Govoni. Founder of the Association Il Telaio delle Arti.

BOCCALON, Roberto. MD, Psychiatry, Expressive Psychoterapist. Degree and postgraduate degree studies at UCSC of Rome. Group and individual analytical training. For 30 years psychiatrist in NHS Mental Health Departments of Reggio Emilia and Ferrara. Lecturer at University of Ferrara and IUS Venezia. Member of institutional research teams (UCSC, CNR, RER, University of Bologna-ATI, IUS). Member of Art Therapy Italiana and International Association for Art and Psychology. Co-director of Institute of Expressive Therapy, Bologna. Author of over 100 scientific publications, in particular: Bocalon R.: Imago e psiche, processi creativi e processi terapeutici, Psicoart n°2/2012 - Bocalon R.: Creative potential, languages and identity in adolescence, XVII° International Conference, Creativity and Innovation in Education, Riga, 2013 - Bocalon R., Mignone R., Principale C. (a cura di):Chiaroscuri della bellezza, sguardi sul processo artistico e terapeutico, Quaderni di Psicoart, Vol. 4/2014.-Bocalon R.: La cucina del dottor Freud: ingredienti, ricette, degustazioni, Aracne-Rivista.it/2016.

BOREHAM, Sarah. A registered dance movement practitioner psychotherapist, researcher, musician, philosopher, writer, feminist. I hold a masters in dance movement therapist and degree in philosophy. With 30 years experience in the arts, education and health. I lecture in embodied approaches to psychotherapy and work as a dance movement therapist with children whom have experienced abuse and refugees. I am on the research working group for ADMPUK helping to raise profile and support for Dance Movement Therapy research.

BORGHESE, Francesca is a freelance DMT (APID n° 184) who operates primarily in health and education settings as well as in private practice. She often works alongside other health and education professionals in particular Educational therapists, Paediatricians, Psychologists, Artists, Child and Adolescent Psychiatrists.

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

BRYL, Karolina, MS, CMA, RSMT, RSME, a certified DMT psychotherapist and PhD Candidate in Creative Arts Therapies at Drexel University, is a member of the Polish Association of Dance Movement Psychotherapy, Polish Choreological Forum and American Association of Dance/Movement Therapy - Global Membership Committee. Able to work clinically in both in Polish and English, she has worked individually and in groups with children who have been neglected and abused, have difficulty adapting, or are on autistic spectrum, and with adults who have a range of psychiatric disorders such as depression, schizophrenia. She has lead dance movement psychotherapy and somatic therapies sessions in psychiatric settings in both Polish and American hospitals while also maintaining a private practice in DMT psychotherapy.



BUCCIERO, Flavia is a dancer choreographer, dance movement therapist . Degree in Political and Social Sciences. Her training in contemporary dance and dance theatre was completed above all in Italy and France. In 1999 she graduated in dance therapy, since 2001 is registered in the APID register. She is director and choreographer of a professional Italian dance Company. Her work in theatre alternates with the dance movement therapy laboratories, addressed especially to integrated groups of children and young people with physical and mental disabilities, specific learning disorders, social and cultural discomforts. She was in the APID Governing Council and, currently, she is in the research Commission.

CAMPO, Maika, BA in Psychology from the University of the Basque Country (San Sebastian- Spain) in 2001. Master degree in DMT from the Autonomous University of Barcelona (Barcelona-Spain) in 2010. Registered member of the Spanish DMT Association. Community Worker in Ibaiondo Educational Center since 2006. From 2011 to 2015 DMT in workshops for women immersed in migration projects and within empowerment activities. Member of the educational team in the Autonomus University of Barcelona since 2014.

CANTELL, Marja (PhD in Clinical Psychology, GradDip in Dance Movement Therapy, Roehampton University, UK) is a Finnish born movement researcher and facilitator who after years of globetrotting and dancing in the MoMo Integrated Dance Theatre, is since 6 years living in the Netherlands. She works as assistant professor in Special Educational Needs at the University of Groningen, and coaches dance movement therapy students at the Codarts University of the Arts, Rotterdam. She is also guest faculty in human movement science and creative arts therapy programs in Europe, Canada and Australia. Some of her interdisciplinary movement studies have been co-published with McGehee and Ylönen in the *Body, Movement and Dance in Psychotherapy*.

CARDAȘ, Flavia Dorelia, psychotherapist, PhD student in Psychology, school counsellor and graduate of Psychodiagnosis, Unifying Experiential Psychotherapy and Personal Development Master degree at the University of Bucharest; trainer of personal development groups and creative-expressive workshops for children and adults, with competences in dance and movement therapy, unifying dramatherapy, creative improvisation through literature, art-therapy and psychodrama, she constantly practices dance and is currently pursuing the dance and movement unifying therapy training course.

CATAY, Zeynep, Ph.D. is a clinical psychologist and a dance/movement therapist from Istanbul, Turkey. After completing the Expressive Therapies program with specialization in dance/movement therapy at Lesley University, she received her Ph.D. in Clinical Psychology from the Long Island University in New York. She has been a faculty at the psychology department of Istanbul Bilgi University since 2005. She is also in private practice working with adults and children. She is the director of the certificate program in Creative Movement and Dance/Movement Therapy at İstanbul Bilgi University where she collaborates with Marcia Plevin. She also serves as the co-chair of the Arts Psychotherapy Association in Turkey.

CERRUTTO, Elena. DMT APID and Supervisor. Choreographer and Dancer; trained as a modern and classic dance in Paris between 1974 and 1980. Her method Dance Movement Therapy between Est and West is devised within the context of the Italian DMT and it's reported in a number of publications. Her method merges the western scientific discoveries in the fields of neurosciences with the cosmological dimension of Chinese Medicine. A certified Shiatsu therapist, she regularly attends update courses in traditional Chinese medicine with Elisabeth Rochat de La Vallée and Claude Larre (Ecole Européenne d'Acupuncture). She studied dance/movement therapy in Italy and in Argentina with Maria Fux. Second Level Master at the Sorbonne Paris V Art-therapy faculty, Major in Dance (2013). She practices dance/movement therapy both with children and adults, blinds and psychiatric patients in various hospitals. Since 1995 she is the director of a training programme of dance/movement therapy recognized from APID in 2001. Publications: *A ritmo di cuore, la Danza Terapeutica*, Xenia Ed. 1994; *Metodologia e pratica della Danza Terapeutica. Danzamovimentoterapia tra Oriente e Occidente*. FrancoAngeli Ed. 2008; *No ritmo do coração*. PHORTE Ed. Sao Paulo, 2009.

CIRRINCIONE, Rita. Degree in Educational Psychology. Dance Movement Therapist registered in APID - Professional Association of Italian Dance Movement Therapy. As a DMT I work in educational environment with children and adolescents with various problems as disability or learning difficulties. I conducted courses for high school teachers' training and academic course for teachers qualification. Inside the APID currently I am Responsible of Ethical Committee and of Local Section APID-Sicily. I was a lecturer in various APID Conferences. I have published articles on DMT.

COATEN, Mary. MA DMP. I am a Dance Movement Psychotherapist working for the South West Yorkshire Partnership NHS Foundation Trust in the UK, in acute in-patient psychiatry and out-patient psychology. I am currently undertaking doctoral researches at Durham University (Centre for Medical Humanities/School of Medicine Pharmacy and Health), looking at the impact of Dance Movement Psychotherapy in the acute mental health setting and am particularly interested in embodied approaches to psychosis.



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

COIMBRA OLIVEIRA, Ana. Private and hospital clinical practice. Develops Education and Health community projects with children, youngsters, families, parents and other caregivers, the elderly, professionals. Co-Founder of Praia – Portuguese Association Dance Movement Therapy. Psychologist - Faculty of Psychology, University of Lisbon. Psychotherapist in Movement Analysis, Cary Rick's Educational and Therapeutic Method. Master degree in Sexology by the Instituto de Ciencias Sexuológicas, University of Alcalá, Madrid.

COLACE, Elisabetta. Professional Dancer, Dance Movement Therapist (ATI), Art Psychotherapist, Clinical Psychologist, APID Supervisor. She danced in many contemporary dance groups (Italy, Holland). As a DMT, she worked many years for the National Italian Service (Bologna) with different populations; actually she works as a DMT and psychologist in private practice (individual settings - Bologna, Milano). Teacher of MusicSpace Italy (Post-graduate Diploma in Music Therapy); trainer in the European Program Erasmus +, Link Project.

CONTI, Patrizia. degree in Philosophy (Univeristy of Milan), specialised in Psychology. Jungian Analyst at CIPA (Italian Centre of Analytical Psychology), entitled to supervisions and to the second analysis, lecturer for matters of Infancy and Adolescence Psychology and Psychodiagnosis. Member of IAAP. Tutor and lecturer at the Programme of Specialization in Psychology at the University of Milan, at the programme for professionals of the health and social services of the Region Lombardia and of the Province of Milan in relation to conflict and family mediation. Teacher of Psychodiagnosis and Projective Tests at the School of Psychoanalytic Psychotherapy for child and adolescent, Milan. Technical Consultant of the Judicial Authority for Civil Court (Section Minors and Family of Milan), Monza, Busto Arsizio and the Corte d'Appello di Milano, and for the Juvenile Court of Milan and Florence. Consultant of post adoption for an authorized association for international adoption. Private practice as Analytical Psychologist with adults and adolescents. Psychotherapist and Psychodiagnosis Expert in the developmental care of children and adolescents, as well as parents. Interests in psychology of trauma, adoption, abuse, family crisis, parenthood.

DI MAURO, Daniela (Palermo - Italy), Psychologist, dancer, dance movement therapist and supervisor APID. Responsible for teaching in the three-year training in Dmt dei Processi Evolutivi Psicocorporei (Palermo), teacher of the first level Master in Artstherapies and Epressive Techniques at the Faculty of Medicine of the University of Palermo, trainer in courses for operators in helping relationship. Performs clinical and rehabilitation activity in private and public institutions contexts; consultant to school, organizations and associations, promote and participates in the psychic disorder prevention projects, for the integration and the development of the individual and group processes of growth.

ENDRIZZI, Cristina. Medical doctor employed as palliative physician and psychotherapist in palliative care since 2007 for the Hospice Il Gelso ASL AL in Alessandria. Postgraduate Specialisation in Expressive Psychotherapy and Postgraduate Program of Dance Movement Therapy in Art Therapy Italiana –Bologna. Postgraduate Specialisation in Palliative Care, Bicocca University, Milan. Postgraduate Diplome in Homeopathy, Florence. Books: *Il corpo psichico: il linguaggio della vita nei malati prossimi al morire* [The Body in mind: life's language in the end of life], 2010, Armando Ed, Roma. Training in Authentic Movement since 2008 with Rosa Maria Govoni, Milan

EBERHARD-KAECEHELE, Marianne. Doctor of Studies in Dance and Dance Therapy, York University, Canada; Expressive Arts Therapy, European Graduate School, Switzerland; Doctorate, University of Witten-Herdecke, Germany. Trainer, supervisor, teaching therapist accredited by the German Dance Therapy Association, European Certificate of Psychotherapy holder and KMP Notator. Presently lecturer and researcher at the German Sport University department of neurology, psychosomatics and psychiatry, and private practice for dance therapy. 30 years experience in clinical institutions for eating disorders, psychiatry, psychosomatics and psychotherapeutic medicine. Research: dance therapy theory and methodology, PTSD, mentalisation, interpersonal coordination, embodiment. Founding board member of the German Dance Therapy Association (BTD) she developed the first full time private programme in dance therapy training in Germany in 1983. She has sat on numerous boards and committees in the health care system and is presently a board member of the National Arts Therapies Association (BAGKT) and on committees for establishing government recognition (AB BB) and implementation in reimbursement systems (AG Imp).



EHRENFREUND, Haguit Dr. was an accomplished dancer before she turned to DMT and academic research. Her work focuses on the metapsychology of movement, using psychoanalytical concepts to theorize body action. She has taught in various DMT programs in Europe and Israel, and has a wealth of clinical experience. She is now in Lausanne - Switzerland, where she develops her theory of conscious movement and psychosomatic balance.

FIEDLER, Imke A. M.A., BC-DMT, trained DMT at University of California Los Angeles, USA in 1988; director of an accredited DMT training institute in Berlin, Germany since 1990; certified psychotherapist with a private practice and many years of clinical experience. She has a university degree in clinical supervision and counselling; author of several articles and book chapters on DMT and supervision.

FISCHMAN, Diana is Ph.D., BC-DMT, licensed psychotherapist and educator, is founder director of Brecha- Buenos Aires DMT Training Institute (1996), is an academic advisor and professor at DMT Master at Universidad Nacional del Arte (UNA), teaches at Universidad Autónoma de Barcelona DMT Master and has given workshops at different institutes in Brasil, Colombia, Peru, Mexico, Spain, Portugal, Check Republic, Germany and China. Dr Fischman is the founder president of the Argentina Association of Dance Therapy (2000). She had published « Empatía Encarnada » and articles for DMT International Journals. Directs a research line at Universidad Nacional del Arte, Argentina.

GALASSI, Cinzia took a degree in clinic psychology at University Cattolica del Sacro Cuore in Milan (Italy) in 2002 and a diploma in psychotherapy at the Institute of Expressive Psychotherapy of A.T.I. (Art Therapy Italiana-Italy) in 2011. Since 2004 she worked as psychologist/psychotherapist in private Health Service for drug addiction and in Public Health Service in San Vittore prison in Milan.

GALLESE, Vittorio. Full Professor of Physiology, Department of Neuroscience, Unit of Physiology, University of Parma, Italy. Adjunct Senior Research Scholar, Dept. of Art History and Archeology, Columbia University, New York, USA. Coordinator of the PhD Program in Neuroscience of the University of Parma. Director of the Doctoral School of Medicine of the University of Parma. The research activity of Vittorio Gallese since the beginning focused on the relationship between the sensory-motor system and cognition in non-human primates and humans. This research along the years dealt with the way the brain represents space, the visuo-motor processes presiding over reaching-to-grasp actions and action understanding, by means of single neurons recordings in macaque monkeys, and of brain imaging techniques, TMS and behavioural and electrophysiological methods in humans. In more recent years Vittorio Gallese broadened his research interests to the field of cognitive science, investigating the neurobiological basis of intersubjectivity, empathy, language, theory of mind and aesthetics. He also applies neuroscientific methods to study Autism and Schizophrenia. Since many years he is involved in fruitful multidisciplinary collaborations with scholars of other disciplines, like philosophy of mind (collaborating with Alvin Goldman, Thomas Metzinger and Corrado Sinigaglia), cognitive linguistics (collaborating with George Lakoff and Art Glenberg), aesthetics (collaborating with David Freedberg), psychiatry and psychoanalysis (collaborating with Morris Eagle, Paolo Migone, Thomas Fuchs, and Josef Parnas) and narratology (collaborating with Hannah Wojchiehowski). The major scientific contribution of Vittorio Gallese consisted of the discovery of mirror neurons, together with his colleagues of Parma, and of the development of a unified model of basic aspects of intersubjectivity: Embodied Simulation Theory. Vittorio Gallese's scientific activity is testified by more than 217 scientific publications in peer-reviewed international scientific journals and international scientific edited books.

GARCÍA, Maria Elena. Psychotherapist, choreographer, dance movement therapist (Art Therapy Italiana) vice president of the Professional Association of Italian Dance Movement Therapists (APID) from 2008 to 2012, today is member/supervisor of this association and of the Asociación Española de DMT (AEDMT). Co-founder of the Movimiento Creativo method - Garcia-Plevin (1993). Since 2005 she is on the faculty of the Masters Program in DMT, Universidad Autónoma de Barcelona. Teacher in the Music Therapy Course, la Ciudadella, Assisi, Italy, she has held courses for l'Università Roma Tre, the Catholic University of Rome, l'Accademia Nazionale di Danza and other institutions. She has held therapeutic groups at the Comunità Reverie for psychiatric patients for several years and has a private practice. Maria Elena has studied with Janet Adler (1991-1999) and guides groups of Authentic Movement. Is author of several publications.

GIANSANTE, Tiziana. Dance Movement Therapist (Art Therapy Italiana). Creative Movement Garcia-Plevin Method® trainer. Indian classical dance (Bharatanatyam) teacher and dancer. Shiatsu therapist.

GOVONI, Rosa Maria. Psychologist, Psychotherapist E.R.a388 IT, DMT, BC-DMT -705, Dmt Teacher and Clinical Supervisor, Authentic Movement Trainer, Sensorimotor Psychotherapist level 1. Introductory level KMP. Former Director DMT Training Program now Co Director Institute Expressive Psychotherapy integrating DMT at Art Therapy Italiana. Teaching past In Vienna, Austria in Germany, till now in Russia, Switzerland, since 2015 in Turkey Bilgi University, in China for Inspirees C. Founded APID in 1997.



KLEINLOOH, Simone. MA in Dance Movement Therapy and PhD Candidate. Board Certified Dance Movement Therapist (BC-DMT) and supervisor at the American Dance Movement Therapy Association (ADTA). Senior registered dance movement therapist and supervisor in the Netherlands (NVDAT). Member of KenVak; Research Centre for the Arts Therapies. Senior lecturer Arts Therapies - Dance & Movement, Faculty of Health Zuyd - University of Applied Sciences. Senior lecturer and coordinator of the Master Dance Therapy Program at University for the Arts - Codarts Rotterdam. Co-founder of Codarts Arts for Health Rotterdam, The Netherlands.

KOCH, Sabine C. Prof., PhD, Psychologist and Dance Movement Therapist, BC-DMT, BTD, Director of the Research Institute for Creative Arts Therapies at Alanus University Alfter, Head of the DMT Master Program at SRH University Heidelberg, Germany. Specialized in evidence-based research in the arts therapies, Kestenberg Movement Profiling (KMP), and active factors across the arts therapies. Habilitation on "Embodiment: The Influence of Movement on Affect, Attitudes and Cognition". Meta Analyses and RCT studies on DMT for Schizophrenia, Autism, and Depression. Research on Embodiment, Nonverbal Communication, Body Memory, Movement and Meaning, DMT for Trauma, Dance for Parkinson, Phenomenological Body Psychotherapy, Creative Arts Therapies, etc.

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

LA COSTA, Vittoria. Psychologist, Psychotherapist (Gestalt-analytical), MA in Literature, DMT and Supervisor APID. As a DMT she has been working for over twenty years with people with disabilities, also teaching in refresher courses for social workers. She collaborates with national and international associations for the development of European projects on the theme of social inclusion. She has published articles about DMT and LMA on academic journals (Psychology and Theatre Departments).

LAGOMAGGIORE, Anna. Dance Movement Therapist, Psychologist, Art Psychotherapist, Certified Movement Analyst (CMA), Teacher and Supervisor in DMT Training of Art Therapy Italiana. She is member of APID and member of the board (2009-2015). Since 1991 she works with children in nursery and primary schools and with children with genetic problems (Cepim ONLUS Genova). Since 1998 she works in private setting with children, adolescents and neurotic and borderline adults. She coordinates the "Childhood and Learning Disorder APID Study Group".

LUCETTI, Gea. Dancer, Dance Movement Therapist (Art Therapy Italiana). Diploma in Movement Pedagogy: La Danza va a Scuola. Diploma in DanceAbility®. She teaches dance and movement for adults and children in different contexts: her most important collaborations have been with Choronde Educational Project in Schools and with ParkinZone.

MADERA, Romano is Professor of Moral Philosophy and Philosophical Practice at the University of Milan Bicocca. He previously taught at the University of Calabria and the University Ca 'Foscari of Venice. He is part of the associations of analytical psychology AIPA (Italian) and IAAP (International), the Laboratory of Analytical Images (LAI, Association for the Study of the sand play in the analytical practice) and the editorial staff of the Journal of Analytical Psychology. One of the founders of the Open Seminar of Philosophical Practices and the Higher School of Practical Philosophy "Philo". He called his proposal in the field of research and cure of sense "biographical analysis to philosophical guidance" forming the society of philosophers analysts (SABOF). His publications include: Identity and fetishism (1977); God's World (1989), The rebellious Alchemy (1997); C. G. Jung. Biography and Theory (1988); The visionary animal (1999); Philosophy as lifestyle (with L. V.Tarca, 2003); The naked pleasure of living (2006), The paper of the way. Depth psychology and philosophical life (2012), A philosophy for the soul. At the intersection of analytical psychology and philosophical practices, edited by C. Mirabelli (2013).

MARTIN, Lily. M.Sc. studied Clinical and Health Psychology at Free University Berlin. As a psychologist she investigated the arts therapies (mainly drama, dance and art therapy) in different clinical populations, such as adults and adolescents with major depression or schizophrenia. As an artist she completed a training in physical theatre and has danced and played in off-theatre productions in Berlin. Currently she holds a scientific position at the Research Institute for Creative Arts Therapies (RIArT) at Alanus University in Alfter/Bonn and is in the process to start her PhD.



MASSA, Marina. Dance Movement Therapist, Psychologist, Psychotherapist, Art Psychotherapist, Teacher and Supervisor in Psychotherapist/DMT Training of Art Therapy Italiana. She is member of APID Didactic Commission. Since 1987 she has worked with children aged 3 -11 in public schools and public educational Institutions. Since 2002 she works as Psychotherapist/DMT in private setting in Bologna (Italy) with children, adolescents, parents, neurotic and borderline adults. She coordinates the “Childhood and Learning Disorder APID Study Group”.

MERGHEIM, Katja M.A. Dance movement therapist, free researcher, Taijiquan & Qigong teacher, lawyer and mediator. Study of dance movement therapy at the SRH Hochschule Heidelberg/ Germany, law at Freiburg/Germany. Masterthesis: „Experiencing beauty: The healing factor of aesthetic experience in the creative arts therapies and its relevance for Parkinson’s Disease“. Resarch interests: creative arts therapies, their active factors and the connection to neuro-science, phenomenological body psychotherapy, embodiment, movement-analysis in dance therapy, nonverbal communication; Recent work on prevention and creative arts therapies (underweight/overweight/eating disorders, stress management, moving habits, alcohol, smoking and resulting diseases).

MIGNOSI, Elena is Professor in General and Social Pedagogy at the University of Palermo where she teaches Theories, strategies and education system; Expressive-body languages methodologies and techniques; Pedagogy of music. She has a degree in Family therapy and she is dance-movement therapist APID. She has written numerous books and articles, among which: *La danzavimovimento terapia nella formazione dei formatori* (2008); *La Danza Movimento Terapia nella prevenzione del disagio esistenziale dei giovani adulti* (2010); *Per una valutazione qualitativa nella mediazione corporea* (2012); *Se raconter à travers la danse-mouvement-thérapie: un parcours de formation pour des jeunes futurs formateurs* (2016).

MONTELEONE, Antonella. Degree in Clinical Psychology (University of Padua), Jungian Analyst candidate member within AIPA (Italian Association Analytical Psychology). Nationally registered: Psychologist Psychotherapist, Dance Movement Psychotherapist in APID, accredited DMT teacher and supervisor, and teacher of Authentic Movement. From thirty six years works as Clinical Psychologist Psychotherapist in the Italian National Health Service. Since 2000 an active member of a programme of prevention and health education “Birth Pathway” at a National Family Health Care Service (ASST of Milan, Italy). Private practice with children and families, adults and young people. Active member in Art Therapy Italiana Association (A.T.I.), current Secretary General for EADMT Board. Research and study interests in the area of parenthood, infant-parent relationship, the psychology of trauma and in the relationship between creative experience, deep psychology and spiritual practices.

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

PANOVSKA, Irina is a professional dancer working in the Latvian Operetta theatre. Irina is passionate about dance and she is confident that movement can heal the mind and the body. Irina is a graduate of Rīga Stradiņš University in Riga, where she received a MA in Art Therapy. Now Irina is working on a emotional support helpline in the Crisis and Counselling Centre and teaching dance and movement in a Latvian theatre studio.

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

PAYNE, Helen. Professor, PhD is a UKCP accredited psychotherapist; Fellow of ADMPUK and Senior Registered dance movement psychotherapist who helped to pioneer DMP in the UK by leading the development of the professional association, postgraduate accredited training, research and publications. She conducts research, supervises PhDs, presents, teaches and examines nationally and internationally. She is the Clinical Manager of The University of Hertfordshire spin-out Pathways2Wellbeing which trains facilitators and delivers services in the NHS employing The BodyMind Approach™ for patients with persistent, physical symptoms which have no medical explanation.



PENA, Kimberley is a registered Dance Movement Psychotherapist and member of ADMPUK. She has a Masters in Dance Movement Psychotherapy from Roehampton University London. Kimberley is a member of the therapy team at Dance Voice Bristol as well as working within the National Health Service in the UK for Children and Adolescent Mental Health.

PERROTTA, Leandra is an Italo-Australian Clinical Psychologist, Psychotherapist, Dance Movement Therapist and Jungian Psychodrama Trainer. She is Contract Professor at the University of Valle D'Aosta, President of ITTA – International Association of Transgenerational Therapy and Past President of FEPTO – Federation of European Psychodrama Training Organizations. She is a Trainer at IPAP – Psychotherapy Institute of Analytical Psychology and Jungian Psychodrama in Italy and at the Anne Ancelin Schützenberger International School of Transgenerational Therapy. She is a member of the FEPTO Task Force for Peace Building and Conflict Transformation and has lead groups of Psychodrama and Dance Movement Therapy in 25 countries around the world. Her professional interests include Dreams, Psychogenealogy, Sexuality and Trauma.

PETANI, Marina. Dancer and choreographer, with a degree in Dance Movement Therapy (Italian Art Therapy) and in Clinical Psychology. Postgraduate diploma in Art Psychotherapy Goldsmiths, University of London. Dance Movement Therapist registered in APID (Italian Professional Association of Dance Movement Therapy). President of the association "Zeronovanta". She works as a Dance Movement Therapist at public and private institutions in preventive, educational, rehabilitation, with children, adolescents and adults. She conducts training courses, Laban method, with teachers from all schools. Was a speaker at various conferences on Dance Movement Therapy in various areas.

PIERACCINI, Piera. Psychologist, dance movement therapist ATI/APIID, arts psychotherapist Goldsmiths, University of London, APID supervisor, teacher-supervisor and director of dance movement therapy department, Italian Art Therapy, director of the centre in Tuscany. She has a private art psychotherapist studio in Florence and leads groups of dance movement therapy and authentic movement (Janet Adler formation); she is teaching supervisor and consultant/counsellor in various social institutions and medical/psychology clinical centres.

PILLON, Laura. Degree in Clinical Psychology (University of Padua), Jungian Analyst candidate member within AIPA (Italian Association Jungian Analytical Psychology). Specialised in Infant Observation, accredited by The Tavistock Clinic, London. Nationally registered Psychologist and Psychotherapist. For more than twenty years she worked as a manager and director of public nursery schools for infants and toddlers of the City Council of Milan. She works in private practice as an analytical psychologist dealing with adults and as a psychotherapist with a variety of client groups; including children and families. She is teaching and supervising groups of professionals in the educational field.

PIOLINI, Cristina. Professional educator since 2006 and Dance Movement Therapist, APID member (Professional Italian Association Dance Movement Therapy). Her mission is receiving, creating, evolving along with people she meets. She lives in Milan, but the passion for dancing and moving as therapy have pushed her to travel and keep training and learning.

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

PUXEDDU, Vincenzo. Born in Sardinia, Italy he graduated in Dance with a specialisation in Dance Psychotherapy from Sorbonne University, Paris. Later he gained a Doctorate in Medicine with a specialisation in Physical Medicine and Rehabilitation. Vincenzo completed his PhD at René Descartes University, Paris in Clinical Psychology regarding the empathetic process and the regulation of emotions through DMT. Currently he is Clinical Director of a Rehabilitation Centre in Sardinia, and teaches DMT in Rome at the National Academy of Dancing, and in Barcelona at the Autònoma University. Past President of APID (Italian Professional DMT Association), co-director of Masters Programme in Dance Therapy, René Descartes University, Paris. Board Member EADMT.

RE, MONICA. Dance Movement Therapist, member of APID, referee of the regional section in Piemonte. Member of the APID's research group on learning disabilities. Works primarily with children at school and elderly people. Worked 2011 in the women's section of the prison in Torino. Wide activity to promote DMT in Italy organizing mostly open-air workshops and presentations on the territory where she lives.



RODRÍGUEZ JIMÉNEZ, Rosa-Maria. PhD in Physics; Degree in Education for Special Needs; Degree in Psychology. Master in Dance Movement Therapy. She has been a professional dancer. Full professor of Physics and Maths, Dance Movement Therapy, Creative Expressive Therapies and Dance for disabled People at Universidad Europea of Madrid (Spain). Coordinator of Dance Movement Therapy in the Master's Degree in Eating Disorders and Obesity at the same university. Collaborator in the Master's Degree in Dance Movement Therapy at UAB. Co-director of Movimiento Atlas (www.movimientoatlas.com). Vice-president of the Spanish Association of Dance Movement Therapy and Delegate for EADMT. Her research has primarily focused on non-verbal communication and emotional competences in educational contexts. Clinical experience with people with Autism Spectrum Disorders and other special needs, eating disorders and third age. She has over 30 research publications and chapters of books. She has been invited to lecture nationally and internationally as well as to participate in some thesis discussion boards.

ROVAGNATI, Elena. Degree in Education Sciences - Università Cattolica del Sacro Cuore, Milan. Post-graduate studies in psychoanalysis (Cirsopo, Milan); post-graduate studies in dance-movement therapy (Art Therapy Italiana in Bologna). Associate and supervisor APID since 2004. Dance-movement therapy trainer and supervisor at the School of Art Therapies, Lecco (Italy). Offers psychological support to parent-child relationship through dance movement therapy approach; training and supervision for psychologists, teachers, social workers.

SAMARITTE, Rosemarie PhD is a licensed senior dance movement therapist and supervisor. She has been working in outpatient settings in Dutch Mental Health Services and in private practice for more than thirty years, with an emphasis on dyadic DMT intervention in personality disorders, trauma and psychopathologies with a disturbed sense of self (attachment trauma, autism). Rosemarie has been involved in the development of the first professional DMT programs in the Netherlands and was founding chair of the dance therapy chapter of the Dutch Association of Creative Arts Therapies. She has been teaching and presenting DMT theory and methodology in various programs in Europe. As a researcher at Codarts Arts for Health Rotterdam (NL) she is currently involved in intervention research and the development of innovative DMT research projects with a specific focus on dance informed research strategies.

SANFILIPPO, Deborah. (Palermo – Italy) Psychologist, specialized in group-psychotherapy, dance movement therapy and supervisor APID. Teacher trainer in the three-year training course of Dmt dei Processi Evolutivi Psicocorporei (Palermo), teacher of first level Master in Artstherapies and Expressive Techniques at the Faculty of Medicine of the University of Palermo, trainer in courses for operators in helping relationships. Performs clinical and rehabilitation activities in private and public institutions contexts; consultant to schools, organizations and associations, promotes and participates in psychic disorder prevention projects, for the integration and the development of individual and group processes of growth.

SHAFIR, Tal. PhD, DMT, Assistant Professor, the Graduate School of Creative Arts Therapies, University of Haifa. Following several years of clinical work, Shafir completed her Masters and PhD in neurophysiology of motor control and two postdoctoral fellowships: in brain-behaviour interactions in infancy and in neuroscience of emotions, all at University of Michigan. Her research focuses on movement-emotion interaction, its underlying brain mechanisms and its clinical applications in mental and neurological disorders, and on motor characteristics of bodily emotional expressions as depicted by Laban Movement Analysis. This research is the topic of her TEDx talk: How your Body Affects your Happiness.

TECCHIATI, Ines Federica lives and works in the Area called Castelli Romani about 15 miles outside Rome. Studies: Master in English Language and Literature University of Rome “La Sapienza”, 1989. Art Psychotherapist, Goldsmith College, University of London. DMT APID, trainer and supervisor.

TORTORA, Suzi holds a doctorate from Teacher's College (PhD), Columbia University and is a consultant to the ‘Mothers, Infants and Young Children of September 11, 2001: A Primary Prevention Project’ in the Department of Psychiatry, Columbia University under Dr. Beatrice Beebe. She developed the Dréa's Dream Pediatric dance/movement therapy program at Memorial Sloan Kettering Cancer Center, New York City, where she is the manager of this DMT program. She has published numerous papers and her book *The Dancing Dialogue: Using the Communicative Power of Movement with Young Children* is used extensively in DMT training programs. She holds a board position at NY Zero to Three Network; has a private practice in New York City and Cold Spring, NY; teaches nationally and internationally; and has been featured on “Good Morning America”, “Eyewitness News” ABC-TV and in Malcolm Gladwell's book, *What the Dog Saw*.

TRANQUILLINI, Veronica graduated in Psychology at the Catholic University in Milano in 2006. Then, in 2014 she obtained her specialization in Dance Movement Psychotherapy at the Art Therapy Italiana with a thesis on Therapeutic presence. As therapist, she works mainly with children with autism spectrum disorder and emotional distress. Being passionate about dance, she also teaches dance to children.



TRICARICO, Giorgio (Milano, Italy, 1970) is a clinical psychologist, psychotherapist, and Jungian analyst, member of the I.A.A.P. (International Association for Analytical Psychology). He has worked with adult patients since 1998, and has given several lectures and seminars on relevant issues in Analytical Psychology. He is the author of the book “The Labyrinth of Possibility: a Therapeutic Factor in Analytical Practice” (London, Karnac Books, 2014), and of the philosophical novel “Oltre l’Uomo” (Torino, Golem Edizioni, 2015, together with Giuseppe Vadalá). Since 2009 he has been living and working in Helsinki, Finland.

TSACHOR, Rachele Palnick BFA Juilliard, MA CCNY, CMA, RSMT teaches Movement at the University of Illinois at Chicago. Her research focuses on body-mind connections: how function and expression work together. She uses Laban Movement Studies to investigate creative, scientific and therapeutic challenges, identifying patterns of connection through the moving body. Her publications explore qualitative physical choices affecting emotional expression and experience such as Laban/Bartenieff-based Somatic Movement Therapy and Emotion Regulation Through Movement with Dr. Tal Shafir.

VENDE-KOTOVA, Kristīne. PhD in clinical psychology, certified dance/movement therapist and supervisor. Kristīne has worked as dance movement therapist with elderly suffering from dementia and children in psychiatric setting. At the moment lecturer in Rigas Stradiņš University and works in a private practice. She supervises student’s master theses and her research interest is in DMT work with children (psychiatry and rehabilitation). Also serves as Latvian Dance Movement Therapy Association board and founding member. Author of numerous publications.

VERMES, Katalin. PhD, associate professor of Philosophy at Semmelweis University, Faculty of Physical Education and Sport Sciences. Psychodynamic movement and dance therapy group leader, trainer and supervisor of Hungarian Association for Movement and Dance Therapy, a member of training committee of HADMT and the Hungarian delegate at EADMT. She has led psychodynamic movement and dance therapy groups since 1998 and has taught in HAMDT training since 2004. Her fields of research include the philosophical and psychological interpretations of corporeity, phenomenology of the body, movement and dance therapy, and philosophy of sport. She is the author of a book and several theoretical articles about the above mentioned issues.

WEATHERHOGG PICCIOLI, Anna. A dancer/choreographer, following Art History Degree, taught Art Criticism at Rome University (La Sapienza). Certified DMT (ATI-APID), Art Psychotherapy (Goldsmith College, London), Psychologist, Psychotherapist, working with blind adolescents, autistic children and psychotic young adults (ASL RM/A). Specialized in Psychotherapy of Adolescence (ARPA), worked in the Prevention Workshop of La Sapienza’s Department of Psychology. A teacher and supervisor in several training Programmes, has her private practice in Rome. Author of several scientific articles and the book “Ritratto dell’artista da giovane”.

WENGROWER, Hilda Ph.D., DMT, teaches, supervises and lectures in Israel and internationally. She maintains a private practice. Hilda has published papers on subjects related to arts therapies in educational settings; DMT with children with behavioral disorders, migration, arts based research and resilience. She is the Head of the DMT section of the Israeli Association of Creative Arts Therapies. Hilda is book reviews editor of the International Journal Body, Movement and Dance in Psychotherapy.

WHITLEY, Jennifer M.S., R-DMT, LCAT received her M.S. degree, with honours, in Dance Therapy at Pratt Institute in Brooklyn, NY. She has been at Memorial Sloan-Kettering Cancer Centre in NYC (MSKCC) since May 2012, working with the paediatric population as a dance/movement therapist (DMT) and with hospital staff as a fitness/dance instructor with Integrative Medicine Services. Ms. Whitley’s DMT experience also includes working with children diagnosed with ASD, PDD, ADHD, Downs Syndrome, Cerebral Palsy, eating issues and attachment disorders, both in the therapeutic school setting and privately. She is also in private practice with Dr. Tortora at The Dancing Dialogue in Cold Spring, NY. Ms. Whitley has taught as interim instructor at The New School and presented workshops both locally and internationally.

YLÖNEN, Maarit Elena is a dance movement psychotherapist, advanced level solution focused psychotherapist and trained supervisor. She holds Master’s degree in Cultural Anthropology and PhD in Physical Education, specialised in dance. She has been a lecturer in the University of applied Sciences of Jyväskylä and in the Univ. of Jyväskylä. At the moment she holds a private practice in the city of Jyväskylä in Finland (www.mck.fi). She is another principal trainer in the three-year-long professional Dance Movement Therapy Curriculum (www.ers.fi). Her current clinical and educational interest is to integrate narrative methods of psychotherapy with creative movement, and expressive art therapy.

THANK YOU



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Educatrice Professionale, DMT APID n. 358/2011

Lavoro al Centro per la Cura dei Disturbi del Comportamento Alimentare (D.C.A.) "Palazzo Francisci" di Todi (Pg) da tredici anni in qualità di Educatrice e Danzamovimentoterapeuta. Sono Docente presso il Master "Le Buone pratiche di cura per i D.C.A.". Ho collaborato alla pubblicazione di numerosi testi sulla tematica dei Disturbi del Comportamento Alimentare e dei Disturbi psichiatrici inserendo la mia esperienza con la Danzamovimentoterapia.

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