



ICDF Networks

June 2022

Dance Movement Therapy and Healing

For we are God's handiwork, created in Christ Jesus to do good works,
which God prepared in advance for us to do. Eph 2: 10 NIV



(ICDF Archives Alicia Harvey)

The ICDF Dance Movement Therapy & Healing Network is made up of people throughout the world who facilitate healing for individuals and communities through the use of dance / movement and other expressive arts. Our members include: performers, choreographers, storytellers, dance/ music/ art and drama therapists, occupational therapists, physiotherapists, counsellors, social workers, psychologists, psychotherapists, mental health, disability, aged care, rehabilitation and community workers, nurses, teachers, pastors, missionaries, youth and children's ministry workers.

Welcome to the 2022 Newsletter for the Dance Movement Therapy & Healing Network!



Laurel Bridges, Network Joint Coordinator

"For we are what God has made us, created in Christ Jesus for good works, which God prepared beforehand to be our way of life. Eph 2:10 NRSV. I chose this scripture for the 2022 Newsletter because the articles included reflect the way of life and the creative work of their authors who have found unique and distinctive ways to express their God given gifts in this season to encourage wellness in others.

"My Journey by Virginia Hill, a dance movement therapist (DMT) from North Carolina USA chronicles her journey from working at IBM while raising her children and leading creative and worship dance to retraining as a dance/movement therapist at midlife. Eleven years after completing her training and credentials, she has now a professional practice as a DMT and licensed counsellor in which she combines DMT & counselling theories with prayer, body awareness, life skills and mind body therapies. Reading her article can be an encouragement to those who want to become DMTs or to grow their practices and include their faith in their work.

Resonant Soul, a series of ten dance meditation videos defined as "Art Watching for Wellness" are described by **Deanna Witwer**, their creator and the artistic director of Corps Bara Dance Theatre in Calgary, Canada. In her article she recounts her company's journey to find ways to impart peace in the pandemic through dance watching. Deanna developed this series of 10 videos with the project's choreographers & dancers. These guided meditations centered on dance films with themes that can facilitate relaxation and spiritual reflection are based on the Christian spiritual practice of Visio Divina and draw from the kinesthetic empathy that can be experienced when watching dance. As DMTs we are very familiar with the use of kinesthetic empathy to create a therapeutic connection between the therapist and the mover when the therapist joins the mover's dance by reflecting similar qualities in their movement. Kinesthetic empathy as applied in the Resonant Soul Project extends this phenomenon to the dance performance watcher. This article concludes with a video introduction to the series and information on subscribing to the series if desired.

There is a description of the Healing Dance Elective series to be offered) at this year's ICDF Conference in Sweden from August 2-7, 2022 by **Caroline Hutchings** (U.K.) and a workshop by **Karen Christian** (USA). These women worked with Paula Douthett and Sacred Dance Ministries.

The newsletter concludes with an article by dance movement therapist, **Françoise Bales** (Australia) outlining her prayerful preparation for all DMT sessions.

Invitation to Contribute to the 2023 Newsletter

What will the 2023 Newsletter contain? That can be shaped by you! Please contact Laurel Bridges lajabr@hotmail.com if you would like to contribute to next year's newsletter. That contribution can be one page, a full length article or anywhere in between about something that interests you. In past issues there has been brief research reports, accounts of personal healing journeys, use of specific approaches or dance techniques and poems. Another possible way to contribute is with a short description of how you use props in workshops, dance presentations or therapy sessions whose intention are healing through dance movement. The plan is to present a feature about the role props can play in our work and I would love to have your ideas!

Laurel Bridges

My journey as a Dance/ Movement Therapist



by Virginia Hill, BC-DMT, LCMHC, CRC

Journey – the act of traveling from one place to another

Where was I when I began this journey? Or did I even know that I was beginning it? I'm thinking that I did not know that I had the slightest desire to be a therapist, none-the-less as dance/movement therapist. I did not really know what they did other than what I had seen on television. However, I'd spent a good part of my adult life, dancing intermittently. I danced in graduate school with New Africa Dance Theater Ensemble in Amherst, MA and then with Ebony Dance Theater in Durham, NC, and then not at all for several years. But you know, once you've experienced dance in your body, your body does not allow you to just let it go. I began taking classes again after my first son was born. This son will be 40 years old this year. And again, my class-taking was off and on, until my church called together a dance team, Windsong, which I joined. It was there that I learned that Meredith College offered summer dance classes for people in the community. I signed up and continued to sign up, even applying for a dance teaching licensure, which I received – all while working, raising my 2 sons, and at one time, teaching part time in the schools. In my program at Meredith, I took a Dance in the Community course, which was pivotal in my life. Michelle Pearson, who danced with the Liz Lerman Dance Exchange at that time, taught the class, where we created with other dancers and community members and performed together. At about this same time, the dance team leader at my church left and I was asked to lead, which I did for over 10 years. I had a day job at this time with IBM and was getting close to my 30 years of service, which I thought was enough, so decided to think about what I would do afterwards. By this time, I was in my 50s and knew I wouldn't be dancing in performance for much longer. I also knew that I did not want to teach dance. What would I do? In my program at Meredith, I remember one of my classmates saying that she wanted to be a dance therapist. I did not know what this was but thought I might be interested. I Googled Christian dance therapy programs and only got 1 hit – Wesley Institute in Australia. I could not go there. Upon further investigation, I realized that Wesley had a branch in Calgary, Canada. I could go there, so I applied for the program, was accepted and headed to Calgary for the summer of 2007.

Dance/Movement Therapy Training

The first class I took was a sacred dance class, taught by Eileen McDonald. This felt familiar, as I had participated in many worship dance workshops over the years. The next class, my first dance therapy class, was Theories of Dance/Movement Therapy (DMT), taught by Laurel Bridges. I knew, when I finished that class that this was for me. I spent this summer and the next in Calgary, learning about dance/movement therapy, taking classes. I spent each of the following falls writing papers for those classes I took. I remember a discussion between my cohort and our director, Laurel Bridges, about the levels of dance therapists, and thinking that I'll never get to be an ADTR (Academy of Dance Therapist Registered), which has been replaced with the BC-DMT (Board Certified Dance/Movement Therapist) credential. I learned that the classes I was taking in Calgary were part of an alternate route track to becoming a dance therapist, so I needed more course work because I did not have a master's degree in counseling. Even so, I decided to persevere. During this time, I trained with the Dance Exchange (formerly Liz Lerman Dance Exchange), assisted in facilitating a workshop to train others in the Dance Exchange methods of creating dance with the community, and then worked with Michelle Pearson in applying these methods in communities across the state. I would ask myself, "How is this different from DMT?" because the methods

were often similar to DMT interventions but reminded myself about the difference between dance that is therapeutic and dance/movement therapy. I joined the Carolina Chapter of the American Dance Therapy Association (ADTA) in 2007, the year I completed my first DMT courses. I had the privilege of attending the annual conference in Brooklyn that year and meeting members of the Chapter who invited me to join them. From that time to this, I've participated in the Carolina Chapter.

From DMT Alternate Route training to Registered Dance/Movement Therapist & Licensed Counselor

In my state of North Carolina, dance/movement therapy was not and is not very well recognized. Consequently, having DMT training or DMT Registration (R-DMT) opened very few paying opportunities for me. However, several volunteer opportunities opened up because people were curious about it. I had the privilege of volunteering at Fellowship Health, where I led a large group of people with severe and persistent mental difficulties in a WRAP (Wellness Recovery Action Plan) movement group. We performed together at the NAMI (National Alliance on Mental Illness) Walks event for our state. I also had the opportunity of doing DMT work at a clubhouse, which grew into a paying position. During this time, I remember thinking about the counsel to pursue licensure as a counselor in my state from Laurel Bridges, the Director of Wesley Institute's Calgary Branch DMT program. To complete R-DMT requirements, I took continuing education courses at local universities and then, finally decided to apply to a counseling program at Winston Salem State University, the only online counseling program in the state at that time – a Masters in Rehabilitation Counseling. I was accepted, completed my practicum at Club Horizon, a psycho-social clubhouse for those with severe and persistent mental difficulties and then began my internship for dance therapy at Moses Cone Behavioral Health in Greensboro, where Angela Wiley was my supervisor. I was able to apply for my R-DMT before completing the counseling program because I had taken all the required courses and had a related master's degree in education. In May 2011, I became a Registered Dance/Movement Therapist. I finished the counseling program in June of 2012 and was licensed as a professional counselor associate in December of 2012.

For the next 6 years, I worked as a therapist in agencies that welcomed my use of dance and movement – Britton and Crump and Easterseals. I collected my 3000+ hours to become a licensed professional counselor and applied; I was granted the LPC credential in February 2017. This credential changed to Licensed Clinical Mental Health Counselor (LCMHC) in 2019. I received my BC-DMT (Board Certified Dance/Movement therapist) credential in June 2019.

In 2013, I became Vice-President (President Elect) of the Carolina Chapter of the ADTA, as an R-DMT. I became Chapter President in 2019 and have enjoyed the time I've spent with the Chapter leaders dreaming and planning and implementing, and the time with the Chapter members. I have one more year to serve and hope to pass the baton.

Roxie Rowland Therapeutic Arts Center – Private Practice

In June of 2019, I left the Easterseals agency where I worked in hopes of setting up my private practice. I began that work in September 2019 and continue in it today. My practice is the Roxie Rowland Therapeutic Arts Center, named after my grandmother, as I plan to house my practice in her house that I've been renovating. I use DMT with each of my clients. They all have strength dances, which they create to remind themselves of their strengths – how they've made it thus far and how they will accomplish their treatment goals, along with their trust in the Lord, for many of my clients. I pray for my clients and pray with them, with their permission. For those who are interested in growing their relationship with God, I encourage identifying the truth of Scripture. I make use of mindful practices and authentic movement, along with Brainspotting and EMDR, both mind/body therapies, augmenting them with body awareness from DMT. Internal Family Systems (IFS), as another treatment I use. I may call on some of the 19 brain skills that build joy (Transforming Fellowship by Chris Coursey, part of Life Model Works a Christian approach to counselling and inner healing informed by neuropsychology). These include (1) Sharing joy,

(2) Simple Quiet, (3) Bonds for two = therapeutic relationship, and (4) Appreciation. Most of my clients are dealing with traumatic issues. At this time, my clients are all adults, even though I have and will work with children and adolescents. The racial makeup of my clientele is 54% African-American, 41 % Caucasian, 5% Latina.

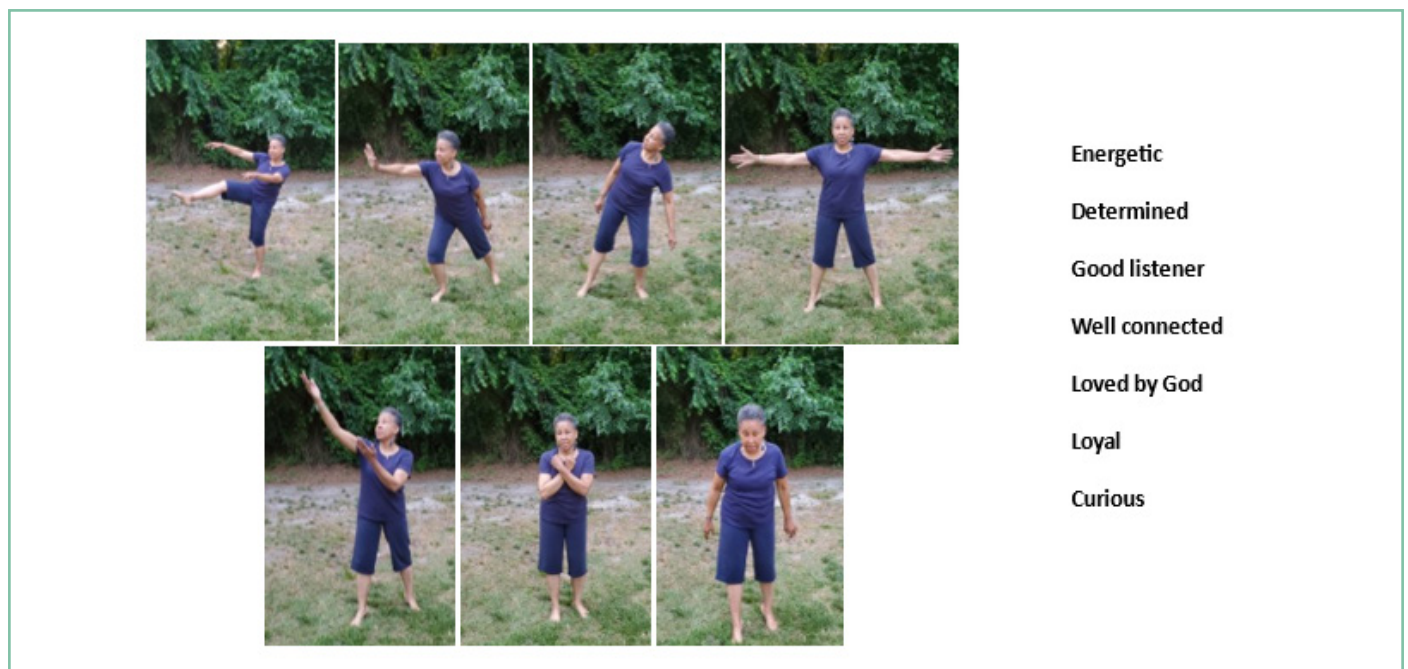


Figure 1 Pictures of my strengths from My Strength dance

One of the most important healing treatments for me is prayer – praying for my clients’ healing, praying for the interventions to use, the words to say, praying with the clients who desire that. I believe that we are creative beings, created in the image of the Creator and created uniquely. The strength dance, where the client identifies up to 7 strengths, associates movement with each one, and connects them together in a dance, is one way to reinforce the client’s uniqueness and his/her internal supports.

I also think that the effectiveness of therapy is so much about what the client remembers. With that said, having the client create, making use of the right hemisphere of the brain, and leaving the session with something he/she/they created to touch and look at helps them remember, reinforcing the therapy and hopefully, strengthening any new neural pathways that were created during session. Creation of affirmation dolls that hold the affirmations from a client’s response letter to a letter from his/her younger self – a creative way of incorporating a specific part from Internal Family Systems-- is an example.

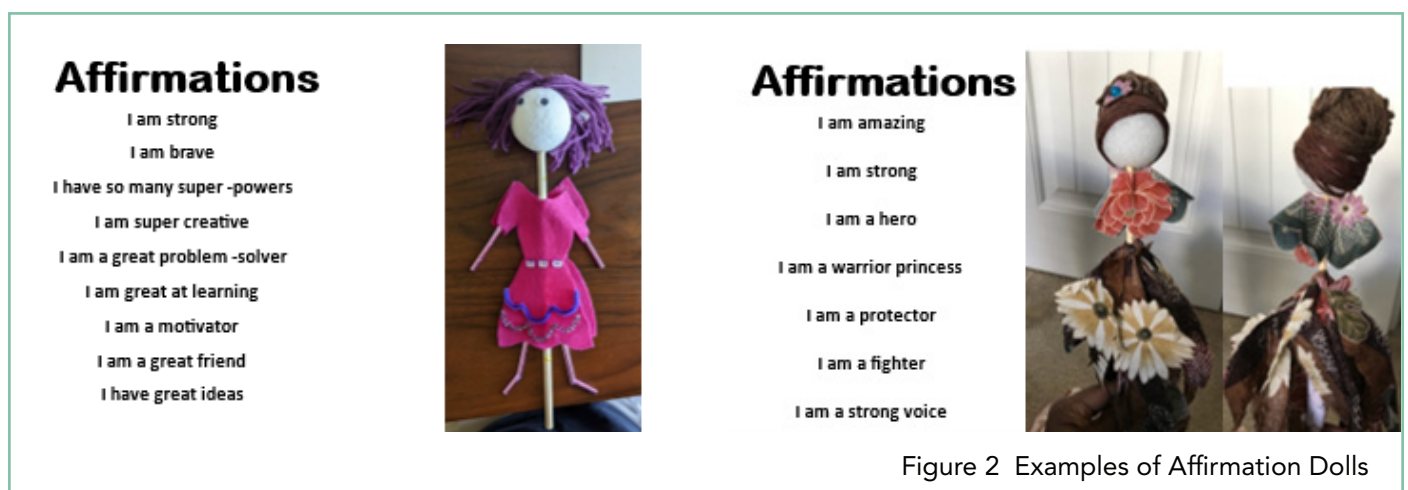


Figure 2 Examples of Affirmation Dolls

Another example is creation of anger meters for those with major anger concerns, created together with the client using PowerPoint, that include the client's anger words, where the client feels that anger in the body, along with the specific intervention the client will use when feeling that type of anger.

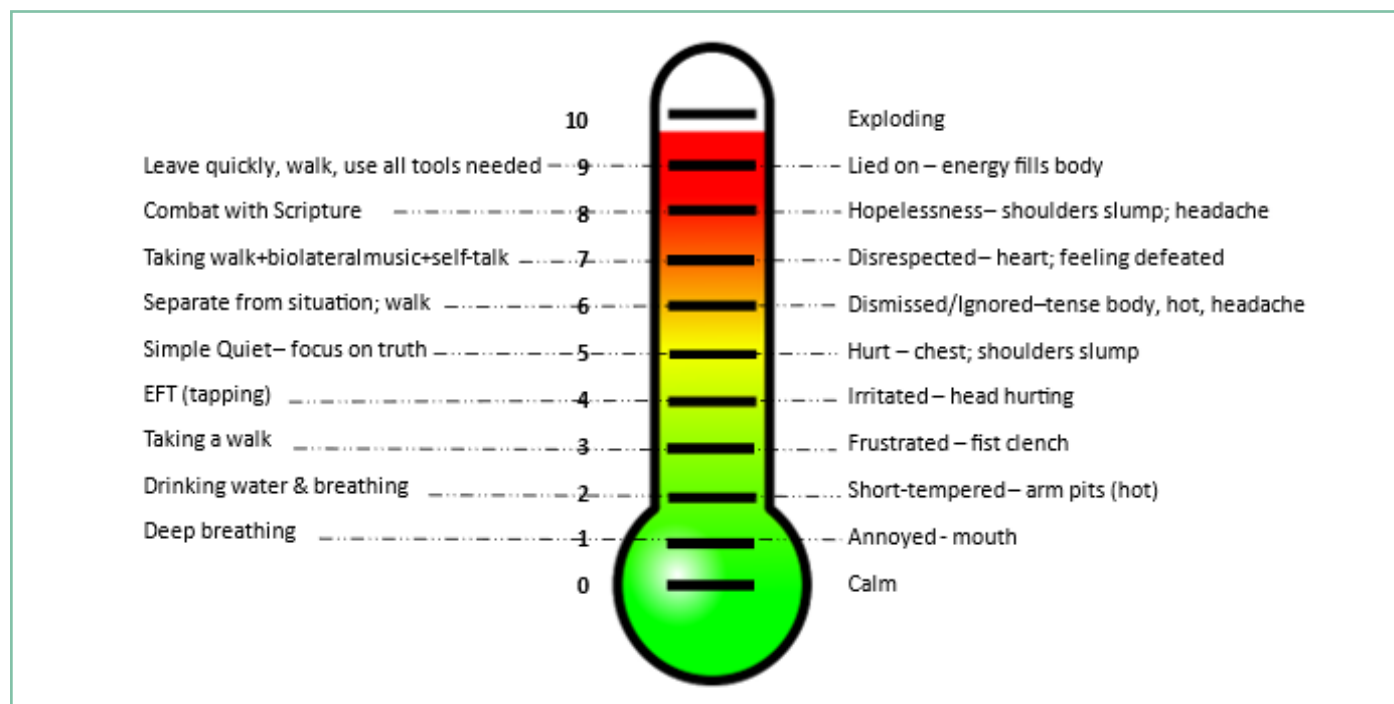


Figure 3 Anger Meter example

To care for myself, bringing joy

To care for myself, I try to pray daily and to hear from the Lord. This might be when I'm doing my Bible study, as I participate in weekly Bible study on Tuesday mornings, or, much less often, when I sit in quiet and just listen. I'd like to do this more. I also don't see clients on Fridays. I need time to rest. Part of my resting includes watching Korean Dramas (I'm hooked). I used to take dance classes but haven't since last spring. I'll get back to it, though. I also walk at least once weekly. The other thing, in addition to spending time with family and friends, that brings me joy is card making. I have a lot of card-making materials, which I hesitate to pull out, so I don't do it as often as I need to. Making cards and creating visual art is joy-bringing for me, as is making dance, which I've done more recently with our American Dance/Movement Therapy Association Chapter as we looked at and danced about our COVID stories. As I consider my history, I was primarily trained as a modern dancer, enjoy improvisation, and learned and practiced skills to use with people in the community, skills that are useful in my dance therapy practice. I believe in the creative process in dance making, which I apply with my clients. I am excited to continue learning about neuroscience, its explanations about various treatments, including DMT, and its application to healing – my TODAY.

Virginia Hill

Corps Bara Dance Theatre's Resonant Soul

By Deanna Witwer

Harnessing the potency of expressive, dancing bodies and beautiful imagery, Resonant Soul is a series of ten dance films that serve as a mindfulness and spiritual practice tool for individuals and groups of all sizes.



Corps Bara's desire is to serve our communities by offering this unique experience to facilitate individual spiritual growth, community building and mental wellness support for families, businesses, faith groups, arts communities and more.

Corps Bara Dance Theatre has roots dating back to 1992 when founder Karen Sudds had the dream of building a community of dance professionals who would integrate their art form with their faith and ultimately impact the future of dance in Canada. In 1990, Karen founded the Christian Dance Fellowship of Canada to network dancers and further develop dance as a faith-expressed art form and in 2011 she was one of the recipients of the ICDF Foundation Flame Award. Recognizing the growing need for quality dance training, which embraced a spiritual foundation, Karen began Crossings Dance Ministries, Canada's first dance training centre of its kind. To provide valuable performance opportunities for aspiring dancers, Karen founded Corps Bara Dance Theatre in 2001 and twenty years later the company has grown from a recreational "dance club" to a dynamic professional company, known for providing career opportunities for those wishing to integrate their art form of dance as a spiritual vocation within their journey of faith.



"Corps," is Latin for body and "Bara," Hebrew for create. We believe we are closest to our intended selves when we create, and that we make our best creations when we're in community with others engaging our whole being.

Corps Bara's leadership has changed hands over the years, and since 2014 has been under the artistic direction of Deanna Witwer. A dance artist based in Calgary, Alberta Canada, Deanna is committed to facilitating rich, formative experiences through intentional engagement of the whole person in creation. A choreographer, performer, writer and director she has integrated Corps Bara into the wider dance community of Alberta while maintaining the integration of faith within the exploration of the art form of dance.

The idea for Resonant Soul was birthed out of an initiative we facilitated over the summer of 2020 called the Peace Project. In it, we researched ways to facilitate our own inner peace and invite others into that experience, despite the outer turmoil of the pandemic and social unrest. We devised a 20 minute structured improvisation that we performed around the city of Calgary as an offering to our community. We received feedback that this was truly valuable and effective in part because of the modality of dance, an embodied expression.

Resonant Soul became a digital expansion of our Peace Project; we researched more themes that felt



necessary to explore in this cultural moment and created works that invite viewers to experience them too. With original pieces of choreography and compositions, and professional videography and editing we created ten dance films, structured to facilitate an embodied experience for the viewer by using breath, physical posture and mindfulness cues to set people up to engage the themes of the films. The structure of the films are based on an ancient Christian spiritual practice called visio-divina, or sacred seeing. Similar to the more commonly known lectio divina (sacred reading), visio divina invites a heart response to the voice of the Holy Spirit as discerned through imagery, typically visual art. I wondered if dance could be used as the vehicle of contemplation, and Resonant Soul was born.

The four parts to visio-divina are:

To consider your first impressions when contemplating the piece of art.

To notice your breath, body, thoughts and feelings as you look, or watch.

To listen for the sacred voice, or what is arising in you.

To respond; through journaling, prayer, doodling, making art, sitting in silence, moving in your own body or any other impulse you experience.

Resonant Soul is different from most dance films in their intention to invite viewers into an internal, contemplative experience rather than to watch for entertainment; to open themselves to be changed in that moment. Though there are many auditory meditations, and videos of beautiful scenery with voiceovers or relaxing meditative music, I've never come across meditation films communicating primarily through the visual imagery of bodies in motion. Resonant Soul is not about trying to achieve a state of mind, rather about allowing the state to awaken inside of you by witnessing it in others. This is possible because of a physiological effect called kinesthetic empathy. A project called "Watching Dance" researched this phenomenon:

"Spectators of dance experience kinesthetic empathy when, even while sitting still, they feel they are participating in the movements they observe, and experience related feelings and ideas. As dance scholar Ann Daly has argued:

'Dance, although it has a visual component, is fundamentally a kinesthetic art whose apperception is grounded not just in the eye but in the entire body' (Daly 2002).

Spectators can 'internally simulate' movement sensations of 'speed, effort, and changing body configuration' (Hagendoorn 2004). "

This means dance is uniquely equipped to help viewers access felt experiences in their bodies, and changing the physicality of the body is uniquely positioned to influence a change in the mind. The possibility for positive impact on mental health with this combination of art and science is exciting and intriguing.

Creating Resonant Soul was a feat of logistics. During a pandemic, when restrictions were constantly in flux, our company of eight dancers learned ten different dance pieces with choreographers from all over North America by Zoom, rehearsing in spaces from dance studios to churches to parks in heat waves and snow storms to, one time, a farm in the countryside with geese as our accompaniment.

We chose our choreographers based on a connection they had with the company or because of the way they integrate spirit into the creation of their work. Each choreographer chose a theme that was meaningful to them based on their perception of need for it in the current social climate. In this way, creating the choreography became a meditation for the choreographers; opening themselves to something they needed to be more healthy and facilitating the exploration of that within the company of dancers. From start to finish, each artist participating in the creation of each film was challenged to deeply consider each theme in a highly personal, embodied, and thoughtful way. We also sought feedback from local counselors and psychologists, movement artists, meditation practitioners and spiritual leaders as well as leaders of a variety of for-profit companies to ensure that the films were appropriate and meaningful for a wide variety of audience groups.

Once the dancers had learned the choreography, we filmed over the course of about 5 weeks, shooting in eight different locations. Each location was chosen in order to further the dynamics of each theme. For instance, Breath was shot in an empty parking lot, with the idea that the moving bodies were the breath animating the sterile, empty space. Community was filmed in an urban park, a space where people gather or pass through in the center of the community. Presence was filmed a little bit at each of the locations, a reminder in the moment and in the film that no matter the space, God's presence is with us.

After filming was complete the videographer, Tim Nguyen and myself (Deanna Witwer, Artistic Director of Corps Bara) spent about two months working together to edit the films. Once each was completed it was sent to our composer, Steve Dierkens, who layered an original composition and soundscape over top of each (thus far) silent film. The final step was to create the meditation text, record the voiceovers and pair these with visual imagery from the B-roll film footage. I compiled and structured the meditation text with contributions from the dancers' contemplations of the themes, the choreographers' notes on how they were approaching their work and the guidance of the lectio divina format. Each film guides the viewer through several steps: an introduction to the theme, an embodiment exercise during which we invite them to close their eyes, then a prompt to keep in mind while they watch the film. After the films we ask viewers



to take a moment and reflect on what stands out to them, what they saw and felt. We ask the viewer to consider how they might respond to their experience - you could be still, move, journal, pray, talk with a friend or express gratitude. At the end we send the viewer off with the suggestion of an intention for their week - something that connects them to the theme and encourages them to continue contemplating the soul work that happened in the watching of the films.

While we were in post-production we were also sourcing ways to host and disseminate the films with our marketing professional Rowena Cui of PlanIt Sound. The films were launched at a live event in November 2021 after approximately 18 months of planning and execution.

We are currently working to disseminate Resonant Soul to a wide audience base. We envisage the films being a wellness and community building tool for a variety of circumstances.

In a group setting, organizations, focus groups, businesses and corporations can provide their groups access to Resonant Soul as a mental health resource for individual practice, or can use the films to open meetings and facilitate discussions, reflection, and for building community and vulnerability in their organizations.

Faith groups and spiritual practice groups of all stripes can use them as a guiding curriculum within church small groups, church services, online content, or again, as resources for their members. Individuals can purchase access to the films, structured as a ten-week practice and return to them over and over again. Psychologists, social workers and counselors could recommend the videos to clients, use them in AA groups, group therapy or other support groups.

This is the first time Corps Bara has created an online offering that can be reached by anyone with internet, and it is so exciting to have such an incredible tool to share with the world.

Resonant Soul has not reached nearly the audience base we hoped - yet. One hugely exciting thing is that Spartan Controls; a Canada-wide industry automation company is our presenting sponsor, and will be including Resonant Soul in their company's new wellness benefits program. This means within one single company Resonant Soul will support the wellness of over 1500 people!

It has been a trickier thing than anticipated to market Resonant Soul. We are realizing that it is unique to wellness for its use of dance as the centering point of meditation, unique to digital dance for its inclusion of wellness within its purpose, and unique to spiritual formation for both its centering on art and its ability to be inclusive of all spiritual perspectives though it is rooted in a Christian discipline. Simply put, it is difficult to articulate the beauty and potency the experience the films offer, without simply experiencing them. Our dream is for wellness apps to include our films as part of their content, for churches to facilitate small groups around the films to build community and share the experience of what God speaks to each individual through the films. We also hope that more large corporations will adopt the films as part of their wellness programs and that mental health practitioners would use the films as curriculum for workshops or group therapy.

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The themes of the films in order of release are

Breath, Grace, Vulnerability, Empathy, Interconnection, Abundance, Community, Renewal, Joy, Presence

My goal in setting the order of the film themes was to bring the audience on a journey so that the ten weeks of meditation practice felt like a cohesive trajectory. We start with the most basic of needs and at the beginning of us all - breath. Breathing exercises also shape the beginning of each of the films, so we carry this throughline the whole way. The grace film was made specifically about extending grace to oneself, and this felt like the next most foundational piece to experience the abundance of life and freedom God both provides for us in grace, and calls us to in offering that grace. Having self-grace frees us to see others more clearly, which allows for empathy. Empathy opens our eyes to the ways we are all so interconnected. The endlessness of interconnection between people and the environment led to

abundance, and a mindset of or experience of abundance can lead to a sense of community rooted in the offering of oneself to the other out of the endless resources of love and compassion that are available to us. Transformation in community leads to renewal, when our needs for connection are met we are renewed in body, mind and spirit. Presence is a reminder that all these things are available with awareness. It is also a reminder that we are never alone - God's holy presence is always with us; "in the hoping, in the waiting, in our very heart beating." In a sense the trajectory of the films is like looking through an ever widening lens. From the intimacy of our first breath, life breathed into us by the Holy Spirit, to the collectivity of a community living into the life of the body of Christ, to the never-ending presence of the Holy Spirit in every time and place and person. It is a beautiful journey, to be sure. We hope you will share it with us!

What is Resonant Soul? Here is a trailer that gives you a glimpse of what to expect!

Click Here <https://youtu.be/pM7S2VGiKjY>

How can you access Resonant Soul for yourself?

To purchase Resonant Soul for your personal use click here. <http://www.corpsbara.com>

Follow prompts on that webpage to purchase a group license (for use in a group setting) or to purchase subscriptions for ten or more individuals at a discount.

Deanna Witwer



Deanna Witwer is the Artistic Director of Calgary-based contemporary dance company Corps Bara Dance Theatre. As a choreographer, performer, writer and director she is committed to facilitating rich, formative experiences through intentional engagement of the whole person in creation. Witwer holds a BA in Dance from the University of Calgary, collaborative with Kinesiology and specializing in performance and choreography. Witwer spent two formational years training in Brussels, Belgium, where she had the opportunity to study extensively under David Zambrano (Flying Low technique), Peter Jasko, Sun Xiao Jun and Dominique Duszynski, among many others after attending ImPulsTanz International Dance Festival in Vienna in 2011. As a teacher, Witwer's work draws heavily on David Zambrano's Flying Low technique and Davida Monk's principles of release and functional technique, focusing on a reciprocal relationship with the floor, harnessing power by releasing the joints and directing force through the body efficiently and dynamically. Highlights of her career include producing and directing Resonant Soul, a series of ten dance meditation films, choreographing and directing Facing the Light, an evening-length theater performance, performing as a Corps Bara company member for ten years and with company kloetzel&co for four, as well as presenting and performing work in New York City's and Calgary's Project Dance, Calgary's Alberta Dance Festival and a commission to choreograph for the University of Calgary's dance majors.

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Facebook: [facebook.com/corpsbaradancetheatre](https://www.facebook.com/corpsbaradancetheatre)

Movement and Healing at the Conference in Sweden (Elective)

For those of you who are attending the Sweden conference in August, we are pleased to inform you that we will be offering our delegates the opportunity to experience Inner Healing as taught in the ministry of Paula Douthett at the ICDF conference in Sweden. These workshops will be presented by two teachers who have been taught and mentored by Paula herself.



Elective: Healing and Dance – Caroline Hutchings (UK)

Caroline Hutchings trained in classical and contemporary dance techniques. After teaching in the UK, and overseas in Italy and Brazil, she became a member of The Sacred Dance Ministries International ministering in the UK, Germany and Switzerland.

This elective will include 'Harmonics: setting our bodies free to soar in the Spirit and Inner Healing' as taught and experienced in the ministry of Paula Douthett. This is what I have been invited to share during the conference in Sweden and it is a joy to be able to teach what I have received in ministering with Bill and Paula, over many years.

There are three workshops: The first and second, I will be teaching Harmonics. The third workshop will be movement and healing.

In the first workshop we will be covering the basic movements of Harmonics, and in the second workshop we will be developing the movements into variations, creativity, improvisation, and learning dances. Harmonics was the name given to these movements; to enable one to become sensitive to the natural laws which God created for mankind, to bring healing and wholeness, as we begin to accept and not resist these laws that HE has given us.

In the third workshop we will be exploring the theme of the conference' John 10 v 10. 'The thief comes to steal, kill, and destroy, but I have come that they might have abundant life'.

We will be exploring the question, 'What prevents us from having the abundant life? What robs us? There will be a time of reflection, a time for The Holy Spirit to minister to each one of us, using various creative tools. In closing, to be able to receive from HIM, to reconnect, to be restored, refilled and renewed in body, mind and spirit.

Caroline Hutchings

Movement and Healing at the Conference in Sweden (Workshop)



Workshop: Come Down O Love Divine – Karen Christian (USA)

Karen came to know the Lord through Paula Douthett in Boulder, Colorado, where she studied dance at the University and joined Paula's Sacred Dance Group. She moved to France and later to Denmark where she taught, danced, choreographed and worked with dance groups in churches. In her retirement she continues to teach small, more intimate classes which bring emotional healing.

This is not a technique workshop. We will learn choreography to a love song to Jesus from an early 14th Century monk, Bianco of Sienna with the intention of sharing and explaining how to deepen movement within a choreographic structure. This is done in the presence of the Holy Spirit and I always pray that whoever is in my class would receive healing. I believe it is part of the gift of God within me. I can never guarantee that someone will be healed, because I do not do the healing, but He is so faithful in these intimate movement settings. I begin and end with simple movement from the classes to unify us and bring His peace. It is difficult within 1 1/2 hours to achieve what we experience in weeks of movement together, but the Lord can do anything!!!!!!!

Karen Christian



"How I prepare myself for session?"

by Francoise Bale, Dance Therapy Association of Australasia (DTAA) Professional DMT.

Whatever Dance Movement Therapy modality or population I plan to facilitate, before designing a session, I pray. I ask the Lord/ Holy Spirit to show me what may be required for each person attending the session, whether one-on-one or a group session.

When possible, I inquire about the person's history, likes, dislikes, personality, capacity, etc. The structure of the session remains consistent to provide structure and safety for each person. Then I add elements to the session which I hope will give everyone something they can relate to and help each person come together and connect in a fun way. Just before our session, I ask the Holy Spirit to show me how to adapt and help everyone have a fun time, connect and bring Joy and Peace.

I always include some Christian Instrumental Music and I encourage singing and vocal expression.

Sometimes, there is also the opportunity to express through drawing at the end of the session.

The Lord/Holy Spirit shows up each time. I am very grateful as there are times the unexpected and unplanned for happens, so I follow, trust and allow the Holy Spirit to work through me to place value on each person to bring Joy and Peace with Love.

Francoise Bale



We end our DMT Newsletter with an extract from the late Paula Douthett's book - " How to lead people into praise and worship " Part 3.

"Worshipping our Lord opens our hearts to His healing love. He yearns over each of His beloved children to set them free from the bondage of shame, to forgive their sins, to deliver them from the evil wrongs of the past, to give them a future and a hope. As we experience His new life within us, we come to trust him in new and deeper ways, to commit ourselves to His lordship of our lives, to walk His way in confidence and peace".