

Aikido Times

March/April 2014

THE OFFICIAL NEWSLETTER OF THE BRITISH AIKIDO BOARD www.bab.org.uk

Welcome...

to the April issue of the Aikido Times.



Yet again we have a packed issue, full of articles and event information.

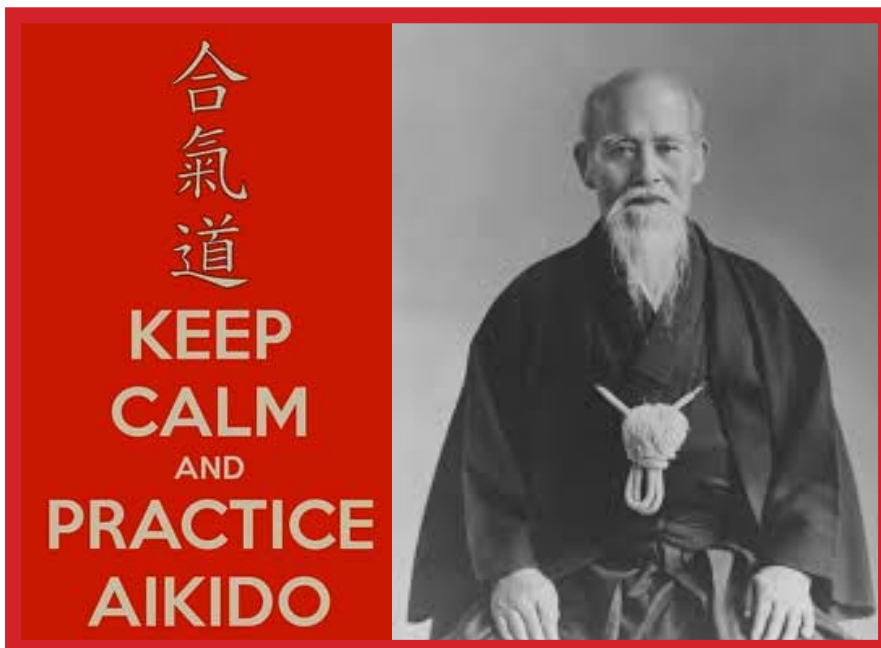
My thanks to all of you who have sent in articles for publication. If your article hasn't been included this time it is being held over for another issue.

When submitting something for publication please endeavour to send in some pictures or illustrations to go with your article (make sure you have permission to use photographs).

The next issue will be published on 16th June with a cut off date for submissions on the 11th June

If you have any items to submit then please contact me at:
mediaofficer@bab.org.uk

Brian Stockwell, Editor



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AIKIDO TIMES

FORWARD TO
A FRIEND

March/ April 2014



“The times they are a changing”

Piers Cooke: BAB Finance Officer

Never in the aikido world has the above lyric been more accurate. I have been the finance officer of the BAB for the last 12 -13 years and in that time I have watched the aikido community at work and play.

When I took office I can honestly say my impression of the top team was a rather poor one. The BAB was run by a group of well

meaning people, who liked to get together and talk but who actually seemed to have no desire to do anything, in fact the decision making process could not have been designed better to prevent decisions from taking place.

I remember when Vince Sumpter obviously decided enough was enough and put himself forward to be chairman. He won fairly comfortably and that was the beginning of what I consider to be the modern era.

The first area to be improved was Coaching. Bob Jones, ably assisted by Grev Cooke, transformed the coaching system. They got rid of the old assistant coach and coach qualifications and brought in a new modern, well thought out, structured system, which now allows coaches to improve their knowledge starting with CL1 and ending with CL3.

The system was based on modern educational techniques and delivered by BAB approved coaches as opposed to a clique, based on an old boys network. Frank Burlingham took over the baton, still very much assisted by Grev Cooke and they continue to deliver a fantastic coaching service to all members of the BAB.

Back in the early 2000s Data Protection was all the rage, new legislation was brought in and the quagmire had to be navigated. We were lucky to have an expert in that field, Dominic Foster who spent many hours / weeks helping the BAB get its house in order; subsequently we were able to offer our members sound advice about how to go forward safely, with regard to data protection.

The next major hurdle was “Child Protection”. If data protection was a quagmire, then child protection was and is a minefield. We were incredibly lucky to get Sue Ward on board, another dedicated “young professional” who worked tirelessly to create a team of child protection officers and ensure that the Associations were walking on the right side of the law. This cost a great deal of time on Sue’s behalf and money invested by the BAB, and as such the BAB delivers a first class service with regard to child protection to its members.

Probably the next major area to be tackled was the web site. Some of you may remember the “bad old days”, it would take weeks or even months to get courses or club changes updated. This was no one’s fault, when the web site was designed no one knew how important the web would become. Our web site could only be edited by the web master, John Burn, and the demand for changes was absolutely too much for any one volunteer to cope with. After literally hundreds of hours of work John passed the mantle over to Steve Billet.

The committee then agreed that the website, needed a major over haul. It was completely restructured so that Associations could have access to their own association information. They could create new clubs, update locations and

THE BAB’S NEW CHILD SAFEGUARDING WEB SITE

The BAB’s Lead Safeguarding Officer has created a new ‘mini’ website within the BAB’s main web site.

This new site contains all policy and guidance information for safeguarding children in aikido.

There are sections for Clubs, Associations, parents and carers and junior members.

The site also explains how to report and respond to concerns about a child (or the behaviour of an adult or child towards another child).

You can visit the site by clicking on this link:

[http://www.bab.org.uk/
backend/web_page_cms/
homepage2.asp](http://www.bab.org.uk/backend/web_page_cms/homepage2.asp)

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times, add courses, all at the flick of a switch. The reaction and approbation was overwhelming, the members were delighted.

We have since built on this success and continued to develop the web site, it is now a mine of information; you can download child protection material, coaching info, insurance policies, you can see who is running the BAB, what new courses are being held and where they are, you can see pictures and videos of national courses, you can find aikido clubs by area or style etc etc. Of course there are still criticisms which is not a bad thing so five years after the last major rebuild we are embarking on the next massive improvement. It again needs a major overhaul which allow us to deliver online facilities like online membership renewals, online booking for the national course plus it will get a major overhaul in the looks and style departments.

This reminds me of the "Life of Brian". "What have the Romans / "BAB" ever done for us?"

At about the same time as the web site restructuring, the BAB embarked on a painful but probably long overdue comprehensive look at itself, with the help of Government paid for consultants. They helped us look at every area of the BAB from finance to child protection, from membership to PR. The exercise required the committee (all volunteers, representing yourselves, of whom any one can get on board just by volunteering) spending again literally hundreds of hours additional work so that we could put together the Aikido Development Plan. This was spear headed by Keith Holland and Vince Sumpter and Keith still spends many hours updating the plan.

One of the primary functions of the BAB, is to promote aikido in the UK. The committee looked at this area and tried a twofold approach. The primary approach was to redevelop the web site the second string was to appoint a PR and Marketing officer. As a result the Aikido Times started to be published and we continue to strive to get this publication to a wider audience. Any ideas please let Brian Stockwell (the new appointee) know.

Finally the latest improvement to the Executive Committee was the appointment of a legal officer, Leslie Cuthbert. In this litigious age of ours having Leslie around the table offering his legal opinion has been invaluable.

So those have been the major changes I have seen in the last 13 years, the BAB Executive has been transformed into a committee of hard working "young" professionals and this transformation could not have happened, in my opinion, without the tireless work of Vince Sumpter. Vince has been a superb chairman, who has had the unenviable job of "herding cats" where (the cats) actually often as not seemed to "hate" each other, and who also seemed at times to prefer self-destruction rather than living harmoniously together.

It would be terribly wrong of me not to mention the things that have not changed a great deal. Terry Bayliss has throughout this time again (I know I have used the phrase a lot but it is appropriate) tirelessly helped to guide the new members to join the BAB. In addition to this important responsibility he also took on the role as ClubMark officer which was also time consuming and onerous.

Finally the BAB would not run smoothly if it were not for the incredible amounts of hard work put in by Shirley Timms (secretary), Vince Sumpter (retiring Chairman), Keith Holland (acting chairman) the amount of work these people do on behalf of aikido and on behalf of you the members has to be seen to be believed. Of course generally you don't see it so of course you are not aware it, therefore you naturally discount it.

So really finally, the point of this article is to say how sad I am to see large associations leave the BAB. The aikido community is such a small one in comparison to the martial arts community at large; I truly think we should stick together and work out our differences. However if we can't then so be it; let's not fight over those differences lets work together where we can, let's remember past good times, stop bickering and get on practicing and enjoying aikido.

Piers Cooke BAB Finance Officer.



Insurance – Some Guidance & Frequently Asked Questions (FAQs)

Vincent Sumpter: Insurance Officer

The BAB's insurance cover for its Associations, clubs, instructors and student members comes in 3 parts:

Civil Liability, Personal Accident, and loss or damage to Club equipment.

In very broad terms the details are as follows:

- Loss or damage to Club equipment is fairly straight forward; Clubs can claim for loss and damage up to a maximum of £1500 (Please note that excess amounts may apply when making a claim)
- Personal accident cover is very basic and pays out compensation to instructors and students only if they suffer a very serious injury or death
- Civil Liability insurance (for Instructors/Coaches think of this as professional indemnity cover) is the most important part of your insurance cover. It will pay out up to £5m on any one claim as protection against being sued by a third party for:
 - The officers, committee members and volunteers of the Board, its Associations and their Clubs
 - All BAB registered Instructors/Coaches and students/juniors. Here are a few examples of what members could be sued for:
 - Child abuse, sexual, racial or physical abuse
 - Inappropriate, incompetent or negligent instruction/coaching
 - Bad advice
 - Competition fixing

Some Frequently Asked Questions (FAQs)

Q. If my Association resigns from the BAB, are my Instructors, students & clubs still covered?

A. No. All cover hinges on the Association to which the club, instructor or student is registered being members of the BAB. Unless your members or clubs re-register with another BAB Association, their cover will be invalidated.

Q. I own the property which is also the Club venue. Do I still need the BAB venue cover?

A. Yes, because the BAB venue policy gives employee (volunteers / officers) third party liability cover as part of the BAB's total insurance package.

Q. I sometimes teach Aikido abroad, will I be covered?

A. Yes. However, you are only covered for professional indemnity cover. You are advised to take out the usual travel insurance for flight cancellations, medical insurance etc.

Q. We sometimes have visiting instructors from overseas. May we sell them/do I need to sell them BAB insurance?

A. If they are only visiting the UK (e.g., they are not a permanent resident or do not have a work or study permit), they cannot be covered by BAB insurance. They should be advised to take out the required insurance in their own country.

Q. I sometimes teach self-defence, am I covered?

A. You are only covered to teach Aikido. However, if you teach Aikido as a form of self-defence, you will be covered.

Q. My club has a children's class. Do the children need to be registered for insurance purposes?

A. It is important that members understand that there is no upper or lower age limit to being sued. A child can be sued for, say, inappropriate actions which cause injury to another child. If the child has not been registered with the BAB for insurance purposes it could leave the Parent/Guardian, Club, Association or Board open to being sued instead. Parents/Guardians may not, themselves have appropriate third party liability cover for this event which makes it even more important for the child to be registered as an Association member.

Q. When new students come to practice for one or two nights but then do not come back, are they covered for insurance if I have not processed Association/Club membership for them?

A. The short answer is "No". That is, they will have no "member to member" third party civil liability insurance, nor will they have any personal accident insurance in the event that they are severely injured or worse. They could, however, still make a claim against the instructor, Club, and/or Association/BAB. Your registered Club members could make a claim against the "uninsured" student but were the claim to be successful and the negligent party (the new student) had no other personal liability insurance then the likelihood of any monetary compensation would be negated.

The only 'safe' position is to ensure that ALL new students fill in and sign a membership application form and that the Club registers the student(s) for "membership" from the first day of training.

Do take time to read the insurance guidelines on the BAB website:
http://www.bab.org.uk/downloads/Insurance_Guidelines_V_3_1_-_December_2012.pdf

AND REMEMBER TO REPORT ACCIDENTS PROMPTLY TO THE BAB SECRETARY ON AN ACCIDENT REPORT FORM.

Full details of all policies and guidelines can be found in the downloads section of the BAB website: <http://www.bab.org.uk/downloadcode/downloads.asp>

If you can't find the answer to a burning question then it's OK to contact the Insurance Officer through the BAB website

Safeguarding: quick links

Does your club teach under 18s? Do you need help or advice on running junior sessions? If so, your Association CPO or Club Welfare Officer are the people to go to for advice and information.

There are also some great resources on line (click the links to find out more):

- [The Safe Network](#)
- [The Child Protection in Sport Unit](#)

Worried about a child? Advice and support from the NSPCC whenever you need it.

Call 0808 800 5000

ChildLine: A free and confidential helpline for children who have concerns.

Call 0800 1111

Have you registered your membership with the BAB

The BAB is really keen to get as many individual members registered on the BAB web site. This will enable much more effective communication so that you can stay in touch with key events and information.

[CLICK HERE](#) to register

BAB Grade Certificate

Did you know that BAB members can apply for a BAB Certificate?

To purchase a BAB Grade Certificate, login to your membership area and follow the procedure from there.

[CLICK HERE](#) to apply

AIKIDO AS AN EFFECTIVE DEFENCE ART

Peter Downs has been studying aikido for over 30 years and holds the rank of 5th Dan. He teaches at the Kokoronokai Centre in Norwich and continues to study under Richard Simms shihan (7th Dan), UK shibu cho for Takemusu Aikido Kai.

In teaching and studying aikido I have a particular vision. My comments below reflect that vision. Insofar that this may differ from the way in which other people view aikido it is not meant to be a criticism of other schools or teachers. Everyone who studies aikido for the long term develops their own interpretation of the art and indeed this is likely to change over time. This is simply where I'm at, at the moment.

My vision is that aikido should be “street effective”, should embody the principle of non-aggression and should forego the use of strength. I distinguish between non-aggressiveness and the non-use of strength because it is possible to aggressively slam an uke into the mat without using strength – a practice that bothers me because the more serious injuries that occur in aikido are related to head trauma often associated with hard irimi-nage or shiho-nage take-downs. Slamming a usually compliant uke into the mat seems to ignore the imperative that we treat our training partners with respect and care. At the same time such actions seem to me to reinforce an aggressive and ego-centred mentality that sits uncomfortably with the philosophy of the art.

However if one goes too far the other way one can fail to develop a martial spirit. Aikido then becomes increasingly unlikely to be very effective against real attacks. Worse still one can develop a false sense of its effectiveness through the nature of dojo training. This arises both from the artificiality of “formal” attacks and a general compliance of uke with the technique being applied. Not only does a lack of martial awareness lead to self-delusion regarding aikido's effectiveness, it also undermines the key differentiating principle of aikido from most other martial arts, which is that its practitioners seek to control aggression without harming their opponents. Avoiding injuring an opponent is a moral decision which requires a choice between harming and not harming. To exercise that choice we must have the ability to harm.

It is totally reasonable to formalise attacks and to practice from static positions or slowly. This makes sense from a safety point of view as well as providing the student with maximum feedback regarding what is happening in a technique and why it is working or not working – providing the practitioner is mindful of these things. In many cases though they are not so mindful but merely following the appearance of the technique without appreciating its true essence.

Take as an example the practice of the turning exercise “tai no henka”. We often do this as a group practice with the class instructor initiating each turn with a count. If the leader stops in mid-count many students will commence the next turn without the count, having been lulled into an insidious rhythm of mindless expectation. This sort of practice almost encourages a loss of awareness. People merely do the turn without any sense of its martial meaning. A similar situation can prevail when students are practising tai no henka in pairs. The exercise becomes one merely of movement rather than of martial essence.

In a real attack strikes can come in quick succession, and the aggressor is free to move to maintain balance. If one has trained without martial awareness this will come as an unpleasant surprise. Additionally in a real situation a target's “fight or flight” hormonal response system will also kick in influencing their perception, muscular control and composure usually to the detriment of technique.

To be effective aikido must be applied with intention and “spirit” and in many cases be pre-emptive. This leads to a potential dilemma. Can we develop martial intent and awareness while avoiding corresponding aggressiveness? I believe we can.

As well as the learning of correct technique there are a number of ways to help the student use aikido in a real situation. These include:

- habituating to increasing levels of threat

- enhancing mindfulness of potential threats such as counter punches and follow-on attacks (this helps to develop mai-ai and extension)
- developing effective atemi.

Reducing the level of stress felt in a threatening situation allows us more control over our actions – hopefully allowing us to apply techniques with some success. A more confident demeanour may cause an attacker to abandon an attack or even choose a different victim in the first place. Facing one's fears is a key element in self-development and it starts as soon as one joins a dojo. Opening the door and stepping into a strange place full of new people can be a challenge in itself. Achieving a confident ukemi is the next step. Here the student has to face their fear of injuring themselves through incorrect technique. This can be insurmountable for some, but achieving it can massively improve self-confidence. But often that is as far as it goes. Practice dominated by formal attacks, compliant ukes and slow, measured responses offers no further enhancement towards a mind ready for and able to psychologically (let alone technically) deal with real threat.



One solution to this is to introduce weapons training. The mere presence of a bokken or jo immediately increases the physical threat and gives the student the opportunity of learning to remain calm under higher levels of stress. Similarly increasing the speed and vigour of striking attacks gives people

the opportunity to raise their training to a higher level. An unexpected kiai by the attacker can also ramp up the perceived threat level. These are all useful techniques to improve the martial mind.

However even a high speed and committed attack does not approximate to a real situation. Uke is still compliant in these situations and will often wait for the technique to be applied. Getting the student to consider where the follow-on may come from provides good training in mai-ai and hopefully will encourage effective control of uke before a counter strike can be launched. Thus if a kotogaeshi has been ineffectively applied such that uke can turn towards tori and deliver a strike with their free hand this needs to be indicated. Only by pointing out such weaknesses in positioning can a student develop an understanding of where they should be in relation to their uke. Loss of extension in applying technique is a common problem. This brings tori into striking distance of uke. By making this clear uke has the opportunity of improving their extension which has a follow on improvement in the effective application of the technique.

Controlling uke in these situations is very much assisted by the use of atemi. Many schools foreswear their use entirely perhaps seeing them as aggressive. Many times, including in my own classes, I've seen students wave a hand somewhere in front of an uke's face as a passing reference to an atemi. These are empty, token gestures. The objectives of atemi, namely to upset uke's physical composure, create movement

A quick reminder for all coaches, helpers and assistants working in junior classes



Sue Ward
BAB Lead Safeguarding Officer

Please remember that if you are regularly teaching or helping out with aikidoka under 18 (i.e. you are in Regulated Activity) then you will require a BAB "approved" DBS or criminal records check. Your Club Welfare Officer or Association CPO will be able to discuss this with you and provide you with either a paper application form, or access to our on line application system.

Your check should be processed and/or approved before you take up a new role. If you are already in a coaching/helping role then your existing CRB check will be renewed through the BAB's DBS system when it becomes 'due'. Currently this 'due' date is based on our three-yearly renewal time-scale.

Those living in England, Scotland and Wales can apply through the BAB's normal procedures. Those living in Northern Ireland should contact their CWO for more information.

Remember that we have a dedicated 'mini' web site covering DBS checks. You can access it by clicking here.

http://www.bab.org.uk/backend/web_page_cms/homepage.asp

and/or keep them occupied while tori moves through a dangerous space, cannot work if applied without intention and extension into uke's space. Uke needs to feel the threat of an atemi. To my mind practising with ineffective atemi reinforces a lack of martial spirit and undermines the effectiveness of aikido in real conflict situations.

The use of atemi, simply because it resembles a strike, should not be confused with aggression or strength. In the dojo an atemi should be applied with intent and extension into uke's space. It could also be applied fast. But in all cases it should be applied with the ability to control it should our partner fail to move appropriately. Like many strikes in most martial arts the delivery should be relaxed with tension only being applied at the point of impact. Thus, if the impact will be inappropriate, we can withhold it. The technique of shomen-ate in aikido is predominantly an atemi which in other arts would probably have resulted in a broken neck, being a straight upward palm strike to the point of the chin or the septum of the nose (alternatively a claw strike to uke's eyes). I sometimes teach shomen-ate as an exercise in sen no sen timing and entry. Against a shomen tsuki attack, tori enters deeply as soon as the intention to attack appears in uke, extending their shomen ate hand towards uke's face. Done correctly this will completely upset uke's body posture before their strike has physically started leaving them bending backwards away from the incoming shomen ate. I like to refer to this sort of movement as "explosive gentleness". Even done with great speed a good aikidoka should be able to gently rest their hand against uke's face, which is all that is required to control them and finish the technique.

Of course achieving this level of relaxed speed, extension, intention and timing requires a lot of practice. Nor should practice be solely focussed on these elements. A good mix of slow, correct execution of technique and dealing with more threatening and realistic attacking situations should help to develop both the knowledge of the physical elements of aikido (the movements and the principles of balance, co-ordination, etc) and the martial awareness and spirit without which aikido runs the risk of becoming a rather attractive dance.

CLUB RESOURCES: physical activity and health



The British Heart Foundation's Active Club pack is a resource to help plan and deliver fun and inclusive activity sessions. You could use this pack to plan warm up games for your junior classes.

The Active Club pack has been updated to provide those delivering physical activities to children and young people with simple, straightforward advice and over 100 practical activity ideas for helping children and young people become more active.

The resource contains:

- practical activity cards offering ideas for day to day activities
- a handbook including information about planning and delivering activity sessions
- a CD ROM including electronic templates and certificates designed to assist with the planning and delivery of activity within your setting
- a useful information booklet to be used as a reference guide including key contacts and information on relevant resources, organisations and funding opportunities
- a copy of BHF's Get Kids on the Go booklet for parents
- a copy of BHF's Let's Get Active Pocket Planner.

The Active Club pack is free to order, but as a charity the British Heart Foundation would appreciate a donation to cover their costs. To order your copy, phone the BHF orderline on 0870 600 6566 or email orderline@bhf.org.uk quoting Ref G132.

The Journey of UK Chief Instructor Bob MacFarland, Shin Shin Toitsu Aikido Godan, Full Ki Lecturer (Awarded from Ki Society HQ, Japan).



Bob MacFarland Sensei started his practice of Aikido over 45 years ago with the old pioneers of Traditional Aikido in the UK Sensei's – Ellis, Foster and then later Ki Style with the main Ki Aikido Chief Instructors of the UK – Williams, Yoshigasaki and now Tabata Sensei. This Bio provides in broad brush strokes outline of the major influences on his practice over the years.

Bob first started his training in Aikido in the late 60's with Henry Ellis Sensei at the Slough Football Supporters Club and Sports Centre in Bracknell. You were not then allowed to start training in Aikido until you were 13 due to the physical nature of the practice then. However as Bob was quite tall for his age he was allowed to start at just over 12 years old.

At that time there was no difference in the training regime which was undertaken by children than adults they all

practiced together in the same group. The way that the Aikido was practiced was more of an "irimi" style and was very solid and direct. During this period Bob also occasionally attended training in London with TK Chiba Sensei. Described from the calligraphy perspective the training conducted then was "Kaisho" this is the style in which each of the strokes is very much made in a deliberate and clear way.

Henry Ellis Sensei was working I believe as a self-employed decorator during that period and had to stop his teaching briefly in Slough due to the load of his work commitments and for some reason his assistant Geoff Goodwin Sensei did not continue teaching the classes then.

Bob as a result discontinued his practice briefly for up to perhaps a year or so and then resumed



practicing Aikido again in the beginning of 70's with Ron James Sensei and then subsequently David Timms Sensei at the Slough Community Centre.

The method of training at the Institute of Aikido was based rather more on tenkan, circular, flowing movements rather than the direct manner that Bob had previously been used to and would be described from the calligraphy perspective as "Gyosho" where strokes are made with more of a flowing semi cursive style. Bob eventually also began studying at the nearby Hut in Hillingdon with Sensei Hayden Foster and the other instructors there such as Andrew Allen and Hamish MacFarlane Sensei's

Bob attended a training session lead by Margaret Hughes Sensei in 1977 in Slough Boy's Club. Margaret hearing that Bob was shortly afterwards going to leave Slough to start studying in Brighton. Requested Bob helped out the current teacher Ron Cattrall Sensei at the University of Sussex Aikido Club whom she knew well with the teaching and running of the club. Whilst over the next year or so Bob regularly meet and escorted Minoru Kanetsuka Sensei on his monthly Friday evening visit to the Sussex Uni Aikido Club.



Bob upon David Timms Sensei's request also started an entirely new club at the Brighton Poly in 1978 where he was studying for an BSc. in Applied Physics. Consequently at first with the help of the Sussex Uni Aikido club members he started a club under the banner of the Institute of Aikido. Pat Kelly Sensei also after a while came weekly from Portsmouth to help and advise Bob with the running of their Brighton Poly Aikido club which they ran together until 1980.

Apart from reading the book "Aikido in Daily Life" this was the first time that Bob was introduced to Ki Aikido first hand by Pat Kelly Sensei which wetted his appetite for more Ki Aikido instruction. Pat Kelly Sensei as well as studying traditional Aikido

with Hayden Foster Sensei had also studied Ki Aikido with Valery Smith Sensei from Portsmouth. Pat would occasionally show the Ki Aikido alternative of the techniques they were teaching at the time in class to Bob.

In 1980 Bob graduated from Brighton Poly and decided to visit his Father who lived at the time in Texas. From there he went to practice Aikido in San Francisco. This was when Aikido was at its peak there and there was a very strong community of Aikido practitioners of all the various styles there. Bob practiced with all the now famous instructors there at the time such as Terry Dobson, Robert Frager, Bob Nadeau, Frank Duran, Bill Witt, Bruce Klickstein, George Leonard etc. Bob also practiced regularly with Hideki Shiohira Sensei and joined the Ki Society but only managed to stay 3 months practicing in the Bay area where he had been able to practice three times a day seven days a week before his return to the UK.

Back in the UK Bob continued teaching in Brighton and even became also after Brian Elgood Sensei's request the Traditional Aikido Instructor at the Tomiki Style Myo Do Kan dojo in Brighton. During this period he also visited France for a seminar with Hizokazu Kobayashi Sensei. He then got a job at a Swedish Company Ericsson and was eventually transferred to live in Sweden for a 9 month visit.

Whilst living and visiting Sweden he practiced regularly with Tochikazu Ichimura, Lennart Linder, Peter Spangford and sometimes with Jan Hermanson and Takeji Tomita Sensei's and attended seminars with the visiting Shihans over the years by Shoji Nishio, Seichi Sugano and Nobuyoshi Tamura Sensei's .

It was circa early 1980's during Kenjiro Yoshigasaka Sensei's first training seminar in Sweden in which Bob participated and became impressed by the rapid progress of the participants. At the time despite training regularly six times a week Bob felt that he was not making very much progress personally in his training in the traditional Aikido arts.





Kenjiro Yoshigasaki Sensei suggested that Bob should participate in the training with the GB Ki Federation when he returned to the UK. So he attended a seminar with Kenneth Williams Sensei who was the UK Chief Instructor. At the seminar Ken Williams Sensei was able to show to Bob the flaws in his techniques that Koichi Tohei Sensei had pointed out previously to Ken Williams Sensei himself.

As a result Bob joined the GB Ki Federation as the student of Valery and Glynn Smith Sensei's from Portsmouth eventually Sensei Paul McKeckan helped with the opening of a Ki Aikido club in Brighton too. As part of the conditions of his joining the GB Ki Federation Bob had to renounce his Traditional Aikido gradings and close down his various training facilities that he held in Brighton and to agree also to only train Aikido within auspice

of the GB Ki Federation starting again from the very beginning as a white belt.

Due to his loyalties and friendships to Sensei Hayden Foster to whom at the time he used to assist as his uke whilst Sensei Hayden Foster was away on trips from the Hut and also at the Institute of Aikido Summer School in Barry this proved to be a painful period emotionally.

During this period Bob wished to improve his use of weapons so Bob started learning and practicing Musho Shinden Ryu Iaido and Jodo for a few years under Vic Cooke Sensei Brighton achieving his Shodan in each of these respective arts. In 1986 Ken Williams Sensei resigned the British Ki Federation from the Ki No Kenkyukai HQ in Japan. Bob and a number of other notable UK students including Phil Burgess, Mike Dipple, & Richard Gardiner Sensei's, eventually established the British Ki Society which remained under the Ki No Kenkyukai HQ with Kenjiro Yoshigasaki Sensei appointed as the UK Chief Instructor.

During the nearly 20 year period in which Kenjiro Yoshigasaki Sensei was Bob's teacher Bob regularly attended Ki Aikido seminars in Netherlands, Germany and Sweden along with his students as well as attending the various UK National seminars which Kenjiro Yoshigasaki Sensei also conducted. The Chief Instructor of Netherlands Eugene Du Long Sensei also visited Bob's dojo in Brighton to teach seminars. Shinichi Suzuki and Christopher Curtis Sensei's from Maui also conducted a misogi and aikido seminar in Copenhagen in which Bob participated.

Bob attended the 1990 grand opening of the Ki no Sato Ki Society headquarters near Utsonomia in Japan. Subsequently Bob participated in a number of classes over the years at Ki No Sato and at the old Tokyo dojo under the supervision of Koichi Tohei, Shinichi Tohei, Yutaka Otsuka, Taketoshi Kataoka, Kuuki Sawara, Shuji Maruyama, Tomonori Kobori and Will Reed Sensei's.

In 2003 Kenjiro Yoshigasaki Sensei resigned as the Chief Instructor to establish his own association once again Bob and a number of other notable UK students including Roger Packman, Ian Parsons and Rhys Edwards Sensei's eventually established the UK Ki Federation which has remained under the Ki Society HQ, Japan with Calvin Tabata Sensei the Chief Instructor of the North West Ki Federation and a lifelong direct student of Koichi Tohei Sensei acting as the Ki Society HQ Advisor to the UK Ki Fed.

Subsequently during this over the ten year period Bob has attended a number of seminars and training sessions in Ki, Aikido and Kiatsu® (the healing method of Koichi Tohei Sensei) in Oregon Ki Society, USA with North West Ki Federation Chief Instructor Calvi Tabata Sensei and the senior instructors of the OKS Louis Sloss, Jon Gillmore, Bob Hart, Brenda Tam & Terry Coperman Sensei's.

Both with them in the USA and they have visited the UK to help provide direction, instruction and training in helping the UK instructors and the others UK students towards achieving the Ki level of training which from the calligraphy perspective would be known as "Sousho" where the strokes are made with a flowing cursive style but with strong mental intention (Ki).



So for thirty years now Bob has been learning, following and teaching the training method devised by Koichi Tohei Sensei referred to as Ki Aikido in the west or Shin Shin Toitsu Aikido in Japanese at the Brighton Ki Society. The principles this method is based upon help to guide your practice and aid in your application of them in your daily life in order to derive the benefits they have to offer. This broad path is sometimes referred to as “Setsudo” or way of the universe.



A lot of people make comments regarding Ki Aikido without actually experiencing what it is like with an actual authentic practitioner and is based solely upon either seeing a video or training with somebody who is no longer associated with the Ki Society HQ, in Japan.

With his over 35 years teaching experience Bob MacFarland Sensei has a wealth of knowledge and insights to pass on based mainly upon Koichi Tohei's teachings. To find out what Authentic Ki Aikido has to offer you please do attend one of the Ki Society monthly intensive training sessions with Bob MacFarland sensei.

If anyone is interested in attending any of these sessions please call Bob – (01273) 323315 or email: brighton@kisociety.org.uk

For further info see <http://brightonkisociety.org.uk/>

Many thanks to Petr Mengler Shodan Assistant Instructor at Brighton Ki Society who took ukemi for most of the pictures used in this article.

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Submitting an article, news item or event for the newsletter

Text should be in one of the following formats: Word - Publisher - InDesign - PDF - Plain text

Images and pictures: JPG - PNG - TIFF - PSD - PDF

If you have any queries concerning format then please e-mail mediaofficer@bab.org.uk

(please use this e-mail to send in your contributions).

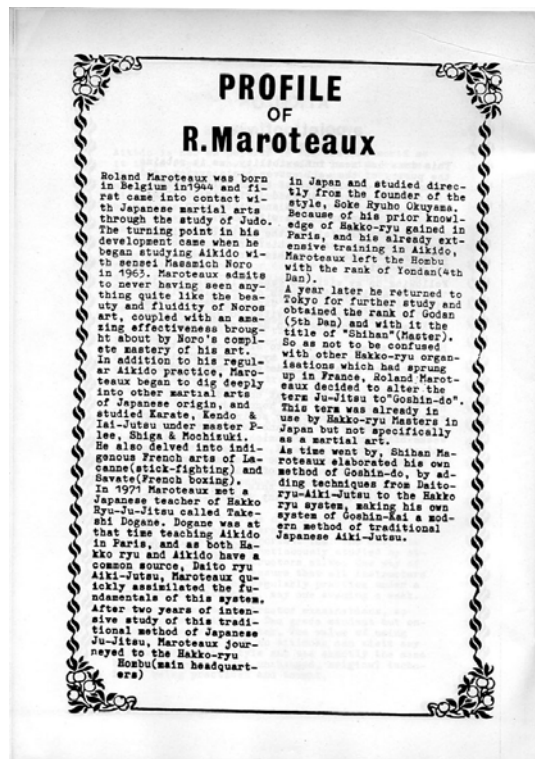
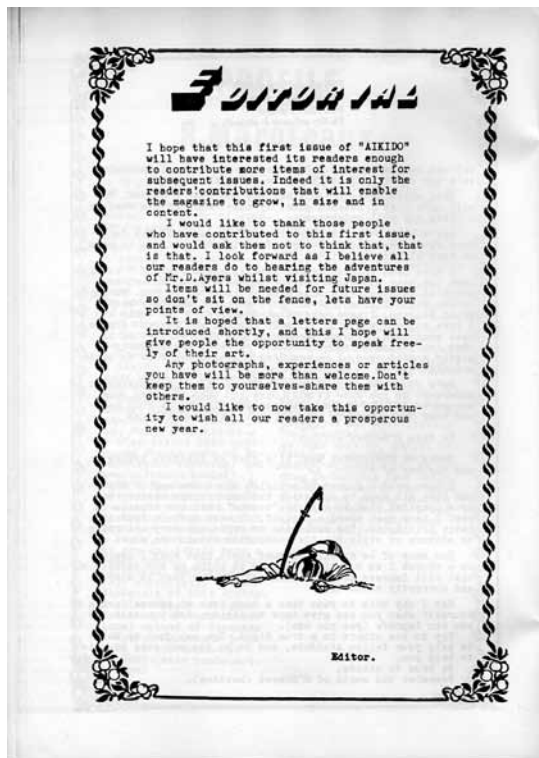
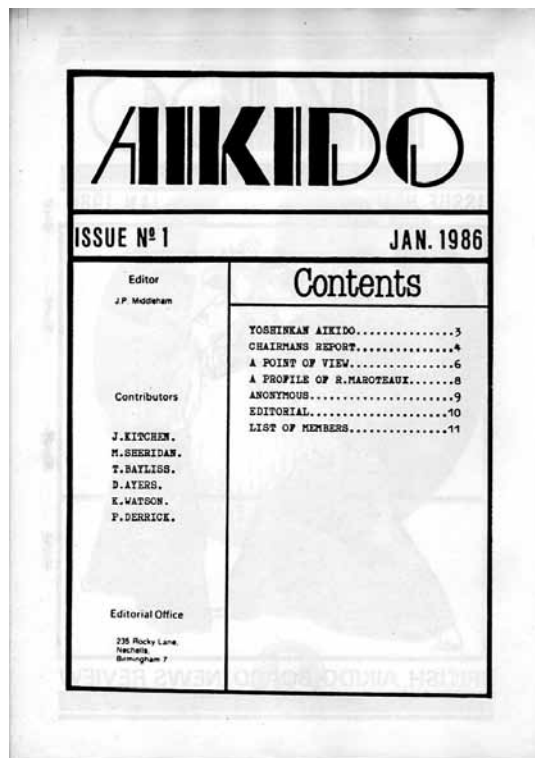
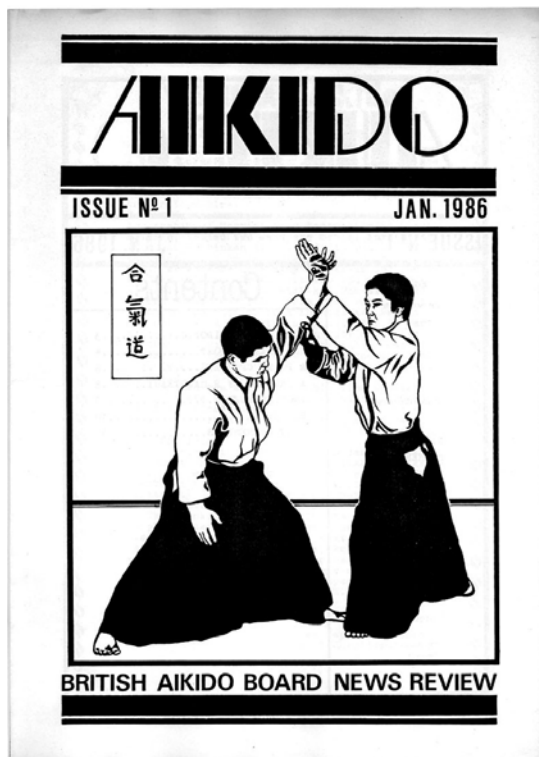
We cannot guarantee to publish every submission, and we may have to edit for length or style.

Please ensure that you do not breach copyright when sending in articles or images!

Articles submitted may also be shared on the BAB's social media channels.

CLICK TO SUBMIT

A BAB member has shared some images of the very first issue of the BAB's newsletter dated 1986. Note the use of a typewriter -- how things have changed. But it's fascinating to see these old documents as they are an important part of our history of aikido in the UK.



Richard Small



Sensei Richard Small is a member of TIA Europe, now teaching Aikido in North Devon. Richard started Aikido in the mid 1970s and was awarded his 3rd Dan in 2007 at Cambridge by Sensei Tony Sargeant and Paul McGlone. Richard achieved his 4th Dan in April 2013.

My soul didn't ask me to write this, it demanded it of me. The trouble is the language of the soul doesn't translate very well into English and there are some concepts that find no words in our language. However, I shall do my best, which is probably what you do too... or at least that's what we often say we do. Poor old O-Sensei, he had such a noble dream to reconcile the world in peace through Aikido. It might just be possible if we all tried harder for that goal. I am minded of a story about two birds discussing snow and its weight; one said, "Snow is so light, it weighs nothing, why I have seen it lifted in the wind." The other replied, "I think not friend, for I once watched snow landing on a mighty tree branch, snow flake after snow flake and the branch held strong... until just one single snowflake more landed and that branch was felled... just one more that's all." The moral being perhaps that in life situations we can be that tiny thing that finally tips the balance.

But I digress, the soul wants me to write of other things; to question why we might do Aikido, what qualities do we seek... if at all, what teachers we might follow, who do we think should be practising Aikido or not, more importantly; who or what do we aspire to, who to emulate, who to cast aside. Are they not all snowflakes? If none of this means anything to your own soul don't read any more, go and do something that you think is more important. It's your soul that matters and not the calculating, time constrained egoistic left side of your brain; you know the side that just looked at how many more lines there are to read, or the clock, or thought about a snack, or what's on TV. It's the side of the brain that will let you down one day when it decides it doesn't know the answer... an answer that your soul knew from birth but you don't listen.

When we are young, lots of not so old people actually look really old to us and we foolishly look down on them, seeing them as less able or defective in some way that we of course are not. I learned a lesson many years ago for which I remain grateful. I had not been practising Aikido that long but had risen to the dizzy heights of yellow belt. My teacher at the time, Sensei Aubrey Smith, had organised a workshop with a visiting teacher at our small dojo in Wellingbrough. I sat on a chair in the dojo along with another yellow belt, I think his name was Mick, a swimming instructor he was. We were waiting for a few more to turn up when this seemingly short and elderly chap came in and put a briefcase down on a chair before leaving the room again. Mick and I looked at each other, we were amazed that this little old chap (as we saw him from our twenty year old eyes) was going to attempt Aikido. Didn't he realise it was a martial art and required youth and strength to perform... why, he was just wasting his time. Our Sensei entered the dojo and we lined up ready for the start; the visiting teacher entered and we were totally gob-smacked that it was the old chap we had written off before. He was a second Dan at the time and we know of him now as 8th Dan Sensei Pat Stratford. I was to meet Sensei Pat again when we travelled to his club in Coventry where he hosted a course with Sensei Andre Noquet of France... another old man, (from our twenty year old eyes). Please realise that I write with affection and respect for these masters, past and present. I may not remember the techniques but I remember the men and the lessons I learned and I have gratitude for their unstinting devotion to the art and to the efforts they made to share it.

I also recall an elderly man who trained with us in Cambridge; it was annoying if I found that he was my partner because I couldn't throw him about and inflict my 'Aikido' on him like with a younger 'proper' uke. How sad that we can practice an art about which we often understand nothing. It shouldn't have mattered about his age, it is not up to uke to develop our Aikido but it is up to us; another valuable lesson from the 'has-beens' as we so foolishly think them. O-Sensei was an old man, why don't we discount him too, or perhaps you have.

There are a few of these older chaps about and so often they have little publicity and fewer students, a handful at most. Many students want a dynamic teacher, a Bruce Lee type, not someone who looks like they live in an old people's home.

They choose a teacher that fits their mind set and what they think they want from Aikido; that too will change them with the changing years . . . if they keep going that is, for many will abandon the art when it no longer suits their ageing body. The art will never abandon us, it is we that are guilty of that deed. The older teacher probably has the answers to which the younger student, or even teacher, hasn't even discovered the questions.

Whatever we do in life much of it will have depended on the help of others. . . you'd be dead now if your parents hadn't fed and looked after you, you don't make your own clothes you probably don't gather your own food, you wouldn't be reading this if someone hadn't taken the time and trouble, for it surely is to teach, to help and guide you. You think you did it all yourself? Then you suffer from another problem that martial arts should help you with. . . ego, let's make that Ego. O-Sensei wrote about taking the sword and cutting down the enemy. And where did he suggest we would meet this enemy? Inside, of course. What form did O-Sensei suggest this enemy would take? I'm not sure that he extrapolated on his suggestion but I would hazard a guess that it wasn't anything on the following list; loyalty, honour, integrity, gratitude, patience, endurance, tenacity, compassion, generosity, understanding, harmony, spirit, in fact harmony of spirit through our endeavours.

I nearly wrote some more there, but have deleted it as I realised it was not my soul but my thinking brain that wanted to say it and there is no place here for such thoughts.

I will close by thanking all my teachers whoever they were or are, in life or in death, some gem of wisdom has stayed with me from each and every one, I am grateful for all the efforts they made in the search of their art and their willingness to share it freely.

Let wisdom be the hero for the day.



Sensei Richard Lewis 4th Dan Senior Instructor



Ken Shin Kai Yoshinkan Aikido UK; 4th Dan Senior Instructor: Ken Shin Kai Yoshinkan Aikido; 4th Dan Instructor: Yoshinkan Aikido; 3rd Dan: Shotokai Karate; 1st Dan: Kendo

Richard began practising martial arts in 1965, at school, where he practised judo which was taught by William "Bill" Farthing, a founder member of the British Judo Association. This led to several years close contact with the Harlow Judo club run by Dennis Wynn and Alf Sinfield.

In 1968 Richard joined the Harlow Shotokai Karate club, which was one of the first clubs outside of London set up by Mitsusuke Harada who founded the Karate-do Shotokai (KDS) organisation in 1965 and who holds the rank of 5th Dan, personally awarded by Gichin Funakoshi in 1956.

The club at the time was run by Dave "Taffy" Woodward and Eddie Davies. For Richard this was the start of a relationship with the Shotokai and Harada Sensei that would last for 20 years, with Richard holding a position within the Shotokai as local and national representative. Richard received his Shotokai Karate 1st Dan in 1971, 2nd Dan in 1978 and 3rd Dan in 1984.

During the mid-seventies Richard ran the Harlow Shotokan Karate club with Mick Nursey. Richard also enjoyed being involved with the Harlow Kumite team which had many local and national successes. During his time in karate Richard attended many seminars taught by leading instructors, including Hirokazu Kanazawa, Shiro Asano, Bill "Superfoot" Wallace, Joe Lewis and Tyrone White.

Richard has also given demonstrations of karate and kendo at national events held at Crystal Palace and many other sporting events including Essex and Hampshire youth games.

Between 1979 and 1982 Richard trained Kendo with Sensei David Williams, who was one of the original students of Abbe sensei from the days of "The Hut" in Hillingdon, and obtained his 1st Dan in Kendo. From 1982 to 1984 Richard helped run the Harlow kickboxing club with William Grey (a student of Steve Morris from London). In the early 1980s Richard trained with Sifu Mr Lam in Dragon form Pau Kua and demonstrated at Soho's Chinatown in 1981.



In 1998 Richard decided to take the path of Yoshinkan Aikido, joining Kenshinkai and receiving tuition from Sensei Garry Masters and senior Yoshinkan instructors. Starting at white belt and working hard to reach the level he is today. Richard has taught Yoshinkan Aikido at national and international seminars and represented Yoshinkan Aikido at the British Aikido

Board (BAB) national course in 2013. Richard has travelled to Malaysia, Japan, Moscow, Croatia and Poland, in order to extend his and his students knowledge of Aikido and has attended and given demonstrations of Yoshinkan Aikido at many seminars taught by Terada Sensei, Ando Sensei, Takeno Sensei, Chida Sensei, Inoue Sensei, Payet Sensei, Obata Sensei and Thambu Sensei.

Richard is now a Senior Instructor of Kenshinkai running his own adult club in Portsmouth in addition to running the junior section of Kenshinkai.



I am a firm believer that Aikido is Aikido and, no matter what the style, there is something to be learnt from everyone and it is an honour to have had some of the best instructors in the country come to the South West to teach. Instructors like, Sensei Frank Burlingham, Sensei Vince Hammond and Sensei John Oakins all from Lowestoft, Sensei David Worsley from Plymouth, Sensei Ray Brown from Torquay, Sensei Mike Higgins from Taunton, Sensei Richard Small from Bideford and on July 19th and 20th I will be privileged to host a great weekend of Aikido with Sensei Richard Smaridge from Totnes.

I host many courses throughout the year, usually three large courses with instructors from various dojos in the UK and several smaller courses for mainly local students, but open to everyone. When you host a course your main aim is that everyone has a good time and hopefully that has always been the case, students have come back. The weapons course was different. Students had a great time. Sensei Frank Burlingham and Sensei Vince Hammond taught with ease, they made the difficult seem simple and the encouragement was bountiful. Smiles and laughter and sometimes bewilderment and wonder filled the dojo as students were learning. The atmosphere was fantastic, the Aikido was fantastic and the weekend was fantastic. I can't wait to do it all again next year.

A huge thank you for all that attended and your kind words about the event. I look forward to seeing you all again soon.

For coming events please go to our website www.aikido-taunton.co.uk

Below are comments from some of the students.



Looking for a template for a great Aikido Seminar? You need look no further than Vince Lawrence Sensei's weapons course which he so ably hosted on 15th and 16th February 2014 at Heathfield School near Taunton.

Two high level teachers, Sensei Frank Burlingham 6th Dan and Sensei Vince Hammond 5th Dan took it in turns to teach weapons; tachi dori, Jo kata, Jo suburi, Jo nage, tanto and even some Kashima principles and partner practice. The teaching was serious in purpose but friendly, and even light hearted at times in delivery. It made for a very pleasant, family oriented and happy weekend of training.

On our arrival it was a pleasure to see that all the mats were already set out and a warm welcome was given by the host and teachers to all new arrivals. Sensei Vince Lawrence taught briefly as an introduction and highlighted some very important points of principle that we should consider during the next training sessions.

There were students from all over the country with varying styles and even students from other arts, like Judo and Karate, some were of very high standard.

Everyone mixed well, with respect and friendship shown all around, no politics, no egos, just like minded people sharing a path in the metaphorical sunshine.

There were ample breaks and a fairly substantial buffet lunch was available at midday. On the Saturday evening many students and all the teachers, including family members gathered at a suitable hostelry for drinks and an evening meal.

On Sunday the happy event ended with the usual vote of thanks, a group photograph and no shortage of willing hands to load the club's mats into transport.

What a great weekend, what a great seminar, that's the way to run them!

Richard Small of TIA Europe (Teaching in Bideford N Devon)



The weekends course was very well presented covering all aspects of aikido weapons including traditional koryu exercises and pairs work. Both Senseis Burlingham & Sensei Hammond approach to teaching made it an amazing experience and hosted by a very friendly club who made the course one to remember.

Allan Carchrie Rising Sun Aikido W-S-M

I am sending this email to thank you for the excellent weapons training course that you hosted at the weekend. Firstly, I would like to say that the hospitality was warm and welcoming, making us feel

comfortable, even though it was our first time attending. We started with some Jo basics, which led into some ki exercises, which I have never done before. (Impressed, I tried one of the exercises at my club the next day. One of my kyu grades (a 17 stone) ex soldier, said he had never before realised that he could throw someone without effort. It was a genuine eureka moment!). The main Jo instructors, Frank sensei and Vince sensei were both excellent instructors and technically expert. They both managed to achieve, starting from basics but ending up at an advanced level, so that everyone learnt something. Frank sensei was able to use ukes plucked at random from the participants. The sign of a true master. And Vince sensei's demonstration of the 31 count jo kata and 'anti kata' was something to aspire too. All the instructors were very helpful with the individual attention they gave. This course is a date that we have already booked into our club diary for next year.

Simon Brades

IBF Torquay

NEW FEATURE: ITEMS FOR SALE

The BAB is happy to list items for sale from members and their Clubs. Please note that the BAB accepts no responsibility for any items listed here. Please contact the seller direct for more information and to order.

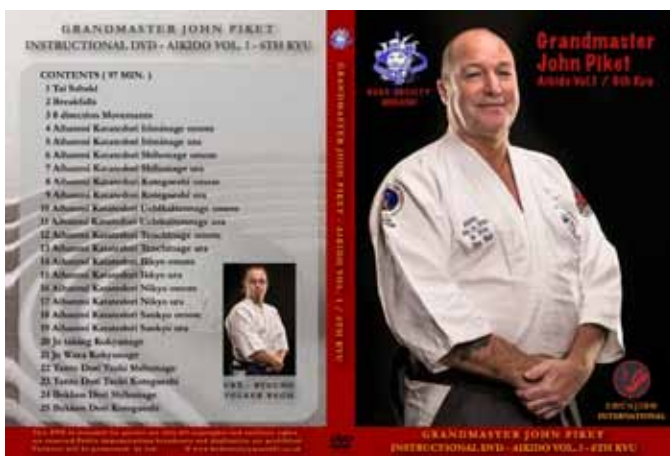
Budo Society Musashi syllabus DVD.

This DVD shows all the techniques required for the aikido 6th Kyu grade on the syllabus from Shihan Tamura and includes Jodori, Bokken Dori and Tanto dori techniques.

running time 96 minutes. Cost £19 + P&P. Order from John Piket, Chief Instructor (member of the Shin Gi Tai Association).

john@budomusashi.co.uk

www.budosocietymusashi.co.uk



The application of philosophy in martial arts

Mark Hardwick



The origins of the oldest martial arts are not easy to trace, but it is certain that their evolution occurred as a result of the influence of ancient oriental philosophies at around 500 AD. Indeed the earliest arts were developed as a vehicle to assist in philosophical understanding, and the main purpose of the martial arts was to provide an avenue towards spiritual enlightenment. It is of course possible to study martial arts today for the same purpose, although this is seldom the stated goal of martial arts practitioners.

Today's martial artists are often aware that there is a spiritual or philosophical connection to the past, but may not always be aware that as well as influencing the development of their art, it is possible to find the living existence of philosophy in their movements, and to improve their martial arts performance by gaining a greater understanding of philosophy. Philosophy is not therefore something separate to the performance of the art, it lives within each movement.

It is easier to discern philosophical principles in some arts than in others. Few have exemplified the application of philosophical principles in performance of technique better than Bruce Lee, who developed his own art of 'jeet kune do' around his spiritual understanding combined with knowledge of practical fighting methods. Aikido is one of those arts in which precise philosophical tenets are harder to discern. Morihei Ueshiba founded the art in the spirit of budo, the echo of the samurai code which promotes physical and mental elevation, as well as other religious and ethical beliefs. However he considered his art 'a way' rather than a combat system, and it is difficult to say exactly whereabouts one would find the representation of a particular philosophical ideal. It really pervades the entire art.

The connection between philosophy and martial arts is sometimes more clearly seen in Chinese arts. Although a Japanese art, it is possible to associate aikido with Chinese philosophy. Aikido, in its development, was influenced by buddhism, which travelled eastwards from its origins in India. It is less clear whether any taoist ideas have influenced the art, but it may be interesting to speculate on whether the taoist notion of 'yin yang' is in any way represented in aikido.



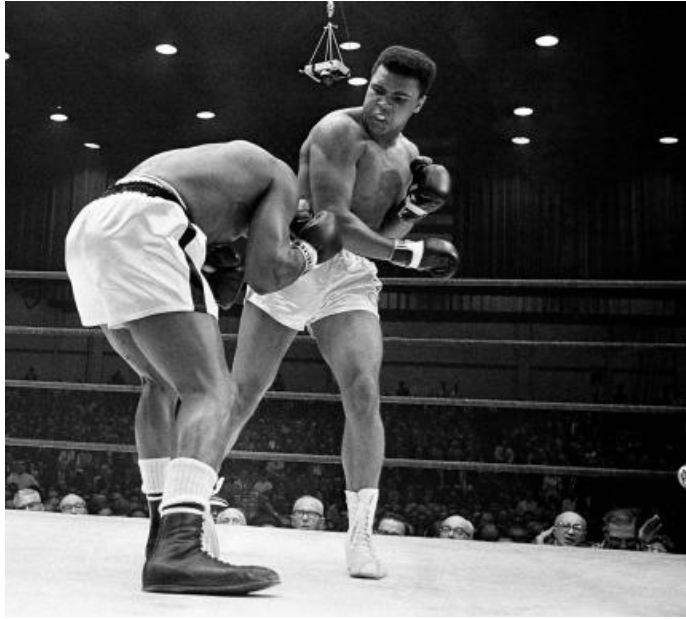
Ueshiba considered his art a way to peace and harmony rather than a destructive martial system. In this respect one can identify it as an art which is fundamentally 'yin'. The Chinese philosophy of yin and yang denotes the universal forces which are kept in balance by each other. They should not be considered opposites, but rather interactive forces, and they enable the existence of a creative harmony. Yin is soft, dark, and yielding. Yang is hard, bright and forceful. Importantly, the symbol shows that within each lies the essence of the other (the small circles in the diagram).

In martial technique, movements which are yin would be those such as evasions, parries, pulls, and shifts of bodyweight to put the opponent off balance. Yin movements would require minimal muscular force. Yang movements would be more destructive in their intent, and would include strikes, kicks, pushes and powerful blocks.

This is not to suggest that one is superior to the other, but rather that either is effective in the right situation. In fighting it is natural to adopt a yang approach, as this is characterised by aggression and muscular force. Yang techniques can be very powerful and can quickly overcome a weaker opponent, especially if that opponent tries to oppose yang with yang.

However the correct application of yin techniques can neutralise powerful yang forces. The essence of aikido is that it neutralises destructive force without directly opposing it, but by controlling it and guiding it so that the forces dissipates, or that it can be used against the opponent himself.

In this way aikido resembles the sapling which bends and yields to the hurricane winds and ultimately survives, while the mighty oaks which rigidly resist the wind are uprooted and destroyed. It is the water in the stream which allows itself to be diverted by rocks, which it will eventually erode by its gentle persistence.



Photographer Unknown/AP/Copyright acknowledged

Some arts embody yin and yang in equal measure. This gives those arts the possibility of not only using whichever suits at a particular time, but the ability to combine both yin and yang. An example of this would be an artist performing a subtle 'yin' open handed parry to redirect an opponent's energy, and following this with a 'yang' knockout punch. In boxing, which is an art which may seem fundamentally yang, one can see movements of extreme yin beauty combined with the utmost yang destructiveness. An example of this would be Muhammad Ali's defeat of Sonny Liston. While Liston was trying to bludgeon Ali with all his might, Ali simply evaded all of the punches, eventually landing his own punches on a fatigued Liston and forcing him into submission.

Remember that in both yin and yang there lies an ingredient of the other. Therefore, although aikido is principally a yin art, it still carries the potential for destructive yang forces. Aikido does have the ability to cause harm to others by applying technique in such a way that, for example, disfigurement of joints is the end result rather than an artistic landing on the mat.

Whilst yang arts may rely on muscular force, and the practitioners train by developing physical strength and power, yin arts are more closely associated with ki (chi) energy. Although the use of this internal ki energy is harder to cultivate, and its application in fighting requires exceptionally high levels of skill, it can be at least as powerful as muscular force. However it is much more difficult to understand. Whilst yang may be represented by physical matter (particles), yin is represented by the unseen forces of nature which exist as waves, and which direct these particles to move and collide with each other. Of course waves cannot be seen, only their effects can be seen. A physicist might tell you that it is physical matter which creates waves in the first place through forces of electromagnetism or gravity. This is consistent with the principle of yin yang, neither creates the other, they exist in a state of interactive harmony. Indeed the entire concept of a 'martial art' is a yin yang interaction, yang providing the destructive movements (martial) whilst yin contributes the aesthetic beauty of these movements (art).

Perhaps the most important representation of yin in aikido lies not in any particular technique, but in Ueshiba's original notion that aikido should be a way to peace and harmony. This may at first seem counter intuitive as fighting, it would seem, is something that is necessarily associated with destruction. However Ueshiba's realisation offers an important lesson for today's society. Aikido encourages us to consider that generosity of spirit and co-operation are an alternative to selfishness and competitiveness.

So, when you next practice aikido, remember that as well as struggling with the technical aspects of a particular technique, or attending to your bruised shoulder after landing from a throw, you are at the same time learning 'the way'...a path to peace and harmony, which is what Ueshiba would have intended.

acknowledgement: 'Aikido History', The British Aikido Board

Mark Hardwick is a Jee Pai Kung Fu instructor

An attitude of humility: The element of danger in horse riding and aikido

David Halsall, Instructor Dyffryn Nantlle Aikido Club

In 2004 I was in a very fortunate position to have two very good teachers and wrote this article which was published in the Shi Zen Ryu aikido magazine in the Netherlands. Nearly ten years later I still feel the same way.

Both aikido and horse riding have given me great pleasure over the years and recently I have been fortunate to study traditional dressage with a very good riding teacher. In my opinion neither horse riding nor aikido can be learnt through rationalisation, brutalism or idealism in that both are learnt by an attitude of humility. My understanding is that traditional aikido and horse riding have developed from a military background and are both martial arts.

By this I mean ways of survival. Aikido teaches us to survive when attacked and traditional horse riding teaches us a way of maximising the benefits of the horse without being brutal and dominant, originally in times of war when the horse was a valued companion and partner. At that time there was a reliance on the instructor to teach the student to survive.

The most experienced teacher always taught this art of survival. The basic principals were posture, weight down and most of all a desire to survive. It was therefore essential to listen to the teacher.

In the modern context where a pupil starts to dictate to the teacher, takes bits of what their teacher says, or interprets things "their own way" then the student becomes at risk and in danger of not being able to defend themselves when attacked or being thrown from the horse.

It might be said that some riders force the horse into submission through the use of draw reins, spurs and restraints, but in time the horse will rebel or become broken in spirit and will be of no real use to the rider.

In the same way through dominance it is possible to overpower an attacker, but if we try to force the person into submission this will require excessive energy and in a combat situation it would not be possible to continue the fight for any length of time.

The basics of both horse riding and Aikido I feel are achieved through good posture, but most of all good attitude and respect for the horse, teacher and attacker.



To ride in complete harmony with the horse or to throw someone in Aikido again in harmony is a fantastic experience, which is something, that happens on occasion and by hard work can happen more often. I feel it is something that cannot be forced but achieved by good constant study. In both horse riding and Aikido there is an element of danger. This is easily recognised in horse riding where it has always been apparent.

In Aikido however where the element of danger is lost, I feel the martial element is lost and it becomes a sport and a form of exercise. It is the sports attitude that has created a different attitude in horse riding and Aikido whereby the student tells the teacher what he wants as against the military teaching whereby the teacher tells the student what he needs to survive.

To me this has resulted in students who are in fact missing out on great gifts obtainable in both Aikido and horse riding from their teachers. Of course there can be too much formality but a correct attitude generates a desire in a teacher to teach freely and help the student develop in his or her own understanding through good basics.

The old military teaching was not a relationship of dominance and submission but a mutual respect that the student is being taught to survive by someone of more experience. I feel that the great pleasure I have found in horse riding and Aikido has been achieved by listening to my teachers.

Reflections on Aikido and Dance: Understanding a Centre Between Ground and Sky

Colleen Snell, Postgraduate Student, London Contemporary Dance School



Colleen Snell was born in Canada, where she began dancing at the age of four. She trained at Toronto's Canadian Children's Dance Theatre as a company member touring from 2005 until 2007 while finishing her studies as a Regional Arts dance major at Cawthra Park School for the Arts. Her post-secondary training began at Ladmmi in Montreal under the direction of Lucie Boissinot. Colleen's teaching and collaborative ventures include work with the Toronto based company Dancemakers as a guest artist for the FastTrack series in 2007, and as faculty in the EDAP program in 2010 where she will return to teach improvisation this summer. Currently Colleen is completing a Postgraduate Diploma in Advanced Dance Studies at the London Contemporary Dance School. She has worked with artists such as Irene Dowd, Risa Steinberg, Maeva Berthelot and Winifred Burnet-Smith of the Hofesh Shechter Company.

Colleen is fascinated by the written word, and hopes to pursue an MA thesis in the coming year while continuing trans-disciplinary studies and community arts projects, building a reflective practice rich in possibility.

This article is an account of personal transformation relative to the author's study of the defensive martial art, Aikido, beginning at the Tetsushinkan Dojo in September of 2010. It follows the author's discovery of a functional body, energetic and integrated; both separate from and intrinsic to her concept of self as a 'dancer'. Concrete examples of this transformation are provided in discussions of the author's experience of Aikido centering, dance technique class, contact improvisation and creative practice. The intention is to underscore the relevance of Aubrey's concept of a new 'warrior', and to explore the potential of Aikido to act as a gateway to somatic embodiment and a way of experiencing a larger Gestalt.

Contact: colleen.snell@lcds.ac.uk

CLEAN CALM BLUE, QUIET. CLEAN, CALM BLUE.

WE WERE GIVEN WHITE CLOTHES TOLD LEFT OVER RIGHT, KNOTTED THEM FUMBLING

VULNERABLE, WIDE-EYED SMALL AMONG TALL PEOPLE WITH WIDE FEET, DEEP ROOTS.

WAITING FOR THE CLASS TO HAPPEN TO ME, WAITING FOR ME TO

HAPPEN TO IT.

FRESH, UN-SKINNED.

WE CLAPPED WARMED UP BREATHING MOVING TOGETHER.

WE TOOK PRACTICE SWORDS; I INTRODUCED MY HANDS TO MINE, THEN TOGETHER

FALLING FOLDING

ELBOWS KNEES AND LIMBS.

TRANSPARENT,

BEING WRAPPED IN BEING.

FINISHING WE CLEANED

CLEANSING, CLOSING,

FEELING WARM AND RESONANT, DIGESTING

DEEPLY CALM, CLEAN, BLUE.

22 SEPTEMBER 2010 WRITTEN FOLLOWING MY FIRST AIKIDO LESSON.

Before my first aikido class began, I sat in seiza, my lower legs bent beneath me. I felt vulnerable and uncertain. I felt vaguely as if I were trespassing, bearing witness to a powerful and enigmatic ritual.

Dressed in a white practice keikogi, I was ready to fall, to stand, to focus. I was ready to look like a complete fool. It was a wonderful feeling. I was starting a journey into the unknown, and it had been a long time since something completely unexpected happened to me in physical practice. I have been dancing since the age of four. To say dance has influenced my life would be a considerable understatement. Over the years, my physical responses have become trained, even outside of the dance studio. I have been taught to see my body as a dance body: a flexing, stretching, balancing coil of neurons and muscle. Sometimes it is anatomical, a mechanical device that can be objectively assessed for strengths and weaknesses; sometimes it is the song of Whitman's body electric, seen from within and illuminated by the vibrancy of proprioception. Even at rest, my body is a dance body.

Paradoxically, I have been dancing for so long I sometimes forget how to think of it as anything else. As I continue to study dance, to embody dance, I have begun to see the limits of this perspective, and to respond by seeking out physical training in new contexts.

My first class at the Tetsushinkan Dojo left me with enduring afterimages, both tangible and ineffable. Above all, I felt possibility stirring...the possibility of moving from a functional body, not a dance body.

As I continued training, I began to challenge my very identity, my concept of self, and my understanding of my own capabilities. The learning process continued to inspire me as I returned to class week after week. I finally felt I was receiving the tools I needed to pragmatically respond to 'dance problems' I had been pondering. This in turn transformed my experience of technique class, contact improvisation, my focus and creative practice. It has dynamically influenced how I see my 'self' as a dance artist and as a martial artist, indeed, how I see myself in the world at large. In learning aikido, I have begun to construct a new, if ephemeral, Aikido 'body', more than a trained body; more than just a set of complementary trained physical responses, this new construction is a holistic way of being embodied, a new way of relating to others.

Aikido embodiment is a state of being: a somatic sense of moving from the centre, or tanden. The tanden is the body's centre of gravity, and is included within the hara, or lower abdominal centre, an area Roubicek calls a 'focal point for breathing' (Roubicek 2009: 255-262). When we inhale, the diaphragm descends and compresses our organs, which move outwards. Long exhalation provokes the reflex to inhale. In Aikido, breathing in contains a powerful generative force linked closely with the will to survive, and it is this force of spirit, anchored in the body, which is the root of movement. The tanden is what moves us. It is an expression of ki energy, 'inseparable from breath-power' (Ueshiba 1984: 15). It is often described as the head of a needle, through which the uke (the partner who is thrown in Aikido practice) is threaded. This is Aikido embodiment at its most basic, and it is this understanding of the root of movement that has triggered my change in physical understanding.

Unlike traditional dance training, Aikido work has challenged my way of being – both within and outside of studio practice. During traditional dance technique classes I would struggle with technique and corrections – sometimes leaving the studio exalted by my achievement or discouraged by what I perceived to be a lack of progress. The impact of the class on my sense of self would be that of either inflating or deflating my self worth. During my Aikido lessons I began to realize class was not only training my body. Certainly there was the concept of self-defense that was new to me, but there was more. I began to learn bushido, a way of being a non-violent warrior; a 'way of stopping the use of arms' (Aubrey 1985: 53) without being passive. Thus, I began to understand the body of a warrior whose 'primary purpose was no longer combat' (Aubrey 1985: 59). Bob Aubrey states the purpose of Aikido training is to work towards the 'victory of peace' (Aubrey 1985: 53). This peace is internal harmony, it is responding to stress and emergency with calm confidence. Thus my understanding of embodiment, although it began in Aikido practice, became obvious to me as I considered my sense of self between classes.

This was a larger self – not a variation of how I held my self in esteem. It was a new way of considering my physical body and indeed a new way of being my self rather than a new way of looking at myself.

Clearly this way of being has relevance in the context of artistic performance and creation, particularly in situations of great stress where emotional resilience is required. After an evening Aikido class, I feel the residual traces of my practice when I dance the next day. As this term I have been training in technique more often than I have been performing, I have



Colleen's Instructor, Paul Smith
from [moveingeast](#)

most clearly experienced the influence of my 'warrior self' when taking class. Typically in any given class I meet variations on the same corrections - corrections I have received so many times I have come to think of them as prosaic dilemmas of contemporary technique. These hackneyed phrases include 'move from your pelvis', 'feel grounded' and 'pay attention to your breathing'. There is a reason these phrases are repeated - but it has been difficult to respond to them as I have been ill equipped. Aikido has begun to give me the tools to take action, to build my own centre and understand how to move from it. I now understand my centre as a 'physical' place, that is, how it relates to physics as a centre of gravity, not just how it relates to anatomy as a muscular area. As a dance body I have been distracted by abdominal contraction, seeking to engage the transverse abdominis and rectus abdominis and to fortify the internal and external obliques. Prior to Aikido practice I knew what was required, but I did not know how to accomplish it. The choice of the word accomplish is deliberate, as this is a further example of my transition away from looking at myself and working toward being myself.

The example of centering further illustrates this change, and delineates how through Aikido practice I now experience centering, rather than attempting to control or manipulate the process. Centering in Aikido builds the tanden as an organic place, heavy and powerful. It is a massive region to be expanded, not only contracted. It is also a poetic place as it frames the way I interface with space. In technique I now have the choice to contract or expand my centre, meaning my body is available to mutate in the moment, to modulate the quality of the energy I expend as I dance. This engagement of my centre has opened me to the possibility of malleability, and to the importance of dynamism and nuance in movement. It has begun to release inefficient holding patterns in my upper body as my source of stability moves from my sternum to the space below my navel. I have learned I can absorb with my centre, not only 'contract and hold' my abdominals, or simply 'drop' the weight of my pelvis. I can eat space as I press outward. This kind of engagement is much deeper than I had ever considered.

It has enabled me to see a whole world of possibility. I now have freedom to open or close my centre - to throw it through space, to lift it out of my hips, to release it or rebound it through the balls of my feet into the floor. Thus, I have discovered I can dynamically engage with my centre, intuitively. This sense of choice in movement has begun to build itself from a non-verbal place within me, layer upon layer. It animates codified movement phrases vibrantly in the moment as I navigate through them, dynamically choosing from a repertoire of available responses.

Being movement, rather than consciously trying to manipulate it, has also had a tremendous impact on my decision-making process in dance, especially within the context of contact improvisation (CI). It is within this framework that the concepts taught in Aikido made manifest their applicability to dance, not just in terms of pragmatic technique, but also poetically. Perhaps this should have been self evident given CI founder Steve Paxton developed his technique from Aikido techniques (Pallant 2006: 13). Improvisation results when the process is the product. This phrase is wonderfully similar to my discovery of experiencing rather than manipulating, or working within my self rather than looking at myself. It is the process that is - not the product that dictates the outcome of any creative endeavor, indeed of any life-affirming activity. Thus my work in improvisation has shifted from improving my execution of future repertoire, to a focus on my decision-making in the moment, much like responding to a situation in Aikido. Much of my understanding of centre was discovered in this context.

As I began to build my understanding of tanden, I became more capable of sensing my partners' centres as well, and grew better at engaging with them while maintaining the integrity of my own intent.

Many of my partners remarked I was 'strong', but this was not bristling muscular force, it was increased efficiency and focus. With my Aikido embodiment I could decide to use my centre to support or resist oncoming force, as in lifts, or to soften into someone and feel my centre of gravity abandon control as it left the floor. Increased choice and the power of centering has given me a heightened sense of self-assurance, which now enables me to take risks more confidently, trusting myself to respond safely if I hit the floor. There is new freshness to my dialogue with others. During improvisation class, I felt more in contact with the 'essence' of others' being; I was more capable of listening to their intentions. As Maupin states, '[h]earing, too, is a vital entrance into embodied reality. Like kinaesthesia, it bypasses vision with its all-too-dominant relationships with thinking. The entire body can 'hear,' and hearing is a different experience from seeing' (Maupin 1998: para. 7). I predict my relationship with my dance partners will continue to evolve as I study Aikido. I have yet to fully



Colleen visited The Shiseikan Dojo, Meiji Jingu in 2012 and received tuition from Inaba Meyo Shihan, the previous Head of the The Shiseikan. This image was taken close to Kashima Jingu (shrine) during that visit

comprehend how to assume only responsibility for my own movement outcomes – versus trying to ‘make something happen’ to the other person.

Although my short study of Aikido practice has enabled me understand how to move more intuitively and to no longer look at myself in movement, I believe working to realize this same transition regarding a partner remains a rich area to explore.

Aikido continues to fascinate me with its ability to transmit knowledge of being an integrated whole. Aikido techniques are at once functional and transformative. They have improved my efficiency while imbuing my movement with meaning. Aikido practice has been not only a gateway to embodiment, but also a way of relating to others as integrated beings, through eye contact, touch and focus. It is not surprising then to realize by synthesizing improvisation, dance technique and Aikido practice I have begun to develop a deeper understanding of the somatic possibilities inherent within my choreography.

My practice now stresses how I experience embodiment and how I create a sense of myself to generate movement from within. Again, I am no longer looking at myself. Furthermore, I can now recognize this same shift of understanding is reflected in much larger paradigm shifts in contemporary dance making. I see my transition apparent in how I am drawn to contact improvisation, Fulkerson’s release technique and Ohad Naharin’s Gaga. All of these examples parallel the meeting of Aikido and dance working from both literally and figuratively a ‘new centre’ – that being the individual’s subjective experience of movement.

Embracing and working from subjective experience has been a portal to more than Aikido. Legitimizing subjective experience has also had an impact on how I value my learning process. It is important to note at this juncture that it has often been remarked I ‘over-analyze’ when I dance. At the same time I have heard clear feedback about what is perceived by others to be my lack of focus; feedback that suggests I am not ‘paying attention’. I have struggled to reconcile what appeared at first to be incongruous feedback that resulted in contradictory goals: to refrain from cognitive analysis while simultaneously sharpening my attention. Making sense of this feedback has been challenging. My intellectual analysis of this conflict led me to decide that my primary objective in dance technique should be how I ‘concentrate’. Aikido practice has provided me with a new way of reconciling this feedback, namely recognizing my tendency to dance as if I were watching myself. The impact of Aikido on my learning ability has again been one of integration beyond the studio. Thus my learning goals of late have been to take risks without self-judgment, to hold my self in esteem for the value of my subjective experience, to be present and simple and wholly in the moment.

Once more, Aikido provided me with the tools I lacked to address my original and somewhat paradoxical dilemma. I feel I concentrate in Aikido in a way I have never before experienced. Somatically integrated, the warrior once more emerges. As a non-verbal awareness, this is difficult to describe. It is focusing with my whole being, physically, emotionally, and cognitively bringing myself together in a central place – the metaphor of my new centre again emerges. Working from the whole experience of movement rather than understanding it as a fragmented external intention puts me dramatically in the moment, standing ready to respond but physically calm. My mind does not turn off; it integrates fully, returning the roots of my consciousness to the present. Focusing, or ‘be[ing] at the calm center of violent action is [...] to be in harmony with the universe [...]. But the ancient paradox prevails: To pursue the moment of grace directly is to lose it’ (Leonard 1985: 93). I am a spirited perfectionist, and consistently expect more of myself than I can sometimes give. Aikido is relieving. It helps me to concentrate my whole being on what is happening ‘now’, not on the future. I can move in the moment without fear of my external eye. There is no space to worry about whether or not I am ‘improving’, as ‘the basic teaching of Aikido... is simply to flow with daily practice rather than strive for some sort of linear ‘progress’. Aikido is a lifelong discipline; it cannot be pushed’ (Leonard 1985: 88). Focus, centering, breathing and dancing... Aikido is permeating everything I do. It has changed how I drink a glass of water (dropping my elbow to increase efficiency) and how I stand in the tube (centre dropped low for stability). Small details like these are of great importance. More dramatically, in December I was attacked from behind as I arrived home late one night. A middle-aged man had seen me take money from a cash machine, and in desperation, grabbed my bag. We struggled and he prevailed, running away with my bag. Getting to my feet, I pursued him and he stopped, emptying the contents of my purse on the pavement. He was quite threatening. While the street was deserted, I nevertheless felt calm descend. I spoke to him quietly, telling him where to find my money. He took thirty-five pounds and left me my camera, my wallet and my notebooks. Excepting a scraped knee, I was unharmed. At first as I reflected on this experience, I felt disappointed and afraid. I was disappointed I had not used an Aikido technique to bring the man to the ground. And yet, I have come to see I did use Aikido to respond. In a situation of urgency and stress I acted non-violently, simultaneously discovering an intense calm and a presence bristling with awareness. I did not stand outside myself; I acted intuitively from a centre I previously had not known.

Aikido is not something to be practiced and then hermetically divided from other experience. Contrariwise, 'the mat is the world' (Leonard 1985: 198). As a 'warrior', an embodied individual, the only way to make sense of this new information is creatively. For several months now I have been working on choreographing as a whole, researching and exploring the somatic qualities of movement around the theme of survival. I have tried to understand the generative force of martial arts through my own story as a Canadian. Ironically, the Canadian identity has also been criticized as lacking in focus. I however gravitate to the distinctiveness captured in Margaret Atwood's quintessential book, *Survival* (Atwood, 1972). Describing Canadian identity, Atwood offers: Our stories are likely to be tales not of those who made it but of those who made it back, from the awful experience - the North, the snowstorm, the sinking ship - that killed everyone else. The survivor has no triumph or victory but the fact of his survival; he has little after his ordeal that he did not have before, except gratitude for having escaped with his life (Atwood 1972: para. 14).

Survival is the essence of the non-violent warrior. As with Aikido practice, there is no goal, no reward other than the continuation of training. To creatively support my exploration of survival, I have employed imagery supported by Aikido. With the integrated support of four wonderful dancers, I have worked on filling and emptying the body with energy and breath, using this force to animate the dancers' relationships and charge the space. I no longer see the dancers as mere physical entities, but integrated somas. Together we are attempting to create visual poetry through imaginative self-experience. Thus, my experience of Aikido has led me to understand the integrated self in a broader context while deepening my personal and cultural identity.

Since my first class at the Tetsushinkan Dojo much has changed. I have explored a functional body, energetic and integrated, both separate from and linked to my concept of my self as a 'dancer'. I have enriched my identity and my understanding of my own capabilities. This in turn has transformed my experience of technique class, contact improvisation, my focus and creative choreographic practice.

Aikido work has dynamically influenced how I see myself in the world at large, not just as a dance artist, but also as a martial artist. With the ephemeral embodiment of a 'new warrior' I have seen Aikido's potential to act as a gateway to the larger Gestalt, as a whole that is more than the sum of its teaching methods and training. I can now appreciate Aikido as a way of living with ritual and respect. While Aikido certainly has offered me solid strategies to 'improve' my dance, I now understand this 'improvement' is not the intention. I am beginning to appreciate a new centeredness that validates my own experience of my movement – that my esteem must be holistic and internal not exterior to myself.

Thus my introduction to Aikido practice has had a profound impact on my 'self', a resonance that has less to do with movement and more to do with a powerful understanding of not what I do, but how I am centered in the space between ground and sky.

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2014 EU Aiki Extensions Seminar

July 4-6, 2014 near Cambridge, United Kingdom

The European Aiki Extensions seminar opens on July 4 in the village of Burwell, close to Cambridge in the UK. The event is being organized by AE Board member Quentin Cooke. Given that this is the 100th year anniversary of the start of the First World War, the theme is "Pushing for Peace."

The venue has three halls and the event, which starts Friday night and ends Sunday, will use all of the rooms to offer concurrent aikido sessions and workshops. The focus will be on illustrating aikido principles and demonstrating how they can be used both on and off of the mat.

Workshops currently scheduled include such topics as:

Aikido in Business

Aikido in Schools

Peace Building in the Middle East

Body Work - aikido as a tool for health

Teaching Aikido

Leadership Aikido

Aiki Somatics

The 20 instructors already committed to present include very senior teachers whose aikido heritage is varied and extensive, with literally hundreds of years experience between them. Approximately 65 people from a dozen countries have expressed interest in participating and we hope to see as many as 100 people over the three days.

We'd love to make this the biggest event Aiki Extensions has ever organized, and look forward to a great experience of "training across borders" as so many people from so many countries gather together on the mat. Not only does it bring together aikidoka from across the aikido spectrum, but includes students from England, Scotland, Belgium, Germany, Poland, Italy, Morocco, Sweden, Greece, and the United States.

For more information, contact Burwell Aikido Club dojo cho Quentin Cooke: q.cooke@ntlworld.com



Coldharbour Aikido dojo
cho Piers Cooke and Burwell
Aikido member Nikolaos
Papanikolaou at the 2013 EU
AE Seminar

May course in North Wales with guest instructors from the Isle of Man, Cork and England

Date 24th and 25th of May

Time of course

11.00am until 3.30pm Saturday

11.00am until 3.30pm

This is a course to remember and celebrate the teachings of the late Alan Ruddock and compare the way in which a group of his students have developed those thoughts.

It is a relaxed course and one that will be free for expression and an opportunity to examine the basic principles of aikido

Senseis David Halsall, Paul Hughes, Instructors from the Cork Aiki Dojo

Weekend fee £35.00

Location Talysarn. Caernarfon North Wales LL54 6HL

Talysarn Community Centre

Facebook page :

<http://www.facebook.com/pages/Dyffryn-Nantlle-Aikido-Club/257330414341641?sk=wall>

Contact Information David 01286 880661



AIKIDO

Larbi EL AKEL

6th dan Aikikai

9 - 10 & 11 May 2014

Friday 9th 19.00 to 21.00	Saturday 10th 12.00 to 16.00	Sunday 11th 10.00 to 16.00
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Location:
[The Campus Sports Centre](#)
[Bransby Way](#)
[Weston Village](#)
[Weston-Super-Mare](#)
[BS24 7DX](#)

Fee:

Friday	£10	£30
Saturday	£20	
Sunday	£20	

Enquiries:
Phil Benge Tel: + 44 (0)7786 513 973
or E-mail: sensei@risingsunaikido.org.uk

Renseignements en français
Chantal Tel: + 44 (0)790 139 80 91
or Email: lotchan@hotmail.co.uk

Scottish and Borders Birankai Spring Camp 2014

May 3rd - 5th
Stirlingshire, Scotland

with guests

P Masztalerz

Chief Instructor, Wroclaw Aikikai
Poland

M San Miguel

Hombu Dojo
Japan

and

Scottish and Borders Birankai Senior Teachers

Zazen

Body Art

Weapons

Iai Batto-Ho

Places are limited for residential accommodation.

For enquiries contact Paul Robinson at

springcamp2014@gmail.com

"Wha daur meddle wi me"

Pat Hendricks Shihan

**At High Wycombe Judo Centre
11th to 13th July 2014**



This year Pat Sensei will be celebrating her 40th year in Aikido. Within two years of starting Aikido training she had moved to Iwama, Japan to study Morihiro Saito Shihan and has returned to Iwama over 25 times of which 6 years were as Uchi Deshi.

Apart from his son and successor, Hitohira Saito Sensei, Pat Sensei spent more time over more decades training with Morihiro Saito Shihan than any other student and was awarded menkyo kaiden in both weapons and Tai jutsu. To this day she continues to support Hitohira Saito Sensei and her Iwama lineage.

The weekend will consist of a mix of Tai Jutsu and Bukki Waza Classes.

We are a very open group and all styles of Aikido and all levels of rank are very welcome.

Location:

High Wycombe Judo Centre
Barry Close
Cressex
High Wycombe
Bucks HP12 4UE
UK

Website: <http://www.wycombejudocentre.co.uk/>

Cost:

All Three Days	£ 95
Saturday & Sunday	£ 85
One Day	£ 45
Friday Evening Class	£ 10
Special Keiko (Optional Class)	£ 15



Wellsprings Aikido 

2014 Aikido Tai Sai

A celebration of Aikido to honour O-Sensei and all the teachers who have gone before us as a result of whose efforts we can train Aikido today.

With

Tony Sargeant Sensei, 6th Dan
Chief Instructor T.I.A.E



Saturday April 26th 10am – 4:45pm
(registration from 09:15am)

Sunday April 27th 10am – 4pm
(registration from 09:30am)

at

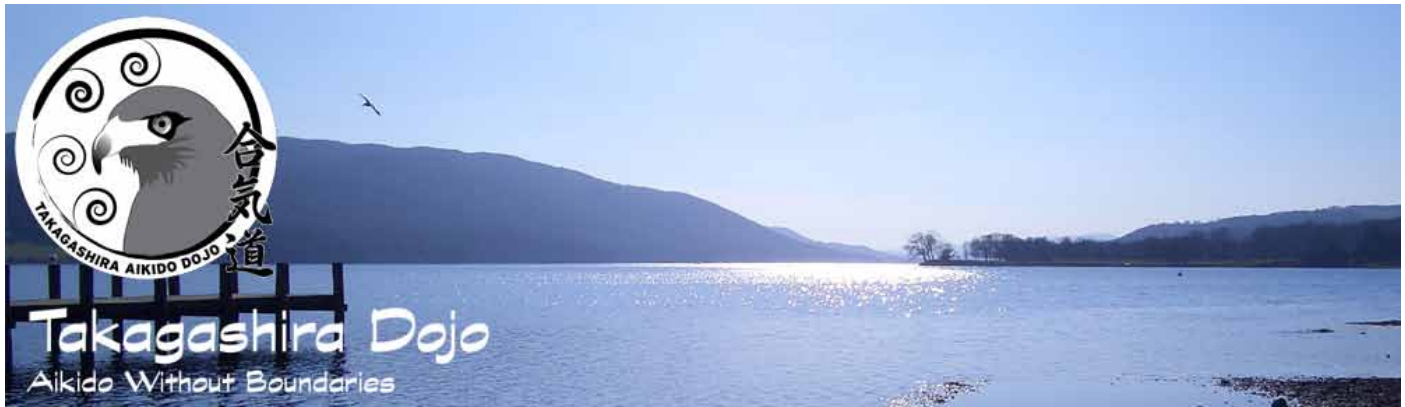
Herrison Hall Ballroom

Charlton Down Village Hall. Near Dorchester. Dorset DT2 9UA.

Open to all aikidoka. Please bring your bokken, jo and proof of insurance.

Wellsprings Aikido Celebrating 4 years of Joyful Training

www.wellspringsoftheeast.co.uk



Koretoshi Maruyama Sensei's 2014 UK Seminar
Takagashira Dojo, in the Lake District in Cumbria
1st – 3rd August 2014



Maruyama Sensei teaching in Andover in 2009

Maruyama Sensei was a direct student of the founder of aikido – Morihei Ueshiba – for 13 years, and was also one of his uchi deshi. He was also the Chief Instructor and President of the Ki Society under Koichi Tohei Sensei before establishing his own association: Aikido Yuishinkai.

This will be the only seminar Sensei will be teaching in Europe in 2014.

When:

1st – 3rd August 2014

Venue:

Kendal Judo Club, Parkside Business Park, Parkside Road, Kendal, Cumbria LA9 7EN, UK

Fees:

£40 per day early registration fee (ends 31st March), £50 per day thereafter. If you pay on the day the price is £55 per day.

Reserving your place: Secure your place by completing the relevant registration page, current limit set at 100 people per day.

Insurance:

You need to bring proof of your own insurance to the seminar, this is usually available via your home dojo. If you do not have any insurance we can insure you on the day for £5

Travel and Accommodation:

We've put together some pages to help you find a place to stay and the best way to get here.

[Click to book or for more information](#)

Tai Sai Seminar Sunday 27th April 2014

Ray Gardiner Sensei 4th Dan and Mats Stromgren Sensei 4th Dan

Ray Gardiner is Dojo Cho of Three Rivers Aikido, Watford, UK and Mats Stromgren is Dojo Cho of Aikido Dojo Gamlestaden, Gothenburg, Sweden.

They have both been training for over twenty years and have been Uchi Deshi in Iwama and Aikido of San Leandro. Three Rivers Aikido and Aikido Dojo Gamlestaden are members of the Californian Aikido Association Division 1 under the tutelage of Pat Hendricks Shihan.



<u>Venue</u>	<u>Timetable</u>
Wycombe Judo Centre	0900-09.45 Registration
Barry Close	10.00-11.15 Tai Jutsu
Cressex	11.30-12.45 Tai Jutsu
High Wycombe	14.00-15.15 Buki Waza
Bucks HP12 4UE	15.30-16.45 Buki Waza

Cost: £20.

You must be 18 Years or older and provide proof of insurance.

Please bring bokken & jo.

Enquiries to Ray Gardiner Sensei Tel: 07594 596828

Email: sensei@threeriversaikido.co.uk

Website: www.threeriversaikido.co.uk

Aikido Course

Saturday July 19th & Sunday July 20th

Sensei Richard Smaridge
5th Dan Aikikai



Sensei Ray Brown
3rd Dan Shin Gi Tai Aikido



Sensei Vince Lawrence
4th Dan Aikido Yuishinkai



Venue: Heathfiels Community School.
School Rd, Monkton Heathfield, Taunton,
Somerset TA2 8P

Registration Sunday 10:00am Start at 11:00am end 3:00pm

Mat fees: Saturday only Adults £25 Juniors £15.

Sunday only Adults £20 Juniors £10

Both days Adults £40 Juniors £20

There will be an after course meal. To book for the course for the course
and the meal please email: aikidotaunton@googlemail.com

Please bring your weapons and proof of insurance



ART OF COMBAT

MARTIAL ARTS WEEKEND 10-11 MAY 2014



Instructors:

Norbert Domross 10th Dan Ju Jitsu, Germany

Mike Williams 7th Dan Aikido, Wales

*John Piket, 7th Dan Aiki Jujitsu, 7th Dan Ju Jitsu
4th Dan Aikido England*

David Worsley, 6th Dan Aikido, England

Shane Kimber, 4th Dan Judo, England

Tommy Pattison 4th Dan Ju Jitsu, Scotland

Jeroen Blom, 3rd Dan Ju Jitsu/Judo, Holland

Donna Thomas 3rd Dan Karate, Wales

Rob Blofield, 2nd Dan Ju Jitsu, Wales

Fee:

£40 for weekend

£22.50 for one day

*Pre-registration
required*

Saturday 10th May

Training 11.00-17.30

Sunday 11th May

Training 11.00-17.30

Venue:

*St Mary's Church
Federation Road,
Laira
Plymouth
PL3 6BR*

Contact John

Phone 07742834366

Facebook: Budo Society Musashi

Email: john@budomusashi.co.uk

www.budosocietymusashi.co.uk

Upcoming Events

Monthly weekend intensive sessions with Bob MacFarland Sensei to be held during 2014

Registered Charity No 1042432 Brighton Ki Society is part of the UK Ki Federation, a non-profit organization established to spread Ki Principles and Shin Shin Toitsu Aikido as taught by Master Koichi Tohei. The universal path established by Tohei Sensei is referred to as Setsudo.

The Brighton Ki Society provides a traditional Japanese dojo training environment for students of all ages and abilities. The dojo is led by highly skilled instructors who are certified by the Ki Society in Japan, and receive ongoing instruction to stay current and maintain certification.

The UK Ki Federation is affiliated with Ki Society H.Q. in Japan through our relationship with the Northwest Ki Federation.

During 2014 Bob MacFarland Sensei will be conducting a series of monthly weekend intensive sessions teaching the full spectrum of Setsudo at our purpose made facilities Brighton Ki Centre, 12 Queen Square, BN1 3FD. Seen below at with Shinichi Tohei Sensei the present president and chief instructor of Ki Society HQ.

Ki exercises for health and happiness, last Sunday of the month, 10am-12.30pm

Open to all – non-aikido students welcome. Wear loose comfortable clothing such as tracksuits for this class.

Sunday intensive Ki development sessions with Bob MacFarland, Full Ki Lecturer. It is a light exercise based class suitable for everyone interested in learning about Ki and achieving the optimum state of mind and body unification.

You will learn through unification of mind and body how to achieve an unshakeable state to become naturally strong and relaxed. Other tools such as, Ki Meditation, Ki Breathing, Oneness Rhythm exercises and Ki exercises for health are introduced to develop Ki and to achieve natural posture and movement for improving health and well-being.

Very simple Ki tests are conducted and you will be able to experience your Ki and prove to yourself just how powerful mind and body unification can be.

Ki & Aikido for All Last Saturday of the month 13:30 – 17:30 (all levels)

This Saturday intensive session with Bob MacFarland, 5th Dan, Shinshin Toitsu Aikido is an excellent opportunity for anyone to delve deeper into their practise of the fundamental principles of both Ki and Aikido. With his over 35 years teaching experience Bob MacFarland Sensei has a wealth of knowledge and insights to pass on based mainly upon Koichi Tohei's teachings.

Weapons Intensive: 2nd Saturday of the month, 1:30–5:30pm

All levels. Bring Bokken and Jo if you have them as a limited number is available at the Ki Centre.

Saturday intensive weapons sessions with Bob MacFarland, 5th Dan, Shinshin Toitsu Aikido. A comprehensive programme of weapons practice followed by an optional session of Chanting from 5:00pm to 5:30pm.

In this session you will learn how to increase coordination. Training with weapons helps to align body movements and teaches full extension of ki as well as helping to overcome the fear of being hit.

Movements derived from weapons are relevant to Aikido techniques and students will gain deeper understanding of the art as a whole and it is essential to undertake these sessions if you desire to improve your Aikido and prepare for the higher grade examinations.

Kiatsu® last Sunday of the month, 1:30pm-4.00pm

Ki does not flow well in a person who is ill or injured. Kiatsu® activates and stimulates a person's natural healing processes by restoring the flow of living energy. Ki pressing improves circulation, reduces tension, and enhances health. It also helps reduce or eliminate pain, stiffness, and swelling caused by stress or minor injury. These practice sessions are taken by the Brighton Ki Society members along with yearly full weekend courses with certified Oregon Ki Society personal Kiatsu® School instructors.

Kiatsu® is a registered trademark of The Ki Society H.Q. Japan.

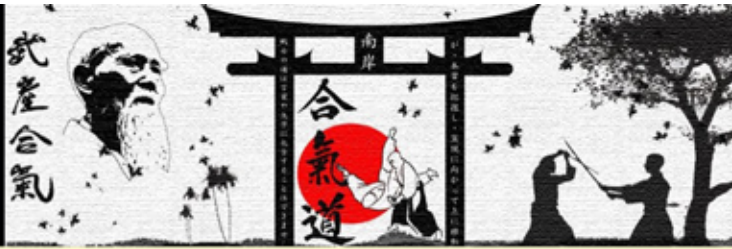
If anyone is interested in attending any of these sessions please call Bob – (01273) 323315 or email:

brighton@kisociety.org.uk

For further info see

<http://brightonkisociety.org.uk/>





South Coast Aikido Club
1 Day Seminar
Saturday June 21st 2014
10am-5pm

Early bird price £25
On the day £30

It's been 3 years since Sensei Tim Buswell sadly passed away
I made him a promise I'd keep his club going and pass on his teachings, in order
to keep that promise the club would like to invite you to attend a fund raising
seminar ,
I'm pleased to announce that because of the generosity of all 5 teachers donating
their time to teach , The club will now be able to half everything that is raised or
donated to Mac millan cancer charity in Sensei Tim's name the other half will go
towards making sure his promise is kept
All clubs and organisations welcome
please bring Bokken and Jo

Teacher line up
Sensei Paul Mc Glone 6th Dan
Sensei Doug Edwards 3rd Dan
Sensei Jason Rodwell 3rd Dan
Sensei Steph Turner 3rd Dan
Sensei Elisa Barcellos 1st Dan

St Mary's Catholic Church Hall
211A Wimborne Rd
Poole
Dorset
BH15 2EG

For more details contact Andy Sensei on 07747481121
Email : bionic.pt@googlemail.com

Registration 9am-9.45am



Mimuro Sensei

Sunday 20th July 2014 12.30pm-4.30pm



Mimuro Sensei 7th Dan

**Director of Yokohama International Aikido Club
Coach of Meiji University Aikido Club, Tokyo.**

**He studied for more than 20 years with
the late Seigo Yamaguchi Shihan.**

Further details & booking form

www.marpleaikido.org.uk info@marpleaikido.org.uk

0161 449 7474 0161 427 8842

**Advance
payment £25**

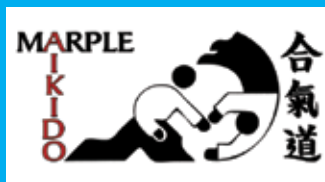
**On the day:
£30**

**(Concessions £15
in advance, £20 on
the day)**

**Marple Hall High
School**

**Hilltop Drive,
Marple**

**Stockport
SK6 6LB**



White Rose
AIKIDO
in Durham



White Rose Aikikai
invites you to a seminar with

Shane Riley Shihan

at

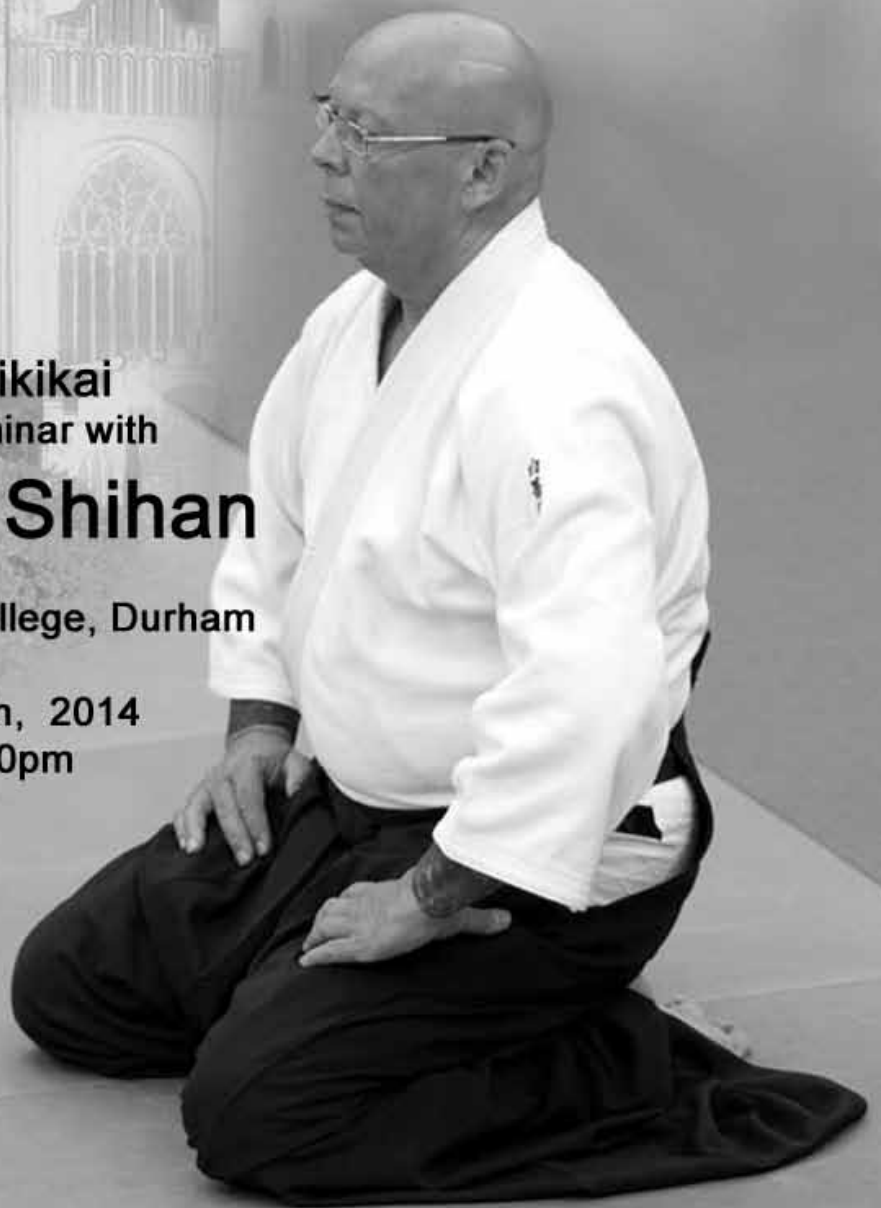
West Gym, Hild Bede College, Durham

on

Saturday June 14th, 2014

11.00am to 4.00pm

合気道
白薔薇



£20.00 for BAB members with proof of current insurance, and £25.00 for all others.

The courses listed on this page are available free of charge to BAB instructors, Coach Tutors, CPOs and CWOs. We are grateful to Endsleigh (our insurance brokers) for their generous support of this initiative. See bottom of page for enrolment information.



NSPCC Child Protection Awareness in Sport and Active Leisure

This programme is suitable for anyone who comes into contact with children and young people through their work in a sports or active leisure setting. It provides an excellent introduction to safeguarding children and young people and will help you to recognise the early warning signs of possible abuse.



NSPCC Safer Recruitment

This programme is suitable for anyone who is responsible for recruiting paid staff or volunteers into their organisation. It includes guidance on recruitment, selection techniques, checks and safeguards to put in place, and post-recruitment vigilance that will help you to reduce the risk of employing someone who may pose a danger to children.



NSPCC Preventing Bullying Behaviour

This programme has been written in partnership with the Anti-Bullying Alliance. It will help you to understand bullying behaviour, and explains how you may prevent it or respond to it when it does occur, as well as providing guidance on developing an anti-bullying policy.



An Introduction to Equality & Diversity

This programme is an introduction to equality and diversity, what they mean and how they affect you. It looks at some of the barriers that can prevent equality from being realised, such as prejudice, stereotyping, discrimination, victimisation and harassment. There is a brief explanation of the Equality Act 2010 and the 'protected characteristics' that form the basis of the law.



Protecting Vulnerable Adults

Produced with a consortium of leading health and social care organisations (including Mencap, the Royal College of Nursing and St John Ambulance), this programme is essential for anyone who comes into contact with vulnerable adults in a work or voluntary setting. It provides key information including definitions and signs of abuse, likely threats, and what to do if you suspect someone is being, or has been, abused.



Basic Food Hygiene

This authoritative Level 2 programme is specifically designed for food handlers. It contains essential information on all aspects of food hygiene and meets CIEH (Chartered Institute of Environmental Health) standards. Ideal for anyone who prepares or serves food as part of a sporting club.



Personal Safety

This programme has been awarded the Association of Chief Police Officers' (ACPO) 'Secured by Design' seal of approval. The programme will show you how to reduce personal safety risks by using risk assessment and provides a number of proven, positive action techniques that are appropriate for both work and leisure safety.



An Introduction to Safety in Clubs

Written with the sport sector in mind, this introductory EduCare programme offers an insight into the key elements to consider in ensuring the safety of your staff, members, volunteers and premises. This programme has been awarded the Association of Chief Police Officers' (ACPO) 'Secured by Design' seal of approval.



NSPCC Children's Rights

This programme gives a clear and concise insight into what children's rights are and how they apply to anyone who comes into contact with children and young people through their work or in a voluntary or leisure setting. It introduces the International Convention and what it means in practice and suggests what you and your club can do to ensure you uphold children's rights.



NSPCC Child Protection – Staying Aware

This programme is designed for people who have previously completed Level 1 or 2 child protection training. It consists solely of a questionnaire that will test a person's child protection knowledge, and also their understanding of how to promote the welfare of children.

To apply for a place please email Sue Ward (sueward.cpo@gmail.com), ensuring that you have the appropriate permission from your Association. You can study at your own pace, and you have around 6 months in which to complete the Units. On successful completion of each Unit you will be able to download a certificate of achievement which has CPD points allocated. Places are limited and allocated on a 'first come, first served' basis.