

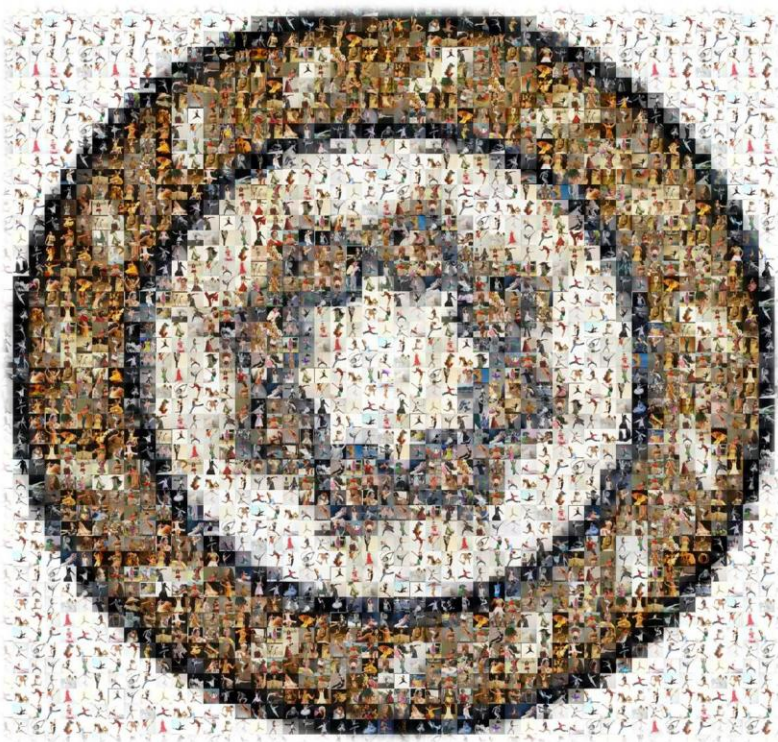
# ADTA Newsletter

*Official Publication of the American Dance Therapy Association*

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Summer 2010 Edition

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92<sup>ND</sup> Street Y – Harkness Repertory Ensemble  
Flowers Arabesque  
Photo credit: Jeff Day

The ADTA Newsletter is the official news publication of the American Dance Therapy Association (ADTA). The ADTA invites all members to contribute and reserves the right to edit all materials. Newsletter items do not necessarily reflect the attitudes held by all individual members of the ADTA, the Board of Directors, or the ADTA as a whole.

## LETTER FROM THE EDITOR

### ADTA'S National Office

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I'm pleased to introduce to you Volume 44, Issue 2 of the ADTA Newsletter. As you may be able to tell already, the newsletter has a different look and feel to it. This is because the newsletter is now being produced by ADTA's National Office. With a newly formatted design, the newsletter will be visually appealing and easy to navigate. We are focusing on distributing the newsletter in a timely manner, while still maintaining quality. If you have any suggestions or comments regarding the new look of the ADTA Newsletter, please e-mail the National Office at [info@adta.org](mailto:info@adta.org).



Please take the time to read important messages from your Board of Directors, take a look at our upcoming conference, and congratulate your newly elected Board members, as well as the newest graduates to the dance therapy profession.

Have a wonderful summer. We cannot wait to see you in Brooklyn in September!



# LETTER FROM THE PRESIDENT



Robyn Flaum Cruz

Greetings!

The Board of Directors (BOD) met in person April 17 & 18 in Columbia, MD. The BOD intentionally set aside two hours for a lengthy discussion about dance forms and dance/movement therapy focused on fostering diversity and keeping the profession in step with the times. Stay tuned for more from this continuing and significant discussion.

- Congratulations to all newly-elected members of the Board of Directors and those beginning 2nd terms! Make sure to attend the swearing in ceremony for new Board members at the Business Meeting Friday, September 24, 2010 in Brooklyn, NY! Sherry Goodill, (incoming President) and Jody Wager (incoming Vice President) will be inducted as ADTA's new leadership team at that time!!!

- Visit the ADTA homepage to keep up with members in the News – recently we have highlighted the work of Amber Gray, Ilene Serlin, Allison Winters, and Robyne Stone Davis who represented ADTA at the SAMHSA's May 6 Children's Mental Health Awareness Day (see photos to left).

- Dues renewal time is here! Make sure to continue your access to ADTA benefits by renewing your membership!



## FROM THE OFFICE

Gloria Farrow, Operations Manager



### *A few reminders:*

**2010 ADTA Conference September 23-26** – brochure is in the mail. Extensive detailed information is on the ADTA website [www.adta.org](http://www.adta.org). Click on Conference and register for the conference online. You must login as a member to receive membership conference rates – early bird rate until July 31.

**ADTA website** – a wealth of information. Remember your member login username is your email; your password is known only by you. If you cannot remember your password, click on Forgot Password and follow the directions. We do not have password information in the ADTA National Office.

### **To renew your membership, credentials and chapter online:**

1. Go to [www.adta.org](http://www.adta.org)
2. Login with email address and password (lower left of screen)
3. Then click "view profile" at bottom left of screen below your name
4. Under "member details" click button "renew until 30 June 2011"
5. Follow the instructions\*

\*note you will also be asked if you want to renew your R-DMT or BC-DMT and chapter -- so read to the bottom of each screen.

**Eblasts** - tailored content to an important subject, filled with the latest information, news, features and products. ADTA is now using Eblasts to get the latest information to ADTA members in a quick and money saving way!

**Forum** - The ADTA Forum has replaced the listserv! Anyone can read the Forum, but to post a message or to receive email notification when others post to the Forum, ADTA members must subscribe. Forum Instructions:

You must Subscribe (click "Subscribe" below right on the Forum page) to post. You receive an email and a link to the Forum when others post! (to turn email notification off, e.g., if you go on vacation -- just click "Unsubscribe"). To post, click the topic and then click "New Comment"

You can read posts without being subscribed or without logging in to the website! Just click in the reply column of the topic you are interested in.

As a member you have full online access to the American Journal of Dance Therapy (AJDT); login with your username and password to the ADTA website. You are able to access the latest journal and every volume back to Volume One.

**U.S. Tax Deduction** - did you know that your ADTA dues are deductible as a business expense for United States federal income tax purposes? For 2010-2011, 96% of ADTA dues and donations are deductible, either as unreimbursed employee expenses or as Schedule C business expenses. Consult your tax advisor for your situation.

If you are planning to give a presentation in your area, make sure you are offering our latest introductory brochure with the new certification marks. Call 410-997-4040 or email [info@adta.org](mailto:info@adta.org) or [gloria@adta.org](mailto:gloria@adta.org) to request brochures sent to you for distribution.

**R-DMT** applications from **Approved Programs** (this is just a one page application) may be processed at any time throughout the year. Your transcript must be sent directly from your school and once the office receives your application, transcript, and fee you will be awarded your R-DMT.

All **R-DMTs** and **BC-DMTs** – make sure you are using these marks on all your correspondence including bottom of emails that contain your signature block, business cards, posting to the FORUM, flyers, etc.

**Liability Insurance** – Marsh Affinity 1-800-503-9230

Amazon - **SHOP AMAZON.COM** and **SUPPORT ADTA!!**

Use this link

<http://www.adta.org/Default.aspx?pageId=377986> to

shop Amazon and ADTA automatically receives a percentage of what you spend! Start shopping and share this link with all your friends and relatives.

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**The ADTA National Office is available to its members 24/7 by phone/voice mail (410-997-4040), email ([info@adta.org](mailto:info@adta.org) or [gloria@adta.org](mailto:gloria@adta.org)), FAX (410-997-4048), and of course postal mail, (10632 Little Patuxent Parkway, Suite 108, Columbia, MD 21044).**

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## COMMITTEE ON APPROVAL

Ellen Schelly Hill, Chair



At this time ADTA Approved Graduate Dance/Movement Therapy Programs are as follows:

**Antioch New England University:** Keene, New Hampshire

**Columbia College:** Chicago, Illinois

**Drexel University:** Philadelphia, Pennsylvania

**Lesley University:** Boston, Massachusetts

**Naropa University:** Boulder, Colorado

**Pratt Institute:** New York, New York

The ADTA Committee on Approval met March 14 in New York City at Pratt Institute for its annual Spring meeting. The committee reviewed approval applications from the dance/movement therapy programs at Drexel University and Lesley University. The committee granted both programs six year approval.

The 2009 ADTA bylaws revision included an expansion of committee membership to include a faculty representative from each ADTA approved master's program in addition to the supervisor and public members. The committee welcomes new committee members Claire Le LeMessurier from Antioch New England University and Wendy Allen from Naropa University. The committee bid farewell and thanked Valerie Hubbs for her outstanding service as supervisor member and welcomed new supervisor member, Eri Milrod.

The ADTA Board of Directors approved a new clause in the ADTA Standards for Dance/Movement Therapy Master's Programs, upon recommendation of the committee. This standard specifies that the 70 hours of required BC-DMT internship supervision must include a minimum of five observed session hours with five hours of accompanying supervision.

In each newsletter, the Committee on Approval provides notice of the alternate route course approval process. The committee encourages BC-DMT course instructors to submit courses for approval. Course approval communicates to the student that a course meets specified standards and streamlines the application and review process for the Alternate Route R-DMT candidate. Approved courses are represented by the language, "This course has been approved by the American Dance Therapy Association as meeting the requirements for the Alternate Route R-DMT credential. Guidelines and an application can be obtained from the chair of the Subcommittee for Approval of Alternate Route Courses, Joan Wittig [jwittig@pratt.edu](mailto:jwittig@pratt.edu).

## PUBLIC RELATIONS NEWS



Donna Newman-Bluestein, Chair

### Publications

Mariah Meyer LeFeber, MA R-DMT DTRL, had two chapters published in the past few months related to her work with autism and dance/movement therapy. The first can be found in *The Use of Creative Arts Therapies with Autism Spectrum Disorders*, edited by Stephanie L. Brooke and published by Charles C. Thomas publishers. The second was released in April 2010 and is in Cutting-

Edge Therapies for Autism, edited by Ken Siri and Tony Lyons and published by Skyhorse Publishing.

Thank you!

### Conference Presentations

Ilene Serlin, along with James Bray, will be chairing a workshop at the *2010 APA Convention; Whole Person Healthcare: Tool Kits*, sponsored by Div. 32; co-sponsored by Div. 42, Div. 10. The session will take place on *Friday, 8/10, 8-9:50AM* at the San Diego Convention Center, Rm. 3.

### Participants:

**Kirwan Rockefeller:** Using Guided Imagery  
**Richard Harvey:** Biofeedback Stress Profile  
**Jeffrey E. Evans:** Incorporating Creativity into Clinical Practice

**Discussant: Melba J T Vasquez**

### *Whole Person Healthcare: Tool Kits*

Integrative therapies have become increasingly popular in clinical and psychotherapeutic settings, complementing traditional medical and psychotherapeutic practices. A whole person approach brings psychologists into a collaborative relationship with other health professionals and can introduce integrative methods from a uniquely psychological perspective. While integrative psychology is a field that is ripe for clinicians, most clinicians are not trained in how to integrate these techniques into their ongoing therapeutic practices.

This workshop, therefore, teaches clinicians basic whole person psychology and integrative Tool Kit practices. It is based on the textbook *Whole Person Healthcare's foundation in research and theory*. Whole person healthcare integrates the best of medical and psychological practices into a biopsychosocialspiritual model. While traditional psychology has celebrated the Decade of Behavior and the Year of Cognition, it is now time for a psychology of the whole person, which integrates behavior, cognition, and consciousness— body, mind, and spirit. It looks at the impact of life-style on health issues and educates patients to be informed consumers who practice prevention and make changes in their lives toward self-care and health. It relies on experiential as well as theoretical learning and utilizes symbolic and nonverbal as well as linear and verbal modes of expression, data gathering, and verification. It embraces diversity in all its aspects: cultural, interdisciplinary, and methodological. A psychological approach to whole person healthcare begins with the primacy of the human relationship and the therapeutic process. It looks at the meaning of symptoms, and their biological and behavioral causes. It helps people with a broad spectrum of medical conditions, as well as reducing stress and enhancing personal effectiveness through methods such as meditation, imagery, biofeedback, movement and art.

This workshop will teach practitioners how to integrate simple whole person approaches into their ongoing clinical practices through lecture, demonstration, and experiential exercises.

REPORT FROM THE

# DANCE/MOVEMENT THERAPY CERTIFICATION BOARD

Hello! The DMTCB was excited to have a large pool of applicants this year. We had the challenging task of assessing them, especially the ones for BC-DMT, rather than R-DMT, because, as you know, the challenge of Dance Therapy practice is great. We were aided by the Certification Task Force's new rubric which greatly reduced the subjectivity of the past, and more clearly defined the parameters of what is required of our applicants. We know that newly Board Certified Dance Movement Therapists will be able to go anywhere and hold their own in the complex environment that is health care today. (See the following page for a list of the newly certified BC-DMTs and R-DMTs)

Application evaluation procedures are described in the Applicant Handbooks. All applications go through a 3 phase review. DMTCB Panelists train prior to evaluating applications using stringent training criteria.

- Phase 1 – application is checked for all required elements stated in Applicant Handbooks;
- Phase 2 – individual panelists (3 panelists are on each panel, R-DMT & BC-DMT) use scoring procedures on each application, all elements are scored including supervisor's evaluations and letters of recommendation;
- Phase 3 – each panel (R-DMT & BC-DMT) reaches consensus on scoring

Success Statistics for Applicants:

R-DMT (includes only Alternate Route or Other Program)

Year	Total # Applicants	% Passed	% Pended	% Failed
2010	3	33	33	33
2009	2	50	50	0
2008	2	100	0	0
2007	5	60	20	20

BC-DMT

Year	Total # Applicants	% Passed	% Pended	% Failed
2010	31	61	10	29
2009	25	60	36	4
2008	22	73	27	0
2007	21	66	34	0

As of May 14, 2010 there are 393 BC-DMTs who are active and in good standing, and there are 215 R-DMTs active and in good standing.

The Dance/Movement Therapy Certification Board is committed to its mission to recognize individuals qualified in the use of dance/movement therapy through utilization of the best possible criteria in order to promote high standards of care for clients. The DMTCB is comprised of a diverse group of expert dance/movement therapists, has a national and international scope, and enforces rigorous standards that have a basis in real-world practice. Certification and recertification processes, including continuing education, contribute to the development of the field of Dance/Movement Therapy as they serve as consumer protection. Please visit the Certification Board section of the ADTA website for more information.

Thanks for your support.  
Susan Saenger, MA, LPC, BC-DMT  
Chair, DMTCB

# *In Recognition...*

Congratulations to the newly registered **BC-DMTs** and **R-DMTs**

## **BC-DMTs**

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Jill Comins  
Jennifer Daniel  
Phyllis Ferrari-DelGrosso  
Joseph Bocage Few  
Avital Furlager  
Corinne Kirby Hammet  
Jaimee Jaucian  
Joy Kearney  
Carla M. LaFarga  
Mariah Meyer LeFeber  
Lisaura Lozada  
Claudine Elizabeth Magsam  
Naomi B. Nim  
Maria E. Rivera  
Kimberly M. Rothwell  
Shannon Seddon  
Pamela Slane  
Jesse Roberta Smith  
Barbara Jo Stetzelberger

## **R-DMTs**

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Adrienne Glasser  
Cristina Aguirre  
Soo Yun Choi  
Beth Cohen  
Germaine Sibley Gordon  
Adrienne Glasser  
Melanie Johnson  
Kerin Nadler

ADTA wishes to thank the  
**Voluntary Contributors**  
March 1 through May 31, 2010

- Pamela Brennecke
- Susan Briskin
- Joan Chodorow
- Susan Cohen
- Gina Demos
- Dianne Dulicai
- Pamela Fairweather
- Harriett Glass
- Sandy Dibbell Hope
- Carol Kaminsky
- Susan Kierr
- Judith E. Klein
- Lynn Koshland
- Nancy Kowalczyk
- Terry Lee
- Shannon Lengerich
- Doris L. Levy
- Ann Lohn
- Heidi Kline McCaulley
- Melanie Nesbitt
- Arlynn S. Stark
- Tamara Swayne
- Lin Vouchheang –

in honor of my good friend, Arabella Alitovska's birthday. With the biggest heart and a passion for dance, she is pursuing a career as a dance therapist

- Marybeth Weinstock
- Lillian Weisberg



## Marian Chace Foundation

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The trustees are pleased to announce that the Marian Chace Foundation Lecturer at the ADTA conference in September shall be Dr. Suzi Tortora. Her talk is entitled The Need to be Seen: From Winnicott to Mirror Neuron Systems, Dance/Movement Therapy Comes of Age. In addition to her therapy practice, Dr. Tortora trains allied professionals and lectures about her work with infants and families. She has written many articles and authored the book *The Dancing Dialogue: Using the Communicative Power of Movement with Young Children*. We look forward to seeing you all at the lecture in Brooklyn!

During their spring meeting in April, the trustees carefully reviewed several grant proposals. We always regret not having more funds to distribute but try to recognize those proposals that are well thought through, have adequate resources, and best add to our knowledge and practice. A grant was made to a doctoral student at the University of Johannesburg. Shayla Hirschson's project is entitled *Dance and Movement Used Therapeutically for Aggression Displayed by Adolescents as a Result of Traumatic Grief Within the Context of HIV/AIDS*. Additionally, Nancy Goldov received support for her dissertation on *Use of Medical Dance/Movement Therapy on Body Image of Women with Breast Cancer*.

The Foundation is currently a member of the Alzheimer's Foundation of America which likely has materials available that might be of interest. See [www.alzfdn.org](http://www.alzfdn.org)

We are still trying to support Shawn Convey in finishing production of the film on dance therapy with marginalized women and children in India. Donations to the Foundation can be specified for that purpose. We view such a film as an extension of our educational mission.

We thank the many who have continued to donate funds to the Foundation over the years and those who are doing so for the first time.



*Marian Chace Foundation Trustees - from left: Susan Kleinman, Sharon Chaiklin, Ann Lohn, Jane Wilson Cathcart*

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### Marian Chace Foundation: Donations received March 1, 2010 - May 31, 2010

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#### FRIENDS (up to \$36)

Catherine Davidson - for Shawn Convey film  
Susan Kierr - for Shawn Convey film  
Julie Miller  
Naomi Nim - for Shawn Convey film  
Judith Porzel - for Shawn Convey film  
Andree Schillesci - for Shawn Convey film  
Jody Wager - for Shawn Convey film

#### SUPPORTER (\$36 - \$99)

Penny Lewis Estate  
Anne Smith - for Shawn Convey film

#### PARTNER (\$100 - \$499)

Monica Beltran - for Shawn Convey film  
Elizabeth Hagerman - for Shawn Convey film  
Lenore Hervey  
Christine Hopkins  
Donna Newman-Bluestein

#### CHACE CIRCLE (\$1,000 & up)

Mr. & Mrs. Conley Brooks - for Global Site  
Performance Projects

# STUDENT SUBMISSIONS

## Termination

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Two weeks ago, I graduated from Antioch University with a Masters in Dance/Movement Therapy and Counseling. The past three years have been amazing, transformative, and rich. I am struck by how much I learned in a relatively short period of time. This learning started in the classrooms but it bloomed and integrated itself into me during the work I did at my final internship. I interned at a day program for adults with developmental disabilities. I met with clients individually and in groups. My last week at the site was emotional. I knew I had developed good relationships with my clients but the depth of those relationships was not realized until I began to say good-bye. I couldn't use the word "terminate" with these clients. The idea of "terminating" with these clients seemed like a long procedure involving removing some piece of my heart. They are a part of me now. They helped to shape my identity, as a person and as a dance/movement therapist. While I was showing them how to be in their bodies and experience the joy of dance, they taught me how to be in my body and experience the joy of dance in ways I didn't know I could. The key was simplicity. I realized at the end of my internship that I could come up with detailed plans for what I was going to do with my clients but if I didn't show up as me, present and real, there wasn't as much flow to the work. Every day my clients came to meet with

me or with a group as their most authentic selves in that moment. My supervisor, Kim Burden, has developed this authentic presence, which is noticeable when she works with clients. Magic happens in her groups. When I left my internship site for the last time, it occurred to me that being a good dance/movement therapist means not being afraid to be you. You have to be open, honest, and raw. In order for our clients to develop acceptance of who they are, we must fully accept ourselves. I didn't read this in a textbook and it may seem obvious to some but it was an epiphany for me. This is the gift and blessing that my clients and my experiences in my final internship gave me as I set out into the world. It's simple: I gotta be me.



By Elizabeth Hallett

## I AM POEMS

By 2<sup>nd</sup> Year DMT Students  
Submitted by Emily Green

Drexel Creative Arts Therapies students shared poems composed in a 15 minute in-class exercise in the first session of the Professional Orientation and Ethics II course. The course meets in the final term of the two year program and supports students in transitioning from student to professional role. The exercise used a modified "I Am" poem structure (origin unknown) that can be used in therapy sessions. The following poems are selected from three dance/movement therapy students.

### Poem 1

I am a dance/movement therapist  
I am honest and invested  
I wonder what I will be like in 30 years  
I hear silence and appreciate it  
I see seedlings sprouting out of dirt  
I sense the warmth of spring air after a cold winter

I am honest and invested  
I imagine a place of calm in my own mind  
I feel lucky and happy with my life  
I touch people's life through dance  
I care that what I do makes a difference.  
I cry when people are intentionally cruel.

I am honest and invested  
I understand that perfection does not exist  
I say do unto others as you want others to do unto you.  
I create dances  
I try to grow as a person  
I hope to let go of old pain  
I am a dance/movement therapist

### Poem 2

I am a dance/movement therapist  
I am sincere and compassionate  
I wonder if my patients really know that  
I hear softness  
I see white sparks in the air  
I sense calm

I am a dance/movement therapist  
I imagine flying and soaring big  
I feel excited and sad  
I touch just the beginning of this journey  
I care that I will be as true to this field as I am to myself  
I cry because I am sad about this door closing, though I am opening a new one

I am a dance/movement therapist  
I understand that I cannot help everyone  
I say that the arts are not for everyone  
I create moments in which people can remember being felt on a body level  
I try to be fair, competent and  
I hope for success  
I am a dance/movement therapist

### Poem 3

I am a dance/movement therapist  
I am understanding and compassionate  
I wonder what lies behind smiles, frowns, and grimaces  
I hear echoes of the past resounding in the future  
I see the ripple effect of one drop of rain

I sense the reverberating vibrations of earth and humanity

I am a dance/movement therapist  
I imagine a life truly free of burden  
I feel what I cannot see  
I touch to know what's real  
I care that others live happy, fulfilling lives  
I cry to see time wasted

I am a dance/movement therapist  
I understand pain is real  
I say it makes you stronger  
I create opportunities for growth  
I try to see what you see  
I hope to make a difference  
I am a dance/movement therapist

## Hunger in Northern California

Blair Cronin, SCCADTA student representative, Alternate Route student

People in Northern California are really hungry. Their eyes search longingly as their torsos lurch forward, as if a pack of wild animals ready to pounce on its prey, this hunger is embodied in human form. The desire is palpable just by observation. These people are hungry for what we have come here to feed them - information about Dance/Movement Therapy.

National Dance Week is a large event in the San Francisco Bay Area. Because of its major success each year, many dance companies, schools, and organizations take part in offering free classes, workshops, and open rehearsals to promote their work and expose others to the wide world of dance.



The diverse offerings include everything from free belly dance classes at private studios to open dance classes or performances. All for free. It is an exciting and vibrant week each year in which many people--not just dancers--look forward to attending an aerial dance or Afro-Cuban class they have always wanted to try. As an alternate route student living in the area, I have experienced my fair share of trials and tribulations in seeking out certification as a dance/movement therapist while living in a state in

which there are no longer any ADTA "approved" master's degree programs. Many of the courses I signed up for through alternate route course offerings have been canceled in the past due to low enrollment, and to be honest, I worry about the future of the field of DMT in a state that is no longer able to produce dance/movement therapists through its universities.

Along with the California chapter of the ADTA, I planned an event for Dance Week. The purpose was to offer others in my large community a smorgasbord of information on DMT as a career, including the history, methods, and necessary training and education, while also hoping to recruit future DMTs. The amazing Amanda Wilkinson, BC-DMT and Forest Franken, BC-DMT, generously offered to present a thorough and informative PowerPoint presentation and movement experiential. Together we were able to answer the bombardment of questions we received about our work and the trainings necessary for the career.

Together we danced the unknown, not sure if anyone would show up for the workshop or not, or if it would be well received. As I looked around the dance studio to see over 25 people, I felt sheer joy! People are hungry for this kind of work. They do want to move, to heal, and to work with others. My workshop expectations were surpassed with the looks on people's faces and the ease in their bodies, the flows of movement.

Next year, I hope to implement additional workshops on DMT during Dance Week and perhaps offer them in other cities in California as well. Because I think there may be hungry people all over this big state of California, and we can feed them.

## Dance/Movement Therapists at the 2010 SAH Conference



Photo Caption: (L to R) Ellen, Barbara, Michael, Jenny, Sherry

The Society for Arts in Healthcare held its 21<sup>st</sup> Annual conference in Minneapolis MN, April 28-May 1<sup>st</sup>. The conference, entitled “pARTners for HEALTH” was a full and lively experience, with performances, keynotes, films, workshops, research posters and presentation on practice. Dance/movement therapists made notable contributions to this conference. Jenny Baxley Lee, MA, BC-DMT, CCLS is the Director of Arts Services with Creative Clay, Inc., St. Petersburg, FL. She co-presented “Creative Care: the First Year in the Life of an Arts in Healthcare Program with her arts in healthcare colleagues from Creative Clay, the University of Florida and other organizations. Jenny also led the SAH’s Special Interest Group (SIG) meeting on Spirituality and the Arts and as an outgrowth of that presented one of the Bring it Forward sessions, designed to integrated discussions and discoveries from the SIGs’ work

into the overall awareness and intentions of the Society. Finally and importantly, Jenny services on the SAH’s Task Force for Ethics and Standards. This group is forming standards and scope of practice materials and policies for artists who work in healthcare environments.

Ellen-Schelly Hill, MMT, BC-DMT, NCC, LPC and Sherry Goodill, Ph.D., BC-DMT, NCC, LPC, co-presented a workshop on “The Dance of Patient Care”, which engaged participants in experiential movement to explore kinesthetic empathy in healthcare provider-patient encounters. Sherry also presented as part of the SAH’s Continuing Medical

Education program (a collaboration with the University of Minnesota Medical Center), “Prescribing the Arts: A rationale for the Creative Arts Therapies”. Sherry also serves on the SAH Research Committee and in that role had helped with the blind peer review of research submissions to this conference.

The very successful video “Dance/Movement Therapy for Women with Breast Cancer” was accepted into the SAH’s Arts in Healthcare Film Festival and a clip of the film was well-received by several hundred conference-goers in that event. The film was written, produced and directed by Ilene Serlin, Ph.D., BC-DMT, supported by the Marian Chace Foundation of the ADTA, described Dr. Serlin’s groundbreaking work at the California Pacific Medical Center’s Institute of Health and Healing. The ADTA now distributes this film through the ADTA website.

Minnesota dance/movement therapists played a key role as well. Barbara Nordstrom Loeb, MA, MFA, LAMFT, CMA, BC-DMT presented on DMT as part of a panel, “Professional Development and the Use of Creative Arts Therapies” along with creative arts therapy colleagues from the St. Paul/Minneapolis area. Barbara works with the Center for Spirituality and Healing in Minneapolis and also teaches DMT courses at the University of Minnesota.

The ADTA exhibited at the SAH conference for the third year in a row, and Michael Gardos-Reid, MA, BC-DMT, President of the Minnesota Chapter of the ADTA, represented the association in this role. Michael expertly fielded countless questions about Dance/Movement Therapy from conference attendees and drummed up interest in the field from local and national-level colleagues and administrators.

Those of us who could be in attendance were able to get together for networking, and for this group photo. We are so thrilled to have collectively created a real and positive presence for DMT in this conference.

# ELECTION RESULTS

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After 849 ballots were mailed to Professional and Retired ADTA Members, the results are in. 254 ballots were returned and calculated and 30% of those polled voted. See below.

## **Nominating Committee-Western**

Allison Bulliman 48  
Pattee Russell-Curry 179

## **Member-at-Large-Eastern**

Adina Rosenberg 148  
Mary Yost 93

## **Education, Research & Practice**

Laurel Thompson 235

## **Public Relations**

Donna Newman-Bluestein 242

## **President**

Sherry Goodill 245

## **Vice President**

Julie Miller 95  
Jody Wager 155

Write in votes:

## **Education, Research & Practice**

Linni Deihl 1  
Susan Loman 1  
Ty Tedmon-Jones 1

## **Public Relations**

Julie Leavitt 1

## **Percentages of voters by region:**

Eastern 60%  
Western 22%  
Central 15%  
International 3%

# DON'T MISS ADTA'S 45<sup>TH</sup> ANNUAL CONFERENCE!

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*Creating the Mind-Body Mosaic:  
Theory, Research, and Practice in  
Dance/Movement Therapy*

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September 23 – 26, 2010  
Brooklyn, New York  
Marriott at the Brooklyn Bridge

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Visit us online at [www.adta.org](http://www.adta.org) to:

- View the full conference schedule, including intensives
- Read the biographies of presenters and international panel
- View conference vendors and advertisers
- Find hotel information (**including ADTA special rate!**)
- See who will be performing
- Register online!



New York University – (Our) Last Indulgences  
Choreography by: Deborah Damast  
Lighting design and photography by: Cris Dopher



Presenter David Alan Harris

Come and take advantage of...

- Pre-conference full day/half day intensives
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- Performances!
- Marian Chace Lecturer: Suzi Tortora
- National Counselor Exam
- Banquet and Dance
- & More!

## Newsletter Publication Policies

All material is to be electronically submitted in a WORD document as an attachment in an email sent to [matodance@hotmail.com](mailto:matodance@hotmail.com). Please do NOT send material in the body of the email. Facsimiles and paper copies will not be accepted. Submissions will ONLY be accepted through email attachments. In the subject heading of the email please put "ADTA Newsletter Submission." Prior to submission, PLEASE check and recheck material for spelling and grammatical errors, construction of sentences and paragraphs, content comprehension and overall flow, clarity and conciseness. Please use 12 point size text. Use upper and lower case text as needed. Include any bold, underline, italic, picture, image, logo, color and hyperlink. Include a contact name, email and phone number with each submission to be used for editing questions. A confirmation email will be sent after the material and payment (if applicable) are received.

### Newsletter Deadlines:

- February 28
- May 31
- August 31
- November 30

### Publication Deadlines no later than:

- March 28
- June 28
- September 28
- December 28