

newsletter

Spring Edition --- Volume 45, Issue 1

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The quarterly 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.



Reserve your room now for the 2011 Annual Conference in Minneapolis, MN!
More information on page 2 in Letter from the Editor



NEWSLETTER TEAM

Format & Design

Amber Grimm

Copy Editor

Mat Ottenberg Winer

The ADTA welcomes contributions of news, pictures, etc. to the quarterly newsletter. All articles submitted are done so with the understanding that edits may be required for clarity and format purposes. Please review the ADTA Newsletter Submission Guidelines on page 22.

Calling all students!

The ADTA newsletter team welcomes and invites dance/movement therapist students in training to share their experiences, triumphs, questions, challenges, and wonderments to be shared in the student section of the ADTA newsletter.

Letter from the Editor

Happy Belated New Year to Everyone! Welcome to the first edition of the 2011 ADTA Newsletter: Volume 45, Issue 1. We hope everyone enjoyed their holiday season and the Winter Edition of the newsletter!

The ADTA is ready for another great year! Our annual conference will be held in Minneapolis, Minnesota this year from October 20th – 23rd. Make your room reservations today for the Radisson Plaza Hotel. Go to www.adta.org, Annual Conference, and Hotel Information for the link. Please don't wait too long to book...this is a joint conference, so rooms will be going quickly!

Don't forget...ADTA Membership Renewal and DMTCB Maintenance Fee Renewal is right around the corner! These fees are due June 30, 2011 for the upcoming 2011/2012 fiscal year. Payment plans are available...just call the ADTA Office at 410-997-4040 for more information or to set one up.

Keep a lookout for upcoming changes to the ADTA website. Specifically, we will be trimming up the Forum, attempting to keep things current.

Please e-mail info@adta.org if you have any comments regarding the ADTA Newsletter. We appreciate any feedback and/or suggestions from our membership.

Take your time and soak in the wonderful articles and information that follow! Happy reading!



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GR10_EXT_0405

Sherry Goodill PhD, BC-DMT, NCC, LPC

Greetings, colleagues!

What is the ADTA? It may seem strange to pose this question here, but I think about this a good deal and wanted to share that process with you. Imagine peering through a kaleidoscope.



Turn it once, and you see a community of like minded people sharing their passion for the healing power of dance; turn it again and you see researchers, writers and educators working to prepare future therapists and generate new knowledge; twist again and you see a national organization with an international reach, embracing new technologies, advocating and speaking out. Move the scope towards a different light source and you see yourself in relation to all of this. Ask yourself: what is my

relationship to this community? I hope, as you turn the pages of the newsletter and read the stories, announcements and discussions, that you will see something that piques your curiosity or speaks to your interests, and then I hope you'll act on that. Jump on the ADTA Forum (www.adta.org) to participate in a discussion or connect with someone to explore an issue or to move together, sign up for a chapter workshop, start drafting that article you've been meaning to write-- after all, we're all about taking action: we're dance/movement therapists!

Recently I updated the ADTA's entry on dance/movement therapy for the upcoming edition of the American Medical Association's Health Care Careers Directory and had the pleasure of changing the phrase "...based on the **belief** that the body, mind, and spirit are interconnected, dance/movement therapy is defined by..." to "...based on the **empirically supported premise** that the body, mind, and spirit are interconnected, dance/movement therapy ..." [emphasis added]. Indeed, our visionary and prescient founders wisely built the profession with this belief about the mind/body/spirit connection -- and in the 45 years since the founding of the ADTA, researchers in neuroscience and related fields have substantiated this connection many times over. This seminal premise of our work is now

indisputably supported with scientific evidence. We can stand firmly on that knowledge and from it we can ever more confidently bring dance/movement therapy to our clients, patients and communities each day.



The new AMA directory will be out in Summer 2011 at:

<http://www.ama-assn.org/ama/pub/education-careers/careers-health-care.page>

We celebrate the contributions and successes of all ADTA members. Inside this newsletter, please see ADTA Secretary Stacey Hurst's invitation to nominate a fellow ADTA member for the Exceptional Service Award. Watch the ADTA website for Member Highlight postings about dance/movement therapy in the public media -- almost every week we have someone new to congratulate! And be sure to let us know when **you** are in the spotlight!

With admiration for the important work that you do everyday,
Sherry Goodill, President, ADTA

(Kaleidoscope image from:
<http://www.ama-assn.org/ama/pub/education-careers/careers-health-care/directory.page>)

Vice President's Letter

Jody Wager MS, BC-DMT



As I sit at the computer tonight to write my very first Newsletter report as Vice President, I am feeling both excited and daunted by this most wonderful honor. Thank you once again for your support. I welcome your

thoughts, questions, concerns ... and anything in between. This is a very exciting time for dance/movement therapy and I am so happy to be a part of it.

Since assuming my role as VP, I have been actively working on our upcoming conference in Minneapolis. I am very pleased with the incredibly rich and stimulating pre-conference intensives we have lined up and am anticipating an equally wonderful body of work to be presented during the conference itself. Sharing the "stage" with others this year is guaranteed to be a most exciting time. I can almost feel the energy now as I imagine all of us dancing and moving together in our diverse and collaborative styles.

And speaking of collaboration ... I want to share with you a little bit about a wonderful coming together of disciplines that I had the privilege of

being a part of. Dancers, dance company administrators and dance therapists from across the Washington metropolitan area gathered at Georgetown Lombardi Comprehensive Cancer Center on Dec. 17, 2010, for the third annual "Dance in Healthcare" symposium. Organized by the Georgetown Lombardi Arts and Humanities Program, the round-table discussion fostered conversation about ways to educate health care personnel about the role of dance in health and wellbeing. This was my first time joining this conversation, and I was joined by 3 of my dance therapy colleagues. It began in a beautiful open atrium where a group of 10 or so of us, sitting in a public waiting room, began stretching as passersby expressed signs of curiosity and pleasure. After moving together, we relocated to a classroom downstairs. There we introduced ourselves and began the spoken conversation. Dance instructor Ann Behrends, who led the opening stretch session, and instructor Daniel Burkholder described their experiences in Northern Ireland participating in dance in health care programs for the aging, people with brain injuries, cancer patients and staff and people with dementia. Although at times their work looked and sounded like dance therapy, they were quite clear in presenting it as dance and performance. A rich discussion followed about

how we might find additional ways of collaborating ... bringing together our talents and reaching a broader audience. I felt as though we all left this gathering with a greater appreciation for one another's work and with a curiosity for finding new openings within which we can explore together.

In just a few weeks, I, along with my fellow dmt's here in the DC area, will once again be collaborating in yet another way, by providing a movement opening for the Psychotherapy Networker Conference. This will be our 4th time facilitating this movement experience with upwards to 400 psychotherapists from all around the world. This most wonderful event began with an uplifting conversation at a chapter meeting followed by a single phone call to the organizer of the event. It wasn't a hard sell ... he loved the idea ... it was a perfect match. So, in closing, I encourage you all to think about where you might find new opportunities to collaborate. Is there a conference or an event coming to your town where you might offer them a movement opening ... or closing? It's a gift they would be foolish to turn down and it's an opportunity for us to introduce and share our work in the most powerful way we know how ... through dance.

Dance Therapy Courses 10 Day Experiential Intensive Courses

Approved by the ADTA as an Alternate Route to R DMT Certification.
4 Credits or 60 Contact Hours.

Located in the Hampton's Beach Resort Area - 2 hours east of NYC

Attend one or both:

June 6 - 17, 2011

December 27, 2011 - January 6, 2012

- Established experiential training in dance/movement therapy since 1972.
- Open to practicing and student dance therapists, mental health providers, graduate and undergraduate students in related fields, and others interested in non-verbal communications.
- Known for small classes which allows for both group and individualized instruction.
- Learn dance therapy theory and skills, group process in dance therapy, and movement analysis.
- Participate in clinical field work.
- Authorized certificate will be issued on completion of the course.

Tuition: \$975 per two week program.

Housing: Hampton's Bed and Breakfast available at additional cost.

Contact:

Linni Deihl, BC DMT

P.O. Box 743

Quogue, New York 11959

(631) 653-8750

LinniADTR@aol.com

ALTERNATE ROUTE DANCE/MOVEMENT THERAPY TRAINING

SUMMER PROGRAM

92nd Street Y – Harkness Dance Center

New York City

An intensive Alternate Route Training Program in Dance/Movement Therapy will be held at the 92 Street Y Harkness Dance Center, NYC, beginning June 13 – 30, 2011. This program will take place over three summers, for 3 weeks each summer.

Dr. Miriam Roskin Berger is the Director of this program, which offers the Dance/Movement Therapy course requirements of 270 hours for alternate route training, plus 90 hours of Movement Observation and Analysis and 45 hours of Group Process in DMT, as required by the American Dance Therapy Association.

Faculty will include Dr. Miriam Roskin Berger, Judith Bunney, MA, Patricia Capello, MA, Robyn Cruz, PhD, Diane Duggan, PhD, Tina Erfer, MS, Joan Lavender, PsyD, Suzi Tortora, EdD.

Applications and further information for the Alternate Route Program are available on request from Tina Erfer, Program Administrator, TEdance@live.com.

Summer 2011 courses have been approved by the American Dance Therapy Association as meeting requirements for the Alternate Route R-DMT credential. Courses for 2012 and 2013 are in the approval process.



A few reminders:

- **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.
- ADTA Joint Conference with the National Dance Education Organization (NDEO) and the International Guild of Musicians in Dance (IGMID) is October 20-23, 2011 in Minneapolis, Minnesota. Join us in Minneapolis – the *Land of the Arts!* Click the following link to make your hotel reservations at the Radisson Plaza Hotel:
http://www.radisson.com/reservation/itineraryEntrance.do?paclink=Y&promoCode=ADTA&hotelCode=MPLS_DT

Don't miss this one - our combined conference is developing into a rich, fulfilling, collaborative experience!

- **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. We recommend changing your password every few months.
- **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** – 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.
- 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 or gloria@adta.org to request brochures sent to you for distribution.
- Membership/Credentials **Installment Plan** – membership/credentials dues installment plans may be set up with the National Office. This year more members are taking advantage of the payment plan and each plan is unique to them. **If you know of someone who is lapsed** in paying their membership/credentials dues, please encourage them to call the ADTA National Office!
- **In the office we have merchandise available for purchase:** Diversity Packets (\$10), 2010 Conference Proceedings (\$25), Adult T-shirts (grey, black, and white; \$10), travel mugs (\$5), tote bags with zipper (beige \$10), Children's Wear: Toddler T-shirts (grey, yellow, and lime green \$5), baby bibs (white \$5), and Baby Onesies (pink, white, and blue, \$5). On the front of each it says, "**When I grow up I want to be a Dance/Movement Therapist!**". Go to the ADTA website and click on **Online Store**.
- **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.
- **Continuing Education** – ADTA is an NBCC-approved CE provider – ADTA-granted CE hours usable for R-DMT, BC -DMT, and most state licensing. BC-DMTs and Chapters can apply to the National Office to offer CE hours for *workshops* that they provide.

The ADTA National Office is available to its members 24/7 by:

Voice mail: 410-997-4040

E-mail: info@adta.org or gloria@adta.org

Fax: 410-997-4048

...and of course postal mail: 10632 Little Patuxent Parkway, Suite 108, Columbia, MD 21044

Secretary's Letter

Stacey Hurst BC-DMT, LCPC, GLCMA



Greetings, from the desk of the Secretary!!! I have lots of information to share with you regarding two of the three subcommittees that I chair!

The Student Membership Committee is wrapping up the end of the year with a big blast. We are completing our membership drive and hope to announce the winner of the FREE ADTA conference registration within the next couple of months. So stay tuned for that news. Which lucky school will it be??? If you are a student and not yet a member, you may want to consider joining us fast so your membership counts for this year!!! If you know a student who isn't a member yet, encourage them to join NOW! It's \$50.00 well spent!!!

The board of directors has launched a new committee under the Secretary's guidance that will oversee and attend to the ADTA Facebook Page. We will have a 10 person crew commenting on threads and discussions throughout the week. If you are not already connected to the ADTA page, jump on now!!! What are you waiting for??? It's fun to see all the different people that have already signed up from all over the world!!!

The last thing I would like to share with you is regarding the annual ADTA awards. As you may recall, each year it is the board's mission to award those members who have risen to the "top" within the field of DMT, in one way or another. For the past five years we have been delighted to honor our membership in this way. The Exceptional Service Award is the award that is open to the membership for you to nominate your fellow DMTs. This award is given annually and can be nominated by or given to board members, chapter members, chapter leaders, committee members for exceptional service *in their local regions* to the ADTA and/or chapter. Several Exceptional Service Awards could be awarded each year as determined by the selection process. So, if you know someone in your area that has played a stellar role in your region, take the time to nominate her/him right now!!! Please send her/his name, credentials, contact information and a description of their service to Stacey Hurst at smh_dmt@ameritech.net. If you'd like to discuss this further with me please don't hesitate to email me or call 312-543-2133. The deadline for nominations is April 1st. The board will make its final decision at the Spring Board meeting April 8-10. Who will be the lucky winner(s)????

Have a beautiful spring!!!

Treasurer's Report

Christine Hopkins MA, BC-DMT, NCC

Let's think about money -- a creative and empowering topic! The innovative philosopher Jacob Needleman, in his unexpectedly refreshing small book, *The Meaning of Money*, describes how coins for money first began in Ancient Egypt. Symbols of concentrated spiritual energy, coins were considered sacred objects and were minted and disbursed by priests as part of their temple duties. Money, in the form of coins, expressed the collaborative duality of spirit operating in the world of matter and the power of the symbolic in everyday life. Money as spiritual energy--value neutral, open to the creativity of spenders, savers, traders, gift-givers and able to create and sustain all sorts of forms of human activity.

What about the ADTA and money? How does money empower the ADTA to support your career? What would you want the ADTA to do if we had a bigger budget, funds for a special project, expanded services to you, our membership? The ADTA and its members are a synergy. Most of ADTA's operating funds come from the membership and, in turn, ADTA meets your membership needs and supports your professional development.

Have you thought about a Legacy Gift to ADTA? By that I mean specifying a gift to ADTA in your Will. Think about your earliest years in dance therapy. How would you have been credentialed? Where would you have gone for a national conference for continuing education in dance therapy?

Would you have been able to connect with colleagues nationally and internationally, access clinical consultation and supervision resources, make use of DMT research published in a journal specifically for us?

A big thank you to the co-founders who in 1966 saw the need for our professional association. And to all the leadership volunteers since then who have kept ADTA going through changes in health care, State regulations and education. And thank you to all the present day volunteers who lend their expertise and creativity to keeping ADTA and the Certification Board going.

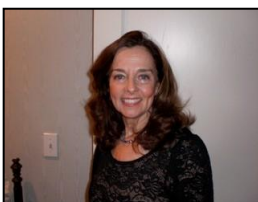
In five years, yes, five short years, ADTA will reach its 50th birthday! A half-century of successful organizational initiatives and professional development resources to sustain our profession! ADTA's efforts have ensured that thousands of people have already been helped and thousands more will be helped by the unique treatment and healing expertise of dance movement therapists.

Consider a Legacy Gift as we head into the five year timeline to ADTA's 50th anniversary!



Committee on Approval

Nancy Beardall PhD, BC-DMT, CMA, LMHC



The Committee on Approval will be meeting March 5 at Pratt Institute to review Pratt's Six Year Self Study and the Annual Reports submitted by Antioch, Columbia, Drexel, Lesley and Naropa. Members on the committee represent all six approved programs, supervisor representation and a public representative from outside the ADTA organization.

There have been requests from International programs seeking approval from the ADTA. Issues relating to these requests will be discussed at our approval meeting and reviewed at the ADTA Board Meeting on April 9 in Columbia, Maryland.

A new application has been designed for alternate route courses. Guidelines and an application are posted in the DMTCB area under the Supervisor and Teacher: Alternate Route section. If you have other questions, contact Ellen Shelly-Hill currently the Interim Chair of the Subcommittee for Approval of Alternate Route Courses.

At this time the ADTA Approved Graduate Programs are:

- **Antioch New England University:** Keene, New Hampshire
- **Columbia College:** Chicago, Illinois
- **Drexel University:** Philadelphia, Pennsylvania
- **Lesley University:** Cambridge, Massachusetts
- **Naropa University:** Boulder, Colorado
- **Pratt Institute:** New York, New York



There's been a lot of buzz and exciting ideas for PR lately sparked by Pamela Faith Lerman's comments about the movie *The King's Speech* which she posted to the Forum. This energy is terrific and vital. AND, in addition, we need to DANCE THE TALK.

In-the-moment, spontaneous improvisational dances are wonderful and life-affirming. At the same time, as we all know, the dance performances that have wide-scale impact require hundreds of hours of not-so-glamorous, focused and detailed work. THAT IS THE WORK OF THE PR COMMITTEE. Want to join us? WE NEED YOU!

Read below to find out what is happening, what's in the works, and what part you can play - small or large.

[Creative Arts Therapy Week](#)
March 20 - March 26, 2011

[National Dance Week](#)
April 22 - May 1, 2011

[Dance Therapy in the News & Around the World](#)
Susan Kleinman was interviewed for the Philadelphia Daily News about how to change cultural attitudes around body image in connection to the film "Black Swan".

Kathy Cass was quoted in the January-February Issue, of Total Wellness Magazine in an article about integrative medicine. See the ADTA home page.

[ADTA Exhibiting at Conferences](#)
ADTA will be exhibiting at the following upcoming conferences:

- Society for the Arts in Healthcare in San Francisco, April 13-16
- Psychotherapy Networker convention in Washington, DC, March 23-27
- American Counseling Association conference in New Orleans, March 23-27

Web Presence

Nada's blog at Conscious Dancer is getting some attention. Nada Khodlova posted her first entry "Come, Enter Yourself with Dance/Movement Therapy" on January 1, <http://www.consciousdancer.com/blogs/nada>. She's gotten several responses from people in related fields, one from a potential DMT student, and another from a fellow dmt. Check for Nada's periodic informative and entertaining entries.

Profiles of DMTs

Profiles of practicing dmt's written by Ande Welling will be posted regularly to our website. We hope these profiles will serve as inspiration to practicing dmt's as well as those interested in our field and wanting to know what DMT looks like and what a dmt does.

Facebook

American Dance Therapy Association Facebook page is now at 1385 members. It's being used largely for people interested in the field to ask questions about DMT and announcements about upcoming trainings and courses. Facebook monitoring is switching from the aegis of PR to the membership committee.

There is also a **Dance/Movement Therapy Professional Services Facebook** page, begun by ADTA members who are posting photos of DMT at workshops, sharing dance videos and photos and related conferences of interest.

Photos and Videos of DMT in Action

Photos are, as several of you have noted, sadly lacking. Our photo archive is made up mainly of us engaged in moving at conferences with only a few current-appearing clinical photos, and the rest quite outdated.

DMT Video Loop

Shawna Solvig, Lora Wilson Mau and I are working on creating a video loop that will be a brief introduction to DMT for PR purposes. Initially, we are looking for videos which have already been created and for which we can get releases. If you have or know of any, please let me know.

Informational Materials

Doing a workshop or presentation? Don't forget to print out our beautiful revised brochures and other info sheets, which you can download and print at: <http://www.adta.org/resources/upload/ADTA-brochure-updated-09-2-02b-3.pdf>. There are more in the works.

Dance Therapists Presenting at Associated Conferences:

Allison Winters has taken advantage of her position with the VA to educate the public about DMT. She presented "Moving Waters: Aquatic Dance/Movement Therapy for Veterans" for the American Therapeutic Recreation Association national conference in Spokane, WA in September and "Introduction to Creative Arts

Therapy" with an emphasis on dance/movement therapy at the Naval Medical Center in San Diego in November. Other of her workshop titles this past year have been "Rhythm & Blues: The Therapeutic Use of Rhythm with Nursing Home Patients", "Dancing Our Way to Wellness Dance/Movement Therapy with an Aging Population", and "The Therapeutic Use of Rhythm with Nursing Home Patients".

Susan Kleinman and Jennifer A. Nardozi, PsyD are presenting "Mapping out the Journey Within: Treatment Based Evidence of Transformative Interventions" at the iaedp Symposium 2011 March 2 in Phoenix.

Meg Chang and Donna Newman-Bluestein will present a poster at the Society for the Arts in Healthcare in San Francisco April 14 on "The Use of Dance Therapy and Creative Movement Structures to Introduce Elements of Nonverbal Communication for Caregivers of People with Dementia".

Meg Chang and Donna Newman-Bluestein will present the findings from the research evaluation of a pilot program in nonverbal communication for caregivers of people with dementia at the Pioneer Network conference in St. Charles, MO in August.

Dance Therapists Dance

Global Water Dances is a world event planned for June 25, 2011. On that day, a 24 hour series of dances around the globe will be danced, centered around water issues. Beginning in the Western Pacific Rim, and encircling the globe, the series of dances will also be broadcast online. While this is not DMT, it is about dancers and DMTs using dance to express issues of importance and could provide some good media opportunities.

Getting the Word Out? What you can do to help!

We need:

- Photos of DMT in action with full releases, to be used to promote the field. WE STILL NEED updated photos of DMT which look like it is happening in inpatient psych.
- Anecdotal stories about your work. This is what the public is asking for. We can post them to Facebook or member blogs.
- To know if you are in the media, presenting, dancing, or publishing.
- Creative Arts Therapies Week is March 20-26, 2010. Let us know what you are doing.
- National Dance Week is April 22 - May 1, 2011.

Leslie Best said it best on the Forum:

It takes a village, not just a few people on a committee!

- Do you have DMT photos and/or videos with releases which we could add to those on our website?
- Can you ask clients if they would be willing to have a photo or short video of one of their sessions?
- Could you interview a client about how DMT has helped them?
- How about chapters making a project of videotaping staged or re-enacted case studies or poignant scenarios?

Standards & Ethics Committee

Lenore Hervey PhD, BC-DMT, NCC, LCPC



The Board of Directors of the ADTA has recently made some substantial additions to the *Code of Ethics and Standards of Ethical Practice* document. The new areas are concerned with (1) BC-DMTs providing supervision and (2) recognition of and appropriate action regarding professional impairment. Both are important to understanding the responsibilities of an ethical professional practice.

The following are the areas with additions or changes:

PRINCIPLE 4: SUPERVISION and CONSULTATION. Supervision refers to the professionally contracted interaction necessary to clarify and improve the treatment process. Consultation may be a contracted or informal collegial interaction outside of the workplace. While both are relationships with ethical responsibilities, supervision holds greater liability for the welfare of supervisee's clients. Professional supervision varies with the development of a dance/movement therapist's professional skills.

...B. Providing Supervision

1. Dance/movement therapists provide supervision only after Board Certification (BC-DMT) and training specific to supervision theories, methods and techniques.
2. Dance/movement therapy supervisors clearly define and maintain ethical professional relationships with their supervisees. They clarify the specific nature and limitations of any additional role(s) they may have with the supervisee. Supervisors do not provide dance/movement therapy or counseling to their supervisees.
3. Dance/movement therapy supervisors serve as ethical role models for supervisees and ensure that supervisees are aware of the current Standards of Ethical Practice of the American Dance Therapy Association.
4. Dance/movement therapy supervisors evaluate the clinical skills of supervisees and provide constructive feedback on a regular basis. Supervisors provide assistance to or arrange for remediation of supervisees who they believe may not be competent to perform their clinical responsibilities. Furthermore, supervisors provide or arrange for intervention in critical situations involving the safety of supervisees and/or their clients.
5. Dance/movement therapy supervisors provide endorsement or recommendation for supervisees only when they believe the supervisees are qualified.

Supervision may entail more responsibility than some supervisors have assumed. Please note that in some states supervisors may be liable for injury to their supervisee's clients, and practice supervision responsibly.

PRINCIPLE 9: TREATMENT LIMITATIONS. A dance/movement therapist recognizes the boundaries of competency and limits of responsibility. Dance/movement therapists:

...C. Are aware when a personal, professional, legal, financial or medical situation limits their ability to provide effective therapeutic services; seek assistance to remediate the situation; and withdraw from professional practice if the situation impairs their abilities or endangers their clients.

D. Recognize the responsibility to take action through consultation with a colleague if they believe the colleague's personal, professional, legal, financial or medical situation limits or impairs their effectiveness or endangers clients. If this consultation does not lead to remediation, a dance/movement therapist is responsible to take action through professional and legal channels to protect the safety of a colleague's clients and the public.

The second issue, professional impairment, (under Principle 9) is an especially difficult situation to deal with. As professionals, we always need to know the limits of our ability to perform effectively. This limit may be difficult to assess if our functioning has become impaired for any number of reasons. Some of the most common are illness, addictive behavior or extreme stress. Because of this, our colleagues may play a very important role in pointing out our limitations or impairments to us when we can't see them ourselves. If we are not open to their feedback, they may need to take further action by informing the Chair of Standards and Ethics who will then take steps to assess and remedy the situation. No one likes to think that this might be necessary, but the bottom line is the safety and wellbeing of our clients.

Consider preventative measures (which are a lot more fun to think about) such as:

- regular supervision or consultation
- involvement in a supportive professional community
- active collegial relationships
- continuing education
- creative expression
- a solid self-care routine

See the entire *Code of Ethics and Standards of Ethical Practice* at:
<http://www.adta.org/Resources/Documents/ADTA%20Code%20of%20Ethics%202010.pdf>

For and ethical consultation with the Chair of Standards and Ethics, call Lenore Hervey at 630-430-0673.

Dance / Movement Therapy and Counseling Program

Learn from world-renowned faculty.
Practice while you study.
Broaden your experience with drama therapy.
MA, MEd or Post-Master's Certificate options.

This program is approved by the American Dance Therapy Association (ADTA).

ANTIOCH UNIVERSITY
NEW ENGLAND

Keene, New Hampshire
admissions.ane@antioch.edu
www.antiochne.edu
800.552.8380

Federal funding is confusing even when Congress runs on schedule and everyone sings "kumbaya!" What we are witnessing right now appears closer to chaos than calm.

A Brief Civics Lesson

The federal fiscal year runs from October 1 to September 30. Congress must set spending for federal programs by September 30, or the government cannot continue to operate. The current fiscal year – FY 2011 – began on October 1, 2010, and Congress has yet to establish appropriations, i.e., funding levels, for any federal agencies. This seems to have happened with more regularity over the last few years. Therefore, in order for the government to keep running and providing services, Congress must pass a bill known as a continuing resolution (CR).

The cuts proposed in the House bill affect all programs ADTA members care deeply about...

Congress has the power to set funding at any level it wishes on a CR. Most often, continuing resolutions simply keep funding at current levels until Congress can pass the 12 appropriations bills. These 12 bills provide money for all discretionary government programs, programs funded annually by Congress as opposed to mandatory programs for which funding continues with or without congressional action. Congress also may pass a CR that imposes an across-the-board cut on all discretionary programs or may decide to increase or decrease funding for various programs, all temporarily until Congress sets permanent funding levels for that fiscal year.

The Current Situation

The bottom line is this: half of FY 2011 is over, and Congress has passed four continuing resolutions! CR #4 is set to expire on March 4, so another CR must be passed. In fact, the House already has passed CR #5, and that's where the problem arises: *In the wee hours of Saturday, February 19, the House of Representatives passed another continuing resolution that would cut \$61 billion from discretionary programs.*

Discretionary programs include everything from education, health and social services to environment, transportation and defense. Other programs have mandatory funding streams – Social Security, Medicare, Medicaid, food stamps and parts of other programs such as

Child care assistance and student loans. Mandatory funding is about two-thirds of the total federal budget. That means only one-third, or about 38%, of the federal budget is discretionary – and 22% of the 38% is defense and national security. That leaves about 16% of the entire federal budget for programs and services that affect citizens every day.

All that explanation is to let readers know that the federal deficit cannot be solved by decimating funding for the small discretionary portion of the budget. This is especially true if defense and homeland security are viewed as basically untouchable.

What Happens Now

The House CR is a draconian bill that eliminates many programs and cuts deeply into others. Now the Senate either must pass the House bill or propose its own version and be reconciled with the House-passed bill before a final bill can be sent to the President.

It is highly unlikely the Senate will agree to the House bill or that any bill will be resolved by March 4. In addition, the President has issued a veto threat should a bill that looks like the one passed by the House be sent to him.

One of two scenarios will occur on by March 4. Either both House and Senate will agree to continue funding at the current levels or the government will shut down. In 1995, the government was shut down twice in a similar scenario, first for three days and then for 21. The Republican majority was hammered in the press, but Speaker of the House Boehner insists they will shut the government down rather than compromise on the \$61 billion in cuts.

ADTA Action

The cuts proposed in the House bill affect all programs ADTA members care deeply about: health care, elder care, veterans' benefits, research, education and more. ADTA members should let their Senators know the cuts in the House bill are unacceptable. ADTA members should also call their House members and let them know the devastating impact these cuts will have on their clients.

ADTA will keep you posted as this situation unfolds!

Act now!

Members-At-Large Report

WESTERN: Margaret Migliorati MA, R-DMT, LPC, NCC

EASTERN: Adina Rosenberg MCAT, BC-DMT, LPC, NCC

CENTRAL: Jenna Heise MA, BC-DMT, NCC



The MALS are happy to report that the chapters they represent are busy and thriving!

We have been busy assisting chapter boards on a number of issues, such as filing taxes, being incorporated, obtaining 5013C status, membership benefits, succession planning and how to efficiently communicate through the use of conference calls, Skype, group email lists, social networking, etc. A lot of new ideas have been generated and these ideas can only make the ADTA stronger.

This time of the year means fielding student inquiries, as students were on holiday break and thinking about dance/movement therapy as their

profession! We have been assisting members who are moving from one state to another connect with their dance/movement therapy peers in their new "hometown".

Our most exciting news, however, is connecting with our Canadian members. We contacted all the Canadian members through email and they responded in droves! At this point we are continuing to dialogue and support them in any way we can. If you'd like to be added to the Canada group email list that we are developing, please contact your regional MAL. Just as an FYI, check out info about CATS week in Canada at AATQ.org. Dance /movement therapy is represented in the opening and closing events.

Lastly, the MALS were instrumental in getting chapter by-laws onto the national website. Go to "About ADTA – Join a Chapter" and you will find the chapter by-laws and documents listed there. We look forward to serving our chapter members and hope to hear your ideas and concerns.

Deborah Quirk BC-DMT, Chair of MD/DC/VA Chapter

Greetings Everyone,

Our chapter has 2 Spring events that have become yearly gatherings.

In March, Jody Wager will lead the opening Movement Ceremony for the Psychotherapy Networker Conference for the 4th consecutive year. She is aided in this by many from our chapter and always creates a fun and memorable experience for all, which can be as many as 350 people. The chapter will also sponsor a table at the conference with info about our profession and local DMTs.

Our Spring conference presenter is Suzi Tortora and we are thrilled to have

her. The topic is "Families in Motion: Early Childhood Attachment and the Multi-Sensory Movement Relationship." We use a beautiful dance studio in Sandy Springs, MD, Ballet Arts, thanks to Andree Schelessi, one of our chapter members.

In addition, we have 2 monthly Authentic Movement groups meeting in Baltimore and the other closer to the DC area. Judith Fisher is planning a workshop for the chapter in early June also to be held at Ballet Arts.

We have 4 meetings a year and keep 45 minutes to an hour for a movement/dance experience so we can all connect in the way we love.

That's all for now!

Pennsylvania Chapter

Adina Rosenberg MCAT, BC-DMT, LPC, NCC, Eastern MAL, Chapter Member



The Chapter Board was kind enough to invite me to their Chapter Board meeting on Feb. 5th after including me in their board phone chat on 12/16/10.

Many issues were discussed, such as an annual schedule, streamlining banking, applying for 5013C status and offering dynamic programming.

The Chapter Board focused on how to maintain a presence at the national conference as well as at the local Pennsylvania Conference Association.

The website is adding information about requirements for PA licensure acquisition. A great discussion has been started by a chapter member in regards to membership benefits and its energy has reverberated to the national board. This discussion is a great example of how chapter members' voices and ideas are important to the vitality and strength of the ADTA. The topics that the PA Chapter Board is tackling right now speak to their dedication and resolve – they are truly a positive force helping move

the chapter. If anyone wondered whether dance/movement therapy was alive and well in Philly and its suburbs, they would have to look no further than at the packed house of Dawn Morningstar, who has most graciously opened her home for many years to host the Chapter Holiday party, on Dec. 5, 2010. The chapter also hosted an ethics workshop on February 5, which all LPCs in Pennsylvania are required to take to meet licensure requirements. The chapter is deciding on offering this bi-annually for its member's convenience. "A Short Course in Ethics: Dance/Movement Therapy and Counseling Practice in Pennsylvania" was presented by Ellen Schelly-Hill at Drexel University and was well attended. On November 20, 2010 Karen DeHaven presented a chapter-sponsored workshop at Drexel University titled "Evolving Identity: Maintaining DMT Roots as We Branch Out Professionally" which included a lively discussion of the differing paths of dance/movement therapists.

Check out the chapter website for the upcoming Student Research Colloquium and information about chapter mini-grants at www.paadta.org.



California Chapter

Sarah Snow Student Representative

The California Chapter board is off to a great start this new year! In January, we held a very successful workshop in Los Angeles to discuss and share information about the LPCC licensing process. At the workshop we shared a video presentation developed from the workshop that was offered in Northern California this past October by Linda Lawless, LMHC, LMFT. During the morning session, we watched the video as an introduction to understanding the grandfathering process. The afternoon session was geared towards those clinicians further along in their application process for the LPCC license facilitated by Gabrielle Kaufman, BC-DMT and our Government Affairs co-chair, Debra Froling, BC-DMT. Attendees left with a sense of confidence and a network of colleagues with whom to study. Anyone with ongoing questions about the LPCC is encouraged to consult the new website for the California Association for Licensed Professional Clinical Counselors (CALPCC). <http://calpcc.org/> It is the best resource for up-to-date information on the grandfathering process. It is also a helpful resource for those DMTs or DMT students who are contemplating moving to California in the near future. Information on qualifying for reciprocity and the stricter application guidelines, post-grandfathering, are available.

The official name change is still under-way, as we are waiting for the formal

paperwork to be processed by the state. This spring we will be launching our California Chapter website, thanks to our Communications Chair, Lora Wilson Mau. This website will feature information about the California Chapter, as well as events that we will be offering in the future; a directory of BC-DMTs offering private practice and/or clinical supervision; a page devoted to LPCC licensing and other Government Affairs; a running blog-like posting forum of current events and news to which all members may contribute and a page with photos of our community in action.

Currently, the board is in the early stages of planning a mini-conference that will be held in Northern California at Anna Halprin's studio. The date is set for Sunday, May 1 from 9:30 AM – 4:30 PM with an hour lunch-break at 12:30 PM. In the morning session, we will have guest presenter, Ilene Serlin, sharing with discussion and movement the influence of dance/movement therapy on post-traumatic stress. In the afternoon, there will be more experiential movement work, facilitated by our President, Marybeth Weinstock.



Chapter Reports Continued...

New Jersey Chapter

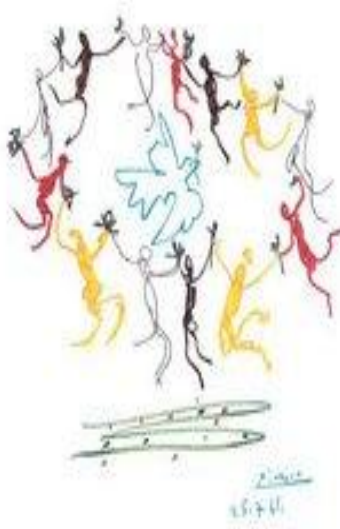
Tina Erfer BC-DMT, LCAT, NJADTA President

Greetings!

As we slide out of a very difficult winter, we are all eagerly and hopefully seeking out the first signs of Spring! The New Jersey Chapter continues to be quite busy with a variety of exciting projects.

Our website is still under construction, but we do have a Facebook Group! Check it out— NJ ADTA - on Facebook! We have also begun an affiliation with an organization called Dance New Jersey, which is a networking organization for all the dance studios, dance departments, dance students and dance teachers in NJ. They are very interested in learning about dance/movement therapy and in supporting our chapter's events by publicizing them on their website. We have been invited to have a DMT Resource Table at their Annual Meeting and Conference in August.

NJADTA is also busy creating our second Newsletter, and the membership of the chapter has been invited to submit articles, stories, letters to the editor, photos, resources, etc. to help make this issue alive and meaningful to everyone.



We have two terrific workshops coming up. General information listed below:

On **March 27**, from 1:00 – 4:00 (open meeting from 1 – 2, workshop from 2 – 4), there will be a workshop called: The Healing Power of the Moving Energy Practice given by MeriLynn Blum. It will be held at Montclair State University, Dance & Theater Bldg, Life Hall, Studio 124, 1 Normal Ave, Montclair, NJ.

On **May 15**, we are having 2 workshops and lunch. The first workshop (at 11:00) is on Cooperative Games given by the ADTA Eastern Region Member-At-Large, Adina Rosenberg. The second workshop of the day (at 2:30 - after lunch) will involve drumming and dancing to create community and healing, given by MARAFANYI Drum, Dance & Song.

We look forward to seeing many of you there!

For more information on the above workshops, or to contact the New Jersey Chapter for any other reason, please write to: njadta@live.com

Texas Chapter

Suzy Matheson Texas Chapter President

San Antonio

Elizabeth Anderson, MA, R-DMT, is continuing to teach yoga and meditative movement in Schertz, TX. She and her family will be relocating to Salt Lake City in June, just before the arrival of baby number two in late July.

Dallas

Mikael Lövkvist, MA, BC-DMT, is still working as a DMT at University Behavioral Health in Denton where he treats children, adolescents and adult patients. In regards to his doctoral dissertation process, Mikael is currently looking for participants to take part in his research project and hopes to soon get started with the data collection phase. This year, he also hopes to co-develop a Dallas based educational institute with the intention of offering courses to students interested in DMT.

Mary M. Whiting, M.S. BC-DMT, has completed a 20 hour training course preparing her to facilitate groups in working with women (or men) whom are affected by the 'Sociopathic Style' or www.sociopathicstyle.com. She is looking to bring her work as a DMT into this field in TX by Spring 2011.

Suzy Rossol Matheson, MA, BC-DMT, NCC, continues her work as the Adaptive Dance Chair for the Dance Council of North Texas. She is excited to announce some free upcoming Adaptive Dance workshops as well as the TX Chapter Annual Business Meeting, Sunday, April, 17th, 12:30 pm at the actual Dance Planet 15 Festival. See information below.

Dance Council of North Texas Presents Dance Planet 15

America's oldest and largest FREE weekend dance event is celebrating its 15th annual incarnation of a dance phenomenon!

Adaptive Dance Workshop, Sunday, April 17, 2011

These classes are designed for dance and school educators, studio owners, creative art therapists, occupational, physical, recreation, speech therapists, child life specialists and anyone interested in learning how to teach inclusion-based arts - which focuses on creating an open environment in which children and adults of all abilities can participate. Participants will gain knowledge, confidence and skills to be able to work with special needs children and adults through lectures, demonstrations, movement experiential, role-playing, and much more.

Where: Booker T. Washington High School for the Performing & Visual Arts
2501 Flora St., Dallas, TX 75201

Class Schedule:

2:00 pm - 2:55 pm: Dance for Adults with Movement Disorders, Misty Owens, MFA

3:00 pm - 3:55 pm: "A Chance to Dance" A Creative Adaptive Dance Program for Children, Lynn Moon Schellenberg, MPS, R-DMT, YogaEd.

Please register online to reserve your spot! (Registration starts April 1st)
www.thedancecouncil.org

Food concessions will available for purchase.

Annual Business meeting for the Texas Chapter of the American Dance Therapy Association will begin at 12:30 pm (2 CE's available for DMT's attending the workshops)

For more information, please contact Adaptive Dance Chair,
Suzy Matheson, MA, BC-DMT, NCC at: 214-701-5491 or
ssrossol@hotmail.com

DMTCB

Dance/Movement Therapy Certification Board

The DMTCB will begin requiring that all Alternate Route Dance/Movement Therapy coursework be ADTA Approved by March 15, 2013. The *ADTA Committee on Approval, Subcommittee for Approval of Alternate Route Courses* will review courses according to published guidelines. The [Application for Course Approval, Guidelines for BC-DMTs Teaching Courses to Alternate Route Students, and Standards for Review and Approval of Alternate Route Courses](#) can be found on the ADTA website.

Students are advised that any course enrolled in as of March 15, 2013, must be ADTA approved. Courses enrolled in prior to 2013 will be accepted by the DMTCB under the current application guidelines for Alternate Route R-DMT.

Movement Observation courses are included in this change; however, courses offered in an academic setting, undergraduate or graduate, and courses offered by LMA-based training institutes are exempt from the Approval requirement.

Applicants applying for R-DMT through the "Other Program" will be unaffected by this change, as it only applies to Alternate Route.

The Dance/Movement Therapy Certification Board is seeking nominations for open positions on the Board.

The DMTCB serves the field of Dance/Movement Therapy by establishing and maintaining standards of professional practice. Board members must have professional communication skills, the ability to function as a team member, and the ability to participate as a fair and unbiased reviewer of application materials.

An Eastern Regional BC-DMT Panel position is open. BC-DMT Panel members must have maintained board certification annually for a period of at least eight (8) years and must have been recertified to sit on the panel. A Central Region R-DMT Panel position is open. R-DMT Panel members must have maintained board certification annually for a period of at least five (5) years and must have been recertified to sit on the panel.

If you would like to nominate someone for either of these DMTCB positions, or you would like to learn more, please contact Susan Saenger, Chair of the DMTCB, at ssaenger@nc.rr.com.

Congratulations to the newly registered R-DMTs
December 1, 2010 through February 28, 2011

- Han-Ying Carla Hu Alexander
- Richard Brunner
- Jessica Melville Goodin
- Theresa Jackson
- Karla Karpowicz
- Jennifer Ann Pierce Knapp
- Shira Korngold
- Michelle Merna
- Amanda Mitchell
- Amanda Michelle Whitacre

Marian Chace Foundation

Trustees: Sharon Chaiklin, Jane Wilson Cathcart, Susan Kleinman, & Ann Lohn

The trustees are pleased to announce that Miriam Roskin Berger will be the Marian Chace Lecturer at the next ADTA conference which will be held in Minneapolis in October. Her many years of experience as a clinician, as an internationally recognized educator, her service to the ADTA and her on-going ties to dance as an art, make her uniquely qualified to speak to this shared conference with dance educators. We look forward to seeing all of you there. Her lecture title shall be shared in the next newsletter.



Meanwhile, the trustees are preparing for their meeting in April and welcome any thoughts from the membership that you would like discussed. We will be reviewing the several grant proposals that were received and likely wishing we had more funds to disburse.

At the last conference, we gave out bookmarks that had dance quotes that seven respected dance therapists commented upon in relation to those quotes. This year, those seven people have passed on new quotes to others of their own choosing. Therefore we shall be distributing new bookmarks this year and, having received all the quotes, we know that they are incredibly wonderful. So be sure to collect one when you arrive at the lecture. There can only be limited numbers of them made.

Every five years, the Foundation collates the abstracts of all theses that have been written during that time. These are then made available in order to continue building upon our body of knowledge. The dance/movement therapy programs send these to us when they are requested. However, if someone is not within a program, we do not have that information. This might be particularly true of doctoral dissertations that apply to dance/movement therapy. The next request for such abstracts will be after the summer, so keep this in mind if you think you will be in this category. Send them to Sharon Chaiklin listing the title, educational institute, year of graduation and the abstract of about 50-75 words. We are speaking of the years between 2007 and 2011. Should you have any questions, contact her.

We have been contacted by two Chinese psychologists who are eager to know more and have requested and received permission to translate the book about Chace and the book written by Joan Naess Lewin entitled *Dance Therapy Notebook* into Chinese. Joan's book is already in Japanese as are parts of the Chace book. We are able to give this permission as they are copyrighted by the Marian Chace Foundation.

As always, it is the generosity of those who contribute to the funds of the Marian Chace Foundation that make possible all that we are able to do. We give our sincerest thanks to those who are listed as having donated within this last period of time as well as those who have already contributed and will in the future.



Marian Chace Foundation Continued...

Donations received December 1, 2010 – February 28, 2011

FRIENDS (up to \$36)

Marlys & David Simpson

"For Global Site Performance project given in honor of Susan Simpson"

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Sherry Goodill

"In memory of Jean M. Flaum, Mother of Robyn Flaum Cruz"

Ann Lohn

"In memory of Gunvor Basberg, friend & former colleague, passionate about dance therapy, her second career"

PARTNER (\$100 – \$999)

Cathy Appel

"In memory of Stephanie Katz"

Julie Andrus

"For Global Site Performance projects"

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"For Global Site Performance projects"

Gettysburg College Dance Ensemble

Hancock Center

Donna Newman-Bluestein

"Given for dance/movement therapy and dementia research"



ADTA Author Trains Child Care Workers

Nettie Becker BC-DMT

Nettie Becker, BC-DMT, an ADTA member for over 20 years, is the author of a book, *Developing Quality Care for Young Children*, published in 2009 by Corwin Press. It is currently being used to train early childhood caregivers in classes and early child care centers around the country. Becker does regular presentations for professional personnel at child care centers and conducts workshops in movement and play for parents and young children at library programs in Nassau County, New York. Last fall, she led workshops for early child care and mental health professionals at Cornell University Extension in upstate New York and Grand Rapids, Michigan. She is slated to conduct a workshop at the upcoming conference of the New York Association for the Education of Young Children in April.



Nettie Becker conducting a session with special children.

Becker, a trained dance therapist and child development specialist, combines her training in both fields, along with other disciplines, to demonstrate how children from their earliest years can be encouraged to develop healthy and secure relationships with adults and peers, which is essential for later success in school and for mental health throughout life. Recently, she has been concentrating on the problem of the increasing number of stressed children coming into schools and child care centers, a number that has grown with the pressures on family life in the wake of the current economic crisis.

Visit her website at CareForYoungChildren.com.



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Dance has long been fundamental to man's existence as an expression of life itself, and has been used therapeutically for thousands of years. The use of dance as a healing ritual goes back to earliest periods of human history. Although dance therapy is a relatively new profession, it is based on the assumption that the body and mind are in constant reciprocal interaction. Motion influences body image and leads from a change in body image to a change in psychic attitude. Perhaps the most profound catalyst in dance therapy is rhythm. We have all experienced the healing effects of movement, whether it is dancing the electric slide, Bollywood dancing, working out at the gym or even taking an aerobics class.

Dance/movement therapy works from the premise that the mind and the body are inseparable, such that a change in one effects a change in the other. Movement therapy is a kind of psychotherapy based on the concept of using the body as a healing force for emotional distress.

The dance/movement therapist intentionally taps into the healing nature of movement by using the art of dance as an observation/assessment tool and then as a means of choreographing responses to issues and movements members bring to a group. The dance/movement therapist responds, echoing and answering each person's movement, thus promoting feelings of self-worth. By utilizing the physical elements of breathing, posture, gesture, tension, release, space, force/weight and time, patients gain numerous benefits.

A number of quantitative studies have reported change in psychological variables such as depression, anxiety, body attitude, eroticized affection, self acceptance, integration of movement and anxiety for subjects without psychiatric diagnoses. Through dance and authentic movement, people can identify and express their innermost emotions, thereby bringing those feelings to the surface. Authentic movement is a self directed process through which individuals may discover a movement pathway that offers a bridge between the conscious and the unconscious. Emotions of the body are intricately connected and one directly influences the other.

Case study:

Dr. Preeti Savdekar thought she would join the dance therapy session to solve an existing back problem. However to her surprise, she realized that apart from gaining physical strength she was getting more confident and her communication skills improved. She mentions she was too caught up with social norms and fear that prevented her from being

herself. Without any pressure of doing the right or wrong moves, she regained a sense of freedom, and this class gave her the platform to act and express herself in any way that she wanted. She reported improvements in self-esteem and felt more comfortable when she danced at parties.

S. Arvind, a 32 year old businessman, regularly attended the dance and creative movement therapy session after work, mainly to get some exercise. However at the end of class, he felt liberated even if he didn't learn too many dance steps. In the beginning, he held his hands close to his body, unconsciously not wanting to let go, but after a while he allowed his body to move. He said "I didn't know what was coming out of it, and did not know what to expect. But it felt amazing knowing that for once no one told me how to move and I could express myself without any restriction".



Mrs. Katayun Pithawalla, a 56 year old lady suffering from psoriasis, mentioned that she joined the dance/movement therapy sessions after reading about it in the newspaper. After a month of movement therapy sessions, not only did she feel happy and energized, but the emotional release and constant motion helped her heal the psoriatic patches on her skin. She reported noticeable change in her moods and remarkable change in her stamina.

Mrs. Kashmira Palkiwalla, a 57 year old school teacher with heart problems, cervical spondylitis, and weight trouble, joined dmt sessions for a month after which she noticed drastic changes in the overall perception of her body. She mentioned that her husband used to massage her neck every morning before waking up. After the movement therapy sessions, he didn't have to do so as her neck stopped hurting. Her body started shaping up and she once reported that she missed a dose of the following medicines: Pan 40, Covance 50, Celomax 50/5 and Neutralin B Plus. She mentioned that if she ever missed a dose, she would immediately realize it as she would begin to feel dizzy and uneasy. However, this time she did not realize that she missed her dose that evening right until the next

dose. She still continues to attend the dmt sessions.

Health benefits of dance/movement therapy:

Dance therapy is not only used successfully to help people deal with brain injury, aids, arthritis, amputation, stroke, cancer and a number of other physical and mental ailments but, due to its diversity, it can also help prisoners, actors, athletes, dancers, beauty pageant contestants as well as typical individuals get fit and gain a sense of complete wholeness.

Apart from physical stress individuals with life threatening medical conditions, such as cancer, have to deal with psychological issues as well. Dance/movement therapy helps these individuals to express themselves both verbally and non-

verbally and helps them reconnect with the body as an instrument of expression. This therapy works at a neuromuscular level thus alleviating negative emotional and physical side effects for oncology patients and thus improving their quality of life.

There is evidence that patients undergoing treatment for cancer benefit from movement therapy sessions in a number of ways. They develop a better sense of body image, it enhances their self esteem and sexual functioning and helps them cope with the emotional and physical trauma of dealing with the disease. In dance therapy sessions, clients are encouraged to move authentically, alleviating any stress to move or perform physically. Clients are encouraged to move according to their comfort levels. From moderate stretches to deep breathing, the exercises move from head to feet to enliven the body.

DMT for Children:

Dance therapy is used as a tool that can help children navigate their bodies in relationship to their surroundings. It has the ability to help children with various conditions. Children with autism, ADHD, learning disabilities,

Creative Dance and Movement Therapy Continued...

communication disorders, hearing or visually impaired and downs syndrome to name a few. That being said this form of therapy has been proven to be helpful to typical children as well. Infants can also benefit from movement therapy.

Dance therapy sessions can be conducted individually or in a group setting. Being together in a dance therapy session not having to speak, children find it easy to adapt and communicate with others. Music acts as a catalyst and the contagious effect of rhythm can mobilize even the most withdrawn child. Dance therapy encourages children to become more creative and gives them an opportunity to unleash hidden emotions through play and dance, thus evoking a sense of well being, confidence and happiness. Unlike a structured dance class where the dance itself is taught, a dance therapy class encourages the child to create their own dance and movement thus helping them to clarify, expand and broaden their movement potential.

How does Dance and Movement Therapy help participants?

Dance therapy can be beneficial in the following areas:

- a) An awareness of one's own movement potential
- b) Spatial awareness
- c) Relationships
- d) Improvisation
- e) Willingness to take risks - problem solving
- f) Overcoming inhibitions
- g) Expressing emotions
- h) Eye contact
- i) Communication
- j) Confidence and self –esteem

Body language and posture are a reflection of a person's emotional state. Movement therapy corrects psychological and physical inhibitions by building self-awareness through body control, working from the outside in. The dance therapist facilitates gesture and postural awareness by empathizing and mirroring the participant's movements and thus unlocks blockages in the neuromuscular system.

What is the difference between Dance Therapy and Dance as Therapy in a regular dance class?

There is a vast difference between dance instruction (which uses dance as therapy) and dance therapy. Dance therapists encourage authentic movement to flow from the participants and do not rely on traditional dance instruction, which is actually the opposite of what dance therapists do. Dance therapy does not focus on dance technique rather its primary use is to encourage self



expression. A person does not have to be a trained dancer to be part of a movement therapy session. Therapeutic value comes to the participants through guidance of body awareness, whereas 'Dance as Therapy' implies that any dance class has therapeutic value that encourages the mind-body connection.

By getting people to express themselves through movement, dance therapy develops muscle coordination and mobility while improving self-awareness and interpersonal interaction. Dance therapists also help solve various physical and psychological problems for those recovering from illness or dealing with physical, emotional or mental challenges.

What does a Dance/movement therapy session look like?

I always get asked the question what does a dmt session look like? , "What form of dance is it?" "I have two left feet?" "I'm old and used to be able to dance but I can't anymore". My answers to these questions are dmt can't be understood by watching, it's a process of experiential learning. You do not have to be a trained dancer to be present in a movement therapy session. If you can dance in your heart you can dance. If you can breathe you can dance. Dance/movement therapy works for every age group and specialized population.

Every session is different and varies depending on the therapist and population. The session begins with a warm up followed by theme development and finally closure. For instance

with senior clients or terminally ill patients, the therapist may use chairs as props to encourage movement. With kids, play is an integral part of the sessions. The therapist may use a stretch cloth, toys, bean bags, balls, ribbons or balloons to encourage movement sequences. Music acts as a catalyst but is not compulsory in each session. The therapist engages the client and a process of mirroring and empathic reflection of the client's movements take place. Sometimes, clients are guided through an imagery process to enliven the body from head to toe. Clients are encouraged to discuss, communicate and share their feelings with each other through a verbalization process at the end of the session. The movement never lies and inevitably the story of the individual unfolds through a cathartic process. Sessions are goal directed and each session is different from the other.

Dance is the most fundamental of the arts involving direct expression through the body. Although it is very different from techniques used in dance/movement therapy, it stems from the same premise that the mind does not disengage as the body engages. Any kind of movement activity; be it running, jumping, yoga, dancing all have therapeutic effects on the mind and body. Certain changes in the body and mind occur when we dance. They are caused by the release of endorphins, natural opiates in the body that are produced after the body has been exerted. We are born with an innate ability to move. All we need is a medium, an instrument like our bodies to express how we feel and act upon those feelings.

High School Dancer's Project Raises Funds for ADTA

By Christine Hopkins ADTA Treasurer

"Dance is a place where I'm not judged. High school is a difficult environment. You're always being judged. Dance is a place I can experience anything, feel anything. I can deal with negative emotions. It's an outlet for me. It's not a negative outlet, like alcohol or drugs. If I feel sad, I go dance. If I have a fight with my mom, I go dance. If I have a bad day at school, I come home and dance. I dance about an hour a day. Dance is more about passion, not so much about technique and form. I believe in technique and form, but I feel there's a big difference when someone dances with passion, not just with form."



So says Claire McCoy, a high school student in Auburn, California who did a school project on dance. With the help of a mentoring English teacher, Claire recruited 20 girls ages eight to 13. She choreographed a dance with them in a three-hour rehearsal, then they performed in the half-time show at a home football game to live music by the high school band. The girls' dance was added to dance performances by the cheerleaders and the dance team that are a tradition at the school.



Claire had to gain approval for the project from the superintendent of her school district. Flyers recruiting participants were distributed at three elementary schools, a middle school and to local dance studios where children take classes. Her teacher mentor helped by sending emails to a network of parents.

Claire's project was also a fundraiser. She sent letters requesting a donation of \$50 to 25 local businesses and got a good response. Each dancer paid \$10 to participate. T-shirts listing by

businesses who donated were designed by Claire and sold for \$7. Some parents donated paying extra for their daughters' participation. In total, Claire's project resulted in a profit after expenses of \$860 which she donated to the ADTA.

In researching dance with people who have speech and hearing disabilities for her project, Claire discovered

dance therapy, which made total sense to her. She says, "I've been through a lot in the past few years. Without dancing I would have dealt with it differently and if I wasn't involved in dance, I wonder how I would have dealt with it." She understands that, "Dance is a way [for people] to express their emotions or what they're feeling inside, if they're closed off persons or if it's hard to express themselves directly to other people."

What's in Claire's future? She wants to be on her college dance team, study child development, possibly train to be an elementary school teacher. But after this project, she's considered that dance/movement therapy could be a great path for her. No one in her class at school had ever heard of it before her project, but now they know about it and so does everyone who was at the football game's half-time performance.

A big thank you to Claire for her generosity, high praise for her project management and fundraising skills and may her love of dance continue to support her success in the future!



WE WANT TO HEAR FROM YOU!



We are always striving to improve our publications format and content. In order to do this, we need to hear our member's thoughts and ideas.

Please send your comments and suggestions to info@adta.org

More on the ADTA Annual Conference!

From Gloria Farrow Operations Director

COLLABORATIONS: DIFFERENT IDENTITIES, MUTUAL PATHS

OCTOBER 20-23, 2011 - Minneapolis, MN
Radisson Plaza Hotel - Minneapolis and nearby sites

In collaboration with the National Dance Education Organization (NDEO)
and International Guild for Musicians in Dance (IGMID)



Attending an ADTA National Conference is one of the vital benefits ADTA offers members. This is a perfect way to establish new connections through collaboration with NDEO and IGMID, network with your peers and be involved with the field of dance/movement therapy. If you have never attended an ADTA conference, you must not overlook this opportunity to connect and become part of your association and the dance/movement therapy community.

Our **Pre-conference Intensives** on Thursday, October 20, taught by seasoned clinicians in the field include:

Susan Kleinman – *Becoming an Embodied Therapist: Accessing the Language of the Body in the Treatment of Eating Disorders*

Susan Cohen – *Witnessing, Action and Stillness When Children Die*

Robyn Flaum Cruz and Laura Downey - *Get Your Research Rolling!*

Meg Chang – *Diversity*

Paul Sevett and Michael Gardos Reid – *Authentic Movement*

Susan Kierr – *Ethics*

Marcia Leventhal – *Teaching the Teacher International Flavor*

Amber E. L. Gray – *Dance Movement Therapy at the Edge: Embodied Humanitarian Response, International Mental Health Intervention and Staff Care*

Suzi Tortora – *Dancing Through the Ages - How Early Childhood DMT Informs Adult DMT*

Linni Deihl – *Introductory Experiential Workshop*

Opening Reception with NDEO and IGMID – includes a Movement Choir

Site-Specific Event – Choreographed and Led by Artistic Director, Marylee Hardenbergh - this is a must see! The event will include members from ADTA and NDEO and will take place at lunchtime on Friday, October 21.

Marylee created Global Site Performance and her goal is to use dance to transform the environment so that people experience it with renewed eyes and heart!

Marian Chace Foundation Lecturer – Dr. Miriam Roskin Berger is a dance/movement therapist and educator. Dr. Berger currently teaches at New York University and is Director of the Dance Therapy Program at the Harkness Dance Center of the 92nd Street Y.

Networking - Conference is full of opportunities for members to network via social and plenary events like the Opening Reception, Membership Breakfast, Banquet and Dance, as well as during Special Interest Group sessions.

Awards – a range of awards are presented to outstanding members of ADTA during the National Conference.

Seminars and Panels – A variety of opportunities to hear experts presenting an assortment of seminars. During the conference, attendees will be able to cross their own personal professional borders by attending ADTA seminars/panels, joint seminars/panels, and NDEO presentations and sessions.

International Panel – every year the theme and panelists change but always a worthwhile happening!



Dance Movement Therapy Events for Creative Arts Therapies Week, Canada

Thursday, March 24 5:30-6:30

Title: "Routes to Dance Movement Therapy: A DMT Open House"

Description: An informative session on what is Dance Movement Therapy and how to become a DMT in Canada. There will also be a screening of the NY ADTA Film: "Moving Stories" described as "a stylistically engaging video that depicts the essence of the use of movement as a therapeutic intervention." All welcome.

Location: VA 243/245 Concordia University Visual Arts Building,
1395 Rene Levesque W

Email contact: farahfancy@yahoo.ca or dmtinfo@alcor.concordia.ca

Phone number: 514-919-2775

Thursday, March 24 6:30-7:30

Title: "Moving forward a Dance/Movement Association"

Description: A working group meeting that offers an opportunity to meet like minded dance/movement therapy enthusiasts and become involved in the development of future initiatives of a Montreal Dance/Movement Therapy association. Students welcome.

Location: VA 243/245 Concordia University Visual Arts Building,
1395 Rene Levesque W

Email contact: farahfancy@yahoo.ca or dmtinfo@alcor.concordia.ca

Phone number: 514-919-2775

From Jo Ann Hammond-Meiers

There were six Canadian DMTs that met in various ways at the ADTA Conference held in Brooklyn this past fall to have collegial fellowship and updates face-to-face. This was both enjoyable and productive as we seldom get to see each other living miles apart. I presented on Technology and Dance/Movement Therapy at the conference and if anyone wants a copy of what was published on the conference CD or the power point, I can send it via e-mail if you contact me. At the conference I was able to connect with a Canadian DMT who presently lives in Florida, Sandra Beggs, and it

was great to exchange ideas about what we were doing and to hear her talk about her two small children. It was great to spend time with my friend and colleague Nancy Koprak. The friendships I have made with Dance/Movement Therapist are dear to my heart. With the ADTA committee reaching out to dialogue with the Canadian DMTs, there is a sense of renewed connection and I embrace the use of the internet to help Canadians be more involved with Dance/Movement Therapy endeavors.

Cross Canada Note: A National Conversation, Part I

Joanabbey Sack for this segment of the cross Canada conversation

On January 26th a number of Canadian members of the ADTA received an e mail from ADTA members at large: Adina Rosenenberg of the east coast, Jenna Dalley Heise of the Mid-west and Margaret Migliorati of the Western region. Their greeting and list of questions opened up a Canada wide conversation with all of us motivated by the numbers, the evolvment in professional and academic work and the desire to connect. This dialogue continues and now involves 28 DMT clinicians and students who are involved in some way across the country. In the excitement of the national conversation perhaps we did not address the questions sent to us in the initial January email. In this update I will try to comment and offer a sampling of some of the shared messages.

Question 1. You asked if there is still an east coast study group.

Perhaps not as such, but in some cities and regions there is a core group working to keep DMT in the public eye and to continue learning. For example in Montreal, Quebec there is a core group of advanced students with or obtaining a masters degrees; hoping to do alternative route or interested in DMT as a post graduate degree. We offer workshops and welcome DMT's who are in the country for conferences. I see this as a form of an east coast study group but we could and should formalize it. Susan Loman and Phyllis Jeswald of the Antioch faculty have been in contact over the years, have our internship sites on record and keep us informed of their workshops. A number of Canadian Dance Therapists graduated from Antioch and have returned to Canada; Louise Binette, who lives and works in Ottawa Ontario, is one such graduate. In August 2010, Joan Chodorow was here with 4 colleagues who presented at the IAAP (International Association for Analytical Psychology). She also offered a wonderful seminar for students and faculty at Concordia University and we look forward to her return. In September, Amber Grey offered the key note address for the Association des art- thérapeutes du Quebec (AATQ)

Annual Conference and a full day workshop on Creative Arts therapies and working with Trauma. Christine Caldwell has also come as an invited speaker and to offer workshops. They both met many students and have seen the potential here for developing more opportunities for the study of Dance Therapy. In a sense these are a form of study groups. Other events take place in Toronto, Alberta, Vancouver and other provinces. All who answered the email are interested in more of a framework and are eager to hear what is happening in other parts of the country.

Question 2. The second question asked about study groups and formal activities in other areas of Canada.

Over the year we will all try to connect and inform. Responses from across the country clearly speak to considerable activity in Toronto Ontario (east/mid west.) Debbie van der Laan of the Toronto community, pointed out that DAMTO (dance/movement therapy association of Ontario) had membership across Canada that once organized meetings, workshops and a newsletter. It operated for over a dozen years but was not possible to maintain with the work and family demands of its core members. The ADTA conferences remain a place for connecting with a posted time & place for all Canadians to meet-a traveling study group. There were six Canadian DMTs that met in various ways at the ADTA Conference to have collegial fellowship and updates face-to-face as some seldom get to see each other living miles apart. This included Canadian DMT Sandra Beggs who presently lives in Florida.

Andraeh Barker of Toronto recently wrote a wonderful article on Dance Therapy in Canada for Dance Currents, a Canadian Dance Magazine. She took part in the conversation and writes that she is now the DMT at Baycrest Hospital in Toronto filling the position of Debbie van der Laan. Debbie retired after 21 years at Baycrest where she established a respected and well known position in Dance Therapy. Debbie wrote that in

Cross Canada Note: A National Conversation, Part I Continued...

March, she will present at the American Group Psychotherapy Association conference where she will be co-presenting with a psychiatrist from Baycrest, and an American psychologist, about their work with older adults. Mary Moncrieff has developed a wonderful position at a veteran's hospital in Ottawa where she works with a creative team of music therapists, horticultural therapist, classical musicians and visual artists. The team has recently welcomed another dance therapist, Megan English. Megan will be a major figure in the Dance Therapy community. Janet Lemon is also a Dance Therapist in the region of Toronto. Exchanges take place in informal ways but again, need a framework. Megan Dillenbeck is a bridge to the west as she left Montreal to study at Naropa and settled on the west coast with her husband and now two young children. She writes of her return to the community of dance and dance therapy. Also from further (far) west Coast Jennifer Scott wrote from Vancouver BC where she is in private practice. Tannis Hugill, also a BC DMT in Vancouver, wrote about how she would like see the development a pan-Canada community. Anna Kemble, a BC-DMT, RCC, CLMA, has a private practice in Vancouver and also works at an agency treating sexual abuse survivors. Anna teaches Dance-Movement Therapy techniques to therapists and Movement Analysis for Laban Somatic Studies International. She is currently making a DVD film about supporting children and movement development. This could be material for an in person or on line study group.

With the ADTA committee reaching out to dialogue with the Canadian DMTs, there is a sense of renewed connection...

From Calgary Alberta (west) Laurel Bridges wrote that she is hoping that the many students who attended her alternative Route program over the years will join the e-conversation. Her Alberta based program ended when the Australian college that sponsored it was no longer able to sponsor an off shore academic program. Attempts to obtain a Canadian university or college affiliations were unsuccessful; the program ceased in 2008. In the last few years, Laurel worked for the Centre for Suicide Prevention developing educational curriculum drawing both from her other credentials as a Canadian Certified Counsellor and always being informed by DMT. Jo Ann Hammond-Meiers was one of the teachers in Laurel's program and is also working on curriculum development. She writes from Vancouver British Columbia of her active work as a psychologist and Dance Movement Therapist. JoAnn has made an important link to the east coast where she presented to Canadian Group Psychotherapy Conference in Halifax Nova Scotia. She continues to have a clinical practice and works on the design of online course work and 'Technology and Dance/Movement Therapy'. JoAnn is in private practice and also supervises DMTs and gives workshops and courses at St. Stephens College. Mary Moncrieff and Joanabbey Sack also went west to teach in that program as did Gurney Bolster, a Canadian Dance Therapist that now lives and works in Pittsburgh PA. We miss her but perhaps she can be part of the Eastern connection.

Sarah Atkinson is another R-DMT living and working in British Columbia. She wrote that her other work as been in community mental health and addictions and more recently in a private clinic specializing in eating disorders. She has extended trauma training in the Sensorimotor Psychotherapy community and has been involved in this community as a bridge to the field of DMT and welcomes a chance to build more community. DMT Phyllis Balshine of Toronto is also involved in the

Sensorimotor Psychotherapy community which is so closely aligned to the work of dance therapists. She has returned to her Dance Therapy practice with new inspiration and a special interest in reconnecting to the community. There are a number of Canadian DMTs that have very international lives. Bat-sheva Koren is based in Toronto and teaching beginner and advanced DMT students at Haifa University in the new *Expressive Art Therapy* program. She is also on the teaching staff of Seminar Hakibbuzim's Expressive Art department, in Israel and her daughter – Tal, is now a DMT at Tel- Hashomer Hospital in Israel. Judith Koltai also travels extensively including to Montreal where she teaches authentic movement at the National Theatre School in Montreal. In 2008, Judith offered a workshop for Montreal DMT interested students. We await more news from Melanie Nesbitt who has been an active part of the DMT Canadian scene for many years and emailed that she would send news soon and will join the dialogue. The work, study and expertise exist but not in the formalized context of study group.

Question 3. Do we have an interest in creating study groups and Chapters? I think the answer is clearly yes. In Montreal, we are working on creating a province wide 'association' as a base for communication. It will facilitate distribution of information and also collaboration with the strong Art, Drama and Music Therapy communities in Quebec. (info on that AATQ.org). One of the topics under discussion is how to best organize associations, groups and chapters across a vast country.

Question 4. We were asked how the ADTA could support Canadian membership. That is a question for all of us to answer including those were not yet part of the month long 'Canadian Conversation'. One suggestion is to strengthen the support and communication for Alternative Route students and for those offering courses at universities and colleges interested in exploring the possibility of a base for an alternate route affiliation. For those of us teaching on a university level, it would help to have to have a streamlined system for approval of courses for Alternative Route. We could also use communication with University administration or department chairs regarding how an Alternate Route program could be added to existing Creative Arts Therapies Masters Degree in Drama, Art, or Music Therapy. Perhaps this could emerge from the ADTA Educator's panel. This is a question Canadians will be responding to over the next months. In general, all who responded to the emails appreciated the initiative taken and look forward to real collaborations from the national connection for Canadian DMTs. Research is another area around which we hope to link and to make sure to keep in contact with the ADTA research resources. For example, my research (Joanabbey) at present includes work with dance and people with Parkinson's (The Parkinson's dance Project/Parkinson's en Mouvement) and developing communication as well as The Speech Initiative Research Project (SIR) focused on developing speech with Adults with Developmental Disabilities. The cross Canada link to the ADTA can encourage all to share their research and experience. In the next newsletter, we hope to include descriptions of research across the country.

With the ADTA committee reaching out to dialogue with the Canadian DMTs, there is a sense of renewed connection. The January member at large email was the boost that many needed here to communicate with a broad Canadian DMT community and not have to search for emails. It encouraged an invitation for DMT's to meet for coffee in Toronto, the sharing of workshop information, updates on where people are working and often adding someone to the list. We are waiting for more news from the real east coast (Nova Scotia, Prince Edward Island, and New Brunswick). The notes keep coming and it will be time to organize a way to keep the dialogue going and to build a framework. We welcome the involvement the interest of and contact with the community at large. Thank you again to the members at large.

Research Help

Maria Raluca Popa

Hello, I am a dance movement therapist and researcher based in Rotterdam, The Netherlands. The higher education institution I graduated from has asked me to make a comparative study of dance therapy education in The Netherlands and abroad. Dance therapy education shapes the practice and defines dance therapy, and so I believe that it is a very important subject to research in order to help better define the profession for ourselves and others.

I would like to get in touch with people involved in dance therapy education. I am also interested if any such studies already exist, comparing dance therapy programs in the US or other countries. At a more advanced stage in the project I would also need to interview recent graduates and coordinators of dance therapy programs. If you could help with any information or if you would be interested to participate, please write me at ralpopa@yahoo.com.

Student Submissions

Reflections on Multiculturalism and Diversity from a First-Year DMT Student

Concetta Troskie

I am six years old, and standing on the hot tar in my primary school's parking lot in Johannesburg. My Afrikaans class, dressed in our red and white summer uniforms, has come outside for our first showing of Zulu dance. There are fourteen dancers, all men. They are long and lean—their sinewy calves and bulging forearms wrapped in Springbok skins and spotted with green and yellow paint. They stand in a line under the African sun. Facing us, they hold shields and spears that tower over our little heads. The drums pulse low and heavy, and the Zulu tribe's bare feet stomp in unison. "Sawubona! Sawubona!" They chant their greeting clear and strong, lifting their powerful legs as they leap like gazelles on the open hinterland. I stand mesmerized and I cannot move. My tongue dries into a cotton ball, and I cannot swallow. The fine hairs on my tiny arms stand at attention, and in an instant, I know what magic is: Dance.

I left South Africa when I was eight years old but my love for dance and diversity was born there. Born to an Italian mother and an Afrikaans father, I never felt quite at home when we moved to America. I yearned for the smells and sounds of my homeland—for the humid breeze and rich soil that I played with in my grandparents' garden. I ached for the rhythms of the Zulu tribes and hungered for the sweet corn that our maid Rosie used to make in the kitchen while I danced alongside her.

As a child, I saw many colors. None of which looked any brighter than the rest. When I came to America, this did not change. However, I felt a growing uneasiness with each passing year, as the insidious faces of racism, classism and sexism began to taint my colorful world. It seemed that nobody was really ok with being different, and that there was always something to separate, judge, punish or fear. From my gut, came the Zulu cry: "Sawubona!" "Hello!" to diversity, to multi-cultural celebration, to the underdog, the isolated, the foreign. I felt an immediate calling to stand up and shout for all of us who are silenced, scared and whose voices quiver a bit when we try to speak up.

My multicultural work began officially as an immigrant and refugee counselor in Boston, Massachusetts while in college. Unofficially, it began in my grammar school classroom in Brooklyn, New York—maybe even on the hot tar in Johannesburg. Surrounded by Koreans, African-Americans, Italians, Germans, Chinese, Russians, Polish, Puerto Ricans, Mexicans and other ethnic groups, my Brooklyn classmates were a rainbow of brilliant shades of human. We accepted what we were, who we were and made science projects and cupcakes together. Our backgrounds were interesting and each one mattered in its own unique way. I learned tolerance, appreciation and curiosity for ethnic and socio-economic diversity. We were all struggling with something. Many of my classmates

were first generation, and their parents worked illegally at the local sweater factories for less than minimum wage.

When I got to college, the human-ness of each person from my Brooklyn class remained with me. My work with immigrants and refugees came naturally and with ease. I often went to the homes of refugees who could not speak a word of English, and taught them the basics: "Hello." The interpersonal and therapeutic nature of these relationships cannot be understated. I was gifted with juicy tamales, books from Russia, doilies with my initials lovingly stitched in beautiful colors. The healing act of communicating, smiling and attending to someone who feels alone and disempowered in society is beyond words. I continued to work with this population for three years during my undergraduate studies and took it on the road as I travelled to Guatemala, Panama, Mexico and Costa Rica. Studying Spanish and teaching English to the underprivileged in each of these countries was a crash-course in humility and empathy. Communication was something that *had* to be taken to the body level. Gesture, movement and sound became a working vocabulary for self-expression. Over the next ten years, my teaching-travels around the world always included this "body-language." I worked with orphans in Guatemala, illiterate school children in Lesotho (and their amazing tribal elders who still live in cave-dwellings...now, *there's* an exciting English class!), Bhutanese Lamas in the Pyrenees, Hindu Swamis in India, among others. Always, in the guise of a "class," there is a deep interpersonal relationship that develops. Trust must be established, safety and respect expressed and gentle attention to cultural nuance paid. An authentic commitment to social justice and human diversity, as well as a genuine love for the human race, moves and informs the relationship.

After years of international work teaching English, Spanish, drama and theatre to inner-city Latino youth, yoga and meditation, I find myself at Antioch University New England's Dance/Movement Therapy and Counseling program. I find my life experience weaving into my studies of the helping relationship and counseling theory, Dance/Movement Therapy, multiculturalism and diversity, and what it means to be a present and accountable member of a global society. My past service informs my recent practicum at New Hope/New Horizons with developmentally-disabled adults (certainly an underserved and discriminated against population), my research work in creative approaches to Motivational Interviewing (empowering people in ways that do not require words), my Spanish-for-Counselors classes (both private and group classes, supporting the growing demand for Spanish-speaking counselors, especially in community health centers) and my future work integrating my cross-cultural experience with Dance/Movement Therapy around the world.

Student Submissions Continued...

Reflections on Multiculturalism and Diversity from a First-Year DMT Student Continued...

For my final internship year of my graduate studies, I plan on returning to South Africa. I have already begun looking into programs that bring the gift of movement expression to a country that is now trying desperately to find a new voice after having been silenced, scared and quivering for hundreds of years. The people of South Africa are struggling to integrate a new and revolutionary worldview. Crime is at an all-time high and trust is hard to

come by. I am proud to return as an American-South-African and bring back to my soil the rainbow of new understanding that I keep cultivating. My studies at Antioch University are giving me the tools and the knowledge I need to dance back to the hot tar of my homeland, look my brothers and sisters in the eye, and cry with hope: "Sawubona!"

A Special Thank You

ADTA wishes to thank the Voluntary Contributors

December 1, 2010 through February 28, 2011

✚ Lysa Monique Jenkins-Hayden

✚ Andrea Knoll

✚ Claire McCoy

Read more about Claire McCoy and her generous donation to the ADTA on page 17!



Newsletter Submission Guidelines

Don't forget the deadline for the June issue is May 31, 2011

In order to guarantee that each issue of the ADTA newsletter is published and posted for the membership in a timely matter, deadlines for all submissions will be strictly observed. There will be no exceptions! If late documents are received, they will be held for publication in the following issue. Please send submissions for the newsletter via e-mail to info@adta.org.

Remember...

- Send submissions in a **Word document as an attachment**
- Do **NOT** send material in the body of the email
- The subject heading of the submission email should read "**ADTA Newsletter Submission**"
- Prior to submission, **check and recheck** material for spelling and grammatical errors, construction of sentences and paragraphs, content comprehension and overall flow, clarity and conciseness
- Include a **contact name and email** with each submission

Newsletter Deadlines:

Submission Deadlines:

February 28, May 31, August 31, November 30

Publication Deadlines (on/before):

March 28, June 28, September 28, December 28

American Dance Therapy Association Newsletter Advertising Information

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Half Page	\$175	\$280	\$250	\$400
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Eighth Page/Business Card	\$25	\$40	\$100	\$160

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Submit ads to info@adta.org

Book your rooms ***TODAY*** for ADTA's 46th Annual Conference!
October 20-23, 2011 at the Radisson Plaza Hotel, Minneapolis, Minnesota

Go to www.adta.org
Click on Annual Conference for more details



Collaborations: Different Identities, Mutual Paths

Joint conference with the National Dance Education Organization and
the International Guild for Musicians in Dance

Don't wait till the last minute to book your room – they will go quickly!