

In this Issue

President's Letter	2
From the Office	4
Board Reports	5
ADTA Conference News	10
Chapter Reports	11
DMTCB	15
Marian Chace Foundation	16
Voluntary Contributions	17
From the Professional DMT Community	18
In Memory of Norma Canner	25
Around the World: International News	26
Newsletter Advertising	29
Newsletter Submission Guidelines	29

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.

Newsletter Team:
Mat Winer, Copy & Content Editor
Gloria Farrow, Co-Editor
Amber Grimm, Format & Design

A Few Words from the Newsletter Team

We are pleased to introduce to you this first ADTA newsletter of 2012! With spring in the air and a busy time of year upon us, take a break and soak in this wonderful issue.

Don't forget: Share news, pictures, experiences, articles, etc. with the dance/movement therapy community by submitting to the ADTA Newsletter. We welcome and invite all members to do so. Please review the Newsletter Submission Guidelines at the end of this newsletter before you submit.



Ilene Serlin leading a 15 minute taste of DMT, which she did once each hour at the Glide Memorial Church Wellness Day co-sponsored by the San Francisco Psychological Association.

ADTA Nominating Committee

The ADTA Nominating Committee is actively working on finalizing the Nominations for vote. Member volunteers are what strengthen the ADTA and the committee wishes to thank all who agreed to accept their nomination to serve on the ADTA Board of Directors.

Who is eligible to vote? Current Professional and Retired ADTA Members are entitled to take part in the election of ADTA Board of Directors.

How do I vote? A ballot will be mailed to you with a return envelope to mail back to the ADTA National Office.

An eblast from ADTA will alert you when your ballot is in the mail. Take pride in your association and VOTE!



President's Letter

Sherry Goodill, PhD, BC-DMT, NCC, LPC, ADTA President

Dear Colleagues,

In 1974, Dr. Claire Schmais articulated this well-known premise of dance/movement therapy, "The relationship established between the therapist and patient through movement supports and enables behavioral change". * A possible variation of that, applicable to the life of the ADTA, could be "inter-profession relationships, formed through dialogue, persistence and good will, support and enable the growth and health of dance/movement therapy."

As your President, I spend a good deal of time thinking about and living into the various inter-profession relationships that we have with others who work in ways similar to dance/movement therapy. The ADTA invests significantly in these relationships through dialogue, collaboration, and the cultivation of mutual respect. Because of this we are able to continually inform where there is a need to educate and we can bring you - the membership - the opportunities that accrue from keeping communication positive and flowing. Dance/movement therapy is a "both/and" way of working: both art and science, a creative arts therapy and a form of complementary and alternative therapy, part of the world of counseling and part of the world of the arts, contributing to both healthcare and education systems. Dance/movement therapy has a place in many communities and the ADTA is there representing you. Here are some recent and upcoming ways that this is happening:

DMT and Counseling: In January, the ADTA Professional Relations Liaison for Counseling, Leslie Armeniox, Ph.D., BC-DMT, NCC, LPC, and Dance/Movement Therapy Certification Board Chair Susan Saenger, MA, LPC, BC-DMT attended the annual meeting of the American Association of State Counseling Boards. Representing the ADTA and the DMTCB respectively, they co-presented a paper on "Demystifying dance/movement therapy as a counseling specialty", educating members of licensure boards from around the country on both the overlap between DMT and counseling and the distinguishing features of each. Later this month, Dr. Armeniox will attend the annual conference of the American Counseling Association, also on our behalf, and there she will continue an important dialogue with the leadership of the ACA's Association for Creativity in Counseling, which is a formal division of the ACA. The goal of this meeting is to begin work together with the ACC on a joint

document that would provide guidelines for non BC-DMT/R-DMT counselors who wish to incorporate dance and movement into their clinical practices. This project is endorsed by the Boards of both organizations (ADTA and ACC) and is a potent example of collaboration to enhance the presence and practice of DMT in the spectrum of mental health professions. DMT educators Susan Imus, MA, GLCMA, BC-DMT, LCPC, and Ellen Schelly Hill, MMT, BC-DMT, LPC (Chair, ADTA Standards and Ethics Committee) have worked with Leslie on the ADTA's draft points for this document, which focuses on clinical methods, competencies, and education.

Also in our relations with the field of counseling, Dr. Robyn Cruz presented "*The Dance of Communication*" at the February conference of the Association for Specialists in Group Work, a division of ACA, in New Mexico. Here she is, pictured with obviously energized participants in her seminar at that conference.



Dr. Robyn Cruz (second from left) with some attendees of the Association for Specialists in Group Work (ASGW) Conference. ASGW is a division of the American Counseling Association and the conference was in Albuquerque, New Mexico. Robyn gave a presentation titled *The Dance of Communication*.

DMT and Arts in Healthcare: The Society of Arts in Healthcare (SAH) is a large and diverse community of practitioners, scholars, and advocates for the arts in healthcare. Conceptualizing arts in healthcare broadly, this includes creative arts therapists, artists of all forms and media, physicians, nurses, researchers, architects, designers, and healthcare consumers. The ADTA, along with the other national creative arts therapy organizations, has maintained a presence and relationship with SAH through collaboration on the annual national Arts Advocacy Day in Washington DC. With strength in numbers, we speak out together for the role of arts in the society and the need for arts programming and arts therapies in health and human

services. The ADTA is a national co-sponsor of Arts Advocacy Day and you can see more about the upcoming events on the ADTA website.

As a member of the SAH Research Committee, I have been able to represent the CAT and DMT perspective in many discussions and projects with SAH, and through these relationships was able to host SAH President Gary Christenson, MD as a guest to our ADTA annual conference in Minneapolis in October. Out of this connection comes a new level of mutual understanding about how DMT is a unique and valuable element in relation to the larger arts in healthcare context.

DMT and Integrative Medicine: Academic Consortium for Complementary and Alternative Health Care: In April, I will be representing ADTA in a groundbreaking project to bring the creative arts therapies more formally into the complementary and integrative medicine community. This opportunity has grown out of initial collaboration by California Chapter President, Marybeth Weinstock, PhD, BC-DMT and has been supported by Ping Ho, Director of UCLArts and Healing and

philanthropist Lucy Gonda. At the May 2012 International Research Congress on Integrative Medicine and Health (sponsored by the Academic Consortium for Complementary and Alternative Health Care (ACCAHC)) I will join representatives from art therapy, music therapy, and drama therapy on a panel moderated by Jeremy Nobel, MD, PhD, Harvard University faculty and President of the Foundation for Art and Healing. The ADTA is also a 2012 Associate Member organization of the ACCAHC.

There is more to come, as the Board of Directors works to transform the intentions of our strategic plan into action steps and specific projects that will meet your needs and those of the people we serve in society. We will keep you informed.

Most sincerely, and with wishes for a successful and healthy spring,

Sherry Goodill

*Schmais, C. (1974) Dance therapy in perspective. In K.C. Mason (ed) *Focus on Dance VII: Dance Therapy*. Reston VA: AAHPERD.

ADTA Vision 2016



THEMES*

Expanded Career Breadth

Positive Brand Recognition

Lucrative Professional Opportunities

Diverse, Accessible Training Opportunities

Innovative Perspectives and Practice

Local and Global Consumer Access

Strategic, Productive Research



From the Office

Gloria Farrow, BS, ADTA Operations Director

- **Renee Wolfe** joined the ADTA National Office as Administrative Assistant; **Amber Grimm** is Newsletter Format & Design Editor and on contract for special projects; **Fatima Dykema** remains on contract for particular tasks.
 - **When writing** dance/movement therapy always put the slash (/) between dance and movement; however, when writing **DMT** or **dmt** no slash (/) is written.
 - **Tax time – For 2011** - 96% of ADTA dues and donations are deductible, either as unreimbursed employee expenses or as Schedule C business expenses. (4% pays for ADTA's lobbying expenses and is not deductible.) Consult your tax advisor for your situation.
 - **New Member Benefit – Clinical Consultation**
This new arrangement benefits both consultants and consultees. BC-DMT Consultants are able to expand their clinical consultation practices. ADTA members have expanded access to affordable initial consultation sessions to explore specialty areas of expertise or select among consultants to best fit their needs. See Clinical Consultation under the Members Only Section of the website.
 - **ADTA website** - 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.
 - **Eblasts** - Tailored content to an important subject, filled with the latest information, news, features and products. ADTA uses Eblasts to get the latest information to ADTA members in a quick and money saving way! **If you are not receiving eblasts from ADTA, contact us and we will find out why.**
 - 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.
 - **Liability Insurance** – Marsh Affinity 1-800-503-9230
 - Questions about **Continuing Education (CEs)** can be answered at our ADTA website <http://www.adta.org/Admin/default.aspx>
Continuing education (CE) hours are defined as actual clock hours of participation in an activity; one hour is equal to 1 CE.
 - Have you visited the **ADTA Online Store**?
 - Amazon **SHOP AMAZON.COM, SUPPORT ADTA!!**
Go to www.amazon.com and use the Amazon button on the right hand side of the page 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.
 - The ADTA National Office is available to its members 24/7 by:
Voice mail: 410-997-4040
Email: 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

Board Reports



Approval Committee

Nancy Beardall, PhD, BC-DMT, CMA, LMHC, ADTA Approval Committee Chair

The Approval Committee will meet at Lesley University on March 17, 2012 to review Columbia's six year Self-Study and the Annual Reports from the Approved Programs. Representatives on this committee are Wendy Allen from Naropa, Jessica Young from Columbia, Julie Miller from Pratt, Claire LeMessurier from Antioch, and Anne-Margrethe Melsom from Drexel. Eri Millrod serves as our supervision representative and Jesse Geller as our public member.

The Subcommittee for Approval of Alternate Route Courses is a subcommittee of the ADTA Committee on Approval. The subcommittee approves courses offered for the R-DMT Alternate Route credential according to published guidelines. In the past, course approval was voluntary. Instructors and 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.

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. Thank you to the dedicated committee, Nana Sue Koch, Barbara Nordstrom-Loeb, Janet Lester, and Shira Karman.



Treasurer

Meghan Dempsey, MS, BC-DMT, LCAT, ADTA Treasurer

It's tax season. Don't forget to deduct your membership dues and credential renewal on your tax return as a business expense. The ADTA is a 501(c) 6. Check with your accountant, tax adviser, or www.irs.gov to explore your individual situation.

A big thank you to those DMTs who continue to donate to our organization!! We are grateful for all you give to the ADTA, both in service and in donations. We are continually working to improve our services to our members and your donations help us to better serve you. Contact the ADTA National Office to sign up for an automatic monthly payment or a one-time donation.

Now Available!!!

Automatic Monthly Donations: You can now sign up for automatic

monthly donations through the ADTA National Office. This will be something you can start anytime throughout the year. You choose how much you wish to donate monthly. No matter the size of the donation, you are helping this organization do its best to continue to serve you. All you have to do is sign up and we do the rest! Just contact the ADTA National Office and indicate the amount you would like to automatically contribute monthly.

New Member Benefit!!!

Year Round Consultations: As you may have seen in the Eblasts, we are now offering year round, low cost consultations. Fabulous, well-seasoned DMTs have volunteered their time to give back to both the organization and the community. You can view a brief description about each practitioner to find the right match for you. The initial consultation will be offered at a discounted rate with the proceeds going directly to the ADTA. The rate of the following sessions will be discussed directly between you and your consultant. This is a win-win situation for everyone involved!! You get to choose from a list of consultants and pay a discounted and affordable rate. The consultants get to broaden their practice. The organization will strengthen its ability to meet the needs of the community. Consider this option if you need help with a presentation or workshop, are working with a new population, or have you been practicing for a while and need to breathe new life into your work. Just go to www.adta.org. Click on the Members Only Section. Click on Clinical Consultation. Scroll through the BC-DMT Consultant List. Select your consultant. Pay through PayPal. Email your consultant and set up the consultation date and time.

Board Reports Continued...



Public Relations Committee

Donna Newman-Bluestein, MEd, BC-DMT, LMHC, ADTA Public Relations Committee Chair

When I was studying dance therapy with Norma Canner in the mid to late 1970s, I vividly recall Norma's breathy voice impressing upon us, "Dance therapy has been around since the 1940s, but you are ALL still pioneers. You have to let the world know about what we do." Those words remain impressed upon my heart and mind and are in large part what motivate me to wave this banner.

The other part? Hearing about the work that you all are doing. Want to know more?

Profiles of DMTs

Read Ande Welling's latest Profile and be inspired by Esther Schultz's work. Click on Become a Dance Therapist on the Menu Bar, and then Profiles of Dance/Movement Therapists.

Website

Updated regularly by our Web Team ~ check out the video clips for use in an in-service or to show a potential employer what DMT looks like.

DMT Highlights

Check the home page frequently for highlighted recent media events about dance/movement therapy.

Look for an article about Dance Therapy for Alzheimer's Patients in the upcoming spring issue of Preserving Your Memory Magazine, the magazine for Fisher's Center for Alzheimer's Research.

In the News

When a media event moves off the home page, it can still be found by clicking on DMT in the News. There you can find recent postings with links:

- The Renfrew Center Foundation conducted a survey about the connection between women's use of makeup and body image. The results of the survey were published along with interpretations of the data by dance/movement therapists Susan Kleinman and Kathleen Fetter.
- Carol Kaminsky treating people with Parkinson's disease in weekly groups in a Miami Herald post with video.
- Jeanne Tolotti-Kirkpatrick interviewed on "Your Holistic Health", speaking articulately and passionately about Dance/Movement Therapy in an iTunes Podcast.
- Carrie Ann Inaba, national celebrity and spokesperson for the Andrea Rizzo Foundation, discusses dance/movement therapy in the September-October 2011 edition of Today's Caregiver.

LinkedIn

The American Dance Therapy Association's LinkedIn membership has DOUBLED since the last newsletter, now numbering 384. A lively conversation is happening there about Neuroscience and DMT. By joining a group related to your area of interest, you can comment about the effectiveness of DMT in your experience.

Professional Presentations

Laurel Thompson will be the official ADTA representative and, along with Nancy Koprak, was invited to present in an exciting conference on Long Island, sponsored by Stony Brook University's Dance Department, entitled The Festival of the Moving Body. The conference was based on interdisciplinary collaboration in order to use dance, performance, creativity, and an array of related art forms in the service of education, health, recovery, and well-being. An important goal was to test and discover nonverbal and bodily ways of knowing across traditional boundaries of interrelated disciplines.

Board Reports Continued...

Spread the Word

- Comment on other people's blogs.
- Let us know if you have a website and we'll post a link under Resources.
- Post a link to www.adta.org
- Able Village: One Community with a World of Access is a website, www.ablevillage.com which wants to provide resources for consumers, families, and practitioners about all conditions and professions which serve people with those conditions. They welcome you to create your own page. Currently, Christina Devereaux is the only dance/movement therapist listed.
- March 18-24 is Creative Arts Therapies Week. What are you doing? Let us be ignited by your fire. Post to the Forum and/or FB.
- April 20 - April 29 is National Dance Week. The National Dance Week Foundation is planning its first-ever Flash Mob for April 21, choreographed by Geo Hubela.
- Let us know your area of expertise so when the media come calling, we'll know who to turn to.
- TELL US YOUR STORIES, SEND US YOUR PHOTOS & VIDEOS of Creative Arts Therapies Week, National Dance Week and regional conferences.



Members-at-Large Report

Margaret Migliorati, MA, R-DMT, LPC, NCC, Western Region MAL

Jenna Heise, MA, BC-DMT, NCC, Central Region MAL

Adina Rosenberg, MCAT, BC-DMT, LPC, NCC, Eastern Region MAL

Dear Members,

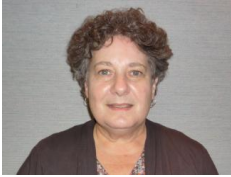
Did you know that...

Your MALs speak on a monthly basis to:

- keep informed about what's happening across the country so that they can share that information with their region's chapters;
- organize Chapter Leadership calls (more on that later);
- finalize the policies and procedures that guide our work;
- and much, much more!

Our first ever Chapter Leadership call was held on Tuesday, December 13. We were excited to host this event that gathered chapter board members across the country through a free group conference call. The dialogue was lively and included conversation about succession planning and the use of social networking. We also entertained any other subjects with which leaders are struggling. As the MALs would like to host these calls on a quarterly basis, the next Chapter Leadership call is scheduled for March 25, 5:00-6:00 pm EST. We recently sent out an inquiry to chapter leaders to help focus our discussion on their most salient needs.

Your MALs are YOUR liaison to the board. We want to hear your concerns and accomplishments – so email or call us anytime!



Standards & Ethics Committee

Ellen Schelly Hill, MA, BC-DMT, LPC, ADTA Standards & Ethics Committee Chair

Who's in your consultative circle?

The ADTA Standards and Ethics Committee is organizing as a working committee. The committee is presently comprised of members Annabelle Coote, Linni Diehl, Angela Tatum Fairfax, Kiki Nishida, Leif Tellman, and Paul Sevett. As chair, the committee members are my consultative circle. Consultation is a problem-solving step referenced in all Ethical Decision Making models. It's wise for each of us to have a circle of colleagues we can consult when ethical dilemmas arise.

The Ethics Hotline is available. Note the change in the Ethics Hotline email address: adta.ethics@gmail.com you can expect a return response within 72 hours by phone or email, consistent with your indicated preference. I'm tempted to rename the hotline, the Ethics Cool-line. Ethics deliberation cools down the pressing heat of a dilemma to the speed of reflection. If you contact the hotline, I will generally walk/talk through the application of the steps of a deliberative Ethical Decision Making process with you. I've included one version of the steps for your reference.

Ethical Decision Making Steps

1. Develop Ethical Sensitivity
2. Identify relevant facts, stakeholders (to whom are obligations owed), and sociocultural context
3. Define Central Issues & Available Options
4. Refer to Ethical Standards, Laws, & Regulations
5. Search out Ethics Scholarship
6. Apply Ethical Principles
7. Consult Supervisor & Respected Colleagues
8. Deliberate & Decide (weigh consequences)
9. Inform Supervisor- Implement & Document
10. Reflect on the Experience

Welfel, E.R. (2010). *Ethics in counseling and psychotherapy: Standards, research, and emerging issues*, (4th ed.). Belmont, CA: Brooks/Cole.

Professional Ethics and Electronic Media. Speaking of the change in the ADTA ethics hotline address- for those who communicate with clients by email, it's good practice to establish a practice specific email account. This is one way of communicating professional role boundaries in electronic correspondence. We've heard from the MALs that the membership is interested in advisement on use of social media, along with guidelines for using technology in supervision, teaching, and practice. The committee is giving attention to creating an electronic media tip sheet. In the meantime, the current code and standards, while not specifically referencing technology, are often applicable. Your consent process with clients can include the parameters of your use of electronic communication. Technology does not alter the responsibility to insure privacy and confidentiality, to maintain professional role boundaries, and to use professional rather than commercial standards for advertising services. If you have questions, feel free to contact the hotline. We're also interested in hearing from you about the kinds of situations you're encountering, for which specific guidelines would be helpful. Let us know.

Board Reports Continued...

A NEW ERA: The ADTA Dives into Social Media with a Splash

Submitted by [Ty Tedmon-Jones](#), ADTA Secretary & [Donna Newman-Bluestein](#), PR Chairperson

Time to put aside, just momentarily, the stretch band, boom box, and even the pile of “to read” items on the desk and grab the closest electronic device! The ADTA is making major headway in our efforts to brand and market our organization (and your work) utilizing the new frontier of Social Media! Together, the Secretary and the Public Relations Chairperson oversee different aspects of the online use of social media, and we want you to know where and how to find the ADTA online!

The ADTA’s new and ever-improving **website** is still the home we want all of our members and any interested individual to navigate to for all of their needs and information – so please remember this simple address in all of your personal PR work and online interactions: www.adta.org You can even make it your homepage.

The ADTA Forums are (still) a rich and wonderful way to connect. PLEASE remember to utilize this resource – and don’t forget that you can sign up for a daily or weekly

digest to be emailed to you. If you haven’t accessed this resource, you are missing out! Come online and check out what is happening! <http://bit.ly/ADTA-forum>

THE ADTA Facebook Page:

The ADTA Facebook (FB) Page is a remarkable and lively place these days! Overseen by the ADTA Secretary, the ADTA FB Subcommittee has formalized Policies and Procedures and our membership roster and we are continuing the important and valuable work on FB! If you haven’t already joined, you are invited to do so! You must have an ACTIVE Facebook account to participate in this lively crowd of ADTA enthusiasts from around the globe! We are more than 1800 members strong and growing daily! Join us by using the shortcut at the bottom of the ADTA homepage at www.adta.org

ADTA on LinkedIn:

The ADTA is also developing an engaging presence on LinkedIn, a professional networking site that

won’t just help market DMT but might just lead you to the next big break in your career! Sign up and enjoy the in-depth clinical discussions (e.g, Neuroscience & DMT), diverse membership, and access to tools that can assist you in your own professional growth and career development! Use the shortcut at the bottom of the ADTA homepage at www.adta.org.

We have our eyes on numerous additional Social Media/Social Networking sites and will be launching newly recruited forces to send-forth the ADTA banner! You are personally invited to join up on any of these workgroups and/or subcommittees.

If you are interested in being involved in any of these rewarding efforts, please contact Ty for the FB Subcommittee at: ttedmonj@yahoo.com or Donna for all other PR efforts at: dbluebirds@rcn.com.

Happy Social Networking!

Support dance/movement therapy and the ADTA...Shop Amazon!



Simply [click on the Amazon cart now at the bottom of on the right hand side of our Home page](#) and shop from the new window.

Amazon will donate a percentage of your purchase price to the ADTA at no extra charge to you.

ADTA's Upcoming Conference

Submitted by Gloria Farrow, BS, ADTA Operations Director, ADTA Conference Manager

Exploring Vistas and Soaring to New Heights: DMT 2012 and Beyond **October 11-14, 2012 – Albuquerque, New Mexico** **Hotel Albuquerque at Old Town**



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

If you are a regular conference attendee, then you know that each year's conference brings about new opportunities, new networks, and new ways of thinking about your place in the dance/movement therapy field.

A typical format for the conference includes three days of workshops, presentations, social events, and performances for a reasonable conference fee. There is something for everyone!

Pre-conference Intensives on Thursday, October 11 taught by seasoned clinicians in the field include:

Full Day:

1. Susan Kleinman (Eating Disorders)
2. Ilene Serlin (International Work - DMT & Peace)
3. Amber E.L. Gray (Interface between DMT & Continuum - Self Care; International & Trauma)
4. Kalila Homann (Movement & the Brain)
5. Multicultural & Diversity Committee (Racism & DMT)

Half Day:

1. Lora Wilson Mau (Zumba)
2. Ellen Schelly Hill & Paul Sevett (Ethics)
3. Sarah Arnett (Leadership Skills)
4. Linni Deihl (Introductory Experiential Workshop & Continuous Support Group for Those New to ADTA Conferences)

Opening Reception – Business Breakfast – Research Poster Session

Marian Chace Foundation Lecturer – Judith Richardson Bunney, MA, BC-DMT

Networking – The 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.

International Panel – Every year the theme and panelists change but it's always a worthwhile happening!

Accommodations - Hotel Albuquerque at Old Town

Special ADTA Conference Rate \$139 - Make your reservations now. [Click here](#) or call 505-843-6300 or toll free at 800-237-2133.

Chapter Reports



New Jersey

Submitted by Tina Erfer, Chapter President; Sue Cohen, Chapter Vice President & Joan Berkowitz, Chapter Treasurer

- The New Jersey Chapter is pleased to announce the arrival of our new website: www.njadta.org. It is a work-in-progress, continually evolving to reflect the chapter's growth and activities, so be sure to visit often to see what we are up to!
- NJADTA held a workshop on February 12, 2012, on "Dance/Movement Therapy and Nia - More Than Just Dance". See the article below for details about this workshop.
- On March 24, 2012, NJADTA is co-sponsoring an all-day conference with the New Jersey Coalition of Arts Therapies Associations (NJCATA). The theme of this conference is "Creative Arts Therapies – Promoting Wellness across the Lifespan." It will be held in Morristown, NJ. It promises to be a terrific conference, so if you are in the area, don't miss it! For more information and to register, go to: www.njcata.org.

Dance/Movement Therapy and Nia-More Than Just Dance

On February 12, 2012 we participated in a wonderfully rich collaboration between Nia instructors and enthusiasts in NJ and the NJ chapter of ADTA. The two groups co-hosted a three hour workshop: "Dance/Movement Therapy and Nia – More Than Just Dance". The presenters were: from DMT- Tina Erfer, Joan Berkowitz, and Sue Cohen and from Nia- Lori Lynn Meader and Teresa D'Angelo.

The structure of the workshop on February 12 included time for verbally describing the basic principles behind dance/movement therapy and Nia, as well as time for dancing – to experience these modalities first-hand.

Tina Erfer outlined the definition of dance/movement therapy, as..." the psychotherapeutic use of movement to promote emotional, cognitive, physical, and social integration of individuals" (www.adta.org). She went on to introduce the fundamental principles:

- Movement reflects personality.
- The relationship established through movement supports and enables behavioral change.
- Changes on the movement level can affect one's total functioning.
- In DMT, we begin where "the client is at", and move with them from there towards more integrated functioning. It is about "process", not "product".
- Often, feelings that are difficult to put into words can be expressed in movement.

Joan Berkowitz and Sue Cohen then facilitated a movement experience both with and without music. Initially, participants were instructed to tune into themselves and their own bodies and emotions. Gradually, the focus developed from the individual to a group. Various qualities of movement were explored and a range of feelings experienced by the participants. Props were utilized to enhance self-expression and social interaction through metaphor and play. Group members were invited to write or draw after this experience to record their responses/feelings/images/process.

After a short break, the Nia instructors Teresa D'Angelo and Lori Lynn Meader introduced Nia. Teresa and Lori Lynn described Nia as a self-healing and conditioning fitness practice and told the group about its history and development. It is done in bare feet and is based on sensing one's body using 52 Moves and 9 Movement Forms. These Movement Forms are from the Martial Arts (Tae Kwon Do, Aikido, Tai Chi), the Dance Arts (Isadora Duncan Dance, Jazz, Modern Dance),



L to R: Sue Cohen, Teresa D'Angelo, Lori Lynn Meader, Tina Erfer

Chapter Reports Continued...

and the Healing Arts (Yoga, the Feldenkrais Method, the Alexander Technique). A Nia class or workshop can include a variety of foci, each of which creates a different quality of experience. A typical Nia class welcomes any fitness level and is a mixture of choreographed moves and free dance based on body awareness and sensation. The use of imagery and language engages the whole person, e.g.: “pretend you are catching flies in your hand.” A Nia instructor begins as a “White Belt” and may participate in ongoing training intensives to enhance and deepen their practice by attaining additional Belt levels, similar to the martial arts tradition.

The group then danced and played with the 9 Movement Forms to experience the essence of each – playing, sounding, laughing, and interacting.

This workshop ended with an interesting discussion of the similarities and differences between dance/movement therapy and Nia. In both, there is the experience of moving in unison, or synchrony, with others which creates the sense of being part of something larger than oneself; a sense of community. Nia also includes free dance expression and “dancing what we sense”, which is similar to the dance improvisation found in DMT. There is no right or wrong way to move in DMT and in Nia one is also encouraged to move The Body’s Way – what feels right for one’s own body. Similar to dance/movement therapists, Nia instructors are taught to ‘tune in’ to themselves and to the participants in a class / group. They may modify or change the class depending on who is there. Like DMT, Nia may be enjoyed by special populations such as people with Parkinson’s disease, eating disorders, and cancer. There are several clear distinctions, however, between DMT and Nia.



Although Nia may feel ‘therapeutic’, it is a fitness modality offered in venues from YMCAs to wellness centers. In Nia, the 52 Moves are set steps, which are part of every class; whereas, in DMT there are no pre-determined steps or dances to teach. DMT sessions begin not knowing what will unfold, with no expectations, being open to what the group members bring to the session, picking up from this and developing movement themes. DMT is a form of psychotherapy; Nia is a fitness practice with specific routines.

What became clear from the discussions and the movement experiences of this workshop is that although there are differences in what we do, we all share the love of dance and movement. Participants expressed feeling deeply touched by the experience, attesting to the power of movement.

Some comments from workshop attendees include:

- ✚ “With the safety created in the group, I felt comfortable expressing the sexiness of jazz [in Nia], when typically I would feel shy...”
- ✚ “I loved the flow and permission to move in the way my body wants to move.”
- ✚ “I feel so happy!”
- ✚ “I was able to access different emotions that have been buried... dance/movement therapy gave me access....”
- ✚ “I am going through feelings of loss, and I know I need to move these emotions.”
- ✚ “I first felt like an outsider and then found that I was fully integrated as a participant.”
- ✚ “This workshop was just what I needed!”

Get involved with your local chapter this year! Join when you renew your membership dues this spring. Check out the [ADTA Chapters](#) page and get in touch with your local DMTs today.

Chapter Reports Continued...



California

Submitted by Allison F. Winters, MA, MS, BC-DMT, LCAT, RYT



A Moment in History

On Sunday, February 12, 2012, the California chapter of the ADTA celebrated a moment in history. Dance/movement therapy innovators, Cynthia Berrol, PhD, BC-DMT; Joan Chodorow, PhD, BC-DMT; Marcia Leventhal, PhD, BC-DMT; and Tina Stromsted, PhD, BC-DMT led us in an inspiring panel discussion about dance/movement therapy then and now at Anna Halprin's beautiful mountain home studio in Kentfield, CA. We began the day with a timeline, which was attached to 30 feet of the back wall of the studio. Everyone in attendance signed the timeline acknowledging personal roots in DMT, while Joan Chodorow filled in historical events in the field of DMT. The timeline will be kept with the California chapter archives to preserve it for future generations of DMTs.



Anna's Dance Deck

Movement Warm-Up



The creation of the timeline was followed by a California (CA) Chapter meeting. Most of our chapter board members were in attendance and there were many other DMTs with dazzling accomplishments present at the meeting. Several students were in attendance and voiced their inspiration and excitement in the field. The meeting was also attended by several Tamalpa Institute practitioners and students. It was shared during the meeting that Sarah Snow is stepping down as student representative but Elizabeth Storm, MA, LMFT is taking her place. A fond farewell to Sarah and a huge welcome to Elizabeth. We are also happy to have Hilary Cadwell, BC-DMT as our new Nominations Chair. Thanks were also expressed during the meeting to the ADTA National Board of Directors for granting a contribution for the recent CA licensure process (www.calpcc.org). Many CA DMTs are "grandparenting" the long awaited LPCC license. This was the first official chapter meeting in many years with hope and excitement for many more to come.

Movement experientials were led by the panelists as well as Meg Chang, EdD, LCAT, NBCC, BC-DMT; chapter President Marybeth Weinstock, PhD, BC-DMT; and chapter Vice President, Stefanie Endler. Attendance was at capacity at this event as we learned, shared, and danced amongst the redwoods. Many participants have joined the CA chapter ListServe and several people have committed or re-committed, to joining the ADTA as a result of this successful event. This was the first in a series of panel discussions facilitated by the California chapter. Look for updates on workshops and events on our brand new website, www.californiadmt.org as well as our Facebook page, California Chapter of the American Dance Therapy Association. You can also join our ListServe at <http://health.groups.yahoo.com/group/sccadta/>.



Studio Circle

Chapter Reports Continued...



Wisconsin Chapter

Submitted by Mariah Meyer LeFeber, MA LPC BC-DMT DTRL, Wisconsin Chapter President

The Wisconsin Chapter has had a busy winter and is looking forward to a fruitful 2012! We had a chapter meeting in January where we set goals and plans for the year. In February, chapter members presented a panel for the University of Wisconsin Dance Department on Dance/Movement Therapy and over 90 students were in attendance for the event. During the months of March and April, chapter members will be making several presentations, including two at the new Wisconsin Wellness & Healing Arts Center, several at the North Central Region American College Dance Festival, and one in April for Sexual Abuse Awareness Month. Following that, we very much look forward to hosting Susan Kleinman, in conjunction with the Hancock Center, for an early May presentation on her work. At the end of May, chapter member Rena Kornblum will be traveling to Korea to present her Violence Prevention Curriculum and celebrate the translation of her book into Korean.



MD/DC/VA

Submitted by Orit Janco Golan, MA, R-DMT, MD/DC/VA Chapter Secretary

We DMTs in the MD-DC-VA Chapter have been very busy this past year and continue to be so!

First, we bid farewell to our longtime Chapter Chairperson, Deborah Quirk and welcomed Naomi Nim to guide and organize us this year.

We have had many lively meetings where we always weaved in some movement and/or a presentation from one of us—such as Eve Hanan's presentation in January on “Embodying Identity: a Qualitative Study of Dance/Movement Therapy for People Transitioning Genders”.

There have been many small groups meeting to practice Authentic Movement throughout our region, as well as going out dancing together!

Coming up:

- 1) An afternoon conference on March 4th, in Sandy Spring, MD entitled: Improvisation for Clinical Application by Judith Fischer MA, BC-DMT, NCC
- 2) Jody Wager will once again lead a group of us in a movement experience with participants from the Psychotherapy Networker Conference (Opening night) which will take place in DC on March 22.

Our chapter is looking forward to an exciting Spring ahead...as we create, move, dance, breathe, and share our love of DMT at our workplaces and beyond!

Chapter Reports Continued...



Pennsylvania

Submitted by the Pennsylvania Chapter

The end of 2011 was marked by some exciting events for the PA Chapter.

Jill Comins presented at the Pennsylvania Counselors Conference along with Gayle Gates to work on building connections in the counseling community in Pennsylvania and educate others about Dance/Movement Therapy.

We held a board retreat, maybe our first ever, but certainly our first in a long time. The purpose of the retreat was to relax, restore, and appreciate the work and dedication of board members and to offer a space for visioning and strategizing for the board. We mixed good food and massages along with conversations about visioning, reflection, time lines going forward, and by-law revision.

Membership also enjoyed a holiday celebration at Dawn Morningstar's house. Over 30 DMTs, partners, and children attended and we shared the holiday cheer, door prizes, and well wishes for the New Year.

At this time, the board is in the final stages of by-law revision and will then be submitting it to the membership for a vote. After that, we will move forward with nominations and elections for positions on the PA Chapter Board. If you are a professional DMT member of PA Chapter, and the ADTA and are interested in joining the PA Chapter Board, please contact the chapter at paadta@gmail.com and please visit our website www.paadta.org.

- Also Lunden Abelson, president of the chapter, had the honor of attending a workshop put on by the California Chapter this February and would like to say thank you to the chapter and presenters for the wonderful workshop.

DMTCB

Dance/Movement Therapy Certification Board

The Dance/Movement Therapy Certification Board would like to congratulate all the newly Registered-Dance/Movement Therapists (R-DMTs), who were registered between December 1, 2011 and February 28, 2012.

Lisa Marie Bradley

Diana Carlson

Sivan Elefson

Adrienne Routh McKee

Rakhi Rangparia

Alexandra Starrett



Marian Chace Foundation

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

We are pleased the bookmarks with quotes from our members have been so enthusiastically received. Last year's contributors have chosen who they wish to pass on the honor to, and Susan Kleinman is carefully making sure that all is correct before they go to the printer. Some people have shown interest in buying a quantity of them for workshops and gifts, and we will have that information in the next newsletter.

At this time, we are also preparing the next collection of these abstracts from 2007-2011. The graduate dance/movement therapy programs have saved and sent these so that they may be indexed and put on a CD-Rom for all to use. It is a tribute to the graduates of the programs and the research and conceptualization that they have done. It is hoped that this information will continue to enable the development of our profession by building on such knowledge. The CD-Rom should be available for purchase through the ADTA office hopefully by May.

As a supporting organization of the Foundation, the trustees sit on the Board of Directors of the Hancock Center in Madison, WI. Each year one of the trustees visits to attend a meeting. This year Susan Kleinman will be going and, in addition, will be giving a workshop on May 2 entitled *Moving Into Eating Disorder Recovery*. Contact Hancock Center for more information (www.hancockcenter.net)

The trustees will meet in April to review grant proposals and discuss other business and projects. We always welcome your comments and ideas. Please submit them to SharonChaiklin@comcast.net.

We gratefully thank those who have made donations to the Foundation over the last few months. These funds permit the work of the Foundation including grants.

Thanks to...

Donations received December 1, 2011 – February 29, 2012

FRIENDS (up to \$36.00)

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Elissaveta Iordanova

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In honor of Thomas Baer Hess, past, present, future

Fran Levy

Ann Lohn

In memory of Norma Canner

Ellen Talles

Carin Torp

*In memory of Penny Lewis who continues to live on
in many of us*

PARTNER (\$100 - \$499)

Cathy Appel

Estate of Penny Lewis

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Kim Smith

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...In Recognition

ADTA wishes to thank the voluntary contributors who donated for the period December 1, 2011 through February 28, 2012. Thank you for your support.

✚ Michelle Inauen

✚ Byron Johnson

In honor of Nicole Emerson

✚ Jonathan Leverkahn

On behalf of Christina Hoberecht, an aspiring DMT

✚ Caroline Loupe

✚ Marissa Joy Miller

✚ Donna Newman-Bluestein



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Linni Deihl, BC DMT

P.O. Box 743

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(631) 653-8750

LinniADTR@aol.com

From the Professional DMT Community

A Peaceful Collaboration: Dance/Movement Therapy Connects to Dance4Peace

Submitted by Tricia Capello and Mimi Berger



On Saturday, February 11, 2012, Dr. Miriam Roskin Berger and Tricia Capello led a dance/movement therapy experiential with trainees for *Dance 4 Peace*. As described on their web site (www.dance4peace.org), “*Dance 4 Peace is a conflict resolution, civic education program that promotes empathy, understanding, mediation skills, anger management, emotional and civic engagement through dance in youth around the world. Through exercises and activities utilizing their bodies, music, emotions, experiences, and thoughts, we build emotional and social competencies for peace.*” Today, the program is being implemented in Washington, D.C.; New York City; Baltimore; Colombia; the Philippines; and Nepal.

As part of their 2-day intensive training sessions in New York, the teachers, dancers, social workers, and guidance counselors who comprise some of the “PeaceMovers” were briefly introduced to the fundamentals of dance/movement therapy. Dr. Berger spoke about kinesthetic empathy and led the group in passing simple, warm-up movements in an organic flow; Tricia followed up with a demonstration of how using the concept of “therapeutic choreography”© and guiding the trainees in creating their own, spontaneous dance to music, can be a

valuable tool in working creatively with children and teens.

Amanda D'Annucci, the US Program manager for Dance 4 Peace, Inc. commented on the “amazing session” saying that their “*PeaceMovers were in absolute awe of the concepts you addressed and truly loved the interactive presentation.*”

The Center for Movement Education and Research and JFK University Alternate Route Dance/Movement Therapy Program launched in Northern California Bravo!!!

Submitted by Bonnie Bernstein

After two years of planning, the Center for Movement Education and Research (CMER) and JFK University launched their coordinated Alternate Route Dance/Movement Therapy Program. The DMT 1 course: Theoretical Origins, Foundations and Principles (50 hours) had fourteen eager participants. Dawn Lyon will teach the next course, DMT 2: Clinical Practice with Adults in Psychiatric and Community Mental Health Settings, in late spring. Dawn’s course is open as continuing education to practicing dance therapists who would like to learn more about the work of Marian Chace and Trudi Schoop. Bonnie Bernstein will teach DMT 3: Group and Individual Dance Therapy for the Higher Functioning Client in early summer. This course will offer training in the methods of pioneer dance/movement therapist, Blanche Evan. Bonnie’s course is open as continuing education to practicing dance therapists who would like to learn more about the Blanche Evan method.



View the CMER website for further information about this exciting Alternate Route Dance/Movement Therapy program in California: www.cmer.info.

Identity of a Belly Dancer: My Story, My Voice

Submitted by Brittany Capozzi (BellaBianca)

This past year I was re-introduced to myself through an item on a list that stemmed from curiosity and innocence. After a close friend chose to leave our hometown to find the unknown, I mapped out my own path. The courage from our last words stayed in my voice and not only did people hear my courage but they *listened* to how I needed to explore different aspects of myself. So I started a list of things to do -a list illustrating the ways in which I was a student of life. *Good bye bookworm, hello photographer, horseback rider, and maybe even yoga instructor! Why not?*

February 2011: I check #4 off my list of things to do in life: Belly dance. There was just one problem. As soon as one foot crossed over the other, I immediately remembered why I never took dancing of any sort as a kid; one side of my body was not BUILT to dance. I always thought that if it had been, then I wouldn't have suffered a stroke at 48 hours old resulting in cerebral palsy on my right side. I have always had to use my left side to do everything so there was simply no way I would be able to do choreography with my right side! A simple task such as picking up a pencil with my thumb and index finger was challenging enough. As frustrated as I was, I knew I was in class to persevere beyond my silly list of things to try, beyond my fear of failing. After all, what would I be failing? It was time to see what my body was capable of doing.



Being the overachiever that I have always been, I was quick to test what tricks I could and could not do *yet* with this new art. Although I was not at my most flexible with my right side, I was able to do one of the most challenging hip movements in the first class- the inward figure eight on the balls of my feet. A surprise from one isolated area seemed to be contagious when it came to moving another muscle in my body because only a few weeks later I was relaxed enough to balance a hardcover book on my head. And I must say that while reading The Power of Myth by Joseph Campbell was intriguing, so was dancing with it!

One evening while "Egyptian walking" around my house with a different book on my head, my mind was anything but relaxed, unlike my shoulders. One thought kept following after another: *Look in the direction you are thinking of traveling before you move the head and shoulders. Remember, you have control over your body!*

Together, my mind and body were literally pointing out life lessons: *The eyes act as a lighthouse, your protection.* After spending nearly six months with writer's block, I was quick to notice that the book keeping steady on my head was nothing other than a blank journal! Talk about synchronicity.

I'm not sure how many dancers stare at post-its in the corners of their mirror when exercising to Michael Buble or Shania Twain (and just how many belly dancers shimmy to country, by the way?). While becoming this dancer, I became a writer again...a different kind of writer. I still thought in poetic form but the ideas were not as complicated with metaphors. This time they were straightforward: *The mirror helps you to watch yourself, keep an eye on yourself throughout steps taken, LITERALLY!* I took a hiatus from creative writing when I found emotions taking over the craft but in front of this mirror, it seemed that the logic and creativity were both there in my mind and the emotion in my dance. My first love, my passion for writing, came back through a different form.

From practicing 6-10 hours a week, I quickly became addicted to movement. I'd enter the kitchen to cook with the stereo on, only to dance for 30 minutes before turning on the stove. Practicing shoulder movements in the car was great for endorphins, though not always easy or safe but fun. I'd also practice my shimmies in between yoga postures. This addiction was definitely healthy because over the summer, the unpredictable happened; my right side or my "wrong side" took control. My hip and foot could not stop dancing and experimenting with different poses while my left side could not become flexible enough to start the dance.

Only a few miles into my journey I have realized that I act as my own compass; my body knows where my self-esteem wants to be aligned -whether it be in my shoulders, hips, or as wings when I take my veils for a spin. The idea of intuitive direction has helped to foster connections when it comes to writing any genre these days. Of course I wouldn't have known how to best channel the two kinds of art had I not found strength in the small steps first taken when deciding to look for the unknown, to look in the eyes of unpredictability for myself.

From the Professional DMT Community Continued...

I love the fact that I can physically draw words with my hips or my arms. I can thank people with my eyes in one direction and take back power with a hip kick in the other. I wish I could say that my secret is that I take back *everything* as a dancer, meaning I never fully *give* anything away. I never give away my courage or dignity and I do not dance to show off my body; but the truth is, I do give a part of myself back. I give back beauty and strength to those who have given it to me. My dignity shimmies from head to toe. It's connected to gravity, my roots, and essentially it is who I am at the core. The first thing I learned in belly dance was to stay focused from the center of my body. The synchronicity here is that it took 22 years to ground myself in the identity of courage, and I

immediately took to grounding myself physically to the dance once I found that courage. What I couldn't put into words until now is that to find what the world has to offer someone, one has to make a list of explorations and needs that must be met at some point in life. In the end, the biggest surprise is that the opportunities found through the ideas come from no one other than the author of the list.

To see more on belly dancing and Brittany Capozzi (BellaBianca), visit her on Facebook at <https://www.facebook.com/BellaB>. Here, you can also request her article, [Creative Ways to Warm up Before Belly Dancing](#).



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For more information about this program, including prerequisite and application information, please visit our website at <http://lesley.edu/ce/ls/labam.html> or contact Beth Chambers at 617.349.8833 or echambe5@lesley.edu.

From the Professional DMT Community Continued...

DMTs on the Move

Submitted by Jenny Baxley Lee, MA, BC-DMT



Jenny Baxley Lee, MA, BC-DMT, has accepted a full-time faculty appointment in the University of Florida's Center for Arts in Medicine (previously known as the Center for Arts in Healthcare). Ms. Lee comes to the Center from Creative Clay Cultural Arts Center in St Petersburg, FL, where she served as Dance Therapist and Director of Arts Services since 2005. In her work with Creative Clay, she directed arts in healthcare programs in five healthcare settings where her programs were awarded over \$600,000 in grant funds. She is a Board Certified Dance/Movement Therapist and Child Life Specialist with more than a decade of professional experience serving in healthcare and engaging communities. Ms. Lee's expertise includes facilitating movement and the creative process, arts administration, program implementation, curriculum development and training, arts advocacy, and grant writing. Her life work is dedicated to exploring the capacity of dance, and more broadly the arts, to impact the health of people of all ages and abilities in clinical, educational, and community settings.

Ms. Lee will be offering undergraduate coursework such as:

- ✦ Arts for Health, Peace and Community Engagement in Northern Ireland, Summer 2012
- ✦ The Arts and Human Development, Summer 2012
- ✦ Introduction to the Arts in Medicine, Fall 2012
- ✦ Survey of Creative Arts Therapies, Spring 2013

Current research endeavors include:

- ✦ Dance for Life: Dance for People Diagnosed with Parkinson's Disease and their Caregivers
- ✦ Music for the Emergency Department
- ✦ Dance Therapy for Children Newly Diagnosed with Autism
- ✦ Impact of an Arts Program on Organizational Collaboration in Rural Florida Communities

Dena Clayton Publishes eBook

Submitted by Dena Clayton

In December, Dena Clayton of the MD-DC-VA Chapter self-published *Mother-Daughter Memories: Love Revealed*. It holds sensitive and brief essays written by adult women about interactions with their mothers. The book contains examples of mother-daughter struggles and compassion. Readers will find themes of abuse, dementia, end-of-life issues, caring for aging or infirm parents, as well as reflections from the authors of their own inner work.

The verbal snapshots unveiled in this book run the gamut from raw to sweet, surprising to tender, blissful to terrifying, and back again. Recollections are written with honesty and integrity and sometimes humor. Readers are recognizing issues and themes from their own lives and finding messages of love, hope, and courage to sustain them on their journeys through their own mother-daughter relationships.

On the Love Revealed blog, readers and authors explore together: www.LoveRevealedStories.blogspot.com. Both the eBook and the blog are useful resources for dance/movement therapy clients.



You are welcome to preview this new book by visiting either the "Mother-Daughter eBook" page of www.denaclayton.com or Amazon at <http://amzn.to/zfhFVD>. The price at each location is only \$2.99.

From the Professional DMT Community Continued...

DMT at Mardi Gras

Submitted by Susan Kierr



The New Orleans annual ritual of Mardi Gras includes parading with live jazz bands through the streets. Our healing energy will help this city as it continues its recovery! If you look at the HBO Treme story, you will see many examples of the intricate role music and dance play in this culture. Of course such examples are evidence of the early forms of dance/movement therapy.

Upcoming Conference

Submitted by Maria Brignola



4th ANNUAL CATA CONFERENCE 2011
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From the Professional DMT Community Continued...

PINA

Submitted by Gloria Farrow, ADTA Operations Director

The ADTA National Office was contacted by 360 Degree Communications, an agency specializing in marketing, PR, and promotions of many entities including films. Advance screenings of PINA were being shown in a few cities (Minneapolis, Seattle and Santa Fe) and ADTA was asked to have dance/movement therapists/ADTA members view the film.

From Emily Day in Seattle

Founder of Dancing Colors, Scarves & DVDs, Roth 5Rhythms Teacher, Chair of the WA Chapter of the ADTA

A big wow from me!! Though I live on Whidbey Island, Washington I'm going again with several fellow dancers and my husband in tow.

I've been telling everyone I see in this very artsy island community of Langley, WA including a 48 yr old student of Kazo Ono, Maureen Freehill. I must admit I like Pina's work even better than his, because of the way it addresses western issues so directly and timelessly.

Pina was an intuitive genius with a sense of both pathos and humor which I've never seen expressed so beautifully in dance. And the way she mentored and inspired her dancers was an early bridge to the whole field of Expressive Arts Therapies, now blossoming all over the world. Bravo!!

It reminds me how much I loved all the men and women and the age span and nationality diversity of her company through the years, including the young dancer daughter of 2 company members. I'm also a fan of environmental dance which was taken to such exquisite limits; daily I've been delighting in it since. Bravo, Bravo!! A seminal piece of work that should be shown at the United Nations!!

I'm getting carried away, but I was touched by this documentary in a way no other has touched me!

From Barbara Nordstrom-Loeb and Susan Simpson in Minneapolis

REVIEWING "PINA"- THE POWER OF MOVEMENT

'Pina- Dance dance, otherwise we are lost' A film for Pina Bausch, the newly released 3-D film by Wim Wender is a profoundly moving homage to the ground-breaking German modern dance/theater choreographer Pina Bausch (1940-2009). Initially intended as an artistic collaboration between choreographer Bausch and filmmaker, Wender, the film was completed after her unexpected death in 2009. The film included excerpts from *Sacre du Primitifs* (1975), *Café Muller* (1978), *Volmond* (2010), and *Kontakthoff* (2010) as well a range of solos, duets, historic footage of her dances, and interviews with company members. It is an evocative, visceral portrayal of her most well known works celebrating her life works through the eyes of the camera and company members. It is a film worth seeing. In addition to being an Oscar nominee for Best Documentary Feature this year, it also won best documentary 2011 at the Prix ARTE (European Film Awards) and Best Documentary of the German Film Awards.

Bausch grew up in Germany and studied ballet as an adolescent, before apprenticing with Kurt Jooss, a student of Rudolph Laban, in 1955. She received a scholarship to attend Juilliard School in New York City and her teachers included Antony Tudor, José Limón, and Paul Taylor. Returning to Germany in 1962, she was hired as the artistic director of the Wuppertal Opera Ballet in 1972. In 1973, she reformed and renamed it Tanztheater Wuppertal Pina Bausch. Her choreographic works were initially met with a wide range of responses but over time, she became internationally recognized and honored as an influential and innovative modern dance choreographer whose works reflected deeply visceral and transcendent truths about the human experience.

From the Professional DMT Community Continued...

BC-DMTs Susan Simpson and Barbara Nordstrom-Loeb attended a preview showing of this powerful film in Minneapolis, MN. What follows is a bit of their ensuing conversation:

Susan: I was intrigued by the idea of seeing a dance film in 3D but was surprised how powerful the effect of the technology was when used for Pina's work. I had read that Wender had been interested in filming Pina's choreography but had felt he could not do it justice until the current technology became available. The film began with *Sacre du Primitifs*, the dance floor covered with red dirt, the dancers themselves covered with sweat and dirt. This was meant to be a primal emotional experience. The 3D encouraged me to witness and be an active part of the dance, rather than just an observer. This is in contrast to many dance films I've seen in which the dance appeared flat and detached.

Barbara: As a newbie to 3D films, the physical immediacy of the dancing was powerful; although, it was sometimes challenging to shift my vision between foreground and background. For me, as an American dancer/choreographer during the 1970's and 80's, I was struck by the radical and refreshing quality of Bausch's artistic voice. At that time, many of us were exploring I-Ching-generated choreography, pedestrian movement or process/body-focused improvisation. In contrast, Bausch's evocatively expressive works explored stories about human relationships and experiences. I was struck by the visceral intensity of the movement as well as her ability to crystallize each dancer's unique essence and personality. The dance excerpts in the film were at times whimsical, exuberant, desperate, and passionate. They continually reminded me of the dynamic qualities and intensity that I associate with Laban's Diagonal Scale. I also shared Susan's experience of feeling like a witness to the dancers on the screen. Their movement evoked deeply emotional memories that were simultaneously personal and metaphoric. I also felt humbled by their expressive vulnerability and clarity.

Susan: This film and our subsequent discussion have inspired me to refresh my knowledge about modern dance and its history. Laban's connection in this European expressive arts movement is fascinating. As a dance therapist watching the film, I am once again struck by the power of movement, both in expressive quality and in relationship. Pina's dancers often commented on her ability to see them as they were and develop not only their dancing skills but emotional understanding of themselves. One article I read pointed out the film was to be a film with Pina, but due to her death was a film for Pina, in part I'm sure due to this ability of Pina to be with her dancers.

Barbara: In some ways, Pina's skill as an artist and choreographer was her ability tap into deep, essential qualities within her dancers and to create structures where they could express themselves fully and authentically. Similar to what I aspire to do with my clients. I agree ...movement is powerful - both for what it expresses and what it can evoke. As Pina and the title of the film states: 'Dance, dance otherwise we are lost.'

This conversation will probably continue in a non-print form, but this is an amazing film and if you can...go see it in a theater (unless you happen to have a 3D screen at home).

New Member Benefit!!!

Year Round Consultations: The ADTA is now offering year round, low cost consultations.

Consider this option if you need help with a presentation or workshop, are working with a new population, or have been practicing for a while and need to breathe new life into your work.

Remembering Norma G. Canner **1918 – 2012**



CANNER, Norma G. (Green) Age 93 of Needham, Massachusetts, formerly of Cambridge and Newton, MA, died peacefully at home after a long and eventful life, on Thursday, February 9, 2012. Loving wife of the late Leonard Canner, Norma is survived by her children Karen

Moss & her husband Dennis Livingston and Barry Canner & his partner Robert Travers, and grandchildren Jonah Livingston and Melissa Demian. The list of those, however, who consider themselves part of Norma's larger "family", is much more extensive than that, since she leaves a legacy in the hearts and minds of many around the world as a beloved, distinguished pioneer and teacher in the field of Dance/Movement Therapy. After a career as an actress in New York theater, Norma came upon creative dance under the tutelage of pioneer educator in creative dance Barbara Mettler. From there, Norma eventually attained a national and international reputation for her innovative work using dance as a form of therapy. In the 1960s, Norma established a pilot program for the Massachusetts Department of Mental Health in movement and dance for pre-school children. This led her to write "and a time to dance," a book that explored how creative dance can enrich the lives of children with special needs. In 1974, Norma originated the Dance Therapy Department at Lesley University, where she taught for 13 years. In the

1980s, she traveled annually to Kansas as a consultant for the Accessible Arts program of the Kansas State Board of Education, teaching teachers, therapists, and parents how to use expressive arts with children and youth with disabilities. From the mid-1980s into the early 21st century, she maintained a private practice with adults, combining dance and movement with imagery, sound, voice and enactment to encourage expression and integration of the self. In later years, she expanded her work in programs for the Lesley Expressive Therapy Graduate Schools in Cambridge and Israel and offered classes at the European School in Switzerland. Her lifelong involvement in dance therapy was the subject of a feature-length documentary film, "A Time To Dance: The Life and Work of Norma Canner," released in 2000. To say she will be sorely missed is an understatement. Her compassion, respect for each individual, reverence for nature, artistry and ability to reach out to those deemed most cut off from social interaction will never be forgotten.

The service will be held Sunday, February 12th at 2PM at Levine Chapels, 470 Harvard St, Brookline, followed by a reception at North Hill, 865 Central Ave, Needham, in the cafe on the main floor. Levine Chapels, Brookline 617-277-8300

www.levinechapel.com

Remembering Norma

Submitted by Nancy Beardall

Dear Friends and Colleagues:

For all of those of you who knew Norma and for those of you who didn't, February 9, 2012 was a sad day as it marked the passing of Norma Canner, our teacher, mentor, dance therapy pioneer, one of the founding members of the Expressive Therapies team at Lesley University, and loving friend. Norma embodied what we as dance therapists celebrate — creativity, wisdom, empathy, relational connection, intuition, playfulness, embodied presence, respect, love of dance, music, nature, and experiencing and celebrating life fully.

In 2001 as the keynote speaker at the American Dance Therapy conference in Raleigh, NC and an honoree of the association that year, Norma spoke of "Going to the Source," the core, the center of ones creativity which she so effortlessly communicated to her students and all those she connected with. Toward the end of her talk, Norma shared, "Dance Therapy is a field of never-ending learning. It is a profession in which our minds will never grow old, where as humble students we learn again and again, and where our spiritual being depends and grows in wonderment at the complexity of the people with whom we work as therapists and as teachers."



Norma's innovative dance therapy work with special needs children and her amazing career which spans that of actress, dancer, dance therapist, and educator are documented in her film entitled "A Time To Dance".

Over ten years ago I introduced Norma at her keynote presentation at the ADTA National Conference in Raleigh where it seemed only right to present Norma with a dance. These words flowed from the dance describing Norma and her work:

WITNESS
BREATHING TOGETHER
EMPATHY
SUPPORTING
LIGHTNESS, STRENGTH
SYNCHRONOUS MOVEMENT
SPATIAL TENSION BETWEEN
FLOWING TOWARD AND AWAY
CARVING, SPIRALING
ENFOLDING
CONNECTING
LAUGHTER AND
LOVE



Norma Canner, your legacy is lasting and will be continually passed down by all of us who have been touched by you. You will live in our hearts forever.

For those of you who might like to contribute, there is a Norma Canner Scholarship Fund, Lesley University, Advancement Office, 29 Everett Street, Cambridge, MA 02138.

Around the World: International News

News from our Northern Colleagues!

Submitted by Ty Tedmon-Jones, MA, LCAT, LMHC, BC-DMT,
ADTA Board of Directors, Secretary; Research Subcommittee Co-Chairperson

2011 marked an important year in Montreal as this is when the Dance/Movement Therapy Association in Canada (DMTAC) was formed. We have been active in developing new possibilities for training, advocacy, and connecting dance/movement therapy students and professionals.

We have been working diligently to find the most time effective and educational ways to become a dance/movement therapist while in Canada. At present, association members are involved in several projects and are also in the process of collaborating with the Grand Ballet of Canada to survey interest across Canada in studying dance therapy.

Creative Arts Therapy Week is celebrated fully in Montreal in March. DMTAC hosts Dance Therapy Open House on March 20th. The full spectrum of events may be viewed at www.AATQ.org.

For more information about DMTAC and how to become a member please view <http://dmtinfo.blogspot.com/> or contact us at dancetherapyca@gmail.com.

Argentinian Association of Dance Therapy Update

Submitted by Maralia Reca

Founded ten years ago, the Argentinian Association of Dance Therapy (AADT) is an institution devoted to support and spread the profession of dance/movement therapy in Argentina. The main intention of the AADT is to promote a space of gathering and exchange where the DMTs can find out about the current developments of DMT as well as to share professional interests and needs

based on the theory and the practice of DMT. During all these years, great efforts have been made to support the organization and its many activities. Many have contributed and I would like to acknowledge them all. In December 2011, new leadership was designated by an election and Maralia Reca, PhD, BC-DMT was chosen as president for the next period.

From Survivors to Healers: Dance/Movement Therapy in Kolkata, India 2012

By Bonnie Bernstein, MFT, BC-DMT

During the month of December, I traveled to Kolkata for my 4th annual therapy/teaching visit working with the amazing women in Sohini Chakraborty's organization, Kolkata Sanved: Saving Lives Through Dance. This year the workshop space was a lovely, large room at the American Center. We were grateful for the support of the U.S. Consulate who also hosted our closing ceremony and performance.

The Senior Trainers with whom I worked for three previous years had an extraordinary workshop, expanding their skills and deepening their personal growth experiences. These women are thriving personally and professionally. They are doing amazing work bringing dance to children's shelters, orphanages, psychiatric hospitals, and railway platforms throughout Kolkata. They are also outstanding dancers performing regularly. They are living healthy, satisfying lives, and some are getting married and raising delightful children. As survivors of sex trafficking and other psychosocial trauma, their lives are now completely transformed from the destitution from which they were rescued.

This year I also facilitated a 70-hour workshop for a junior group of fifteen participants. We performed a translation

feat because the participants came from throughout India and spoke Bengali, Hindi, and Telugu. My English was translated and retranslated. But the common language was dance and the amazing experiences that were shared by this group.



Members of the Junior Group Workshop

The empowerment-focused DMT approach I have been developing during my previous visits to Kolkata shaped experiences and created an environment of enormous growth and change. With dance at the center of the healing and learning process; drumming, music, writing and drawing augmented and enriched the expressive journey.

The young people in the group danced out their hearts and souls while also learning the fundamentals of dance/movement therapy. Indeed, they left the workshop with more sense of personal agency, empowerment, and understanding of dance/movement therapy methods. I do hope that these young people continue their personal growth and training process with Sohini so they too may become trainers, bringing the power of dance to those in need throughout India. I am always grateful for my experience with Kolkata Sanved: Saving Lived Through Dance and look forward to returning next year.

Dance/Movement Therapy in Scotland

Submitted by Thania Acarón, BC-DMT, RDMP, LCAT

After spending eight years in New York, a year and a half in Argentina and 6 months in Puerto Rico (where I am originally from), I received a long awaited letter stating that I had been accepted to the Interdisciplinary Approaches to Violence PhD program at The University of Aberdeen in Scotland. I had presented a proposal on using movement as a form of violence prevention and received a scholarship, so last September I moved to the land of castles, tartan, kilts, bagpipes, and golf to start my wonderful journey.

After my experience living in 3 countries, being a DMT in a new land is no small feat. It starts with web searches and emails trying to find someone, anyone, who shares your

profession or love for DMT and developing a connection which resembles very much a dance sprinkled with a lot of emailing and coffee meetings! In these searches, I found a growing community of passionate DMTs and an [MSc Program in Edinburgh at Queen Margaret University](#). Dr. Vassiliki Karkou, the Program Leader, gave me an incredible Greek welcome to Scotland and an invitation to teach at one of five programs in the UK (four in Great Britain and one in Scotland – Scotland has the only MSc degree). After two months of visiting lectureships I got hired as a lecturer at the Program, which is my current joy!! Teaching about DMT is both an amazing and challenging experience, and I am very proud of the work the students have done so far. There is a [beautiful video](#) I

Around the World: International News Continued...

would love to share of their work with older people in care homes.

Now I balance PhD work and a lectureship plus traveling between Aberdeen and Edinburgh. It seems being a gypsy is something I will not be able to let go of after all! Scotland has many new opportunities in DMT work, with new research venues on both depression and dementia. They are also offering some great [intensive workshops](#) in case any DMTs need an excuse to travel up to this beautiful



(Long may your prosperity).

country. I can only hope to keep the community growing here and extend my hand across the ocean to the ADTA and the many U.S. based DMTs that I respect and miss dearly. Hopefully I will see you at the conference! If any of you would like some more information, or to come visit, please email me at thaniadmt@gmail.com. And in Doric, which is the Aberdeen dialect, Lang may yer lum reek! chimney smoke – wishing you

Gloria Simcha Ruben Leaves Mexico After 32 Years

Submitted by Gloria Simcha Ruben

On March 25th, Gloria Simcha Ruben will be leaving Mexico after 32 years of an incredible career in DMT. She brought a new profession to Mexico and leaves a legacy of a Professional Organization "Assn. Mexicana de Terapeutas de Danza y Movimiento Gloria Simcha Ruben" and a post-graduate training program at Instituto Integro, Guadalajara, "Especialidad de Terapia de Danza y Movimiento." Gloria is just as enthusiastic about DMT

today as she was when it all began so many years ago. She feels DMT has finally come into its own and is the appropriate healing modality for today. She is eager to be part of the Oregon Study Group. Gloria Simcha Ruben's new address is Royal Oak Gracious Retirement Living, 2180 Poplar Drive, Medford, Oregon 97504 and her email remains the same gloriasimcha@gmail.com.

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All articles submitted are done so with the understanding that edits may be required for clarity and format purposes.

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