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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.*

### Newsletter Team:

Mat Winer, Copy & Content Editor  
Gloria Farrow, Co-Editor  
Amber Falls, Format & Design

## A Few Words from the Newsletter Team

Oh, sweet summertime! We know this time of year is filled with vacations, parties, and events, but don't forget to read up on news from the ADTA – board and chapter reports, articles from your fellow ADTA members, and much more. Stay up to date with the DMT community and stay in touch...we always like to hear from you. Before submitting to the ADTA Newsletter, please review the Newsletter Submission Guidelines on page 33.

Mentioning summertime...fast approaching is the 48<sup>th</sup> ADTA Annual Conference in October! Go to [www.adta.org](http://www.adta.org) to view intensive/seminar descriptions, book your room reservation, and to register. Register today!



**Above:** ADTA President Sherry Goodill, Ph.D., BC-DMT, NCC, LPC, represented the National Coalition of Creative Arts Therapies at the *National Summit: Arts, Health and Well-being across the Military Continuum*, held at Walter Reed National Military Medical Center in Bethesda, MD, April 10, 2013. The ADTA was represented at this important gathering of leaders in military health and arts in healthcare, by Vice-President Jody Wager, MS, BC-DMT, and GAC Member Allison Winters, MA, MS, BC-DMT, LCAT, RYT, who works for the Naval Medical Center in San Diego.

## Board Reports: President

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



### Thank you members!!

So much is in motion lately and there is much to tell you, but I want to start this letter with my gratitude to all of you.

There are so many reasons to thank you, the membership, at this point in time. Your participation in recent polls and other national activities is heartening and exciting. You may have responded to our recent one-question survey about the number of patients or clients you see each week for DMT. This was conducted to supply a journalist from Japan's premier newspaper, the *Asahi Shimbun*, with statistics needed for his story on DMT in the US. Results are elsewhere in this newsletter and Lora Wilson Mau's PR report details the Asahi Shimbun press coverage. In addition, we have been asking you to tell us about your counseling credentials when you renew your membership. I am so grateful to you for this information. As we consider our organizational relationship with the various counseling entities in the US, it is important that we know as precisely as possible how many of our members maintain and use their National Certified Counselor (NCC) credential and where our members are licensed under counseling laws. This tells us something about how ADTA members value and integrate a counseling perspective or component in their work. It is only with this information that your elected and appointed leadership can represent you in the ongoing collegial dialogues with counseling groups.

### Counseling and DMT: a follow up

As mentioned in the March newsletter (please see ADTA Newsletter Volume 47, Issue 1, *ADTA and Counseling: Relationship and Change* article), I met with Dr. Bradley Erford, President of the American Counseling Association (ACA), to open a dialogue for exploring how the ADTA and the ACA might forge a relationship of mutual benefit. As Dr. Erford sees it, the field of counseling can benefit from a diversity of practice specialties. Benefits to the ADTA and to DMT could potentially come in the form of increased work opportunities for DMT professionals and students. There are several ways

that the ADTA and the ACA, as membership organizations, could interface. Dr. Erford subsequently attended the ADTA Board of Directors meeting on April 13<sup>th</sup> for a 1-hour meeting to discuss these further with the ADTA Board. Both were congenial and positive meetings, resulting in an ADTA Board decision to apply to join the ACA's Alliance of Professional Counseling Organizations (or APCO). Membership in APCO is open to "independent associations with autonomous bylaws who wish to work closely with ACA but have no governance role in ACA". Participation in APCO is non-binding for both organizations (either can end the arrangement easily and at will) and involves no exchange of funds. By joining the APCO, the ADTA and the ACA can "agree, on a case by case basis, to work together on public policy, public service, research, and other projects." (Quoted material from [http://www.counseling.org/AboutUs/PDF/What\\_New\\_GC\\_Members\\_Need\\_To\\_Know.pdf](http://www.counseling.org/AboutUs/PDF/What_New_GC_Members_Need_To_Know.pdf)). It may be useful to note that among several other organizations, the California Association for Licensed Professional Clinical Counselors (CALPCC) is a part of APCO, and the California Chapter of the ADTA is a founding Silver Level sponsor of the CALPCC. The ADTA Board vote to apply for membership in APCO was a statement of continued interest in exploring how collaboration with the main US counseling membership organization may be fruitful for ADTA and DMT. I'll keep you informed as to how this develops. And as always, if you have any questions, please contact any member of the National Board.

In response to the news from the NBCC, reported in the March newsletter (see link above), there has been a good deal of discussion at the chapter, regional and national levels about implications for DMT education programs and licensure. Some of these discussions are reported elsewhere in this newsletter. I urge you to read the article from the March newsletter, as it contains some clarifications and suggestions. One suggestion was to "Stay informed and current on the state licensure rules and regulations in your state." Inspired to action by the NBCC news, North Carolina Chapter Vice President Angela Wiley volunteered to help. She has joined the Government Affairs Committee and is currently working on what will be

## Board Reports: President Continued

a valuable member resource for all of us: a single document showing essential information about each state counseling license. Once available, we will all be able to easily get information on the fit between DMT education and counseling licensure requirements for all 50 states. *Many thanks to Angela for stepping up and jumping in!!*

### ADTA Board Meeting and Projects

The Board of Directors of the ADTA met in Columbia, Maryland the weekend of April 13-14 to conduct the business of the organization. Although the board works throughout the year using remote methods (email, teleconferencing, etc.), the face-to-face meetings allow for essential productive discussion and concentrated progress. Among other items, we reviewed the excellent work of the *Vision 2016 workgroup focusing on Alternate Route (AR) Education Support and Enhancement*. Many thanks to Nancy Beardall, Ellen Schelly Hill, and Barbara Nordstrom-Loeb, the appointed members of this workgroup. Barbara has led and continues to lead this project with passion and clear focus. The group conducted a very informative survey of AR educators and students and the results point the way to several discrete actions that will support both students and teachers of alternate route courses. It is important to clarify that the *Dance/Movement Therapy Certification Board* sets the requirements for earning the R-DMT credential through the alternate route and confers the R-DMT and BC-DMT credentials. Thus, the role of the ADTA is supportive only, and this Vision 2016 project is responsive to requests from AR students and educators. Thanks to all of you who completed the survey!

### NCCATA

The National Coalition of Creative Arts Therapy Associations met on Saturday May 11<sup>th</sup> in Chicago, and I attended to represent the ADTA. I'm happy to report that the coalition is thriving, most visibly with a new and busy website (see [www.nccata.org](http://www.nccata.org)). The NCCATA site is working as a portal to association websites, including ADTA's, and we receive DMT

inquiries through this pathway as well. It was on the behalf of NCCATA that I was fortunate to make a presentation at the National Summit on Arts, Health and Well-being across the Military Continuum on April 10<sup>th</sup>. The NCCATA organizations have installed a policy whereby an official representative of each association can attend the annual conferences of the other associations on a complementary basis. I look forward to welcoming the presidents or their designees to our Brooklyn conference!

### Elections

Many of you sent in nominations for the 2013 ADTA election cycle. Thanks to all of you who sent in nominations and to all of you who considered running for office this year. The votes are in, and I am grateful to all who ran for office or national position with the ADTA. I am also grateful to the 2013 Nominating Committee: Allison Bulliman, who in her second year on the Committee served ably as Chairperson; Shannon Lengerich, the Central Region Representative; and Charné Furcron, Eastern Region Representative who will serve as the 2014 Nominating Committee Chairperson as well.

### Students

It is about this time of year that many of our student members complete their master's degrees. Congratulations! I hope you'll continue your involvement with the ADTA as professional members and welcome you with open arms to your DMT career! Please consider getting involved in your chapter or on a national committee, and remember to use the ADTA FORUM, Facebook, and LinkedIn resources to network and dialogue!

Best wishes for a lovely summer. I look forward to seeing you in Brooklyn for the *48<sup>th</sup> Annual Conference of the ADTA!*

Yours,  
*Sherry*

## Board Reports: Vice President

Jody Wager, MS, BC-DMT, ADTA Vice President



Hello dear colleagues and happy Spring one and all!

I will be focusing my report today on a most wonderful experience I had recently while attending the 2<sup>nd</sup> National Summit:

Arts, Health, and Well-Being Across the Military Continuum. I, along with Sherry Goodill and Allison Winters, represented the ADTA during this daylong gathering at Walter Reed National Military Medical Center in Bethesda, MD. We, along with other creative arts therapists, artists, medical, and mental health professionals, participated in this one-day event, which marked the second year of military collaboration with civilian agencies in discussing how arts engagement provides opportunities to meet and address key health issues facing today's military during pre-deployment, deployment, and homecoming. Moira McGuire, NC, USPHS, program manager of the Warrior Clinic and director of the Creative Arts Program at Walter Reed National Military Medical Center, reports:

Building upon the success of the 1<sup>st</sup> National Summit, a National Steering Committee co-chaired by Americans for the Arts and Walter Reed Bethesda is developing a multi-year "National Initiative for Arts & Health in the Military" to:

- Advance the policy, practice, and quality use of arts and creativity as tools for health in the military;
- Raise visibility, understanding, and support of arts and health in the military; and
- Make the arts as tools for health available to all active duty military, staff, family members, and veterans.

Sherry Goodill participated on a panel created to highlight various programs using the arts as a healing agent within the military continuum. She represented all of the expressive therapies and spoke in an articulate and compelling manner. She highlighted our training and scope of practice, and closed with a poignant vignette submitted by Corinna Brown, a

dance/movement therapist in NYC, whose work with a veteran illustrated the powerful impact that dance/movement therapy can have in the treatment of PTSD. Following this story, you could hear a pin drop ... the message was eloquently delivered and heard!

I must admit that I was somewhat surprised by the creative and playful flavor of the event. I suppose I entered into this experience with a pre-conceived notion that the military was not as supportive of the arts and not an organization that necessarily paid attention to the more creative details of life. Boy was I wrong! Not only were the speakers engaging, funny, down-to-earth, compassionate, and supportive of the arts and in particular the role that the arts play in healing...the event itself flowed beautifully between presentations and performances...workshops and more performances. We watched dance about war and listened to music performed by wounded veterans until tears were streaming down our collective cheeks. I was moved beyond my wildest imagination.

Following the summit, there was a lovely evening gathering where the participants were invited to mingle and interact with one another on a more personal and informal level. Sherry, Allison, and I each had an opportunity to speak with Commander McGuire and each of us walked away from our individual conversations feeling both excited and supported by her interest in dance/movement therapy. As a result, we quickly went to work at creating a proposal for a dance/movement therapy position within the Creative Arts Program at the Walter Reed National Military Medical Center. We will report more on this development as things unfold. In closing, I wish to share how inspired I felt as I left this event, how excited I was about the potential there, and how proud I am of the work that I know some of us are already doing within this arena. There is so much more that we can do to contribute to this field and I invite you to consider how you might join in this work.

## Board Reports: Treasurer

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



A member of the Gettysburg Dance Ensemble states, “dance is a language to express the entire spectrum of emotion and thought in ways that words cannot.” The Gettysburg Dance Ensemble, which was established in 1995 at Gettysburg College in Pennsylvania, is a student run organization. It was created to give the students a place “to de-stress, remain flexible, and give...an always changing and free outlet for...thoughts and feelings.” Being the largest organization on campus, the Ensemble is comprised of over 100 students who dance because it “is the one thing that keeps [them] sane. The exercise and artistic expression are the perfect outlet.”

A board of eight elected student members coordinates the Ensemble. It is open to any student who wishes to join and there are no auditions or restrictions. The Ensemble “provides an outlet...to be creative as well as explore...feelings and emotions.” The members teach their own classes and choreograph their own dances. This provides a space for the dancers to “demonstrate and show everyone [their] feelings and emotions through the movements [they] choose.” The material they create and learn then becomes the material for the two performances they produce each year. The last performance, held in April, attracted over 600 attendees.

For the past eleven years, the Ensemble has been committed to donating the profits of their performances to dance/movement therapy. Believing that “dancing means to express your emotion, power, and energy through movement,” these students understand some of the basic

principles of dance/movement therapy. As a result, they have chosen to donate over \$14,000 to the Marian Chace Foundation and the ADTA to support the growth of dance/movement therapy.

We wish the best of luck to the graduating students who plan to “dance while cooking dinner...and dance around outside just because [they] feel like it.” The ADTA gives a heartfelt thank you to the Gettysburg Dance Ensemble and all the other young philanthropists who continue to support dance/movement therapy as it expands its breadth across the globe. We are grateful for their ongoing support and continue to dance with them “to feel something through movement. Doing art with our bodies. Letting [ourselves] be free from everything else...”

If you know of any young philanthropists who are interested in donating to the ADTA, please have them contact Meghan Dempsey at the following:  
[move2improve@gmail.com](mailto:move2improve@gmail.com)



**Above:** Front row: Allison Brandt, Margaret Flora, Lauren Brauer, Margaret Weisman  
Back row: Ryan Bonner, Mallory Gardner, Sarah Turner, Elizabeth Mueller

## Board Reports: Secretary

Ty Tedmon-Jones, MA, LCAT, LMHC, BC-DMT, ADTA Secretary



I wish you all a very happy and healthy start to the summer!

In this issue, I am writing with specific focus on the [ADTA Global Membership Subcommittee](#):

For a number of years, the ADTA Global Membership Subcommittee (GMS) has been quietly simmering in the background. The GMS was identified approximately ten years ago as an important Membership Subcommittee, yet it has taken these years for the organization and its numerous generations of Board Members to find clarity and direction in formally launching it. I am happy to share with you a brief summary about this process!

First and foremost, it is my pleasure to introduce to you, Akiko (Kiki) Nishida, LCPC, BC-DMT, GL-CMA *and* to announce her appointment as the Co-Chair of the GMS. Kiki has been a member of the ADTA Standard & Ethics Committee since 2009 and the ADTA Multicultural and Diversity Committee since 2010. Akiko also co-founded the Asian/Asian-American Professional interest Group in 2009. Having trained and worked professionally in Chicago, IL for nearly ten years, Kiki recently returned to Japan, her country of origin. Kiki has a great passion for the global community of Dance/Movement Therapists and her work within the ADTA's Multicultural & Diversity Committee and the AAA Professional Interest Group have provided her with a deep understanding of the ethical, social, cultural, and political nuances of global interactions for the ADTA. Kiki's expertise is born out of her personal and professional experiences, study, and international connections. I feel extremely fortunate that she has agreed to serve in this capacity. I am really honored to collaborate with her for a brief time as outgoing Secretary and Co-Chair of the GMS.

**What is the ADTA Global Membership Subcommittee?** The ADTA GMS is an Ad Hoc Membership Subcommittee, which aims to offer support, guidance and a professional network to all international members of the ADTA. Further, the

GMS will continue to foster and promote the important professional relationships between national and international ADTA members.

**What will the ADTA Global Membership Subcommittee do?** The ADTA GMS will continue to provide support for two important events, which occur annually at our National Conference, the largest gathering of national & international dance/movement therapists in the United States. This includes continued support for the enormously successful *International Panel* coordinated and moderated by Miriam Roskin Berger & Tricia Capello. Additionally, the Subcommittee will continue to host the International Caucus; an event to encourage networking, exchange of ideas, and data gathering for the ADTA.

**What isn't the Global Membership Subcommittee?** The GMS is not an international credentialing organization/body. The GMS may provide data, feedback, or make recommendations to the ADTA Approval Committee or to the Dance/Movement Therapy Certification Board on specific credentialing or regulatory issues but has no regulatory capacity.

The GMS does not serve as an international public relations committee. All international PR matters will continue to be attended to by the Executive Committee with coordination from the ADTA PR Chairperson.

The GMS does not serve as an international service organization or as an international licensing/approval body. As a subcommittee of the ADTA, the GMS will continue to focus its effort and attention to its members' needs as they pertain to specific areas of global practice of DMT.

**How do I become involved in the ADTA Global Membership Subcommittee?** All ADTA members (and conference attendees) are welcome to attend the International Panel and the International Caucus annually. These are both great ways to become involved in the GMS, learn about what is going on

## Board Reports: Secretary Continued

internationally, and find out about special projects that you might like to work on.

Formal participation on the GMS will be limited to current Professional Members who hold their BC-DMT. The inaugural committee roster is being compiled and we hope to identify 6-8 culturally diverse International Members from around the globe. The Co-Chairs will invite identified members

to serve for a period of 2 years. Members who meet the stated criteria are encouraged to formally submit their interest in a letter with a current résumé/CV to the GMS Co-Chairs: [ttedmonj@yahoo.com](mailto:ttedmonj@yahoo.com) & [kiki.nishida@gmail.com](mailto:kiki.nishida@gmail.com)

Thank you for your interest, we look forward to hearing from you! Hope to see you in Brooklyn!

## Board Reports: Standards & Ethics Committee

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



The Standards and Ethics Committee welcomed Aisha Bell as a member. Ellen Searle LeBell and Kiki Nishida Yokokawa were appointed to renewed terms. The Committee task ahead is revision of the Code and

Standards. A working outline was approved by the ADTA Board and DMTCB chair, Susan Saenger. Our work is somewhat at a standstill as I problem solve the procedural mechanics of document sharing and the next steps of collaborative revision. The process that we've drafted involves entering current ADTA/DMTCB code clauses in the new organizational outline and then entering relevant clauses from related associations (ACA, AATA, AMTA, AAMFT, ACSW) for comparison and consideration in the revision. This process will be guided by the following values: more meaningful organization; provision of useful guidance to the

ADTA membership and credentialed therapists; disinterest in a massively enlarged, detailed, strictly enforceable document; attention to significant omissions in the current code and standards; elimination of references to specific credentials or educational requirements (re: separation of ADTA and DMTCB); and a clean-up of the document (e.g. separation of unrelated clauses, elimination of redundancies, revision for consistency and clarity of language). The Committee is consulting code and standards documents of related associations for a sense of common code and standards document conventions. The Committee has an interest in offering a membership/credentialed therapist comment process following completion of a revision draft. Stay tuned for future participation. Congratulations to all new DMT MA Program graduates! May you carry forwards with you high standards of the profession.

***We want mail!***



*Questions, comments, thoughts,  
pictures...submit them for the next  
ADTA newsletter. We love hearing from*

## Board Reports: Approval Committee

Jessica Young, MA, BC-DMT, LCPC, GLCMA, ADTA Approval Committee Chair



The Committee on Approval met on March 2, 2013 in Chicago and is pleased to announce that all six programs continue to maintain approval status: Antioch, Columbia, Drexel, Lesley, Naropa, and Pratt.

Thank you to the committee for all of your outstanding work: Wendy Allen (Naropa), Nancy Beardall (Lesley), Claire LeMessurier (Antioch), Anne Margrethe Melsom (Drexel), Julie Miller (Pratt), Eri Millrod (Supervisor Representative), and Jesse Geller (Public Member). I am excited to announce that Valerie Blanc will be joining the committee when Eri Millrod steps down as our supervisor representative in the Fall. On behalf of the committee, we have greatly valued the thoughtful, heartfelt, and well informed contributions that Eri has made to the committee over the past two years and we wish her the best in her future endeavors. We also warmly welcome Valerie!

In addition, our meeting resulted in 6 motions that were presented to the ADTA Board at the April meeting. All of the motions unanimously passed, and I am in the process of incorporating amendments into the standards and procedural guidelines. The standards will be amended to reflect that those who teach observation and assessment of movement content must be able to provide documented evidence

of additional and advanced training beyond what is required for approved Master's programs. There will be slight amendments to the procedural guidelines including the use of an online survey tool as part of the approval application and a more clearly defined timetable. The alternate route procedures regarding committee structure will be slightly amended to ensure a large enough pool of adequate representation and to maximize the contributions of those who are most familiar with alternate route. The Committee will be creating a work group of members from the Committee on Approval, Alternate Route Subcommittee, Education, Research, and Practice Committee, Standards and Ethics Committee and Government Affairs Committee to develop competency based objectives to replace content based objectives, ultimately resulting in a revision of educational standards for DMT Master's programs.

Following is a list of alternate route courses that were approved from December 2011 to the present. Serving on the Subcommittee for Approval of Alternate Route Courses are Nana Sue Koch (Interim Chair), Shira Karman, Janet Lester, and Barbara Nordstrom-Loeb. They have clearly been very busy ensuring high standards of alternate route courses. Thank you for your tireless work and commitment to the profession.

### **Approved Alternate Route Courses from December 2011 to Present**

Introduction to Dance/Movement Therapy (30 contact hrs.)  
Nancy Koprak  
The New School, NYC

Dance for Students with Special Needs (20 hrs.)  
Diane Duggan  
92<sup>nd</sup> Street Y, NYC

Introduction to Dance/Movement Therapy: Theory and Practice Level 2: Clinical Practice in Psychiatric and Community Mental Health Settings  
Bonnie Bernstein/Dawn Lyons  
Center for Movement Education Research, San Jose, CA

Methods and Approaches in Dance/Movement Therapy (2 credits)  
Kalila Homann  
Clear Spring Studio, Austin, TX



# Board Reports: Approval Committee Continued

## Approved Alternate Route Courses from December 2011 to Present

Introduction to Current Applications of Dance/Movement Therapy in Practice (1 credit)

Kalila Homann

Clear Spring Studio, Austin, TX

Improvisational Structures in DMT (2 credits)

Joan Wittig

Beijing, China

Dance/Movement Therapy: Theory and Practice Level 3: Group and Individual Dance Therapy for the Higher Functioning Client (40 contact hours)

Bonnie Bernstein

Center for Movement Education Research, San Jose, CA

Methods in DMT III (45 hours)

Miriam Roskin Berger

Harkness Dance Center 92<sup>nd</sup> Street Y, NYC

Dance/Movement Theoretical Foundations III

Judith Bunney/Miriam Roskin Berger

Harkness Dance Center 92<sup>nd</sup> Street Y, NYC

Dance/Movement Therapy: Theory and Practice Level 3: Group and Individual Dance Therapy for the Higher Functioning Client (45 contact hours)

Bonnie Bernstein

Center for Movement Education Research, San Jose, CA

Laban Movement Analysis (45 hours)

Nancy Allison

Harkness Dance Center 92<sup>nd</sup> Street Y, NYC

Authentic Movement-Psychotherapy and Embodied Expression (2 credits)

Barbara Nordstrom-Loeb

“The Beautiful Studio”, St. Paul, MN

Authentic Movement and the Creative Movement Process (24 hrs.)

Bonnie Bernstein, Paula Perlman

Center for Movement Education Research, San Jose, CA

Movement Behavior II (30 hrs.)

Ted Ehrhardt

Beijing, China

Moving through the Cycles of Life

Kalila Homann

South Austin Integrative Movement Studio, Austin, TX

Dance/Movement Therapy with Children Section 2: Special Populations (2 credits)

Christina Devereaux

Inspirees, Beijing, Shanghai, Hong Kong

# Board Reports: Approval Committee Continued

## Approved Alternate Route Courses from December 2011 to Present

Dance as Therapy: An Introduction (1 credit)

Miriam Roskin Berger

Harkness Dance Center 92<sup>nd</sup> Street Y, NYC

Movement with Families: A System Model, Assessment and Intervention (1 credit)

Dianne Dulicai

Harkness Dance Center 92<sup>nd</sup> Street Y, NYC

DMT Group Process (3 credits)

Judith Bunney

Harkness Dance Center 92<sup>nd</sup> Street Y, NYC

Movement Observation 2: Laban Movement Analysis: The Language of Movement (2 credits)

Barbara Nordstrom-Loeb

Minneapolis, MN

DMT with Psychiatric Clients (1.5 credits)

Tricia Capello

Harkness Dance Center 92<sup>nd</sup> Street Y, NYC

Dance/Movement Therapy with Children (1.5 credits)

Tina Erfer

Harkness Dance Center 92<sup>nd</sup> Street Y, NYC

Dance/Movement Therapy - Theory and Practice (2 credits)

Barbara Nordstrom-Loeb and Paul Sevett

Minneapolis, MN

The Dance of Interaction: Embodied Relationships in Dementia Care (1 credit)

Donna Newman-Bluestein

California Institute of Integral Studies

The Movement Psychodiagnostic Inventory (3 credits)

Martha Davis, Mimi Berger, & Dianne Dulicai

Harkness Dance Center 92<sup>nd</sup> Street Y, NYC

Dance/Movement Therapy Theory and Practice: Part 1 (2 credits)

Nana Koch

Vidaza, San Jose, Costa Rica

Dance/Movement Therapy Theory and Practice: Part 1 (1.5 credits)

Nana Koch

Beijing Apollo Education and Consulting, Beijing, China

# Board Reports: Education, Research & Practice Committee (ERP)

Susan Imus, LCPC, BC-DMT, GL-CMA, ERP Committee Chair



Happy Spring! The Education, Research, and Practice Committee (ERP) is looking toward fall and our annual conference in Brooklyn. We will host four meetings at the conference this year. The meetings

are as follows:

## Thursday, October 24

### Education Sub-Committees

Approved Program Educators	1:00-4:30 pm
Alternate Route Educators	3:30-5:45 pm

## Friday, October 25

Research Sub-Committee	TBD
Practice Sub-Committee	5:00-6:30 pm

Meetings will overlap to increase collaboration and better address membership needs and concerns. Please contact Susan regarding agenda items that you'd like to see addressed. Room locations will be sent via e-mail to committee members closer to the conference.

## RESEARCH Sub-Committee

Sub-Committee Chair: Laura Downey, BC-DMT  
ldowney@hotmail.com

The Research Sub-Committee is accepting poster proposals through **July 1, 2013** for the Research and Thesis Poster Session at the 2013 ADTA\_Conference in Brooklyn. We are looking for research or thesis projects (programs and non-thesis projects will not be

## PRACTICE Sub-Committee

Sub-Committee Interim Chair: Susan Imus, BC-DMT  
imusdance@gmail.com

The Practice Sub-Committee convened via conference call in April. The group has increased their membership by one and is seeking 1-2 additional members. If you have practiced in the field for at least 3 years and have an interest in

considered). Please be on the lookout for submission criteria and email Laura Downey, Research & Thesis Poster Session Coordinator with questions.

The Research Sub-Committee is accepting nominations for the annual Research Award, co-presented with the Marian Chace Foundation. We are seeking published research articles in dance/movement therapy. Authors must be members of the ADTA. Please send your nominations to Emma Barton, Coordinator of the Research Award at [yogawithemma@gmail.com](mailto:yogawithemma@gmail.com) with nominations or questions.

The Research Sub-Committee offers a research workshop at the conference every other year. This year, members of the committee are offering; *Embodied Artistic Inquiry Takes on Diversity*. This workshop will be presented by Drs. Robyn Cruz, Angela Tatum Fairfax, and Lenore Hervey.

If you are interested in doing research on your own or with a group but don't know where to begin, contact the Research Sub-Committee. The mission of the committee is to support research in dance/movement therapy so members may be able to offer supervision, guidance or another set of eyes on your methodology. Email Laura Downey to get connected with a committee member.

Check out our resources on the research pages of the ADTA website - the answers to your questions might be right there!

serving please contact Susan. We will be working on defining the Scope of Practice as charged by the ADTA Board at the spring meeting. We are also working toward assisting the PR Committee on developing consistent language and DMT principles for practice information sheets that are posted on our website.

## EDUCATION Sub-Committee

Sub-Committee Chair: Susan Imus, BC-DMT  
imusdance@gmail.com

## Board Reports: ERP Continued

annually at the conference. This year we will be convening both the Approved Program educators with the Alternate Route educators for a short time to discuss important information necessary in the education of all our students.

Please submit agenda items by September 15, 2013 to

The Education Sub-Committee typically meets

Susan for any of the four ERP meetings being held in Brooklyn.

Have a safe and 'sweet' summer!  
*Susan*

## Board Reports: Public Relations Committee

Lora Wilson Mau, MA, BC-DMT, ADTA Public Relations Committee Chair



As Public Relations Chair, I get to see the press that DMT is getting all over the world, often on a daily basis. It is such a joy to witness these developments for individuals and our community as a whole. A primary goal of the PR Committee is to

amplify each story via ADTA's multiple social media platforms: expanding the story's reach to wider audiences, increasing brand awareness, attracting future students, and advocating for our beloved profession. If you are not yet actively involved in social media, it might surprise you how often our profession actually is in the media. To see DMT in the news on a regular basis is professionally invigorating, and I encourage you to be inspired, stay informed, and even contribute to the momentum by following ADTA on Facebook, LinkedIn, Twitter and [www.adta.org](http://www.adta.org)

RECENT HIGHLIGHTS! NEWS FLASH! READ ALL ABOUT IT!

### **Asahi Shimbu: Japan's NY Times Features DMT**

A journalist from the *Asahi Shimbu* (Japan's equivalent to the NY Times, with over 8 million readership) recently contacted the ADTA to do research for a feature article on dance/movement therapy! As part of a whirlwind 4 day/3 state tour, journalist Shinya Wake interviewed six

dance/movement therapists for a feature article to be published in June. The success of this press tour was due to the flexibility, generosity, and openness of many clinicians. His tour included:

- Observing Gayle Gates' "Child DMT Skills" with 14 first year DMT students at Drexel University
- Interview with President Sherry Goodill
- Participation in Tricia Capello's DMT group with inpatient psychiatric clients at Maimonides Medical Center in Brooklyn
- An interview with Suzi Tortora at her private studio in Cold Springs, NY.
- An interview with Ty Tedmon-Jones at his private practice in Manhattan.
- Attendance at NJADTA's continuing education workshop "Dance/Movement Therapy and Eating Disorders: Improvisation and Authentic Movement in Group Therapy" with Joan Wittig.

In personal correspondence, Mr. Wake shared how moved he was to witness the power of dance/movement therapy in action and how grateful he was to be welcomed so warmly by so many. The *Asahi Shimbu* is widely regarded for its journalism as the most respected daily newspaper in Japan. A translated version of the article will appear on the ADTA website and you are encouraged to share it widely!

**Christina Devereaux Launches DMT Blog:**  
Congratulations to Christina Devereaux for the 2013 launch of her dance/movement therapy blog for

Psychology Today, *Meaning in Motion!* To date she has published three articles. Her inaugural post,

## Board Reports: Public Relations Committee Continued

“Dance of New Patterns,” has been viewed 1972 times; “One Billion Dancing” 2348 times; and her most recent post “Why Should We Dance” has been viewed 4676 times and received over 1800 “likes!” The inclusion of a dance/movement therapy blog on a site as popular as Psychology Today is an excellent opportunity to expand public awareness of our profession! Thank you, Dr. Devereaux!

### **CNN Health’s Psychology Plus Ballet**

Kudos to the dozens of dance/movement therapists from around the world who responded to the online call to action in response to the CNN Health article [Psychology plus ballet: Meet 'Dr. Dancer'](#). While an excellent article on the career of Nadine Kaslow, the underlying message of the online piece was that dance and psychology are disparate fields that dictate mutually exclusive career paths. Dance/movement therapists and students across the globe bombarded the article with articulate comments, expressing concern and requesting a follow up article on the profession that DOES interweave dance and psychology.

An example of the power of social media, this response campaign was organized via Facebook, LinkedIn and Twitter. Know that additional, official efforts to pursue a follow up story are in progress. The responsibility of PR and advocacy; however, does not rest solely on the shoulders of a few but is a responsibility of each of us. This opportunity on CNN.com serves as an excellent example of how individual efforts add up to noticeable results.

### **Help Promote DMT with One Action**

As articulated on the ADTA Group Facebook page, I believe we would be hard pressed to find another profession made up of individuals led by such

passion. Dance/movement therapists choose this profession – despite all the challenges – because we are passionate about dance and its capacity to heal, have experienced that power in our own lives, and have committed to the road less traveled. We must – each of us – tap into this passion and let it fuel our resolve to act and advocate for ourselves, each other, and our profession. I invite you to identify one action – just one – that you can take to promote dance/movement therapy by the end of 2013. Choose a course of action and commit to it. No matter how “small,” action is action and contributes to collective change.

Consider the following ideas:

- Create your own dance/movement therapy blog!
- No time to create/maintain your own? Write a guest blog post for someone else’s established blog.
- No time to write an entire blog post? Comment as a dance/movement therapist on an online article or a TED talk.
- Offer an inservice on DMT at a hospital, a school, a clinic.
- Too busy to do an inservice? Print out [DMT clinical information sheets](#) and distribute them at your place of employment or at a school or clinic.
- Join the PR Committee!

Not sure how much time you can offer the committee? Offer 3 hours to help out on a project. Believe me, we can use those 3 hours!

Your actions to promote our field make a difference. Thank you!

*"Never doubt that a small group of thoughtful, committed, citizens can change the world.  
Indeed, it is the only thing that ever has."  
~ Margaret Mead*

## Board Reports: Public Relations Committee - Social Media Update

Lora Wilson Mau, MA, BC-DMT, ADTA Public Relations Committee Chair

A snapshot of our growth in social media spheres since the last newsletter:



<b>ADTA Facebook Group Page</b> <a href="https://www.facebook.com/groups/2209175161/">https://www.facebook.com/groups/2209175161/</a> 2490 members (+152)
<b>ADTA Annual Conference Facebook Page</b> <a href="https://www.facebook.com/ADTAConference">https://www.facebook.com/ADTAConference</a> 317 subscribers (+47)
<b>ADTA Group on LinkedIn</b> <a href="http://www.linkedin.com/groups/American-Dance-Therapy-Association-ADTA-3945307">http://www.linkedin.com/groups/American-Dance-Therapy-Association-ADTA-3945307</a> 1322 members (+312)
<b>ADTA Twitter Account @ADTAorg</b> <a href="https://twitter.com/ADTAorg">https://twitter.com/ADTAorg</a> 510 followers (+119)

## Board Reports: Members-at-Large

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

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

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



Since our last newsletter, members from Mississippi, Georgia, Tennessee, Alabama,

Louisiana, and Florida have petitioned the ADTA to form a chapter! Adina Rosenberg, East Coast Region MAL, will assist the members in this endeavor currently the chapter is working to create their by-laws.

Spring has typically been the season for chapters to hold workshops for their members and this spring has been notable. Some chapters have chosen to highlight prominent dance/movement therapists (such as the NJ chapter hosting Joan Wittig and the MD/DC/VA chapter hosting Christine Caldwell) and some focused on local practitioners whose work dovetails with dance/movement therapy (such as the PA chapter hosting Lori Volpe, a registered yoga therapist who works with the Penn Program for Mindfulness at the Hospital of the University of Pennsylvania). The MALs believe that these continuing education offerings foster dialogue and

connection and are one of the best reasons to join a chapter.

April kept the MALs busy with the Spring Board Meeting in Columbia, MD and our chapter leadership phone call. Usually the hour-long phone call starts with a topic; April's topic was the recent

## Board Reports: From the ADTA Office

Gloria Farrow, BS, ADTA Operations Director



**Have you moved? Or are using a new address?** Save the ADTA money by contacting the ADTA office to update your address on our database.

**Renew your membership, credentials and chapter dues online for the upcoming fiscal year:**

1. Go to [www.adta.org](http://www.adta.org)
  2. Login with email address and password (lower left of screen)
  3. Then click "view profile" at bottom left of screen below your name
  4. Under "member details" click button "renew until 30 June 2014"
  5. Follow the instructions\*
- \*You will also be asked if you want to renew your R-DMT or BC-DMT and Chapter dues - so read to the bottom of each screen.

**2013 ADTA Conference October 24-27, Marriott at the Brooklyn Bridge New York** – make your hotel reservations now [Click here](#) online or call 1-718-246-7000/1-877-303-0104

Register for the **2013 Conference**  
[http://www.adta.org/Conference\\_Registration](http://www.adta.org/Conference_Registration)

**When writing** dance/movement therapy always put the slash (/) between dance and movement; however, when writing **DMT** or **dmt** no slash (/) is written.

**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

developments with NBCC. We are happy to host these phone calls, which include chapter leadership from around the country. Our next phone call is scheduled for Tuesday July 9, 2013. If you have any ideas, questions, or concerns, please contact your liaison to the ADTA board your Member-at-Large.

select among consultants to best fit their needs. See Clinical Consultation under the Members Only Section of the website.

Questions about **Continuing Education (CEs)** can be answered at our ADTA website: [http://www.adta.org/Recertification\\_CE](http://www.adta.org/Recertification_CE). Continuing education (CE) hours are defined as actual clock hours of participation in an activity; one hour is equal to 1 CE.

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.

Read the discussions/listings in the **FORUM** and find out the latest offerings of workshops, job openings, professional practices, advocacy, announcements, student information, and multicultural-diversity-international topics. Click <http://www.adta.org/Forum>

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

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

**Member Benefit: Do you have your own website?** On your website set up an area that states: *For more information about ADTA/DMT* and link to the ADTA website. ADTA can link your website to ours under

Resources/Related Links.

[http://www.adta.org/Related\\_Links](http://www.adta.org/Related_Links)

Make American Dance Therapy Association one of your friends on Facebook

<http://www.facebook.com/groups/2209175161/?fref=ts>

Did you graduate from an ADTA Approved Graduate School and have not applied for your R-DMT? Click on <http://www.adta.org/R-DMT> for your R-DMT Application for Approved Program Applicants and have your transcript sent directly to the office. R-DMT applications are accepted any time during the year.

## Board Reports: From the ADTA Office Continued

**The ADTA National Office is available to its members 24/7 through**

Phone/Voicemail: 410-997-4040

Fax: 410-997-4048

Email: [info@adta.org](mailto:info@adta.org)

Postal Mail: 10632 Little Patuxent Parkway, Suite 108, Columbia, MD 21044

## 2013 Nominating Results

After 1048 ballots were mailed to Professional and Retired ADTA Members, the results are in. 220 ballots were returned and calculated and 21% of those polled voted. See below.

### **Nominating Committee-Western**

Maria Brignola 189

### **Nominating Committee-Central**

Jenna Dalley Heise 186

### **Member-at-Large-Central**

Crystal Smith 187

### **Government Affairs Committee Chairperson**

Allison F. Winters 202

### **Member-at-Large-Western**

Amber E. Gray 102

Patricia A. (Pattee) Russell-Curry 63

Sara R. Van Koningsveld 27

### **Treasurer**

Meghan Dempsey 198

### **Standards & Ethics Committee Chair**

Ellen Schelly Hill 174

Ingrid J. Thomas 33

### **Secretary**

Erin Brewer Humbaugh 84



Percentage of voters by region:  
International – 2%  
Western – 22%  
Central – 16%  
Eastern – 60%

## Chapter Reports: MD/DC/VA Chapter



Eve Hanan, Government Affairs Chair

The MD/DC/VA Chapter formed a licensing committee to discuss licensing DMTs in Maryland in the wake of recent Maryland legislation establishing a license for art therapists. Under the new legislation, art therapy is recognized and licensed as a field distinct from counseling. The state board that licenses counselors will now license art therapists as art therapists, and at least one art therapist will sit on the board. The recent decision of the National Board of Certified Counselors (NBCC) that creative arts therapists are not counselors for the purposes of NCC certification has also been a factor in the Chapter's discussions of how to move forward.

At present, the Chapter is moving forward with a 3-part approach to meeting the needs of DMTs in Maryland who seek more comprehensive professional recognition, greater job opportunities, and insurance reimbursement for their clients. We plan to: (1) offer help and support to individual DMTs seeking to become licensed counselors in Maryland, (2) research the possibility of a DMT license, and (3) advocate for DMT services to be covered by insurance. Below is an explanation of each course of action.

### **(1) Help and support to individual DMTs seeking to become licensed counselors in Maryland**

**Rationale:** The main issue with DMTs becoming counselors in Maryland seems to be the licensing board's view of our course work: the board does not view DMT coursework as equivalent to

counseling coursework. Through a written survey of chapter members, we learned that the state board that licenses counselors has told many applying DMTs that they need additional coursework, some of which seems duplicative of the courses they took for their master's degrees. The board has made requests that seem contradictory at times, such as approving an online course and then stating that it is no longer adequate to meet the requirement. DMTs who have weathered this process and complied by taking the additional courses have secured their LCPC licenses.

We concluded that, at this point, Maryland DMTs need support in the LCPC application process. DMTs applying for LCPC licenses need help getting clear answers from the licensing board about the coursework requirements and need help advocating for the legitimacy of DMT coursework.

**Action:** Eve Hanan will be the point person for LCPC support. Maryland DMTs interested in applying for their LCPC licenses or requesting evaluation of their credentials from the licensing board will contact Eve so that she can keep track of applications in process, assist in submitting the best possible applications to the board, and also assure that communications with the board are well documented. We hope that this will enable

us to document the ways in which DMTs experience the LCPC process.

## (2) Research the possibility of a DMT license

**Rationale:** A DMT license may be achievable in light of the recent legislation in Maryland creating an art therapist license. Such a license would legitimize our work and distinguish our education, experience, and training as a unique

discipline within psychotherapy. As many Chapter members pointed out, a DMT license would not immediately yield job opportunities or insurance reimbursement in the manner that LCPC status does. But as we try to fit ourselves into the mold of “counselor,” we seem to be facing increasing resistance. A DMT license would allow us to preserve and develop our

## Chapter Reports: MD/DC/VA Chapter Continued

professional discipline and identity.

**Action:** Passing new legislation is a long haul. We would need clout and leverage and a legislator willing to push the bill. As a Chapter, we plan to research legislation in other states with CAT and DMT licenses, build a political network, and eventually approach the licensing board. At that point, we will push for the introduction of a bill or act establishing a DMT license. Sharon Chaiklin has reached out to an acquaintance who was involved in helping social workers achieve licensure in Maryland. He is sharing some of his experience and knowledge with us and may be willing to meet with the chapter in the future.

health insurance providers will more readily reimburse DMT clients for the care we provide. If this is the primary reason to obtain an LCPC or another license as a mental health professional, we wonder whether it would be possible to avoid the licensure issue altogether. Do health insurance providers (public and private) have the ability to negotiate with us as a group and agree to cover our services? What role will the new health care exchanges play in this?

**Action:** Because we have more questions than answers about health insurance reimbursement, we are hoping to obtain a grant with which to hire someone with excellent research and writing skills who can research and report back to us on the options that exist to become recognized providers for insurance companies. Naomi Nim has drafted a grant proposal that we intend to submit in the near future.

## (3) Insurance reimbursement

**Rationale:** Many Chapter members have mentioned that LCPC status is desirable so that

## Chapter Reports: Pennsylvania Chapter



### *Mindfulness and Movement* Dawn Morningstar, BC-DMT, LPC

The PA Chapter of the ADTA offered a Spring Workshop entitled “Exploring Bodily Sensations through Mindfulness and Movement” facilitated by Lori Volpe, BA, RYT from the University of Pennsylvania’s Mindfulness Program. Lori lead a group of a dozen student and professional DMTs through two hours of mindfulness work

consisting of bringing awareness to different parts of the body using breath, slight movement adjustments, modified yoga poses,

mindful breathing, and guided imagery.

After a light snack Angela Tatum Fairfax, PhD, BC-DMT facilitated a discussion about how mindfulness informs and can inform our work. The discussion was lively and exciting. Many DMTs identified that they already use aspects of mindfulness work and many others discussed ideas and inspiration of how mindfulness can be used with different populations in different settings.

The day was quite successful and provided a real opportunity for sharing and exploration through mindfulness and movement.

## Chapter Reports: New Jersey Chapter



Tina Erfer, BC-DMT, LCAT, New Jersey Chapter President

On Sunday, May 5, 2013, the New Jersey Chapter of ADTA sponsored an all-day workshop, "Dance/Movement Therapy and Eating Disorders: Improvisation and Authentic Movement in Group Therapy". The workshop was held in the wonderful dance studio at Montclair State University. This workshop, led by Joan Wittig, BC-DMT, LCAT, gave dance therapists, creative arts therapists, and lay people alike the opportunity to explore their bodies through movement, in a myriad of playful and reflective ways. We worked individually, with partners, and as a group to find expressive ways to interact and to develop a sense of attunement that was powerful. No matter the particular background or experience, each participant came to the workshop with a sense of openness and "authentic" interest to learn together and came away with a feeling of having been "moved".

We were also pleased to host a journalist from Japan, Mr. Shinya Wake, for the first half of the day on May 5. He writes for a weekly publication called The

Asahi Shimbun, which has a readership of 8 million people. The issue that will feature DMT will cover all aspects of dance around the world. We are excited to have been part of the NY / NJ team of DMT's who had the pleasure of Mr. Wake's visit and who played a role in helping him learn about, and understand, dance/movement therapy. He had the opportunity to interview Joan Wittig about dance/movement therapy before the workshop and photographed and videotaped portions of the workshop itself. We look forward to seeing the article when it is published!

The NJ Chapter is quiet at the moment, and the chapter board will meet soon to begin planning for the fall/winter/spring of next year.

Keep in touch!

Email us at: [njadta@live.com](mailto:njadta@live.com).

Check out our website: [www.njadta.org](http://www.njadta.org)

Visit our Facebook page:

<https://www.facebook.com/ADTANJ>

**Feeling left out?  
*Get involved!***

**There are multiple ways to do so:**

- **Join a committee**
- **Participate with your local chapter**
- **Submit articles and pictures to the newsletter**

## Chapter Reports: Carolina Chapter



Angela Wiley

The Carolina Chapter hosted our annual business meeting on Sunday April 28, 2013. During this meeting we did something different for our election of officers. The voting was conducted via a glow in the dark vote. The dance/movement therapy space where the meeting was held had glow in the dark stickers all over the walls. The lights were turned out so that no one could tell who was who. Each voting member held a glow in the dark traffic cone and encircled the members that were running for office

with free expressive movement. Each possible new officer was represented by a different glowing object (so that we knew who they were). Traffic cones indicating a positive vote were raised and counted. This was a new and innovative way to use creative movement and glowing props to conduct official chapter business. Angela Wiley became President, Virginia Hill became Vice President, and Rayni Collins became Treasure/Secretary.

## Chapter Reports: Wisconsin Chapter



Ann Wingate, MA, BC-DMT, DTRL, Wisconsin Chapter Treasurer

Greetings from the Wisconsin (WI) chapter. In our May Chapter meeting, a lovely Feldenkrais practitioner who teaches at the University of Wisconsin presented about her work. She started by sharing similarities she had discovered between Feldenkrais' theory and that of Mary Whitehouse. One example she shared was Mary Whitehouse: "one never understands unless one understands with one's body" and Feldenkrais "first you do then you know". She also led a series of movements that promoted a sense of ease by shifting brain pattern. This work is much more directed than that of dance/movement therapy, it is helpful complement.

WI Chapter members at the Hancock Center for Dance/Movement Therapy are busy making plans for

the 35th anniversary of the Center. Therapy staff will be going to service and business groups in the community to educate them about dance/movement therapy. In October, we will be having a celebration at the Center, please know that you are all invited - embodied or in spirit.

The Hancock Center is also saying good-bye to our talented intern from Anitoch, Allison Steele, who is moving back to her home ground of Ohio. Allison was very active in bringing dance/movement therapy into the community in a number of schools, a program for LGBT teens, and a program for teen girl survivors of sexual abuse. Allison also facilitated a number of sessions at the Center. Allison's vibrancy will be missed, we wish her the best as she opens doors to dance/movement therapy in Ohio.

## Marian Chace Foundation

### Trustees:

Sharon Chaiklin, President

Ann Lohn, Treasurer

Jane Wilson Cathcart, Secretary

Susan Kleinman, Outreach & Development



The trustees of the Foundation met this past April and during their semi-annual meeting, reviewed eight grant proposals. We are pleased to announce that grants were made to the following:

- MinJung Shim for *A Model of Dance/Movement Therapy for Resilience in People with Chronic Pain: A Mixed Methods Grounded Theory Study*.
- Elizabeth Manders for *Movement Synchrony and Interaction Quality Among Adolescents with Autism Spectrum Disorders: A Mixed Methods Secondary Analysis of Partnered Activities in Dance/Movement Therapy*.
- Dr. Sherry Goodill and Lora Wilson Mau for video production of 12 segments about dance/movement therapy topics for public use using the format of TED talks.

We believe that these two research projects will continue to build our body of knowledge while the video project is meant to educate the public and mental health facilities about the use of dance/movement therapy for the purpose of creating new positions for dance/movement therapists.

We are pleased to announce that Dr. Fran Levy will be the Marian Chace Foundation lecturer at the ADTA conference in Brooklyn. Her talk will discuss the skills of dance/movement therapists to enable body-oriented experiences that make use of other art forms and then lead to full body expression. This will be held on Friday afternoon at 4:15pm so be sure to save the time!

As you look over the list of donations, you will note

that most of them have been designated to particular projects. This is possible because the Foundation has taken on the role of fiscal sponsorship for a few projects to enable them to receive tax-deductible donations. We in return receive a very small percentage for the time and cost it takes to write thank you letters and other administrative tasks. The Moving Child film is a project of Anna Kemble, Global Sites Performances are the work of Marylee Hardenbergh, and the Trust grant was made to the ADTA for certification development through us as a 501 (c)(3) organization. We are able to handle a limited number of these and they must all meet the



mission of the Foundation. However, we would be most happy to receive donations directly into our own funds so that we may be able to support projects such as the grants listed above. Thank you to those who donate and enable the work to continue.

# Marian Chace Foundation Donations

Received March 1<sup>st</sup> through May 31<sup>st</sup>

## **FRIEND (up to \$36.00)**

Tevan Alexander - *The Moving Child project*

Adina Rosenberg - *In memory of my beloved cousin Kim Cirucci, who inspired me to pursue my dreams*

Lillian Weidberg - *The Moving Child project*

## **SUPPORTER (\$36.00 - \$99.00)**

Susan Alberts - *The Moving Child project*

Janet Kaylo & Paul Thompson - *The Moving Child project*

Lenne Musarra - *The Moving Child project*

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

Janet Kestenberg Amighi - *The Moving Child project*

Barbara Busse - *The Moving Child project*

Lenore Hervey - *The Moving Child project*

Susan Imus - *The Moving Child project*

Penny Lewis Estate

Wendi McKenna - *The Moving Child project*

Connie Nickel - *The Moving Child project*

Nina Rothschild-Utne - *Global Site Performance projects*

Laurel Thompson - *The Moving Child project*

## **PATRON (\$500 - \$999)**

Anne Dykers - *The Moving Child project*

Julianne Corty - *Global Site Performance projects*

Christine Wilkinson Donovan - *Global Site Performance projects*

Ellen Grace - *Global Site Performance projects*

## **CHACE CIRCLE (\$1,000 and up)**

Jane Cowles - *Global Site Performance projects*

Russell Cowles - *Global Site Performance projects*

Sage Cowles - *Global Site Performance projects*

Douglas & Wendy Dayton Foundation - *Global Site Performance projects*

Tessa Flores - *Global Site Performance projects*

Barbara Forster - *Global Site Performance projects*

Goodale Family Foundation - *Global Site Performance projects*

Sarah Lebedoff - *Global Site Performance projects*

Mr. & Mrs. Stuart Nielsen - *Global Site Performance projects*

Onan Family Foundation - *Global Site Performance projects*

Kathleen Scott - *Global Site Performance projects*

The Samuel Freeman Charitable Trust - *ADTA's certification project*

Unity Avenue Foundation - *Global Site Performance projects*

Joanne Von Blon - *Global Site Performance projects*

Margaret Wurtele - *Global Site Performance projects*

# DMTCB

Dance/Movement Therapy Certification Board

Submitted by Susan Saenger, BC-DMT, DMTCB Chair

The Dance/Movement Therapy Certification Board (DMTCB) invites you to its presentation at the ADTA Conference. Members of the DMTCB will outline the role of the DMTCB and the paths toward Registration and Certification. There will also be a question and answer period. The DMTCB encourages all alternate route students; R-DMTs working toward BC-DMT; and supervisors, teachers, or mentors who do or would like to guide applicants, to attend this presentation. Please see the conference schedule for time and location. In addition, the DMTCB will have a table in the vendor area where a "Frequently Asked Questions" poster may be viewed. The Dance/Movement Therapy Certification Board would like to congratulate all the newly Board Certified-Dance/Movement Therapists (BC-DMTs) and Registered-Dance/Movement Therapists (R-DMTs) registered between March 1 and May 31, 2013.

## **BC-DMTs**

Brie Anderson-Feldman  
Aisha Bell  
Jacelyn Biondo  
Michelle M. Gaudreau  
Lisa Goldfein  
Chia-Chun Hu  
Yu-Ling Hu  
Allison Klein  
Olena Korsun  
Emily McKinney  
Nalini Prakash  
Elise Ann Risher  
Veronica Rivera  
Tara Converse Rollins  
Luanne Sberna  
Erin K. Scott-Haines  
Hsiu-ling Yang

## **R-DMTs**

Julia Dillard  
Mary Therese Duffy  
Isela Estrada  
Nathalie Excellent  
Candice A. Ford  
Karen Van Fossan  
Jaclyn Gonzalez  
Sandra Holloway  
Megan L. Lortie  
Melinda S. Malher-Moran  
Sondra Malling  
Megan Alexandra Morris  
Victoria Pohl  
Ann Marie Snow  
Loren M. Spann  
Emily J. Toback  
Elliotte Munnell Trif





## ADTA Voluntary Contributions

ADTA wishes to thank the voluntary contributors between March 1<sup>st</sup> and May 31<sup>st</sup>

Antonia Arboleda-Hahneemann  
Nan Aalborg Bloom  
Susan Briskin  
Anne Brownell  
Sharon Chaiklin  
Katie Dominguez  
Irma Dosamantes-Beaudry  
Ted Ehrhardt  
Sue H. Fredrick  
SuEllen Fried  
Gettysburg Dance Ensemble  
Rebecca Houghton  
Elissaveta Iordanova

Janet Kaylo  
Betsy Katz  
Judith E. Klein  
Bat-Sheva Koren  
Lynn Koshland  
Nancy Kowalczyk  
Shannon Lengerich  
Ann Lohn  
Kathleen Mason  
Rebecca Milliken  
Naropa University  
Melanie Nesbitt  
Yukiko Ohnuma

Glenda O'Rourke  
Dana Paull  
Dawn Penney  
Karine Perry  
Nicole Phillips  
Kimberly Rothwell  
Lee Strauss-Maslansky  
Ulli Stuebbe  
Rita Sutker  
Mary Szegda  
Anat Ziv



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If you have a passion for dance and a desire to use your skills in a counseling capacity, Antioch University New England's ADTA-approved Dance/Movement Therapy and Counseling programs are just what you need.

- MA, MEd or Post-Master's Certificate
- Drama Therapy option
- Learn from world-renowned faculty
- Practice while you study

**HELP OTHERS THROUGH** *Dance.*



## Student Submission

### *Why go to an ADTA Conference?*

Joy Faith Ruben , Lesley University MA Candidate

At my internship at CASPAR, Inc., I told the social work student interns that I was anticipating the ADTA Regional Conference. I told them I was going to a conference on dance/movement therapy. Their smiles let me know they were happy that I was excited. Their lack of inquiry told me they were not really sure what it means to go to a dance/movement therapy conference. The truth is, I wasn't so sure myself. I only knew I wanted to find out, and I am so glad I did.

I arrived at the conference at Antioch University full of curiosity, pleasantly surprised by the wooded bike trail and cozy campus. The small sea of smiling faces allowed me to deepen my breath as I relaxed into the audience. I could feel a sense of celebration, potential, and progress. All my senses were open to receive the experience.

What I found was that there are many dance/movement therapists doing meaningful work around the world. I found that each presenter had a method of working as unique as her personality. I found that the conference was a forum to inspire and be inspired. I found, once again, that the answer lies

in authenticity.

Every lecture I attended was unique and highly inspirational. Dance/movement therapy was presented as used in Newton public schools teaching self-reliance, active bystander behavior, and respect. It was presented as used in teaching children self-regulation through embodying the anger cycle. It was presented as international fellowship, as used in South America to celebrate the place of developmentally disabled individuals in society and to relish the communicative power of movement when verbal language is a barrier. While I attended these three lectures, many others were taking place in the classrooms around me. I felt supported. I felt inspired.

So why go to an ADTA Conference? Go to be inspired, to feel that you belong. Go to have your own professional dreams ignited, to learn from the lessons of your kindred spirits in the work of dance/movement therapy. Go. Go to know first hand what it means to go to a dance/movement therapy conference.

## Professional DMT Submissions

### *Letting My Heart Move My Feet*

Jennifer Whitley, MS, R-DMT

What an honor! As I sit here writing this with tears welling up in my eyes, I am reminded of the serendipity that I experienced along the way that helped put me where I am in this moment with the profession that I have chosen, or as Joan Wittig always says, the profession that has chosen me. When I think of how I made it here as a master's graduate from Pratt less than a year ago as dance/movement therapist at Memorial Sloan-Kettering Cancer Center (MSKCC), I am reminded of Andréa Rizzo and the foundation that was started

in her honor. In 2006, her story grabbed me so strongly and ignited a fire within that would be eternal. I contacted Susan Rizzo Vincent, Andréa's mother to see how I could contribute or volunteer at MSKCC; I never imagined then, in my conscious mind, that I would become a dance/movement therapist for the pioneer Drea's Dream pediatric cancer dance/movement therapy program started in Andréa's honor at Memorial Sloan-Kettering Cancer Center. It is her spirit that kept me on the path that led to supporting the foundation by producing benefit

performances in NYC and subsequently applying to

## Professional DMT Submissions

### *Letting My Heart Move My Feet Continued*

It is the foundation's work that inspired me to follow my heart. I am privileged to sit with many families each week as they tell me their story through movement and dance. I experience the joy, heartache, fear, excitement, laughter, happiness, sadness, anger, pain, and hope with the children, adolescents, and young adults while alongside their families at MSKCC.

I wanted to share this short essay I wrote after witnessing dance/movement therapy for the first time in a setting similar to MSKCC. I was with Dr. Lori Baudino in California where I went for an internship interview almost 3 years ago. I ended up not making the move to the west coast at that time but the experience was not a waste, as it became my calling to work with this population.

#### *The Turtle.*

*She whispered, "A turtle," when Dr. Lori Baudino, the dance/movement therapist (DMT) at Mattell Children's Hospital in Los Angeles, CA, asked a young patient what animal she wanted to be at that moment. "A turtle," Lori repeated back to her as if to confirm. I watched and whispered to myself, "she's in her shell," as I stood beside them both in wide-eyed amazement at this DMT session unfolding. The hair raised on the back of my neck.*

*Even the sickest children can find ways to metaphorically protect themselves. This little turtle in front of me was a very sick little girl. Maybe seven years old. Her limbs flaccid, almost flat, no tone, no energy. Her eyes a yellowish white, almost already antique at seven years with countless number of tubes coming from her arms, legs, head and chest. In DMT, the idea sometimes is to increase body awareness through movement, which in circumstances like this, this awareness can remind the patient that they are still alive. It brings confidence, it brings life, and it gives the message "I Can."*

Pratt to be a dance/movement therapist.

*As Lori was warming up this little turtle, emotionally and physically, she simply asked her to lift her arms above her head and bring them back down to her lap. This was no easy task for the sick child. Her arms shook and trembled as she raised them. The little bit of life that was inside of her was still fighting; with all of her might, she was still fighting through her disease. This child's want to live was very much there, behind the jaundice skin, behind the yellow eyes and in the flaccid arms', this turtle wanted to fight her way out of her shell. She was scared and needed her shell, but determined to poke her limbs out of it.*

*Initially, a feeling of sadness filled inside of my own body as I watched Lori conduct her DMT session with this brave little girl. This sadness inside of me transformed into amazement as I watched this little girl come to life, rising out of and going back into her shell with Lori who was facilitating her movements. Calmness then washed over me as if the universe gave me affirmation that this was the work that I was supposed to be doing one day. I knew in that moment how much I wanted to be a DMT working with this population.*

It is important for me to share this with you because this year marks the 10-year anniversary of the pioneer Drea's Dream pediatric DMT program that is funded by the Andréa Rizzo Foundation. The Drea's Dream DMT program began 10 years ago at Memorial Sloan-Kettering Cancer Center (MSKCC) under the supervision of Dr. Suzi Tortora. Soon after its inception, DMT, Jocelyn Shaw, joined Tortora at the hospital as an intern and then was employed as a DMT for five years after. Under Tortora's training, a steady program was created and has been well received by the MSKCC community. Kim Kaplan next joined Tortora for just over a year beginning in November 2010 when Shaw left the program. At the end of 2011, Meghan Dempsey temporarily stepped in to carry on the legacy of the work until April of 2012. Over these 10 years, Tortora has also trained Laura Raffa, Carrie Henthorne, and Anaia Treefoot

who were interns in the DMT program at MSKCC.

## Professional DMT Submissions

### *Letting My Heart Move My Feet Continued*

therapist that has contributed to the program by saying, “The program has flourished in a different way due to each new DMT’s presence. Each intern and therapist added something [to the program] that perhaps is most apparent to me, since I have had the honor of being present through all the transformations!” Through all of each therapist’s hard work and deep devotion to the children and their families, a rich DMT program has emerged and has remained in place since 2003.

I feel that this is an important milestone to recognize in the DMT community because we all know how difficult it can be to keep funding for the Creative Arts Therapies. This is a true accomplishment not only for the DMTs who have been a part of the program that kept it alive, but also for the Andréa Rizzo Foundation that has kept the funding source available for the work to be done. It is because of people like Susan Rizzo Vincent and the supporters of the foundation that DMT programs exist in Memorial Sloan-Kettering Cancer Center, Los Angeles Children’s Hospital, The Ronald McDonald House, John Street School, Riley Hospital for Children, CT Children’s Hospital, and Mattel

## Professional DMT Submissions

### *Center for Movement Education & Research is Proud to Announce the Launching of CMER – Seoul*

Bonnie Bernstein, MFT, BC-DMT

This April, Bonnie Bernstein, MFT, BC-DMT traveled to Seoul, South Korea to begin a comprehensive Center for Movement Education and Research (CMER) alternate route dance/movement therapy training program in coordination with Sunyoung Park, a talented dance educator with a deep commitment to growing dance/movement therapy in South Korea. In this first visit, seventeen enthusiastic CMER-Seoul students participated in two 45-hour courses in Dance/Movement Therapy:



Tortora speaks fondly of each dance/movement

Children’s Hospital, to name just a few.

For me, I am forever indebted to this wonderful organization that has fueled me and has also fueled many other DMTs across the nation with hope and promise that, yes, we can find a way to make our DMT work seen and appreciated. And with that, I would like to leave you with the list of incredible DMTs who are currently dancing alongside the foundation everyday, running programs across the country, and letting *their* hearts move their feet: Jean Basiner (Rhode Island & Florida), Lori Baudino (California), Becky Brittain (Missouri), Heidi Fledderjohn (Indiana), Toni Freni (New Jersey), Rosana Hernandez (New York), Sharon Mulcahy (Connecticut), Melissa Sabatini (Rhode Island), Jocelyn Shaw (New York), Suzi Tortora (New York), and Lisa Troisi (Colorado).

For further information about the foundation and their programs, you may visit [www.dreadream.org](http://www.dreadream.org) or find them on Twitter @dreadream or Facebook <http://www.facebook.com/arizzofoundation>

Let your heart move your feet™!

Theory and Practice. These classes were preceded by

## Professional DMT Submissions

### *CMER – Seoul Continued*

course related academic papers. These two classes mark the beginning of these seventeen students' two-year educational journey that includes 310 hours of coursework. In a unique aspect of working internationally, Bonnie was assisted by a skilled translator and interpreter. After a year of planning and coordination, launching this program was thrilling and hugely successful.

CMER is a California-based Alternate Route dance/movement therapy program that provides the full range of ADTA approved alternate route courses coordinated to meet the listed requirements for

## Professional DMT Submissions

### *News about the International Institute for Advanced Practice in Dance/Movement Therapy*

Ilene A. Serlin, PhD, BC-DMT & Marcia B. Leventhal, PhD, CMA, BC-DMT, NCC

The Institute had its first training for Track II: **BC-DMT Practitioners: DMT as a Primary Treatment Modality—Training the Trainer** in Istanbul, Turkey, in May 2013. Following this will be a training for Track I: **Dance/Movement Therapy Skills Development for Health Professionals** at the Beijing Institute for Psychology in June, 2013. Taught by Marcia Leventhal, this intensive will cover Module I: “The Art of Embodiment; Whole Person Approaches to Group Psychotherapy and Clinical Practice.” In October 2013, Ilene Serlin will teach

reading seminars and followed by

R-DMT. All CMER courses are taught by highly skilled BC-DMT faculty to provide comprehensive training for future dance/movement therapists. Dawn Lyon, BC-DMT will be traveling to Korea to teach the next course in June. The CMER-Seoul students come to our program with graduate training in psychology and a dance background. The participants are talented expressive dancers and students. They will follow their CMER coursework with fieldwork experiences and supervised internships. They are eager to gain R-DMT certification through the ADTA, and CMER is excited to support them on their path to becoming dance/movement therapists!

Module II: “Introduction to Depth Approaches to Group Psychotherapy and Clinical Practice: Existential/Depth Psychotherapy” in Beijing. Other courses will be taught in Istanbul and Beijing in the Fall of 2013, and an advanced training for dance/movement therapists will be offered in San Francisco in December, 2013.

For further information, please contact Ilene at [iserlin@ileneserlin.com](mailto:iserlin@ileneserlin.com).

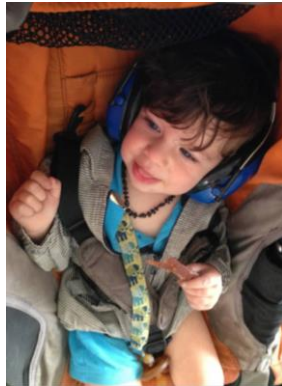


# Professional DMT Submissions

## *New Orleans: A Report on Body, Mind and Spirit*

Susan Kierr, BC-DMT

The New Orleans Musicians Assistance Foundation, with support from the local New Orleans dance/movement therapist, provides health and social services through the New Orleans Musicians' Clinic. The help is offered regardless of participants' ability to pay. The clinic is dedicated to fostering cultural opportunities that advocate and support the expression of personal and cultural identity. The clinic nurtures traditional arts in the city and the current focus is on safe sounds. This is a new initiative to build awareness among young musicians and dancers with the purpose of protecting the ears of young people. Ongoing neurobiological research at Tulane University is being utilized to explore the dynamic range of music most likely to avoid hearing damage.



Because music and dance are such a big part of the cultural identity of the New Orleans communities, and so often involves blasting the musicians' and the dancers' ears with dangerous levels of sound, hearing can be damaged in a short period of time. The danger is not just a phenomenon of barroom jam sessions but appears also in the hundreds of organized second-line dances, where participating in the streets means being exposed to decibels that damage the delicate sensory cells of the inner ear. The Save New Orleans Sounds Initiative advocates practicing safe sounds with reminders including the three factors that affect hearing loss: intensity of the volume, duration of exposure, and the distance between the mover and the music.

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## Professional DMT Submissions

*Journal of the Dance/Movement Therapy Association of Australia*

Jane Guthrie

The Dance/Movement Therapy Association of Australia is pleased to announce *Volume 11, No's 1 and 2: Moving On – Journal of the Dance/Movement Therapy Association of Australia Special Issue: Focus on Dr. Marcia B. Leventhal*, edited by Jane Guthrie, with Naomi Aitchison and others.

This luxuriously compiled collection of writings by Dr. Leventhal includes reprints of historic articles, and some articles not previously published. There are also writings by others about her work and reminiscences from friends, colleagues and students. These include contributions from Iris Rifkin-Gainer, Patricia Capello, Jane Wilson Cathcart, Anne Marie Ruta Buchanan and Professor M. Linda Graham, from the USA. Jenny Czulak Riley, Elizabeth Loughlin, Elizabeth Mackenzie, Jane Refshauge, Naomi Audette and Fran Ostroburski, are some of the contributors from Australia. Gerry Harrison adds her voice from the UK, as does Amanda Kougioufa and Nina Alkalay from Greece.

The issue also contains the history of the successful dance/movement therapy training program that Dr. Leventhal set up in Australia that can be read about in contributions from Tony Norquay and Jennifer Helmich. The program developed from Dr Leventhal's first visit to Melbourne in 1987, when she was the keynote speaker at the first Australian dance/movement therapy conference. As well, this special issue contains writings on the influences that led to her strong views about the essential nature of dance as a therapy; the impact she had on the

development of dance/movement therapy and the emergence of dance/movement therapy in Australia.

The book is generously illustrated with many photographs from Dr. Leventhal's career as a dancer, actor, therapist and dance/movement therapy educator.



This impressive record of one of the pioneers of dance/movement therapy would make a valuable addition to the collection of anyone interested in the history of dance/movement therapy education and practice.

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## Associate Member Submission

### *The Voice of the Veil*

Brittany Capozzi (BellaBianca)

The first thing we do in life is voice ourselves. As newborns we cry through our first breath and adapt to the environment. We use that one way of communicating to survive; we ask for nourishment that later shapes how we take care of ourselves. Through time, however, we learn to take our voice for granted. We don't realize that it remains an important tool for survival by being a catalyst for change.

When I belly dance I am always drawn to veilwork.

Veil techniques have allowed me to not only conquer physical challenges but also to conquer emotional challenges when it comes to understanding myself. Hip kicks, stomach flutters, and shimmies all contribute to my physical expression. Because these movements come from a place of grounding the body, they are on the same level as gravity. Veilwork is an extension of the grounded dance, yet it defies gravity and expresses emotions.

Appropriately enough, this realization mirrored a point in my life where I needed to detach myself from burdens and beliefs that weighed me down. The first question I asked myself was how do I detach? As soon as I draped the veil across the front of my neck and shoulders, it started teaching me how to transform the grounded energy, my worries, into affirmations. Looking in the mirror I could see this blue silk chiffon telling me to, first and foremost, take care of my neck since it houses my voice and my truth.

The truth was that up until I started dancing, and even after, I was not able to physically come forward with an event from my past. Fear had held me down for more than half my life and I wanted to rise above it. It took twice as much energy to repress my memories

than it did to be open about them. After a certain point I was only creating discomfort for my body, the body that my veil told me to take care of. The muscles in my shoulders and neck would tighten so much that when I inhaled it hurt to breathe. For a few weeks I wouldn't know how to dance without feeling uneasy. I started resenting my body, hoping it would pass. It wasn't until I spoke up, faced my fear, felt it, and freed myself from it that I started feeling my full strength. The physical pain actually lessened as I dealt with the situation.



Since then, the veil has continued to speak to me through movement. Spiraling around the front and back of my body, I imagine its vibration traveling and shedding old expectations that do not fit me anymore, or perhaps never did. I know who I am and what I do and do not need. When I raise the veil into the letter "V" above my head with both arms, it reminds me to make a bold statement when I feel the need, letting others know that my response matters. On the opposite side, I can show silence with my guard up; the veil shields my upper body if I cover my mouth

or cocoon myself in it. In some cases I may not be sad or fearful but simply observing from behind it, learning from the mistakes of others. Either way, I hold my thoughts for the present.

Spinning celebrates open space. In doing so, it's important to keep the veil leveled across the arms to maintain the flow. It seems effortless, just as it seems effortless to vocalize words but a lot of work goes into these two ways of communicating. They need force to be used correctly, to make future movements happen. For instance, each type of veil is made of a different density and the dancer must build stamina in order to wave her artwork around. The experience is the same when we pay attention to our



## Associate Member Submission

### *The Voice of the Veil Continued*

tone. We need to practice how to resonate with our words, not just present them and hear ourselves but listen and align our actions with our beliefs.

My connections between kinesthetic art and personal experience compelled me to use what I learned with others. When Boston and its surrounding cities were on lockdown during the week of April 15, 2013, I felt as though it was my duty to use the gift of creativity to show gratitude to the heroes, our loved ones, and our home. Being a Bostonian, it was the one thing that I knew I could contribute during a time of fragility so I created a patriotic dance called Boston Strong Veil Dance.


While I've always loved the traditional belly dance costume with the glittering sequins, revealing mid-drift, and long skirt, I did not want to wear anything that would be expected except for the hip scarf. The creation of this dance was bigger than the belly dance archetype itself; it was courage reawakening. My costume consisted of red, white, and blue workout clothes accented with Boston sportswear jewelry. It needed to be as authentic as possible.

I chose to dance to two songs by the artist Phillip Phillips, whose single "Home" was featured at the 2012 Summer Olympics for the United States Women's Gymnastics Team. As he was crowned as an "American Idol", it seemed all the more fitting for a patriotic dance. To illustrate the initial state of shock, and in some cases the state of becoming mute, I initially covered my mouth with a white veil. As the lyrics changed the direction of the beat, I unveiled to move toward open space. Like an individual, the state needed to detach from fear in order to feel its full strength again. At the end of the first part of the dance, I brought the veil to the front changing its context as I let it symbolize the American Flag. It was then that I needed to take a moment to bow and show respect for it.

In the second part of the dance, I did not let the veil, now the flag, touch the ground with any movement.

With the pulse of the music, the energy of my body, and the flow of the veil, liberation echoed loudly. I waved the flag, created what are called tear drops in the air, and lastly folded it high into the shape of a "V" illustrating how one big Boston Strong Voice was created.

To see her Boston Strong Veil Dance videos visit BellaBianca on Facebook: <https://www.facebook.com/BellaB?ref=hl> or visit Youtube.com and type in Boston Strong Veil Dance – BellaBianca



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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](mailto: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