

## Preparing to Dance the Night Away

*by Joan Ingalls and Corinna Brown*

The Gala, for us, had the feeling of an orchestra tuning before a performance. There's a buzz and anticipation in the air. Something important is about to happen. The Gala had been in the planning stages for a long time (more than 6 months) and was going to come to fruition.

Our Gala Fundraising Concert on September 9, 2006 was important in the development of the chapter, every bit like an orchestra tuning. We are now organizing to become better fundraisers. To be self-sustaining is an enormous challenge, but necessary if we are to grow.

The Gala raised part of the funds, more than \$3700, the Board needs for a 20-minute film members can use to promote dance therapy, a \$6000 project.

One might say that this project started when the chapter board filled the fundraising chair position in 2002. As its new chair, Joan Ingalls asked, "What are we raising money for?" The board gasped and thought, wasn't it obvious? We need money to keep doing what we do... paying dues to NYCCAT to help with licensure, presenting workshops, paying presenters a better honorarium, starting special projects (i.e., dancing in the parks, dance to connect, the writing group), maintaining the website, reaching to our membership and outreaching to the community, and creating a PR kit.

However, it wasn't until the newest members of the PR committee joined: Deniz Oktay, Renee Heagney, Cara Gallo,

Cindy Davies, Linden Moogan, and chair Maria Clausen that the board set a clearer fundraising goal. It would be the *pièce de résistance* for our continuously developing PR packet. By the winter, 2005, we developed the idea of a PR film.

A year passed and the board put its energies into creating workshops, building the website, producing a better newsletter, creating a conference scholarship, and developing our relationship with Pratt. We tossed around many fundraising ideas. Some ideas worked, like creating merchandise to sell on CafePress.com; and others did not, like asking dance companies to allow us to do outreach and ask for donations at their performances. When we revisited

the concert idea, we felt stuck with our initial questions, who would dance for us and how could we afford to rent a theater? Finally, in the spring of this year, still with our questions, we began to think that because it was a fundraiser, we could ask chapter members who are also choreographers to donate performances. We felt that our purpose and cause to support dance therapists was worth asking others to support.

It was a happy synergy and took no time to find El Teatro La Tea. It was the perfect size – 74 seats, with a large stage and reception area– and the right price, around \$500. Dance/Movement Therapists who dance and choreograph responded to our call (*GALA, cont. on p. 3*)

### inside this issue

Gala Event	p. 1
Letter from the President	p. 2
Letter from the Editor	p. 2
Thesis Abstracts	p. 5
Board Contact Info	p. 8
Resources	p.12
Advertisements	p.12

## Looking Back at the Conference

*by Thania Acaron*

I led a movement choir with the staff of my school Friday and it was the seen and rehearsed scenario of non-movers: teachers, social workers, psychologists, administrators, and assistants. The giggles, of course, came when I said that,

much like at our site, there is chaos/disorganization at first, and then somehow, everything works itself out. I became very directive, clear and sustained, even and energetic as I gave the directions. And then... the participants MOVED with smiles, laughter, held hands and

circled in the sagittal plane toward each other in unison. It is these moments that why I chose this profession seems clear. When we move, we are moved and we move others.

The first time I attended a movement choir was three ADTA conferences ago. In (*CONF, cont. on p.10*)

## Greetings from the Chapter President

Greetings chapter members. I hope this newsletter finds you well.

At our recent chapter event, the panel presentation of Dance Therapists who practice in a nontraditional setting or use a nontraditional approach, I bumped into a friend/colleague who I hadn't seen in a long time. She has been working part time as she raises her children and said she was at a point where she was trying to reconnect with the chapter and profession. She asked how she could "get more involved." We talked about the email list and she added her name. I mentioned the web site for chapter events and mentioned that we had workshops coming up this

winter and spring. We talked about how listening to the panelists present, we had been inspired to think about how we might market ourselves in our own communities and how we might put to use some of the ideas that were presented that evening. I left both our conversation and the evening feeling like the workshop had been a success. This was an event planned as a direct result of a chapter members' suggestion to the board. There was satisfaction in knowing that the board had, at least in this case, been able to 'give the people what they want.' In the past there have been workshops planned,

presenters booked, space reserved, and flyers printed and distributed with poor turnout from chapter members. I'd like to think that those days are over. One way to insure that they are, is that we as board members stay connected to chapter members. As always we welcome and need your input in order to best serve you.

I hope you enjoy this newsletter. As you read it I hope you too will be inspired by all that is going on in the New York Chapter. We have so many exciting, challenging projects underway. We are already looking forward to the 2007 National Conference, which will be here Brooklyn. We

are in the beginning stages of planning for next year's Gala Fund-raiser, we are knee deep in the film project with great work by the PR committee and its chair...I could go on and on but instead I'll let you read the newsletter and encourage you to visit our website [www.nysadta.com](http://www.nysadta.com), attend an upcoming workshop, volunteer to join a committee, write an article for the newsletter...in other words "get involved" in your chapter.

Warmly,  
Christine Zimbelmann

## Letter from the Editor: *Calling the Writing Muse*

As the winter moves on, I encourage readers to take time for themselves- time to reflect and write!

One of my favorite ways to get the pen going is to light candles, play soft background music (to start the creative process), put on my

sweats, and free write whatever comes- without thought or judgment.

Personally, I need a topic to jump start the process. With all of the recent chapter events, the topics are endless. Possible topics could include the recent panel discussion, a thought-provoking workshop or

seminar, or reflections on the Gala. One could even choose a poignant therapy experience.

One way to practice writing is to write daily for yourself, even if only for a few minutes. One resource for personal musings is *Soul Food Cafe*, a website of inspirational

stories from writers, exercises to bring forth creativity, and fascinating muse lore [www.dailywriting.net](http://www.dailywriting.net).

During the dark of the upcoming winter, I encourage readers to find their own writing muses!

Warmly,  
Cindy Davies

*Dear NYS ADTA Chapter Leaders,  
members, and fellow dance lovers...*

What a wonderful show and event....I was so happy to be there to see it. As always, I am proud to be a New York State Dance/Movement Therapist. I know all your hard work and efforts on behalf of the Chapter are appreciated by all. Applause,applause.....PS: I LOVE the CD— played it in my car all day Sunday!

*-Tricia Capello*

I would like to add my CONGRATULATIONS to a job well-done! The NY Chapter of ADTA exudes enthusiasm, teamwork, dedication, vision, creativity, and excellence!

*Thank you for all that you do!*

*Tina Erfer*

Sounds like a wonderful time! I was sorry I had a conflict and couldn't be there but I applaud all the work the New York Chapter has been doing- nice job everyone.

*Best,*

*Lauri D. Nemetz*

What a wonderful event last night!  
You all did a superb job!

*Best wishes,*

*Miriam Roskin Berger*

Just wanted to give a big shout out to the board of the NY Chapter. In addition to the Gala, there are several other projects and events in the works! As a recent board member I am very aware of how much time, energy and dedication it takes to get small things done, much less a BIG, SUCCESSFUL, fundraising dance concert and reception!

*Thank you and job well done!!*

*Leslie Daly : )*

I too want to extend my congratulations to the Chapter as well as my excitement about the entire evening—the varied performances, the organization of the event, and the classy reception. I hope this is an annual event and I think some part of this should be taken to the national conference. We should show the country how much talent we have in NY!!

*-Laurel Thompson*

I am so impressed with you all — you did such a wonderful job last night and I am so glad that I was able to attend. One thing I missed though is who put the program together - the “artistic director” so to speak. The sequence of the dances was terrific and the performances were all terrific. Thanks so much. I hope you raised a lot of money!

*With warm hugs —*

*Elissa White*

*(GALA cont. from p. 1)*

to donate performances. Cara Gallo, Katherine Howard, George Jagatic, Tamar Kipnis, Linden Moogan, Leslie Daly, Marie Carstens, and Corinna Brown offered choreography, and dancers Susan Harding and Jean Musacchio performed the choreography of Anahid Sofian. We had a cast of dancers and choreographers that are also dance therapists.

Ticket sales were another obstacle. How would we sell them? The membership was wonderful in its response to the board's evening “phone bank” in the early summer. The sales that evening gave board members the energy and enthusiasm to sell out the house days before the concert. Sadly, we had to turn people away, but were given an excellent incentive to rent a larger theater for next year's gala!

With such a spirited crowd of supporters, the board began to move on to planning the “party” – the “Gala” concept. We wanted fun and elegance: passed hors d'oeuvres, wine (in real wine glasses), a gift bag, and a raffle of items that would be real crowd pleasers. As we called local business and reached out to friends and the dance community, the donations poured in: *Dance* magazines for our gift

bag, dance classes for our raffle, and flowers for the stage.

Did you sense the orchestra tuning as you arrived? We hope so! We loved bringing this event to the chapter and look forward to bringing you a sequel next year. We loved your response and abundant praise for a job well done. We loved seeing your expressions of delight and enjoyment as the program of dance unfolded.

## A Brief Report: Master's Theses 2006

by Linden Moagan

It was 7 pm on Wednesday September 20 when a handful of the profession's d/mt "elders" and other accomplished CATs and Master's level students, filled a small room for Pratt's third annual thesis presentations. Four Master's theses were shared, each distinct in its content and presentation.

Lucey Cummin's, *Awareness of Racism: The Responsibility of White Dance/Movement Therapist* opened the evening. Ms. Cummin's research explored frontiers of racial development.

I appreciated the way she supported her research findings. Through an analysis of questionnaires given to d/mts, she proposed a somewhat controversial finding that, "Although patients do not perceive racism to be present in d/mt groups, the d/mts themselves are not adequately prepared to address manifestations of racism with patients."

Because I work in a multicultural patient environment, the idea of the presence of transference in a relationship between a white dance/movement therapist and a black patient, for example, was valuable for me and encouraged me to take a closer look at my work.

For me, this discussion explores the idea of implicit

knowing and inter-subjectivity, which takes the therapist out of a more authoritarian role. This helps people become aware of the nonverbal dimensions of interactions.

Ms. Cummin offered the resource People's Institute, [www.PisB.org](http://www.PisB.org), for better understanding and awareness of the theory of racial development and institutionalized racism.

From her work I came away with a relevant theme. As CATs it may be beneficial to clarify others' intentions, define their statuses in relation to others, and tend to their own senses of identity through a variety of social and physical interactions.

Elisabeth Grasberger's *Mixed Methodology Research of Secondary Traumatization: Medical Dance/Movement Therapy in Pediatric Oncology* explored how d/mts who work with terminally-ill children may cope with Secondary Traumatization (ST). She employed a threefold mixed methodology study that compared the narrative of a d/mt intern to the results of eight surveys. These contained quantitative and qualitative questions that assessed the relationship between coping skills and ST. They were completed by dance/movement therapists with experience in pediatric oncology.

"How does your body respond to watching a movie, reading or hearing a poem, movement, music," was an important question posed in her study.

Tian Dayton (*Journal of Group Psychotherapy, Psychodrama & Sociometry*) writes, "They [people experiencing trauma] may tend to cycle between extremes of black and white, with few shades of grey, in their thinking, feeling, and behavior. That reaction reflects the intense and overwhelming fear response, when a person becomes flooded with pervasive feelings of fear and then shuts down, numbs out, acts-out, or dissociates... That internal mind-body combination may lead them to respond with behavior that is equally unconsciously driven." To break the cycle of ST, Ms. Grasberger offered numerous coping strategies that could help prevent a CAT from becoming caught up in a kind of dysfunctional, self-perpetuating defense dynamic when dealing with death and dying.

I also thought of supervision, the CAT listserve, and psychotherapy as ways to cope with ST. This made me think of how trauma sears painful scenes into the brain and body. Traumatized people's inner worlds can become characterized

by extremes and their outer worlds mirror the dynamic.

Living in the present and tuning into the natural give and take of the moment, both within the self and the family system, seem to be extremely valuable concepts for a therapist's maintenance of personal health, well-being, and long-term effectiveness.

Using the Chakra system (the seven main energy centers of the body that correlate with the seven major organs of the body) can help people, particularly high-risk adolescents. In *Dance/Movement Therapy Healing the First, Second, and Third Chakras in Gay, Lesbian, Transgender, Bisexual Youth (LGBT)*, Shahla Nikpour concretized physical and emotional issues and development.

Ms. Nikpour opened her presentation with a body scan, which invited people to activate awareness of inner sensations. First, focusing on grounding and balancing energy (first chakra), her directives were fluid and sensual and could be interpreted in personal ways.

She proposed that high-risk adolescents had serious trauma in the first, second, and third chakras. She emphasized that many LGBT youth grew up in physically violent or shaming environments and that, "...many have (*THESIS, cont. on p. 10*)

### *Awareness of Racism: The Responsibility of White Dance/Movement Therapists*

By Lucey Cummins, MS, DTR

The goal of this post positivist study is to determine the preparedness of White dance/movement therapists to process manifestations of racism in their practice. The entire research design was conducted under a critical race theory lens with the goal of connecting anti-racism awareness work to dance/movement therapy. Specific attention is given to the role of transference in a therapeutic relationship between a White therapist and a Black patient, and the therapists' awareness of racial identity development. Six dance/movement therapists and 5 patients at a large, inner-city hospital were surveyed regarding their knowledge and experiences. The findings reveal that although patients do not perceive racism to be present in dance/movement therapy groups, the dance/movement therapists are not adequately prepared to address manifestations of racism with patients.

### *Mixed Methodology Research of Secondary Traumatization: Medical Dance/Movement Therapy in Pediatric Oncology*

By Elisabeth Grasberger, MS, DTR

This thesis questions the most effective coping skills for secondary traumatization used by dance/movement therapists in pediatric oncology/hematology? A three-folded mixed methodology study compared and contrasted a reflexive narrative of a dance/movement therapy intern to the results of 8 surveys containing quantitative and qualitative questions assessing coping skills and secondary traumatization, and completed by dance/movement therapists experienced in pediatric oncology. The reflexive narrative demonstrated that coping skills related to dance or movement were used frequently and found to be most effective. It also coincided with the literature review in terms of the significance of recognizing risk factors and symptoms of secondary traumatization. The quantitative data, using ProQOL R-IV scale, showed an average exposure to secondary traumatization. The results of the coping skills revealed that dance or movement were not used frequently. Yet those who did use them rated them highly effective and scored the highest in variety of coping skills and compassion satisfaction. Overall, the following coping skills rated the highest in frequency and effectiveness: listening to music, eating healthy and spending quality time with family and friends. The qualitative data displayed a conflict reporting that most participants have not experienced secondary traumatization, while some

shared through open-ended responses experiences that do qualify for it. In conclusion, to overcome secondary traumatization, an understanding of risk factors and symptoms is important, as is a wide variety of coping skills in personal self-care, including dance or movement, and interpersonal and organizational support.

### *Guided imagery in conjunction with Dance/Movement Therapy to decrease anxiety in substance dependent adults in a medically managed detoxification unit*

By Meghan Dempsey

The goal of this pilot study was to see if guided imagery in conjunction with dance/movement therapy (D/MT), or dance/movement therapy alone, decreased anxiety in substance dependent adults in a medically managed detoxification unit. The participant pool consisted of 47 males and 13 females between the ages of 24 and 59. This study used 60 volunteers all of which were diagnosed with substance dependency and were also detoxifying from alcohol, cocaine, heroine, and other drugs. The participants were divided into 3 groups of 20. The first group of 20 received only traditional Chacian D/MT as a clinical intervention. The second group of 20 received guided imagery followed by traditional Chacian D/MT as a clinical intervention. The third group of 20 did not receive any intervention, and thus, was the control group. It was predicted that the participants receiving guided imagery and D/MT would have a greater decrease in anxiety than those who received no treatment. The Adult Manifest Anxiety Scale-A (AMAS-A) (Reynolds, Richmond, Lowe, 2003) was administered to all 60 participants as a pre and post intervention measure of anxiety. Participants receiving only D/MT experienced a significant decrease in anxiety. However, the combined interventions of guided imagery and D/MT did not result in a significant decrease. This could have been due to repeated interruptions and disturbing incidents on the unit. It is suggested that the physical relaxation experienced from this form of guided imagery allowed the participants to remain in their resistant passive state characteristic with substance dependent individuals. This made it difficult for them to engage in the dance/movement therapy session following the guided imagery. The participants that received only dance/movement therapy were not given the opportunity to stay in the comfort of passive resistance. Instead, there were engaged in interpersonal exchange, which resulted in therapeutic change.

(ABSTRACT, cont. p. 13)

# Exploration of Dance Color Program

by *Violaine Morinville*

The Dance Color Program is based on Daniel Briez's teachings on energetic medicine with colors, combined with my training in contemporary dance, somatic movement and qi gong. I created a dance program that works using color frequencies in order to reactivate one's full potential. The energetic work through dance and movement helps us contact our divine essence by finding oneness through the colors. The dance exercises include body awareness with the integration of universal principles with qi gong, somatics and meditations on colors.

This is an overview of the dance color program, which is in evolution. The program provides tools for awakening our being through the art of dance and through the art of colors. This approach can lead to the integration of universal principals and thus can bring more tools about an enlightened society in the world.

The openness resulting from the dance movement exploration of the colors helps remove energy locks and activates the energy of the body, which helps to liberate the being.

There are 12 colors used in various artistic contexts, bringing about aptitudes for art, therapeutic qualities, and an opening to our

spiritual beings. In the program, I explore the work of Qi (vital energy) and expand body awareness and

the origins and of the life energy that permeates all things. *Red* is the color of being

*Green-Emerald* is the door of the heart opening. *Turquoise* brings about serenity and peace.

*Pink* is the frequency of unconditional love.

*Blue* is the color of right expression of our being.

*Indigo* relates to the inner vision and intuition.

*Violet* is the color of transmutation and of service to the collectivity.

*White* brings transparency of our being and the pure clarity of light. It is a new consciousness connected to the frequency of higher dimensions.

The activation of each color through dance can promote the exploration and the integration of movement qualities.

Artistic and choreographic work are conducted in order to facilitate the expansion of the energy of colors. Sometimes there is a dance piece offered to the public after a cycle of teachings with the colors. The artistic work can then be defined as a sacred art and a therapeutic path that opens up the way to our true beings.

The Dance Color Program will be explored more in the next issue of the newsletter. For more information contact Violaine Morinville, M.A.

dansecouleur@yahoo.ca  
www.dansecouleur.com

*MEDITATION ON THE GOLD COLOR*

Open yourself to the golden frequency by visualizing a golden sun radiating with its thousand rays. Breathe deeply and feel the energy of the golden sun filling you up with its glittering brilliance. Let yourself rest in that presence and let go of useless tensions; let yourself be here and now. Unite your yin and yang qualities by watching your inner power take its flight and twirl in the infinite sky. Let your freedom take its full expansion and breath into that golden freedom.

See the sparkle of golden stars sowing that energy around you. Your aura radiates that bright quality and the releasing brings about the fullness of your fresh essence, beyond all things. Gather the golden energy by absorbing the Qi at each breath and link to the cosmic source. The balance of the gold frequency brings about the radiating presence in universal confidence of our oneness.

Slowly, come back to your breath by bringing the energy of the gold color into each gesture in harmony with the universe. Come back to your natural state by carrying that new sacred energy into your daily life like an eternity walker. You can connect yourself to that gold frequency as often as you wish.

creativity through structured improvisations and many contemporary dance techniques including creative sounds.

The colors of the prism are integrated in depth through dance movement. Here is a brief description of the energetic qualities of each color.

*Purple* is the color of

grounded, of body awareness, and is linked to our earthly incarnation.

*Orange* is the color of femininity, creativity, and welcoming.

*Gold* is the color that permits us to contact our divine essence.

*Yellow* is the color of joy and of the awareness of the egotistical mechanisms.

# What's in a Name? Pondering Job Titles

by Corinna Brown

During the past ten years that I've been in the Dance/Movement Therapy profession, I have seen the discussion about what we call ourselves circulate through the ADTA listserve. Anticipating the change in New York City's Health and Hospital Corporation (HHC) from *Activity Therapist* to *Licensed Creative Arts Therapist*, has caused me to reflect on titles I've had during my career

As a Hunter Graduate and newcomer to the NYC job market in 1996, I felt a bit disparaged when I was confronted with the fact that the title *Dance/Movement Therapist* was nowhere to be found in job advertisements. None of my professors in graduate school prepared me for the cruel truth, that I'd never see a job advertised for a Dance/Movement Therapist in New York papers.

Nevertheless, I soldiered on with the mindset, "It's not about what I am called but what I do that matters." I applied to all sorts of positions with different titles, from counselor to any type of therapist I thought my graduate training had prepared me for.

In my first job out of Hunter, I got to create my

title in a part-time position on a physical rehabilitation unit at a Long Island Hospital. I wrote down *Dance/Movement Therapist* on the application but the human resources department put on my ID badge *Movement Therapist*. The woman said the whole title wouldn't fit on the badge. Every time someone assumed I was part of the physical therapy department, I clarified what I do and what dance/movement therapy is.

In actuality, I belonged to the Recreation Therapy Department and my co-workers were certified Recreation Therapists. They led exercise groups, played bingo, did crafts. We wrote goals relating to increasing range of movement, stimulating cognitive functioning, increasing memory, improving eye-hand coordination and providing educational and recreational activities.

That same year I had a job as an independent contractor at a preschool for emotionally and physically handicapped children, and was working under a grant. I felt lucky because I was finally called a *Dance/Movement Therapist*. I had no badge, no title in a directory, no

office, no phone, and belonged to no department. I was alone and it felt awful. I came in twice a week did five hours of groups, then left. There were no team meetings, no notes, nothing to document my work in the larger bureaucracy. I didn't realize at the time that I had a title, but what significance did it have if no one knew it and my work was never documented? Of course, it made a difference to the children I worked with but many administrators I've worked with have said, "If it isn't documented then it didn't happen."

I eventually moved to a full-time position where I was called a *Recreation Therapist* in the Recreation Department of a nursing home. I felt little more than a glorified entertainer and was the only staff trained to do group psychotherapy. All my co-workers were artists or musicians with Bachelor's or Master's degrees in art or music, but not in Creative Arts Therapy. They were glad to make a decent wage, but I thought someone with a Master's degree should be making more money. I'm too embarrassed to tell you how low the salary actually was. I could only handle

the tension and dissatisfaction that came along with the poor salary and "entertainment" attitude of the recreation department for ten months.

I moved on to a position on an inpatient psychiatric ward. I was a *Psychiatric Rehabilitation Counselor* at a Hospital in Brooklyn. This sounded better as the word rehabilitation seemed closer to what I was doing. At the same time, I doubted that I was rehabilitating any psychotic patient that came to a D/MT group only once or twice in a week long acute hospital stay. I believe rehabilitation takes a long time, especially for psychiatric patients. Stabilization was always the goal on the unit and D/MT was an important part of this process.

At my next job in a psychosocial clubhouse for adults with mental illness I was called an *Activities Counselor*. What that is and where that title came from I don't know. It sounds like they wanted me to counsel patients in what activities they should do. I did dance/movement therapy, art, cooking, and a host of other activities including planning trips,

(NAME, cont. on p. 11)

# News from the Open Chapter Meeting

The NYS Chapter held its annual open meeting at the national conference in Long Beach. In addition to giving updates on what the chapter has done in the past year and is planning for the upcoming year, the main topic of discussion was connecting NYC with the rest of the state. Several ideas came up, and are currently open on the board's agenda:

- Creating a separate upstate chapter.
- Purchasing a webcam that would be used at chapter events so that people who can't travel to the event can still participate and/or listen in.
- Developing a "buddy system" in which a participating NYC chapter member would be linked with a "sister" from another region. Each sister pair would communicate regularly, keeping up with activities going on in their

respective communities.  
-Restarting the chapter book club, which was a monthly event held at sites alternating between NYC and Westchester.

Along these same lines, the chapter will continue with the Dance to Connect Project, an effort conceived to address the connection of d/mts across the state.

Five regions have been identified for the project: Albany, Long Island, Westchester, New York City, and Syracuse/Rochester/Buffalo/Utica. Each region is creating a 5 minute improvisation around the theme "Interacting within your environment," which the regional liaison will videotape and send to the Public Relations Committee. The video will be sent to the next region, which may or may not choose to view it. At this time, New York City has completed its portion, and

the project will be moving on to Long Island.  
The board would like to hear your opinions about any or all of the above ideas, or ideas of your own

about strengthening our ties. Please email Renee Heagney at [ren\\_thegreat@hotmail.com](mailto:ren_thegreat@hotmail.com) to share your thoughts.

## Upcoming Board Events

Keep your eyes open for these future board events:  
**Chapter Book Club**  
will be resuming. If you would like to help organize, host, or chair the book club, please contact Yael Luski [YHLuski@aol.com](mailto:YHLuski@aol.com) for more information.

## Case Presentations

It's the time again to share our work! If you are interested in presenting one case to the membership, please contact Corinna Brown [Corinna.Brown@gmail.com](mailto:Corinna.Brown@gmail.com).

## Movie Nights

The NYSADTA will be beginning the movie night series again at Pratt. Check the listserv for details.

## Board Info Updates

Since our previous issue, some board members and information have changed.

Corinna Brown      [Corinna.Brown@gmail.com](mailto:Corinna.Brown@gmail.com)

Elisabeth Grasberger      [lisdance@yahoo.com](mailto:lisdance@yahoo.com)  
*Treasurer*

Lara Wheeler      [littlelarafern@gmail.com](mailto:littlelarafern@gmail.com)  
*Student Liason*

NYSADTA      335 State Street #2A  
*mailing adress*      Brooklyn, N.Y. 11217

## Visit Cafe Press

Help support your local chapter in style by visiting our own online store at:



hoodie

<http://www.cafepress.com/nysadta>.

Many products are available, including mouse pads, mugs, buttons, stickers, and clothing.



hooded  
sweatshirt



tote bag



large  
mug

*Shopping Made Easy!*



*Preparing for the Gala. Clockwise from top: Kjartan Clausen, Christine Zimblemann, Cindy Davies; Fred Hatt; Jean Musacchio and Susan Harding; Cara Gallo and Maria Clausen; Joan Ingalls; Deniz Oktay and Emily Todros*

## Calling All Reporters

The NYSADTA Newsletter is looking for people interested in writing continuous columns, reporting on specific topics, or committed to reporting current events in the dance/movement therapy world.

Possible topics include book reviews, cd lists, features on prominent d/mts performances or choreography, current events in the dance world, updates on licensure,

supervision issues, networking, or surviving private practice.

If you are interested in lending your time and talent as a reporter, photographer, or columnist, please contact Cindy Davies, cindylou823@yahoo.com. If you have suggestions for topics or columns, these are also appreciated.

Watch the listserve for possible meeting dates (i.e., one per issue) for those interested!

## A Note from the Treasurer

Dear NYS Chapter Members:

My name is Elisabeth Grasberger and I am grateful to have been appointed as the new treasurer. I have just graduated from Pratt Institute in May, 2006 and was the lucky winner of the second annual scholarship for the ADTA Conference last year. I am happy to have the opportunity to be part of the NYS Chapter after experiencing first-hand the value of such a great community and to offer my support in return. Prior to Pratt, I worked for 5 years as an administrative assistant at an investment bank. I look forward to integrating my experiences from the corporate world with the dance/movement therapy field. Hope to meet many of you at future meetings!

*-Elisabeth Grasberger*

*(THESIS, cont. from p. 4)*

transitioned themselves to the streets or to temporary housing, which carry factors of being dangerous, unpredictable, and volatile.”

I utilize the chakra system for my own health and in my work with adult patients. Focusing on the first three chakras is effective and appropriate with my patients. The majority are homeless (relating to first chakra) and have serious issues with trauma and addiction, which relate to the second and third chakras.

Meghan Dempsey explained possible pitfalls with using guided imagery with adults with substance dependence. Her thesis entitled, *Guided Imagery in Conjunction with Dance/Movement Therapy to Decrease Anxiety in Substance Dependent Adults in a Medically Managed Detoxification Unit* drove home the point that although guided imagery may achieve relaxation, it may lead to an inactive, nodding-off state that occurs in people who are addicted to opioids or on methadone.

Ms Dempsey stated, “...physical relaxation experienced from this form of guided imagery allowed the participants to remain in their resistant passive state characteristic with substance dependent individuals.” The question then becomes, if I use guided imagery to lessen anxiety, how do I activate these patients’ mobility from

“relaxed” posturing.

I noticed this phenomenon in a Stress and Anxiety Management group I hold on a detox unit. I found that to keep a “passive state characteristic” from taking over the

*(CONF cont. from p. 1)*

the last conference, I had become a DTR through the alternate route. This was a hard journey, but when I moved in the choir, tears streamed down my face. My mom, who has been my conference companion for three years, was my witness, and this single event was the most confirming in my professional and personal life.

This year, both my professions came together in Long Beach. My colleagues from the NYU Dance Education Master’s Program were there, and I launched my first publication, a creative arts session planner. I attended a workshop on text and movement, witnessing and embodying successes in our profession and incorporating words into powerful tools that touched every one in the room. In a workshop about violence prevention, my work felt completely validated because I share similar experiences while working with Rena Kornblum’s curriculum at my site. These were just some of the workshops and I am proud to say I was marveled by every one I took.

At the dance, I reconnected with some of my “conference friends,” women with whom I have

rest of the movement activity, I could lead the group into rhythmic action, moving on the sagittal plane to encourage increased interpersonal connection and exchange, and to promote inclusion

and affective attunement.

I want to thank Lucey, Elisabeth, Shahla, and Meghan for their inspired efforts that have stimulated and influenced my thinking, enhancing my creative arts/dance therapy practice.

shared a connection through conferences. Every year it seems like no time has passed and the friendships bloom again. This year, I met a new dance therapist partner, and we danced the night away, laughing as we came up with funny movements and recollected a little bit of 80’s dances. I even got to do a little bit of salsa dancing!

This brings me back to the movement choir. After all has been said and done, I saw two of my companions from the alternate route journey have their chances to feel welcomed into the field. I saw them feel like part of

something, taking the plunge into acceptance. They took all of this in with waving hands and reverences, feeling seen and acknowledged. As we moved as one, honored people in this field, memories, moments, struggles, and victories all floated around the room, as smiles and tears showed the prism of our profession. Light shines through this prism and we dance as different flecks of color in this infinite palette, as precious as a diamond itself. I definitely have to thank the NY Chapter for making this such a vibrant, beautiful reality.



*Cara Gallo flips in preparation for her performance in the Gala Fundraiser. For more pictures, see the NYSADTA website.*

(NAME, cont. from p. 7) and facilitating community events. This took place within the framework of the self-help model of psychosocial rehabilitation, which I ultimately had a hard time fitting my therapist-self into.

At that time, I began working as an independent contractor with the National Multiple Sclerosis Society. For five years I led a day program with adults who suffer from MS. I was called a *Group Facilitator*. We did d/mt during only one of the five hours I spent with them weekly. My boss knew I was a Dance/Movement Therapist but often introduced me as a drama therapist because I was in an experimental theatre company. The clients usually called me by my first name, as half of the group was resistant to doing movement of any type, unless you actually lifted their limbs for them. They thought of me more as a physical therapist even though I explained the goals of d/mt and differentiated it from physical therapy in every session.

This leads me to my current title, *Supervising Activity Therapist*. Oops sorry, it actually recently changed to *Activity Therapist III*. Activity Therapy is really an outdated title

that some city bureaucrat created in the sixties, I believe. In actuality, it isn't even a profession. It's a hodgepodge mixture of staff with different abilities and education backgrounds that spend time with patients, mostly on psychiatric units.

I guess the powers that created this title identified that dance/movement therapists do activities and dance is one of these activities. But, didn't I do "activities" before I was a Dance/Movement Therapist? Yes, from 1990-1994. But was I a therapist? No. I did plan and run parties, take patients on trips, plan a daily schedule of activities, run groups in a locked down facility for adolescent girls. I also did counseling, carried a caseload, supervised other staff, and danced with the girls. But I was not a "therapist."

Under the job title *Supervising Activity Therapist* or *Activity Therapist III*, the educational requirement is only a Bachelor's degree. D/MTs in NYC with Master's degrees have been working in these titles for decades. We have had to do tasks we were not always thrilled with or trained to do. In my experience at HHC and other NYC hospitals, d/mts (and other CATs) have had to plan

parties, run socials, and do the dreaded grooming groups along with D/MT in the 37.5 hours a week they work, all in the name of activities therapy. I've exclaimed more than once during the past 10 years, "I did not get a Master's Degree to play BINGO!" A colleague at Bellevue in outpatient psychiatry has stated he feels more like a "glorified baby-sitter" than an art therapist.

Currently, I work in outpatient psychiatry in a substance abuse clinic and fortunately do not have to run these "baby-sitting" groups anymore. I have the most autonomy and freedom in this position than in other title I listed above. Groups are voluntary in this setting and the focus is more on the group process, creativity, feelings, and not activities, although I still throw parties and take trips. My creativity is encouraged and accepted. I feel far more valued than I ever have at any other jobs I listed above. That is why I've been in my position for more than seven years, even though my title is *Supervising Activity Therapist* and not *Dance/Movement Therapist*.

So what's in a name? Perhaps an equally important question for CATs should be, "What's in the

job description?" In reviewing all of the titles I've had it is clear that the titles have been vague and not accurately depicted what I have done or been trained to do. D/MT and CAT have been fit into several of these positions like a special feature instead of being the main attraction. I know some of my colleagues only do D/MT, but I don't think this is the majority. These are mostly d/mts working part-time, or who are not part of an interdisciplinary treatment team.

What we do is as important as what we're called. Will it make a difference if we are called *Licensed Creative Arts Therapist* but still have to play BINGO, do grooming group, plan socials, and take trips? Wouldn't it be nice to have what we do match our titles? I am hoping that our new HHC title, *Licensed Creative Arts Therapist*, will earn d/mts and other CATs more respect throughout the corporation and fix the disparity between what we were trained to do, what we do with patients, and what we are called.

*If your observations do not match, I encourage you to write a response, and share your experience in the next newsletter. - CB*

<p><b>Experience Individual Reichian Psychotherapy</b> Free your blocks, release long held rigidities, feel your energy free up, giving you greater access to your life force and greater capacity to experience pleasure and joy. Contact Corinna Brown, MA, MS, ADTR, NCC, LCAT (917) 664-8230 Corinna.Brown@gmail.com</p>	<p><b>DTR??? NEED SUPERVISION???</b> Linden Moogan, ADTR, LCAT, NCC I am available for individual and group supervision employing a variety of Creative Arts Therapies and personal coaching. (347)446-0026, Liv2Moov@aol.com</p>
<p><b>Learn The Art of Belly Dancing with Marie McKenna-Aguirre, MS, ADTR, NCC</b> Mondays 6:30 - 8 pm, Location: Times Circle Rehearsal Studios, 743 8 Ave (Btw. 46 &amp; 47 Sts.)</p>	<p><b>MARIE C. CARSTENS, MS, ADTR, LCAT</b> Are you feeling stretched too thin? Feel like a cog in a wheel of an overburdened system? Is your DTR or ADTR on the back burner? Are you having trouble getting motivated? I have over ten years clinical experience with adults coping with psychiatric illness and/or chemical abuse/dependence. I provided service on acute psychiatry, drug rehabilitation, MICA day treatment and IPRT. I currently direct a division of creative arts, recreational and vocational therapists in a hospital setting. · Clinician Supervision · Stress Management · Individual Dance/Movement Therapy Queens location, by appointment only. (347) 742-6591</p>
<p><b>Dance Therapy Supervision Group</b> Meets one Monday evening a month in Manhattan. Small, supportive group. Beginners through more advanced level clinicians are welcome. Work toward completion of ADTR credentials. Reasonable rate. Call or email Christine Zimbelmann, ADTR, LCAT (646) 239-0763 tinezdt@aol.com</p>	<p><b>DTRs/ADTRs Seeking Supervision</b> Corinna Brown, MA, MS, ADTR, NCC, LCAT is available for individual supervision utilizing Creative Arts Therapy in NYC. (917) 664-8230 or Corinna.Brown@gmail.com</p>
<p><b>Writing Group for Dance Therapists</b> Hosted by Corinna Brown one week night, monthly, 6-8 pm. Group format consists of moving together, writing, and optional sharing. For more information on date and location: Corinna.Brown@gmail.com</p>	<p><b>Supervision and Career Development</b> Supervision for DTRs, Alternate Route Students, and new therapists in Brooklyn and Manhattan. · D/MT with adults of all diagnoses · Honing clinical and professional skills · Career development, coaching · Compassionate and holistic CONTACT RICKI GRATER, LCSW-R, ADTR (917) 748-0288 RGDANCER1@AOL.COM www.shantispace.com</p>
<p><b>NYSADTA "Buddy" Program</b> The Board is piloting a new program between upstate and NYC members. If you are interested in becoming a "buddy" to another chapter member (i.e., pen pal) please email Renee Heagney ren_thegreat@hotmail.com for more information.</p>	<p><b>Integrative Psychotherapy</b> For Dance/Movement Therapy students and new graduates Reasonable sliding scale. Brooklyn and Manhattan Ricki Grater, LCSW-R, ADTR (917)748-0288 Rgdancer1@aol.com</p>
<p><b>Dance Therapy Peer Group</b> Forming on Long Island to discuss and move through professional issues. For more info please contact: Sharon Epstein, MS, ADTR, LCAT Sharonepstein@mac.com</p>	
<p>If you like the graphic design or photo retouching in this newsletter, please contact Rick Zwicker (swordcaptain@hotmail.com) or Cindy Davies for information about your freelance projects!</p>	

**CREATIVE ARTS SESSION PLANNER**

I am a dance/movement therapist and a dance educator working in New York. Two years ago, when a principal and supervisor asked me for reports on my progress with the kids at my school, I tried to fit my sessions into a normal lesson planner and found it very difficult. I then merged the formats of a lesson plan with a session progress note and found it very effective and helpful, especially for organization and tracking. It helped me also reflect on the successes or challenges in my session, helping me feel at lot more in touch with my work. The Creative Arts Session Planner was hence created, put into a beautiful format by a talented Spanish graphic artist, Margarita Peces, and now is available for your use!

If you:

- Have a lot weekly groups or clients
- Are trying to find a place to report on your groups
- Have supervisors or supervisees that you would like to see your or their progress and be able to track this
- Are having trouble remembering what you did with groups (I am the first to volunteer to having this problem)
- Would like to reflect on your own work
- Would like to present your work and evidence it

Then this would be ideal for you! This planner is great for Creative Arts Therapists, Arts Educators, Teaching Artists, Supervisors, Student-Teachers, Interns and any arts professional!

Check it out at [Lulu.com](http://Lulu.com) with the search words: creative arts planner.

Please help me spread the word! Thank you for reading this!

Thania Acarón, MA DTR LCAT  
 thaniac@mac.com

(*ABSTRACT, cont. from p. 5*)

*A case study examining the body/mind relationship in a Japanese-American breast cancer survivor*

by Rebecca L. Rachelson

The main objective of this thesis was addressing the body/mind split that resulted from the trauma of breast cancer in a Japanese-American woman through the combination of energy work and dance/movement therapy. A mixed methodology case study observed the subtle energetic shifts and emotional identification of the patient throughout the course of 5 individual sessions.

The researcher utilized massage, touch, Reiki healing energy and dance/movement therapy techniques throughout the course of five hour-long sessions. In the context of the therapeutic relationship, the researcher hypothesized that increasing the energetic flow, emotional expression, and body awareness were key factors necessary in healing of the client's body/mind split. The quantitative data collected included an energetic measurement at the beginning and ending of each session. The qualitative data highlighted interventions and modalities used in each session, as well as thematic development that occurred. In relation to previous treatment of traumatized individuals, this research implies that any symptomology resulting from a traumatic event is a coping mechanism in attempt to avoid future suffering. The body and mind disconnect out of necessity, and any treatment must address feelings around the trauma in order to fully heal this holistic injury.

*Dance/Movement Therapy Healing the First, Second, and Third Chakras in Gay, Lesbian, Transgender, Bisexual Youth*

by Shahla Nikpour

Note: This thesis is in the process of completion. It was presented at the thesis presentations, but the abstract could not be included here.



*NYS American Dance  
Therapy Association*

NYS/ADTA  
335 State Street #2A  
Brooklyn, NY 11217

---

---

*nys adta* ==

## Support Your Chapter Newsletter

The NYSADTA is the official publication of the New York State Chapter of the American Dance Therapy Association. The Newsletter Committee reserves the right to edit all materials. This newsletter is mailed to all members of the chapter. Subscriptions to nonmembers is \$8 for three issues annually. For \$16 per year, nonmembers can also receive workshop flyers, conference brochures, and newsletters. Just send a check to the

address listed above with a note requesting "Subscribe Membership." All checks must be payable to the New York State Chapter/ADTA.

### advertising

There is no fee for advertising for Dance/Movement Therapists/Chapter Members. Please send your ads, scan-ready art and graphics, or text to the editor: [cindylou823@yahoo.com](mailto:cindylou823@yahoo.com).

### newsletter deadline

The deadline for the next issue of the newsletter is **Friday April 13, 2007**. Please send contributions to **[cindylou823@yahoo.com](mailto:cindylou823@yahoo.com)**.

Contributions can include theoretical or response articles, photographs, letters to the editor, announcements, creative writing, or other writing related to Dance/Movement Therapy in New York State.