

In Their Own Words: Reflections from 50 Years of ADTA Presidents

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Abstract The year 2016 marked the 50th anniversary of American Dance Therapy Association (ADTA). What can be learned from the lives of the women who led the association from its origins to the present? Drawing from personal recollections of the association's past presidents, this article traces the history of the ADTA, the development of the profession, and the unique personal journeys and contributions of the women who served as president. Each living president was invited to reflect on her roots as a dance/movement therapist, her preparation for the presidency, and the trajectory of her time in office. In addition, posthumous and supplemental reflections were gathered through historical documents and publications. The article concludes with reflections from the presidents on the present and future of dance/movement therapy and the ADTA.

Keywords ADTA presidents · ADTA history · American Dance Therapy Association · Dance/movement therapy · Personal reflections · Recollections

Introduction

The year 2016 marks the 50th anniversary of the establishment of the American Dance Therapy Association (ADTA). In that half-century, 15 women have served the association as its president. Each contributed strengths and gifts unique to herself—each encountered joys and challenges unique to her time. Through times of hope and of struggle, times of conflict and of achievement, each president filled the role with her own resourcefulness, creativity, and vision.

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This article traces the unique journeys and contributions of these 15 women, primarily in their own words. Each living president was invited to reflect in writing on her roots as a dance/movement therapist, her preparation for the presidency, and the trajectory of her time in office. Posthumous and supplemental reflections were gathered from historical documents and publications. These personal recollections, presented here in chronological order by term of presidency, guide us through the history of the ADTA and the development of dance/movement therapy (DMT) as a profession. The article concludes with reflections on the present and future of DMT and the ADTA.

For the authors, it has been a privilege and delight to discover—and now to share—bits of history that one cannot learn in textbooks. Official summaries and histories might leave out the free pancake breakfast (funded by a Canadian governmental grant) at the second international conference in Toronto, or the group movement session at the 1972 conference in which businessmen at a meeting downstairs came to see what the noise was about, and joined the movement. In these pages, we are privy to early experiences of self-doubt and uncertainty, and we can share, too, the feeling of achievement and excitement at moments of hard-earned triumph.

The article aims to build bridges: bridges connecting the past, present, and future of dance/movement therapy; bridges between the profession as a whole and the individuals who comprise it; bridges between the purpose, hope, and passion that drove the founders, and the economic and professional realities that compete for dance/movement therapists' energy today. The personal recollections of the ADTA's first 15 presidents invite us to remember the roots of the profession even as it continues to grow.

Marian Chace: 1st President (1966–1968)



“I will get in touch with you when I get back from Israel and we will see what we can do about a dance therapy association” (Marian Chace, personal communication to Beth Kalish [Weiss], 1964).

On Her Roots

“My development as a dancer.... is the development that enabled me to use dance as a tool for communication with people who were blocked in verbal expression” (Chace, 1975, p. 9).

“My own reasons for starting to dance made one aware of dance as a tool other than for performing. My back had been injured in a dive.... At the suggestion of my doctor, I used dance for a creative outlet and as an aid for relaxing and strengthening my back muscles. I had always danced, but I had thought of painting as a career. However, I soon found that dance was my natural means of communication in creative forms” (Chace, 1975, p. 9).

“When I was first in Washington [teaching dance], I was interested only in the people capable of creative work and training. However, concomitant with my interest in group interaction in composition, I grew interested in the action and interaction of people who were awkward, lacking in ability to move with rhythm and with efficient coordination. I became interested in what they found in group dance action to help them feel at ease.... I began to use my training as a means of communication and body awareness rather than as a teacher of art forms” (Chace, 1975, pp. 7–10).

“Dance therapy, as a discipline, did not move into the mental hospital full blown and as a bright idea to be sold.... My use of movement for communication and meeting needs was already recognized in Washington before I tried reaching people in a hospital setting” (Chace, 1975, pp. 9–10).

Other Voices on Marian and the Beginnings of ADTA

“In 1966, Marian Chace was elected as the first President of the American Dance Therapy Association (ADTA). Although she was initially against the development of a professional organization because of her fears of the misuse of dance in therapy, Chace reluctantly agreed to provide the visible leadership for the formation of the ADTA” (Shelley, 1993, p. 22).

“I think she felt very protective.... She was very careful, and I think her reaction to an association was that once a group of people say they are formed and they know what they are doing, then you lose that kind of carefulness. We understood that not everyone would be her version of a dance therapist. And once she accepted that, then she began to realize an association could be formed.... [I]f she would help us gather and formulate the very beginnings, then maybe the association could begin on the right foot and get started in a direction that she would, at least, be partially happy with” (Catherine Pasternak, as cited in Lohn, 1987, p. 17).

Sharon Chaiklin: 2nd President (1968–1972)



“When we began, it was passion and hope that led us all, as no one had the background or experience in building an organization.... We all believed in what we were doing, and each new development came in response to the obvious need or demand that arose... each contributing to forming an organization by doing what they did best.”

On Her Roots

“I apprenticed with Marian Chace at St. Elizabeths Hospital in Washington, DC, 1964–1965. This was the core and basis of my work. I joined in her sessions, gradually leading sections and then eventually leading my own groups. I continually asked her questions, trying to understand the concepts that were the foundation of the work.”

“I took workshops or otherwise learned from others over the next many years: Irmgard Bartenieff, Marian North, Trudi Schoop, Judith Kestenberg, Dorothy Vislocky, Diane Fletcher, Janet Adler, Marcia Halkin, and Mara Cagy while in Israel.”

On the Beginnings of ADTA and Her Time as President

“I had little such training so that I would say that there was a lot of learning on the job.... I need state that Harry Chaiklin’s knowledge was of help also. My ability to listen to others and work with anyone toward some objective helped working toward figuring out what was needed.”

“The beginning was to establish a structure that enabled some communication, to even know who was involved in the field and to have a newsletter that connected them. It was a discussion to find out, ‘What is dance therapy?’... I was very much part of the base that first helped structure the ADTA, with its articles of incorporation and first by-laws which named various officers and committees. Those

that supported each other through confusing and difficult times were Claire Schmais, Beth Kalish, Elissa Q. White, Mimi Berger, Debby Thomas, Beate Becker, and others.”

“Other than continuing the development of a more solid structure, likely the most significant event [of my presidency] was my trip to California. You must realize that the ADTA was formed primarily on the east coast as there were enough people to work together to make it happen. There were several of the first teachers—Chace, Espenak, Blanche Evan, Bartenieff—who worked in the area, and so there were more students. While there was work going on in California through Whitehouse, Schoop, and Hawkins, there was little contact and little understanding of the differences in the work. As president, I went to a weekend conference held in Santa Barbara, to both participate and... bridge the gap across the country to include the west within the ADTA. It was a successful visit, and thereafter several were active in the association and there was more of a sense of unity between the east and west.”

“An unexpected happening was in 1968 when we had our third conference... It was scheduled for Chicago in October. However, the Democratic National Convention met [there] that August, where there were large protests... met by police brutality. I so clearly remember meeting at Chace’s home in Washington, DC, and the Board at the time decided that we should not go to Chicago in protest. Fortunately Deborah Thomas was teaching at the U[niversity] of Wisconsin in Madison and was able to arrange space. Those who were presenting were all willing to come to Madison.”

“The late 1960s and early 1970s were interesting and tumultuous times historically. It was the time of hippies and the anti-war movement in regard to Vietnam and its many manifestations in terms of responding differently to authority. It was a time of the civil rights movement, leading into feminism and others seeking civil rights. There were the assassinations of Martin Luther King and Robert Kennedy. It was the time of landing on the moon and space exploration. Disco was big, and Carole King and James Taylor first sang their songs.”

“[G]roups used in therapy and in other group experiences were beginning to... be recognized for their usefulness in many areas, which supported the idea of dance therapy groups. Non-verbal communication was also beginning to be recognized... which... gave us the hope and belief for our expansion and... recognition. Therefore, it was an exciting time of everything being new, and new explorations into areas that dance therapy was very much a part of. It gave us confidence that we were on the right track, and that what we were doing was important and had meaning, even though we were not yet sure what that was.”

(S. Chaiklin, personal communication, February 1, 2016).

Beth Kalish-Weiss: 3rd President (1972–1974)



“We knew we were creating a new discipline in the mental health field. It was exciting and growth producing...”

On Her Roots

“[M]y college years at Sarah Lawrence (1951–1955)... were vitally important in motivating me to take risks, be adventurous, and to be a social activist. Importantly, I had been a dancer since the age of three and loved teaching.”

“In June of 1961 I took [Marian Chace’s] three week intensive course at the Turtle Bay Music School.... It was very tense, scary, and inspiring. In that class were Claire Schmais, Liljan Espenak, and Arlynn Stark (Samuels); all became friends and were part of forming the ADTA a few short years later.”

“A number of years later, I studied with Irmgard Bartenieff at the Dance Notation Bureau, and then Judith Kestenberg became my mentor and I learned notation.”

On Her Time as President

“At that time, I was in a PhD program at Bryn Mawr College as well as full time employment as a dance/movement therapist with autistic children in Philadelphia. It was a lot to undertake, but I have no regrets. It was a very rewarding and exciting time to be president of ADTA. Pat Gardner became the office administrator and she made it all possible.”

“During my tenure the Board created the *Marian Chace Memorial Fund* following the death of Marian. The first trustees were Judith Bunney, Claire Schmais, and myself.”

“As new president I was startled by a group of young members who called a ‘special meeting’ to protest what they feared would be an elitist direction in the ADTA. The Board had just created the Registry and they were anxious that they would be excluded! The meeting went on for hours; finally, [there] was calm over this and other concerns they had. The formation of the Registry proved later to give us much-needed standards, prior to having graduate programs.”

“At [the 1972] Conference Trudi Schoop led us in a group movement session that was so loud that a business meeting on the floor below told us that the lights shook and they thought there was a ‘herd of elephants’ over their heads. Men there came up to check it out and then joined in. It was fabulous!”

“[At the 1973 conference,] late on Saturday night, many of us huddled around a black/white TV watching the political developments for hours, fearing what Nixon would do next.... The early 1970s was a very politically charged time in Washington. I do think it had a profound influence on those of us who were second generation pioneers of ADTA. It was time of change and of a kind of revolution in the country. We built bridges across the U.S. and got to know each other’s work through participation and most especially writings of the [conference] proceedings and then the *Monographs on Body Movement and Communication*.”

“Without much in the way of financial support, we worked together. Our conferences were very dynamic and inspiring.”

(B. Kalish-Weiss, personal communication, February 28, 2016).

Joan Chodorow: 4th President (1974–1976)



“From early on, the experience of listening to the body to discover imagination, and at the same time expressing imagination through movement, led me to understand that the body at any moment is at once actual and imaginal.”

On Her Roots

“To put it briefly: family, education and the zeitgeist (spirit of the times in which we live), together with play and curiosity, [prepared me for the ADTA presidency].”

“At the age of seven, I was given the great gift of a trapeze in the backyard, where I spent many happy hours swinging back and forth, often upside down. To this day I have vivid multisensory memories of that marvelous, rhythmic swinging, fluctuating between sensations of density and strength in descent, toward the breathtaking sensations of weightlessness and flying at the top. Rhythmic fluctuations between earth and sky led to my first conscious awareness of an ongoing flow of inner fantasies.... Fantasy inspired and shaped the way I moved. At the same time, movement evoked a continuing flow of fantasy.... Around the same time... I also began to study ballet with a teacher who understood the value of both technique and improvisation. Similar to the trapeze, dance required careful attention to balance, coordination, flexibility, and strength, while at the same time moving and being moved by the ongoing flow of inner feelings and fantasies.”

“I’m grateful to have been influenced by the work of many if not most of the first generation pioneers. However, my deepest, most integrative learning experiences came from intensive studies with Trudi Schoop and Mary Whitehouse, as well as a continuing process of dialogue and exchange on a regular basis with Alma Hawkins and Irmgard Bartenieff (1900–1981).”

“I met Trudi Schoop in 1947 when she arrived at Dance Center in Los Angeles after the 2nd World War. At the time, I was 10 years old, and everyone at Dance Center was eager to meet and honor her for her courage throughout the Nazi years when she used her art as an effective weapon to fight against fascism.”

On Her Time as President

“Among my DMT colleagues, more than anyone, Sharon Chaiklin together with Harris Chaiklin made themselves available in countless ways. Sharon built the foundation for ADTA, first in her home office; then she continued to be available to our first paid staff when we moved into our own office. In those days (before personal computers), we used typewriters to write letters, with carbon paper to make a copy to keep; the original was sent via postal mail. I remember phoning Sharon one day about a particular letter I was drafting. She had just finished 30 letters and was on her way out to mail them!”

“As Vice President, I was given the task of drafting by-laws to allow the development of ADTA chapters.... [I]t took some time and work. Haven’t thought about the by-laws for chapters in many years, but they seem to work well and obviously continue to contribute...”

“During my term of office, Harry Chaiklin edited the papers of Marian Chace and the long-awaited first edition of her papers was published. Also, as I remember, the first issue of the *American Journal of Dance Therapy* was published in 1977.”

“It was important to address many issues during my term as president, but as I look back, the most important lasting development was surely establishing the Marian Chace Foundation and serving as one of the first Trustees.”

“Sharon [Chaiklin, president 1968–1972], Beth [Kalish, president 1972–1974], and I wrote [*A Position Paper*, presented at the 1976 Conference] toward the end of my term as President.... Many if not most of the areas discussed [in the position paper such as “The Development of Standards of Practice,” “The Development of the Organization,” and “How Do We Define the Parameters of Our Profession?”] were continuing to emerge and develop during my term as President, and many if not most continue to benefit from attention today.”

(J. Chodorow, personal communication, February 1, 2016).

Judith Bunney: 5th President (1976–1980)



“The focus of my tenure was to reach out to the wider world for recognition and acceptance of dance therapy as a significant and creditable profession to stand alongside more established professions.”

On Her Roots

“I was a... college graduate with a psychology major and minors in theater and dance and biological sciences. As a sophomore, I had begun corresponding with Marian Chace after seeing several articles about her pioneering work...”

“In 1957 I was hired by Chestnut Lodge [where Marian Chace worked part-time, in addition to at St Elizabeths], a private psychoanalytic hospital of some renown in Rockville, Maryland, as a dance therapist without any specific training as such.... My schedule was adapted so that I would follow Marian as she led dance therapy groups... [and] held individual sessions.... At the end of the day, we would spend an hour processing the day’s events, noting goals and progress in patients.... During this apprenticeship, we continued to co-lead groups for several years while I began to lead my own groups and see individual patients.... When I was able, I visited St. E’s to see Marian’s work in a vastly different clinical environment.”

“I began graduate studies in Clinical Psychology at Catholic University... during those years as well.”

On Her Time as President

“I... had become active in the formation of the GAC [Government Affairs Committee] position on the Board and hiring our first lobbyist, Tom Bennett. We initiated an advocacy strategy through in-person lobbying efforts, as I lived in suburban DC and could easily call on policymakers on behalf of ADTA.... This was a big learning curve: form alliances for more clout, appear in person with impassioned statements however short, and send thank-you notes.”

“A first effort was a pairing with Judith Rubin, then President of the American Art Therapy Association, for art and dance therapy to be included as services provided under PL-94-142, the Education for All Handicapped [now known as the Individuals with Disabilities Education Act (IDEA)].... Tom and I physically went to the office of the U.S. Secretary of Education. We were shown where to add our position paper of comments to a two-foot stack of papers on a side table. We indicated we would wait and speak to someone in person about our unique professions and what they offer to children. Within 30 min, a deputy appeared and listened to our quick presentation. Both art and dance therapy (and music therapy) were included in the comment section of the final bill.”

“Another first during my years as President was the 1977 International Conference held at York University in Toronto. Juliana Lau spearheaded this effort, and it solidified the impact ADTA was having as an established professional organization.”

“An important development in 1977 was the formation of the President’s Commission for Mental Health which was chaired by Rosalynn Carter and which was holding its first open hearing in Philadelphia.... Tom, Rebecca Bennett [ADTA Government Affairs Committee chair], and I flew to Philadelphia with high hopes to be heard. Cards were submitted by those wishing to testify and our card was chosen fourth!... National print and TV press covered our somewhat dramatic testimony. Time [was] limited with green, yellow and red lights displayed to keep within boundaries. The red light came on before I was quite finished, and Mrs. Carter spoke up to let me finish and at the break called us over to meet her. She clearly was intrigued by our message.... Through follow up efforts by Tom, I was invited to the White House to join a Commission panel on the Arts in Mental Health.”

“[Miriam Berger, Rebecca Bennett, and I presented] at the Rockefeller Foundation offices in NYC to other foundation heads to seek possible grants.... We played Janet Adler’s film *Looking for Me* to demonstrate the effectiveness of dance therapy. Another learning curve: the response [was] that we didn’t quite fit into the art-focused foundations, nor did we quite fit into the charters of the health-based foundations. There was an assumption that dance therapy was useful only for children based on the film. While [this was] a let-down, we developed a plan for a focused film to be aimed at general audiences showing different [dance] therapists working across a spectrum of populations. I wrote an application for a grant from the Ittleton Foundation, and

ADTA received a \$35,000 award with no strings attached!... [T]he film... became *Dance Therapy: The Power of Movement*. We hired Norris Brock, who had filmed Janet's film so sensitively, and set about to... capture... quick clips of a beginning, middle, and end of sessions, showing the breadth and depth of our work. The big coup was having Christopher Reeve (yes, Superman 1 and 2) narrate the film.”

“There was... some friction and distrust amongst the membership at large about the perceived differences in the way dance therapy was taught and practiced in different areas of the country. There was some fear that the organization would split on ideological principles.... It was clear that working on an advocacy campaign required as large a number of constituents as we could demonstrate. So the goal of keeping the national membership intact was an obvious one.”

“[In 1979], the National Coalition of Creative Arts Therapies Associations (NCCATA) was formed.... I was named as first Chair with the position to rotate among organizations. With all creative arts therapist members, the Coalition's advocacy efforts would now represent 10000 individuals!”

“The conclusion of my tenure as President came at the 1980 conference in Los Angeles at the New Otoni Hotel where the reins were handed over to Irma Dosamantes-Beaudry.... Susan Sandel and David Read Johnson spontaneously created a closing ceremony with me being carried out of the ballroom.”

(J. Bunney, personal communication, March 21, 2016).

Irma Dosamantes-Beaudry: 6th President (1980–1982)



“When I look back upon the path that my professional career has taken, I am struck by the profound effect [one] particular transition had in shaping my character as well as my career choices, because from that time forward both dance and psychology became two inexorably intertwined interests in my life” (Dosamantes-Beaudry, 2003, p. 12).

On Her Roots

“[M]y mother, Masha Dosamantes Badash, was a strong and determined woman who had the courage to live in a foreign land, marry a foreigner, and raise two children as a single parent. She offered me many opportunities to resist and to push against her. Her legacy of being able to push against is what allowed me to become resilient and undaunted by whatever obstacles I have encountered during my life” (Dosamantes-Beaudry, 2003, p. xi).

“[T]he first time that I faced a major challenge in my life... [was] leaving my home of birth and migrating to a foreign land against my will.... When I began to create dances about this traumatic experience, I had an opportunity to discover the importance of the healing power of dance, which ultimately transformed the course of my life.... When I look back upon the path that my professional career has taken, I am struck by the profound effect this particular transition had in shaping my character as well as my career choices, because from that time forward both dance and psychology became two inexorably intertwined interests in my life” (Dosamantes-Beaudry, 2003, p. 11).

“The subsequent training I obtained in dance, psychology, dance/movement therapy, and psychoanalysis led me to pursue several professional careers as a dance therapist, psychotherapist, psychoanalyst, university professor, and program director (I directed the Graduate Dance/Movement Therapy Program at the University of California, Los Angeles for 22 years). My interests in dance and psychology have also been reflected in the written work I have produced and in the professional service I have rendered to my fields as President of the American Dance Therapy Association in 1980...” (Dosamantes-Beaudry, 2003, p. 12).

“Dr. Alma Hawkins... acted as a good teacher and mentor to me when I was a postdoctoral student at UCLA and later, when she passed the directorship of this program on to me” (Dosamantes-Beaudry, 2003, p. xi).

Looking Back, Looking Forward

“I have been working on a legacy paper which will encompass selected published contributions I have made to DMT, the creative arts therapies, psychology, and psychoanalysis during the course of my professional career focused on the healing process promoted by DMT and creative arts therapies. The paper will include brief comments regarding my membership on the ADTA Board for several years and my ADTA presidency during 1980–1982. I plan to submit it to [this journal] at some

time in the future” (I. Dosamantes- Beaudry, personal communication, December 5, 2015).

Arlynn Stark: 7th President (1982–1986)



“Arlynn’s term on the ADTA Board of Directors as vice president and then president (1980–1986), was a time of expansion and change.... [She had an] unusual capacity ‘to take leadership with clarity and poise even in the midst of various challenging decisions’ (Kleinman as cited in Chaiklin, 2015, p. 71).

On Her Roots

“I began studying dance at age six. I was a shy child and soon discovered that dance and other art forms afforded me the opportunity to express what was often not comfortable to put into words. Through dance my self-esteem grew, and I began to take emotional risks, expressing aspects of my inner self through creative expression” (Stark as cited in Deihl, 2016, p. 28).

“After studying with Marian Chace at the Turtle Bay Music School, I worked part-time first as a dance therapist at Phipps Clinic at The Johns Hopkins Hospital (1962), a few years later at Sheppard Pratt Hospital, then at Crownsville State Hospital (1968). Several years later I returned to Sheppard Pratt full-time as a dance therapist. The differences between the State hospital and the two private psychiatric hospitals forced me to confront the influence of class, culture and biology in the experience and the expression of one’s mental health and illness” (Stark as cited in Deihl, 2016, p. 28).

“In the mid-1970’s I was hired by Goucher College to design and develop a graduate program in dance therapy. This forced me to more clearly conceptualize, articulate, explain, and teach theories and methods in which I believed” (Stark as cited in Deihl, 2016, p. 29).

“In 1997 I retired from practice and moved to a small town in the mountains of Colorado. It [was] here... in the midst of a quieter lifestyle in beautiful surroundings, that I... returned to a personal exploration of other avenues of creativity and expression” (Stark as cited in Deihl, 2016, p. 29).

From the ADTA Newsletter During Her Time as President

“Our meeting together at the 1983 national conference marks the beginning of our 18th year. Looking back over the years, I am struck by a dichotomy. We began as a small group of pioneers (73) in a little known profession primarily representing the coastal areas of the U.S. We are now over 1,000 members representing 50 states and foreign countries, a recognized and respected profession” (Stark, December–January 1984, p. 1).

“As a professional group we are characterized by high energy, creative ideas, and dedication. Despite these qualities there have been gaps between what we have wanted to accomplish and what we have actually achieved.... Our limited financial resources often curtail our ambitious projects. At the same time, given the complexities of the Association’s goals... we recognized the need this year to make new commitments.... [including]... the decision to extend the alternate route in order to accommodate people who live in areas of the country where there are no dance/movement therapy programs... [and] the decision to institute a two-level credential system in order to provide recognition for entry level clinicians.... For me personally, it has been exciting to help lay the groundwork for what I want to be an active and productive second year” (Stark, December–January 1984, pp. 1–2).

“The National Coalition of Creative Arts Therapy Associations (NCCATA) is sponsoring the first joint conference of the creative arts therapies.... The conference is being held to 1) strengthen educational and professional bonds between art, dance, drama, and music therapies, and 2) foster a greater understanding of each discipline among the human service professions and general public” (Stark, February–March–April 1985, p. 2).

“I recently returned from a trip to Western Canada where I had the opportunity to introduce dance/movement therapy to the province of Saskatchewan. Currently, there are no trained dance/movement therapists in this part of the country. However, the interest and potential for employment is quite strong. My work there consisted of providing lectures on dance/movement therapy and actual clinical work with a number of populations. The trip reminded me of the early years of our profession when the first and second generations of dance/movement therapists were developing jobs where none existed. Everyone seemed to be quite impressed with dance/movement therapy and the possibilities it offered clients” (Stark, December–January 1986, p. 1)

Stephanie Katz: 8th President (1986–1990)



“I can remember the day I thought I’d invented [dance/movement therapy], made it up all by myself, this new way of connecting with people on purely a movement level.... Through movement, glimpses of health and clarity [can] be experienced by those lost in illness, if only for moments at a time.”

On Her Roots

“I entered Juilliard as a dance major, with an emphasis on ballet.... Most important to me was working with Jose Limon, whose technique felt so natural and allowed a new freedom of mind and body to think about and experience dance in a new way” (Deihl, Kalish-Weiss, Katz, Levy, & Sandel, 2005, p. 6).

“I can remember the day I thought I’d invented [dance/movement therapy], made it up all by myself, this new way of connecting with people on purely a movement level.... Soon after my epiphany, I read an article about Marian Chace and her work in DMT. I wrote to her with many questions and she invited me to come to St. Elizabeths to study with her. About a month before I was to start with Ms. Chace... I met Sharon Chaiklin. Three days later I was on my way to Crownsville State Hospital with her.... Sharon reaffirmed my belief in the power of movement and the way to connect with people on a very basic human level” (Deihl et al., 2005, p. 6).

“Months later I took the three-week intensive with Marian Chace at the Turtle Bay Music School and then returned to Crownsville to work with Sharon” (Deihl et al., 2005, p. 7).

“For years, I danced between my passion for DMT and performing, choreographing, and teaching” (Deihl et al., 2005, p. 7).

From the ADTA Newsletter During Her Time as President

“In the last newsletter, we reported the enormous financial problems facing the association. While we continue to face these concerns, I personally feel a new sense of encouragement. Planning during two full days of board meetings, and excellent input from the membership... has provided new ideas to assist with finances. ADTA is fortunate to have a bright and creative membership as our valuable resource. I’m confident that this wealth of talent and commitment will carry us through these difficult times” (Katz, Winter 1987–1988, p. 1).

“The [23rd annual] ADTA conference [in Baltimore, MD] begins 2 days after the National Presidential, Senate, and Congressional elections. The challenge to make our legislative needs known has been a difficult, sometimes seemingly insurmountable task. This year, through our vote, we have the opportunity to voice our support for changes in the national health care delivery system. We look forward to an administration with greater sensitivity to and funding for mental health, long term care, education, and the elderly” (Katz, Fall 1988, p. 3).

“The finishing touches are now being applied to our 24th Annual, 2nd International ADTA Conference to be held in Toronto, November 9–12, 1989. This promises to be a very exciting conference.... One late note includes a grant received through a governmental agency in Canada to provide a free pancake breakfast to all attendees.” (Katz, Fall 1989, p. 2).

“This is my last report as President of the ADTA. The last 4 years have been very rewarding on a personal level, leaving me with a sense of accomplishment for the organization. Serving as President was made possible through the hard work and collaboration of the excellent Board of Directors with whom I served. The tireless work of Pat Gardner and Gloria Farrow provided the support which makes the day-to-day operations continue.... I thank each of you for your support and vote of confidence during my term of office. It has indeed been a pleasure to serve as President of the ADTA” (Katz, Fall 1990, p. 2).

Susan Kleinman: 9th President (1990–1994)



“I have always felt that my involvement with ADTA was an ever-growing developmental process.... Each new role I risked stepping into became a training

ground for me to learn more regarding aspects I felt I knew little about. ADTA and the relationships I have experienced remain a vital part of my life.”

On Her Roots

“After corresponding with Marian Chace following my graduation from the University of Oklahoma, she invited me to come to St. Elizabeths hospital to study with her. My plan was to spend 2 months with her but I ended up staying 4 months (September through December, 1964). This turned out to be a life changing experience for me. While there, I met Cathy Pasternak, Sharon Chaiklin, Claire Schmais and Beth Kalish. I was so impressed by these women who became my role models in many ways.”

“Having had the opportunity to attend one of the early early meetings exploring the formation of ADTA, I believe I have a big picture that encompasses the breadth of our profession, from my perspective, of course.”

“I believe that the most significant preparation for me as ADTA president was the exposure I experienced and witnessed with dance/movement therapists and others involved with DMT.”

On Her Time as President

“During my tenure as president, I found myself with what seemed like ‘opportunities’ that could help us increase understanding of DMT as well as visibility in the world at large. I believed that it was important to be proactive.... Involving ourselves in ongoing efforts aimed at increasing visibility and understanding of our services became a focus.”

“Dance/movement therapists were encouraged to use basic advocacy skills to impact on their clinical and organizational efforts.... As you engage in these efforts, you... begin to see how easy it is to make the shift from passive to active spokesperson for issues of importance to you.”

“Initially someone told me that my job would be to ‘put out fires’ but quickly, I discovered that my job was to ‘lean into’ whatever faced us to determine what directions to take, and this became far more beneficial.”

“[When I was president] there were many of the same issues [facing the country] that we face today—difficulties in the Middle East, lack of jobs, growing need for documentation, managed care issues, etc.”

“Joining forces with the other creative arts therapies (CAT) organizations afforded ADTA additional opportunities and promoted the power of collaborative efforts. It also promoted learning from outside of our immediate circles and contributed greatly to our development as a profession.”

“I am grateful for all of the experiences that emerged for me as a result of following my interest way back in 1962 when I heard someone mention the words ‘dance therapy.’”

(S. Kleinman, personal communication, January 14, 2016).

Miriam Roskin Berger: 10th President (1994–1998)



“My term of office brought to the fore the core of the identity of dance therapy and forced our membership to make difficult decisions.”

On Her Roots

“My first training was with Marian Chace in January and February 1956, during my senior field period at Bard College. I spent eight weeks at St. Elizabeths with her.”

“I apprenticed with Rhoda Winter Ellis at Manhattan State Hospital in 1957–1960, coming in once a week from Bard where I was then the Director of Alumni. I think that I was the only early dance therapist who worked with Rhoda Winter Ellis (now Russell). She had done a master’s thesis on dance therapy at the University of Wisconsin, and was a student of Margaret D’Houbler. In retrospect, it seems to me now that I was more deeply influenced in the long run by Rhoda than by Marian Chace, especially in terms of the role of creativity in the moment in dance therapy and the importance of structure along with improvisation.”

“I also worked with Irmgard Bartenieff in the 1960s when I was at Bronx Psychiatric Center and was immensely influenced by her work.”

“My life in the ADTA prepared me for the presidency... being a founding member, on the board forever, and vice president two times!! Also, I had been Director of Creative Arts Therapies at Bronx Psychiatric Center for 22 years... and was currently Director of the Program in Dance Education at NYU. So I had many years of administering, leading and managing.”

On Her Time as President

“I was the ADTA president during an especially crucial period in our history. These were the years that our relationship to counseling was proposed, debated, questioned, and ratified. When I look over the Board minutes and communications during my tenure I cannot fathom how I kept track of the complications.... I was constantly in touch with officials of the NBCC (National Board of Certified Counselors) in ongoing negotiations.... I was against our affiliation with the NBCC, but I felt that it was my role as President to be as neutral as possible and to make the space for everyone on both sides of the issue to be heard. This was a painful process.... I cannot begin to convey the intensity of the feelings on both sides.... The expected stress of being President was deeply intensified by this issue.”

“I initiated the International Panel at the start of my tenure as President in 1995, and I am gratified that the influence and meaning of the panel has grown and changed through the years. It has both helped to determine and to reflect the global growth of our discipline.”

“Some thoughtful soul taught me a very useful phrase to use at ADTA Board meetings when difficult issues were presented. Instead of immediately engaging in controversy, I would just take a deep breath and say... ‘Duly noted.’”

“In the 1980s and 1990s there was a widening focus on the body in the popular culture of the USA, and this strengthened dance therapy on many levels. It also, I believe, was a result of the influence of DMT throughout the society.”

(M. Roskin Berger, personal communication, January 31, 2016).

Dianne Dulicai: 11th President (1998–2002)



“Leadership requires bringing consensus to work together. When the board has split strong views, it is the president who needs to find a way to work as a team.”

On Her Roots

“My first teacher was Irmgard Bartenieff at the Dance Notation Bureau in New York City, now the Laban Institute of Movement Studies. Her beauty in moving and her skill as a Physical Therapist was impressive, the perfect blend of art and science.... [M]y next step was taking a class with Elissa [White] and Claire Schmais.” “Elissa invited me to come to Bronx State studying under supervision of her and her staff.... [At Bronx State Hospital], Dr. Israel Zwerling, MD, Ph.D was in charge of psychiatry, psychology, dance therapy, and a children’s unit, and developed a family therapy program. Dr. Martha Davis joined Irmgard Bartenieff to develop research projects in dance therapy as well as psychology. A short time later I attempted my first publication, “Movement Therapy on a Closed Ward” (Bronx State Hospital Journal, 1973), over 40 years ago. Dr. Zwerling expected the dance therapy department to maintain the same standards as all other departments, being able to do presentations of what was this type of therapy and being able to explain to others.”

“I organized a master’s program in Dance-Movement at Hahnemann University in Philadelphia within the department under Dr. Israel Zwerling. Our program, Creative Arts Therapy, was represented with psychiatry, psychology, and social work. Later I replicated the dance therapy program at University of London at the Laban Center.”

On Her Time as President

“At the time of my presidency, the ADTA was developing our relationship with the counseling organization. It was an extremely difficult time with strong feelings on both sides. ADTA held very high standards, and this changed and expanded our education requirements. However there was a great chance for licensure for our members. Dr. Berger and I spent hours discussing pros and cons. We agreed to join the NBCC [National Board for Certified Counselors]. Many of our dance/movement therapists took the test to gain membership. The continuation of this relationship remains to be seen.... I still wish we had spent time and effort on our own license. I hope that present leaders can resolve these issues and guard our standards.”

“Leadership requires bringing consensus to work together. When the board has split strong views, it is the president who needs to find a way to work as a team: supporting research, growing the membership, maintaining high standards, and assisting efforts for accreditation.”

“I initiated an effort to develop a multibase National Research Database for Depression. We need to demonstrate changes in patients as measured by Evidence Based Research. My thanks to Mat Ottenberg, Robyn Flaum Cruz, Sherry Goodill, and others, who donated their time and talent. We were unable to locate members who had the time or permission from their work.... However, we were able to raise the interest in validating our profession.”

“9/11. The country was in trauma, and many of our members came to offer [support to] those who went through it, for example Judith Bunney and Miriam Berger and many others.”

(D. Dulicai, personal communication, February 1, 2016).

Elissa Q. White: 12th President (2002–2006)



“I remember taking offense as [Marian Chace] said, ‘Are you sure you are through dancing?’ I guess I didn’t know what she meant, but over the years I have reflected on this statement and realize I will never be ‘through dancing.’”

On Her Roots

“In 1963, I took Marian Chace’s 3-week workshop course in dance therapy at the Turtle Bay Music School in New York City. Memories of that course are those in which catastrophes occurred while I was learning to lead a group of fellow students or groups of patients.... Three weeks after the course was over she referred a patient to me who just was released from the hospital. I was rather bewildered because I wasn’t sure of what I was doing.”

“In discussion with a friend (Dorothy Vislocky) about not knowing what I was doing and asking questions, such as ‘How do you know you’re not harming someone?’ Dorothy said I might be interested in what Irmgard Bartenieff was teaching. So, I took Irmgard’s introductory course—not once, but twice, as I didn’t understand what Irmgard was talking about but felt the material was important. The next thing I knew I was taking courses and ended up in the first certification class in effort-shape movement analysis at the Dance Notation Bureau. I was also a physical therapy client of Irmgard’s. Obviously both of these endeavors were quite useful.”

“[I]n a roundabout way, the best training I received to be a dance therapist was my dance training, dance teaching and career, and my own psychoanalysis—obviously all done prior to taking Chace’s course.”

“I come from a family of union organizers, politically involved and socially conscious parents (being in an interracial marriage helped). In high school I was the class secretary.... So organizing for the purpose of creating a common cause—in this case, to promote dance therapy—was not new to me.”

“I... had the good fortune to collaborate with Claire Schmais in so many ways. It is difficult to know how to sort out which of us did what in the early days, as we both thought along the same lines.... I was the coordinator of the first dance therapy program at Bronx State Hospital (beginning in 1967).... Before there were masters programs in academia, we organized and taught... one-week workshops.... We organized and taught a course at Bronx State Hospital (together with Irmgard and Martha Davis).... Last, but not least, there was collaboration with Martha Davis on writing and receiving the grant for a model master’s dance therapy program at Hunter College. Instituting that program was full of preparation, planning, evaluating, and correcting mistakes. Claire and I did a lot of team teaching and learned from each other.”

On Her Time as President

“As for my presidency, I view it as my being the last of the old guard, the old guard being those of us were either charter or early members of ADTA and who helped form ADTA.... I believe that being the last of the old guard, knowledge of our history left with me.”

“9/11 occurred one year before I became president. Our country went to war which meant serious budget cuts in many areas I’m really not even aware of. I had retired from clinical practice about 10 years before that.... I do remember that as I was leaving we were told that patients were now to be referred to as “consumers.”... With the advent of 9/11, these trends continued with the added attraction of discharging as many patients as soon as possible. Pretty soon, the ‘revolving door’ came to be in the nomenclature.”

“I urged the development of recognition awards. Coming from dance backgrounds I realized, as a result of being a member of [another] newly formed organization which immediately had recognition awards, how dancers learn to be so critical of themselves. We are always practicing to be better—here ADTA had been in existence a little over 35 years and we the Board never gave out awards.”

“It was also a time when the idea of certification instead of registry first appeared.”

“I felt as if I were just guiding a ship of people with varying ideas... how best to have us listen to each other, think about ramifications of our actions, and proceed accordingly.”

On Dance, Depth, and Humanity

“Society still sees dance in a particular way—for performance, for social dance, and Puritanical values still seem to be in the unconscious of many. Thus, the ‘mind–

body,’ somatic movement is a more palatable way of accepting an understanding of body movement. So, I worry that DMT will become diluted and overtaken by these movements.”

“Over my some 40 years of practice and teaching I have seen a change in dance training. Our pioneers lived in a time where their dance was more imbued with expression and not technique. Technique evolved for the purpose of expression. In addition, the field of psychology was just beginning. Some of our pioneers... found that this dance of expression (and feeling) and psychology coincided. Today, psychology is so well known that I sometimes think our DMT training, our dance of expression and feeling, is fit into various psychological theories.”

“I also muse over [the idea that] the only way to get insurance companies to know the validity of DMT will be to do sessions with the upper echelons. Words simply do not convey the depth and meaning of the experience in DMT.”

“The trends of making organizations, including academia (organizations I am more familiar with) more corporate-like, do concern me. I’m all for efficiency but not at the risk of losing our humanity and concern for others—in this case our patients.”

“I’m optimistic because there are still young people who want to study DMT and understand what dance has meant to them in their lives. I also feel that DMT for those populations we serve brings a certain humanity to these people which other therapies do not.”

(E. White, personal communication, February 1, 2016).

Robyn Flaum Cruz: 13th President (2006–2010)



“At some points I felt like I was breaking new territory, and I was, but always I felt that what we were doing to push ADTA forward was along the same trajectory that had been started in the beginning.”

On Her Roots

“I received my DMT training at New York University—I graduated in 1981.... Our main instructors were Miriam Roskin Berger and Marcia Leventhal. My internship was at Bronx Psychiatric Center where Mimi Berger was the head of the Creative Arts Therapy Department and it was wonderful to be part of a large and established department—everywhere I went in that 830 bed facility, staff knew I was a dance therapist.... This environment had a lasting impact on me.”

“The very best preparation [for the ADTA presidency] was from the 4 years I spent as vice president—by the time I was president I felt totally ready, I had lots of familiarity with the structure and issues of the association and I had lots of ideas about how to create and follow-through initiatives that were needed.”

“[M]y doctoral education did a lot to prepare me. It allowed me to become very comfortable with the importance of generating, correctly interpreting, and using data to drive the organization. My doctorate also greatly enhanced my problem solving, critical thinking, and information accessing skills. It gave me the ability to take my ever present need to see things from many perspectives and operationalize it.”

“I also think my parents played a role in preparing me—they instilled in me the value of service, and from my father I inherited a love of building and organizing things.”

On Her Time as President

“As ADTA president, I was focused on creating and supporting the development of infrastructure... so that the association could have the means to address its strategic plans with solid action in the moment.”

“During my tenure as president, the Multicultural and Diversity Committee (MDC) was established as an ad hoc committee. I initially helped to lead the committee, and then in 2011, my year of service to the Board as Past President, I was instrumental in pushing for the MDC to become a standing committee of ADTA, making it the first new standing committee to be added to the by-laws almost since they were originally drafted and created. I am very proud of that and I continue to be impressed with how the members of this committee galvanize and empower members.”

“I was also proud to be president when we finally pushed board certification into being.... Stacey Hurst played a vital role in making it happen. It was for many reasons a big, scary change—but it actually served to enlarge the organization by bringing many dance/movement therapists back.”

“I was also proud to be part of some of the first “branding” of ADTA with a proliferation of consistent educational materials and website design that were partly the work of Christina Devereaux.”

“I had a fabulous time and I learned so very, very much. It also gave me the opportunity to meet so many dance/movement therapists—many more than I would have met just being a member. I loved being president!”

“I am so happy to see innovation, development, and success continuing in the ADTA—and I am very impressed with the leadership that has come after me. I am proud to be a past president of ADTA and I am proud to be a member of ADTA. This profession and its members are my professional family. I don’t think that many people in social services professions have the intimacy and sense of belonging that I have with ADTA. It has made such a great impact on my career.”

(R. Flaum Cruz, personal communication, December 18, 2015).

Sherry W. Goodill: 14th President (2010–2014)



“The ADTA has given me so much. I saw my presidency... as my chance to give back... to do my part to make this work more visible and viable, and to keep the ADTA a positive, welcoming professional home for those who make DMT their work in the world.”

On Her Roots

“My first course in DMT was a summer course given by Arlyne Stark at Goucher College in my hometown (Towson, MD) in 1976.... In the next year, as a junior in college at Hollins (Roanoke, VA) I took a year abroad and... studied theater dance and Laban’s work... at the Laban Centre, then in New Cross (southeast) London. Together these two experiences brought my focus clearly to DMT.”

“I got my MCAT (Masters of Creative Arts in Therapy: DMT Specialization) at what was then known as Hahnemann Medical College from 1978 to 1980, under the advisement and mentorship of Dianne Dulicai.”

“The ADTA itself prepared me [for the presidency]: I was appointed to the Committee on Approval in 1987 when Sharon Chaiklin was chair of that committee. I watched her carry (and we talked together about) the enormous sense of

responsibility that came with the power that the committee had (has). An interest in leadership grew in me and continued growing as I chaired that committee for 10 years, serving on the Board under several presidents. This gave me the chance to observe different kinds of leadership.”

“I had directed a DMT masters’ program for 15 years, and by the time my first term as VP of ADTA was starting, I was (and still am) working as the chairperson of a creative arts therapies (CAT) academic department. This is a big part of my preparation: knowing DMT in the context of the other CATs.”

On Her Time as President

“Early in my term... the Board engaged in strategic planning. We generated *Vision 2016*, which had a very clear focus on jobs, centered on ‘optimizing the vitality of our members’ DMT careers.’ We are still working on some of the projects spawned in this visioning/planning process, even as this issue of the journal is released.”

“One of the Vision 2016 projects was to develop the webinar program. I am very grateful that Margaret Migliorati and Gloria Farrow took this on with such gusto and expertise, because it is now a reality and very successful. Of any single development occurring during my tenure as president this may have the most impact.”

“I also resolved to continue work that my predecessor, Robyn Cruz, had focused strongly on: professionalizing even more the way the ADTA operates. This involved creating and installing some additional internal policies, procedures, documents, and practices for the board [and] committees... and using data-informed decision making as much as possible.”

“It was during my tenure as president that we established the Multicultural and Diversity Committee as a standing committee of the Board. Many others worked hard, long and courageously on the ad-hoc committee for 3 years before that, and my predecessor in role, Robyn, supported that work with passion and wisdom.”

“[During my tenure], the country rightfully turned its attention and resources... to the mental health and transitional needs of those returning from wars.... There is a shift now towards more knowledge of DMT in [the military health] system, and more federal resources going towards CAT research and services for military personnel, veterans and their families.”

“The national climate in the counseling profession changed during my tenure in ADTA leadership, and began to trend away from the inclusive and diverse thinking which had originally generated the involvement of dance/movement therapists and other creative arts therapists in counseling licensure coalitions around the country.... To study, monitor, and respond adequately to this trend became a major focus of my presidency.”

“While I always knew that Gloria Farrow, our Operations Director, was extremely professional and competent, I [learned], when I entered the VP and then president roles, the depth of her commitment to DMT and to our members... [S]he and I

would evolve and enjoy... a richly satisfying and close working partnership over those years together.”

(S. Goodill, personal communication, January 25, 2016).

Jody Wager: 15th President (2014–Present)



“I have always spoken up about the things that matter to me... and dance/movement therapy is something that I have been speaking up about for a very long time.”

On Her Roots

“I was a student of dance/movement therapy at Hunter College in 1977. My two primary instructors were Claire Schmais and Elissa White.”

“Both my parents were active in their communities. My father served as president of our synagogue and the merchant’s association in the community where he owned and ran three small retail shops. My mother was president of the local Cancer Care Chapter. Little did I know back then, that their activities and positions in these organizations would influence my life as well. The importance of giving back to one’s community was always present.”

“Ever since I became involved in the field of dance/movement therapy as a graduate student, I found a passion to speak about and advocate for the work and before too long, I created a role for myself on the board as a student liaison.... Being engaged on that level was very exciting and meaningful to me.... Additionally, I think my

personality and my sincere pleasure in being with people and bringing people together are qualities that have served me well in this leadership role.”

“My years as vice president, and the close working relationship between Sherry [Goodill] and myself, truly prepared me for the role and the work; even though I felt nervous as I assumed the role.”

On Her Time as President

“I think I expected to struggle more with questions that I wouldn’t know the answers to. What I discovered instead was that I knew more than I gave myself credit for knowing.”

“I would like to spend more time reaching out to our fellow dance/movement therapists overseas and our fellow creative arts therapists here in the states as well.”

“I would like to believe that my term of office will help to bring the ADTA into its next 50 years by becoming more collaborative with our fellow psychotherapists. If our first 50 years were about developing and establishing our identity and sense of self our next 50 will be about branching out and sharing our work with the rest of the world.”

(J. Wager, personal communication, February 1, 2016).

Final Reflections: Building on the Past, Moving Towards the Future

“My sense of the ADTA today is that it has grown into a real professional organization that can be compared to any other in its ability to function for its membership. It is recognized by official lines of employment and has enabled members to develop a greater expanse of clinical functioning” (S. Chaiklin, personal communication, February 1, 2016).

“It is a great gift and privilege to see the way each generation of dance/movement therapists builds on the resources of previous generations.... I deeply admire and am impressed with the gifts of outstanding dance/movement therapists in each generation” (J. Chodorow, personal communication, February 1, 2016).

“[In] one of the early early meetings exploring the formation of ADTA... we all had to develop our own definition of dance therapy, and from those definitions, the current one was developed. Today, we are still working at articulating what DMT is but in a different way. I see dance/movement therapy continuing to grow and develop, using the past as building blocks toward forward movement. This forward movement seems to be happening more quickly with the advent of ever-changing technology, as well as the importance of establishing DMT as an evidence-based practice” (S. Kleinman, personal communication, January 14, 2016).

“I think the emphasis on alternate route now is a healthy trend in dance therapy. This allows for the inclusion of people highly trained in another field to be

dance/movement therapists and widens our sphere of influence.... My optimistic perspective sees DMT growing as a profession and visibly influencing treatment theory and process for many populations, especially the young and the elderly. I also see DMT as a modality used more and more within the realm of ‘wellness’ and the normal population” (M. Roskin Berger, personal communication, February 1, 2016).

“Today, what our DMT students learn in our Laban training is mostly observation and analysis, and I’m beginning to wonder if we are missing the boat by not teaching the relationship between the dance and observation and analysis. It’s true that we teach the system through moving through the dynamics, etc. but I wonder how many of us conceive of this as ‘dance’.... The emphasis on analysis, I think, sometimes misses the point when we should be dancing with our patients.” (E. Q. White, personal communication, February 1, 2016).

“As research more and more informs us (especially the neurophysiology research), the original hypotheses and assumptions about how and why dance and movement are so powerful and useful in addressing a range of human conditions were amazingly prescient and on target. How exciting it is to track the development of the profession and how it has grown.... DMT is the treatment of the future! The more neurophysiology research that emerges, the more it is apparent that DMT will become the key to trauma treatment, neurorehabilitation, and other related areas” (R. Flaum Cruz, personal communication, December 18, 2016).

“Discerning the right way forward with regards to state recognition and licensure of DMT specialists is a dynamic, critical process that I believe will remain the ADTA’s focus and responsibility in the years to come” (S. Goodill, personal communication, January 25, 2016).

“I see DMT in a paradox right now: on the one hand, we are in a position to lead and change health care and human services with our mind/body integrated approach, theories, and practice. On the other hand, we are currently too small to make that difference. We need a much larger organizational budget so that we can truly participate fully in the political, professional, economic and research networks where decisions and policies are made” (S. Goodill, personal communication, January 25, 2016).

“I see dance/movement therapy becoming an approach that is more readily accessible and more highly regarded. I believe that our training programs are preparing therapists to work more collaboratively with our non-movement-oriented colleagues, thereby expanding our reach. Although I have always felt our work to be deep and profound, I believe that as a profession we have become, and will continue to become, more sophisticated and advanced in our approaches” (J. Wager, personal communication, February 1, 2016).

Compliance with Ethical Standards

Conflicts of Interest The authors declare that there are no conflicts of interest.

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