




Latinx Perspectives in Dance/Movement Therapy: Development of the RED DMT LATINX Network

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Abstract

Dance/movement therapy (DMT) in Latin America has a growing number of practitioners, strong training programs, and a steady trajectory of contributions to the field in both research and practice. With the objective of finding spaces of professional solidarity, discussion and support, a group of Latinx practitioners from 13 countries gathered during the pandemic, forming RED DMT LATINX (Latinx DMT Network). This commentary article exposes the process and aims of the network and delineates some of the challenges and opportunities for DMT in Latin America, and for Latinx dance/movement therapists worldwide. The article analyzes issues related to professional visibility, highlights the lack of access to resources in Spanish and Portuguese, and calls for more spaces for peer and organizational support. It presents current evidence regarding efforts of legitimizing DMT within regulatory bodies and higher education, and recent digital initiatives in Latinx dissemination of current practice. Future areas of research include: the cultural recognition of Latin American dance forms and their applications within DMT, and the further inclusion of Latinx discourses in DMT platforms across the world. The article contributes key themes to the wider field of DMT, which will enrich future discussions, collaborations and research on multicultural exchanges and diversity.

Keywords Latinx · Dance movement therapy · Networks · Professional Development · Latin America · South America · Central America · Caribbean ·

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Hispanic · Diversity · Language · Translation · Access · International ·
Multiculturalism

Recent discourses have highlighted the need for more diversity and cultural awareness within the creative arts therapies (Sajjani et al., 2017; Kawano & Chang, 2022). Dulicai & Berger (2005) called for a global dance/movement therapy (DMT) perspective and began one of the first surveys of DMTs across the world that included Latin America. In this article, we draw from our lived experience as Latinx (DMTs) residing and/or working in Latin America and internationally to highlight how they contribute to discourses on social, individual and cultural identity we will explore the specific needs of a network of Latinx DMTs, while also exposing challenges that emerged during meetings that can be extended to the wider field of DMT.

Firstly, it is important to deconstruct the name of the network, which had special considerations on diversity and inclusivity. In Spanish, the word ‘red’ has many meanings. It is often used to refer to the mesh fabric used for fishing and hunting, but also to name things, situations or people that are interrelated - a network. The term ‘latinx’ responds to the movement towards decentralizing gendered language in Latin America beyond the gender binary. Latinx is being widely used in English, Portuguese, and Spanish speaking countries since it is more inclusive of all gender identities so the network discussed the terms Latin America / Latinoamérica / Ibero-América and other ways to describe our shared identity. This brought up some debates in terms of: the conscious inclusion of the Caribbean, Central and South America, integrating other countries which do not speak Spanish, like Brazil, and finding a term that symbolized our commitment to regional, continental and international unity. Even though the word Latinx is still to be embraced worldwide, as a network this term was adopted to represent our ‘red’. This open discussion of elements of inclusion/exclusion, colonial heritage and our differences and similarities was invaluable in terms of breaking down boundaries and exposing cultural nuance. The recognition of diversity within Latinx experiences generates multidimensional ways of responding to the realities of DMT practice. These discussions and processes, involved in the formation of the network, are offered to complement the development of other cultural networks in the field of DMT.

The next section details the timeline of events that led to the creation and development of RED DMT LATINX and its key aims, common challenges and opportunities for DMT in Latin America which were drawn from meeting as a group since March 2020.

Historical Trajectory of RED DMT LATINX

Due to DMT professionals experiencing isolation during the pandemic, two key events resulted in the creation of RED DMT LATINX (Latinx DMT Network): A virtual interview series and an online international panel. In April 2020, Ruga Korpo Danza Movimiento Terapia A.C., a Mexican DMT company led by Paulina Meléndez Aranda, launched a series of virtual interviews with Latinx DMTs. The series, called

“Construyendo Comunidad en la DMT” (Building Community through DMT), aimed to highlight the history, diversity and innovative aspects of the field, with resounding success in not only covering practitioners residing across Latin America, but also all over the world. Its initial interview with Puerto Rican DMT Dr Thania Acarón motivated further referrals of potential DMT interviewees for the project, which helped Latinx DMTs connect and meet as a precursor to the network. The synchronicity of networking and reaching out to DMTs for this series prompted a small subsection of Latinx DMTs to begin meeting online to share their experiences. The online series is still ongoing, and until the date of this publication, they have conducted more than 100 interviews and Ruga Korpo has its own standalone platform, *Ruga Korpo TV* on YouTube (Meléndez Aranda, 2020).

In June 2020, a group of DMTs were invited to participate in a Latin American Panel for the *Virtual Dance Therapy Advocates Summit 2020*. The organization required for this event also provided the impetus to meet online more consistently. The Virtual Dance Therapy Summit was led by US-based DMT Erica Hornthal and the panel was moderated by Amarillis Vázquez, President of the Puerto Rico Chapter of the American Dance Therapy Association. Members of the Dance Therapy 2021 Summit Panel were: Carolina Arias (Colombia), Andrea Gregoris Kamenzien (Argentina), Pamela Jiménez (Costa Rica), Paulina Meléndez Aranda (Mexico) and Angela Salas (Bolivia). These representatives were tasked with synthesizing the trajectory of DMT in their countries in both video and presentational form. A YouTube playlist, RED DMT LATINX: Nuestros Países (Our Countries) (RED DMT LATINX, 2020) was set up with a compilation of the videos.

The aim of the panel was to gather initial reflections about the development of DMT in Latin America through the following questions:

1. How do we make DMT in Latin America more visible?
2. How do we define ourselves and distinguish our profession from other body-based disciplines?
3. How can DMT benefit and be enriched from the integration of Latin American cultures, folklore and heritage?

This article discusses the first two questions to propose directions for research and practice and promoting Latinx visibility. The third question requires continued exploration and could be addressed through future research. These questions helped outline key themes for future discussions, collaborations and research which aim to propel new initiatives across international DMT networks and associations.

The panel demonstrated the significant work, wealth of experience and common areas of practice both at a self-directed / independent level as well at an organizational level through various DMT associations. The panelists presented some of the challenges of visibility and legitimization. Resourcing individual practitioners across Latin America was of common interest. The panelists also evidenced the need for practitioners to connect, to strengthen and promote skill-building and current practice. Another significant aim was providing support both for DMT associations and self-employed DMTs.

In July 2020, the group decided to meet on a bi-weekly basis for the first six months, and then monthly from January 2021. The first step was discussing every member's key interest and experience which led to establishing a core steering group. The initial consensus was that there would be a maximum of two representatives of each country within the steering group, while also reaching out to collaborators for future projects. During August-September 2020, the network developed internal working groups which aligned with practitioners' strengths, interests and their own identified areas of support (individual/local/national). The subsequent working groups and objectives were identified as the following:

- **Intervision Working Group.**
 - Supporting freelance DMT professionals through discussions and shared practice.
 - Creating empathic and dynamic spaces for DMT practitioners through peer supervision/co-supervision, movement groups and peer support.
 - Promoting movement practices, prioritizing the body when we build our connections and relationships as a network.
- **International Relations Working Group.**
 - Fomenting international relations that build public platforms for the dissemination of the profession and Latinx-specific research and practice.
- **Standards & Procedures Working Group.**
 - Analyzing and researching professional DMT competencies across the world, to look at their cultural congruence with Latinx needs.
 - Supporting the internal procedures and inner workings for the network.
- **Research Working Group.**
 - Identifying and supporting the development of Latin American research, and research done by Latinx DMTs worldwide and publishing an academic blog.
- **Communications Working Group.**
 - Disseminating and promoting the values, vision and best practices of RED DMT LATINX across social media and raising awareness amongst the DMT community worldwide.

Another group that emerged from the development of the network was the Latin American Associations Group (GALA). This group consists of representatives from Latin American DMT Associations who support organizational development and sustainability of associations and share resources. There are members from RED DMT

LATINX who have a dual role of operating within the network as well as within the DMT Associations group.

The network constitution evolved and changed since its first inception. There have been participants from: Argentina (2020–2021), Bolivia, Brazil, Colombia, Costa Rica, Chile, Ecuador, Mexico, Peru, Puerto Rico and Venezuela. The next sections detail some of the themes that emerged from the initial panel, and which were discussed as part of the development of RED DMT LATINX.

The themes identified begin with challenges to visibility posed by other body-based disciplines in Latin America. Issues of access and inclusion are highlighted by exploring DMT resource availability in Spanish and Portuguese, and how the scarcity of research outputs by Latinx DMTs impacts practitioners. Finally, the article illustrates how differences in DMT training, government recognition and international standards of practice have affected the development of the profession, as reported by members of RED DMT LATINX.

Themes, Commonalities, and Future Directions

The term DMT vs. Danzaterapia

One of the current challenges to visibility and dissemination of DMT in Latin America have been its contended boundaries with other body-based therapies. DMT shares its trajectory with other somatic disciplines, and it has been increasingly important to differentiate the profession in terms of training, preparation, underlying theories and techniques. This is a challenge also shared with DMTs across the world, which has been evident in publications which underline professional boundaries between DMT and somatic psychotherapy (Tantia, 2016), body psychotherapy (Payne et al., 2016) and therapeutic dance (Panhofer, 2005). Acarón (2010) proposed that these differences act as dimensions of dance/movement and suggested categories for differentiation. DMT requires a postgraduate certification with a significant number of supervised placements/internship hours (700–900 hours) and training in psychotherapy, movement analysis alongside DMT theory and practice. The average duration to achieve a DMT degree varies between two and three years. However, in Latin America and in parts of Europe, methods of therapeutic applications to dance have often been confused with DMT. One example is a method founded by dance practitioner María Fux, which she named as *Danzaterapia (Método María Fux)*. It is not rooted in psychotherapy or movement analysis and is not currently a postgraduate certification. The similarity of the name to DMT in Spanish/Portuguese has caused much confusion, despite its vast differences in terms of training. This name confusion occurs in countries where Romance languages are spoken, particularly in Latin America, Spain, France, Italy and Portugal, which can make it difficult for the general public to distinguish the practices, and for DMT practitioners to explain to regulating bodies. For example, in Argentina, due to the growing number of practitioners trained in one or both fields, the association's executive committee (2019–2021) consulted their members and voted to change its name to include both Danzaterapia and Dance/Movement Therapy in 2020.

The preparation in psychotherapy through dance/movement, ethical/legal accountability to regulating bodies, supervision requirements, and the connections to nonverbal behavior through symbolism and movement analysis are still salient factors that distinguish DMT training (Acarón, 2010). The RED DMT LATINX members often discussed how the word ‘dance’ represents a variety of interpretations and can raise debates when practitioners present DMT work to external audiences who are not familiar with these intra-disciplinary boundaries. Training for DMT requires practitioners to have movement experience in many dance forms, which allows the potential for trainees to bring a wide variety of dance training from around the world. While DMT recognizes the strength and trajectory of its roots in dance and the therapeutic aspects of performance (Acarón, 2017), folkloric, indigenous and many dance forms and have transcended cultural barriers (i.e. salsa, tango and other traditional dances) could contribute richness to DMT training and research. The richness of heritage posed this question to the network: How can cultural dances, folklore and Latinx heritage benefit DMT? Is there a post-colonialist perspective that can be explored within DMT that can help reconnect with native roots? In order to maintain the connection to Latinx dances, the Intervision working group within RED DMT LATINX formed dance-based spaces where DMTs shared their own movement experiences and brought in their own dance traditions. The inclusion of Latinx dances, particularly folkloric and indigenous dance forms in DMT is an area for continued exploration in terms of research and practice.

DMT Resource Availability in Spanish and Portuguese

Access to resources, workshops and research in DMT was a struggle identified by the network. There are dimensions to accessibility and inclusion which were beyond the scope of this paper, and hence it will focus on access for non-English speakers and language as a boundary for professional development.

At the time of this article being written, there are nine books of DMT published in Spanish (Fischman, 2011; Flores, 2013; Gil Ogliastris, 2018; Panhofer, 2005; Parissi, 2014; Reca, 2005; 2011; Rojas, 2016; Wengrower & Chaiklin, 2008). The growing number of Spanish-language publications with an emphasis on dance/movement may demonstrate the interest in the body and potential for growth in terms of research. Some examples are *Kiné*, a magazine focused on body-based practices and performance (Argentina) (Pomiés, 2023) and *Revista de Investigación Cuerpo, Cultura y Movimiento* (*Journal of Body, Culture and Movement Research*), published by Santo Tomás University, Colombia (2011).

Another outcome of the Latinx Network was the creation of a series of online interviews with Latinx DMTs. The concept originated with “Construyendo Comunidad” by Ruga Korpo AC. “Dialogues: Danse Mouvement Thérapie” (Dialogues in Dance Movement Therapy), started in January 2021, with interviews conducted in Spanish and translated to French by Paula Martínez Takegami, one of the ADMT Colombia co-founders based in Paris (Martínez Takegami, 2021). Another series was conducted by ADMT Perú members Jessica Kuwae and Pamela Salazar Suchero called ‘El Cuerpo Pregunta’ (Asking the Body) (ADMT Perú, 2021). ADMT Bolivia launched the first edition of the Bolivian dance movement therapy magazine *Soy*

Cuerpo: Danza Movimiento Terapia (I Am Body: Dance Movement Therapy) with writers from Bolivia and other Latin American countries (ADMT Bolivia, 2022).

There is a renewed interest in creating digital archives and online libraries to make resources in Spanish and Portuguese more accessible, a task taken on initially by the Argentinean Dance Movement Therapy Association. A group called ‘Saber en Movimiento: Círculo de Intercambio’ (Knowledge in Movement: Information Exchange Circle), which consists of DMTs from Peru and Bolivia also compiled DMT resources through social media platforms (Puchero & Vargas, 2020). Therefore, these resources provide a rationale for propelling research-focused groups and conferences. The data coming out of these interviews could be used for future research of Latinx professional experiences within the DMT community.

Differences in DMT Training, Government Recognition and International Standards of Practice

DMT training programs in Latin America have existed at varying levels, from independent practices to postgraduate certificates as part of higher education systems. Most training programs are based in Argentina, because the country had the earliest historical and academic trajectory of DMT in Latin America (estimated to have originated circa 1994), with its association founded in 2000. Since then, there have been an inspiring new wave of associations formed across Latin America.

Table 1 *Directory of Latin American DMT Associations*

	Acronym + Year Founded	Name in Spanish	English Translation
	AADT (2000)	Asociación Argentina de Danzaterapia y Danza Movimiento Terapia	Argentinean Association of Danzaterapia and Dance Movement Therapy
	ADMT Chile (2012)	Asociación de Danza Movimiento Terapia Chile	Association of Dance Movement Therapy Chile
	AVDMT (2014–2017) ^a	Asociación Venezolana de Danza Movimiento Terapia	Venezuelan Association of Dance Movement Therapy
	PR ADTA Chap. (2016)	Capítulo de Puerto Rico de la Asociación Americana de Danza Movimiento Terapia	Puerto Rico Chapter of the American Dance Therapy Association
<i>Note.</i> Associations are listed in the order of the year they were founded (from earliest to most recent)	ADMT Perú (2019)	Asociación de Danza Movimiento Terapia Perú	Association of Dance Movement Therapy Peru
	ADMT Bolivia (2020)	Asociación Danza Movimiento Terapia de Bolivia	Association of Dance Movement Therapy Bolivia
^a Unfortunately, due to the political, economic and social crisis in Venezuela, their association was able to operate only between 2014–2017	ADMT COL (2020)	Asociación de Danza Movimiento Terapia Colombia	Association of Dance Movement Therapy Colombia

Table 1 details all acronyms, year of foundation and English translation of Latin America Associations.

In various Latin American countries, DMT has been pervading higher education. For example, in Costa Rica, the School of Dance at Universidad Nacional (National University) offers an introductory DMT course, and the School of Performing Arts developed the project *Artes y Salud* (Arts and Health), in partnership with the Social Security governmental division in Costa Rica. This project developed an interdisciplinary methodology in arts and health, implemented across various health centers in the country. In Venezuela, a postgraduate program in Arts and Health was created by Venezuelan DMT Angela Barrios at Universidad Nacional Experimental de las Artes (National Experimental University of the Arts). There were introductory DMT and Authentic Movement workshops and talks led by the Venezuelan Dance Movement Therapy Association members in the leading psychology centers in Caracas between 2014 and 2016. During this period, a private DMT training program was also developed. However, new activities and offerings have been adversely affected due to the migration of DMTs from the country. Chile has developed two private training programs since 2021. ADMT Chile's membership have also been invited to provide guest lectures at the Universidad de Chile since 2017, conducting an elective course titled "Complementary Therapies and Integrative Medicine". ADMT members lead a course in DMT and Music Therapy, as part of the Physiotherapy degree at the Universidad Privada Abierta Latinoamericana (Latin American Private Open University) since 2013. An additional training program opened at the Universidad Católica Boliviana San Pablo (San Pablo Bolivian Catholic University), led by Bolivian DMTs Angélica Morales and Angela Salas. In Brazil, there are private centers specialising in DMT such as CEFID, Centro de Estudos, Formação, Integração e Desenvolvimento – Dança Movimento Terapia, (Integrative, Educational, Training & Human Development Center in DMT), founded by Brazilian DMT, Judith Esperanza. courses have been developed in Universidade Federal de São Paulo (Federal University of São Paulo), Sírio Libanês Hospital and Universidade Paulista (Paulista University). There have been more emerging DMT courses and programs as other Brazilian DMTs have brought forward professional development offerings.

The challenge lies in both acquiring formal certification by regulatory bodies in health/psychotherapy/counseling, as well as recognition by governmental entities, which is a challenge shared internationally in DMT. Some countries have been able to take important steps towards regulation, which would allow for national licenses to practice and additional protections in terms of professional safeguarding within public health systems. For example, ADMT Chile proposed DMT be considered as a complementary therapy and integrated into current service provisions, a proposal which continues to undergo evaluation by the Ministry of Health. In Brazil, DMT was presented to the Senate in hopes of expanding the profession across the sector. In Colombia in 2010, the Ministry of Culture and Victims Unit commissioned a program of psychosocial support for victims of the armed conflict and training for community leaders (Quiñones et al., 2018; Acarón, 2015) which is a promising collaboration with government entities. Positioning DMT by obtaining governmental certification through higher education or advocacy can contribute evidence to the

efforts made in other countries to integrate DMT into health and wellbeing service provisions.

International, bidirectional knowledge exchange is crucial to the growth of DMT in Latin America. One of the strategies adopted by some DMT practices was to align their training with more established DMT regulatory bodies, such as the American Dance Therapy Association (ADTA) and European Association for DMT (EADMT). For example, the ADTA created an educational pathway of individualized study called the Alternate Route since the 1980s (Koch, 2020). The Alternate Route available to practitioners who already possess or are in the process of completing a master's degree in a related field and want to pursue additional certification in DMT. The process entails accredited intensive courses and a supervised placement, which is evaluated by the Dance Movement Therapy Certification Board, an external licensing body (ADTA, 2020). Some of the members of the RED DMT LATINX have been licensed through the Alternate Route, and the Puerto Rico ADTA Chapter is currently developing their own Alternate Route training in Spanish. Some training programs (i.e. Costa Rica and Argentina mainly) hire international trainers with the advanced level of credentialing by the ADTA (BC-DMT - Board Certified DMT) to conduct trainings in their respective countries. The Alternate Route training prompted the revision of DMT competencies within the ADTA in 2020. In 2022, an ADTA international taskforce was created to identify potential reciprocity across nations. However, due to international distinctions in DMT training trajectories, there have been some challenges for DMT practitioners who have obtained training in international programs to achieve these pathways to certification. Several opportunities for Latinx representation have recently emerged, which we would like to note. The ADTA Multicultural and Diversity Committee supports Latinx DMTs in the US via the Latinx Affinity Group called Ritmo de Vida (Rhythm of Life). On the international front, the International Association for Creative Arts in Education and Therapy (IACAET) also have a Latin American Region represented in their network. The ADTA International Panel at the yearly conference highlighted several Latinx DMTs across the years. The contributions of Latinx DMTs who have attended these panels have been included in the yearly conference proceedings publications of the American Journal of Dance Therapy.

The question remains about whether DMT training should focus on country-specific regulations and strengthening internal DMT systems, rather than relying on external models of working. It is important to recognise that although there are countries across the world where DMT has more historical and research trajectory, the contributions of all countries and cultures should be seen and validated as equal contributions to the field. Access to DMT education and training has limitations in terms of language as detailed above, the cost of training and availability of resources, which might perpetuate inequality in access to training and education. These disparities solidify the need for consideration in terms of the cross-regulation of international DMT training and creating common standards of practice. The Latinx DMT community can continue creating professional development, supervision and training opportunities that respond to Latinx needs and contexts, while recognizing Latinx diversity within these contexts. There is a growing interest in embedding particular aspects of Latinx dances, aboriginal cultures and postcolonialist views of DMT edu-

cation. It is important that the professional support both for Latinx individuals and DMT associations at an organizational level (supporting associations and educational programs) remain consistent and sustainable.

Conclusion

The Latin American Panel for the *Virtual Dance Therapy Advocates Summit 2020* and Ruga Korpo's virtual online interview series set a precedent for the first Latinx DMT Network in Latin America. These events offered an opportunity for DMT practitioners to meet, discuss challenges and opportunities and support each other. An essential element that emerged from these meetings was the need for support in legitimizing DMT across professional spaces and obtaining recognition at both grassroots and governmental levels. The struggle of positioning DMT and providing evidence of the significant contribution it is making to Latinx communities across many countries is on going. RED DMT LATINX is an example of a shared professional identity, which helps build bridges through collaborations, peer support, reflexivity, research and group discussion. There was an additional benefit of supporting members who are developing/fostering DMT Associations and nurturing professional groups at an organizational level. The network is mindful that more resources would be needed to have the capacity to integrate more members and new countries in the future.

RED DMT LATINX provides a framework for working on target areas of growth through working groups, and the development of projects that can be sustained through voluntary participation of its members. The areas of support for associations, peer supervision, research, international relations and communications has been a focal point for the network. It is suggested that future studies obtain more demographic data from Latinx practitioners and explore the development of a detailed repository of research conducted by Latinx DMTs. It is also crucial to recognize the richness and variety of heritage and multicultural definitions of dance, and therefore suggest future research be conducted on the usage of indigenous Latin American dances and folkloric dance forms in DMT. It is the aim that there is more research attention placed in these areas and Latinx contexts are placed more interactively within larger multicultural DMT dialogues, and with international associations, conferences and workshops.

Paulina Meléndez closed the panel discussion with a poem that summarizes the shared goals of RED DMT LATINX which helps conclude this commentary:

Hablar del cuerpo es dar el sí a la existencia de las diferencias y a la tolerancia de las miradas.

Hablar del cuerpo es darle el permiso de existir a las personas.

El trabajar con el cuerpo es abrirnos y darnos la oportunidad de brindarnos y mirarnos de una manera diferente ... y amarnos.

English Version

To speak of the body means saying yes to the existence of difference and to the tolerance of multiple view points.

To speak of the body is to offer ourselves permission to exist.

To work with the body is to open up the opportunity to celebrate ourselves, to see ourselves in a different way... and love one another.

Author Note Authors are members of the Research Working Group of RED DMT LATINX. Contributions of content were additionally made by members of the Steering Group of RED DMT LATINX who held membership between 2020 and 2021: María Florencia Alle (Argentina), Fabiana Dos Reis Machiori (Brazil), Judith Esperanza (Brazil), María Andrea García (Colombia), Andrea Gregoris Kamenzien (Argentina), Paula Martínez Takegami (Colombia/France), Paulina Meléndez Aranda (Mexico), Denisse Ramírez Monsalve (Chile), and Amarillis Vázquez (Puerto Rico).

Declarations

Conflict of Interest Dr Thania Acarón is the Co-Editor-in-Chief for the American Journal of Dance Therapy (see note for clarification of peer-review procedures).

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Thania Acarón (she/her/ella) is a lecturer, performer, choreographer and dance/movement therapist from Puerto Rico, currently based in Wales. Acarón obtained her PhD on the role of dance in violence prevention at the University of Aberdeen and is certified as a clinical supervisor and dance/movement therapist in the UK and US. Thania is a lecturer and researcher in arts, health and wellbeing at the University of South Wales in Cardiff. Acarón founded her own company, The Body Hotel, which offers international workshops on employee wellbeing and embodied decision-making, with a specialization on the LGBTQ+ community. She is Co-Editor-In-Chief for the American Journal of Dance Therapy.

Angela Salas (she/her/ella) holds her undergraduate degree in psychology and obtained her certification in dance/movement therapy at CAECE University in Buenos Aires (Cámara Argentina de Comercio y Servicios - Argentinean Chamber of Commerce & Services). Angela is one of the founding members of ADMT Bolivia - Asociación de Danza Movimiento Terapia Bolivia (Bolivia DMT Association). She currently teaches workshops and university courses on the body and movement in Bolivia and aims to continue to promote the visibility of DMT in South America.

Pamela Jiménez (she/her/ella) is a dancer, mother and psychologist. Pamela holds a Master's degree in Dance with specialization in Dance Education from Universidad Nacional de Costa Rica (Costa Rica National University). Pamela holds an undergraduate degree in psychology and is training in dance/movement therapy and somatic education. She is co-founder of Vidanza, offering arts and movement to different populations, communities and processes both at a national and international level. Pamela is currently a lecturer in the Dance and Theater Departments at Universidad Nacional de Costa Rica.

Jesica Kuwae (she/her/ella) is a dance/movement therapist certified at Universidad CAECE, Buenos Aires, Argentina. She holds an undergraduate degree in psychology from Universidad de Lima, Peru, specializing in clinical psychology and child psychotherapy. Jesica also has undergone studies in psycho-perinatology (psychology of pregnancy, birth and postpartum period), infant massage, and YOMU technique (yoga, mindfulness and music for children). She founded Espacio CrianzaDanza where she supports babies, children and parents using dance/movement and play. She leads the following projects: CrianzaDanza Rodante (wellbeing and healthy coexistence services for schools) and CreandoCrianza (support for parents/caregivers within the workplace). Jesica is co-founder of ADMT (Asociación de Danza Movimiento Terapia – Perú (Peruvian Association of Dance/Movement Therapy).

Magaly Llumipanta (she/her/ella) is a dancer, lecturer and sociologist specializing in child development, obtaining her degree at (Pontificia Universidad Católica del Ecuador (Ecuador Catholic Pontificate University)). Magaly obtained her certification in dance/movement therapy from Universidad Nacional del Arte, Buenos Aires, Argentina. Magaly coordinates the project *Danza Diversa – Ecuador*, working with disabled and non-disabled dancers to promote inclusive dance and functional diversity. Magaly currently leads courses on corporal expression, integrative dance, body psychotherapy, Pilates for postural correction, contemporary dance and children's yoga, alongside teachers from Ecuador, Colombia, Brazil, United States and Argentina.

Daniela Pinto Solís (she/her/ella) is a Venezuelan dance/movement therapist in private practice. Daniela has been a student of Authentic Movement since 2007 and is currently a Jungian Analyst candidate at the Venezuelan Institute of Analytical Psychology (IVPA).

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