



Creative Movement Therapy Association of India (CMTAI)
Presents its
7th Annual International Conference (Virtual)

Movement and Other Arts Therapies: Encountering the New Normal

Sessions are theoretical and experiential in nature and include areas relevant to dance/movement and other creative arts therapies.

Session facilitators are listed in alphabetical order by first name.

PLEASE NOTE THIS SCHEDULE IS TENTATIVE AND SUBJECT TO CHANGE

- Keynote 1 -



Dr. Sohini Chakraborty, Dance/Movement Therapist, Founder Director, Kolkata Sanved | Kolkata

Bio: Dr. Sohini Chakraborty, Ashoka fellow, sociologist, dance activist, and dance movement therapist, is the founder/director of Kolkata Sanved. She is a pioneer of dance movement therapy(DMT) in India and South Asia as a tool for psycho-social rehabilitation to provide a fresh approach both in DMT and social development sector. For more than 25 years, Sohini has experimented with DMT as a tool for empowerment, psychosocial rehabilitation and reintegration for vulnerable/marginalized children, young people and adults. **Creating a pool of DMT practitioners from the grassroots level and from survivors is her significant contribution in the global DMT approach.** The unique and innovative Sampoornata approach was developed by Kolkata Sanved under her leadership. Honed over the past two decades, Kolkata Sanved's Sampoornata' model is a globally recognized approach today. Sohini was instrumental in launching one of the country's first Diploma DMT programmes in 2012 with the Center for Lifelong Learning, Tata Institute of Social Sciences, Mumbai. She is the International Working Committee Member Rise Learning Network- work for recovery reintegration for child sexual exploitation and Chair-Status and Development, World Dance Alliance, Asia Pacific. She has received multiple national and international awards for her innovation, leadership, outstanding achievement and inspiration.

- Keynote 2 -



Dr. ROBYN FLAUM CRUZ, Dance/Movement Therapist, Researcher, Professor, Lesley University | Albuquerque, USA

Bio: Robyn Flaum Cruz, PhD, BC-DMT, LPC, is Professor at Lesley University in the PhD program in Expressive Therapies. She is a Past President of the American Dance Therapy Association, Editor-in-Chief Emerita of The Arts in Psychotherapy and of American Journal of Dance

Therapy, Marian Chace Foundation Lecturer 2017, co-editor of *Dance/Movement Therapists in Action* (3rd Ed. 2019), a book on research methods for dance therapists and Feders' *The Art and Science of Evaluation in the Arts Therapies* (2013) on evaluation across the arts therapies. Her work as a statistician and researcher has produced over 60 scholarly articles across the disciplines of dance/movement therapy, neurology, communications disorders, psychiatry, and psychology. Teaching research topics has been her special passion for 28 years. Many of her publications are accessible via www.researchgate.net.

- Sessions -



Session: Reflections and Learnings from a Dance/Movement Therapist Reporting On-Site in the Thick of a Pandemic

By AANCHAL ANAND, Dance/Movement Therapist | Singapore

This session will focus on learnings gleaned from offering dance/movement therapy on-site at a long-term care setting in Singapore during COVID-19. It will highlight the ways in which the facilitation of group dance/movement therapy sessions was adapted to suit the ever-evolving health and safety guidelines. Participants will also gain insight into the roles that dance/movement therapy and the creative arts have had in supporting the needs and well-being of the recipients of care in the midst of the global health crisis. Lastly, the pressures, challenges of being an essential healthcare worker, and the impact it has on the self of the therapist will also be looked into alongside the radical need for rest, care, and rejuvenation. The 90-minute session is graded beginner/intermediate and will have anecdotes from the presenter's lived experiences as well as theoretical inputs from dance/movement therapy, creative arts therapy, as well as psychological first aid to support participant learning.

Bio: Aanchal Anand is a Dance/Movement Therapist with a Master of Science from Pratt Institute, New York. She is a Registered Dance/Movement Therapist (R-DMT) with the American Dance Therapy Association and is a part of the Education and Training Committee of the Indian Association of Dance Movement Therapy. Originally from Chennai, Aanchal currently lives in Singapore and works at a long-term care home that supports adults with varying intellectual, physical, communicative, and psychosocial abilities. Her past work experience in the USA includes supporting children on the autism spectrum through a community art-based program, adults with acute mental illness at an in-patient psychiatry unit, as well as senior adults with declining cognitive, mental, and physical health at a hospital and day health centre. Aanchal is passionate about using the body, movement, and the creative arts to therapeutically support the mental health and overall sense of well-being of individuals and communities.



Session: The Masked Pandemic

By AKSHATA PAREKH, Expressive Arts Therapy Practitioner | Pune

Masks have been a part of various cultures and everyday life. Right from veils, burkas, ghoonghat, to masks used in various festivals and classical dance forms, we have seen and experienced the use of masks and the tradition behind it. With this pandemic, the mask is now becoming an archetype representing safety. Through the lens of Carl Jung's theories and expressive arts, this workshop will focus on exploring the relationship with masks.

Archetypes play a role within the collective and the personal psyche. Expanding this range of safety in the current times to the history of one's experiences, heritage, family, and life using the arts, this session will open conversations to address the meaning of these masks in each one's life along with bringing in awareness of how much of you is seen with these masks on? How much of the mask hides your face? What do the masks mean to you? How safe do you feel?

Bring a Covid mask and art material (papers, colours) to create a mask. We will wear a mask, play with your mask, and share stories through this informative and experiential workshop.

Bio: Akshata Parekh is a Counsellor and an Expressive Arts Therapy Practitioner. She is presently working and training at the Sahyadri Hospital in the oncology daycare centre. Additionally, she is a mental health consultant at Tavisca Solutions Pvt.Ltd, a Drum circle facilitator at Taal Inc. and the Director of Soulsphere, Pune. She is pursuing her final year Master's degree in Clinical Mental Health Psychology: Expressive Arts Therapy from Lesley University (Boston). She believes in the power of arts and health and advocates the importance of taking care of one's mental health.



Session: A Creative Arts Therapist's Guide to Using Drama Therapy Techniques in an Online and In-Person Format

By Dr. ANGELLE COOK, Drama Therapist | Northern Virginia, USA

This session will serve as an overview for anyone interested in using foundational drama therapy interventions in an online or in-person format with individuals and groups. The focus will be on exploring several practical drama therapy techniques and forms that any creative arts therapist can use in their practice. This workshop will be most useful to non-drama therapists who have an interest in incorporating drama therapy and psychodrama methods into their online and in-person sessions. Both practical and experiential, participants will leave the workshop able to incorporate some fundamental drama therapy techniques into their everyday practice.

Bio: Angelle Cook, PhD, RDT is a Drama Therapist who focuses her work on inclusive therapeutic theater practices with dis/abilities populations. She is the Managing Editor for the Drama Therapy Review and sits on several sub-committees with the North American Drama Therapy Association's Research Committee. Dr. Cook runs her own private practice, Heal To Rise Creative Arts Therapy, working with one-on-one clients and with groups using drama therapy. She is part of the adjunct faculty at Lesley University. She is also a published author under the name Angelle Petta, with one historical fiction book, *The Artist and the Soldier*, on the market.



Session: Online Therapeutic Presence, Authenticity, and Self-Care in Times of the Pandemic

By AVANTIKA MALHAUTRA, Expressive Arts Therapy Practitioner | Mumbai

This session will focus on the changing context of therapists and facilitators from in-person to virtual sessions where non-verbal cues are compromised and facial expressions zoomed in. While there is increased access and global reach, physical lives have shrunk and expanded our time behind virtual screens. Professional and personal identity and boundaries can be blurred yet congruent at the same time. The participants will explore self-care as creative medicine through an expressive arts experiential process. The presenter's experience will also be shared based on client case studies and relevant research - on building psychological safety, embodying presence, authenticity, and self-care in online practice.

Bio: Avantika Malhautra is a Psychologist and Expressive Arts Therapy Practitioner with 7 years of work experience. She founded Soul Canvas – Art for Wellness in 2014 to spread awareness about mental health and well being through expressive arts therapy in individual/group therapy and training. She provides individual psychotherapy and is a faculty member with the Creative Movement Therapy Association of India (CMTAI), teaching and as a supervisor on the dance/movement therapy training courses in India. Avantika integrates a presence-oriented approach and mindfulness with expressive arts therapy bringing Eastern and Western psychology perspectives together.



Session: Synergy: An Embodied Experience of the Core Response Network (CRN)

By DEVIKA MEHTA KADAM, Dance Movement Psychotherapist | Mumbai

The functionality of the Core Response Network (CRN) has been offered as a neurophysiological rationale in Somatic Experiencing. CRN is a complex dynamical system that focuses on 4 cortical structures namely, Autonomic Nervous System, Limbic System, Emotional Motor System, and Reticular Arousal System. Dysregulation of CRN has been identified in association with trauma and chronic stress. This session will focus on the exploration of how DMT processes can facilitate regulation and impact CRN. Case examples of how we at Synchrony, India use this to supplement our work with clients to assimilate emergent material will be offered.

Bio: Devika Mehta Kadam is a practicing Dance Movement Psychotherapist (R-DMP) registered with the Association of Dance Movement Psychotherapy, UK, and Indian Association of Dance Movement Therapy. She is the Course Director for the Post Graduate Diploma Program in Expressive Arts Therapy at St. Xavier's College, Mumbai, and faculty for diploma courses in DMT. She has co-founded 'Synchrony'(www.synchronyindia.com), an organisation that provides mental health services and training through creative arts. Ms. Mehta Kadam is the Founding Board Member of the Indian Association of Dance Movement Therapy, and Regional Director of South East Asia, International Association of Creative Arts Somatic Education. She has represented her work at multiple international conferences across the USA and Europe. She has contributed to the article on the development of DMT in Asia. Her areas of interest are that of neuroscience and embodied cultural consciousness.



Session: Embodying Empathy in Pandemic Times through Online DMT Teaching and Teletherapy - Similarities and Differences, Tuning and Attuning by the Screen

By Dr. DIANA FISCHMAN, Dance/Movement Therapist, Professor, University of Buenos Aires | Buenos Aires, Argentina

Starting by defining Embodied Empathy, mirroring and resonating, tuning, and attunement, we will focus on differences and similarities in the perception of movement when experiencing matching and mismatching between participants through a group zoom experience. Embodied or kinesthetic empathy is seen, by analogical perspective, as a kind of equation that involves mirror matching mechanisms searching for similarities and differences between the experiencing of self and the other. Similarities are related to shared qualities implying identity, closeness, fusion, and consensus, while differences are related to separation, otherness, and disagreements. Total agreement or similarity dissolves subjectivity, total disagreement, or difference disconnects. Empathy involves both aspects with a balance in favor of agreement related to the recognition of self-other experience (Fischman, 2005).

We will try to build a community in a movement experience and recognize differences and commonalities and then reflect on how they make sense. We will also shed light on the differences between empathizing in presence and online by asking ourselves about the conditions or resources each modality offers to achieve empathic experiencing.

The movement qualities that will be considered are: 1- relational (leading and following, molding and adapting to others shape, comfortability, feeling and grade of separation and fusion, pleasure and displeasure, sharing, company, active, passive, etc.), 2- affective (joy, sadness, distress, fear, surprise, interest, not defined feelings and tones of affectivity), and 3- movement qualities (use of time, weight, space and flow, and shapes).

Bio: Diana FISCHMAN is a PhD in Psychology, Universidad Palermo, Licensed Psychotherapist, BC-DMT (ADTA), and Educational Sciences Professor at University of Buenos Aires (UBA). She is the Founder Director of the Buenos Aires DMT Training Program - *b r e c h a*, (1996). She has taught locally at Universities: Salvador, Palermo, San Andrés, Nacional del Arte, and internationally in Germany, Brazil, Chile, China, Colombia, Peru, Mexico, Spain, Portugal, and the Czech Republic. She is the Founding President of Argentine Association of DMT (2000-2004). She also teaches at the DMT Master's of UNA (Buenos Aires), UAB (Barcelona). She has published "Embodied Empathy" at Editorial Académica Española and articles in International Journals and in "La vida es Danza" compiled by Chaiklin - Wengrober. She directs the Research line: "Movement patterns and social interaction" at UNA. She currently develops online DMT webinars and holds a private practice in presence and online.



Session: Exploring the Use of Props During the Pandemic: An Emerging Lens of Dance/Movement Therapy

By DISHA SAMPAT, Dance/Movement Therapist | Mumbai

Throughout history, people have used physical props in order to uplift the audience's experiences and hold their attention. The goal of using props in a dance performance may be to enhance the expressive force of the dance work, depict the character's inner world, uplift the stage environment, and enhance dance performance overall. However, from a dance/movement

therapy lens, props are objects that may support individuals to expand their bodies and movement repertoire, foster past memories, induce play, bring the unconscious to the conscious, trigger sensory stimulation, and many such elements.

As a mental health professional, one may have used prop/s sometime in their practice. However, there is a lack of research that exists on the use of props in the field of dance/movement therapy. In this movement-based experiential session, participants will be able to explore the use of props in a therapeutic setting. The session will focus on the psychological and theoretical framework of Donald Winnicott and Blanche Evan as well as discuss the challenges of the use of props in pre-pandemic times and during pandemic times.

Bio: Disha Sampat has completed her Master of Science in Dance/Movement Therapy from Pratt Institute in 2019. She is a Registered Dance/Movement Therapist (R-DMT) accredited by the American Dance Therapy Association and an enthusiastic fund-raising committee member with the Indian Association of Dance/Movement Therapy. During her stay in the USA, she has worked in clinical settings such as hospitals and daycare centers with adults, older adults, and children on the autism spectrum. In Mumbai, Disha has conducted dance/movement therapy sessions in the corporates, schools and collaborated with various mental health organizations to advocate for dance/movement therapy. She is currently working with "Never Grow Up" for their wellbeing program, conducting workshops, webinars, one-to-one sessions, and working closely with individuals who may

have faced trauma. Her goal as a mental health professional is to break the stigma and support people to talk about their mental health.



Session: Digital Neurocognitive Healthcare Meets Dance Movement Therapy: An Exploration of DMT informed by Online Assessment of Cognitive Impairment

By Dr. KAYO SAKAMOTO, Dance/Movement Therapy Practitioner, Cognitive Scientist | Singapore

In order to treat specific clinical symptoms with Dance/Movement Therapy, initial assessments have an important role in understanding the client's needs and identifying areas of intervention. However, in this COVID-19 situation, those opportunities such as movement-based detailed assessment can be highly limited for DMT practitioners/therapists. In this presentation, we explore a possibility to leverage a facilitator-free online assessment platform to help practitioners/therapists assess the client's clinical profile such as neurocognitive functions, to help treat cognitive impairments.

In this session, the presenter will introduce Major Neurocognitive Disorder (dementia) and related symptoms, such as Mild Cognitive Impairment (MCI), the neurocognitive functional domains defined in DSM-5, that can be assessed by a game-like mobile testing tool, and how those neurocognitive functions have (or not) been related to Dance Movement Therapy interventions for cognitive impairment. The presentation will be followed by an exploratory demonstration of DMT activities targeting different cognitive functions.

Bio: A Singapore-based cognitive scientist and Dance/Movement Therapy practitioner, Dr. Kayo seeks possibilities to integrate tech and expressive therapeutic practices such as dance and movement. She holds a PhD in Cognitive Science (Tokyo Institute of Technology, Japan), and a Diploma in DMT (CMTAI, St. Mira's College for Girls, and Artsphere, Pune, India). Currently, she works as Science Director at Savonix, Inc., a San Francisco-based startup that provides digital neurocognitive assessment/training platforms. She also contributes to providing DMT to Singapore's community: seniors, caregivers, and mental illness survivors. She is pursuing the ADTA Alternate Route Dance Movement Therapy certification program to become a certified R-DMT at Inspirees Institute, Beijing, China.



Session: Visible Breath: Remembering our Resources

By KRUPA JHAVERI, Expressive Art Therapist | Pondicherry

Our breath is a resource in self-awareness and regulation, especially in times of stress. The pandemic has significantly increased anxiety but also provided some of us the inspiration to return to simplicity, rediscover priorities, to remember basic resources and rituals. By weaving together pranayama, polyvagal theory and trauma-informed expressive arts therapy, we will explore how the breath can be a tool for grounding, both as a facilitator and for guiding our clients in sessions. We will breathe, draw and move together and take time to understand why this can be beneficial physically, mentally, emotionally and spiritually. The effort to decolonize our field is urgent as it develops rapidly, and with centuries of wisdom waiting to be remembered in India, there is great potential to bring universal, relatable and beneficial elements into our work.

Bio: Krupa is an international Expressive Art Therapist, art director, artist and founder of Sankalpa: Art Journeys based in Auroville, South India. Born in the US and of Indian ethnic origin, she is a living

bridge between cultures through art. Krupa specializes as a trauma-informed expressive arts therapy consultant, in the combination of art and yoga, researching the therapeutic value of indigenous art forms and the links between ritual and resilience. Krupa is an Ambassador to India for Art Therapy Without Borders, is a TEDx Women speaker and PhD candidate in Expressive Arts Therapy at the European Graduate School in Switzerland.



Session: Of Body, the Mind and the World: Examining the Correlation between Action and Intention

By Dr. MADHAVI MAGANTI, Clinical Psychologist, Researcher, Educator at Ashoka University | New Delhi

The emphasis of the embodiment hypothesis is that cognition arises from bodily interactions with the world. So, the body stands between the mind and the world and thus the body and sensory-motor actions may play a crucial role in structuring knowledge. The talk will focus on understanding the intersubjectivity of how our actions and others' actions can help to build action-centered representations while engaging in the sequence of creative movements. In addition, the talk will highlight the need to examine how the correlations between movements, gestures, and body experience can make a significant difference to the methodology of scientific investigation for understanding the intersubjectivity between action and intention.

Bio: Madhavi Maganti has a background in the area of Developmental Cognitive Science with a specialized concentration in the area of infancy and early childhood development. Her passion stems from 18+ years of experience in research, teaching, and clinical practice for improving the mental health outcomes and studying the effects of early adversity in vulnerable populations. Eventually, the aim is to create interventions to mitigate the effects of risks and improve resilience in marginalized communities in India.



Session: Using Performance to Frame Uncertainty

By Dr. MAITRI GOPALAKRISHNA, Drama Therapist | Bengaluru

Performance in and as therapy is a growing area of practice and research within the field of Drama Therapy. Here, the process of performance-making and sharing furthers therapeutic goals. Performance offers a frame that facilitates aesthetic distance, making it possible for an individual to make sense of their experiences, without being overwhelmed by them. The phenomenon of shared witnessing occurring during a performance allows for community building and healing—by seeing your reality echoed in the performance of another or seeing your performance echoing the reality of another. In this “new normal”, there is a desperate need for processes that we can use to frame, hold, make sense of, and share our experiences. There is also a need for solidarity and belonging. Therapeutic performance could offer helpful tools and structures to meet this need. In this session, we will experientially explore the ways in which we can construct a performance frame using body and metaphor that can hold current experience. We will explore and reflect on the possibilities and limitations of doing this on an online medium with a missing proximal drama therapist. Our collective learning and reflections will make a small contribution to a growing body of knowledge on the potential role and mechanisms of therapeutic performance in this “new normal”.

Bio: Maitri Gopalakrishna is a Drama therapist, Counselling psychologist, and practice-researcher. She has a PhD from the Tata Institute of Social Sciences in Mumbai and an MA in Counselling Psychology with a concentration in Drama Therapy from the California Institute of Integral Studies,

San Francisco. She is also a registered drama therapist (RDT) of the North American Drama Therapy Association.

Maitri works with both individuals and groups in a variety of institutional and community settings. Her work includes community building, preventative care, mental health support, psychotherapy, and training. She has experience working with issues of gender, sexuality and sexual trauma, and childhood sexual abuse. Her work is greatly influenced by intersectional feminist therapy, narrative approaches, role theory, psychodrama, and theories of Augusto Boal. Maitri's current areas of practice-research include drama as an intervention for sexual trauma, therapeutic theatre, and drawing on theories and practices from the Natyashastra in therapeutic work.



Session: Aorist Speak: The Hidden Language of Success: Are You Listening?

By Dr. MALINI NAGPAL, Dance/Movement Therapist | California, USA

During these challenging times, it is critical for us to create new pathways and be innovative. In this session, you will learn how to push and expand the application of Dance/Movement Therapy into fields where we have faced strong resistance. Learn to create opportunities for yourself and advocate for our profession while keeping the 'Dance' in Dance/Movement Therapy. Like a fingerprint, an individual's body movements are as unique as the person conducting them. At Aorist Speak, we utilize the practice of Dance/Movement

Therapy and scientific examination of body movement to go beyond what is often referred to as "the moving body," "body language," "somatic connections/interconnections," etc.

Since body movement is not a static process, deciphering it requires a precise in-depth observation and analytics. Using Dance/Movement Therapy at its core, Aorist Speak provides just this precise, accurate, and reliable analysis. Aorist Speak assesses a dynamic sequence of movements that precede a particular body position and then considers a host of relevant factors before reaching an inter/intra-connection and communication synthesis. Dance/Movement Therapy is used to create a safe space, instilling trust, and inter/intra-connections to establish empowered work. Aorist Speak system provides you with access to a hidden language and offers an approach to human interaction and communication that has many applications. In this session, we will cover what these applications are and how to successfully create a new path for you during these challenging times.

Bio: Since the early 90's Dr. Nagpal has been working with organizations and individual clients on refining human interaction and communication to achieve empowered and effective personal and professional success. With a MA in Dance/Movement Therapy, Board Certified Dance/Movement Therapist, MS in Organizational Psychology, PhD in Industrial-Organizational Psychology, she views her work in the area of human interaction, inter-intra connections, and communication as a science that can create optimum levels of professional and personal success. At her core practice, Dr. Nagpal employs dance/movement therapy in conjunction with the practice and science of Industrial-Organizational Psychology. She has created her own education, training, and advocacy materials to train actors, attorney groups, athletes, sports teams, sales and marketing teams, health care professionals, and more around the world to achieve success through effective and efficient expressive body movement. Dr. Nagpal is on the Advisory Council for CMTAI.



Session: Virtual DMT for Understanding Trauma and Oppression During the Pandemic

By MIYOUNG KIM, Dance/Movement Therapist | New York, USA

An individual's physical and mental health cannot be considered separate from society and understanding how personal experiences and social phenomena are linked is an important step toward healing and transformation. In addition to individual experiences, when society collectively undergoes psychological trauma from life-threatening and/or life-altering events such as dictatorships, slavery, terrorism, and now the coronavirus pandemic, it leads to collective trauma. In the United States, layered factors such as the lack of attention on the pandemic early on and political turmoil have caused many people to experience anger and feelings of helplessness. Movements against long-standing oppression and displays of racial discrimination also began manifesting and expanding nationwide, such as through the Black Lives Matter protests and anti-Asian hate crimes. Similarly, in many parts of the world, political differences and discrepancies in experiences due to marginalization, have exacerbated the trauma, anger, and feelings of helplessness already present due to the pandemic.

Expressive dance therapy can be used as a tool for healing, and positive change can be achieved by exploring and embodying the trauma and social oppression that exists in an individual. In this session, first, we will explore the theory around trauma and social oppression, including power versus privilege and race, class, gender, sexuality, religion, socio-economic, and other factors that play into experiences of social oppression. Second, we will unveil the hidden oppression within us through expressive movement using movement statues, guided imagery, and meditative movement. Trauma may arise in this process, so some safe movement exercises will be provided such as deep breathing, positive imagination, and using happy hormones in the body. Third, we will have a group breakout activity. And last, we will discuss how virtual DMT can play a role in addressing trauma and oppression.

Bio: Miyoung Kim (MS, MA, L-CAT, BC-DMT) is an elite dance expert in Korea and graduated from Sunhwa Performing Arts School, Ewha University (Bachelor's), and Dongduk University's Graduate School of Dance Education in Korea. A victim of domestic violence and a breast cancer survivor, she decided to continue her dance-healing journey in the US at Sarah Lawrence University, where she studied clinical dance/movement therapy (MS), focusing on the impact of violence on women's health. She became a Licensed Creative Arts Therapist in New York. Miyoung currently works for Englewood Hospital and Womankind Inc., which serves victims of gender-based violence. She is also working on a PhD degree in Expressive Therapies at Lesley University, putting effort into raising awareness of dance not only as a healing medium but also as a powerful tool for social change, addressing historical trauma and enhancing the resilience of older adults.



Session: Movement Intelligence and Emotional Intelligence: Neuroscience of Good Posture and its Connection to Emotional Well-Being

By MOHITA SINGH, Somatic Movement Practitioner, Therapeutic Movement Facilitator | New Delhi

The way we carry our bodies is an expression of our emotional geographies. Can we use good posture as a cognitive tool to access the mind and find happiness through posture? Can we make the complex simple and fun? Work from home is the new normal. As screen time and sedentary lifestyle increase so do the cases of mental health issues.

A sedentary lifestyle impacts the body-mind nexus deeply creating an imbalance in the musculoskeletal- fascial chain of our bodies adding to aches and pains, stress, insomnia and anxiety. We all know how deeply our posture is interlinked with our emotional habits and vice versa. But it is one thing to know about good posture and another to be able to maintain it all day.

Learning the physics, physiology and psychology of gentle somatic movement based on neuroplasticity, strategies of motor imagery (awareness through movement), an overview of fascial chains, skeletal stacking, and understanding how all movement begins in the pelvis based on the Feldenkrais method, aids for better management and enhancement of posture, vagus nerves function, balancing the autonomic nervous system and behavioral modification. In this session, we will look at unlearning and relearning how we moved as babies, to use the body-mind with minimum effort and maximum efficiency in daily life to find an applicable science for agelessness. Learning to find happiness through posture or “acture” as Dr. Moshe Feldenkrais called it.

Bio: Mohita Singh is a Somatic Movement Practitioner and a UNESCO certified Movement Facilitator from CMTAI (Creative Movement Therapy Association of India) and CID-Conseil de la Danse, France. She is also a certified NLP Practitioner, a BodyMind Coach and has been an Instructor of Experiential Anatomy at CMTAI (Creative Movement Therapy Association of India).

With her education in Zoology, and through her extensive research and learnings in Clinical Somatics, Body-Mind studies, and NLP, she has developed a unique expertise to resolve both mental and physical health concerns under a common psychosomatic lens. She helps people to enhance their performance and productivity by helping them fight the “sitting disease” via somatics. She also uses expressive arts to teach how posture and wellness are deeply interlinked. In her sessions, she helps people to develop not only body-awareness but also to become a confident and ageless personality. Her clientele includes multinationals, premier schools, Universities, and Individuals.



Session: Using Creative Arts to Make TeleTherapy a Relational Experience

By NALINI PRAKASH, Dance/Movement Therapist | Washington D.C., USA

DEIRDRE M. COGAN, Art Therapist | Washington D.C., USA

REBEKAH MESSENGER, Music Therapist | Washington D.C., USA



KATE STANLEY, Music Therapist | Washington D.C., USA

Telehealth is increasingly common in today’s healthcare system and is becoming an important resource for creative arts therapists. With increases in affordability and accessibility, telehealth technology provides a viable alternative to in-person sessions. While arts-based therapy can be delivered via teletherapy, it presents unique benefits and challenges and requires new methods and practices. For example, the lack of physical proximity between clinician and client can lead to a sense of disconnection or detachment. On the other hand, the solidarity of a group is a powerful antidote to feelings of disconnection when working through a virtual platform. The healing power of music and art can be leveraged to activate the social engagement system. In turn, this leads to interpersonal attunement through expressive and receptive experiences. Art expression can act as a holding form for perceptions, thoughts, and emotions. Interpersonal connection is deepened as participants create, share, and respond to each other’s imagery. Music provides rich, nuanced, and multifaceted opportunities for inter- and intrapersonal





exploration. In this workshop, participants will engage in arts-based experientials that can be easily adapted to teletherapy sessions. Participants will also join in discussions regarding how to design and apply expressive therapy interventions that hold space open for building belonging and connection. Positive growth most often occurs within the context of empowering relationships and a sense of connection and reciprocity. By incorporating arts-based techniques into virtual sessions, clinicians make teletherapy a more collaborative, relational experience.

Bio: Nalini Prakash, BC-DMT, and Advisory Council member of CMTAI, has extensive experience in working with individuals who are chronically mentally ill within the criminal justice system. Using creativity, spontaneity, and sensitivity, Nalini facilitates recovery-based dance therapy groups that value and reflect cultural and ethnic diversity, empowering individuals towards positive change. A classical Indian dancer, Nalini integrates elements of Indian dance and creative movement in her work as a dance therapist and uses these tools as a vehicle to help individuals re-experience emotions in a safe and non-threatening way. Nalini has a Master's in performing arts and a Master's in dance/movement therapy. She is also a certified movement analyst and has used her skills as a dance therapist and movement analyst to reduce violence and resolve conflict while fostering social change among a forensic population. Nalini is currently a PhD candidate within the Creative Arts Therapies graduate program at Drexel University, Philadelphia.

Bio: Deirdre Cogan, ATR-BC, LPC, ATCS, CTP has worked for the DC Department of Behavioral Health for 25 years, implementing community-based and inpatient arts-based programs. She served as staff at the internationally recognized Center for Post-Traumatic Stress Disorders for two decades. She is currently the Deputy Director of Rehabilitation Services at Saint Elizabeth's Hospital. She has received several meritorious recognitions from the DC Department of Behavioral Health and was the recipient of the American Art Therapy Association's "2015 Clinician of the Year Award".

Bio: Rebekah is a Licensed Professional Counselor in the Commonwealth of Pennsylvania. Prior to obtaining her license, she served as a music therapist (MT-BC) in a variety of settings for ten years. She has had the pleasure of assisting those with numerous needs and strengths including children and adults with special needs, youth in the community, psychiatric, and educational settings, adults with severe and persistent mental illness, trauma-informed treatment, forensic care, geriatric settings, and end-of-life care. In addition to this, she is a Certified Clinical Trauma Professional (CCTP), a Reiki Master, and a certified yoga instructor. All of her experiences have illustrated not only the perseverance of human nature but also the potential growth and healing anyone is capable of achieving.

Bio: Kate Stanley, MMT, MT-BC is a music therapist working in a maximum security, public inpatient psychiatric/forensic facility. She provides groups and individual music therapy for adults with serious mental illness, complex PTSD, and substance use disorders. Her professional interests include competency restoration, music and storytelling, and the use of music technology in therapy.



Session: Defining and Redefining Music Therapy in Pandemic Times

By Nina Cherla, Music Therapist | Malmö, Sweden

Music Therapy is a two-way communication, where both musical and non-musical aspects of the interaction affect the outcome. The music that takes place in a music therapy session is dependent on immediate response and adaptation of what transpires between therapist and client. Therefore, timing is an imperative part of music therapy. Another essential building block is the engagement of our social brain. Human interaction is crucial in many parts of our development,

thus a fundamental part of a therapeutic process. But if the timing and the social aspects of music-making are integral parts of music therapy - how can it be carried out online where both timing and human interaction are compromised? SARS-CoV-2 has exposed music therapists worldwide to new challenges. We have suddenly found ourselves in a digital world where not only our role as therapists but the role of music therapy and what is to be considered therapeutic is being redefined. In this workshop, we will explore various tools for online musical interaction for growth and self-expression. The workshop will include discussions, videos, and experiential activities in how online music therapy can be a meaningful, reciprocal experience.

Bio: Nina Cherla (MA Music Therapy, USW, UK) is a clinical music therapist based in Malmo, Sweden. Her professional experience includes a decade of work in public healthcare working for individuals with special needs in both Sweden, India, and the UK. She has collaborated with many well-known organisations such as Music as Therapy International, Shankar Foundation, and The Music Therapy Trust. Nina Cherla is the founder of Musikterapi Syd, south of Sweden's biggest co-operative for music therapists. Nina currently works as a course leader at Furuboda Folkhögskola as well as a clinical music therapist specialising in children with social and communication difficulties. She frequently conducts workshops and training programs and is an advocate for music therapy both in Sweden and in India.



Session: Locked In(wards) : Exploring Creative Possibilities to Manage our Mental Health during the Pandemic

By NISHI JOSHI, Dance Movement Psychotherapist | New Delhi

This session will focus on bringing awareness to the impact of the current Pandemic scenario, its effects on our daily lives, and its psychological and emotional impact. I will then be sharing some key themes related to the pandemic and discuss the possibilities to explore the themes creatively -

using body, movement and art.

Bio: Nishi Joshi, an ardent believer in creative therapeutic spaces, is a licenced Psychotherapist with her expertise in Dance Movement Psychotherapy. She studied Psychology honours in her undergraduate from Delhi University and pursued her MA in Dance Movement Psychotherapy from Goldsmiths University of London. Nishi founded her organization The Safe Space, and currently offers online mental health support and Psychotherapy services to individuals of all ages and mental health related issues. Nishi works with children, adults as well as the older population. Her organization also offers corporate webinars and workshops on mental health and creativity. Nishi truly believes that our body is a primary tool for expression and communication and if we're working to foster change and further our well-being, we need to bring our focus on our bodies along with our emotional and mental health.



Session: Merging Spaces

By NISHTHA AGARWAL, Expressive Arts Therapist | Boston, USA

The current pandemic has changed the setting in which therapists interact with clients from in-person to a virtual platform. Walking into a therapist's office can itself offer a sense of safety to clients and make available a variety of art materials to be explored, such as a big movement space, paints, canvases, drums, paper, etc. In the absence of this, it has become important to find other creative ways to be able to engage with clients with a similar sense of safety and access to resources. This session is going to explore how

we can overcome this challenge by collaboratively exploring accessible internal and external resources from two different physical spaces.

Bio: Nishtha Agarwal is a Co-founder of CMTAI and holds a Master's in Expressive Arts Therapy from Lesley University (Cambridge, USA), a Master's in Applied Psychology from Delhi University (Delhi, India), and a certificate in Dance/Movement Therapy from CMTAI and CID-UNESCO. She currently works as a Mental Health Counselor at an outpatient clinic in Massachusetts (USA), assessing and treating adults facing various mental health issues in individual, couples, and group settings. She applies a trauma-informed and body-based approach in expressive arts therapy. Her past work includes a wide range of populations such as adults and adolescents with eating disorders, homeless adults with acute mental illness, adolescents in high schools, and children with visual impairment.



Session: Containing Culture: Reflexive Perspectives of Two DMTs Working Through and Across Cultures in the “New Normal”

By PREETHA RAMASUBRAMANIAN, Dance Movement Psychotherapist | Chennai

ANSHUMA KSHETRAPAL, Drama and Movement Psychotherapist | New Delhi

With the current scenario of the pandemic, it has been crucial to look at online dance/movement therapy sessions with a culturally relevant lens. Especially as barriers to access have dissolved and a variety of clientele and students can now access DMT. The quickness to adapt to online DMT sessions and the extreme surge in mental health needs has made it even more important to understand the responsibilities and the limitations of this newness in therapy.



The session will be presented in a way that has an experiential component that will help the participants to reflect on their experience of how they express their culture in groups, especially online. This will be followed by relevant case studies from both our experiences as therapists and educators for groups, which will be integrated with relevant theoretical frameworks,

reflexive concepts, and existing research.

This session will also focus on some skills needed for moving dance/movement therapy sessions from onsite to online mode by focusing on the components of embodied presence and creating holding and containing environments.

Bio: Preetha Ramasubramanian is a qualified Dance Movement Psychotherapist in India, who has an MA in DMP (distinction) from Goldsmiths College, University of London. She also has an M.Sc. Psychology from the University of Madras and a PG Dip in Special Education. Preetha is the Founder President of the Indian Association of Dance Movement Therapy (IADMT). She founded Kinesthetics – Dance Movement Psychotherapy and counselling centre, where she works with varied populations. Preetha also is a consultant to conduct group/individual sessions and workshops in educational institutions, health care setups, and in the corporate sector. Preetha teaches and supervises on various PG Diploma Courses, certificate courses in India and is invited as a guest lecturer in various universities. As an effort to work in conjunction with other ethical creative arts therapists in the field, Preetha co-founded ‘The Arts Therapists Co-Lab’ (TATC) that works to promote wellbeing.

Bio: Anshuma Kshetrapal is a practicing Drama and Movement Therapist, registered with the British Association of Dramatherapists. She has an MA in Psychosocial Clinical Studies from Delhi and an MA in Drama and Movement Therapy from London. She is the Course Director, a supervisor, and faculty for CMTAI's Delhi and Bangalore certificate courses. She is on the Ethics Committee for Moolchand Medcity, Delhi, and on Apollo Spectra Hospital, Delhi's panel as a psychotherapist. She also is the course designer, lead faculty, and course director for the PG Diploma in DMT, Pune, and

faculty at the PG Diploma in EAT program in St. Xaviers, Mumbai. She also holds the position of Founder, Vice President, and Ethics Committee Member-in-Charge for IADMT. Alongside this, she has founded The Color of Grey Cells and co-founded TATC to create opportunities and advocate for working with the mind and body nexus, using the arts.



Session: Moving Within: An Introduction to Movement Therapy *

By PREETHI RAJAGOPALAN, Creative Movement Therapy Facilitator | Bengaluru

Dance has been known as an art form with its origin as old as our evolution. When traced back, the set of movements put together has had varied purposes - to communicate, celebrate, express one's experiences, render offerings, performances. Dance and movement can connect a person to their mind, their inner selves, and become aware of the connection between the body and mind. This session will explore the use of dance and movement as therapy by giving individuals a "safe space" to move, feel, explore, and express themselves. Participants will engage in a wide range of activities that will revoke the relatedness between body, movement, and the psyche, finding their therapeutic movement language. If you are new to Movement therapy, then this session is intended for you to experience movement therapy and gain a basic theoretical understanding of the field and a glimpse into the principles, objectives, and evolution of movement therapy.

** Beginners session open to students and participants with no previous background in the creative arts therapies.*

Bio: Preethi Rajagopalan, a Creative Movement Therapy Facilitator, completed her certificate course in 2015 from the CID UNESCO certified course offered by CMTAI. She has been working with various populations including children with special needs, teachers, women's groups, and corporates. She is currently associated with Vydehi School, Whitefield, Asha Foundation Trust, and Aarambh school as a Creative Movement Therapy facilitator. She is the Bangalore branch manager of CMTAI and co-ordinator of the certificate course and has been involved in organizing various conferences and knowledge exchange programs. Preethi is faculty on CMTAI's certificate course in Movement Therapy for Bangalore. She has presented her work with children with special needs at various forums and conferences. She is currently pursuing her R-DMT through the American Dance Movement Therapy Association's (ADTA) Alternate Route Dance Movement Therapy Certification program at the National Centre for Dance Therapy in Montreal, Canada.



Session: Present Moment with Arts: Embodied Experiences of Arts for Self-care in the challenging time

By Prof. RAINBOW TIN HUNG HO, Dance/Movement Therapist, Expressive Arts Therapist, Researcher, Professor, University of Hong Kong | Hong Kong

The worldwide pandemic creates a prolonged stress environment which can bring along huge impacts on our physical and mental wellness. Redirecting one's attention from the stressful and fearful situation during the pandemic to the present moment helps the person realize his/her own needs and the necessity to take good care of themselves. Since all types of art-making processes involve motor and sensory stimulations (e.g. colours, shapes, textures, patterns of tone and rhythm, and quality of body movements and gestures), the triggered physical sensations and body experiences become a vivid channel for the person to experience the present moment.

This session will start with a brief introduction on the concepts of 'present moment', self-care, stress, and resilience, and their neurobiological basis; and then participants will engage in the experiential arts activities and discussion about how engaging in arts-making and the related embodied experiences can help promote self-care during the challenging time.

Bio: Prof. Rainbow Tin Hung Ho, PhD, BC-DMT, AThR, REAT, RSMT, CGP, CPA, is the Professor of the Department of Social Work and Social Administration, Director of the Centre on Behavioral Health, and the Master of Expressive Arts Therapy program in the University of Hong Kong. She has been working as a researcher, professor, creative arts therapist, dance teacher, and performer for many years. She has published extensively in refereed journals, scholarly books, encyclopedia, and has been the principal investigator of many research projects related to creative and expressive arts therapy, mind-body medicine, psychophysiology, spirituality, and physical activity for healthy and clinical populations. She received the Research Award in 2019 and 2015, and the Outstanding Achievement Award in 2015 from the American Dance Therapy Association. She also received the Research and Development Award from Australia, New Zealand, and Asian Creative Arts Therapies Association in 2016.



Session: Creating Safe Spaces and Self-Regulation in Therapy

By RENA KORNBLUM, Dance Movement Therapist, Educator at UW-Madison | Wisconsin, USA

Research has shown that the body, as well as the mind, must be involved for people to develop cognitively and emotionally. Creating a sense of safety is key to trusting relationships. Participants in this workshop will learn several methods for creating a safe space physically and emotionally in therapy. This includes a sense of internal space as well as external. Additionally, participants will practice a number of calming techniques and will be provided with pictorial handouts to expand their knowledge beyond the workshop. Specific techniques for managing anxiety and anger will be included.

Bio: Rena Kornblum, MCAT, BC-DMT, DTRL, brings over forty years of professional experience as a DMT to her work. She is a Senior Lecturer in the Dance Department at UW-Madison, coordinating an undergraduate certificate program in Dance/Movement Therapy. She provides embodied social skills classes for classrooms and families via a research-based violence prevention curriculum and leads therapy groups for children needing more intensive work. Rena authored a book set called Disarming the Playground, Violence Prevention Through Movement, and Pro-Social Skills, which includes a Training Manual, Activity Book, and a new Workbook, as well as 4 hours of training DVDs, Rena presents on her work nationally and internationally. More recently Rena has developed a multi-cultural approach to her work with pictorial handouts in several languages and activities that directly address how different cultures use space, eye contact, self-regulation, and conflict resolution.



Session: Using Research to Grow in Your Practice and Teaching

Dr. ROBYN FLAUM CRUZ, Dance/Movement Therapist, Researcher, Professor, Lesley University | Albuquerque, USA

Feeling comfortable reading and applying published research is difficult for many people because it requires the use of concepts that may not be employed in everyday settings. Refreshing that content and its associated skills can help to make it more available, and help professionals get more out of their professional reading, enhancing clinical work and teaching. Join me in a collaborative exploration of the ways research can enrich dance/movement and other arts

therapists. From locating resources to inform clinical practice and improve clinical care, to making it accessible to those who need it or creating diverse community connections to enrich practice, key tools that are used every day can be employed in new ways to make a difference. Come experience a new way of organizing and embodying practices that can help your arts therapies practice flourish. Find out about what counts as research evidence. Usually, quantitative research comes to mind as “evidence” but what about research that uses qualitative methods? Does this count as evidence? Whether research is quantitative or qualitative, how does one determine if the research is of good quality? And how do you actually apply research in these paradigms to your practice and your teaching? Using research to inform practice is one of my passions and I hope to excite workshop participants about this topic!

Bio: Robyn Flaum Cruz, PhD, BC-DMT, LPC, is Professor at Lesley University in the PhD program in Expressive Therapies. She is a Past President of the American Dance Therapy Association, Editor-in-Chief Emerita of The Arts in Psychotherapy and of American Journal of Dance Therapy, co-editor of Dance/Movement Therapists in Action (3rd Ed. 2019), a book on research methods for dance therapists and Feders’ The Art and Science of Evaluation in the Arts Therapies (2013) on evaluation across the arts therapies. Her work as a statistician and researcher has produced over 60 scholarly articles across the disciplines of dance/movement therapy, neurology, communications disorders, psychiatry, and psychology. Teaching research topics has been her special passion for 28 years. Many of her publications are accessible via www.researchgate.net.



Session: Opportunities in Times of Crisis

By SHALOO SHARMA, Consultant, Educator, Artist | New Delhi

Dr. KELVIN RAMIREZ, Art Therapist, Asst. Professor, Lesley University | Florida, USA



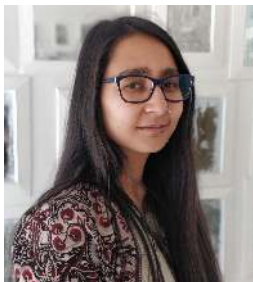
The current global pandemic, as is the case with economic, political, and social crises, reminds us of the ever-present dynamics of access, privilege, and oppression that stratify societies. The arts have often been at the forefront of grassroots movements amplifying the voices of underrepresented communities and bringing to light the injustices witnessed and experienced. As creative arts therapists and artists, how do we understand our positionality in relation to the societal and global issues that bifurcate us from those with greater or lesser privilege? In this workshop participants will explore the opportunities that arise in times of crisis presenting the major shifts and adjustments post the Indian lockdown on March 16th due to COVID-19. This workshop will focus on grassroots movement, as they pertain to neuro-diverse and neuro-typical individuals, that galvanize people to support one another,

build community, foster self-esteem, and democratize, at least on some level, access. Participants will be presented with the concepts related to working in times of crisis and have the experiential opportunity to create as a community in the virtual space.

Bio: Shaloo Sharma is an experienced consultant, educator, life skills trainer, and a design professional with over 23 years of experience working towards designing and delivering programs for persons with diverse needs. She is the Founder Director of Evoluer Solutions, a consultancy that works towards promoting Inclusion. She runs an Expressive Arts Centre that promotes the use of arts for therapy and cognition. Her area of expertise is the use of expressive arts therapies for mental health. She is a Bachelor in Fine Arts (Gold Medalist and Record Holder), a Master’s in Fine Arts (Gold Medalist), Master’s in Applied Psychology, and a B.Ed. in Special Education. She is on the Advisory Board of the Autism Society of India (ASI) and has represented India at International Conferences across the world. She is a trained Instrumental Enrichment Practitioner, a certified

Drama for Autism, and a Music as Therapy Practitioner. She is a certified VMC Drum Circle Practitioner.

Bio: Kelvin A. Ramirez, a board-certified registered Art Therapist, has years of experience incorporating art therapy within educational systems to enhance student's personal and academic growth. A Board Member of FNEI, a 501(c)(3) non-profit based in Boston, MA, Dr. Ramirez has taken his expertise and shared them internationally, collaborating with educators, community leaders, mental health professionals, and art therapist in Nicaragua, the Dominican Republic, Haiti, Puerto Rico, India, and Mexico. Dr. Ramirez is the Executive Producer of Art Therapy: The Movie (2016), an independent film that explores the healing power of artistic expression through art therapy, and Love in the Making (2017), a thought-provoking independent film, that examines why we fall in love, what keeps us together, and what pulls us apart? Recently, Dr. Ramirez is collaborating with community leaders in Juarez, Mexico developing initiatives, "No Longer Bystanders" which focuses on supporting the complex mental health needs of asylum seekers.



Session: Music Therapy perspectives: Online vs Offline*

By SHREETI PRADHAN, Music Therapist | Kathmandu, Nepal

SARTHAK DHUNGANA, Music Therapist | New Delhi



In order for any therapeutic intervention to take shape, a therapeutic relationship is required. In music therapy, the 'Music Triad' is the basis for this relationship consisting of music, client, and therapist. In general, music therapy relies on this triadic structure to establish a connection with the participants. As we continue to adapt to an online set-up, the shift from offline to an online format is continuously undergoing various modifications. These variations are being navigated in terms of creating safe space and creatively expressing and sharing online vs offline. Similarly, the session will also highlight the different tools and techniques used by the therapists in these two independent scenarios. Our presentation will explore the challenges faced in the course of adapting to an online layout while also planning the session activities considering various therapeutic approaches. Such will be explored through presentations on clinical work examples/ vignette. In addition to that, experiential activities will be facilitated with an aim to give an insight into the therapeutic presence established online. Considering all the above aspects, a comparative analysis will be done in regards to the offline versus online

setting, focusing on the therapeutic presence.

** Beginners session open to students and participants with no previous background in the creative arts therapies.*

Bio: Shreeti Pradhan is a clinical music therapist based in Kathmandu, Nepal. She is currently working with children who have learning differences (Autism, ADHD, and Down Syndrome) and physical impairments (hearing, speech, and visual). She also works with women who are experiencing psychological challenges such as depression, anxiety, trauma, and other mental illnesses. Additionally, her other areas of therapeutic engagement encompass emotional well-being work in the community and young adult groups.

Bio: Sarthak is a clinical music therapist based in New Delhi, India. He started out as a music facilitator for children with special needs in Nepal and went on to do his Postgraduate training in music therapy in New Delhi. During his postgraduate degree, Sarthak's placement required him to work in the slum area of Jahangirpuri where he used music therapy as an intervention for authentic expression, empowerment, emotional regulation, and building a sense of community and support. Sarthak works as a clinical music therapist for Ashwaas Centre for Music Therapy. He is currently working with children who are on the Autism Spectrum Disorder and have mild to moderate learning difficulties.



Session: Living Artfully With Challenges Using Tamalpa Life/Art Process*

By SOPHIA ALI, Somatic Movement Therapist | New Delhi

We are experiencing new ways of living at this moment. The concept of physical distancing has taught me to listen to my needs deeply. Being in the moment of pause and daily check-in with myself is a way to focus on my physical, emotional, and mental needs even on the fullest days. I believe we all have the ability to pause and slow down. So, let's bring our ability to practice pause by being persistent.

The foundation of the Tamalpa Art/Life Process is based on a view of the body and movement. The body holds our entire life experience. It is through the body that we explore the relationship between the physical, emotional, and mental levels of experience and expression. This work introduces an approach that enlivens dialogue between body, imagination, life experiences, and art-making. This work focuses on a new aesthetic that reflects the here and now of peoples' authentic life experiences, rather than the beauty of a specific dance form or technique. This work is designed for everyone. No previous experience in dance/art needed. Those who are interested in bringing art and creativity into their professional and personal lives. Feel free to join in. I believe there is an essential connection between art and life that can facilitate healing and change.

** Beginners session open to students and participants with no previous background in the creative arts therapies.*

Bio: Sophia Ali, MA, RSMT, is a Registered Somatic Movement Therapist, and holds an MA in Clinical Psychology. Currently, she provides individual and group therapy using movement based expressive arts therapy with mindfulness-based cognitive therapy services to patients in the neurology/neurosurgery and oncology inpatient unit and outpatient Neuro rehabilitation department at Max Super Speciality Hospital, Saket, New Delhi, India. She is part of a multidisciplinary, physiotherapy and rehabilitation team that works together to help patients and their families to cope with hospitalization and provide support throughout the treatment journey. Her thesis work on "Dance Therapy as a Treatment Modality for Autistic Children in Social Interaction" was selected and published in the International Journal of Indian Psychology. She has worked with brain injury survivors at "Schurig Center for brain injury and recovery", California, USA. She has also worked with children with learning difficulties, ADHD, social difficulties, and other additional needs.



Session: The Child in the Pandemic: Effect on Development and Therapy

By SUKRITI DUA, Psychologist, Dance/Movement Therapy Facilitator | New Delhi

Sprang and Silman (2013) stated that "pandemic disasters and subsequent disease-containment responses may create a condition that families and children find traumatic." Many such studies of earlier pandemic-like scenarios and some recent research done in the rise of Covid-19, have highlighted the different stress responses across the stages of development, the impact of separation, or increased contact with caregivers; along with the current ones drawing additional attention to the effect of screen time. This session will explore the developmental transitions that may affect a child's overall growth and learning in the pandemic, whilst understanding the loss of movement, the increased virtual interactions, and the processing of a sudden change accompanied with fear and uncertainty; that many children are being subjected to. We will also explore the changes

in counselling and movement therapy interventions emphasising on both, limitations and scope of improvisation and creativity within the same methodologies.

Bio: Sukriti Dua is a Psychologist and a Dance/Movement Therapy Facilitator. She has done her Bachelor's and Master's in Clinical Psychology and has also completed a certificate course in Creative Movement Therapy from CMTAI. In the past few years, she has majorly worked with children of all ages and various needs, whilst visiting schools, NGOs, intervention centers, and private organizations through counseling and movement therapy. In addition to her role as a school counselor, her counseling work is also extended to adults and young adults through consultancy and private practice as well. She has also been conducting workshops and awareness-building programs with schools, student organizations, universities, corporates, etc. across Delhi NCR, and is actively grabbing opportunities to continue advocating for the field. She is Senior Manager at CMTAI and also has her own choreography venture - "Beat It Productions". Her major interests lie in applying her therapeutic knowledge with different populations, spreading awareness about mental health, facilitating positive mental health, and pursuing her passion for dance and research alongside.



Session: Buddhist Psychology Intersects with Movement Therapy

By TRIPURA KASHYAP, Co-Founder, Creative Movement Therapy Association of India (CMTAI), Movement Therapist | New Delhi

ANUBHA HARLALKA, Arts-Based Therapy Facilitator | Pune

Movement Therapy offers a hands-on approach that facilitates mindful movement, which is embedded in the contemplative engagement practices in Buddhism. Certain core beliefs and values from Buddhist Psychology have been extrapolated and interwoven with select movement experiences to formulate the session. These have been inspired by Buddhist principles that specifically enhance one's internal awareness while strengthening the mind-body synchronicity.



Participants will recognize, acknowledge, and express their thoughts and feelings through activities from movement therapy and meditative movement. The flow of body movements will be meshed with verbal reflection and theoretical inputs. The session will particularly focus on the 4 Buddhist Brahma Viharas: Loving-kindness (metta), Compassion (karuna), Sympathetic joy (mudita), Equanimity (upekkha) in relation to leading more balanced lives. Movement activities have been adapted to the online portal and participants can later integrate these practices into their daily routine.

Bio: As one of the main pioneers of dance/movement therapy in India, Tripura Kashyap began practicing DMT in India in 1990. She trained at Hancock Centre for Dance/Movement Therapy (USA) and obtained an M.A. in Psychology. She has worked as a movement therapist at half-way homes, special schools, treatment, and rehabilitation centres as well as with individual clients. Tripura received fellowships from the Ashoka International Foundation and the Indian Ministry of Culture for her innovations in movement therapy. She teaches on the Creative Movement Therapy and Therapeutic Dance in Education courses run by CMTAI. Tripura has been an ardent follower of Buddhism and has practiced meditation since 2014. She has authored 'Creative Dance Therapy' and 'Contemporary Dance: Practices, Paradigms and Practitioners' published by Penguin and Aayu publications.

Bio: Anubha Harlalka is a Psychologist and Arts-Based Therapist from the WCCL Foundation with a PG diploma in Mindfulness and Presence Oriented Psychotherapy from Just Being Centre, Pune. She has studied Applied Mahayana Buddhist Psychology and Ethics conducted by the WCCL Foundation, Department of Pali and Buddhist Studies, Pune University. Her practice is unique as she explores the

connection between movement therapy, mindful movement, yoga, and Indian philosophy. She is the Founder-Director of Artsphere/Soulsphere, a unique arts and healing centre in Pune where performing arts and therapy co-exist under the same roof. She has been regularly conducting online workshops on mindfulness, dance therapy, positive psychology, and resilience. She has edited CMTAI's online Indian Magazine of Dance/Movement Therapy, and taught on CMTAI's movement therapy courses. She is also on the Board of Studies of the Psychology department at the St. Mira's College for Girls, Pune.

- Panel Discussion -

Theme: Aligning DMT Training and Practice to the Virtual World

Moderator: REETU JAIN

Panelists: TONY ZHOU, RITU SHREE, KATIA VERREAULT

In the current situation, dance/movement therapists and educators have had to innovate and adapt to the new normal, to lead full-time online lives - providing therapy to their clients, teaching courses, attending meetings, delivering webinars, and doing supervision sessions. Therapists and educators have had to re-imagine and customize DMT practices to navigate the impersonal virtual medium and reach out to people they work with. Panelists will discuss the pros and cons of taking DMT training, education, and therapy sessions online as well as best practices they have evolved in Tele-DMT to cater to their individual and group sessions while still maintaining integrity, professionalism, warmth, and human connection in this new medium. Panelists will also discuss the shift that they have observed in DMT training and/or therapy sessions in their specific socio-cultural/geographical settings and some of the challenges, needs, and opportunities that have arisen from the current situation. Subsequently, thoughts on the future of DMT training and practice in post-pandemic times, and ideas on how we could work together as a global community of educators and practitioners to address shifting paradigms will be discussed.

Moderator:



Reetu Jain, Co-Founder, Creative Movement Therapy Association of India (CMTAI)

Creative Movement Therapy Facilitator | New Delhi

Bio: Reetu is Co-Founder of CMTAI, a Creative Movement Therapy Facilitator, a dancer/choreographer for over 30 years, and visiting faculty with Ashoka University and Ambedkar University. As a facilitator, she has primarily worked with adolescents and is passionate about creating safe platforms for self-discovery, dialogue and expression, especially in areas related to gender and sexuality. Reetu was an ADTA Talks' speaker in 2015 and has represented India and the field of dance/movement therapy at various forums, including the DaDaFest International Congress in the UK (2016), the Ananta Centre leadership conference on ending sexual violence (2014), and the Harvard South Asia Institute "Gender Justice, Criminal Law, and Curricular Reforms" conference (2013). She recently presented a talk for Womeninnovator on "Therapeutic Movement and Dance Movement Therapy for Mental Health and Well-being in Covid-19 Times" and has taught on CMTAI's courses. Reetu is currently pursuing her PhD in Expressive Therapies at Lesley University.

Panelists:



Tony Zhou, Founder, CEO, Inspirees Institute | China and Netherlands

Bio: Dr. Zhou holds a doctoral degree in biomedicine and has been working and living in China and Europe for many years. Though trained as a scientist, he has been greatly intrigued by modern dance and dance therapy since 2002 and has played an important role in driving the development of dance therapy and creative arts therapies in China. Dr. Zhou serves on an international advisory board for the journal *Body, Movement and Dance in Psychotherapy*. He founded Inspirees Institute and Creative Arts Education and Therapy (CAET) – Eastern and Western Perspectives, the international open access journal. He is also a certified movement analyst (CMA) trained by LIMS in New York. Dr. Zhou is the team leader for the Chinese Group of Arts Therapy, Chinese Psychological Society, guest professor of Beijing Normal University, co-founder and core member of World Alliance of Dance Movement Therapy. He is the founding member and CEO of the International Association of Creative Arts Somatic Education (IACASE).



Ritu Shree, Dance/Movement Therapist | New Delhi

Bio: Ritu Shree is a Psychologist and a Dance/Movement Therapist (R-DMT) at Children First - child and adolescent mental health clinic, New Delhi. She is the founding executive member of the Indian Association of Dance Movement Therapy where she serves as the Research Committee in-charge. She is also the coordinator of the developmental therapies, at Children First India (Delhi) where her primary specialization lies in infant development and early intervention. She works extensively with children with autism, ADHD, developmental delay, other emotional/ attachment-related childhood concerns. She holds a Masters in Dance/Movement Therapy and Counselling from Antioch University (USA) and a Masters in Clinical Psychology from Delhi University. She has a fellowship in Psychoanalytical Psychotherapies, certificate in Narrative Therapies and currently working on her PhD (2015-ongoing) in Expressive Therapies at Lesley University, Boston, USA. Her research focuses on understanding attunement processes between parents and their children with autism through expressive therapies.



Katia Verreault, Dance/Movement Therapist, Trauma Sensitive Yoga Facilitator (TCTSY-F) | Amsterdam, Netherlands

Bio: Katia Verreault, is a Dance Movement Therapist with extensive work experience in multicultural settings and more specifically with traumatised populations. She is currently developing movement-based psychosocial support interventions for asylum seekers and refugees as a consultant for Refugee Company, War Child and other organisations. Her research work focuses on using DMT for resilience building among traumatised women refugees and asylum seekers. A Moving World - WE DANCE, an initiative by Katia, promotes dance and movement as therapeutic tools for self-empowerment, community building, and resource-building. A Moving World provides individual and group therapy sessions, training, supervision, care for caregivers, and workshops on the application of DMT in various contexts while promoting the importance of the body

in therapeutic settings. Katia is also a certified TCTSY-F (Trauma-sensitive Yoga Facilitator) associated with the Centre for Trauma and Embodiment at JRI in Massachusetts.

- Research Presentations -



Title: An Integrative Review of Direct and Indirect Pathways for Development of Spoken Language, Through Dance/Movement Therapy

By ADITI TRIVEDI, Dance/Movement Therapist | Pune

The profession of dance/movement therapy (DMT) has not recognized the expressive, spoken language as an independent, viable outcome. The presence of only a single published case study on co-treatment of DMT and speech therapy highlights the glaring gap in the existing literature on this topic. While dance/movement therapists are trained to communicate with clients nonverbally, most individuals rely on spoken communication for everyday interactions. Hence, expanding the scope of practice from nonverbal to verbal expression is essential to facilitate generalization of therapeutic gains to settings beyond a DMT session. The purpose of this thesis was to systematically review and integrate literature from DMT and related fields (i.e., music therapy, speech and language therapy, human development, and special education) to understand how DMT could support the development of spoken language. Expressive aspects of spoken communication and a concentration on childhood were chosen as delimitations. An integrative review was undertaken to answer the research question ‘What are the pathways through which dance/movement therapy can contribute to interventions for expressive, spoken language?’

Following the organization of data into a literature matrix and a thematic analysis of it, four themes were identified: 1. Physiological basis of speech, 2. Cognitive processes involved in expressive, spoken language, 3. Social factors related to expressive, spoken language, and 4. Techniques for intervention. The first three themes indicated a need for bio-psycho-social goals and interventions. Physiological factors such as posture and breath support were recognized as directly addressing speech sound production. Cognitive and social factors including memory, expression, and regulation of emotions, turn-taking, joint attention, and reading social cues were found to indirectly target the outcome. A combination of the factors under these themes affects what, when, why, and how a person chooses to communicate. The literature behind the fourth theme suggested techniques for interventions. Creativity, rhythm, synchrony, scaffolding, and client-directed approaches were found to be prevalent in interventions across multiple fields. These techniques, inherent in DMT, highlight its capacity to address expressive, spoken language as an outcome. Foundational concepts of DMT and case vignettes based on clinical work were used to illustrate this argument.

Bio: Aditi Trivedi (MA, R-DMT) works as a Dance Movement Therapist and Project Coordinator at Dance for Mental Health (dMh). She graduated from the MA Dance/Movement Therapy and Counseling program at Drexel University. As an undergraduate student at Foundation for Liberal and Management Education (FLAME), she studied Liberal Education, Psychology, and Dance. She strongly believes in the role of arts in alleviating all facets of well-being. She aims to advocate for the ethical and research-based practice of DMT. Currently, she serves as a member of the Ethics Committee of the Indian Association of Dance Movement Therapy (IADMT), and as the Vice-Chair for the West Zone Chapter of Creative Movement Therapy Association of India (CMTAI).



Title: Social Intelligence - The New Normal

By HEMALATHA SWAMINATHAN, Behavioral Coach, Psychologist, Creative Arts Practitioner and Founder-4swithin | Chennai

People are not isolated “emotional islands.” Never before 2020 have we understood the importance of social connections and its deeper ability to nurture and develop human intelligence. This Development of Human Intelligence that is nurtured by Social Connections is Social Intelligence. The recent times have shown us that “there is no winner until everyone wins”. It is important to let go of competition and promote collaboration. Unfortunately, this is not something we learn early in life. In fact, our education system promotes quite the contrary and emphasizes individual growth vs community growth. In a way, it promotes self-centered growth which does not take us beyond three layers of Maslow’s Need Hierarchy. What we need is the cumulative intelligence of every human being to survive as a race and that is the aim of this research: to test a method of education (DIVE) that promotes collaboration and understanding.

This research aims to delve into some of the following :

- Can An Integrated Model of Art (Dance, drama, drawing) be used to promote academic and social learning in schools?
- Is it possible to develop a DIVE based curriculum for students in schools?
- Does DIVE enhance the SOCIAL Intelligence of a student?
- Can Social Intelligence enable the student to reflect on its responsibility as a student at a micro-level and human being at a macro level?

This Research’s Methodology is based on Albert Bandura’s Social Learning Theory that asserts that most human behaviour is learned through observation, imitation, and modeling. Social Intelligence is cumulative of:

1. Social Awareness for the Self
2. Social Acceptance of Others
3. Social Skills As a Community
4. Social Competence that promotes coexistence

This research intends to work with the Experiment and Control Group. The Experiment Group goes through the DIVE Curriculum while the control group follows the prevailing curriculum in schools. The results are calculated to understand the impact of the DIVE curriculum and the changes it imparts in enhancing the SOCIAL Intelligence of the Experiment Group.

Conclusion: This research emerges from the need to build a generation that is empathetic, holistic, and socially intelligent.

Bio: Hemalatha Swaminathan (Msc Psychology, FeCat, Dip.T&D, PGDHR, MDPM&IR) completed her Master’s in Organisational Psychology in 2004 and ever since has travelled extensively, facilitating training programs. Her list of esteemed corporate clients includes the who’s who of the Industry. She was nominated for “the ISTD-Vivekananda Award for Excellence in Training and HRD” in the year 2008. She founded 4swithin-a space for creative expressions, in 2008. This organisation was established to provide holistic learning and counselling experiences to groups and individuals. She is also an award-winning theatre performer and playwright performing in national and international festivals. Her “Visual Poetry” has been published in the IEATA newsletter regularly. Research and innovation have always excited her and she aims to explore this field in the years to come.



Title: Dance Movement Therapy in the Times of Coronavirus Disease of 2019: A Summary of 5 Qualitative Interviews in Understanding Tele-DMT in India

By Neha Christopher, Dance Movement Therapist, Creative Arts Therapist | New Delhi

Tripura Kashyap, Co-Founder, Creative Movement Therapy Association of India (CMTAI), Movement Therapist | New Delhi



From its onset, the Novel Coronavirus Disease of 2019 (COVID-19) has drastically and rapidly changed the way people across the world have been communicating, socializing, and living. It has brought some people closer to each other and driven

some far apart. As a result of being in quarantine through recurring lockdowns in India, fear, anxiety, and restlessness have taken over people's lives. This, coupled with uncertainty, lack of reliable information/trust in the medical infrastructure, rumours and genetic predisposition to mental illnesses have caused a rise of mental health concerns due to COVID-19 in India. This rise in the prevalence of mental illnesses in India is projected to be two-three fold; keeping in mind the limited resources/trained professionals this puts India at risk of a mental health crisis. Accessibility to seek help and potentially mitigate

such a crisis has also been negatively impacted due to COVID-19.

Art is inherent to Indian culture and is, therefore, one of the most natural coping mechanisms that can be adopted by Indians. However, creative arts therapists continue to struggle in establishing a standardized way of functioning across the country primarily due to stigma around mental illness. Dance movement therapy is one such healing tool that is rooted both in Indian culture and in the western prognosis of mental illnesses. While there is no doubt that the dance movement therapy sessions positively impacts one's mental health, this article attempts to identify and collate data on the different adaptations made in the practice of dance movement therapy while addressing mental health concerns that have arisen/been amplified due to COVID-19 in India. PubMed, PsycINFO, Google Scholar, and MEDLINE were screened to gain current literature. The authors contacted twelve registered dance/movement therapists of Indian ethnicity and received consent for participation from 5 dance/movement therapists. Data was collected through virtual interviews, eleven recurrent, and eleven variant themes were found.

Bio: Neha Christopher is a licensed Creative Arts Therapist with the State of New York and a Board Certified Dance/Movement Therapist with the American Dance Movement Therapy Association. She serves as an Executive Founding Board Member of the Indian Association of DMT and is a member of the Standards and Ethics committee of The American Dance Movement Therapy. Neha's global experience entails working with older adults suffering from SPMI and incarcerated adults in New York, USA; children from low-income backgrounds in La-Romana, Dominican Republic; Tibetan refugees in Kathmandu, Nepal; and teenagers suffering from affluent neglect in New Delhi, India. She is currently enrolled in a PhD program in Creative Arts Therapy at The University of Melbourne. Her research interest lies in understanding the connections between neuroscience, depression, and DMT. Her latest manuscripts include, 'Mental Health Inaccessibility in Nepal - A systematic review'; co-authored with Dr. Rishav Koirala (University of Oslo) and DMT in the times of COVID-19; co-authored with Ms. Tripura Kashyap.

Bio: As one of the main pioneers of dance/movement therapy in India, Tripura Kashyap began practicing DMT in India in 1990. She trained at Hancock Centre for Dance/Movement Therapy (USA) and obtained an M.A. in Psychology. She has worked as a movement therapist at half-way homes, special schools, treatment, and rehabilitation centres as well as with individual clients. Tripura

received fellowships from the Ashoka International Foundation and the Indian Ministry of Culture for her innovations in movement therapy. She teaches on the Creative Movement Therapy and Therapeutic Dance in Education courses run by CMTAI. Tripura has been an ardent follower of Buddhism and has practiced meditation since 2014. She has authored 'Creative Dance Therapy' and 'Contemporary Dance: Practices, Paradigms and Practitioners' published by Penguin and Aayu publications.

- Poster Presentations -

Anjan Kalsy	Offline to Online: A Heuristic Inquiry Exploring the Role of Telehealth Conditions on the Researcher's Motivation as an Expressive Arts Therapy Practitioner
Chirmi Acharya	Folk Dances as Movement Therapy
Dipika Daga	The Embodied Journey of Trauma
Ishani Mehta	Dentorhythms: A heuristic inquiry exploring rituals for a Dental professional in a dental space during a pandemic
Supriya Puri	Neurodevelopmentally informed Expressive arts therapy: Creating systematic frameworks to enhance regulation, mediate stress and cope with Adversity
