

Making our mark -- an introduction to dance therapy in Australia

by Heather Hill

The following article appeared in *Arts Hub Australia*, on Wednesday, January 17, 2007 and we are pleased to be able to reprint it, and delighted to see information on dance-movement therapy published for a broader community. See Ed. Note, p.14.

Dance-movement therapy, as a formal profession, began in the United States in the 1940s when professional dancers were invited by psychiatrists to work with groups of returned servicemen recovering from war trauma and other patients in psychiatric hospitals. In the 1960s the American Dance Therapy Association was formed.

In Australia, dance-movement therapy grew out of dance in education and creative dance and the early Australian pioneers were already working in the 60s. The Dance-movement therapy Association of Australia was formed in 1994.

“Dance-Movement therapy combines the creative process and the study of human movement into a holistic approach that draws upon the elements inherent in dance” (DTAA).

In writing about dance-movement therapy, it is inevitable that one must start with answering the question “What is it?”

People outside the profession may hazard the guess that it is therapy for dancers; many others simply stumble over the word “dance” and get no further. Indeed, because of preconceptions about the nature of dance, many dance therapists have chosen to use the word dance-movement in order to more clearly delineate their profession.

So how best to explain dance-movement therapy? And how can we connect dance/movement with therapy?

Well, in the first place, it is necessary to understand “dance” in a way which is much broader than normally recognised in our society. As a society – Western 21st Century urbanised – we tend to think of dance as a technical form, mainly for performers with young, lithe bodies, or in a social context for people who “can dance”. In our culture people are divided into dancers and non-dancers. Yet, in other historical eras, everyone was a dancer. While one might ask “What do you dance?” it would be nonsensical to ask “Can you dance”, as nonsensical as asking “Are you breathing?” If you’re human, you dance. As one writer (J.L. Hanna) says, “To dance is human”. Historically, and even in many cultures today (eg. Africa), dance is absolutely part of being human. People dance to express their joy, their grief, to

educate and socialise the young into the life of the community, to bring people together, to connect. Dance is a human activity of expression and communication.

This brings us to a fundamental tenet of our belief system as dance-movement therapists, namely that we are all embodied persons, that is, that we live and function through our bodies. The body affects mind and feeling, and mind and feeling affect the body: they are integrally connected. This goes against much traditional Western thinking with its separation of mind and body, although recent neuroscientific research is tending to support an integrated view of mind/body (which we dance-movement therapists knew all along!).

For the dance-movement therapist then, in working with a person’s body, s/he is working with the whole person - mind, body, feeling.



Dr Hill and patient -- picture from *Invitation to the Dance: Dance for people with dementia and their carers* (Hill, H. 2001), reproduced by kind permission of Stirling University Books.

Dance involves movement, but is not only movement. It goes beyond the functional to the aesthetic. And by the aesthetic, I mean it is movement done with feeling and with involvement in the movement, and it is done for the sheer pleasure of doing it rather than to achieve a functional goal. Dance is also about creating form and making meaning. As such it touches the human, the person, and this it shares with all the arts. Although the arts tend to be viewed as peripheral in our society and are certainly last in line when it comes to government support, it is in fact the arts that people turn to in times of difficulty or suffering, for example, one of the first things the Jews did when they were forced into the Polish Ghetto was to establish an orchestra.

And the connection of dance and movement to therapy? Given the above understandings, it should become clear that dance-movement therapists work with people in their totality using their prime mode of being in the world (body movement) and tapping into core elements of dance such as meaning-making, sensitivity to the quality of movement, connection to feeling. Some of the areas of human functioning they may work with are:

- relationships
- self-esteem
- mother-infant bonding
- community health
- body image
- educational contexts
- traumatic injuries; medical problems; rehabilitation
- mental health conditions

While dance-movement therapy in Australia is a small profession, its members have spread far and wide. There are no dance-movement therapy positions advertised in the newspaper, so every job has had to be created by enterprising dance-movement therapists. They are now working in diverse settings: special developmental schools, rehabilitation centres, hospitals (medical and psychiatric), aged care facilities, prisons, psychiatric clinics, community health centres and in private practice. There are several dance-movement therapists who have written masters theses, journal articles and contributed chapters to local and overseas books. We may be a small profession but we're making our mark!

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Go to www.dtaa.org the website of the Dance-movement Therapy Association of Australia, which includes information on training programs in dance-movement therapy, professional development workshops, publications. The Association publishes a Quarterly journal with quality articles, both local and international, and updated information on dance therapy events in Australia and overseas.

The following books and papers are available from the DTAA.

- *Growing Older Dancing On* (2003) Jenny Czulak Riley. Cost: \$32
- *Come and Join the Dance: a creative approach to movement for children with special needs* (1989) Jane Guthrie with Jan Roydhouse. Cost: \$13

- *Dance Therapy Collections 1* (1992) Editors: Robyn Rawson & Elizabeth Loughlin. Cost: \$11

- *Dance Therapy Collections 2* (1999) Editors: Jane Guthrie, Elizabeth Loughlin & Dianne Albiston. Cost: \$20.00
Sets of 10 or more available for training institutions at \$15.00.

- *Dance Therapy Redefined* (1994) Hanny Exiner & Denis Kelynack. Cost: \$66

- *How the Arts Make a Difference* (1992) Editor: Warren R. Lett. Cost: \$11

- *Invitation To The Dance: Dance for people with dementia and their carers* (2001) Heather Hill. Cost: \$29.95

- *Advances in Dance/Movement Therapy: theoretical perspectives and empirical findings* (2006) Editors: Sabine Koch and Iris Brauninger. Cost: \$66

- *Freedom to Move: Movement and dance for people with intellectual disabilities* (2003) Kim Dunphy and Jenny Scott. Cost: \$66

Papers

Various papers and past editions of 'Moving On' are available for sale through the Association.

Costs for papers and articles: approx. 10 cents per page for photocopying + cost of postage and packaging. In Australia: \$1.20. Overseas: Asia, N.Z. \$2.60: UK \$3.80.

Mailing Address: DTAA Books, 49 Thomas St. Hampton 3188, Victoria, Australia.

Fax to: (61 3) 9598 0636

In general - Postage and handling for DTAA Books: Melb Metro \$6.50, Country Victoria and Interstate \$8.50, Overseas \$15.

Save postage and handling by having Books sent to conferences and workshops. Contact: [Kim Dunphy](mailto:Kim.Dunphy).

More information available on our website: www.dtaa.org

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She has taught various courses in dance therapy and is the author of *Invitation to the Dance: Dance for people with dementia and their carers* (Stirling University Books).

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Editorial note:

The article came about as the result of 'Arts Hub' inviting the dance-movement therapy community to showcase its work. Heather undertook this task on behalf of the DTAA and, as you will see wove within it some of our existing promotional information on dance-movement therapy. The article was printed in Arts Hub as it appears above, together with the list of books and papers available through the DTAA – mainly by Australian authors. The article is now available from the Association as another resource for Australian DMT's to use as a marketing / information giving tool.

Thank you Heather for undertaking to write this article on behalf of the DTAA and thank you Arts Hub Australia for initiating it in the first instance and allowing it to be reprinted in 'Moving On'.

***Please note:**

We are aware that the short bio information on Heather, printed in Arts Hub Australia, is now out of date but have printed it as it appeared. Heather completed her doctoral study in 2004 and **has now left RMIT University and is teaching at MIECAT - Melbourne Institute for Experiential and Creative Arts Therapy.** Heather also has an M.Ed., B.A., Grad. Dip. Movement and Dance, Grad. Cert. DMT, is a Prof. Member of DTAA, and has worked as a dance therapist for 20 years in psychiatry, aged care and intellectual disability.