

DMTCB

Dance/Movement Therapy Certification Board

DANCE/MOVMENT THERAPY CERTIFICATION BOARD, INC.

10632 Little Patuxent Parkway, Suite 108

Columbia, MD 21044

410-997-4040

Dear BC-DMT applicant,

The Dance/Movement Therapy Certification Board (DMTCB) welcomes your interest in becoming a Board Certified Dance/Movement Therapist (BC-DMT). We understand the commitment you have made and the hard work involved to progress to this point in your career. The BC-DMT credential acknowledges the attainment of the advanced, Board Certified level of dance/movement therapy practice. It signifies both advanced professional attainment and the individual's preparedness to provide supervision and training in dance/movement therapy, and engage in private practice.

The process for board certification for Dance/Movement Therapy (DMT) is rooted in the original registry process that began in 1971. This process of performance assessment with portfolio review has been refined over 43 years to reflect changes in the field of mental health and their impact on Dance/Movement Therapy training and practice. Job analyses over the 43 years have been targeted to developments in the field, and importantly, included an historical interest in certification and the realistic perspective that the numbers of professional dance/movement therapists were insufficient to create a paper and pencil examination. The authentic (performance) assessment process used for the profession since 1972 is indeed the most appropriate and is a process that is truly authentic to the profession. The knowledge base of DMT reflects a range of specific, fundamental skills that include basic counseling approaches that a) facilitate human development; b) prevent, diagnose, and treat mental, emotional, or behavioral disorders or distresses which are associated with mental health and a sense of well-being; c) conduct diagnostic assessments for the purpose of establishing treatment goals and objectives; and d) plan, implement, and evaluate treatment plans using counseling treatment interventions, in the context of a pluralistic society. The content areas of the knowledge base are related to ethical standards of practice established for the profession by the ADTA and are related to the scope of practice of dance/movement therapy. These integrated competencies have been explicitly included in the scoring rubrics that are used for the Theoretical Framework and Session Analysis essays that create the performance assessment portion of the certification process.

In an effort to support your application we have created this handbook to guide you through the process. Carefully read through all sections of the handbook before getting started. If you have questions or need assistance please contact Renee Wolfe 410-997-4040 (info@adta.org) at the DMTCB office who will direct you to the appropriate DMTCB member.

Sincerely,

Dance/Movement Therapy Certification Board

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Board Certified Dance Movement Therapist (BC-DMT)

Applicant Handbook

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GENERAL INFORMATION

The BC-DMT credential acknowledges the attainment of the advanced, Board Certified level of dance/movement therapy practice. The BC-DMT signifies both advanced professional attainment and the individual's preparedness to provide supervision and training in dance/movement therapy, and engage in private practice.

DANCE/MOVEMENT THERAPY COMPETENCIES

Individuals achieving the BC-DMT level have attained the following competencies:

- The ability to integrate dance/movement therapy theory into their professional practice.
- The ability to make interventions within sessions that are goal oriented/serving specific needs of clinical populations and congruent with a theoretical frame of reference.
- The ability to communicate clearly on the issues surrounding one's professional role, clinical work, and dance/movement therapy body of knowledge.
- The ability to demonstrate responsibility for professional self-evaluation.

BOARD CERTIFICATION REQUIREMENTS

Requirements for Board Certification are set by the Dance/Movement Therapy Certification Board.

To be eligible to apply, one must:

- ✓ have been granted the R-DMT; individuals must attain their R-DMT as they become eligible, either through receiving their Masters Degree from an Approved Program or having been granted the R-DMT via the Alternate Route.

EXCEPTION: Applicants who have completed all coursework towards their DMT degree except thesis, and who become employed prior to thesis completion and graduation, must maintain the R-DMT for a minimum of one year prior to applying for their BC-DMT.

- ✓ have maintained one's R-DMT through maintenance fee and Continuing Education requirements,
- ✓ have completed two (2) years of paid clinical employment *after having*:
 - *completed* a degree in DMT from an Approved Program, OR
 - *completed* all coursework except thesis towards Approved DMT degree, OR
 - *completed* all requirements for R-DMT via Alternate Route (may be awaiting official notification of R-DMT from the DMTCB).
- ✓ have completed at least forty-eight (48) hours of clinical supervision by a BC-DMT over the 3,640 hours of clinical employment.

- ✓ be able to demonstrate expertise in the theory and practice of Dance/Movement Therapy. In order to demonstrate this expertise, **applicants must submit two (2) essays: the Theoretical Framework and the Session Analysis** of a single Dance/Movement Therapy session. The essays are evaluated by the Board using a standard rating tool and must receive a passing score in order for the applicant to be granted the BC-DMT.
- ✓ support and abide by the DMTCB Code of Ethics and Standards of Practice

REQUIREMENT DETAILS

PAID CLINICAL EMPLOYMENT

Clinical employment is defined as *paid* employment as a dance/movement therapist for at least two (2) years full time or its equivalent (3,640 hours), within a facility which is:

- a licensed, accredited and/or a therapeutic setting
- under the supervision of a mental health professional with at least a masters degree.
- Although it is not required that the job title be specifically "dance/movement therapist", the employer must verify that the applicant provides dance/movement therapy services, regardless of job title.

For applicants who are R-DMT's with a state license in a clinical mental health profession, they may additionally accrue employment hours in private practice with the following limitations:

- A maximum of 2,440 hours may be accrued towards the BC-DMT level of credentialing in supervised private practice, consulting or independent contract work settings. (Additional supervision is required; see below.)
- The remaining hours (at least 1200) must be in an institutional, team-based treatment setting.
- Submission to the Dance/Movement Therapy Certification Board of a letter of intent prior to accruing private practice hours. Applicants who have accrued private practice hours between the years 2000 to 2007 must submit a letter of explanation. Letters of Intent or Explanation must clearly indicate the parameters of the supervision received by a BC-DMT and explanation of the use of DMT in the described private practice setting.
- Use of the designation "R-DMT, Board Eligible" in announcing services.
- Adherence to state and federal license

The following do not count toward the accrual of clinical practice hours:

rev. 2104

1. Internships, work/study programs and fieldwork (considered dance/movement therapy training, not clinical practice.)
2. Conducting workshops or courses.

On the application form, record dates or duration of employment for each position listed. If work hours per week vary over the period of employment at the same job, the Dance/Movement Therapy Certification Board may request a letter of explanation.

SUPERVISION

Supervision should address the criteria outlined in the Evaluation & Documentation form and should follow the ADTA Supervision Guidelines. The BC-DMT supervisor may or may not be on-site with the employee. If the BC-DMT is not on site, there must be another master's level clinician overseeing the R-DMT's day to day work.

BC-DMT Supervision must comply with the following:

BC-DMT Supervision must comply with the following:

- For institutional, agency, or clinical contract work, forty-eight (48) hours of supervision are required over the 3,640 hours of employment. For applicants submitting Private Practice Hours, see **Private Practice Supervision Requirements** below.
- Supervision may be provided in person, individual or group consultations; off-site or on-site consultations; observation time during dance/movement therapy sessions and post-session processing; electronic or other virtual means of supervision with the following stipulations:
 - No less than twenty-four (24) hours of BC-DMT supervision must be with the same supervisor.
 - No more than 24 hours of group supervision can be counted.
 - A maximum of four (4) hours for any one (1) group or individual supervisory session will be accepted.
 - At least one supervisor must have observed not less than two (2) dance/ movement therapy sessions, conducted by the applicant (in person or on video).
 - A minimum of twenty-four (24) hours of supervision must be individual, one-on-one consultation. This can include: 1) in person consultations and observation time during dance/movement therapy sessions, or 2) electronic/virtual supervision.
 - Electronic or virtual supervision may include the review of videotaped sessions, email consultations, telephone or internet videoconference consultations. The material discussed through these forms of supervision should consist of a written description of a session and its process, a self-evaluation, questions, feedback and clarifications.

- Video-taped session supervision hours are determined by the length of time that it takes for the supervisor to view the video and for the supervisor and the supervisee to process the session together.
- Supervision hours accrued through telephone, electronic mail and videoconference consultations are determined by the length of time supervisor and supervisee are engaged in phone or on-line consultations. No more than two (2) hours of phone, email, or videoconference supervision may be counted for any individual consultation. (If a telephone conversation lasts 4 hours, only two may be used.)
- If applicant has not accrued any in-person supervision hours, the Dance/Movement Therapy Certification Board will request a letter of explanation, and at least two (2) other forms of supervision must be documented (i.e. video-taped session review and phone consultations).

Tracking Supervision

The supervisee is responsible for keeping track of supervision hours with the supervisor on the Supervision Hours Tracking Form (SHTF). Do not include the SHTF in the application packet. Completing the section of the application, titled BC-DMT Supervision, for each supervisor will suffice. If there is a discrepancy between supervisors' and applicant's reported hours of supervision, the application will be pended and submission of SHTF will be requested for further verification. Both the supervisor(s) and the supervisee must sign the SHTF.

INSTRUCTIONS FOR ESSAYS

Two essays are required of all applicants: the Theoretical Framework essay and the Session Analysis essay. Both are evaluated by the 3-person BC-DMT Panel of the DMTCB. Applicants should follow the instructions carefully. Evaluation by the panel carefully follows the areas of expertise as stated for each essay (see below).

THEORETICAL FRAMEWORK

A theoretical framework is a set of interrelated assumptions, definitions, and principles that guide methodology and action. A theoretical framework should be consistent and work with basic ideas. With this definition in mind, please describe your theoretical framework of dance/movement therapy. Include in your discussion the major dance/movement therapy and psychological theories that comprise your theoretical framework, and inform your methods of assessment and understanding of the dance/movement therapy process. Integrate the major theories with your own theoretical framework and practice. The theoretical framework is the foundation you carry with you. It should apply to the population with which you currently work and with other populations as well.

Format

The theoretical framework essay is to be a maximum of four (4) double-space typed pages using 12 pt. type (excluding references page or pages). Use American Psychological Association Style Guidelines, i.e. rev. 2104

1-inch margins all around, indent paragraphs 10 spaces from left margin, cite sources appropriately, use correct form for all quoted material, include only cited sources in the reference list. American Psychological Association. (2009). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC. See also www.apastyle.org

Note: If the page limits are exceeded, the DMTCB will not review the application. The application will be returned to the applicant who may submit a new application and application fee by January 15 of the following year.

The Theoretical Framework Essay must demonstrate expertise in these areas:

Knowledge of Dance/Movement Therapy Principles - Discusses at least 1 DMT theorist (Chace, Chaiklin, Schmais, Whitehouse, Chodorow etc.); core concepts & principles that guide method & action clearly explained & specifically related to the therapist's work. States how the model applies to current and additional populations.

Psychological Theory - Discusses at least 2 psychological theories (psychodynamic, humanistic, existential, cognitive behavioral, etc.); core concepts & principles that guide method & action clearly explained & specifically related to the therapist's work. States how theory applies to current and additional populations.

Assessment Method - Discusses at least 1 movement assessment method (Kestenberg Movement Profile, Laban Movement Analysis, etc.). Core concepts & principles that guide method & action clearly explained & specifically related to the therapist's work. States how method applies to current and additional all populations.

Integration of Psychological Theory and Dance/Movement Therapy Principles - Describes how DMT and psychological theories are complementary, and how this integrated model links to the assessment method and applies to the current population and could apply to additional populations.

Overall Consistency, Clarity and Organization – Discusses theories and other ideas clearly and cohesively. Organizes content logically. Choses appropriate references and cites them properly. Uses correct grammar, sentence structure and spelling.

Carefully consider the consistency, clarity and organization of your theoretical framework; integrate the theories you have chosen to discuss with your own theoretical framework; present models and tools of assessment, and present them in relation to your theoretical framework; identify and integrate only the most significant theoretical influences on your framework (DMTCB recommends discussing no more than 3 theories).

SESSION ANALYSIS

Describe a specific dance therapy session you conducted in a clinical, rehabilitation, or special education setting. It may be a group or individual session.

Format

The theoretical framework essay is to be a maximum of four (4) double-space typed pages using 12 pt. type (excluding references page or pages). Use American Psychological Association Style Guidelines, i.e. 1-inch margins all around, indent paragraphs 10 spaces from left margin, cite sources appropriately, use correct form for all quoted material, include only cited sources in the reference list. American Psychological Association. (2009). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC. See also www.apastyle.org

Note: If the page limits are exceeded, the DMTCB will not review the application. The application will be returned to the applicant who may submit a new application and application fee by January 15 of the following year.

The Session Analysis should include the following:

- ✓ Description of the clinical setting
 1. Characteristics of the population, including diagnoses, ages, sex, and any other relevant demographic data
 2. If a group session, the number of people in the group
 3. Length of time working with the individual or group
 4. Goals, at least 3 specific goals related to the population and setting
- ✓ Process
 1. Description of the specific movement behavior and the emotional content as the session develops.
 2. Description of your movement interventions and your specific rationale for each of them. Discussion of how your intervention choices related to the material and emotional content presented in this session, and to the goals of the session.
 3. Discuss how your practice of DMT in the session reflected your theoretical framework, and what effects it had on the session.
- ✓ Self-evaluation
 1. Evaluate two (2) of your weaknesses and two (2) of your strengths in relation to this session.
 2. Cite specific incidents from this session to illustrate your statements.

The Session Analysis essay must demonstrate expertise in these areas:

Knowledge of Dance/Movement Therapy Principles - Provides clear description of setting, population, goals, etc. Clearly describes and demonstrates core concepts & principles that guide interventions in session. Discusses application of theoretical model to session.

Integration of Psychological Theory - Bases core concepts and principles on at least 1 psychological theory, and discusses integration of DMT and psychological theories and the application of this theoretical model to this session and the specific population.

Integration of Assessment Methods - Explains how the therapist observes and assesses material presented by client(s) in movement using a standard movement assessment tool such as LMA. Demonstrates the integration of movement assessment with mental status, mood, and particular abilities or limitations of client(s).

Movement Interventions and Rationales - Explains perception of movement cues and empathic movement reflection back to client(s). Explains what movement interventions are made and why. Describes thematic material and how it reflected intra-psychic issues, and discusses the responses of the client(s).

Strengths and Weaknesses - Reflects on moments of comfort or discomfort. Discusses specific personal issues that may support and interfere with therapist's ability to provide therapeutic intervention. Discusses possible actions therapist could take for professional development.

APPLICATION PROCEDURES

All applicants should download a BC-DMT packet and current application form from the Dance/Movement Therapy Certification Board area of the ADTA website. Application forms may change annually.

Applications are considered at one time of the year only, in the spring when the Dance/Movement Therapy Certification Board holds its annual meeting.

Applications must be submitted electronically to dmtcb@adta.org. All support materials, including essays, letters of recommendation, employment verifications, and BC-DMT supervision forms, *must* be submitted electronically to dmtcb@adta.org by *January 15th*. It is the applicant's responsibility to ensure that all required supplemental documents be submitted electronically identifying the document and applicants name in the subject line e.g. "LOR-*applicant's last name*". Incomplete applications will be automatically pended by the panel.

It is incumbent upon the applicant to fill out the application in an accurate, complete and legible form. It is the applicant's responsibility to inform individuals writing letters of recommendation of this requirement.

All support materials, including letters of recommendation, employment verifications, and BC-DMT supervision forms, should be sent to the appropriate party with instructions on how to submit electronically, including printing, signing and scanning the signature page to dmtcb@adta.org.

Each of the essays (Theoretical Framework and Session Analysis) is to be typed, and a *maximum of four (4) double-spaced pages in 12 pt. type* each. If this limit is exceeded, the application will not be reviewed and will be returned to the applicant.

All documentation must be in English.

All applications must be signed under oath of a Notary Public. The signature page can be printed out, signed and notarized, then scanned and sent as a separate attachment to dmtcb@adta.org.

There is a non-refundable application fee of \$200. This fee covers the processing of the application.

Please remit your payment electronically by clicking on the payment button on the website.

All official communications *must* be in writing. Clarification of issues is handled by the Dance/Movement Therapy Certification Board Chairperson only.

REQUIRED FORMS AND SUPPORT DOCUMENTS

Forms available online www.adta.org/dmtcb

- ✓ Application Form
- ✓ Employment Verification Form(s) - one for each place of employment used to accrue dance/movement therapy paid clinical hours.
- ✓ Supervision Verification Form(s) - one for each BC-DMT supervisor.
- ✓ Evaluation & Documentation Form(s) - one from each BC-DMT supervisor.
- ✓ Request for Letter of Recommendation – three letters are required.
 1. One Letter of Recommendation must be from a BC-DMT supervisor who supplied at least 24 hours of supervision and who has seen the applicant's work within the last two years.
 2. One Letter of Recommendation must be from a current clinical supervisor.
 3. One Letter of Recommendation may be from another mental health professional who is familiar with the applicant's work.
- ✓ Supervision Hours Tracking Form - does not need to be submitted, unless requested by the DMTCB due to a question or discrepancy.

EVALUATION OF BC-DMT APPLICATIONS

The BC-DMT Panel will review applications for the BC-DMT in the spring. Applicants will receive notification of the Panel's decision approximately six (6) weeks after the spring meeting.

Applications will be *accepted, rejected or pended* with a request for further information or clarification. These decisions are based submitted materials and are evaluated based only on the materials the applicant has submitted. The DMTCB uses the DMTCB BC-DMT-level training manual to guide the evaluation of application. Applications that are incomplete, or where the 4 page limit for Theoretical Model and Session Analysis Essays is exceeded will be returned and not evaluated.

Pended status

If there is a question about an application, the panel may request additional, written information.

Applicants may be pended for insufficient demonstration of theory and Practice expertise, and may be asked to re-write the Session Analysis and/or Theoretical Framework essay(s). The panel will provide a

detailed explanation of the insufficiencies. Only one re-write of an essay is allowed per application. If the re-written essay(s) does not receive a passing score, the application is rejected. The applicant may apply again the following year.

Applicants who have been pended have until June 1st of the year when their application was first assessed in which to make up deficiencies. Beyond that time, the applicant must re-apply and submit a new application fee. It is at the panel's discretion to extend the assessment of the application beyond the deadline to meet its own evaluation requirements if unexpected problems arise which make it impossible to review material or to meet as a panel.

Rejected status

The application is rejected if the applicant:

- has not been granted the R-DMT.
- has fewer than 3,640 paid clinical hours as of January 15th of the application year.
- has fewer than forty-eight (48) supervision hours as of January 15th of the application year.
- fails to demonstrate expertise in dance/movement therapy theory and practice, as evidenced by a failing score on either or both of the required essays.
- provides unsatisfactory letters of recommendation.

The reasons for rejection of an application will be stated in a letter to the applicant.

There is an appeal procedure available to individuals whose application has been rejected.

A rejected applicant may apply again the following year.

ADDITIONAL INFORMATION

All applicants who apply for this second level of credential, the BC-DMT, must apply under the requirements and guideline described in this Hndbook.

All information supplied to the Dance/Movement Therapy Certification Board is subject to verification.

The Dance/Movement Therapy Certification Board considers all applications and related materials confidential. All materials are part of an applicant's permanent file and the property of the Dance/Movement Therapy Certification Board.

Credential status must be maintained annually via participation in recertification activities, paying an annual maintenance fee, and committing, by signing, to the ADTA Code of Ethics and Standards of Practice.

CHECKLIST FOR BC-DMT APPLICANTS

Before uploading your application, please be sure that you have completed all the tasks on the checklist below and submitted all the required material by January 15th.

A complete application must contain:

- Completed Application Form

- Signed and notarized Code of Ethical Practice page
- Theoretical Framework essay
- Session Analysis essay
- Employment Verification Form (one for each place of employment), documenting a total minimum of 3640 hours of paid clinical employment as a DMT *
- Supervision Verification Forms (one per supervisor), documenting a minimum of 48 hours of BC-DMT supervision *
- Letters of recommendation from three mental health professionals, including at least one (1) current BC-DMT supervisor one (1) current clinical supervisor
- Evaluation and Documentation (one per BC-DMT Supervisor)*
- Code of Ethical Practice completed and signed by a Notary Public.
- \$200.00 application non-refundable application fee.

APPEAL PROCEDURES

CIRCUMSTANCES FOR APPEAL

Appeal of a DMTCB decision may be submitted under the following circumstances:

- Applicant was found to be ineligible.
- Applicant did not pass and did not successfully complete the examination (*e.g.*, scores on essays, supervisors' ratings, or letters of recommendation).
- Applicant failed to satisfy a DMTCB requirement, including those related to education or experience.

The appeal process begins with Phase I. If an applicant receives an adverse decision in Phase I, and can show new or previously undiscovered information directly related to their eligibility, an applicant may proceed to a Phase II appeal. All applicants begin with Phase I and must meet the requirement of showing substantial evidence.

PHASE I

Within 30 days of notification of denial, applicant must appeal in writing to DMTCB Chairperson.

The letter must show substantial evidence of the one of the following:

- The applicant's eligibility was incorrectly reviewed and denied.

- The application was incorrectly scored, and as a direct result of the incorrect scoring the applicant failed.
- The applicant's eligibility for certification was incorrectly or inaccurately evaluated under the qualification standards in use at the time certification was sought, and the applicant would have qualified for certification if the applicant had been evaluated properly and accurately (e.g., work hours evaluated incorrectly).

The letter must state, "I understand that this appeal is a confidential proceeding between myself and the DMTCB Appeal Board," and include the identity and signature of the applicant submitting the appeal.

The Chair of the DMTCB will investigate the appeal and make a judgment within 45 days of receipt of the appeal. The DMTCB Chair will send a letter to the applicant explaining the judgment, to either uphold the original DMTCB decision or to awarding the credential to the applicant.

PHASE II

Once Phase I is completed, a second and final appeal may be filed in writing with the DMTCB Chairperson under the guidelines noted below:

1. The grounds for a second appeal are limited to the presentation of new or previously undiscovered information that is directly relevant to the applicant's eligibility (e.g., R-DMT status).
2. The applicant must file a second appeal in writing within thirty (30) days of the date of the first appeal decision of the DMTCB. Appeals received after this date will not be reviewed or considered.
3. The appeal must contain the following information:
 - ✓ The identity and signature of the applicant submitting the appeal
 - ✓ Evidence of new or previously undiscovered information and facts which were not reasonably available to the applicant prior to the first appeal.

Within sixty (60) days of receipt of the written appeal, the Chair of the DMTCB and the Board will conduct an informal teleconference hearing designed to review and consider all of the available information. The Chair of the DMTCB will notify the applicant of the date the appeal will be considered.

The applicant may request the opportunity to be present at this informal teleconference hearing, and/or to make a presentation to the DMTCB. The DMTCB Chair may determine whether a request to appear before the Board is accepted, limit the appearance in any manner, or require the applicant to present certain information or materials. Denial of request to appear cannot be appealed.

The DMTCB will consider all relevant information and make a written summary of its findings in the appeal within 30 days of the informal hearing. The DMTCB will inform applicant of the final decision.

END OF APPEAL PROCESS

The appeal process will be closed and all proceedings ended when any of the following occurs:

- An appeal decision by the Chair or the DMTCB has been communicated to the applicant;
- Decision on a second appeal has been determined and communicated to applicant;
- The allowable time period for the filing of an appeal, pursuant to these procedures and rules, has lapsed; or
- The appeal has been withdrawn or terminated by the applicant.

Appeals may not be discussed by phone or email, but questions about how to begin the appeal process may be directed to the DMTCB Chairperson.

CODE OF ETHICS

PREFACE TO THE CODE

The following Code of Ethical Practice sets forth ethical obligations of dance/movement therapists. The purpose of the Code is to define responsible professional behavior for dance/movement therapists and make this know to the community at large.

The American Dance Therapy Association defines dance/movement therapy as “the psychotherapeutic use of movement as a process which furthers the emotional, physical, cognitive and social integration of the individual”.

The ethical obligations set forth in the principles below are rules of conduct governing the individual dance/movement therapist and the profession of dance/movement therapy for the purpose of protecting the public, safeguarding professional standards and fostering individual moral integrity.

At this time, only the state of Wisconsin has established license structures specifically for dance/movement therapists. However, in other states dance/movement therapists may qualify for licensure under other professional titles. Members of the American Dance Therapy Association, Dance/Movement Therapists-Registered and Dance/Movement Therapists-Board Certified, are advised to carefully investigate their own state licensure structure as a means of staying informed of professional and legal rights and obligations of therapists, as well as legal rights and requirements for private practice.

CODE

A dance/movement therapist:

Practices upon completion of professional education and training and does not misrepresent the level of training completed.

Adheres to the treatment responsibilities of the therapeutic contract.

Knows and complies fully, with all laws and regulations pertaining to the protection of the public in the practice of dance/movement therapy.

Practices under supervision appropriate to professional status.

Engages in dance/movement therapy practice only when identified by the Dance/Movement Therapy Certification Board as a Dance/Movement Therapist- Registered (R-DMT). Engages in private dance/movement therapy practice or training of dance/movement therapists only when identified by the Dance/Movement Therapy Certification Board as a Board Certified Dance Movement Therapist (BC-DMT), respects and protects the legal and personal rights of clients.

Affiliates professionally with individuals or organizations which practice according to approved ethical standards.

Represents the profession and the individual roles within the profession honestly; adheres to professional standards in announcing services and reporting unprofessional conduct.

Practices solely in the areas for which one has been trained and is professionally qualified to perform.

Plans and conducts dance/movement therapy consistent with overall treatment program of the setting.

A dance/movement therapist is qualified to engage in assessment of clients for the purpose of diagnosis, treatment planning, and/or research.

Will value and respect the diversity of the expanded world community served, where differences in culture, gender, sexuality, country of origin, race, language, ethnicity, age, abilities, socio-economic status, and religion are present; will seek multicultural competencies to ensure the ability to recognize the dignity and worth of all people; will not engage in behavior that is harassing or demeaning to others.

This code is designed to be used together with the Ethical Standards of Practice of Dance/Movement Therapists Registered and Board Certified, and members of the American Dance Therapy Association.

ETHICAL STANDARDS OF PRACTICE FOR REGISTERED DANCE/MOVEMENT THERAPISTS, BOARD CERTIFIED DANCE/MOVEMENT THERAPISTS, AND MEMBERS OF THE AMERICAN DANCE THERAPY ASSOCIATION

PREFACE

The Principles listed in the Ethical Standards of Practice of Dance/Movement Therapists-Registered, Dance/Movement Therapists-Board Certified, and members of the American Dance Therapy Association embody a professional level in the practice of dance/movement therapy. Concomitant with the Code of Ethics, the Ethical Standards of Practice are guidelines for personal conduct, and serve as a model for practicing dance/movement therapists.

PRINCIPLES

PRINCIPLE 1: EDUCATION AND TRAINING. In the interest of the public and profession as a whole, an individual practices dance/movement therapy only after adequate preparation.

Dance: Intensive and extensive dance experience is fundamental and should include a wide range of movement skills to include teaching, performing, and choreography.

Dance Therapy Training: Training including academic education and fieldwork with supervision by a Board Certified Dance Movement Therapist (BC-DMT) or a person who has the equivalent qualifications, is essential. It is A.D.T.A. policy that courses at the professional or training level should be taught by a person with a minimum of a BC-DMT.

Education: There are formal educational requirements.

For specific information on competencies and course content refer to Standards for Graduate Dance Therapy Programs.

Internship/Fieldwork: Dance/movement therapy skills are developed in a clinical setting* under overall supervision of a Dance/Movement Therapists-Board Certified BC-DMT. For specific skills refer to the document cited above.

PRINCIPLE 2: THERAPEUTIC RESPONSIBILITIES. A dance/movement therapist establishes a therapeutic alliance with the client, which includes the following:

Establishment with the responsible parties (client where possible, parent, guardian, or appropriate authority), of a mutually acceptable contract, regarding treatment goals, methods of implementation, relation to other therapists, and conditions of termination.

Provision of an appropriate setting for clinical work with reasonable standards of safety, security and privacy.

Referral of the client to the appropriate professional or agency when circumstances might result in either ineffective or harmful treatment.

Maintenance of systematic clinical reports containing discreet but pertinent information which can be available for evaluation by supervisors and other professionals for case presentations and personal review. See Principle 6A.

Avoidance of work with clients in a role that is either exploitive or decreases objectivity, awareness of the potentially powerful role between therapists and persons such as clients, students, and subordinates and in order to avoid exploitation of the trust and dependency of such persons.

Not soliciting or accepting requests from individuals with whom the therapist is in a dual relationship where one of these roles represents conflicting or competitive interests. Examples of such dual relationships include but are not limited to, research and treatment with students, supervisees, friends, employees, or relatives.

Sexual intimacies with clients are unethical.

Collaboration with other professionals when appropriate.

PRINCIPLE 3: COGNIZANCE AND COMPLIANCE WITH LAWS AND REGULATIONS.

The dance/movement therapist has the responsibility to know and follow state and national laws regulating therapeutic practice. Such knowledge and compliance assures the protection of research subjects, client welfare and confidentiality. Client's privacy and confidentiality is considered of the highest priority except when there is clear and imminent danger to an individual or society.

PRINCIPLE 4: SUPERVISION.

Supervision refers to the interaction necessary to clarify and improve the treatment process. Professional supervision varies with the development of a dance/movement therapist's professional skills.

Specifics of Supervision:

Upon completion of training (see Principle 1) and Dance/Movement Therapy-Registered (R-DMT) credentialing, a practicing dance/movement therapist should have ongoing supervision by a Board Certified Dance Movement Therapist (BC-DMT) or qualified supervisor** in a clinical setting.

A Board Certified Dance/Movement Therapist (BC-DMT) functions with peer review, self-evaluation, and consultation or supervision.

A Board Certified Dance Movement Therapist (BC-DMT) engaged in private practice has additional responsibilities regarding supervision (see Principle 5).

PRINCIPLE 5: PRIVATE PRACTICE

A Board Certified Dance/Movement Therapist- (BC-DMT) in private practice respects the following guidelines:

An individual is sanctioned by the American Dance Therapy Association to engage in private practice of dance/movement therapy only when identified by the Dance/Movement Therapy Certification Board as a Board Certified Dance/Movement Therapist (BC-DMT).

A Board Certified Dance/Movement Therapist (BC-DMT) in private practice follows all aspects of the Code of Ethical Practice, specifically those regarding knowledge of state and federal regulations required to meet the qualifications recognized for independent practice.

A Board Certified Dance/Movement Therapist (BC-DMT) in private practice establishes financial arrangements for professional services consistent with the fees charged by other professionals for comparable work.

An R-DMT, board eligible BC-DMT applicant who holds a state license to engage in private practice in another mental health discipline, may accrue employment hours in a private practice setting under the specific supervision criteria set forth in the Procedural Guidelines for BC-DMT Applications. The applicant must file a letter of intent with the Dance/Movement Therapy Certification Board before doing so and must use the designation "R-DMT, Board Eligible" in announcing services.

On-Going Training and Supervision:

1. An understanding of psychotherapy through intense study is essential.
2. On-going supervision with a Board Certified Dance Movement Therapist (BC-DMT) or another qualified supervisor** is recommended.

Advertisements for any kind of privately offered movement or dance group by those who are Dance/Movement Therapists-Registered (R-DMT) or who are students of Dance/Movement Therapy must include the disclaimer "this group is not intended as Dance/Movement Therapy."

PRINCIPLE 6: LEGAL AND PERSONAL RIGHTS

A dance/movement therapist protects and respects clients' rights;

Maintains the confidentiality of written records;

Engages in discussion of clients for professional purposes only, and avoids revealing the identity of client except when essential;

Obtains permission before using any client information contained within audio or video tapes;

Respects right of informed consent and other legal requirements when involving clients, clients' records or videotapes for research purposes;

Preserves the client's anonymity outside the clinical setting;

Refrains from discriminating because of race, color, religion, age, sex, national origin, marital status, sexual orientation, and physical or mental disability of clients;

PRINCIPLE 7: AFFILIATIONS

A dance/movement therapist should not affiliate professionally with individuals or organizations that oppose or are in conflict with the stated purposes and ethical standards of the American Dance Therapy Association.

PRINCIPLE 8: PROFESSIONAL CONDUCT AND REPRESENTATION

A dance/movement therapist supplying information to the public, either directly or indirectly about the field of dance/movement therapy or the services, qualification and affiliations of dance/movement therapists, has an obligation to report fairly and accurately. For example:

A dance/movement therapist does not use affiliation with the American Dance Therapy Association for purposes that are misleading to the public.

A dance/movement therapist may not use the title Dance/Movement Therapist-Registered (R-DMT) or Dance/Movement Therapists-Board Certified (BC-DMT) without having received the appropriate Certificate from the Dance/Movement Therapy Certification Board. This certificate must be renewed annually in accordance with DMTCB requirements.

A dance/movement therapist may not use membership in the American Dance Therapy Association to imply exact experience or qualifications, or to suggest misleading levels of status or professional performance.

The use of the initials "D.T." or any variations thereof, to mislead the public, is unethical.

A dance/movement therapist assists the public in identifying dance/movement therapists competent to give dependable professional service.

A Dance/Movement Therapist reports on substandard services rendered by fellow professionals only when professionally, legally, or ethically required;

Reports legal or ethical violations or professional concerns of fellow professionals to the appropriate person(s) or committee within the organization;

Adheres to professional rather than commercial standards in announcing services.

PRINCIPLE 9: TREATMENT LIMITATIONS

A dance/movement therapist recognizes the boundaries of competency and limits of responsibility.

Practices within the limitations of the therapist's training, expertise, and area of specialization.

Consults with other specialists when necessary, and/or refers clients to them.

PRINCIPLE 10: THE TREATMENT ORIENTATION

A dance/movement therapist understands and follows the procedures and treatment orientation of the facility with which the therapist chooses to associate, and functions accordingly.

The dance/movement therapist adheres to the agreed upon employment contract with the employing facility.

The dance/movement therapist respects the rights and reputation of the employing facility and acts accordingly.

PRINCIPLE 11: EVALUATION/ASSESSMENT

For the purposes of diagnosis, treatment planning, and/or research, a dance/movement therapist may engage in assessment of clients utilizing only those instruments and techniques for which he or she has been trained.

Assessment instruments and assessment practices may include verbal or nonverbal techniques, or a combination of both.

Research must be conducted in a manner that abides by the basic elements of informed consent including disclosure of purpose, duration and nature of the research, participation incentives, the right to participate or withdraw, identified informational contact person and confidentiality procedures.

Research must be conducted in compliance with all applicable legal and professional guidelines and in full compliance with institutional review board or governmental regulations.

Research data must be maintained, stored, and used in a manner which fully maintains participants' anonymity and must be reported in a manner which minimizes the possibility of misinterpretation.

* A clinical setting should be a licensed or accredited treatment facility which provides clinical experience and in-service education.

** A qualified supervisor is a person with clinical competencies and experience at least equivalent to a Board Certified Dance/Movement Therapist (BC-DMT).

Approved, ADTA Board of Directors

October 1977

Revised May, 1979

Revised October, 1981

Revised October, 1983

Revised October, 1985

Revised November, 1988

Revised April, 1996

Revised November, 1997

Revised April, 2002

Revised October 2005

Revised October 2008

Policies and Procedures Governing Violations of the Code of Ethical Practice of the American Dance Therapy Association are available upon request. AMERICAN DANCE THERAPY ASSOCIATION, INC. 10632 Little Patuxent Parkway, Suite 108 Columbia, Maryland 21044-3263