



**Annual Summit on DMT for Change:
An Alternate Healing Process**

A National-Level Consultation

*Organised by Kolkata Sanved & Center for Lifelong Learning, Tata Institute of Social
Sciences Mumbai*

in collaboration with

Paul Hamlyn Foundation and Max Mueller Bhavan, Mumbai

26th April, 2016

India Habitat Centre, Delhi

Introduction

Dance Movement Therapy (DMT) has been practiced for over 50 years in various parts of the world. Kolkata Sanved has been practicing DMT for the last 12 years across South Asia, as an alternate healing process with people from different strata of life, especially those who have been victims of violence and abuse such as survivors of sexual violence, abuse and exploitation, people living with mental illness and other marginalized communities. The knowledge of 12 years of experience has been further strengthened through a beneficial collaboration with an academic university, the Center for Lifelong Learning, Tata Institute of Social Sciences (CLL – TISS) Mumbai. During the DMT Annual Summit, Kolkata Sanved examined the contribution of DMT in psychosocial rehabilitation and as a meaningful form of alternative healing.

Certain concerns related to DMT which have been debated by Kolkata Sanved were as follows:

- a) The need to reflect on the growth and contribution of Dance Movement Therapists and expressive arts therapy practitioners in the country
- b) The need to discover ways in which more people can access DMT and own the practice **to transform their lives**
- c) The need to discuss creative ways to map and quantify the creative and healing process of individuals. There is a need for DMT practitioners to challenge themselves and discover new ideas and approaches in the next decade of DMT and other creative therapies in the Indian context

Purpose of the Summit

The ‘DMT for Change’ Summit represents a new era in the endeavour of Kolkata Sanved’s groundbreaking work in **championing the power of Dance Movement Therapy**. The programmes of Kolkata Sanved are offered through a unique DMT curriculum which has changed lives locally, nationally and internationally. The time was right to bring together leaders in the field of DMT and other creative art therapies to recognize the immense dedication and transformative efforts of those who utilized DMT and other arts therapies as tools for healing, development and empowerment.

During the ‘DMT for Change’ Summit Kolkata Sanved also shared the success of its programmes, including **India’s first certificate course in DMT in collaboration with CLL - TISS, Mumbai. This collaboration with CLL also aimed** to conduct research and establish DMT theory, and innovate practice models within the purview of Indian academics and in the global academic discourse. This event amplified Kolkata Sanved’s work, strengthened the growing field of DMT for Change, and put the spotlight on this hub of innovation in the development of DMT.

Objective of the Summit

The Summit discussed the status of DMT in India and its future directions. The linkages between DMT and other creative arts needs also to be shared as it was strongly felt that all art-based

therapies need to be viewed in an integrated holistic manner. The Summit also provided a platform for practitioners of creative arts to share their experiences and gain insights from their experiences.

DMT emerged from dance, dancers and choreographers, and evolved into a clinical therapeutic practice with a clinical approach. As an expressive arts therapy the following questions were deliberated upon:

- What is the current status and what are the current approaches of DMT in India?
- How can we take DMT further into various communities at the grassroots level through a process that is non-threatening and non-medical?
- How can we raise awareness of DMT for advocacy and among policy makers?
- How can we define therapy in a way that is relatable for those who may not have experienced formal education but who require a space for healing, recovery and empowerment?
- What would be the future steps to establish and further utilize DMT as a tool for psychosocial rehabilitation as well as a tool for individual and social transformation?

Participants

The participants included:

- a) Experts in DMT and other Art Therapies
- b) Other DMT and Creative Art Practitioners
- c) Mental Health Professionals
- d) Academicians
- e) Implementing Organizations and Partners
- f) Funders
- g) Government representatives

The total number of participants was seventy two (72).

Programme Schedule

Date: 26th April 2016

Time: 10:00 a.m. – 06:00 p.m.

Venue: India Habitat Centre, New Delhi

Introduction and Inauguration (10:00 a.m. – 11:15 a.m.)

Welcome Address

- Sohini Chakroborty, Founder Director of Kolkata Sanved & Lata Narayan Professor, CLL – TISS Mumbai
- Sachin Sachdeva, Director - India, Paul Hamlyn Foundation (PHF)



The **welcome address** was given by **Sohini Chakroborty**, the Director of Kolkata Sanved. She acknowledged the core supporters of DMT including Max Mueller Bhavan and TISS, as well as the Summit participants which included the NGOs, donors, the Government and other civil society members, who was working towards recognizing DMT as a way of holistic healing and well-being.

It was proposed that the Summit be held every two years on relevant themes, and is hoped that more interested persons will join in and be included in taking DMT into newer spaces for intervention.

Lata Narayan, Professor - Center for Lifelong Learning at TISS explained the collaboration between TISS and Kolkata Sanved. She explained the role of the Center which provides opportunities for adults to continue their formal educational process through a variety of theme based and skill based diplomas and certificate programmes. Today it is recognized and being understood that the concept of well-being includes an integrated and holistic healing of the body, mind and heart. Creative arts enhance this process of integration. The Certificate in DMT is the first programme at TISS which practices as an alternate healing discipline. Thirty two (32) students completed their Certificate programme in the academic year 2015 - 2016. The Academic Council of the TISS had recently accepted the proposal to upgrade the Certificate programme to a Diploma in Dance Movement Therapy.

Sachin Sachdeva, the Director – India from Paul Hamlyn Foundation added his thoughts by stating that the whole idea for this Summit was to share and present to the wider world Kolkata Sanved’s work in DMT and awareness about it which has systematically been raised for the past twelve (12) years. The better part of Kolkata Sanved’s work is that it is also **influencing other arts-based therapy**. Kolkata Sanved is bringing the thought and philosophy that is inspiring others along the same line. They aim to work towards having a change at the larger national and state level.

A dance presentation by Kolkata Sanved’s staff followed the inaugural speeches.

Inauguration by the Chief Guest

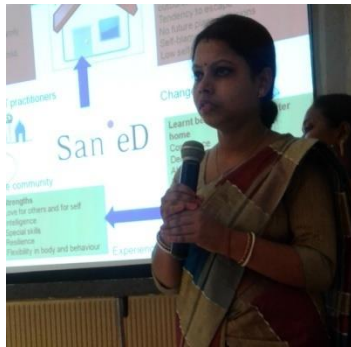
The formal inauguration was done by **Dr. P. M. Nair**, Chair Professor, TISS and Former Director General of Police of National Disaster Response Force, Government of India the chief guest and included the release of the Manual of Kolkata Sanved’s work for the last 12 years.

Release of the Kolkata Sanved manual “*The Implementation of Dance Movement Therapy and Other Creative Therapies: Guidelines and Strategies for Working with Government Shelter Homes in India*” by Dr. P. M. Nair.



Keynote address by the Chief Guest

Dr. P. M. Nair thanked Kolkata Sanved for inviting him to the very relevant Summit and congratulated Kolkata Sanved on completing a decade as an organization.



He later shared that he was moved by Chameli’s (*name changed*) narration of her own story, and her personal healing through the use of DMT. He believes that with DMT and other Creative Art Therapies a new chapter has opened up in the field of rehabilitation. He appreciated the efforts of Kolkata Sanved, CLL - TISS and Max Mueller Bhavan Mumbai for initiating a new chapter in the work of rehabilitation. He called it an integration of body and mind: physical, emotional, and cognitive dimensions of personality.

He quoted “ ***Dance for evolution a revolution; Dance to break free, walk free and live free; dance for liberation, a dance to end violence; Dance to break the silence; Dance for showering power, asserting power and living power.***”

He also shared his belief that DMT ventures into difficult and challenging issues, hidden worlds, and dark sides of persons; DMT enters when there is trauma and pain. Many other rehabilitative programmes make short and quick changes but DMT and creative art therapies have the power to have a lasting effect. DMT fills the gaps in the rehabilitation process, and heals the inner core of persons, where other programs often do not reach. He also hoped that once the credibility and power of DMT is established as an integral part of the rehabilitation process, the state and the centre would take the lead in ensuring that it is institutionalised as part of any rehabilitation process.

Dr. Nair shared anecdotes from his working years in Central Bureau of Intelligence and his first rescue operation. His experiences have made him realise that it is important to reflect on the

effect of experiences on a human being, but what is even more important is what a human being does with the experience. After hearing a boy's story of being abused in Bihar and after rescuing him, Dr. Nair introspected whether he had completely rehabilitated this boy. The questions that plagued him included the following: "Did he do anything for the well-being of the children? Did he do complete justice? He had convicted the perpetrator, but what did he do for the child?"

He emphasised the fact that we should look at rehabilitation as a process and understand the importance of linkages with stakeholders such as NGOs, Governments, Corporate and Media.

He expressed his appreciation for the Manual released by Kolkata Saved "The Implementation of Dance Movement Therapy and Other Creative Therapies: Guidelines and Strategies for Working with Government Shelter Homes in India". He found it emotionally stimulating and the tools mentioned in the manual can be integrated as part of training soft skills to different systemic departments and agencies dealing with rehabilitation.

He strongly recommended that the manual and the Sampoonata work model should reach to all the relevant agencies and police departments; the work done so far and the impact of DMT should be disseminated through social media; concerted efforts should be made to include DMT as a major part of the rehabilitation process. He also added that specific techniques such as interviewing techniques, observation and listening skills should be identified and training provided for police and other systems. He also mentioned how TISS will be setting up new department on Public Safety and how DMT as creative arts could be introduced as a part of the training. He concluded by saying that there is actually **a billion rising and how each one of us is a torch bearer.**

Panel Discussions (11:30 a.m. – 01:00 p.m.)

Panel one: History of the Emergence of Indian DMT and its Pedagogy

Panellists were:

- **Tripura Kashyap**, Dance Movement Therapist & Co-founder of Creative Movement Therapy Association India (CMTAI)
- **Dr. Ambika Kameshwar**, Danseuse & Musician, Founder Director of RASA
- **Sohini Chakraborty**, Founder Director of Kolkata Sanved

Moderated by **Professor Lata Narayan**, CLL – TISS Mumbai

Points highlighted by the Panellists

Tripura Kashyap (for profiles please refer to Annexure)

Tripura's journey started in 1990 with her experience of learning at Hancock Centre. One she was back in India, she started to work with wide range of population and wanted to understand how dance can be customized for different groups. Her greatest learning was through her experiences in working with varied populations. Classical purists of dance were sceptical about

the healing powers of dance. It was the psychologists who were very interested in the healing power of dance and she integrated dance therapy into their counselling process. Thus began her exploration into **the therapeutic use of dance**. She also felt the need to train DMT therapists and practitioners in order to take the profession forward. . After receiving the Ashoka fellowship, she conducted DMT workshops for 4 days each. She received the Ashoka fellowship. During this time period, there were other dancers who went abroad for training in DMT, and there two definitive trends which emerged in the different approaches to training – **the performance based approach** and the **process oriented** approach. Dance therapists from abroad have made significant contributions to this field. In terms of location, DMT was implemented in the urban milieu and in rural areas. In current times, DMT practitioners are working with special groups such as the hearing impaired children and youth. The tools they used were for needs assessment, coding process and movement evaluation. She quotes saying *“dance is not just used as an escape from the problems but to confront the problems by people who are undergoing it”*.

Dr. Ambika Kameshwar (for profiles please refer to Annexure)

Indian theatre arts were the base of all Dr. Kameshwar’s work. She has a unique perception about dance and its healing properties. When she started using dance for healing in 1982, she started modifying her techniques when working with the visually impaired to make classical dance for healing suitable for them. What is important about it is there is no learning or knowledge such as the expression of art and it is encompassed in covert movements of the body displayed through dance.

She explained the concepts of Natya, and Abhinaya in classical dance styles of India. *Natya* is life itself (playing, communicating in different roles). There is joy and difficulties in life and it is played out in the theatre arts. The four fold *Abhinaya* helps the dancer to enact the roles in dance.

Life is all about *‘Communication’*. Every aspect of the arts is used to communicate - dance, drama, music, arts and crafts. There is no hierarchy of the giver and the taker. In that moment there are two people in the experience and they are sharing the joy of the experience together. Natya becomes the best tool for transformation.

Sohini Chakraborty (for profiles please refer to Annexure)

The Sampoonata model’s primary concern is to **transform the survivor into the healer through DMT**. Globally, DMT is the process of healing within the clinical / medical model, which is not always relevant in Asia. Therefore in the Indian context, Kolkata Sanved has accepted the challenge to break barriers and innovate the developmental approach. This has meant going beyond the individual and moving into the community, with an emphasis on the marginalised and vulnerable populations and groups. DMT has so far adapted/modified existing theories from disciplines such as mental health and psycho dynamics and there is a need and a challenge to derive a theory based on the developmental model. In India, DMT is about 20 years old, as compared to 150 years of rich DMT history in the United States and Europe. We need to discuss the methodologies to incorporate all the healing elements in a holistic manner to get the

optimum outcomes. How can we integrate all these healing elements into developing a model for DMT in India and create pedagogy specific to the Eastern context needs to be focussed upon. This would require a collaborative process between practitioners, academicians, counsellors and others in order to create a contextual model. Kolkata Sanved's learning has grown organically, and it is time to give it a structure in a more systematic manner. It is also important to make this learning accessible to everyone, and not keep this knowledge accessible only in elitist institutions. Movement does not require any degree, so a way must be found to make this kinaesthetic learning accessible to all.

Highlights of the discussion - Moderator: Professor Lata Narayan

It is well accepted that dance is integral to our lives. The experiences of the panellists showed that DMT, classical dance forms and creative arts have been used with sensitivity and practitioners have introduced and reflected on the therapeutic and healing aspects of these art forms. It was heartening to know that those who have been trained in the USA and Europe are returning to India, and practicing their art forms here keeping in mind the context and improvising to suit the local culture. The presentations of the panellists and the discussions that followed emphasised the importance of building networks among artists to maximise the scope of practice and create knowledge in the country. Artists are also creating and contributing to a new language for healing and well-being. Newer innovations which included the process of helping the survivor to become the healer, where DMT complements verbal counselling, and reaching out to populations through a community approach are innovations in the practice of DMT in India.

Panel two: Global Approaches to Dance Movement Therapy

Panellist was:

- **Dr. Martina Piff**, German Dance Movement Therapist

Moderated by **Professor Lata Narayan**, CLL – TISS Mumbai

Points highlighted by the Panellist

Dr. Martina Piff (for profiles please refer to Annexure)

Dr. Martina Piff has been practicing DMT for 20 years in Germany, and is the present President of Berufsverband der TanztherapeutInnen Deutschlands (BTD) which is the only professional group of dance therapy in Germany.

The goals of BDT are to promote the integration of physical, emotional, cognitive, spiritual and social processes to enable a person to lead a self guided approach to life. They believe in the importance of realistic body image of and support the need to have contact with each other. DMT is an important tool to start on a non-verbal level to express fear, anger and shame. **The**

state of mind changes with one's body posture and hence, dancers are encouraged to redefine posture. Self guided expressions are facilitated and people are encouraged to create their own movements and postures through DMT.

In 2011, a European DMT Association was created, called **European Association Dance Movement Therapy (EADMT)**. The EADMT represents national professional Dance Movement Therapy associations in Europe, working actively to promote their further development of professional practice and the legal recognition of the profession. Many countries are a part of the EADMT. It assures and promotes the quality of Dance Movement Therapy practice and trainings in Europe. Currently there are 11 private institutes for DMT in Germany.

The BTM works with children, adults, senior citizens, specially challenged groups, trauma survivors of every kind. They also engage with refugees since they can connect only non-verbally as they do not speak the local language. In Germany, DMT is largely practiced in clinical settings. Practitioners have support from health settings, psychiatric hospitals, addiction clinics, day care centres, counselling centres, and schools. DMT is practiced by using simple techniques and applying these to the different groups, and creating one's own choreography.

Panel three: Dance Movement Therapy and Other Arts Therapies

Panellists were:

- **Uma Viswanathan**, Head-Projects, Nalandaway Foundation
- **Leslie Nazareth & Mayuree Pandit**, Integrated arts based facilitators
- **Faith Gonsalves**, Executive Director, Music Basti

Moderated by **Dr. Nivedita Chalill**, Art-based Therapist and Counsellor

Points highlighted by the Panellists

Uma Viswanathan *(for profiles please refer to Annexure)*

It is not necessary to be an 'artist' as defined by society, as all can express through art. Art is being taken to children with the purpose of healing, empowering and excelling. The Nalandaway Foundation works towards healing adolescent children and helping them engage in matters that are specific to their age e.g., learning to speak in a group, experiencing circles of equality, bringing arts in education by engaging the teachers and equipping them. A five days workshop for training teachers is held every year, where maths and vocabulary have been integrated into the training. It is recommended that laboratories for expression through art should be set up in every city, as these activities lead to a reduction in illnesses such as depression.

Mayuree Pandit and Leslie Nazareth *(for profiles please refer to Annexure)*

The biggest evidence that art has healing and transformative powers is seen in tribal life, where communities dance together. The concept of therapy did not exist in earlier times. Leaving behind those cultural practices has led to the current situation of strife and mental disorders.

They narrated their experiences of holding regular community gatherings at their homes, which is a non-judgemental space, where everyone is included, and opportunities are provided for all to play and sing and explore their creativity in their own ways. It is important for people to experience such non-judgemental spaces of relief, catharsis and relaxation.

Faith Gonsalves *(for profiles please refer to Annexure)*

The organization Music Basti brings together trained musicians and teachers who run a one way program RESOUND for children from marginalised communities. Three hundred (300) children participate in the program. There is a need to develop a strategy to retain children in this programme for 2 - 3 years, and the organisation is still in the process of working out a model to access more schools.

Question & Answer session



The session concluded with insightful questions for the panel. One of the questions that came for Music Basti was on what approach they follow as arts based therapists, performance-based or process-based, to which Faith replied by saying it is a combination of both. To them, the child can choose not to be a part of the performance. The key skills they focus upon are their confidence and creativity and the possibility to scale them.

Another open question for the forum was on how practitioners of arts-based therapy can pick up their learning's, integrated in different models, develop content and measure the outcome. From here the discussion extended to interesting conclusion on how therapy can only happen from a long term consistent process.

The session was concluded by Dr. Nivedita Chalill.

Working Group Discussion and Presentation (03:00 p.m. – 04.30 p.m.)

Kamonohashi Project Japan presented the findings of their research project '**Restoring Smiles through Dance**'. This project assessed the impact of Kolkata Sanved's dance movement therapy methodology on the survivors of trafficking and sexual violence.

The members from the project shared how this began as an evidence building program for DMT with a particular target group of survivors of sexual violence and abuse. The sample comprised of those in the DMT group and others in a control group (**with 22 participants**). Pre and post tests were conducted to compare and assess the impact of DMT. The DMT intervention was performed for 6 months in shelter homes in West Bengal and Maharashtra. The consultant for the project was Dr. Upali Dasgupta and DMT practitioners were from Kolkata Sanved, namely Jhulan Mondal and Sangeeta Naskar (from West Bengal) and Srilekha Sisodia and Renelle Snelleksz (from Maharashtra).

The study included building a profile of the participants and assessing their progress further on a Trauma Symptom Checklist for Children (TSCC) standards; which included indicators like anger, depression, anxiety, post traumatic symptom disorder, dissociation and sexual concerns. Towards the end of the presentation they shared how there was a **15% reduction in the degree of trauma for the treatment (DMT) groups while the Control Group had only a 1% fall at the end of 6 months.**

Group Discussions (03:15 p.m. – 04:30 p.m.)

In four groups, the participants discussed on the following themes and questions:

- ❖ Insights gained from using DMT and other arts in their work.
 - ❖ Critically think about how interventions, like DMT/ other creative therapies would support existing work? Where could these be included?
 - ❖ The challenges faced when using DMT or other ART Therapy
- Suggestions for networking and advocacy

Networking Opportunity: Exploring and creating a networking platform for Art Therapy practitioners in social development (04:30 p.m. - 05p.m.)

Lopamudra Bhattacharya - Project Co-coordinator and Regional Co-coordinator for South and Central Asia - Rise learning Network (*for profiles please refer to Annexure*)

Rise learning network is a UK based global network focusing on three regions. It focuses more on gathering learning and practices of NGOs working towards sexual abuse, and finding ways to integrate this in the work of other organizations. Ms. Lopamudra shared the website of this network with the audience and spoke about the platform addressing their need as was shared in the summit to consolidate learning and practices in art based therapies. She mentioned how it is not just a website, but a means of communication and sharing and contains webinars and portals. They have come up with a monitoring and evaluation toolkit that will be open to all NGOs

through the website in the near future. It was interesting to note how this network is also trying to integrate recommendations from the survivors for the healing process.

Extending from the Networking opportunity session in social development, Ms. Lopamudra Bhattacharya and the audience together made few recommendations. Representing the 'Rise Learning Network', she suggested how this forum can support in consolidating learning's and practices in arts-based therapy. She stated that this procedure will not only help in creating a support network but also help in dealing with stigma at the macro-level.

Guest Speaker (05:00 p.m. – 05:20 p.m.)

Dr. Vikram Gupta - Public Health Professional and Director BALM - The Banyan Academy of Leadership in Mental Health

Dr. Gupta started by asking the audience what was their **notion for 'recovery'**. He later summed up the responses which came from the audience and shared how 'recovery' has many definitions and the end point keeps getting redefined each day. He later asked the group if there is a standard accepted definition of a 'case'. He connected to the impressions which came from the audience and mentioned the need to look beyond and address victims or survivors outside conventional places as well. The point he was trying to make was to highlight how blurred the lines of psychology and DMT are, **how easily a psychiatrist can learn dance therapy, or a dance therapist can learn medicine**. He spoke how this blurring is beautiful and we should hold on to that. We must keep it easy to enter into this work, and too much certification can hold back people from approaching and learning this method.

Dr. Gupta then mentioned how we have been discussing and laying importance on evidence-based work and how it can be tricky in the art based therapy work. He believed there is strength and power of influence in spreading our work by word of mouth. **We need to find our own ways of evaluating, by observation.**

Finally he addressed the need to give away the dependence on State for development as it will not be sufficient and charge with the force of a 'movement'. People then irrespective of whatever socio-economic barriers they have, will be able to reach out and become a part of it. He said unless and until the movement starts, we will all might become perpetrators of change, but we will remain as little islands and not as a whole.

Outcome & Recommendations

Value addition by DMT and other arts based therapies in different interventions

During working group discussion, the group working on the theme '*insight*' shared how DMT and other art forms add value to a therapeutic work. The non verbal modality in DMT helps build instantly a more authentic therapeutic relationship with the participants, which further helps in processing & understanding needs of the group or an individual at both the body and mind level together.

Possible collaborations with systems and structures

To critically think about how interventions like DMT and other creative therapies can support existing work that is already being done and where it can be included, the working group with the theme '*inclusion*' shared how there is strength in coming together and integrating work with counsellors at various settings. Different elements like dance and movement can be integrated with life skill trainings and programmes and bring in concept of 'kinaesthetic learning'. DMT can further be used in different contexts such as education, trauma, disaster relief, bringing empathetic care givers at different spaces and unique module development can be worked upon. These modules can be open for further standardizations processes and guidelines.

The group working on the theme '*advocacy & networking*' ideated to form linkages with government shelter homes.

Challenges on field

Societal judgement, lack of awareness about the field and stating the differences between therapy and therapeutic dance along with scarce funding resources are all challenges in the developing field of DMT and other creative art based therapies in India. The others include lack of tools to assess the impact of arts based intervention especially with floating population is also a concern which was shared. These insights were shared after discussion among the group working on the theme '*challenges*'.

Way Ahead

Approaching Government agencies

Dr. P. M. Nair recommended that DMT and other arts based therapy community should reach out to agencies working for anti-trafficking including police departments and academies. Eventually DMT must become part of standard operating procedure for rehabilitation process at the government level. He recommended TISS and Kolkata Sanved to create modules for specifically training the agencies which closely work with rehabilitation of individuals.

Forming new structures in the process

The *advocacy & networking group* highlighted the need for creating a repertory for DMT & other art-based therapists, based on generic and different specific issues. The need for licensing/standardization was discussed to ensure a minimal number of hours of practice for therapy, and guidelines for practitioners. The group mentioned that there is a need to document the practices, the curriculum and outcomes and for it to be made transparent.

Finding new forums to collaborate

Considering the need, a suggestion about creating a data base for the art-based therapists across India through Rise Learning Network was made. Creative Movement Therapy Association of India (CMTAI) shared that they have a working database of arts based practitioners which can be shared as one accessible link. CLL - TISS recommended how the data base can also include a profiling of issue based therapists or a region specific data of the therapists. This network can be used as a way to reach out to funding communities and can also be useful to connect with State Government wherever possible.

Suggestions to use this platform for networking and arranging counselors meet or leadership training program along with DMT practitioners was made. Others included releasing relevant documents online or reports on the website.

DMT & Arts based therapies: Carving out a niche

Dr. Vikram Gupta proposed a more approachable method of learning DMT so that it is accessible by all and not just a few select candidates. He also illuminated the overlapping of psychology and DMT and ways in which both can mutually benefit from each other. He made suggestions to find our own ways of evaluating as a means of creating evidence. He spoke on how if psychology's methods are used in assessment, then this will become or continue to be psychology-ruled field. He mentioned how we need to create new framework and new vocabularies to define and assess the work that's being done.

He concluded by asking the audience to carve out a niche in knowledge generation through new frameworks and also to understand that the real test lies in becoming part of the mainstream. Finally he addressed the need to give away the dependence on State for development as it will not be sufficient and charged with the force of a '*movement*'. People then irrespective of whatever socio-economic barriers they have, will be able to reach out and become a part of it. He said until and unless the movement starts, we all might become perpetrators of change, but we will remain as little islands and not as a whole.

Vote of Thanks (05:45 p.m.)

The Summit was concluded with the vote of thanks.

Conclusion

This Summit can be viewed as a ground breaking pathway for Dance Movement Therapy. The wide variety of views and plethora of positive and impacting suggestions and recommendations will surely lead to major leaps and developments in this field. Greater collaboration with foreign contemporaries and also with other agencies can be anticipated in the near future. Last but not the least, the importance of DMT as a viable and successful means of physical and mental rehabilitation is being recognized at a global level as substantiated in this Summit.



ANNEXURE

Profile of Panellists, Moderator & Other Speakers

Tripura Kashyap

Tripura is a Movement therapist, / Choreographer / Performer & Dance educator. She pioneered Movement Therapy in India in 1990, trained in Dance therapy at Hancock Center for dance therapy, USA and has a Master in Psychology. She conceived certificate courses in Movement therapy and is on the faculty of expressive arts therapies courses in Delhi / Bangalore & Pune. She is co-founder of 'Creative movement therapy association of India'.

Dr. Ambika Kameshwar

A Danseuse and vocalist of international acclaim, a scholar who has done her post doctoral research on the application of Indian Theatre Arts for holistic development and well-being – as a senior research fellow of the Government of India, a guide to PhD Scholars, Teacher and head of an NGO facilitating inclusive theatre arts education, Dr. Kameshwar wears all these hats and more with ease and a dedication unique to her.

She has over three (3) decades of experience in the field of empowering people with differing abilities through the structural application of her patented methodology of 'Theatre Arts for Holistic Development'. She is the Founder Director of RASA, an NGO based out of Chennai.

Sohini Chakraborty

Ashoka Fellow, Dance Movement Therapy practitioner; Sociologist; dance activist is the Founder Director of Kolkata Sanved. An organization founded in 2004 that uses dance movement therapy for psycho-social rehabilitation of survivors of sex trafficking, violence and abuse and to intercept young women who are at risk. Over 20 years Sohini experimented with breaking the barriers of traditional dance and introduced Dance Movement Therapy as a tool for psycho-social rehabilitation to provide fresh approach in South Asia where it is a very unique and pioneering concept. Since then Sanved has expanded its programme which includes certified training of dance movement therapy in collaboration with Center for Lifelong Learning, Tata Institute of Social Sciences, Mumbai.

Dr. Martina Piff

Dance Therapists since 16 years. She is the Educational Director of Langen Institute (school for DMT) and the current President of BTD (German Professional Organization for Dance Therapists). She has 26 years of experience in Dance Movement Therapy and holds a training and supervisor certificate BTD. With more than 10 years of experience in Expressive Arts Therapy she also finished here Advanced Post Graduate Studies in Expressive Arts Therapy (CAGS).

Uma Viswanathan

Uma has 25 plus years, of work experience in Banking Services & Manufacturing domain with specialization in Learning & Development, Human Resource Management, Finance & Production Management in leading MNCs like Britannia Industries Limited and the Royal Bank

of Scotland. She holds a post-graduate diploma in Human Resources. For the past 4 years she has been steering all the projects at Nalandaway Foundation as Head Projects. She is a Certified CSR Professional from IICA, Ministry of Corporate Affairs GOI. In her spare time she pursues, art, consulting, travel and freelance training.

Mayuree Pandit

Mayuree is a development consultant with experience of working on themes of education, ecology, governance. Some of her work was focused on addressing needs of children in difficult situations, rural and tribal youth, forest protection committees, organisations working on these themes. She is currently developing a curriculum on child protection for a vocational education course. With her partner, Leslie, she has developed and designed integrated arts sessions for a wide variety of groups including senior citizens, students, youth, children and mixed groups; promoting it as a way of life over and above its use as a therapy. She also has a conviction for the role of women in peace-building and has trained as a facilitator in peace circles with a group that has been active in many conflict zones in various countries.

Leslie Nazareth

Leslie has worked in a variety of different fields as a consultant, trainer and resource person. His deepest concerns are for promoting healthy communities and ecological farming, restoring natural environments, learning from indigenous people and supporting peace and healing initiatives. Together with his partner, Mayuree, he offers sessions for communities using integrated arts as a medium of expression, healing and bonding. He is also keen on the use of hand-crafted tools, instruments and structures for utility and art using natural materials like bamboo, earth and plant materials. As a musician he teaches and performs songs as a means of expression and communicating inspiration.

Faith Gonsalves

Faith Gonsalves, the Executive Director of Integrated Development Education and founder of Music Basti. Faith works with the conceptualisation, planning and programme management of arts and media projects for social development. She manages partnerships and networks creation; project management and supervision; policy development; volunteer training and management; supervision of planning; implementation; monitoring and evaluation of programs and activities; developing strategies for advocacy and awareness generation for the rights of children at a national level.

Professor Lata Narayan

Professor Lata Narayan is a Professor at the Centre for Lifelong Learning, Tata Institute of Social Sciences, Mumbai, India. Currently she anchors the Diploma programme on Youth Development and Social Change, and the Certificate Programme in Dance Movement Therapy. Dr. Narayan also serves on the Board of other NGOs - YUVA, which engages with urban issues, MelJol and Aflatoun Child Savings International working on child social and financial empowerment, and Laya, engaged with tribal rights.

Dr. Nivedita Chalill

Dr. Nivedita Chalill is a mental health professional; an art based therapist, a mother, a struggling vegan and an animal lover. She began her career as an Occupational Therapist and Counsellor in a day care centre for mentally ill adults. Since then she has worked in several projects related to mental health; She pursued her academics- her Masters, M.Phil and PhD in social work from the Tata Institute of Social Sciences, and even worked there as faculty for a year. She has been trained in Arts Based Therapy from the WCCLF in Pune. Currently she runs her own centre called ARTH, in Mumbai where she offers counselling and Arts Based Therapy.

Dr. Vikram Gupta

Dr. Vikram Gupta holds an MBBS and a Masters in Community Health from Jawaharlal Nehru University, New Delhi. He has 15 years of work experience and was a member of the National Mental Health Policy Group that presented the National Mental Health Policy Program in 2014. He has actively worked on various research projects in the areas of nutrition, maternal health, health systems and practices and has published in the Indian Journal of Medical Research and the Journal of Health Population and Nutrition. He has co-authored ‘Case Study – Maternal Health scenario in Rajasthan’, an inter country project led by ICDDR, Bangladesh in collaboration with IIM – Ahmedabad, India. He was the former Director of Banyan Academy of Leadership in Mental Health (BALM), Chennai.

Lopa Bhattacharya

Lopa as an Economics student and a post graduate diploma holder in Software Engineering started off her career as a social worker with a local NGO, 16 years ago. Since then she has been working with children withdrawn from situations of trafficking and sexual exploitation and their related issues. Lopa has experiences of steering South Asian Regional Action Forums focusing on care and protection of children and women affected by violence with particular focus on trafficking and sexual exploitation. Supporting in capacity building of different stakeholders ranging from law enforcing agencies, community based organisations. NGOs and young adults have been a significant part of her work. From 2008 to mid 2015 she headed the child protection programmes of Terre des Hommes Foundation in India and made significant contribution in establishing and strengthening its child protection work not only in India but also in the region. Lopa currently works with Family for Every Child as the Project Coordinator of the RISE Learning Network - a project that promotes learning on recovery and reintegration from child sexual exploitation across three focus regions: South and Central Asia, Latin America and the Caribbean and Sub-Saharan Africa.